

REPORT 2017-2018

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,...), our board members took part on behalf of the organization to various movie festivals and movie-related events (Brussels Short 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.

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 is in charge of the cultural policy for the French-speaking part of Belgium, and also at the Support Committee of various TV channels, which checks that the TV's comply with their legal duties regarding financial investments in the audiovisual production.

We are currently pleading for a 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 for the production of a movie than an aid to help the writing). We convinced the Federation Wallonie-Bruxelles 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%. Seasons 2 of these 3 series are about to be aired. All together, 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. ASA closely checks the way the series are supervised by the RTBF as many screenwriters expressed their concern regarding to the implication of the TV-appointed program advisers in the creative process (including credits mentions). ASA pleaded for clarity and good practices in that matter. We also remain watchful and firm so that the writing of these new series stays correctly financed and continue our lobbying to raise the production budgets.

WORK WITH SCENARISTENGILD

Our collaboration with the Flemish Guild goes on. We work together on several files to improve the situation of the scriptwriters at a federal level. We join our efforts to promote the script in various Belgian festivals (Anima, Are You Series?, IKL,...) through script contests, speed datings between authors and producers or between authors, etc...

A BRAND NEW LOOK

ASA officially launched its new logo and website this year.

THE ON-LINE SCRIPT LIBRARY

ASA reached an agreement with the UPFF (producers' union) and the ARRF (director's union) to create an on-line library allowing to read french-speaking Belgian movie scripts. The SACD adapted its contracts accordingly, and more than 30 scriptwriters/directors already accepted the initiative.

THE SCRIPTWRITERS DIRECTORY:

ASA works on a directory of all his members (including Bio, contact) to make them know with full transparency. With the growing demand for scriptwriters on the TV-series, new talents are needed, as well as scriptdoctors and showrunners. ASA also stresses the need for (affordable) education for these specific abilities.

WORK IN PROGRESS

THE CHARTER:

In partnership with the SACD, ASA works on a good practices' document for the screenwriters (relations with the producers, with the directors but also between scriptwriters). Our young members still need to learn how to be credited, how much a script should cost as a pourcentage of the total budget of a movie, how to prevent or deal with conflicts between co-authors,... Models of collaboration agreements have been drafted, next to the production contracts, in order to ensure healthier practices. These contracts are now commonly used by the authors.