

The Warsaw conference was a fascinating opportunity to gain insights into the way our business operates in different countries. I was struck by similarities and differences in the working lives of screenwriters around the world – in particular, the regard in which television writers (as opposed to feature film writers) are held seemed to vary wildly in different countries, according to some of the speakers.

I was pleased to take part in a discussion on children's television and film, which was allowed to continue longer than scheduled as it was the final event in the venue. We could have gone on all day – the topic of writing for children is as wide and varied as the topic of screenwriting itself.

The discussion of TV writing processes, ably chaired by the multi-talented and multi-lingual Christina Kallas, was a highlight of the conference. It addressed the many different ways in which TV series are written, both by individual writers and by teams. When done well, team writing can be creatively empowering to writers, and the 'writers' room' process can take many forms, but all the truly brilliant shows have one thing in common – writers are at the heart of this process.

This was reflected in the conference's final and inspiring resolution – "Great television is the work of great writers. And great writers are at their best when they are unhindered, when their work is unfiltered and undiluted." It was passed unanimously, as was another resolution, demanding equality for female writers across all genres and budgets.

As we British writers continue to struggle for artistic freedom and respect, it is inspiring to know that we're supported by writers around the world.

**Emma Reeves**