

## REPORT 2016-2017

ASA (Association des Scénaristes de l'Audiovisuel) is the Belgian Scriptwriters association for the French speaking part of Belgium. We represent more than 80 scriptwriters working in the Federation Wallonia-Brussels.

Beside our traditional activities for our members (masterclasses, script analyses, script contests, etc.), our board members take part on behalf of the organization to various movie festivals and movie-related events (Brussels Short Film festival, Brussel Film Festival, AreYouSeries ?, Anima,...) in order to promote the profession and to insist on the need of script-based films beside the traditional director-author culture.

### **SCREEN BRUSSELS**

In 2015, we started to work with Screenbrussels, a public organization which aims to support and grow the Brussels-Capital Region audiovisual industries. We set up meetings between scriptwriters, producers, directors and distributors focused on the sector's qualities, flaws and future.

### **PRO SPERE**

Regarding our political actions, we serve as a member of Prospere, an organization which represents the scriptwriters, the directors, the actors and the authors societies. Through Prospere, scriptwriters are represented at the Concertation Committee of the Federation Wallonia-Brussels which oversees the cultural policy for the French-speaking part of Belgium, and at the Support Committee of various TV channels, which guarantees that the TV's comply with their legal duties regarding financial investments in the audiovisual production.

We launched a reflection about the modification of the way the Centre du Cinema helps the writing (writing aids and development aids) to stick at best on a logic of research & development (which was just absurd until today as we had more chance to have money to produce a movie than an aid to help the writing). We convinced the Federation Wallonia-Brussels of the necessity of this reform but it stays an enormous problem to solve: HOW TO FINANCE IT?

### **LOCAL TV SERIES**

For years, we have been asking for a substantial effort regarding the local TV production. The creation of the joint fund between the Federation Wallonia-Brussels and the French-speaking public television RTBF is partly due to this long-term lobbying. And it has proved that investing in scriptwriting offers a quick reward in terms of quality: the 3 first series which have been aired scored high by the Belgian audience, and they were sold all over the world. This opened the path for a raise in the budgets by 40%. Altogether, the series which were created now grant some 30 scriptwriters a sustainable job for months, which is completely new in the Belgian French-speaking audiovisual landscape.

We remained watchful and firm so that the writing of these new series stays correctly financed. But the fight, this year, was rather to have higher budgets of production.

### **WORK WITH SCENARISTENGILD**

We discussed a lot with the representatives of the Flemish Guild to resorb the delay we have on the French speaking part (because of the non-recognition of our job by the milieu). Our feelings: our

situations are very comparable. The advices of the Flemish Guild are priceless (resources, legal advice, etc.). Now, we work together on several files to improve the situation of the scriptwriters at a federal level...

### **WORK IN PROGRESS**

#### **NEW LOOK:**

ASA is changing and our image too. So, we launched a vast work about the way we communicate with our members and the others (new logo, reform of the site). There is still a lot to do but we are very excited with that.

#### **THE LIBRARY OF THE FRENCH-SPEAKING SCENARIOS:**

There is no on-line library allowing to read scenarios of directed movies. Yet this kind of document is an inexhaustible source of education. ASA wishes to solve it. Negotiations are in progress with the UPFF (producers' union) and the ARRF (director's union) on this matter. The SACD already added in its contracts this possibility. As more than 30 thirty scriptwriters/directors accepted the initiative, we are very proud of it and we can't wait to publicize it.

#### **THE SCRIPTWRITERS DIRECTORY:**

More and more producers call us because they're looking for authors. ASA is working on a directory of all his members (including Bio, contact) to make them known with full transparency.

#### **25 YEARS OF THE ASA:**

ASA is 25 years old. Originally, we had to celebrate it in June during Brussels Film Festival, but unfortunately, this festival didn't take place. So, ASA will celebrate it in December during the BeFilm Festival with a big party. We want to use the fact that center of the cinema is celebrating his 50 years to show how important it is to them to help more the screenwriters in the future.

#### **THE CHARTER:**

In partnership with Tanguy Roosen (Legal adviser of the SACD), ASA works on a document resuming all the elements for a good professional practice for the screenwriters (regard to the producers, to the directors but also the scriptwriters between them). The purpose is to give responsibilities and professionalize our members (they need to know how to be credited, how much a script should cost as a percentage of the total budget of a movie).

Models of contract of collaboration were developed and added to production contracts, that way we contributed to develop a healthier practice of the job.