

Your Signature Story
with Philippa Burgess

Optioning Rights: A View From Both Sides of the Table

Call with Alumni & Friends

Tuesday, May 13th at 6PM Pacific

Welcome

- Optioning Rights
 - Life Rights
 - Book Rights
 - Screenplay Rights

Introduction

- Creative Convergence Inc.
- Your Signature Story
- Million Dollar Screenwriting & Content Career
- Disclaimer
 - Educational Resource
 - Not a Professional Relationship
 - We are Not Attorneys

Three Principles

- Development Process
- Three Reasons Buyers Buy
- Community Building

Development Process

- **Content Creators**

- true stories, authors, journalists, writers, screenwriters, comic books (i.e. IP rights holders)

- **Producers**

- shop rights, packaging (i.e. secure & develop material, secure talent, secure distribution, secure financing), production

- **Studios / Buyers**

- feature film studios, film buyers, tv movie producers, tv networks & studios, independent films, private financing, distribution

Three Reasons Buyer Buy

- Competition
- Elements/Attachments
- Corporate Mandate

Community Building

- Peers

- friends, fellow content creators, conference attendees, classmates, etc.

- Fans

- assistants, development executives, industry friends, industry professionals, potential reps, potential buyers, potential project producers

- Team

- Your agent, manager, attorney, book agent, producing partners, project producers and executives

Your Questions

- What is the difference between a sale and an option? – Candee Kramer
- In re the length of an option: after the initial option period, does one have to guarantee the right of the producer to extend it for a 2nd and 3rd period? Can that be agreed by "mutual agreement" or similar? – Alan Brash
- I understand the option contract includes what happens if it goes into production, I'd like more info on how to handle that aspect as well. – Melani Presler
- What about Optioning Rights internationally? - Evron Yehoshua

More...

- What's the average price paid for a 6 month option for film rights to a non-fiction book? – Bryan Hilson
- Would it be a good strategy for a new writer purchasing the option to a known author's work and writing a screenplay on spec in order to break in? Also, when enquiring about literary rights, is it best to use an attorney or other professional in order to get a better deal? – Jeffrey Borrowdale
- How much say-so does a writer have in adaptation of a novel to a screenplay and how does this affect optioning rights? – Sharon Outlaw

And...

- How do you know when NOT to option for \$0 up front? How can you find out if the producer who wants the option has the ability to deliver?
- I am the author and publisher of a novel based on one of my scripts. I am interested in knowing what I should be aware of in making a deal involving a script and a book.
- What are some specific examples or case studies of successful (and not so successful) optioning rights stories?

Lastly...

- What about life story rights/ public domain?
- I am researching writing a feature film screenplay. I would like to use pieces of scenes, characters, and dialogue from a book published in 1928 and republished in 1938. Could you tell me the process for acquiring these kinds of subsidiary rights/performance rights?
- How to protect my stories?
- I want to know the ground rules, thank you.

Thanks Again

- YSS Alumni invited back in June
 - Learn more at www.creativecvg.com/yoursignaturestory.php
 - YSS Member Site coming soon...
- MDSCC Alumni invited back in July
 - Learn more at www.screenplaybyphone.com/career

Creative Convergence – Newsletters

- Sign up at www.creativecvg.com/connect.php

Creative Convergence – Query

- Email Brad Kushner at query@creativecvg.com