

Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

LOCATION

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DIRECTOR

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Researched and written by **Cathy John**

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Introduction

This report was commissioned to investigate the role of screenwriters at film festivals, to find evidence of how visible screenwriters and screenwriting are at festivals around the world today.

This undertaking stems from the 2009 World Conference of Screenwriters in Athens where it was resolved that the vital contribution of screenwriters needs to be more fully acknowledged both within the film industry and in the public arena at large. Built on a smaller survey undertaken in 2010 this research aimed to have a larger reach, incorporating statistics and opinions from global film festivals and the experiences of screenwriters, as a first step to better understanding the position of writing within film.

Problems with recognition for writers at film festivals had been highlighted by screenwriters to their Guilds, the research was intended to investigate these concerns, but also to uncover and celebrate best practice at film festivals and most importantly to build an accurate and unbiased picture of how screenwriting is presented in the festival environment. This report was also a chance to understand more deeply, through qualitative interviews, what forces shaped film festivals decisions about inviting and crediting screenwriters and what broader questions and topics this posed.

Themes to be studied in this report were: the invitation of screenwriters to festivals, the crediting of screenwriters in film festival marketing and publicity materials, how screenwriters were involved in film festival events, the celebration of screenwriting at film festivals through awards and retrospectives and whether screenwriters' critical perspectives were involved in festival juries. The data gathered has enabled comparisons to be made between festivals in North America and Europe, to look at the behaviour of larger film festivals as well as those who share a mission to educate audiences. In turn the experiences of screenwriters have been collected to add another dimension to the picture painted.

Conclusions and recommendations from this research form the final part of this report.

Executive Summary

The aim of this investigation was to scrutinise the role of screenwriters at film festivals. It was initiated by the International Affiliation of Writers Guilds and Federation of Screenwriters in Europe. This joint initiative arose from the 2009 World Conference of Screenwriters in Athens, where it was resolved that the vital contribution of screenwriters needs to be more fully acknowledged both within the film industry and in the public arena at large. Investigating how screenwriters were recognised at film festivals was the first step in this broader initiative.

The research into the visibility of screenwriters at film festivals comprised of:

- Two online surveys one for film festivals around the globe and the other for screenwriters.
- Semi-structured qualitative interviews with film festivals and screenwriters.
- 50 film festivals responded to the online survey and 159 screenwriters to theirs. 6 film festivals took part in the qualitative interviews and 3 screenwriters (more information in 'Methodology').

The data found through these four approaches forms this report.

Being There

Based on the understanding that if screenwriters are present at film festivals to talk about their craft, audiences can gain a deeper appreciation of filmmaking; the report scrutinised whether screenwriters were invited to festivals to help represent their films. Film festivals were asked who they'd invited to the **last edition of their festival**.

- Of the 47 film festivals surveyed **48.9% invited no screenwriters** to attend their last festival with free accommodation and travel.
- **80.8%** of film festivals surveyed **invited none or less than 5 screenwriters**.
- Of the largest film festivals surveyed that **invited over 100 guests, one third invited 5 or less screenwriters**.
- Of the **97 screenwriters surveyed** who'd had work selected for film festivals, **47.4% hadn't been invited to a film festival at any point in their career**.
- Award-winning screenwriter Mieke de Jong said: *"The negative experiences of film festivals are mainly about not being invited...Not being invited is the more painful when the film is made from an original script (by the scriptwriter) but is promoted as 'a film by The Director'."*
- In qualitative interviews with film festivals and screenwriters it was highlighted that screening **partners (rights holders, distributors and cultural partners)** with whom festivals share costs, also influenced who was invited to represent a film at festivals.
- **40%** of Festivals surveyed included **'To Educate Audiences about the Process of Filmmaking'** as a key mission of their film festival. Despite their aim to educate audiences **few festivals in this group invited significant numbers of screenwriters to attend their events- 38.9% invited none**.

- **Compared to the North American film festivals that completed the online survey the European film festivals created less visibility for the screenwriter. 53.3% of European film festivals that completed the online survey invited no screenwriters to their last festival.** For North American festivals the figure was considerably lower at 33.3%.

Awards and Juries

The online survey and qualitative interviews looked at other elements of Film Festivals such as Awards and Juries which can ensure screenwriting is properly celebrated and appraised at film festivals:

- **55.6% of film festivals surveyed didn't have a screenwriter on their Jury** in the last edition of their festival.
- **64.4% of film festivals surveyed didn't have a screenwriting award at their last festival.**

The 'Auteur Myth' and Financial Restraints

In the online survey and qualitative interviews film festivals surveyed attributed low numbers of screenwriter invitees to a wider belief in auteurism, coupled with financial restraints:

- *"Unfortunately it boils down to money. When it boils down to one person only it does boil down to the director..... Whether it is correct or nor there is this myth about an auteur and the auteur in most people's eyes, also in the eyes of the audience, is always the director."*
FilmFest Hamburg
- A high percentage of **European film festivals (73.3%)** surveyed included possessory (a film by..) credits in their marketing material for directors, indicating a particular bias towards auteurism in Europe compared to North America (44.4% possessory credit).

Best Practice

The online survey and qualitative interviews found many film festivals around the world to be demonstrating best practice in celebrating the work of screenwriters. Including the Edinburgh International Film Festival which invited a high number of screenwriters to their last edition (60-79) and organised a wealth of industry and public events around screenwriting.

"Coming from a small country with a small industry, film festivals are hugely important to me." Jan Forsström (Screenwriter *The Good Son*).

"At the Festivals I have attended I had the rare and unique experience to see and feel international audience which is so different than my local. Understanding what "works" and touches people outside your country is a revealing and extremely important experience. Of course meeting international directors and producers opens up many new routes for co-production and communication and writers don't get enough chances of those." Noa berman-herzberg (Screenwriter of the Crystal Bear-Winning *The Flood*)

Findings

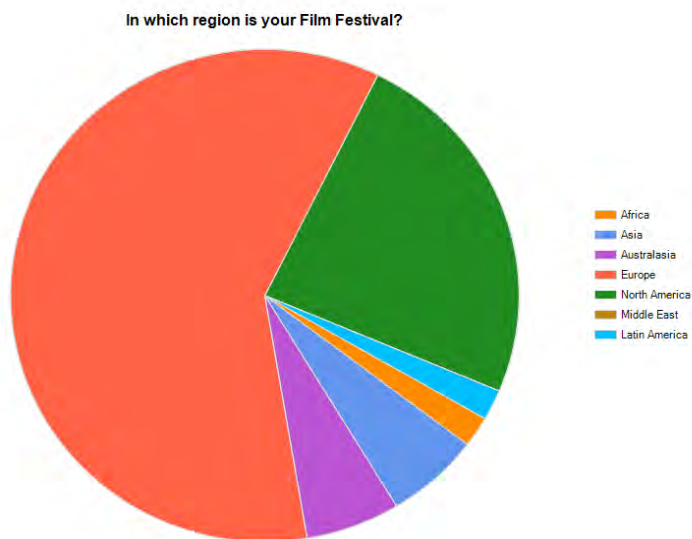
The research into the role of screenwriters at film festivals comprised of four parts:

- Two online surveys one for film festivals around the globe and the other for screenwriters.
- Two sets of semi-structured qualitative interviews with film festivals and screenwriters.

The data found through these four approaches forms this report.

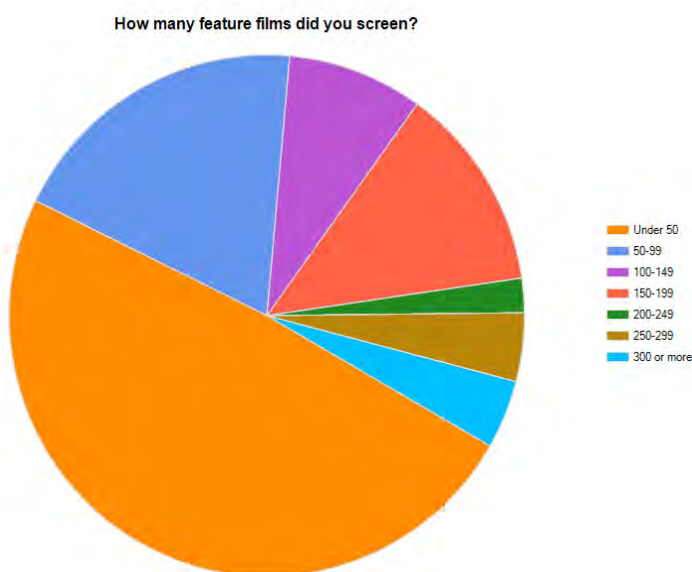
The Online Surveys

Film Festivals Surveyed:



Location

50 Film Festivals completed the online survey from **20 Countries** in **6 Regions** of the World (Europe 60%, North America 24%, Australasia 6%, Asia 6%, Latin America 2%, Africa 2%).



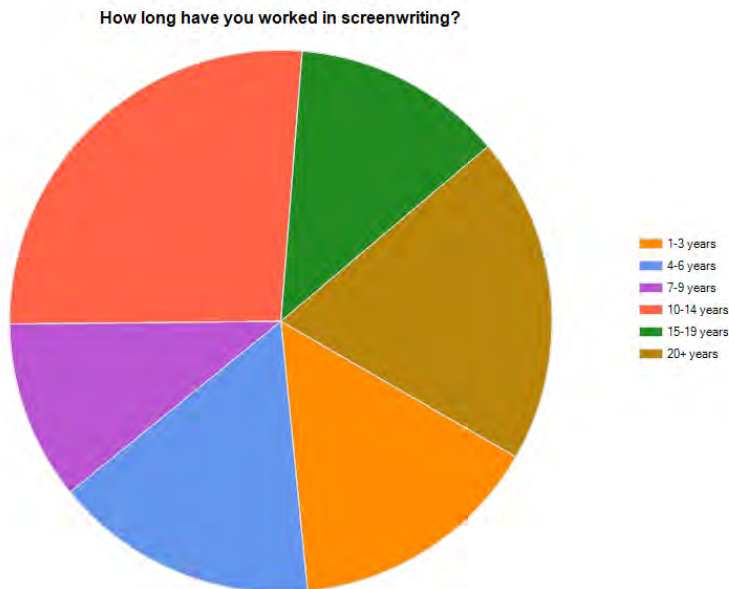
Size

48.9% of Film Festivals surveyed screened **up to 50 feature films**
19.1% screened 50-99 feature films
12.8% screened 150-199 feature films

53.2% of Film Festivals surveyed invited **1-50 guests**
29.7% of Film Festivals surveyed invited **more than 50 Guests**
19.9% of Film Festivals invited **more than 100 guests**
...with free accommodation and travel

Screenwriters Surveyed:

159 screenwriters engaged with the online survey, with 129 (81.1%) completing it. The screenwriters were from 16 countries in 3 different regions, but predominantly European.



Experience

More than a quarter of screenwriters who engaged with the survey had written films for between 10-14 years. This pie chart (left) shows those surveyed had a **relatively even distribution of experience from novice to veteran screenwriters.**

57.9% of screenwriters who took part in the online survey were **male**, **42.1%** were **female**.

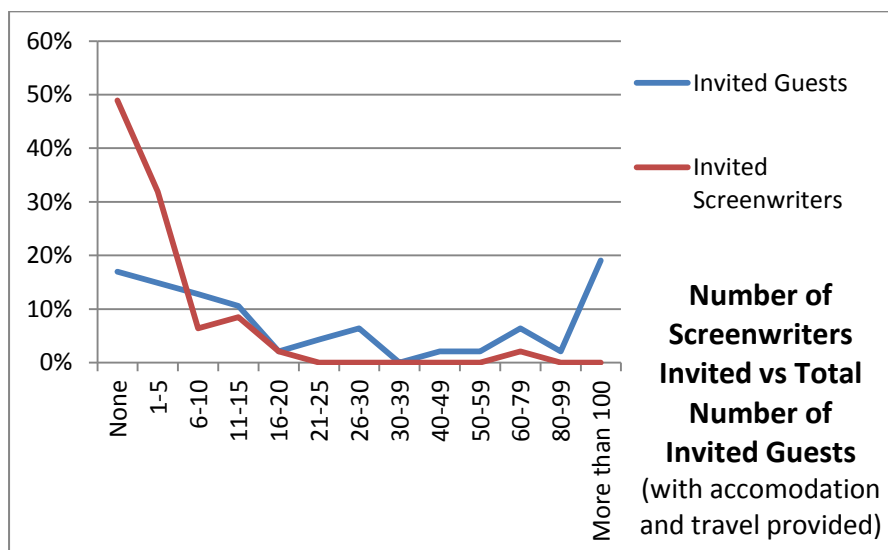
The overwhelming majority of screenwriters surveyed wrote original screenplays: 74%.

23.4% wrote both adapted and original screenplays and 2.6% wrote adapted screenplays.

Being There: Are Screenwriters Invited to Film Festivals?

A key aim of this investigation was to scrutinise whether screenwriters were invited as key creatives to help represent their films and showcase their work at film festivals. We asked Film Festivals who they'd invited to the **last edition of their Festival**.

Of the 47 Film Festivals that responded to the relevant question, **48.9% invited no screenwriters** to attend their last Festival with free accommodation and travel.



This graph displays the sharp contrast between the film festivals surveyed number of invited guests and the numbers of those that were screenwriters.

80.8% of Film Festivals surveyed invited less than 5 screenwriters.

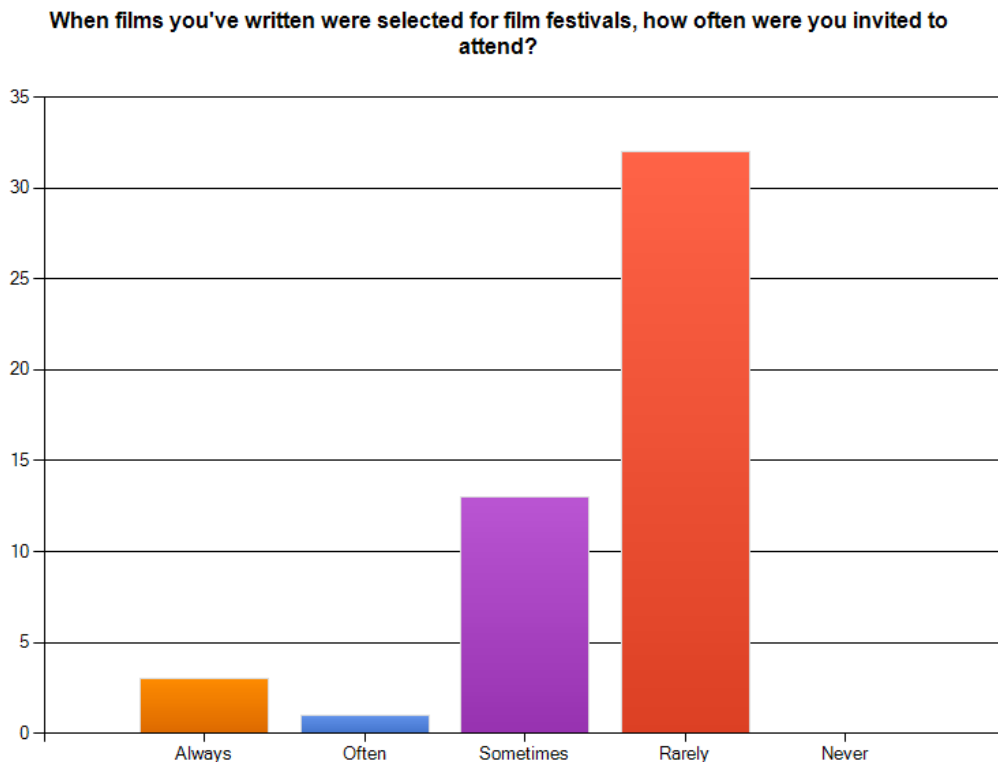
Of the largest film festivals surveyed that **invited over 100 guests**, **one third invited 5 or less screenwriters**.

For the 47 film festivals surveyed and providing guest figures the **smallest total number of guests invited** with free travel and accommodation to all of these festivals was **2384** and the minimum total of screenwriters invited to all of these festivals was just **153**.

This means that on average for every 16 guests that were invited to the last edition of the film festivals we surveyed, just 1 was a screenwriter

Of the **97 screenwriters surveyed** who'd had work selected for film festivals, 52.6% had been invited to a film festival. **47.4% hadn't been invited to a film festival** at any point in their careers.

In the most experienced group of 51 screenwriters that have attended film festivals to present their work. **100% thought that screenwriters did not have enough visibility at film festivals** and **65.7% were 'Rarely' invited to attend festivals with films they had written** (illustrated below).



59.2% of this group of screenwriters were 'Rarely' offered free travel and accommodation when they were invited to attend to represent the film they had written.

In a qualitative interview screenwriter Guy Hibbert (Award-winning screenwriter of *Five Minutes of Heaven*) commented that:

“If it’s an original story then I think the screenwriter should be there [at a film festival] alongside the director. It depends on what the piece is, but the director could come in at the last minute and the writer’s spent three years developing the story, there’s no reason why [s]he shouldn’t be there.”

In comments in the online survey screenwriters repeatedly said **‘the negative experiences of film festivals are mainly about not being invited’** (Mieke de Jong, NL). Despite having many positive experiences at film festivals, Mieke went on to say:

“Not being invited is more painful when the film is made from an original script (by the scriptwriter) but is promoted as ‘a film by The Director’.”

The role of the Rights Holder/Distributor/Screening Partners

In qualitative interviews it was highlighted that the **partners** with whom festivals work to realise screenings and premieres of films influenced who was brought to the event to help tell the story of the film. Where **costs are shared**, as they often are, it is not solely the festival that decides the invitation, but cultural partners, rights holders and distributors. The Edinburgh International Film Festival (EIFF) raised this point:

“Very often we are told by the rights holder who we should invite and also it [the screening, the guests] has to have some relevance to the public and press programme for the film ...very often it’s the director and the key talent.”

In qualitative interview the Toronto Reel Asian International Film Festival said it gave on average two accreditations per film and left it to the production team or distributor to decide who those representatives should be.

In interview screenwriter Guy Hibbert commented that it was often **in the distributor’s interest** to ensure screenwriters attended film festivals, even though writers were mostly presumed not to be suitable representatives for the film. After asking the distributors to fund his attendance at Sundance Film Festival with his original award-winning screenplay *Five Minutes of Heaven*, Guy illuminated his presence was actually in the distributor’s interest:

*“The constructive thing is that because I attended the premiere and we had a Q&A afterwards, and the judges were at the premiere and at the Q&A, it helped us in promoting the film. It may have had something to do with winning the [Sundance World] Screenwriting Award. So in the end it probably helped the distributors. It was **money well spent**.”*

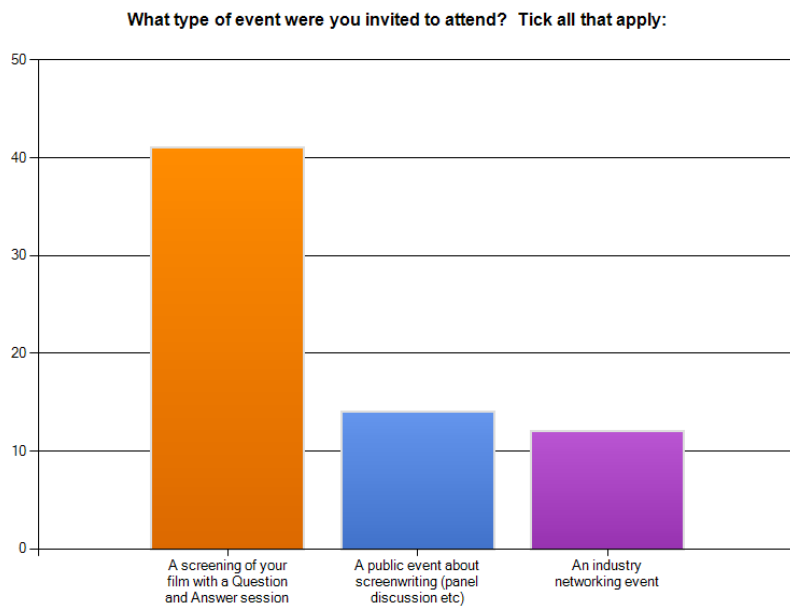
Events

43.2% of the 45 film festivals that responded to the relevant question had **no events focused on screenwriting**.

60% of film festivals that completed the survey had **no industry events for screenwriters**.

53.3% of film festivals surveyed had **1-5 screenwriters speak at Q&A events** following screenings.

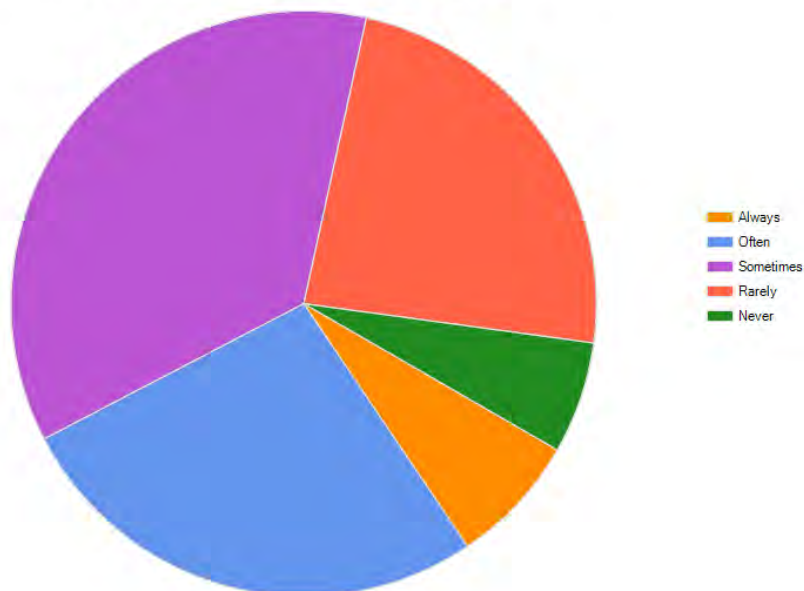
The **49 screenwriters** surveyed that had attended Film Festivals were invited to these events:



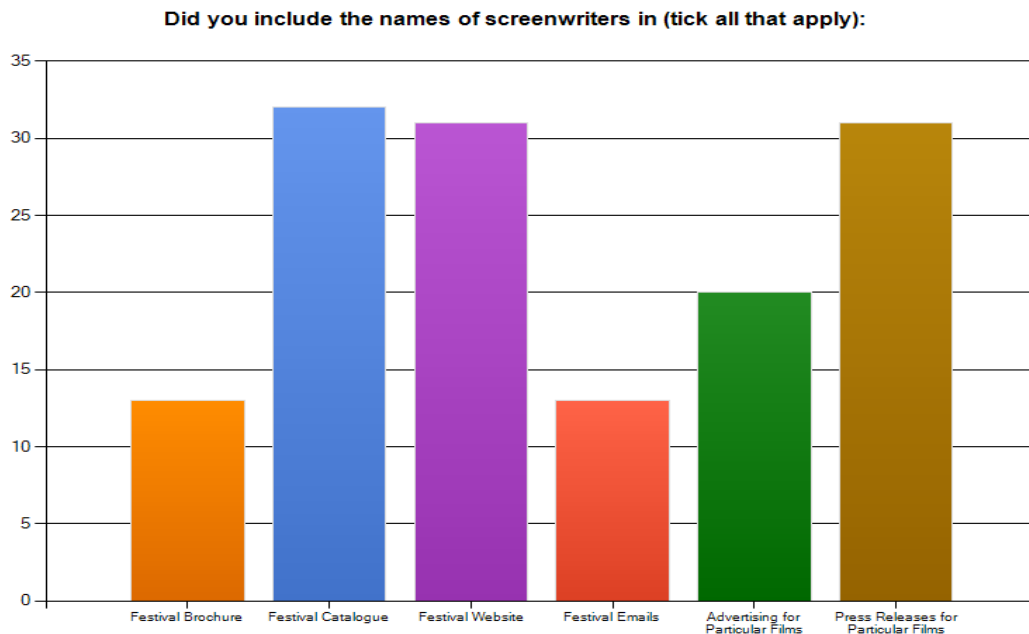
Crediting

How often screenwriters who completed the survey were credited in Film Festival marketing material for their work:

Is your screenwriting credited in film festival marketing materials (brochure, catalogue, adverts, website, emails)?



Film festivals surveyed credited screenwriters in the following pieces of marketing and publicity:



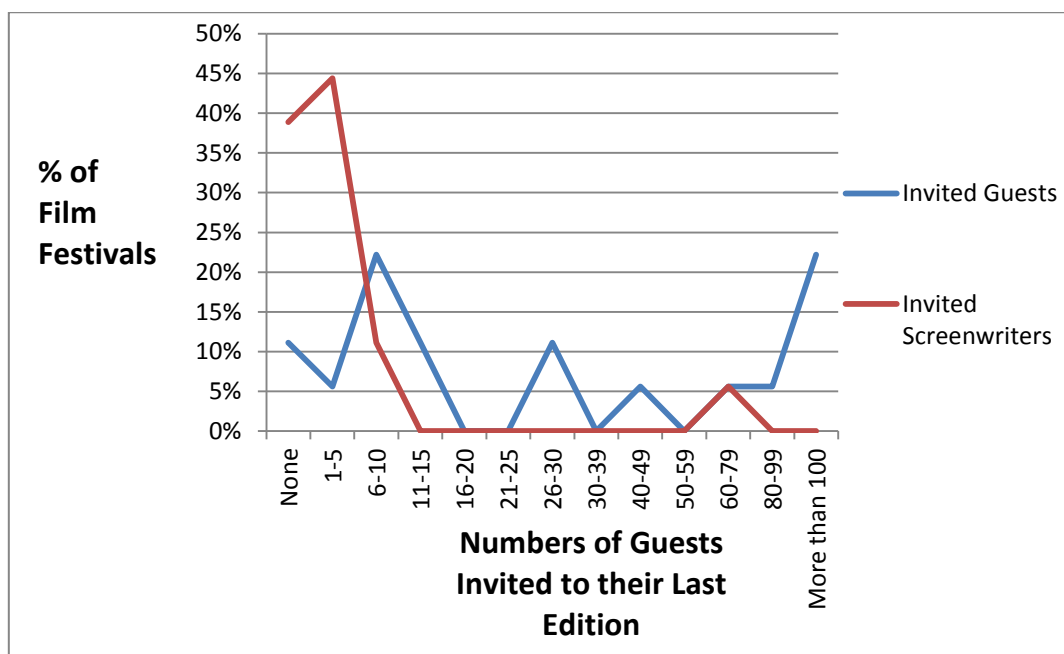
Educating Audiences about Filmmaking

40% of festivals surveyed included **'To Educate Audiences about the Process of Filmmaking'** as a key mission of their Film Festival.

95% of these festivals were from **Europe (60%)** and **North America (35%)**.

Despite their aim to educate audiences about the process of filmmaking **few festivals in this group invited significant numbers of screenwriters** to attend in comparison to their overall number of guests as the chart below shows.

Film Festivals with the Mission of Educating Audiences about Filmmaking



72.2% of this group included a **possessory credit for the director** in their marketing materials.

Although **27.9%** of this group had **no events that focussed on screenwriting**, **61%** had one or more.

72.2% of festivals with an aim of **educating** audiences about filmmaking, **did not have a screenwriting award**.

A European and North American Comparison

Compared to the North American film festivals that completed the online survey the European film festivals created less visibility for the screenwriter.

53.3% of European film festivals that completed the online survey **invited no screen writers to their last festival**. For North American festivals the figure was considerably lower at 33.3%.

55.5% of European film festivals had no events about screenwriting and **37.9%** of European film festivals surveyed had no industry events at which screenwriters and directors could **network**.

Juries and Screenwriting Awards

55.6% of film festivals didn't have a screenwriter on their jury in the last edition of their festival. Out of that group **56%** had not had a screenwriter on their jury in the **previous four years either**.

64.4% of film festivals didn't have a screenwriting award at their last festival.

In qualitative interviews screenwriters Mieke de Jong and Guy Hibbert told of instances in which screenwriting awards for films they'd written were credited to the director of the film. Mieke de Jong:

"I once wrote a film that won a prize for best script at a festival in Belgium, but they forgot to ask me over. The director took the prize and didn't mention in his speech that it was not his script..."

The Heart of the Matter?: The Auteur 'Myth' and Financial Limitations

When asked why the director was often chosen above the screenwriter to represent a film FilmFest Hamburg articulated clearly in a qualitative interview the following point on the 'myth of the auteur':

"Unfortunately it boils down to money. When it boils down to one person only it does boil down to the director..... Whether it is correct or nor there is this myth about an auteur and the auteur in most people's eyes, also in the eyes of the audience, is always the director; which might be right, might be wrong. I agree very often it could be the screenwriter. But the world has kind of agreed upon the director to be the author of a film and as we also know the last few years have seen more directors writing their own scripts."

Like FilmFest Hamburg many film festivals in the online survey commented on the fact that financial restraints meant they could not invite as many guests as they would like. But comments illustrated a prioritisation of the director or lead actor as guests to the festival.

“We do not have a big budget and we prioritise the director or main actor. We would welcome inviting the scriptwriter as well- but in most cases not instead.”

“Larger financial support would probably allow our festival to host more screenwriters.”

“With a limited travel budget we focus on the director and talent in the films we screen.”

“Because we do not have a big budget.. we prioritise the director or main actor. We would welcome inviting the scriptwriter as well - but in most cases not instead.”

The Edinburgh International Film Festival (EIFF) in their qualitative interview also commented on the problem of auteurism:

*“We’re aware of the problems with auteurism, but not just from a screenwriter’s perspective, from a producer’s perspective too. But it’s a difficult one cause we can’t invite three people for each film, often it comes down to the director being the most prominent, but where we can we definitely invite the screenwriter also. **It’s down to budget and it’s a similar situation with producers.**”*

One element of the online survey clearly stated that **73.3% of European film festivals included possessory credits in their marketing material for directors** versus 44.4% of North America festivals that completed the online survey. **This seems to highlight the different film cultures in both regions and a particular bias in Europe for regarding the director as an auteur.** In ten comments following this question in the online film festivals survey only one festival mentioned that they showcased a lot of work by writer/directors.

In his qualitative interview screenwriter Guy Hibbert talked of a relevant experience he had when launching his original screenplay *Five Minutes of Heaven*:

“When we had the press launch at Sundance with the camera and the interviews, the director and the two stars were in front of the cameras, because it’s such a cold climate I was standing actually behind the cameras holding everybody’s coats, whilst they asked how the film came into production. And in fact I was the person to ask about that cause everybody else came on board two years later. So it’s kind of a nonsense, to have me holding the coats listening to them answering questions about how the film came into creation, when I was the one who created it.”

These findings would suggest that more work needs to be done by film festivals to celebrate the contributions of screenwriters and other key creatives.

Networking

“It is good to know filmmakers in other countries, and festivals are THE opportunity to get in touch. Colleagues-screenwriters, directors or producers that you may want to work with some day.” Mieke de Jong (Screenwriter *Winter in Wartime*).

“Coming from a small country with a small industry, film festivals are hugely important to me.” Jan Forsström (Screenwriter *The Good Son*).

Film Festivals can be an excellent way of making new industry contacts and establishing professional relationships that might prove fruitful to a screenwriter's career.

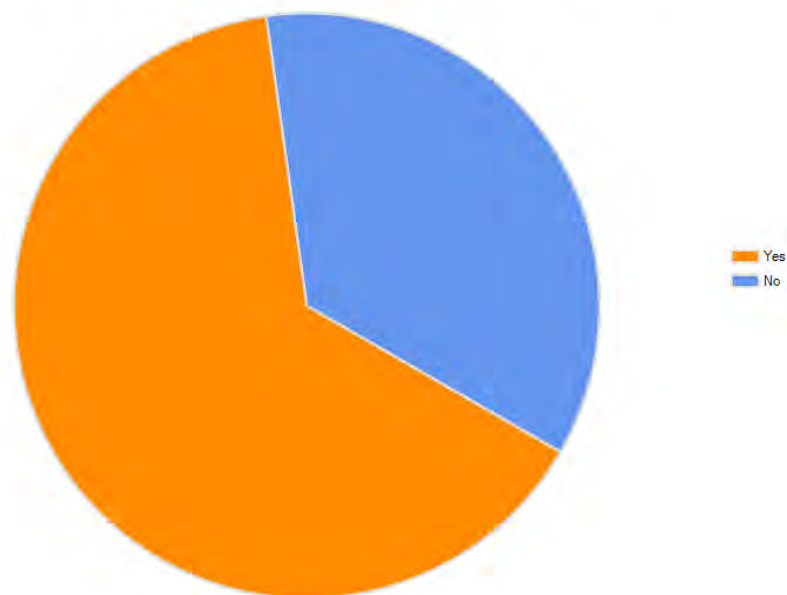
Although networking can happen informally, it is more likely to occur if structures are put in place by the film festival to support it and provide: delegate contact information, means to get in contact, spaces and events to meet at.

However being at a film festival is obviously a pre-requisite. Of the **159 professional screenwriters** that completed the online survey **just 30.8% had been invited to attend film festivals**.

Of **screenwriters** that had been invited to attend film festivals, **only 24.5%** had attended **an industry networking event**.

35.6% of festivals that completed the online survey **didn't** organise any events that enabled **screenwriters and directors to network**. **60%** of film festivals **didn't organise any industry events exclusively for screenwriters**.

Did you organise an event/events that enabled screenwriters and directors to network?



However EIFF showed how effective an Industry Events Programme and their Talent Development Programme can be. For example their 2012 Industry Events Programme included one event featuring screenwriters from different stages of their career and one looking at comedy writing. At Edinburgh this is complemented by an industry system that facilitates easy communication between all members of the film community and ample networking events to meet in person.

Supporting Talent

Only 15.5% of film festivals surveyed had a financial award or bursary for screenwriters. Largely these festivals offered financial support to support new talent in screenwriting.

The Festivals that offered a bursary were: Festival du Cinéma Européen, 168 Film Festival (US), UK Jewish Film Festival, Miami International Film Festival, BUSTER International Film Festival for Children and Youth, FilmFest Hamburg and the Rome International Film Festival.

The Festivals awarded between **€3,000 and £20,000 per annum**. It was detailed that two of the seven awards were for a short film screenplay.

EIFF runs an innovative **online development and networking scheme 'Network'** which supports filmmakers including screenwriters.

Changing Cultures: Best Practice in the Film Festival World

The online survey and qualitative interviews found many film festivals around the world to be demonstrating best practice in including screenwriters and celebrating their work.

As EIFF put it, sometimes they have to work hard to convince screenwriters that some festivals are inclusive of all filmmaking talent:

“Sometimes there’s a preconceived notion that festivals don’t care about screenwriters and it probably comes from the auteur culture...Often screenwriters feel that their work has been edged out or deemed to be less important than the director’s. Edinburgh doesn’t do that, but it’s because of how they’ve been treated elsewhere. Once they’ve been here once they know we love them as much as any other part of the filmmaking experience.”

Highlights of best practice included:

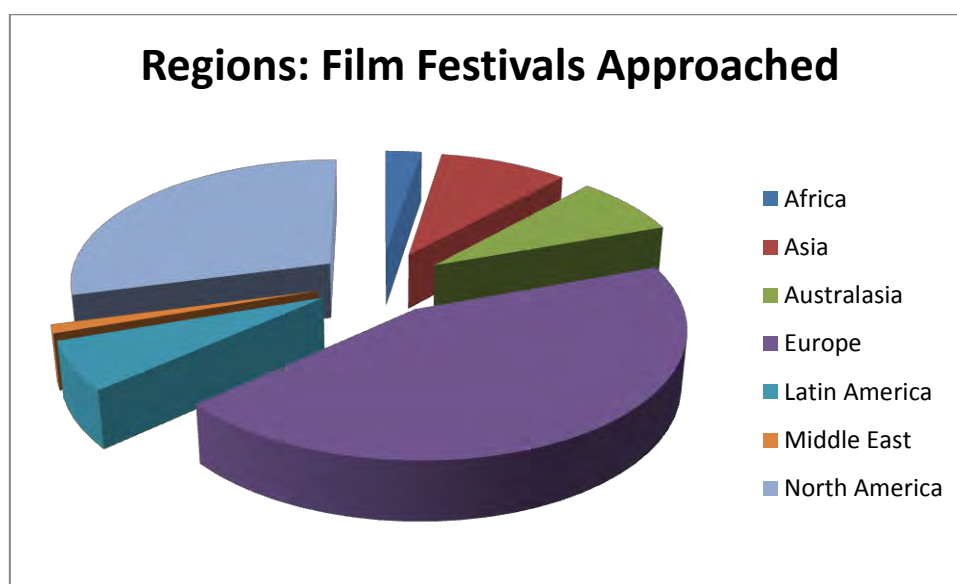
- EIFF’s high numbers of invited screenwriters with free accommodation and travel: **60-79 screenwriters invited** (with 150-199 feature films screened).
- The Toronto Reel Asian International Film Festival’s ‘Industry Series’: Education and Career Development for industry professionals in the Asian Filmmaking Community. The workshop for screenwriters featuring Artists Talks & Masterclasses has been enduringly popular.
- FilmFest Hamburg permanently crediting screenwriters in festival publications and their festival website.
- The 7 festivals (listed above) offering financial awards for screenwriting or to support new writing talent.
- EIFF’s 70+ events featuring screenwriters, 5+ events focussed on screenwriting and 5+ industry events for screenwriters; revealing that their interest “in the writing of films as much as the direction” is evident throughout the whole of the festival and transmuted to the industry and public.

Methodology

To gather relevant data two questionnaires were designed online and directed at film festivals and screenwriters, and qualitative interviews were conducted with these two groups.

Film Festivals Online Survey

Please see Appendix 1 for the Online Survey for film festivals. A link to the online survey was included in an email and an accompanying letter (Appendix 2) from screenwriters Richard Curtis and David Seidler was attached, explaining the genesis and aims of the project. The email was sent to 271 film festivals which were selected as feature film festivals from a data base compiled by the Writers Guild of Great Britain. The festivals approached were from these regions around the globe:



There was a five week period for festivals to respond to the survey. During which time email reminders were sent and reminder phone calls were made.

50 film festivals completed the online survey (details provided about these Festivals in the 'Findings' section).

Screenwriters Online Survey

Simultaneously an online survey was sent out to screenwriters. Please see Appendix 3 for the Survey directed at screenwriters. Again a link to the online survey was included in an email and an accompanying letter (Appendix 4) from screenwriters Richard Curtis and David Seidler was attached, explaining the genesis and aims of the project.

The emails were sent out to screenwriting members of the national Writers Guilds affiliated to IAWG and the FSE via organisation officials, as well as directly to attendees of the 2009 World Conference of Screenwriters in Athens.

Again the screenwriters had a five week period to respond to the survey. 159 screenwriters responded (details are provided about these screenwriters in the 'Findings' section).

Film Festivals Qualitative Interviews

To probe issues further semi-structured interviews were conducted with selected film festivals who kindly agreed to take part.

Those Festivals were:

Adelaide International Film Festival

Edinburgh International Film Festival

FilmFest Hamburg

Jaipur International Film Festival

Los Angeles Film Festival

Toronto Reel Asia International Film Festival

Four Qualitative Interviews were conducted and recorded for accuracy with participants' permission via Skype. Jaipur International Film Festival and the Los Angeles Film Festival submitted their answers in writing via email. Although the interviews were semi-structured and follow-on questions were asked, Appendix 5 lists the questions that were the basis for the Interviews.

Screenwriters Qualitative Interviews

As the screenwriters online survey included more opportunity for respondents to contribute comments and experiences, less qualitative interviews were conducted.

Two qualitative interviews (with Line Langebek and Guy Hibbert) were conducted and recorded via Skype and Mieke de Jong submitted her answers via email. The questions that the interviews were based around can be found in Appendix 6.

Researcher

The research was devised and conducted, then written into a report by Freelance Researcher Cathy John employed by the Writers Guild of Great Britain on behalf of IAWG and FSE.

Cathy John is a freelance researcher, writer and visiting tutor in Arts Management at the Arts University College at Bournemouth. Cathy managed film festivals as a Cinema Programmer at the Barbican Centre in London (2008-11) and has also programmed for Birds Eye View Film Festival.

Conclusions & Recommendations

The research undertaken demonstrated that there is much to be improved with the visibility of screenwriters and screenwriting at film festivals.

The research indicated that directors and actors were prioritised as guests over writers, perhaps due to an assumption of a public faith in auteurismⁱ. Yet even festivals that were wary of the concept of auteurism still found themselves having to prioritise the director due to her/his prominence, inviting the screenwriter if there was an additional placeⁱⁱ.

Calls to Action

• Film Festivals

Some festivals showed and some screenwriters suggested that concrete things can be done to improve screenwriters representation at Film Festivals.

Improvements could be made by:

- Ensuring that original screenplay writers are invited to festival screenings and public events so as to deepen the public and industry understanding of screenwriting and filmmaking
- Providing an industry events programme with an offering for screenwriters and an opportunity to network with other industry professionals
- Crediting screenwriters in festival marketing and publicity materials
- Establishing a screenwriting award
- Providing a screenwriting bursary to support new writing talent
- Ensuring that screenwriters form part of the festival jury
- Occasionally celebrating the work of screenwriters with a screenwriter's retrospective

• Film Festivals: Funding Screenwriters Attendance and Events

In many cases additional funding was stated as needed by film festivals for supporting the invitation of screenwriters to film festivals. Options for addressing this:

- Broader industry organisations could also be used to support and partner on screenwriting focussed events, as the Edinburgh International Film Festival had done with BAFTA.
- There was an appetite on the part of the film festivals that took part in the qualitative interviews to work in closer collaboration with their local/national Writers Guilds to facilitate more screenwriting focussed events.
- FilmFest Hamburg had successfully run a screenwriting award for many years due to specific sponsorship. Sponsorship for screenwriting awards could be an achievable goal for festivals.

• Distributors and Rights Holders

Further work needs to be undertaken with distributors and rights holders who often set the agenda for who attends a film festival to represent their film. It could be in their interest to celebrate the writing of their film by providing travel and accommodation for the screenwriter.

- **Screenwriters**

Some positive experiences contributed by screenwriters in the online survey and qualitative interviews, were the result of a screenwriter asking to attend a film festival and either asking a distributor to support their trip or finding funding from other sources. The evidence suggests that assertive behaviour from screenwriters yields rewards.

Impact of this Research: Awareness Raising

The research itself seemed to inspire plans for new approaches, making a positive contribution as an awareness raising exercise:

“From this we are going to organise a separate event for writers.”

“I guess even this survey is a wake-up callIf there was a Fund to enable us specifically to invite scriptwriters then we would be very likely to apply..”

Conclusion: Next Steps

Some festivals commented in the online survey that they felt general attitudes towards directors and screenwriters would need to change prior changing their programme:

“We please our audiences and they would rather meet a director than a screenwriter. The general attitude towards the different roles in the filmmaking process need to change before audiences will respond more enthusiastically to screenwriters.”

Yet other film festivals had experienced audiences’ enthusiasm for screenwriting events:

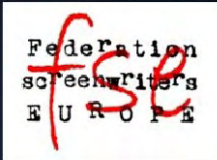
“We’ve always invited screenwriters, we’ve always done specific events and public facing events, and we found that the public were relatively interested in the mechanics of screenwriting.” Edinburgh International Film Festival

“For some years we worked with the local Screenwriters Guild and we did public readings of screenplays...That was something that was quite successful.” FilmFest Hamburg

Such positive examples would suggest that introducing screenwriting events and having screenwriters present to discuss their work would help *change* audience and industry assumptions about auteurism, and improve understanding of filmmaking in general. With screenwriters present festivals would have a more rounded way of telling the story of a film’s creation.

ⁱ FilmFest Hamburg, Qualitative Interview 31.07.12.: *“Unfortunately it boils down to money. When it boils down to one person only, it does boil down to the director..... Whether it is correct or nor there is this myth about an auteur and the auteur in most people’s eyes, also in the eyes of the audience, is always the director; which might be right, might be wrong.”*

ⁱⁱ Edinburgh International Film Festival, Qualitative Interview 19.07.12.: *“We’re aware of the problems with auteurism, but not just from a screenwriter’s perspective from a producers perspective too. But it’s a difficult one cause we can’t invite three people for each film. Often it comes down to the director being the most prominent.”*



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

LOCATION

TAKE	SOUND	DATE
SCENE		
DIRECTOR		
CAMERAMAN		

Researched and written by **Cathy John**

Appendix 1

Film Festivals' Online Survey Questions

About this Questionnaire

This short questionnaire will take just five minutes but enable us to build a global picture of the role of screenwriters at film festivals and how they could be further supported.

We are very grateful for your time and look forward to hearing your thoughts.

Your Festival

1. You and your film festival

Your name	<input type="text"/>
Film Festival Name	<input type="text"/>
Address 1:	<input type="text"/>
Address 2:	<input type="text"/>
City/Town:	<input type="text"/>
State/Province:	<input type="text"/>
ZIP/Postal Code:	<input type="text"/>
Country:	<input type="text"/>
Email Address:	<input type="text"/>
Phone Number:	<input type="text"/>

2. Which of the statements below (tick all that apply) represent your Festival's priorities?

- To showcase the best filmmaking talent internationally
- To provide a marketplace for film distribution
- To showcase the best domestic filmmaking talent
- To provide an environment in which industry professionals can network
- To showcase films with a LGBT (Lesbian Gay Bisexual Transgender) subject matter
- To educate audiences about the process of filmmaking
- To showcase film for children and young people
- To showcase a particular genre of film

Other (please specify)

3. In which region is your Film Festival?

- Africa
- Asia
- Australasia
- Europe
- North America
- Middle East
- Latin America

Your last film festival

Tell us about the last edition of your Film Festival.

4. How many feature films did you screen?

- Under 50
- 50-99
- 100-149
- 150-199
- 200-249
- 250-299
- 300 or more

5. How many guests did you invite to attend with free accommodation and travel?

Please chose from the drop-down menu:

6. How many screenwriters did you invite to attend with free accommodation and travel, where the director was not also the screenwriter?

Please choose from the drop-down menu:

7. Did you include the names of screenwriters in (tick all that apply):

- Festival Brochure
- Festival Catalogue
- Festival Website
- Festival Emails
- Advertising for Particular Films
- Press Releases for Particular Films

Other (please specify)

8. Did you include a possessory credit for the director in your marketing ("xx's film", "a film by" or "by")?

- Yes
- No

9. Any comments on details provided:



Your last festival: events

10. How many screenwriters spoke at events (including Question and Answer sessions following screenings)?

Please choose from the drop-down menu:

11. How many events focussed entirely on screenwriting?

Please choose from the drop-down menu:

12. How many industry events did you hold exclusively for screenwriters?

Please choose from the drop-down menu:

13. Did you organise an event/events that enabled screenwriters and directors to network?

Yes

No

Your last festival: awards and bursuries

14. Did you have a screenwriting award?

Yes

No

If yes, name of screenwriting award

15. Do you present a screenwriting bursary or financial award?

Yes

No

If yes, name of bursary/prize and amount awarded

16. Any comments on details provided above?:

Festival Juries

17. Did a screenwriter/screenwriters sit on Festival Juries for your last Festival?

Yes

No

18. Have screenwriters sat on Juries for any of your previous four festivals?

- Yes
- No

19. How many screenwriters sat on Juries?

Screenwriter/s

Total number of Jurors

Retrospectives

20. Did you have a retrospective of a screenwriter's oeuvre at your last film festival?

Yes

No

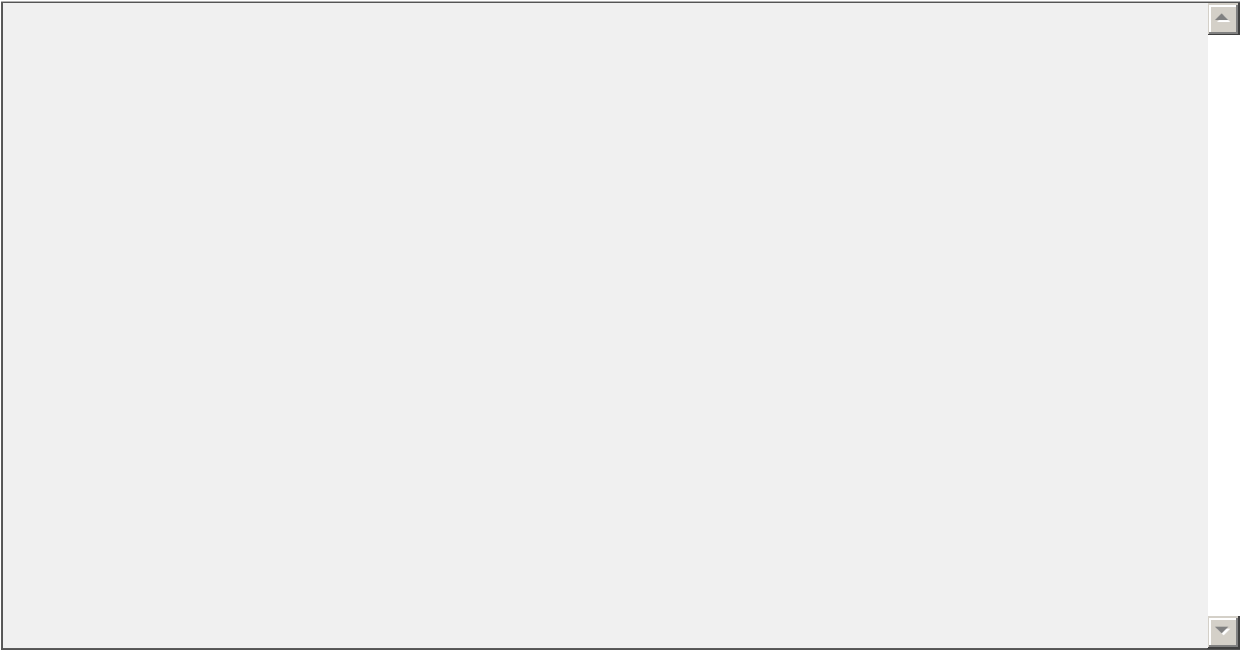
If yes, screenwriter's work presented

21. Have you ever had a retrospective of a screenwriter's oeuvre?

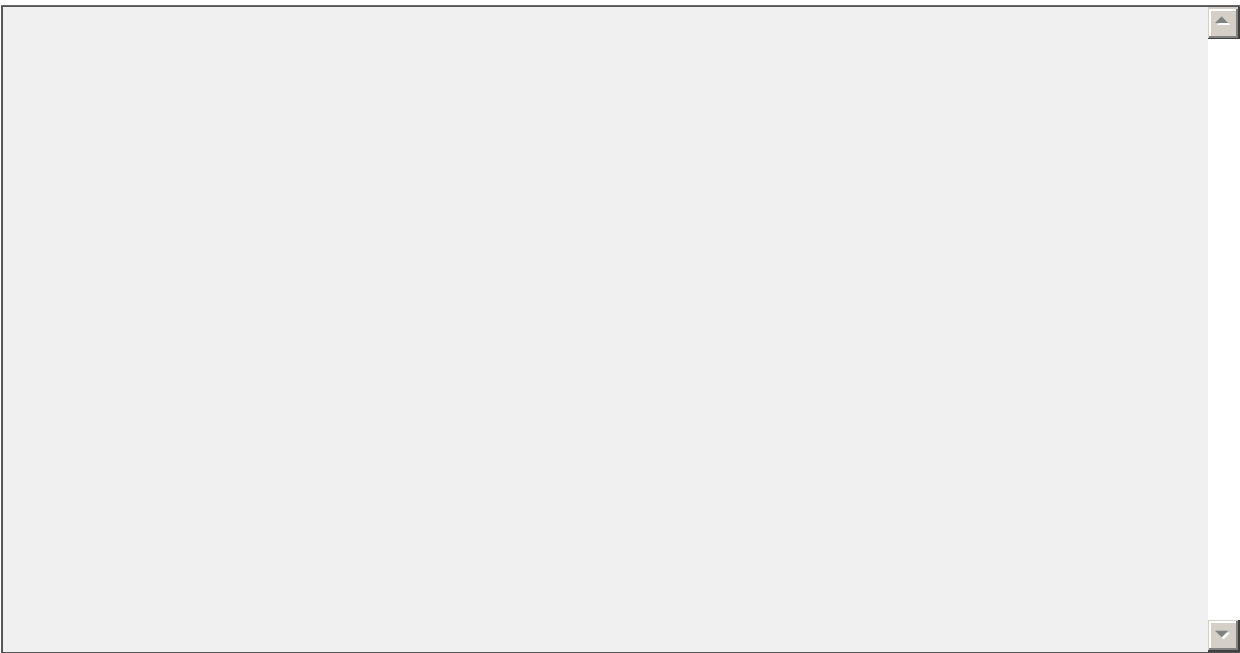
- Yes
- No

Your Comments

22. Is there anything that would encourage you to bring more screenwriters to your Festival? Any support that would be necessary?

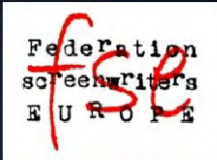


23. Further Comments



Thank You

Thank you for your time. We look forward to sharing the results with you in the report to follow.



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

A clapperboard and two film reels are shown on a dark surface. The clapperboard is tilted and has the following text: 'LOCATION', 'TAKE', 'SOUND', 'DATE', 'SCENE', 'DIRECTOR', and 'CAMERAMAN'. The film reels are in the foreground, partially overlapping the clapperboard.

LOCATION

TAKE	SOUND	DATE
SCENE		

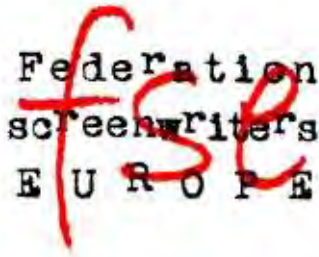
DIRECTOR

CAMERAMAN

Researched and written by **Cathy John**

Appendix 2

Accompanying Letter Film Festivals' Survey



20 June 2012

Dear Festivals,

We are writing on behalf of the International Affiliation of Writers Guilds (IAWG) and the Federation of Screenwriters in Europe (FSE) to request your assistance with a research project.

Building on a survey conducted in 2010, we are undertaking a wider investigation into the visibility of screenwriters at film festivals. To gather this information, selected festivals from around the world are completing the brief online survey linked to in the email and here:

<https://www.surveymonkey.com/s/filmfestivalproject>

It will take just five minutes of your time and your participation will be greatly appreciated.

Your answers and comments are central to this research. They will help us all understand how screenwriters could be better supported at festivals and what is necessary to achieve this goal. The findings will be published in a report to be released in Autumn 2012.

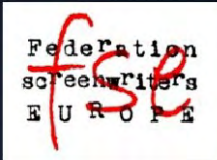
IAWG and FSE represent more than 20,000 writers working in film, radio and television on five continents. This joint initiative arose from the 2009 World Conference of Screenwriters in Athens, where it was resolved that the vital contribution of screenwriters needs to be more fully acknowledged both within the film industry and in the public arena at large.

Thank you for your time and participation.

Yours faithfully,

Richard Curtis
Emmy® and BAFTA winning
screenwriter of *Love Actually*, *Notting Hill*
and *War Horse*

David Seidler
Oscar® winning
screenwriter of *The King's Speech*



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

A clapperboard and film reels are shown on a dark surface. The clapperboard is tilted and has the following text: 'LOCATION', 'TAKE', 'SOUND', 'DATE', 'SCENE', 'DIRECTOR', and 'CAMERAMAN'. The film reels are in the foreground, partially overlapping the clapperboard.

LOCATION

TAKE	SOUND	DATE
SCENE		

DIRECTOR

CAMERAMAN

Researched and written by **Cathy John**

Appendix 3

Screenwriters' Online Survey Questions

Welcome!

Thank you for finding a few minutes to fill in this short questionnaire about your experiences at film festivals.

We are investigating the visibility of screenwriters at international film festivals. Information and comments about your experiences will help us build a more powerful and complete story.

Thank you in advance for your help.

About You

1. Please only enter your name if you consent to it being attributed to your comments.

Name (optional):

Country:

2. How long have you worked in screenwriting?

- 1-3 years
- 4-6 years
- 7-9 years
- 10-14 years
- 15-19 years
- 20+ years

3. Are you male or female?

- Male
- Female

Your Films

4. Do you mostly write adapted or original screenplays?

- Adapted
- Original
- Write both equally

5. In what language do you write most of your screenplays?

Your language

Please choose from the drop down list

Other (please specify)

Your Films and Film Festivals

6. Have you written films which were selected for film festivals?

- Yes
- No

Your Films and Film Festivals

7. Has your work been exhibited at film festivals internationally?

- Yes
- No

8. How many films which you've written were selected for film festivals?

	Short Films	Feature Films
1-3	<input type="checkbox"/>	<input type="checkbox"/>
4-6	<input type="checkbox"/>	<input type="checkbox"/>
7-9	<input type="checkbox"/>	<input type="checkbox"/>
10-14	<input type="checkbox"/>	<input type="checkbox"/>
15+	<input type="checkbox"/>	<input type="checkbox"/>

9. Is your screenwriting credited in film festival marketing materials (brochure, catalogue, adverts, website, emails)?

- Always
- Often
- Sometimes
- Rarely
- Never

Comments

Attending Film Festivals

10. Have you been invited to attend film festivals?

- Yes
- No

Attending Film Festivals

11. When films you've written were selected for film festivals, how often were you invited to attend?

- Always
- Often
- Sometimes
- Rarely
- Never

12. How many times were you invited and also offered free travel and accommodation?

- Every time
- Most of the time
- Some of the time
- Rarely
- Never

13. What type of event were you invited to attend? Tick all that apply:

- A screening of your film with a Question and Answer session
- A public event about screenwriting (panel discussion etc)
- An industry networking event

Other (please specify)

Your Experiences

14. For a film you've written, has a film festival ever invited the director but not you?

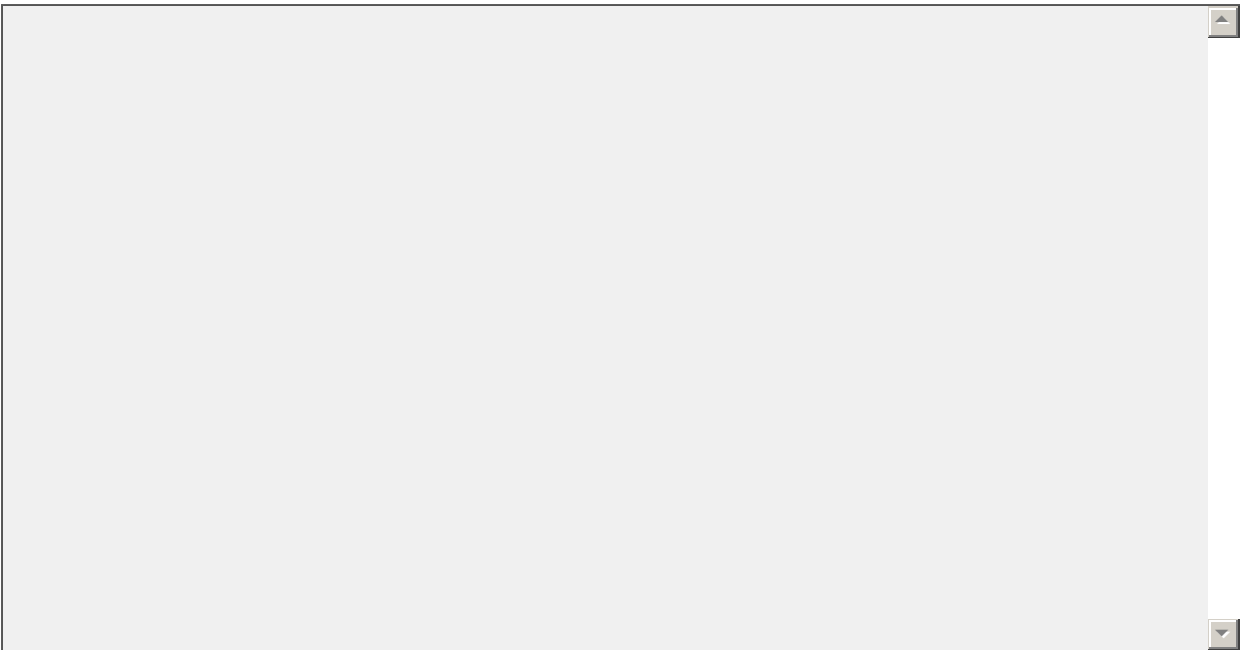
- Yes
- No

Comments

15. Tell us about any positive experiences film festivals provided that enhanced your career as a screenwriter.



16. Tell us about any negative experiences of film festivals that hindered your career as a screenwriter.



Juries

17. Have you ever been invited to sit on a Festival Jury?

- Yes
- No

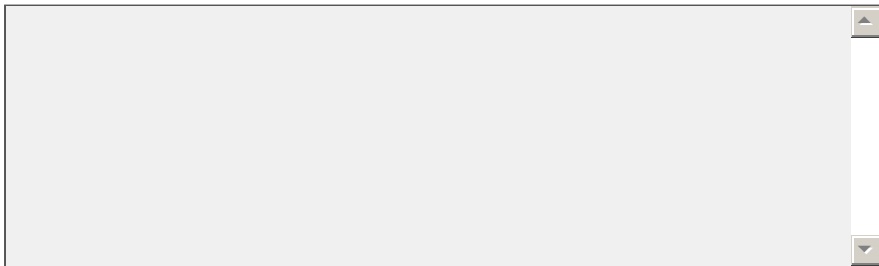
Your Thoughts



18. In your opinion, do screenwriters get sufficient visibility at film festivals?

- Yes
- No

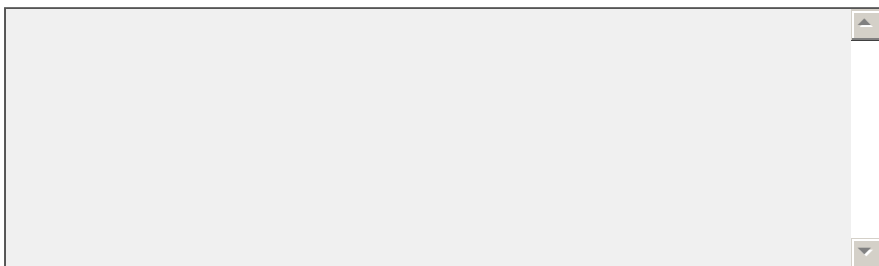
Comments



19. What do you think would improve the visibility of screenwriters at festivals? Tick all that apply:

- Improved crediting of screenwriters in film festival marketing
- More invitations for screenwriters to film festivals (including travel and accommodation)
- More events focussing on screenwriting
- The inclusion of more screenwriters on juries

Other (please specify)



20. To what extent do you agree or disagree with the following statement: Improved visibility of screenwriters at film festivals would have a positive impact on the status of screenwriters in the film industry as a whole.

- Strongly Agree
- Agree
- Neither agree nor disagree
- Disagree
- Strongly Disagree
- Don't Know

Comments

21. Additional experiences and opinions related to the position of screenwriters at film festivals.

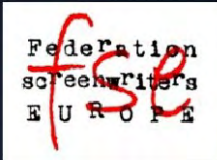
22. Please provide us with your email address if you want to receive a notification once the report is available.

Email Address:

Thank You!

Thank you for taking the time to fill in this questionnaire.

We look forward to sharing the results with you in our report.



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

LOCATION

TAKE	SOUND	DATE
SCENE		

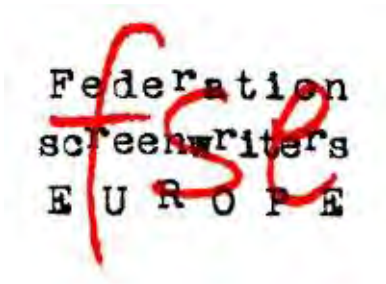
DIRECTOR

CAMERAMAN

Researched and written by **Cathy John**

Appendix 4

Accompanying Letter Screenwriters' Survey



27 June 2012

Dear colleagues,

As fellow screenwriters, we are writing on behalf of the International Affiliation of Writers Guilds (IAWG) and the Federation of Screenwriters in Europe (FSE) about important research into the visibility of screenwriters at film festivals.

Building on a survey conducted in 2010, we are undertaking a wider investigation into the visibility of screenwriters at film festivals. To gather this information, we are keen to hear of your experiences through a brief online survey linked to in the email and here:

<https://www.surveymonkey.com/s/ScreenwritersSurvey>

It will take just five minutes of your time and your participation will be greatly appreciated.

Your answers and comments are central to this research. They will help us all understand how screenwriters could be better supported at festivals and what is necessary to achieve this goal. The findings will be published in a report to be released in Autumn 2012.

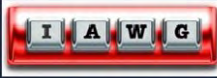
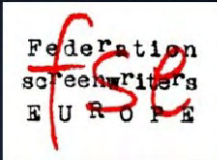
IAWG and FSE represent more than 20,000 writers working in film, radio and television on five continents. This joint initiative arose from the 2009 World Conference of Screenwriters in Athens, where it was resolved that the vital contribution of screenwriters needs to be more fully acknowledged both within the film industry and in the public arena at large.

Thank you for your consideration.

Yours faithfully,

Richard Curtis
Emmy® and BAFTA winning
screenwriter of *Love Actually*, *Notting Hill*
and *War Horse*

David Seidler
Oscar® winning
screenwriter of *The King's Speech*



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

LOCATION

TAKE	SOUND	DATE
SCENE		

DIRECTOR

CAMERAMAN

Researched and written by **Cathy John**

Appendix 5

Film Festivals' Qualitative Interview Questions

Appendix 5

Film Festivals Qualitative Interview Questions

To Interviewee:

Do you consent to this interview being recorded as a record of our conversation, for the purpose of an accurate record to be used as data in the mentioned report?

Do you wish to participate anonymously? If yes, can I get back to you with a description of your festival that we can include in your report. I.e 'a Canadian Film Festival'.

Question One

- In which ways do you see screenwriters best being involved in film festivals?

Question Two

- Do you feel screenwriters are a key part of the success of your Film Festival?
 - o If yes, why?
 - o If no, why?
 - o If unsure, what are your thoughts on this?

Question Three

- Do you credit the screenwriter individually in the film festival brochure or catalogue? (your hard copy marketing)
 - o If no or yes, why?

Question Four

- How do you choose which screenwriters to invite?

Question Five

- Are screenwriters represented in your juries, awards and bursaries?
 - o If yes or no, why?

Question Six

- Has your film festival showcased the work of a screenwriter with a retrospective?
 - o If yes or no, why?
 - o Which screenwriter
 - o What was the response?
 - o How often was this done?

Question Seven

- How do you facilitate productive networking between directors, producers and screenwriters at your festival?
 - o Do you think there is anything holding screenwriters back in networking scenarios?

Question Eight

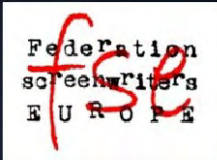
- What are the obstacles to engaging screenwriters more effectively?

Question Nine

- What are the three things that would enable you to showcase screenwriters and their work more effectively, and why?

Question Ten

- Do you currently receive any funding to support screenwriters and their work?
 - o If yes, who grants it?
 - o If no, are you aware of funding you could apply for, for this purpose?



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

A clapperboard and two film reels are shown on a dark surface. The clapperboard is tilted and has several fields for text: 'LOCATION', 'TAKE', 'SOUND', 'DATE', 'SCENE', 'DIRECTOR', and 'CAMERAMAN'. The film reels are in the foreground, partially overlapping the clapperboard.

LOCATION

TAKE	SOUND	DATE
SCENE		

DIRECTOR

CAMERAMAN

Researched and written by **Cathy John**

Appendix 6

Screenwriters' Qualitative Interview Questions

Appendix 6

To Interviewee:

Do you consent to this interview being recorded as a record of our conversation, for the purpose of an accurate record to be used as data in the mentioned report?

Do you want these comments to be made anonymously or attributed to you?

Question One

- What do you hope to achieve as a screenwriter through film festivals?

Question Two

- Typically when a film that you've written has been selected for a film festival have you been invited to attend with free accommodation and travel?
- Typically has the director or actors?
- How does this situation arise?

Question Three

- Can you recall a positive experience you've had at a film festival which highlights good practice?

Question Four

- How do you feel about the crediting of Screenwriters in film festival marketing materials?

Question Five

- What has your worst experience of a film festival been?

Question Six

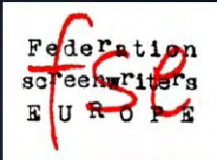
- What do you see as the obstacles to engaging screenwriters in film festivals?

Question Seven

- What actions do you think film festivals could make that would most positively impact screenwriting as a profession?

Question Eight

- Do you think that the improved visibility of screenwriters at film festivals would have a positive impact on the status of screenwriters in the industry as a whole, and WHY?



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

A clapperboard and two film reels are shown on a dark surface. The clapperboard is tilted and has the following text: 'LOCATION', 'TAKE', 'SOUND', 'DATE', 'SCENE', 'DIRECTOR', and 'CAMERAMAN'. The film reels are in the foreground, partially overlapping the clapperboard.

LOCATION











TAKE	SOUND	DATE
SCENE		
DIRECTOR		
CAMERAMAN		

Researched and written by **Cathy John**

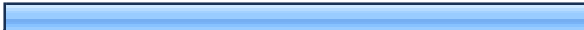



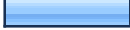



Appendix 7

Summary Film Festivals' Online Survey Results

1. You and your film festival

		Response Percent	Response Count
Your name		100.0%	50
Film Festival Name		100.0%	50
Address 1:		100.0%	50
Address 2:		52.0%	26
City/Town:		100.0%	50
State/Province:		100.0%	50
ZIP/Postal Code:		100.0%	50
Country:		100.0%	50
Email Address:		100.0%	50
Phone Number:		100.0%	50
		answered question	50
		skipped question	0

2. Which of the statements below (tick all that apply) represent your Festival's priorities?

		Response Percent	Response Count
To showcase the best filmmaking talent internationally		94.0%	47
To provide a marketplace for film distribution		26.0%	13
To showcase the best domestic filmmaking talent		50.0%	25
To provide an environment in which industry professionals can network		54.0%	27
To showcase films with a LGBT (Lesbian Gay Bisexual Transgender) subject matter		20.0%	10
To educate audiences about the process of filmmaking		40.0%	20
To showcase film for children and young people		42.0%	21
To showcase a particular genre of film		32.0%	16
	Other (please specify)		15
answered question			50
skipped question			0

3. In which region is your Film Festival?

		Response Percent	Response Count
Africa		2.0%	1
Asia		6.0%	3
Australasia		6.0%	3
Europe		60.0%	30
North America		24.0%	12
Middle East		0.0%	0
Latin America		2.0%	1
answered question			50
skipped question			0

4. How many feature films did you screen?

		Response Percent	Response Count
Under 50		48.9%	23
50-99		19.1%	9
100-149		8.5%	4
150-199		12.8%	6
200-249		2.1%	1
250-299		4.3%	2
300 or more		4.3%	2
answered question			47
skipped question			3

5. How many guests did you invite to attend with free accommodation and travel?

	None	1-5	6-10	11-15	16-20	21-25	26-30
Please chose from the drop-down menu:	17.0% (8)	14.9% (7)	12.8% (6)	10.6% (5)	2.1% (1)	4.3% (2)	6.4% (3)



6. How many screenwriters did you invite to attend with free accommodation and travel, w

	None	1-5	6-10	11-15	16-20	21-25	26-30
Please choose from the drop-down menu:	48.9% (23)	31.9% (15)	6.4% (3)	8.5% (4)	2.1% (1)	0.0% (0)	0.0% (0)

7. Did you include the names of screenwriters in (tick all that apply):

	Response Percent	Response Count
Festival Brochure	27.7%	13
Festival Catalogue	68.1%	32
Festival Website	66.0%	31
Festival Emails	27.7%	13
Advertising for Particular Films	42.6%	20
Press Releases for Particular Films	66.0%	31
Other (please specify)		7
answered question		47
skipped question		3

8. Did you include a possessory credit for the director in your marketing ("xx's film", "a film by" or "by")?

		Response Percent	Response Count
Yes		68.1%	32
No		31.9%	15
answered question			47
skipped question			3

9. Any comments on details provided:

		Response Count
		10
answered question		10
skipped question		40

10. How many screenwriters spoke at events (including Question and Answer sessions for

	None	1-5	6-10	11-15	16-20	21-25	26-30
Please choose from the drop-down menu:	17.8% (8)	53.3% (24)	11.1% (5)	4.4% (2)	8.9% (4)	2.2% (1)	0.0% (0)


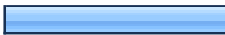
11. How many events focussed entirely on screenwriting?

	0	1	2	3	4
Please choose from the drop-down menu:	42.2% (19)	28.9% (13)	17.8% (8)	2.2% (1)	2.2% (1)
					answ
					ski



12. How many industry events did you hold exclusively for screenwriters?

	0	1	2	3	4
Please choose from the drop-down menu:	60.0% (27)	22.2% (10)	8.9% (4)	2.2% (1)	2.2% (1)
					answ
					skip

13. Did you organise an event/events that enabled screenwriters and directors to network?

		Response Percent	Response Count
Yes		64.4%	29
No		35.6%	16
answered question			45
skipped question			5

14. Did you have a screenwriting award?



		Response Percent	Response Count
Yes		35.6%	16
No		64.4%	29

If yes, name of screenwriting award 16

answered question 45

skipped question 5

15. Do you present a screenwriting bursary or financial award?

		Response Percent	Response Count
Yes		15.6%	7
No		84.4%	38

If yes, name of bursary/prize and amount awarded 7

answered question 45

skipped question 5



16. Any comments on details provided above?:

	Response Count
	5



answered question 5

skipped question 45



17. Did a screenwriter/screenwriters sit on Festival Juries for your last Festival?

		Response Percent	Response Count
Yes		44.4%	20
No		55.6%	25
answered question			45
skipped question			5


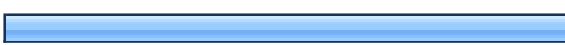
18. Have screenwriters sat on Juries for any of your previous four festivals?

		Response Percent	Response Count
Yes		44.0%	11
No		56.0%	14
answered question			25
skipped question			25



19. How many screenwriters sat on Juries?

		Response Percent	Response Count
Screenwriter/s		100.0%	20
Total number of Jurors		95.0%	19
answered question			20
skipped question			30

20. Did you have a retrospective of a screenwriter's oeuvre at your last film festival?

		Response Percent	Response Count
Yes		8.9%	4
No		91.1%	41
If yes, screenwriter's work presented			3
answered question			45
skipped question			5

21. Have you ever had a retrospective of a screenwriter's oeuvre?

		Response Percent	Response Count
Yes		24.4%	10
No		75.6%	31
answered question			41
skipped question			9

22. Is there anything that would encourage you to bring more screenwriters to your Festival? Any support that would be necessary?

	Response Count
	26
answered question	26
skipped question	24

23. Further Comments

	Response Count
	6
answered question	6
skipped question	44

Page 2, Q2. Which of the statements below (tick all that apply) represent your Festival's priorities?

1	To showcase politically and socially engaged filmmaking	Jul 23, 2012 8:54 AM
2	To showcase the best independent films from around the world	Jul 23, 2012 1:12 AM
3	We work towards sharing our passion for cinema, nature, a fantasy world and to expand access to culture to everyone.	Jul 18, 2012 11:52 AM
4	Informative and relevant industry panels and Q&A's	Jul 17, 2012 9:59 AM
5	to showcase African movies to an Irish audience	Jul 12, 2012 1:40 AM
6	New Cinema and independent films	Jul 11, 2012 6:03 AM
7	Promote and develop animation in allits different forms	Jul 4, 2012 8:14 AM
8	To promote Sitges Town and Catalonia	Jul 2, 2012 3:51 AM
9	Introducing excellent films from Asia to the entire world.	Jul 1, 2012 9:18 PM
10	to show the works of talented new filmmakers from Great Britain and Ireland	Jul 1, 2012 5:17 AM
11	Showcase women filmmakers	Jun 29, 2012 11:43 AM
12	We are currently working towards creating a stronger emerging filmmakers environment	Jun 29, 2012 9:08 AM
13	Missional: To promote positive change in people's lives through the transformative power of film.	Jun 22, 2012 6:43 AM
14	-	Jun 22, 2012 2:49 AM
15	To give wider access to a range of films that would otherwise be available to communities within a predominantly rural area	Jun 21, 2012 10:28 AM

Page 3, Q7. Did you include the names of screenwriters in (tick all that apply):

1	didn't do it at all - which isn't an option ...	Jul 12, 2012 1:42 AM
2	See below	Jun 29, 2012 9:44 AM
3	Yes but only if we invite them	Jun 29, 2012 9:09 AM
4	As part of our concurrent Industry Series of seminars, we feature a workshop and a masterclass on screenwriting. In addition, international directors in attendance who are also screenwriters are usually invited to give artist talks; the content of these talks often touches on their screenwriting process.	Jun 29, 2012 9:09 AM
5	screenwriter is mentioned on occation when relevant	Jun 27, 2012 1:55 AM
6	None were listed unless in main copy of film description	Jun 27, 2012 12:47 AM
7	0	Jun 21, 2012 3:46 AM

Page 3, Q9. Any comments on details provided:

1	Last year was a "reboot" year for the festival with limited festival support for filmmakers' travel. Would not invite writers of a film generally unless specific panel application related to project.	Jul 19, 2012 2:51 PM
2	we are a short film festival.	Jul 18, 2012 10:21 PM
3	We list directors and countries covered, sometimes also main actors	Jul 12, 2012 1:42 AM
4	Our criteria for selection is that the director is a woman. Most of the films we show are written & directed by the same woman.	Jun 29, 2012 11:47 AM
5	We have several awards for writers as well as a screenwriting competition. We are a production competition (600 short films in 10 years) and 5 of our screenplay finalists have been filmed and exhibited at the festival.	Jun 29, 2012 9:44 AM
6	Filmmakers are credited using the "Dir: xxxx" convention. We consider the screenwriter, if separate from the director, to be a "key creative" when evaluating eligibility for selection.	Jun 29, 2012 9:09 AM
7	we shift focus every year, one year it might be screenwriters, one year composers, this year's focus was on music	Jun 27, 2012 1:55 AM
8	Its good planning...	Jun 22, 2012 12:24 AM
9	Sorry, we are a Short Film Festival - we don't show feature films. question 7 is none: but thats no possible answer	Jun 21, 2012 3:46 AM
10	We're limited for space, particularly in the printed programme. Director's credit is all we can afford.	Jun 20, 2012 1:04 PM

Page 5, Q14. Did you have a screenwriting award?

1	Best Script Award	Jul 30, 2012 1:12 PM
2	Best Short Script, Best Feature Script	Jul 23, 2012 1:19 AM
3	Best screenplay	Jul 18, 2012 11:54 AM
4	Prix Séquence 7 et Beaumarchais	Jul 18, 2012 7:10 AM
5	Slate Award	Jul 17, 2012 12:52 PM
6	SIGNIS Award	Jul 2, 2012 7:32 PM
7	Maria Award for Best Script (of a film in our Official Fantastic Section on Competition)	Jul 2, 2012 3:53 AM
8	Audience Award	Jul 1, 2012 9:43 PM
9	4 awards: Best screenplay-comedy, Best screenplay-drama, Best Scriptural Integration, Write of Passage Screenplay Contest - Best Writer	Jun 29, 2012 9:47 AM
10	Best Script	Jun 27, 2012 12:25 AM
11	AGAVE statue to the BEST SCRIPT	Jun 22, 2012 3:33 PM
12	Jordan A. Ressler screenwriter Award	Jun 22, 2012 8:00 AM
13	Danish Writers Guild Award for the Best Childrens Film Manuscript	Jun 22, 2012 2:51 AM
14	For feature film BEST ORIGINAL SCREENPLAY AWARD For short film BEST SCRIPT	Jun 22, 2012 12:26 AM
15	Montblanc Drehbuchpreis	Jun 21, 2012 6:14 AM
16	COMPETITION FOR FEATURE FILM SCREENPLAY SHORT FILM SCREENPLAY COMPETITION STORY SCREENPLAY COMPETITION	Jun 21, 2012 5:36 AM

Page 5, Q15. Do you present a screenwriting bursary or financial award?

1	Prix Séquence 7 et Beaumarchais, 1500€	Jul 18, 2012 7:10 AM
2	Write of Passage Screenplay Contest - Best Writer \$1,000 (this is for a 12-page or shorter tome).	Jun 29, 2012 9:47 AM
3	The Pears Foundation Short Film Fund - £10,000 x 2 per annum	Jun 29, 2012 9:11 AM
4	\$5,000.00	Jun 22, 2012 8:00 AM
5	3000 Euro	Jun 22, 2012 2:51 AM
6	€ 10.000	Jun 21, 2012 6:14 AM
7	BEST SCREENPLAY COMPETITION FOR FEATURE FILM SCREENPLAY RIFF Award for best screenplay for feature film. > Pipeline Script Award: One year free subscription to Script Writers Database Pipeline for the finalists. SHORT FILM SCREENPLAY COMPETITION RIFF Award for Best Screenplay for short film. > Tracce Award s: a place in the screenplay course from the script idea to the story worth 1,200 euro. STORY SCREENPLAY COMPETITION RIFF Award for best story.	Jun 21, 2012 5:36 AM

Page 5, Q16. Any comments on details provided?:

1	Had planned a reading of a writer/director/actor's work but tributee had to cancel, Very open to screenwriter's inclusion on website page for films and screenwriter focused panels, workshops etc.	Jul 19, 2012 2:53 PM
2	We do not present any awards at our festival, screenwriting or otherwise. We did partner with the WGA East on a series of screenwriting panel discussions that were very successful, and which we hope to reprise in future editions.	Jul 18, 2012 8:44 PM
3	we only have two awards, a new talent (director) award and an audience award	Jun 27, 2012 1:55 AM
4	The winner of the Jordan A. Ressler Knight Ibero-American Competition Award went to Cristián Jiménez writer/director of BONSÁI	Jun 22, 2012 8:00 AM
5	no	Jun 22, 2012 12:26 AM

Page 8, Q19. How many screenwriters sat on Juries?

Screenwriter/s		
1	2	Jul 30, 2012 1:12 PM
2	5	Jul 23, 2012 1:20 AM
3	3	Jul 19, 2012 7:00 AM
4	3	Jul 18, 2012 11:41 PM
5	2	Jul 18, 2012 5:08 PM
6	1	Jul 18, 2012 4:06 PM
7	1	Jul 18, 2012 7:11 AM
8	2	Jul 17, 2012 12:53 PM
9	1	Jul 14, 2012 1:03 AM
10	1	Jul 2, 2012 7:33 PM
11	2	Jul 2, 2012 7:39 AM
12	1	Jul 2, 2012 3:54 AM
13	2	Jun 29, 2012 9:48 AM
14	1	Jun 29, 2012 9:12 AM
15	3	Jun 27, 2012 1:56 AM
16	2	Jun 22, 2012 8:01 AM
17	1	Jun 22, 2012 2:51 AM
18	1	Jun 22, 2012 12:27 AM
19	2	Jun 21, 2012 6:15 AM
20	1	Jun 21, 2012 5:37 AM
Total number of Jurors		
1	15	Jul 30, 2012 1:12 PM
2	26	Jul 23, 2012 1:20 AM
3	12	Jul 19, 2012 7:00 AM
4	5	Jul 18, 2012 11:41 PM
5	4	Jul 18, 2012 5:08 PM
7	4	Jul 18, 2012 7:11 AM
8	6	Jul 17, 2012 12:53 PM
9	3	Jul 14, 2012 1:03 AM

Page 8, Q19. How many screenwriters sat on Juries?

10	15	Jul 2, 2012 7:33 PM
11	16	Jul 2, 2012 7:39 AM
12	5	Jul 2, 2012 3:54 AM
13	9	Jun 29, 2012 9:48 AM
14	4	Jun 29, 2012 9:12 AM
15	3	Jun 27, 2012 1:56 AM
16	9	Jun 22, 2012 8:01 AM
17	5	Jun 22, 2012 2:51 AM
18	9	Jun 22, 2012 12:27 AM
19	20	Jun 21, 2012 6:15 AM
20	12	Jun 21, 2012 5:37 AM

Page 9, Q20. Did you have a retrospective of a screenwriter's oeuvre at your last film festival?

1	John Sayles retrospective	Jul 4, 2012 11:36 PM
2	Peter Ho-Sun Chan My Way	Jul 2, 2012 7:35 PM
3	Margerethe von Trotta - NB presented as director but she is writer as well	Jun 29, 2012 11:56 AM

Page 11, Q22. Is there anything that would encourage you to bring more screenwriters to your Festival? Any support that would be necessary?

1	This depends exclusively on the financial capabilities of the organizing company. If the Festival receive sponsorship it could invite more screenwriters.	Jul 30, 2012 1:16 PM
2	We would always encourage all people to be involved in our festival.	Jul 23, 2012 1:22 AM
3	With support for airfare and network to reach screenwriters, we would be very eager to bring more writers in. Last 2 years with limited programming a panel on non-fiction writing was held and in 2011 one on crafting compelling narrative within the constraints of truth Kirk Ellis producer/writer John Adams and Andrea Meditch Exec Producer of award-winning documentaries were our "Artists In Conversation"	Jul 19, 2012 2:57 PM
4	unfortunately it all comes down to a lack of cash and resources, but we are trying (again) for specific funding in this area.	Jul 18, 2012 5:09 PM
5	In generally bigger budget=better financing	Jul 18, 2012 4:07 PM
6	we are a really small independant film festival, we would love to help more young screenwriter (that why we have since the beginning a prize name best screenplay) We are a fantasy magical, film festival and in france it 's really difficult to find support (financial and press) with thoses themes. What film festival need in France more financial help. But we will keep doing the film festival becaus we love it !! best regards and good luck with your project Bénédicte Beaugois festival du film merveilleux	Jul 18, 2012 11:58 AM
7	Our festival is a short film competition. So basically our major point is not screenwriting. However we decided to set up a script competition in parallel during the festival because we think highly interesting to favour talented screewriters who would like to stage their scenario. We would be encouraged to bring more screenwriters if we had better financial support. Indeed we could really give importance to a screenwriting event, invite more professionals, offer more attractive prizes with better financial incentives. Moreover, we don't have a specifical place dedicated to our screenwriting competition. The point is we work with cinemas in order to showcase our short film selection and with concert halls for parties about cinema during the festival. So if we were able to have a place de set up the event, it would surely help.	Jul 18, 2012 7:54 AM
8	Sponsorship	Jul 17, 2012 12:55 PM
9	funding? we are a tiny film festival with a budget of less than €10,000.00.	Jul 12, 2012 1:44 AM
10	A larger financial support would probably allow our Festival to host more screenwriters.	Jul 11, 2012 6:11 AM
11	Sponsorships which would be specifically for the use of providing travel and accommodations for screenwriters would be necessary. With a limited travel budget, we focus on the Director and talent in the films we screen.	Jul 8, 2012 8:12 PM
12	The Australian AWG is celebrating its 50th anniversary during our next Festival - October 10-20 2013. Each event (we are biennial), the Adelaide Film Festival has a unique script development workshop with the AWG and we would hope that the one in 2013 could attract a screen writer of international reputation. A dream for us would be to invite Richard Curtis to be part of the International Jury and to take part in the AWG event in Adelaide. October 2013. Let me know how i amy go about this very direct	Jul 5, 2012 12:48 AM

Page 11, Q22. Is there anything that would encourage you to bring more screenwriters to your Festival? Any support that would be necessary?

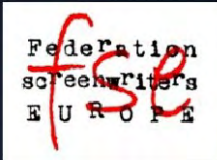
	encouragement! Adelaide Film Festival has a renowned theatre and film writer on the Board - Andrew Bovell. I would recommend any festival to encourage writers onto the Board to allow this key creative role to have a voice in the Festival structure.	
13	Sponsorship.	Jul 2, 2012 7:39 AM
14	One of our Festival objective is discovering and fostering new talent for the film industry. It would be included screenwriters as well. In order to deepen the understanding of the films, our Festival want to introduce all about the people involved in the films.	Jul 1, 2012 9:59 PM
15	The festival takes place in European soil. If European support (e.g. MEDIA Programme) were available, it could also boost our screenwriters' invitations. However, in the animation field, screenwriter and director (especially for short films) are 90% the same person.	Jul 1, 2012 10:14 AM
16	I'd love to have more of a focus on writers especially as our labs focus solely on writers. In part it's an issue of simplicity - when researching the world for films directed by women, there's a clearer and easier cut off/boundary. In reality 90% of what we screen is also written by women, who we are very keen to celebrate. Often its the same woman, if a different woman we do try to highlight. Obviously for us if the film is written by a man (v rare) there's a reason to keep the focus on the director. Tbh this criteria may well change.	Jun 29, 2012 12:00 PM
17	- Travel funding for an international screenwriter to attend our festival and participate in our Industry Series as a presenter/speaker/workshop leader. - Travel funding to attend our festival for screenwriters of films in selection, or for local screenwriters of films who have won awards at our festival to attend other festivals - Donated services of a WGC member to provide script consultancy to winners of our pitch competition - Donated services of a WGC member to lead a workshop on screenwriting outside of the festival dates	Jun 29, 2012 9:41 AM
18	I guess even this survey is a wake up call - and the fact that you are taking time to focus on scriptwriting. If there was a Fund to enable us specifically to invite scriptwriters then we would be very likely to apply. This is because we do not have a big budget and we prioritise the Director or main actor. We would welcome inviting the scriptwriter as well - but in most cases not instead.	Jun 29, 2012 9:21 AM
19	a strong support from the local filmindustry (the writers) would mean a lot	Jun 27, 2012 6:25 AM
20	We're an audience focused festival so we tend to have to programme events that will attract the public (as opposed to film makers) - however, to bring more screenwriters to the festival we would need funding to bring Australian screenwriters over to London.	Jun 27, 2012 12:51 AM
21	Yes, we did do an off-season screenwriting workshop with Gregory Allen Howard in 2011 that was a huge success. Funding this kind of events is tough for a non for profit like the Miami International Film Festival.	Jun 22, 2012 8:03 AM
22	Support for the seminars and proffessional activities.	Jun 22, 2012 2:52 AM
23	In the current economic situation in Spain is mainly a matter of funds (the lack of them, to be precise). But I guess that an easier contact way with them would make a difference.	Jun 22, 2012 1:46 AM

Page 11, Q22. Is there anything that would encourage you to bring more screenwriters to your Festival? Any support that would be necessary?

24	from this we are going to organize a separate event for writer by name- WRITERS MEET	Jun 22, 2012 12:28 AM
25	Financial support and marketing to the industry	Jun 21, 2012 10:38 AM
26	The last London Children's Film Festival was on a drastically reduced scale, due to funding cuts. In the future, if some kind of support was put in place, this might be something that could be concentrated on.	Jun 21, 2012 8:43 AM

Page 11, Q23. Further Comments

1	please note that many of our directors are also screenwriters, as we are a short film festival.	Jul 18, 2012 10:23 PM
2	Please refer our Festival web-site http://www.focus-on-asia.com/english/about/ We would be more than happy to be of service to you. Thank you.	Jul 1, 2012 9:59 PM
3	It is good to know that you are doing this and thank you. Do let us know if we can help more in future.	Jun 29, 2012 9:21 AM
4	We really love good screenwriting and consider it a vital part of a film, maybe even more than the directing, but press tends to consider the director as the person that "owns" the film, maybe over the French influence that rules in Europe.	Jun 22, 2012 1:46 AM
5	WELCOME TO MOVIE LAND www.jiffindia.org	Jun 22, 2012 12:28 AM
6	We please our audiences and they would rather meet a director than a screenwriter. The general attitude towards the different roles in the filmmaking process need to change before audiences will respond more enthusiastically to screenwriters.	Jun 20, 2012 1:06 PM



Written Into the Picture

Investigating Screenwriters'
Lack of Visibility
at Film Festivals

A clapperboard and film reels are shown on a dark surface. The clapperboard is tilted and has the following text: 'LOCATION', 'TAKE', 'SOUND', 'DATE', 'SCENE', 'DIRECTOR', and 'CAMERAMAN'. The film reels are in the foreground, partially overlapping the clapperboard.

LOCATION

TAKE	SOUND	DATE
SCENE		

DIRECTOR



CAMERAMAN

Researched and written by **Cathy John**







Appendix 8

Summary Screenwriters' Online Survey Results

1. Please only enter your name if you consent to it being attributed to your comments.

		Response Percent	Response Count
Name (optional):		50.9%	81
Country:		100.0%	159
		answered question	159
		skipped question	0

2. How long have you worked in screenwriting?

		Response Percent	Response Count
1-3 years		15.1%	24
4-6 years		15.7%	25
7-9 years		10.7%	17
10-14 years		26.4%	42
15-19 years		12.6%	20
20+ years		19.5%	31
		answered question	159
		skipped question	0

3. Are you male or female?

		Response Percent	Response Count
Male		57.9%	92
Female		42.1%	67
answered question			159
skipped question			0

4. Do you mostly write adapted or original screenplays?



		Response Percent	Response Count
Adapted		2.6%	4
Original		74.0%	114
Write both equally		23.4%	36
answered question			154
skipped question			5

5. In what language do you write most of your screenplays?



Your language

	Arabic	Awadhi	Bengali	Bhojpuri	Bo:
Please choose from the drop down list	0.7% (1)	0.0% (0)	0.0% (0)	0.0% (0)	0.0

6. Have you written films which were selected for film festivals?

		Response Percent	Response Count
Yes		66.2%	102
No		33.8%	52
answered question			154
skipped question			5






7. Has your work been exhibited at film festivals internationally?

		Response Percent	Response Count
Yes		80.4%	78
No		19.6%	19
answered question			97
skipped question			62



8. How many films which you've written were selected for film festivals?

	Short Films	Feature Films	Response Count
1-3	55.0% (44)	68.8% (55)	80
4-6	42.9% (9)	57.1% (12)	21
7-9	60.0% (3)	40.0% (2)	5
10-14	50.0% (2)	50.0% (2)	4
15+	0.0% (0)	0.0% (0)	0
answered question			97
skipped question			62





9. Is your screenwriting credited in film festival marketing materials (brochure, catalogue, adverts, website, emails)?

		Response Percent	Response Count
Always		7.2%	7
Often		26.8%	26
Sometimes		36.1%	35
Rarely		23.7%	23
Never		6.2%	6
	Comments		26
answered question			97
skipped question			62






10. Have you been invited to attend film festivals?

		Response Percent	Response Count
Yes		52.6%	51
No		47.4%	46
answered question			97
skipped question			62




11. When films you've written were selected for film festivals, how often were you invited to attend?

		Response Percent	Response Count
Always		6.1%	3
Often		2.0%	1
Sometimes		26.5%	13
Rarely		65.3%	32
Never		0.0%	0
answered question			49
skipped question			110



12. How many times were you invited and also offered free travel and accommodation?

		Response Percent	Response Count
Every time		10.2%	5
Most of the time		10.2%	5
Some of the time		14.3%	7
Rarely		59.2%	29
Never		6.1%	3
answered question			49
skipped question			110

13. What type of event were you invited to attend? Tick all that apply:

		Response Percent	Response Count
A screening of your film with a Question and Answer session		83.7%	41
A public event about screenwriting (panel discussion etc)		28.6%	14
An industry networking event		24.5%	12
	Other (please specify)		9
answered question			49
skipped question			110

14. For a film you've written, has a film festival ever invited the director but not you?

		Response Percent	Response Count
Yes		87.0%	80
No		13.0%	12
	Comments		34
answered question			92
skipped question			67



15. Tell us about any positive experiences film festivals provided that enhanced your career as a screenwriter.

	Response Count
	52
answered question	52
skipped question	107



16. Tell us about any negative experiences of film festivals that hindered your career as a screenwriter.

	Response Count
	46
answered question	46
skipped question	113



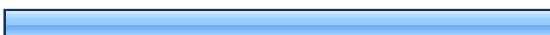
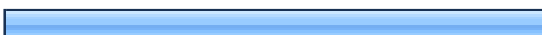
17. Have you ever been invited to sit on a Festival Jury?

		Response Percent	Response Count
Yes		23.9%	22
No		76.1%	70
	answered question		92
	skipped question		67


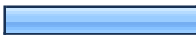


18. In your opinion, do screenwriters get sufficient visibility at film festivals?

		Response Percent	Response Count
Yes		5.0%	7
No		95.0%	133
	Comments		42
	answered question		140
	skipped question		19

19. What do you think would improve the visibility of screenwriters at festivals? Tick all that apply:

		Response Percent	Response Count
Improved crediting of screenwriters in film festival marketing		85.4%	111
More invitations for screenwriters to film festivals (including travel and accommodation)		87.7%	114
More events focussing on screenwriting		88.5%	115
The inclusion of more screenwriters on juries		86.9%	113
	Other (please specify)		29
		answered question	130
		skipped question	29


20. To what extent do you agree or disagree with the following statement: Improved visibility of screenwriters at film festivals would have a positive impact on the status of screenwriters in the film industry as a whole.

		Response Percent	Response Count
Strongly Agree		64.7%	88
Agree		30.9%	42
Niether agree nor disagree		3.7%	5
Disagree		0.0%	0
Strongly Disagree		0.0%	0
Don't Know		0.7%	1
	Comments		14
	answered question		136
	skipped question		23

21. Additional experiences and opinions related to the position of screenwriters at film festivals.

	Response Count
	28
answered question	28
skipped question	131

22. Please provide us with your email address if you want to receive a notification once the report is available.

		Response Percent	Response Count
Email Address:		100.0%	90
		answered question	90
		skipped question	69

Page 3, Q5. In what language do you write most of your screenplays?

1	hebrow	Aug 9, 2012 10:28 AM
2	hebrew and english	Aug 5, 2012 4:09 AM
3	English	Aug 4, 2012 9:08 AM
4	English	Aug 3, 2012 3:01 PM
5	English	Aug 3, 2012 2:30 PM
6	English	Aug 1, 2012 12:30 PM
7	english	Aug 1, 2012 4:55 AM
8	Hebrew	Aug 1, 2012 12:30 AM
9	Hebru	Jul 31, 2012 12:22 AM
10	Hebrew	Jul 29, 2012 3:12 AM
11	English	Jul 23, 2012 6:37 AM
12	German	Jul 23, 2012 5:52 AM
13	(and some in English)	Jul 19, 2012 8:48 AM
14	English too	Jul 17, 2012 2:22 AM
15	Swedish	Jul 16, 2012 1:08 PM
16	English	Jul 6, 2012 3:28 PM
17	English	Jul 5, 2012 3:06 AM
18	English, french	Jul 3, 2012 2:44 PM
19	French	Jul 3, 2012 1:41 PM
20	but lately also in English	Jul 3, 2012 12:59 AM
21	English	Jun 30, 2012 12:57 AM
22	Danish	Jun 29, 2012 9:59 AM
23	Icelandic / English / Danish	Jun 28, 2012 4:48 AM
24	Nynorsk	Jun 28, 2012 3:52 AM

Page 5, Q9. Is your screenwriting credited in film festival marketing materials (brochure, catalogue, adverts, website, emails)?

1	festivals don't seem to mind who the screenwriters are and give them credit in the catalogue and other materials, although screenwriters are more than often the initiators of the project and the ones who devotes the longest period of work. it is only fair that they will be credited in every single marketing material. isn't it?	Aug 5, 2012 4:14 AM
2	At the International Film Festival of Berlin the writer is only mentioned in the crew list. The director is presented with a filmography and a Photo, the writer is not. Even in section of short films the director is treated in this way, no matter if he is completely unknown and the film that is shown is his first one while well known writers are only to be found in the crew list.	Jul 23, 2012 7:27 AM
3	Ha! No comment!	Jul 23, 2012 6:43 AM
4	Acutally, I have no idea since i rarely see this material	Jul 23, 2012 6:31 AM
5	I am also the Director of the films	Jul 23, 2012 6:00 AM
6	The films which have been shown on festivals I had directed, too. In this case I have got credit in both categories. Usually screenwriters (without being director) get rarely a credit in the catalogues. I have observed this for many years.	Jul 23, 2012 5:49 AM
7	No idea, didn't get it	Jul 23, 2012 5:47 AM
8	I usually write in collaboration with the directors, and on few occasions only the director has been mentioned as the sole writer. But this has always been mistake on the film festival's part, on the info sent to them I have been properly credited.	Jul 16, 2012 1:11 PM
9	I have not seen the materials as many times I have heard of the selection after the festival.	Jul 16, 2012 6:42 AM
10	Could also be "always". Haven't checked if this is the case always.	Jul 16, 2012 4:49 AM
11	I resent not being mentioned as author of the story of the film. I feel it is very unjust.	Jul 6, 2012 3:30 PM
12	I was on a European screen writing programme when my script was selected to go to a film festival & to meet producers etc. I had contact with the interested parties for approximately 6 months after the festival at which point they decided not to run with the script any longer	Jul 5, 2012 12:03 AM
13	I co-wrote the scripts with the director who had a minority share in the screenplay, so what often happens is that his name comes first, instead of second, or that my name is dropped and he becomes the only writer. Some festivals do not mention screenwriting credits at all.	Jul 4, 2012 3:44 AM
14	I also direct the films, so often I am credited as the director or "a film by".	Jul 3, 2012 2:46 PM
15	I don't know.	Jul 3, 2012 8:22 AM
16	In catalogues my screenwriting is always credited. But, unlike the director, there is no mentioning of previous films/scripts, not even when an earlier film written by me had been shown at the same festival, and/or when I wrote another script for the same director. For the rest (all other material), the films I wrote (and often initiated) are mostly announced as 'a film by the director'	Jul 3, 2012 2:48 AM

Page 5, Q9. Is your screenwriting credited in film festival marketing materials (brochure, catalogue, adverts, website, emails)?

	(without a credit for me). This is especially the case when the film has won a prize.	
17	Only sinnce lmade a point out of it.And got it it my contract. usually the directors gets all the credits...	Jul 3, 2012 2:22 AM
18	For the shorts I've not heard so much about the festivals since it's been the director who's gone. For my (one) feature film the experience was very positive, perhaps unusually so...	Jun 29, 2012 10:00 AM
19	But only becauce I also Directed.	Jun 28, 2012 1:51 PM
20	Some Portuguese Producers seem to think that scripts are the easiest thing to do in the world and, as such, it's the kind of work that doesn't deserve recognition.	Jun 28, 2012 11:52 AM
21	Generally it's only if you're writer AND director.	Jun 28, 2012 6:38 AM
22	Usually it's "From director X" etc, or just "Directed by".	Jun 28, 2012 6:16 AM
23	For my recent short, I was credited as co-director so increased my visibility For my features, some time ago, I don't know as I wasn't even informed or invited	Jun 28, 2012 5:03 AM
24	This was a while ago, so I'm guessing a bit here. I've been writing mostly for TV in recent years.	Jun 28, 2012 4:51 AM
25	I´m not sure, haven´t seen much of the material	Jun 28, 2012 4:06 AM
26	I would like to say always as I am nearly always credited but sometimes only the director and producer is credited (but I find that quite rare now).	Jun 28, 2012 3:54 AM

Page 7, Q13. What type of event were you invited to attend? Tick all that apply:

1	Filmfestival Baden-Baden	Jul 31, 2012 5:40 AM
2	From my experience only director - writers are invited.	Jul 23, 2012 5:52 AM
3	NOTE - I have only been invited to a festival when I also directed the film, not when I only wrote the film.	Jul 16, 2012 6:42 AM
4	international premiere	Jul 3, 2012 2:50 AM
5	Plain screening	Jun 29, 2012 10:01 AM
6	Award ceremony	Jun 28, 2012 8:54 AM
7	Price ceremony when nominated or winning, only then	Jun 28, 2012 4:07 AM
8	award ceremony	Jun 28, 2012 3:57 AM
9	reception for the film, premiere	Jun 28, 2012 3:56 AM

Page 8, Q14. For a film you've written, has a film festival ever invited the director but not you?

1	i did go a few times when the director couldn't attend, yet it was always considered "strange".	Aug 5, 2012 4:21 AM
2	I usually direct my own screenplays.	Aug 1, 2012 12:33 PM
3	But I actually wrote the screenplay with the director. We will see in future how it goes with the present projects, which I am most of them writing alone.	Jul 31, 2012 5:48 AM
4	The director was always invited, but me never. Even when I was there on my own costs i got no invitations vor screenings and other meetings on festivals. Once, the whole crew was invited to come on stage for the International Film Premiere, but not me.	Jul 28, 2012 3:14 AM
5	always	Jul 24, 2012 7:44 AM
6	Only the films were invited, Director and Writer were not.	Jul 23, 2012 7:32 AM
7	As we all know the director gets always invited - the screenwriter never. The writer has to pay the trip by his own, he has to ask for the ticket and nobody is interested that he takes part at the official press conference. - At least this was my experience at Locarno.	Jul 23, 2012 7:17 AM
8	Quite often. Mostly I was not invited. Once the director sent me a trophee which I got for my script but - though not beeing invited to the festival event - first three years later (!!!) He sent it by mail.	Jul 23, 2012 6:41 AM
9	I am also the director	Jul 23, 2012 6:01 AM
10	They ALWAYS invite the director first, only when he/she is not available and the producer has other things to do and the actors are too busy - the writer is welcome.	Jul 19, 2012 1:02 PM
11	This is what happens most often: the director and/or actors are invited, not the writer. If I attend a festival, it is because I decided to go. Or the producer or director asked me along.	Jul 18, 2012 8:21 AM
12	I both write the script and direct but I'm always invited as the director	Jul 17, 2012 10:39 AM
13	Most of the time the director has been invited, and sometimes also other key crew member, it's very rare that I have gotten a personal invitation. Usually I attend the festivals together with the director. Quite often only the director has been invited, but if he/she has been unable to participate, I've been the second choice. As well as being a screenwriter, I also edited my last feature, which probably made me slightly more interesting from the festival's point of view.	Jul 16, 2012 1:24 PM
14	This has been the case everytime when I was not the director myself.	Jul 16, 2012 6:42 AM
15	Only once, with a world premiere (see below).	Jul 8, 2012 3:10 AM
16	Insulting	Jul 6, 2012 3:32 PM
17	This happens most of the time. If I get an invitation it's because the director is not able to come and the festival wants somebody who can do the Q&A's also.	Jul 6, 2012 3:56 AM
18	Always. Canadian and European festivals	Jul 3, 2012 8:23 AM

Page 8, Q14. For a film you've written, has a film festival ever invited the director but not you?

19	The director has always been invited (as well as the main actor(s)), I have never been invited by a festival. Most of the times I attended the festival (international premieres) anyway, because the producer paid for the hotel and/or flight. But then only for 1 or 2 nights, and not 4 or 5, like the director is offered by the festival. If the producer doesn't want to pay, I sometimes pay for myself. Very seldom, a (smaller) festival will invite me if the director and actor(s) are not available. More common is the other way around: if the director is not available, the film is pulled back from the selection.	Jul 3, 2012 2:54 AM
20	All the time!	Jul 3, 2012 2:24 AM
21	And vice versa when I'm the director I'm the only one invited.	Jul 3, 2012 1:06 AM
22	One of my films was shortlisted for a Festival. The Production company used the official invitations for the director, actors and producers. It was the producer who provided tickets and accommodation... in the cheapest hotel I've ever seen. I was glad not to bring my wife.	Jun 30, 2012 1:55 AM
23	They invited the director but not me, and the director wouldn't tell me when the film was screening. The festival told me, and gave my wife and I free tickets, but nothing else, we had to pay our own way. At the screening the director was introduced (but not me), and in the Q&A he talked about how he "wrote" the script. Another time, a different festival paid for the producer to attend, but not me, which was very annoying. I rang the festival a number of times and in the end they offered a hotel room but not the flight. I then later discovered from the Exec Producer that money had been available in the budget to pay for me to go, but nobody told me. Very annoying!	Jun 30, 2012 1:07 AM
24	For many of the shorts.	Jun 29, 2012 10:05 AM
25	I was only invited to one small festival that the director couldn't, didn't want to attend.	Jun 29, 2012 3:51 AM
26	Though not applicable in my case.	Jun 28, 2012 1:53 PM
27	Film is the director's medium, I guess. Even if I don't agree. At all.	Jun 28, 2012 11:54 AM
28	Many, many times. Once the director was invited to a WRITING festival to talk about the script (which was my original script, though he ended up getting a co-credit when he made some additions).	Jun 28, 2012 6:21 AM
29	for one film, it was up for a screenplay award. Only the director was invited	Jun 28, 2012 5:07 AM
30	I DID go once, because the director was unavailable.	Jun 28, 2012 4:53 AM
31	I write and director all my films	Jun 28, 2012 4:48 AM
32	The festivals usually invite the director and me as a writer comes along as a member of/with the rest of the crew. And if the director will not attend I have been asked to go in her place (more often by the producer than the actual festival).	Jun 28, 2012 4:17 AM
33	My one attendance - at an award ceremony for best film - was at the initiative (and expense) of my producer. Very nice to be able to watch the director accept the award.	Jun 28, 2012 4:13 AM
34	Always, except: Kristiansand International Children's Film Festival, Norway, where they invited me personally, and showed three of my short films.	Jun 28, 2012 4:00 AM

Page 8, Q15. Tell us about any positive experiences film festivals provided that enhanced your career as a screenwriter.

1	In the festivals i have attended i had the rare and unique experience to see and feel international audience which is so different than my local. Understanding what "works" and touches people outside your country is a revealing and extremely important experience. You can't understand it without experiencing it and you can't predict it in your own isolated working room. other than that - of course meeting international directors and producers opens up many new routs for co-production and communication and writers don't get enough chances of those.	Aug 5, 2012 4:21 AM
2	Göteborg Film Festival had a 2 day seminar with Script Factory from London.	Aug 2, 2012 3:03 AM
3	In Germany I have to say that the Filmfestival in Baden-Baden was a delight for me as a writer!	Jul 31, 2012 5:48 AM
4	I have no positve experiences.	Jul 28, 2012 3:14 AM
5	...	Jul 24, 2012 7:44 AM
6	I could get a accreditation and so meet people who saw my film. I can mention the festivals in my CV. That's all.	Jul 24, 2012 3:36 AM
7	The only once I was invidet was, because i9 was even direkting.	Jul 23, 2012 9:24 AM
8	none	Jul 23, 2012 8:25 AM
9	nothing	Jul 23, 2012 7:32 AM
10	Sorry, none.	Jul 23, 2012 7:17 AM
11	Q & A with the director and the audience after the screenings, after I have invited myself.	Jul 23, 2012 6:45 AM
12	No one, sorry.	Jul 23, 2012 6:41 AM
13	No comment possible.	Jul 23, 2012 5:54 AM
14	There was a filmfestival that awarded parallel to the festival a prize for best screenplay in a celebratory ambiance which was very good, because many people from the film festival came there, too.	Jul 23, 2012 5:51 AM
15	None whatsoever. I was invited for three festivals (in Japan, South-Africa, Italy) mainly because the director went to the more important festivals (Montreal, et al.). No newspaper wrote about the festivals that I attended.	Jul 21, 2012 8:12 AM
16	- It is good to know filmmakers in other countries, and festivals are THE opportunity to get in touch. Collegues-screenwriters, directors or producers that you may want to work with some day. - It is very interesting to be at a screening at a festival of your work, and experience how people react on your story. I was in Egypt and Russia and Rio at film festivals with my films, and was surprised to see when people laughed or were touched. Never had a better discussion about my work than in Egypt. A different culture made me more conscious about what I wanted to show and tell. - By getting to know people abroad in the business, sometimes even making friends, the world became smaller and my stories became larger. The traveling for my work always gives me inspiration for new stories.	Jul 19, 2012 1:02 PM
17	The Dutch Film Festival (in Utrecht) always organizes events for writers to	Jul 19, 2012 8:52 AM

Page 8, Q15. Tell us about any positive experiences film festivals provided that enhanced your career as a screenwriter.

	meet other film professions, get feedback on their work, get red, attend the 'Day of the Screenplay' etc. etc.	
18	I think it is important as a writer to be present at FF's, next to the director, actors, producers, as an equal creative force of moviemaking. (Not necessarily to enhance a career.)	Jul 18, 2012 8:21 AM
19	There are many: - I wrote mostly art house -films, and for those kinds of films festivals are essential. Just meeting people interested in my films has of course been very rewarding and inspirational. - On some festivals I have also had pre-arranged meetings with interested co-producers etc. At least the bigger film festivals are of course convenient for meetings. - I have met colleagues from other countries, and this has led to some collaborations (or attempts at collaborations). Even without any concrete common projects, I find talks with them very stimulating. - Meeting with the film festival people has often led to good chances of participating even with the next film. - On film festivals you often meet people from other festivals, which then might lead to more invitations. Coming from a small country with a small industry, film festivals are hugely important to me, and in some ways seem like even more the real context of the films, rather than the domestic distribution.	Jul 16, 2012 1:24 PM
20	A several of my shortfilms have been nominated, shorlisted or even won prizes on many festivals. Even though I rarely, almost never get invited to the festivals, the success of them have helped me to build my career.	Jul 16, 2012 6:05 AM
21	None.	Jul 8, 2012 3:49 AM
22	I wrote the feature film 'R U There' (2010, director David Verbeek) which had it's world premiere at Cannes Film Festival (Un Certain Regard). The producer paid one night of accomodation and the travel expenses. I stayed longer on my own expenses. The Un Certain Regard team was so kind to give me a passepartout for all the films in competition and un certain regard and some tickets for a dinner party or other parties. I really felt appreciated as a professional screenwriter for the first time. (it also had to do with taking some initiative)	Jul 8, 2012 3:10 AM
23	Never really amounted to much	Jul 6, 2012 3:32 PM
24	It is always nice to talk with other filmmakers. It is not clear if it really had a positive effect on my career. The screening on a int. film festival (and winning a price) surely has.	Jul 6, 2012 3:56 AM
25	Well, I met loads of mates including struggling actors, poor screen writers, well-off producers and directors. As writing is a solitary pursuit it was good to be at such an event.	Jul 5, 2012 12:08 AM
26	sorry, no experiences of this kind :)	Jul 4, 2012 3:48 AM
27	Don't have.	Jul 3, 2012 8:23 AM
28	There are none	Jul 3, 2012 3:41 AM
29	Once my presence at the festival is announced by the producer, the festival treats me as their guest. But more like other 'industry guests' who is paying for themselves (like producers or crew members), and not as one of the (film)makers. The only possible effects I can think of are the effects of the	Jul 3, 2012 2:54 AM

Page 8, Q15. Tell us about any positive experiences film festivals provided that enhanced your career as a screenwriter.

	film having been selected (international exposure), not because of any other effort by the festival for me as writer.	
30	I was invited to the hamburg filmfestival to collect a price for best screenplay. That was cool... but enchanced my career... no...	Jul 3, 2012 2:24 AM
31	Films won prices there and I include those in my CV. And there's the honor of a film being show outside your own country. Sometimes something is bought for distribution in other countries.	Jul 3, 2012 1:22 AM
32	A short film I've written won a Golden Bear on the Filmfestival in Berlin. I don't know if that has helped my career, but everyone in the Dutch filmworld knows we've won the Golden Bear, so I think it has helped a bit.	Jul 3, 2012 1:16 AM
33	For applications at the Dutch Filmfund nowadays you have to mention your track record and being selected and/or winning prizes at international festivals helps. Sometimes my work is better appreciated in an international context than at home and winning a festival helps people back home understand that maybe there is something to it after all.	Jul 3, 2012 1:06 AM
34	None. The only good experiences were when I was billed as the film-maker rather than the screenwriter.	Jun 30, 2012 1:07 AM
35	Los Angeles Film Festival (in 2008) - screening of feature film. The festival co-ordinators were extremely helpful and encouraging, and their fast track co-ordinator hooked me up with people too whilst there, even though their fast track programme was mainly for directors. One of the programmers in charge of the Q&A was very aware during those two events that questions should be steered my way too.	Jun 29, 2012 10:05 AM
36	festivals has nothing to do with my writing. It is just a place to party.	Jun 29, 2012 4:15 AM
37	I enjoyed my one festival experience. As to career opportunities... nothing came of it.	Jun 29, 2012 3:51 AM
38	I've attended the EIFF as a delegate - without a film - and had a good time in specific events.	Jun 28, 2012 2:52 PM
39	I went to a couple of festivals because the director couldn't make it. I had a good time. I even travelled with my wife and they covered some of her expenses as well. But mostly, of course, it is the director that travels. I wrote a short film once that was a really big festival hit and the director won prizes that in total equalled one whole years salary. I always tell myself I must negotiate contracts that specify the sharing of prize money.	Jun 28, 2012 2:29 PM
40	Won pitchngbawardcat 2010 Galway Film Festival.	Jun 28, 2012 1:53 PM
41	None.	Jun 28, 2012 11:54 AM
42	test	Jun 28, 2012 10:41 AM
43	The only times I have attended film festivals were because of my own asking and so there were little opportunities to 'network'	Jun 28, 2012 8:57 AM
44	There is none...	Jun 28, 2012 8:18 AM
45	Fantasporto (Portugal) invited me over, flew me over, put me up, looked after	Jun 28, 2012 6:21 AM

Page 8, Q15. Tell us about any positive experiences film festivals provided that enhanced your career as a screenwriter.

	me, and were great. Fantastic Fest in Austin, Texas put me up and I made several industry contacts through it. FrightFest have always been good to me, too.	
46	My film REMEMBRANCE won the top prize as Taormina though I only found out afterwards. I guess this helped my career but reviews have been more significant	Jun 28, 2012 5:07 AM
47	In Venice i got a spesial price for my film "X" in 1985, and a price from a festival in Lubeck (Germany)	Jun 28, 2012 4:48 AM
48	One of my short films "Kjøttstår" (or "Cold" being the international title) was in the short film programe for the Golden Palm (short film selection) at the Cannes film festival in 2011. Although Cannes is very director orientated we were all very good taken care of by the festival with acess to almost everything we wanted. As long as you have a film in the program - you are in. I dont know if it has enhanced my career yet bur I am sure that in time - it will. And it was also important for me to just be there to conect my face to the film. Even if the film in the year after have been to more than 20 festivals all over the world and now also exists on dvd I find the most important thing it has done to lift my name up (a little bit) in my own country. I think that it is a little bit easier to get to the funding for future projects. And people ask me to do things for them instead of me have to persuade them. And I am also very proud of the film (even if it had not gone to Cannes). I was lucky.	Jun 28, 2012 4:17 AM
49	The only benefit is meeting new directors and producers, but mostly they are preoccupied with each other...:-)	Jun 28, 2012 4:13 AM
50	I have had many positive experiences that have led to future screenwriting work, but mostly when I have been invited - or have attended - in capacities other than that of a screenwriter (i. e. board member of various institutions). Pitching events have without exception been useless careerwise, because the producers that matter have more pressing businesses to attend to at film festivals. However, I've met some nice screenwriting colleagues.	Jun 28, 2012 4:13 AM
51	Was introduced to international directors and producers, expanded my social network.	Jun 28, 2012 4:00 AM
52	Meeting interesting people, catching up with people I know, meeting different cultures.	Jun 28, 2012 3:59 AM

Page 8, Q16. Tell us about any negative experiences of film festivals that hindered your career as a screenwriter.

1	of course situations where my name is not attached to a movie I worked and in a way - i am out of the loop.	Aug 5, 2012 4:21 AM
2	A bit sad was to not be officially announced as a winner of the Studio Hamburg Nachwuchspreis in the category best screenplay, only because I have not attended any german filmschool. Also the Berlinale Filmfestival did not invite me to any event this year, even though our film "Satte Farben vor Schwarz"/"Colours in the Dark" was quite a succes last year. The director and co-writer was though. Well – that´s life. But I also think it is strange and not good that in the end the director, the actors are more of the interest to others. On the other hand, off course the film helped my career anyhow...	Jul 31, 2012 5:48 AM
3	Nether, because I didn't exist there.	Jul 28, 2012 3:14 AM
4	In my opinion, films at festivals are seen as a product of the director. And I also think that festivals want to see it that way, because than it´s kind of art for them. And not teamwork - `cause teamwork is kind of handcraft... or kind of (dirty) television. Some directors want to see it the same way...	Jul 24, 2012 7:44 AM
5	-	Jul 24, 2012 3:36 AM
6	I'm not there, not invited, not in the footage. It's depressing.	Jul 23, 2012 8:25 AM
7	I once wrote a letter to the Director of the International Film Festival of Berlin and asked him to treat the writers in the brochure equal to the directors. It was turned down.	Jul 23, 2012 7:32 AM
8	To say hindernd would be exaggerated, that are just not interested in writers.	Jul 23, 2012 7:17 AM
9	My frist movie script won a lot of prices. I never got an invitation to attend the festivals, because I had a rewrite during the last four weeks befor the shooting. 80% of the script was and are still mine. Anyhow, the producer invited the rewrite-author (and a director) to the festival(s) and made comments which suggested that all my work was shit and only she and the rewrite-author "rescued" the project. That in front of a huge public and even television.	Jul 23, 2012 6:41 AM
10	no comment possible.	Jul 23, 2012 5:54 AM
11	I can't say "hindered", but they ignored my work and made it look like the work of the director. But he/ she just filmed what was already written in my screenplay...	Jul 23, 2012 5:51 AM
12	In general, people are more interested in the director, and tend to forget that somebody else did the basics. I don't want to imply that I did not like being a guest of - for instance - the Osaka festival. Great experience, interesting people. But it dit not help my career one bit.	Jul 21, 2012 8:12 AM
13	- The negative experiences with film festivals, are mainly about not being invited. F.e. I once wrote a film that won a prize for best script at a festival in Belgium, but they forgot to ask me over. The director took the prize and didn't mentioned in his speech that it was not his script... - Not being invited is the more painful when the film is made from an original script (by the scriptwriter) but is promoted as 'a film by The Director'. When I do an adaptation, first of all the author of the book should be invited.	Jul 19, 2012 1:02 PM
14	I was not invited, not mentioned etc.	Jul 19, 2012 8:52 AM

Page 8, Q16. Tell us about any negative experiences of film festivals that hindered your career as a screenwriter.

15	None.	Jul 18, 2012 8:21 AM
16	None.	Jul 16, 2012 1:24 PM
17	Not getting any invitations.	Jul 16, 2012 6:05 AM
18	I'VE NEVER BEEN INVITED!!	Jul 8, 2012 3:49 AM
19	Since invitation is a rare exception, I can't really name any negative experiences.	Jul 8, 2012 3:10 AM
20	None I know of	Jul 6, 2012 3:32 PM
21	The way scripts are taken up by producers, held for a long period of time during which a writer hears nothing, then summarily shelved or dropped. We tend to move onto other work but chaff at not being engaged with by producers. It does feel like we're right at the bottom of the feeding chain.	Jul 5, 2012 12:08 AM
22	In my case festivals just did not matter. They were simply not very nice emotionally, that's all. And they did not seem to generate extra interest.	Jul 4, 2012 3:48 AM
23	Unlike the director, there is no program for me as a writer (Q&A, promoting interviews with the writer etc). If I want to come along, me or the producer have to announce that or I have to ask for it myself. This also goes for other events then the screenings (drinks, dinners, networking etc). Again: the writer is not being treated as one of the (film)makers/authors of the film.	Jul 3, 2012 2:54 AM
24	was only invited when I won the price for best screenplay, other then that, only the director gets invitations	Jul 3, 2012 2:24 AM
25	None.	Jul 3, 2012 1:16 AM
26	I think not being invited as a writer hinderes you from meeting people in the international scene that now have seen your work (at the festival) and being there could have made it possible to connect to them for a next project.	Jul 3, 2012 1:06 AM
27	Film Festivals haven't got any influence in my career... for good or for bad.	Jun 30, 2012 1:55 AM
28	See above.	Jun 30, 2012 1:07 AM
29	Negative experiences has mainly just been - not being invited full stop. But for the shorts this perhaps trickier - invariably this is more the director's scene - even if I think it ought to start somewhere and perhaps the shorts scene IS where it ought to begin. How that has hindered my career...? well, it minimises your profile - and half the time this game is about your profile.	Jun 29, 2012 10:05 AM
30	I do not seek festivals. But go if I'm invited and have time. I have no bad experiences - beside the fact that I'm rarely invited ...	Jun 29, 2012 4:15 AM
31	Screenwriters not receiving credit in guides, interviews etc is very negative.	Jun 28, 2012 2:52 PM
32	No such experience.	Jun 28, 2012 2:29 PM
33	None.	Jun 28, 2012 11:54 AM
34	test	Jun 28, 2012 10:41 AM

Page 8, Q16. Tell us about any negative experiences of film festivals that hindered your career as a screenwriter.

35	The negative experiences are in not being invited in the first place.	Jun 28, 2012 8:57 AM
36	Filmfestivals did never take notice of me. That's hinderence enough I guess	Jun 28, 2012 8:18 AM
37	In Cannes, in official competition, to seat three ranks behind the director and the actors	Jun 28, 2012 7:15 AM
38	Recently I was left out of the announcement of my new film, just the director and the makeup fx artist were listed. Most festival sites will only list the director, saying the film is "from" them, or "by" them, usually either not bothering to credit me or just focusing the entire coverage on the director.	Jun 28, 2012 6:21 AM
39	I was totally invisible in the whole process of promoting the film.	Jun 28, 2012 5:14 AM
40	Not negative but deprived of the positive. Deprived of a feeling of any ownership though sole writer.	Jun 28, 2012 5:07 AM
41	My films have i written and directed, and cant remember any negativ experience	Jun 28, 2012 4:48 AM
42	I have never thought of it that way your question is asked. A festival is a possibility. If nothing happens with the film then so be it. You have to make another one. And a better one. But ofcourse - sometimes you have to ask for things and its only when you say wich film you have written or that you have a film in the programme that things begin to happen. They know the director and they know the film. They dont know the screenwriter. But thats how the movie buissness works. It doesnt have to be a problem.	Jun 28, 2012 4:17 AM
43	None	Jun 28, 2012 4:13 AM
44	I don't think I've been inebriated to the point of talking myself out of a commission.	Jun 28, 2012 4:13 AM
45	Was not invited to social events where as the director was (Berlin- didn't even get the accreditation badge or bag...). Was not invited to the awards show, where my film won the Film of The Year award (The Norwegian International Film Festival). Was not invited to press conferences etc.	Jun 28, 2012 4:00 AM
46	Festivals use possessive credit for directors. Directors are always invited, writers rarely are. Many festivals don't give out screenwriters prize at all.	Jun 28, 2012 3:59 AM

Page 10, Q18. In your opinion, do screenwriters get sufficient visibility at film festivals?

1	i'm a Druze and my scripts deal about Druze and most People don't know any think about thim	Aug 9, 2012 10:40 AM
2	not at all. it is devastating how they aren't considered part of the main team	Aug 5, 2012 4:22 AM
3	Some festivals don't mention the names of the writers, while the prize for best screenplay is significantly lower than other prizes at festivals.	Jul 29, 2012 3:16 AM
4	The whole presentation in catalogues and at the Q&A is based on a strange point of view: the director is seen as the "auteur" of the film. I've seen a strange Q&A at the Berlinale, where the director was asked, where she made all the research and what inspired her for her magnificent film. She referred to the writer and her extraordinary book - but the host completely ignored the writer, even as the director asked her to come on stage and help her answer all questions. The host was leader of this Berlinale section, not just any with a microphone.	Jul 24, 2012 3:43 AM
5	No, it's scandal.	Jul 23, 2012 7:32 AM
6	It's obvious that they don't.	Jul 23, 2012 6:45 AM
7	In Germany, we screenwriters are treated like shit!	Jul 23, 2012 6:42 AM
8	The Berlinale does not print the names of screenwriters till now!	Jul 23, 2012 6:02 AM
9	Only writer-directors get visibility.	Jul 23, 2012 5:55 AM
10	Absolutely not!	Jul 23, 2012 5:51 AM
11	Definitely not.	Jul 21, 2012 8:13 AM
12	Screenwriters get no visibility nowhere!	Jul 19, 2012 1:03 PM
13	Depends on the festival though, but in general: no.	Jul 19, 2012 8:52 AM
14	It seems to be all about the director	Jul 17, 2012 2:22 AM
15	Obviously the directors, as well as the actors, get more visibility. This is fine by me, and seems quite natural. Still, it might be nice to get some festivals where screenwriters and screenwriting would be a bit more in the foreground, in the same way the the cinematographers have the Lodz festival.	Jul 16, 2012 1:26 PM
16	Screenwriters are quite invisible at the festivals. Not only at the festivals, but in the industry too. It has to do with the writing personality too - many writers don't want to be visible. But for the industry's sake, it would be good to credit the writers more.	Jul 16, 2012 6:42 AM
17	Unfortunately they do not and this is something that must change	Jul 10, 2012 4:12 AM
18	Especially if the screenwriter has a big part in the making of the movie (e.g. original idea and no co-writers or no director as co-writer), the screenwriter should get more visibility. If we want to make a change at film festivals, we should make them aware what they can gain by inviting us.	Jul 8, 2012 3:17 AM
19	I feel every film festival should have some slots scheduled where screenwriters get a Q and A, and that writers are also given prominence during screening of their films. Personally I find that many writers who come	Jul 8, 2012 3:12 AM

Page 10, Q18. In your opinion, do screenwriters get sufficient visibility at film festivals?

	in to festival either do not have films in production or have not had a ny substantial film credits. Perhaps film festivals ought to have sessions where film producers and directors could meet writers. It would be an opportunity for writers to network with directors and producers.	
20	Should be on an equal footing with director	Jul 6, 2012 3:33 PM
21	Directors and [of course] actors get all the attention, they are beautifull, witty and cameratrained. We, the writers, are mostly a bunch of unwashed, shy, stuttering red-eyed ghouls, but as our work and stories are at the basis of what the beautifull people do, ..we just have to drag ourselves into the limelight, learn how to dress, unlearn to stutter, and stand there besides them.	Jul 5, 2012 3:14 AM
22	We're not considered 'sexy!' Directors, high-profile actors, producers etc all have visibility and are considered to attract finance but not writers.	Jul 5, 2012 12:10 AM
23	We're dramatically under-valued. Name a screen-writer? (No, not you, Richard). A production manager earns more. Yet, NO ONE HAS WORK WITHOUT THE SCREENWRITER! Grr...	Jul 4, 2012 10:29 AM
24	They are focussed still maily on directors, actors etc.	Jul 4, 2012 4:15 AM
25	The definition Written by Directed by Produced by is not respected	Jul 3, 2012 1:44 PM
26	I was at a forum for distributors talking about publicity for films. They said they prefer the director, because his (or her) name is allready known to the public and it might be confusing the issue (marketing) to invite the screenwriter. If the writer is a well knoen novelist it's a different picture, or if the director has autistic tendencies they might use the writer but will probably go for a charismatic actor. As the distributor pays for the marketing of a film their views are important. This was not about festivals by the way but about distribution in the cinema. The arthouse distributors have different arguments, the director is the author, even if he or she didn't write the screenplay and therefore they prefer directors for their marketing as well.	Jul 3, 2012 3:18 AM
27	No (see my answers before), and I think it is because they are not being valued for what they really are (in most case): the primary designer of the film. Writers undstand better then any one else how crucially important the director (actor, cinematographer) is for any film. But that goes for the script as well: anyone participating in the shooting can be only as good as the script allows them to be. In my experience, the appreciation for the screenwriter is the highest in the development phase, when the producer & director depend more or less on the creativity of the writer. But as soon as (pre)production starts, the writer tends to be forgotten (or worse), and this is often not corrected after the film has been finished.	Jul 3, 2012 3:04 AM
28	No. Sometimes they do, but Film is a directors medium in the eyes of many people. But I have to admit that in Holland at least the Cinekid Festival (a childrens films festival) and the Nederlands Film Festival have a couple of elements in the program, like seminars, that are useful for writers. So in the side programs there's sometimes space for writers.	Jul 3, 2012 1:25 AM
29	Defenitaly could be better. Oftentimes I still read interviews with actors or directors where they are being asked about 'how they came up with the idea of a story' as if they were the once writing it. So I think there is still a lot of ignorance about screenwriting and having the writers present at public events like festivals might change that.	Jul 3, 2012 1:09 AM

Page 10, Q18. In your opinion, do screenwriters get sufficient visibility at film festivals?

30	Inviting screenwriters to film festivals is only interesting when there is an opportunity to talk about the screenplay through panels or Q&A's.	Jul 3, 2012 12:57 AM
31	Screenwriters and screenwriting always seem to be way down the list of who/what's gets attention at film festivals.	Jul 2, 2012 7:56 AM
32	I've never seen a screenwriter giving an award on stage at the award ceremony. As a member of the Spanish Guild (ALMA) I was invited to be part of a festival jury. It was not the main jury, but the one that decided the Best Script Award. No writer was aloud to be on stage giving the award to the winner. The Festival staff completely rejected that option. Instead, the award was finally given by an actress. The writers are invisible at Festivals. Unless the directors insist in including them in the main communication events, such a the press screening and photocall, they are absent.	Jun 30, 2012 2:03 AM
33	Read all the previous answers.	Jun 28, 2012 11:54 AM
34	In big festival as Cannes, they don't exist.	Jun 28, 2012 7:16 AM
35	It's all about the director, from publicity, website, brochure, and Q&A's. The director is the first to be invited.	Jun 28, 2012 6:21 AM
36	No I don't think they do. I think, however, our invisibility is not just confined to 'fests'. You hear people saying things like "...have you seen the new film by [insert directors name]?". Surely it's the new film by the screenwriter. At festivals it's never who's written it, but who's directing. And I use an electric wheelchair so I'm doubly invisible!	Jun 28, 2012 6:20 AM
37	They are even not considered sufficiently in award categories.	Jun 28, 2012 5:09 AM
38	I have always been invited as director	Jun 28, 2012 4:50 AM
39	It used to be that "...for whatever one sows, that will he also reap." Writers sow - and own their fields! - but for some reason the reapers are elsewhere. Looking for historical reasons, it may come down to a ludicrous popular misunderstanding of "the auteur theory".	Jun 28, 2012 4:26 AM
40	But again that isnt nesecerrily a problem. If you have written a detective story as a hired hand for a film then you might not feel abandoned if you are not mentioned at all times. But if you have made an original work that comes from your own heart and the director gets all the credit you might feel a bit short handed. But I must say that the few directors I have worked with (and especially with the short film in Cannes) that was never the problem. In the end credits I am credited before the director. That is saying something about her/the director. Women . they are different.	Jun 28, 2012 4:21 AM
41	There should be a marketplace for scripts in festivals, in addition to the marketplace for producers and directors.	Jun 28, 2012 4:15 AM
42	In comparison to playwrights, screenwriters have no visibility what so ever, unless you also have written the book upon which the screenplay was based.	Jun 28, 2012 4:03 AM

Page 11, Q19. What do you think would improve the visibility of screenwriters at festivals? Tick all that apply:

1	About the jury matter I can't really say anything, since I have had only one film in cinemas so far.	Jul 31, 2012 5:53 AM
2	Screenwriter prices!	Jul 24, 2012 7:45 AM
3	The role of Screenwriters on stage (opening night and Q&A). Normally, only producers, directors and actors get interviewed. But writers also have to appear and act more self confident!	Jul 24, 2012 3:46 AM
4	more awards. e.g. best drama, best comedy	Jul 23, 2012 9:02 AM
5	Let's make invitations part of our contract! Let's make public and print photo-events with screenwriters! Let's make more screenwriter-oriented filmfestivals! Let's publish and sell our scripts! Screenwriters should be invited to talkshows! To inform the press about screenwriters and screenwriting is decisive. They need to learn about the difference between a director-writer film and a screenwriter-written film.	Jul 23, 2012 6:19 AM
6	The comprehension of the journalists, that someone wrote everything that is shown on the screen. They still ignore that there is the writer who starts with everything and fights for years, that the film is made.	Jul 23, 2012 5:59 AM
7	To give more awards for the script in filmfestival	Jul 20, 2012 5:47 AM
8	Prizes for Best Script might help.	Jul 19, 2012 1:06 PM
9	More information to the public about what a screenwriter does. I often get the comment: 'oh I thought the director defines or writes the story'. Well, no. Or the thought that I only write what the director tells me to write, or that I only write the dialogue, the subtitles or the credits... really! Being mentioned in the credits next to the director would help a bit too. Often that's not the case.	Jul 19, 2012 8:58 AM
10	I think screenwriters should be given as much prominence as film directors and the industry in general needs to value them more.	Jul 8, 2012 3:23 AM
11	Courses of how to present yourself for camera.	Jul 5, 2012 3:16 AM
12	Well-known writers talking up the role, including actors, directors and producers.	Jul 4, 2012 10:30 AM
13	An Award regarding the script, of the Screenwriter's Guild of the country which hosts the festival.	Jul 3, 2012 1:54 PM
14	-Don't use credits 'A film by' and then the name of the director. -Directors should mention the screenwriter more often.	Jul 3, 2012 8:25 AM
15	It will be hard to get festivals to spent marketing budget on screenwriters. Showing people that screenwriters are not autistic recluses and contribute a very important part of a film is important. Workshops on screenwriting are popular. Many paople are interested. I would do events that bring screenwriters into contact with directors and actors. I have done that myself and found that both partirs gain a graeter understanding an so respect for each others work. Writers in juries oke, but ehat about more prizes for writers! That would mean a writers jury by nessecity and free publicity.	Jul 3, 2012 3:32 AM
16	Having Q&A's with both the director and writer should be standard. The writer ad director should be treated equally.	Jul 3, 2012 3:09 AM

Page 11, Q19. What do you think would improve the visibility of screenwriters at festivals? Tick all that apply:

17	As lon as people still think that actors make up their own lines, all we can do for the visibility of the craft is needful. Maybe a screenwriters festival?	Jul 3, 2012 1:27 AM
18	More filmfestivals with prizes for best script.	Jul 3, 2012 1:17 AM
19	Events focussing on screenwriting I would like as a writer attending a festival, but I'm not sure if this would enhance the visibility to a general public.	Jul 3, 2012 1:13 AM
20	Writers on stage giving awards, that is, treated as stars.	Jun 30, 2012 2:09 AM
21	More attendance by screenwriters; it's our industry too, and we should be making ourselves more visible by investing our time and, yes, money by BEING there.	Jun 29, 2012 12:34 PM
22	comtractual removal of the standard 'a film by' credit for director. unless you do a Powell and Pressburger credit or the writer is a maniac self-publicist, many years of auteur theory isn't going to get overturned	Jun 29, 2012 7:30 AM
23	Galway also have Masterclasses. This year one for Tv and film. I also think there should be more of a link with TV Screenwriters.	Jun 28, 2012 1:56 PM
24	Don't ever invite the director and not the writer.	Jun 28, 2012 6:22 AM
25	More award categories or specific competitions considering screenwriting, which is accepted as "the creator" of the project, could be helpful. There is no internationally recognized laws or notices to protect the screenwriters' rights. Possible global movements to secure our rights and raise awareness about our significance in projects, might empower the integration and the reunion of the screenwriters globally and in a very efficient way.	Jun 28, 2012 5:32 AM
26	A greater awareness among producers that film is a specific medium where original material is more likely to succeed than adaptions of established trademarks in other media - even if adaptions are tempting from a marketing point of view.	Jun 28, 2012 4:32 AM
27	Focusing on screenwriting is also good but I think that we have to remember (ceartainly we, the screenwriters) that we are making film and not only words. I think the focus on storytelling is sometimes killing the share genuin combiantion of sound and vision. Every part of the film production is important. Its not as if a good story makes a good film. Film is something different. That is why it is (or should be) so interesting.	Jun 28, 2012 4:26 AM
28	Professional marketplace for scripts - meet the screenwriter	Jun 28, 2012 4:17 AM
29	Press conferances with the director and screenwriter together.	Jun 28, 2012 4:06 AM

Page 11, Q20. To what extent do you agree or disagree with the following statement: Improved visibility of screenwriters at film festivals would have a positive impact on the status of screenwriters in the film industry as a whole.

1	Strongly agree.	Aug 1, 2012 12:37 AM
2	I think though, that as a writer at least I am also a loner, and having films based on own screenplay helps the career off course anyhow.	Jul 31, 2012 5:53 AM
3	I'm so disappointed that I think: That wouldn't help much! Tell the world that directors are not the ones who make the films! They just film a script!	Jul 23, 2012 6:49 AM
4	The invisibility of screenwriters starts with the shooting process. As soon as the script is finished you loose presence. Very often your name is "forgotten" on the list of staff members.	Jul 23, 2012 6:19 AM
5	More awareness and respect will bring better stories, because then the people trust in screenwriters and their intuition and don't try to interfere so much, so that the stories get less forceful, true and consistent.	Jul 23, 2012 5:59 AM
6	I'm sure the situation could be a lot better, but on the other hand I can't really complain, not with the film festivals nor with the visibility of screenwriters in my country (Finland).	Jul 16, 2012 1:35 PM
7	Screenwriters and screenwriting has to be made visible and screenwriters acknowledges as filmmakers. We still have a very strong auteur myth in the Europe and it seems almost like it was embarrassing for the directors to use writers. Why oh why? Fruitful collaborations should be discussed more in public. Directors can be the ultimate auteurs, but screenwriting is a skill that does not come easily. Festivals are also responsible for this.	Jul 16, 2012 6:42 AM
8	It is true because most film producers and directors need material to shoot, and writers are an important part of that. Their increased visibility would bring them more prominence.	Jul 8, 2012 3:23 AM
9	Out of sight, out of mind	Jul 6, 2012 3:34 PM
10	It would mean more appreciation of the role of a writer and more visibility in the industry. The mainstream Audience will follow later. They are important for the status of screenwriting in the end because they pay to see the movies.	Jul 3, 2012 3:32 AM
11	We writers are anonymous and unknown for the vast majority of the audience. We're not part of the star system. At least, the names and faces of the most successful ones should be known to the public.	Jun 30, 2012 2:09 AM
12	People already think the directors and actors make it all up, more visibility would only help us stop that.	Jun 28, 2012 6:22 AM
13	The industry practice of employing more than one writer may cause a problem over this. It's arguably a practice born itself of a lack of status.	Jun 28, 2012 5:11 AM
14	No comment.	Jun 28, 2012 4:26 AM

Page 11, Q21. Additional experiences and opinions related to the position of screenwriters at film festivals.

1	I wrote and diricted my first Full-length movie and i'm on the editing Process hoping it will be in barlin film Festival next year!! I wrote screenplays and diricted 2 Documentary films for Al-Jazeera TV I won in Pitching Event for script that i'm witting on the International Children's Festival in Tel Aviv I won 2 times in Pitching Event on Jerusalem Film Festival	Aug 9, 2012 10:41 AM
2	Niether agree or disagree.	Aug 1, 2012 12:37 AM
3	I have stronger oppinions and experiences concerning the payment matter!	Jul 31, 2012 5:53 AM
4	It would be imported to be Invited to get better connected with other directors ans writers.	Jul 28, 2012 3:14 AM
5	The Problem is not, to get invitated to festival and juries, the problem is : Everybody say the most imported Thing ist ste sreenplay. (but nmobdy asks for the screenplaywriter. If the writer does not sell himself, nobody takes care of him.	Jul 23, 2012 9:28 AM
6	We, the authors of a child-movie-script, got an invitation to the first show. Good. We even got a hotelroom, paid, good. Even a cheep train-ticket, good. But then: In the brochure we were only named in 2 lines (the dog-trainer got a whole page). And while the whole crew sat on reserved seats in the moovies, we author sat somewhere in the middle of the public. No seat for us. So: In Germany, as a screenwriter you are just a bit of shit!	Jul 23, 2012 6:49 AM
7	Awards for best scripts should be part of any filmfestival, even short film festivals. Please take in account that screenwriting as a "silent and hidden" work may be understood as female work. It is obvious that compared to our male colleagues much less female directors nor screenwriters are invited to festivals.	Jul 23, 2012 6:19 AM
8	There could be much more awards especially for screenplay.	Jul 23, 2012 5:59 AM
9	Can't we organize special screenwriter's meetings ourselves? Make them very secretive, so anyone wants to know about them.	Jul 19, 2012 1:06 PM
10	I find that the production company plays a major role: often they get the invitation (through the sales agent or the national film foundation), usually addressed to the director and possible other key crew members. And they then extend the invitation to whom they choose, and if they think that the screenwriter represents the film well, they might then contact the screenwriter as one option. So a good relationship with the production company helps, at least in my case. When I've been more distant with the producer, just working with the director and not being too involved with the production otherwise, I haven't gotten that many invitations. But when I've been more in contact with the producer(s), and perhaps more involved with the film as a whole (commenting on the editing etc.), then I've been more a part of the team, meaning that they forward more invitations to me as well.	Jul 16, 2012 1:35 PM
11	A kind of funny example was, when a young woman writing for a festival magazine (that came out daily) stopped me at the festival and asked me if I was a director. When I told her I was a screenwriter (I started to direct as well later), she lost her interest comletly: "Oh, nothing then."	Jul 16, 2012 6:42 AM
12	Screenwriters get invitations to the festivals only when they are directors of the film. - In general and in media screenwriters are interesting only when they're previously known from somewhere else than screenwriting. Like when they are authors, actors, or musicians. Or criminals. Or what ever.	Jul 16, 2012 6:14 AM

Page 11, Q21. Additional experiences and opinions related to the position of screenwriters at film festivals.

13	Why isn't there a special film festival for screenwriting? Cinematography for example has the Camerimage Festival (Poland) for 20 years now, where the art of cinematography is honoured. It would make a big difference in a lot of ways if we would have an annual festival like that, where the best screenwriters in the world would meet.	Jul 8, 2012 3:24 AM
14	I think screenwriters are generally seen as parasites, people fishing for work. Everyone loathes and detests them and avoids them as if they are rabid dogs. The reason is simple. Many screenwriters just try to push their work on producers and executives and they ought to show a little more decorum and just try to talk and get to know people. I think screenwriters don't help themselves, so why would anyone else? This is why there need to be special sessions where screenwriters can meet with producers/directors, and there should also be Q and A sessions involving screenwriters so people in the industry recognise and understand the work of screenwriters.	Jul 8, 2012 3:23 AM
15	It would be very nice if screenwriters can meet each other on an international level such as int. film festivals. Maybe this can result in working together internationally.	Jul 6, 2012 4:00 AM
16	Workshops on the process of screen writing, which could include writers doing presentations, telling stories, etc	Jul 5, 2012 12:11 AM
17	I think a major problem related to the position of screenwriters at film festivals is the position of the auteur approach and the director in the face of the viewers, who are not as auteur-oriented as they used to be. There's too many films and too many directors to promote, so it is difficult to promote the screenwriter. I think all the parties, including festivals, consciously or unconsciously treat the potentially rising position of the screenwriter as a threat. But I strongly believe that screenwriters can and should enhance their visibility now. Especially by lobbying to create more events during festivals which are devoted to screenwriters, they way directors or sometimes DOPs or composers have it. In other words, I believe it is possible to create different kinds of spaces or niches for the presence of screenwriters. Screenwriters should also try and find some new and attractive ways of presenting their work to the audience and the critics during festivals. I hope that the result of this survey will be helpful in changing things for the better all the best, piotr borkowski	Jul 4, 2012 4:22 AM
18	In the Utrecht film festival there have been more events on screenwriting. I do think that more people realise the importance of a good screenplay, which has led to (sometimes justified) complaining about the quality of the screenwriting in general, but it's a start.	Jul 3, 2012 3:32 AM
19	Note: I have no objection that my name is used as one of the writers how responded, but I do not want my name being publicly connected to any specific answer. Can you confirm this please?	Jul 3, 2012 3:09 AM
20	w	Jul 3, 2012 2:50 AM
21	Regarding short films it would be nice if festivals would not just award 'best film' but make a distinction and have awards for screenwriting as well.	Jul 3, 2012 1:13 AM
22	Screenwriters often feel like the "poor relation" in the film-making process with the contribution of the screenwriter and their script to the development and ultimate success of a film seemingly seen by many directors and producers as insignificant at best and irrelevant at worst in the pursuit of "their vision". This attitude is best illustrated by an experience I had at the	Jul 2, 2012 8:48 AM

Page 11, Q21. Additional experiences and opinions related to the position of screenwriters at film festivals.

Vancouver Film Festival Film Forum - a 3-day pre-festival discussion of all aspects of film-making. There was a session on what went in to making a good film, with a panel of producers, directors and studio execs from Europe and the US. The panel spent 15-minutes discussing the importance of location while the script merely merited a throw-away comment of "oh, and of course you have to have a good script" as an afterthought at the very end of the session. The treatment of screenwriters at Film Festivals is merely a symptom, the disease is the low status accorded screenwriting and screenwriters in the industry generally. Until directors and producers are willing to acknowledge the pivotal importance of a properly developed script in the film-making process, the rest is just window-dressing.

23	In my experience it goes up and down. No it's down regarding focus on the screenwriter. So everything that can make us more visible - and get us more money - is great! So keep up the good work. I'll get the report through my organization.	Jun 29, 2012 4:20 AM
24	I have seen a screenwriters masterclass facilitated by a writer-director who only wanted to talk about directing even though the room was full of writers.	Jun 29, 2012 3:53 AM
25	test	Jun 28, 2012 10:42 AM
26	In a norwegian short film festival have the norwegian screenwriters (Dramatikerforbundet) a jury for the best script (manuskript)	Jun 28, 2012 4:55 AM
27	I find film festivals very positive to attend. If you are there with a film my opinion is that people you meet are very positive and interested in what you do.	Jun 28, 2012 4:26 AM
28	I always feel like a visitor, not a participant	Jun 28, 2012 4:17 AM

Federation
screenwriters
EUROPE



Written Into the Picture

Investigating Screenwriters'

Lack of Visibility at Film Festivals

Researched and written by **Cathy John**

This report highlights the lack of recognition of screenwriters and their work at film festivals, founded upon conclusions drawn from research conducted with festivals and screenwriters around the globe exclusively for this project. As well as celebrating examples of best practice in representing screenwriting where found, the report indicates causes of underrepresentation and potential solutions where possible.