

VALLETTA 2018
is seeking participants for

Storyworks: A Script Development Programme

Duration: **Module 1: Sunday 13th – Saturday 19th March (7 days)**
 Module 2: Individual sessions by Skype, (3 hours) August/Sept 2016
Venue: Spazju Kreattiv
Fee: €200 for writers who participate with their proposed scripts
 €150 for producers who collaborate on a writer's script
 or
 €300 for writer and producer who apply as a pair

Participant profile:

This course is designed to develop skills in narrative for the screen. It is aimed at experienced and emerging screenwriters, producers, directors and editors.

The course will train professionals through project development. This programme will develop feature film, television drama and creative television documentary projects which will ideally be ready to go into production in 2017 or 2018.

Applications are invited from writers with outlines for feature-length projects. Creative collaborators (producers, directors or editors) are also invited to apply; they will work on the writers' projects with them.

Eight writers and eight creative collaborators will be selected for the programme in 2016. Writers must apply with a project to be developed. Creative collaborators will not bring projects to the course but will work on the writers' projects.

People may apply individually or as teams. Producers, directors and editors who apply as individuals will be teamed with a writer for the purposes of training only (there is no obligation to continue the collaboration once the training is completed).

All writers' applications will be considered on the merit of the idea and the skills in evidence (see below for more details). Where projects are judged to be of equal or similar standard, preference will be given to projects where there is an experienced producer and/or director attached.

All producer, director and editors' applications will be considered on the basis of previous experience and a letter of intent.

Course Outline:

This programme is designed for projects which are ready for intensive development. The aim is to develop the skills of the creative team at this stage and guide each project to its fullest potential. The course will develop ideas to a structured and honed first draft (or strong outline), in order to give them the best chance of attracting finance and ultimately, reaching as wide an audience as possible. Through exploration of the team's vision for the finished product, this course aims to develop screenplays into well-realised, focused, and professionally presented scripts.

The course will be based around development meetings involving the writer and the creative collaborator on each team. At each stage, every project will have intensive input from the tutor, through guided discussion with other members of the group. At the end of Week 1, recap sessions will be held for just the team members.

There will be film analyses and lectures which all will attend. Additional sessions will focus on scene-writing for the writer; working with writers and parsing a scene for the director and editorial skills for the producer.

Course Requirements

All participants are required to attend all the training scheduled for them. Participants are required to be available for training between 08:30 and 22:30 during the week-long courses, although there will be free time for all on some days. Participants are required to complete assignments between training sessions that will require 4-5 hours of input per week.

NB This is a publicly funded programme and requires full participation. People whose schedules will not allow this are not suitable participants. They are invited to enquire about public lectures, or one-on-one training.

Skype sessions will be organised at times that are convenient for both the participants and the tutors.

Participants are asked to respect each other's work and right to privacy. For this reason, participants will be asked to sign confidentiality agreements.

Course Tutors:

David Howard, Martin Daniel and Mary Kate O Flanagan deliver training in screenwriting, through project development, to industry professionals worldwide.

Their work is based on developing feature films and television drama and creative documentaries, in small groups, over the span of several months. Participants improve their screenwriting skills while each project receives expert guidance. The goal for each project is funding and production. Producers, directors, editors and other members of the creative team are encouraged to participate in the programmes, in order that every person's skills in story-telling on the screen are honed.

David Howard is an internationally known screenwriter, script doctor/consultant and educator. A tenured full professor, he has taught at USC's School of Cinematic Arts for 24 years and was the founding director of its Graduate Screenwriting Program. He is the author of two definitive books on screenwriting, including *Tools of Screenwriting* which is a core text used at top film programs worldwide and is published in six languages. He has led screenwriting workshops around the world:

from nearly every country in Western Europe to Korea, New Zealand, Brazil, Indonesia, Mexico and Cuba. He has worked as a professional script doctor and story consultant on dozens of produced projects for film, television and other media around the world.

Howard co-wrote *The Three Investigators* and *the Secret of Skeleton Island* which won the 2007 German Film Prize for Best Children's Film. He co-wrote and co-produced *Sea of Dreams*, winner of the prestigious Silver Goddess Award in Mexico where it was shot starring Sonia Braga, Seymour Cassel, Johnathon Schaech and Angelica Maria. He wrote the film, *My Friend Joe* which won the Blue Bear for Best Children's Film at the Berlin International Film Festival. It also won 12 other festival prizes, including four more best picture awards and an audience prize at Edinburgh.

Among his other produced works are: *Humanitas* Prize winner, *Wildflower*, which was directed by Diane Keaton and starred Patricia Arquette and Reese Witherspoon; *A Sordid Affair*; *Mayday*; *Running Mates*, starring Diane Keaton and Ed Harris; and the *Rugrats* television series, which won an Emmy Award. He created *Flitze Firetooth*, an animated children's series, for ZDF network in Germany and co-wrote the feature length animated film, *Sian Ka'an*, which was produced in Puerto Rico and stars the voices of Salma Hayek, Alfred Molina and Placido Domingo.

Martin Daniel is a script development expert and teacher. He is a member of the faculty of the University of Southern California School of Cinema/Television (Writing Division), where he has taught graduate and undergraduate courses since 1996.

Martin is also a founding faculty member of the Maurits Binger Film Institute in Amsterdam, the Netherlands, and was a core faculty member of the international screenwriting program North by NorthWest. He has taught screenwriting workshops and classes all over the world for over twenty years, including a one-year Fulbright lectureship at FAMU, the film school in his native Czech Republic. His students' many critical and professional success stories include an Academy Award for Best Foreign Film.

For the past fifteen years, Martin has been on the script development team of European Audio-Visual Entrepreneurs, a European Union Media Program Initiative for the training of independent producers. He has consulted independent producers on the development of over two hundred feature film scripts. Martin is a founding member and Head of Studies of Midpoint, a MEDIA programme in his native Czech Republic. He has written several produced screenplays and is currently working on the screenplay for a new Czech film, *The Albatross*.

Mary Kate O Flanagan is a screenwriter and script consultant. *Kicking the Habit*, her first feature-length screenplay, developed with funding from The Irish Film Board, won a Media New Talents Award. She has completed two other feature films, *Kingdom Come*, which is also supported by the Irish Film Board and is in development with Treasure Films and *A Wing and A Prayer*, the true story of the airlift to Biafra, and *A Crack In Everything*, both also funded by The Irish Film Board. She also wrote *Reckless Blood*, an original television idea, which won an European Alliance for Television and Culture (EATC) Bursary Award.

Mary Kate works with writers and producers internationally as a script consultant and teacher of screenwriting. She trained in the Frank Daniel Approach to screenwriting with David Howard and Martin Daniel, since which time she has worked alongside them as a colleague, designing and delivering training across Europe and in Africa. In 2011 she received a bursary to complete further study of the teaching methods at USC under the guidance of David Howard.

In the last year, she has been an invited expert on screenwriting events in London, Krakow, Cologne, Valletta, Prague, Cork, Galway, Belfast and Dublin.

Application procedure:

Writers: Applications are sought from people with:

- Experience in screenwriting OR
- A qualification in writing in any discipline, eg creative writing, journalism OR
- Any previous writing published or produced, in any medium, eg plays, short stories, novels, journalism, blogs, poetry OR
- Experience in film production in any capacity OR
- Demonstrable ability (i.e. an excellent outline).

Please apply with

1. a letter of intention, outlining your relevant experience and why you would like to participate.
2. an outline of your proposed project, between 4-10 pages (there is no penalty for short outlines but outlines over 10 pages in length will not be considered) and
3. an up to date curriculum vitae.

Producers, Directors, Editors: Applications are sought from people with:

- Experience in their discipline OR
- Formal training on their discipline (eg mentoring, internship) OR
- Qualifications in their discipline (college degree, diploma) OR
- A track record in any aspect of film production

Please apply with

1. a letter of intention, outlining your relevant experience and why you would like to participate.
2. filmography, if applicable and
3. curriculum vitae.

Team applications: Applications are sought from pairs made up of **Writers and Producers, Directors or Editors as listed above.**

Producers to apply on behalf of the pair with

1. a letter of intention from each applicant, outlining relevant experience and why you would like to participate.
2. an outline of your proposed project, between 4-10 pages (there is no penalty for short outlines but outlines over 10 pages in length will not be considered) and
3. an up to date curriculum vitae,
4. an up to date filmography, if applicable

NB: Feature film projects should be possible to produce for Euro1.5 million or less and be in some way culturally specific to Malta.

Television drama projects should be accompanied with an expression of interest from a broadcaster and be in some way culturally specific to Malta. Television drama and creative TV documentary projects should fit into the criteria outlined in the Kultura TV Fund guidelines published by Arts Council Malta.

Scripts that were developed during previous editions of Storyworks are welcome; in this case the developed work must be submitted, and must show significant development from the original submission.

Projects that are likely to cost considerably more than Euro1.5million or which are set wholly in other cultures are not likely to be successful, regardless of merit.

Applications to: projects1@valletta2018.org

Enquiries to: info@valletta2018.org or 0035621242018

Deadline: Thursday 7th January, 2016 at 5pm. Successful applicants will be informed by Monday 15th February 2016.