



Alliance of Women Directors

**California Lawyers for the Arts and
Alliance of Women Directors
present**

ABOVE THE LINE AGREEMENTS

April 14 & 28, May 12 & 29

AWD and CLA reprise this excellent series of lectures on how to negotiate above the line agreements, the deal points and structures, and why they can make or break the deal for you. AWD members get the Co-Sponsor discount rate of only \$10 per session or \$30 for the four-part series! Please join us!

APRIL 14: NEGOTIATING THE WRITER/OPTION PURCHASE AGREEMENT

DESCRIPTION: It is a common practice for producers and studios to use option purchase agreements to control literary material such as screenplays, life story rights, and books from writers in order to allow them the necessary time to further develop the materials, arrange for financing and assemble the creative team to produce a motion picture. This workshop will outline the basic terms of the option purchase agreement and other important issues to consider when negotiating the deal. This workshop is a must for producers, writers, directors, and anyone interested in the film and television business.

APRIL 28: NEGOTIATING THE PRODUCER AGREEMENT

DESCRIPTION: The producer is considered to be one of the key decision makers in the feature film world. The producer's responsibilities are often divided into two roles: the "creative producer" and the "line producer." The creative producer's responsibilities include: securing the script; raising the financing; hiring the director; and finding the cast. The line producer's responsibilities include: producing the film within the budget; staying on schedule; and insuring that the film is delivered within the specified time period. Understanding the producer agreement is an essential knowledge set for producers, directors, writers and anyone interested in the film business. This workshop will outline and discuss the basic terms of the producer agreement along with important issues to consider when negotiating the deal.

MAY 12: NEGOTIATING THE DIRECTOR AGREEMENT

DESCRIPTION: The film director is often one of the first persons hired in the making of a film. The director typically participates in every creative phase of the film-making process, including but not limited to: developing the script (pre-production); coordinating the actors and crew (principal photography); and supervising the editing of the film (post-production). Since a director is potentially involved in all of the creative elements of a film, the negotiation of the director's agreement involves a broad range of issues. This workshop is a must for directors, producers, writers and anyone interested in the film and television business. The workshop will outline the basic terms of the director agreement along with important issues to consider when negotiating the deal.

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MAY 29: NEGOTIATING THE ACTOR AGREEMENT

DESCRIPTION: The actor is a key creative component and selling point in getting a feature film made. Today's market is largely "name" driven. Making a deal with a recognizable actor is a critical factor for attaining financing and eventually producing a film. Additionally, because the actor is the only creative element that appears on the screen, as well as in the advertising and promotion, the actor can be very demanding during negotiations. Therefore, the actor agreement is often the most challenging deal to negotiate. Understanding how to navigate the negotiation process and nuances of the actor agreement is essential for producers, directors, writers, actors and anyone interested in the film business. The workshop will outline and discuss the basic terms of the actor agreement along with the important issues to consider when negotiating the deal.

SPEAKER: Akua Boyenne, Esq. is a Los Angeles-based entertainment attorney specializing in motion picture and television transactions. Her clients include award-winning and up-and-coming writers, directors, producers and production companies that work in both the studio and independent systems. Her firm also specializes in additional entertainment related areas of law including: corporate formation, trademark registration, copyright filing, music and finance transactions. Akua is a graduate of Seton Hall Law School, Tufts University and extensive programs at UCLA Entertainment Law Studies. She is admitted to practice in California, New York and New Jersey, is a member of the American Bar Association (Entertainment Law Section), the Beverly Hills Bar Association (Entertainment and Intellectual Property Section), Film Independent, Inc. and the National Academy of Recording Arts & Sciences, Inc.

WHEN: April 14, 28, May 12, and 29, 7:00-8:30 p.m.

WHERE: Ken Edwards Center, 1527 Fourth Street, Santa Monica, CA 90401

ADMISSION: General Admission: \$20 each seminar or all 4 for the discounted price of \$60! **Members of CLA, AWD, Santa Monica**

Residents and Co-sponsors: \$10 each seminar or all 4 for the discounted price of \$30! Senior Citizens & Students: \$5 each seminar or all 4 for only \$15!

REGISTRATION: Call CLA at (310) 998-5590, or email Angela (please include your contact info and specify the workshop date(s)) at: clasocaled@aol.com

These workshops are made possible, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission, the Department of Cultural Affairs, and the California Community Foundation. Additional support provided by the California Arts Council.