

Flemish Screenwriters Guild - Activities Report 2018 – 2019

1. General info

The Flemish Screenwriters Guild (*Vlaamse Scenaristengilde vzw*) was founded in 2003. We currently have 183 paying members.

Our board meets once a month. The board consists of voluntary professional screenwriters with different backgrounds in film and/or TV. Since 2013 this board is supported by a part-time staff-member responsible for daily management and representation, and who is the central contact of our guild.

Through our weekly newsletter, our website and social media we communicate about Flemish industry events. The staff member serves as the first point of contact: he answers questions and provides information. Our website not only delivers news items, it enlists all members and serves as a knowledge center that provides online content (the previously mentioned standard option contract, podcasts, vodcasts, screenplays of Ensor nominees etc.) Some of the content is public, some is members only.

We have representatives to maintain a friendly dialogue with different organizations including two collecting societies (SABAM and DeAuteurs/SACD), the Flemish Film Fund, the coordinating Flemish Authors Society, our Belgian film festivals (Ghent, Ostend, the Short Film Festival in Leuven, Anima, Docville), politicians, educational partners and of course the F.S.E.

2. Some highlights of 2018-2019

Lobbying

We are working hard to make the future of screenwriters **online-proof**. In that respect, we are closely working together with the Director's Guild. We are talking to our CMO's to see where synergies can be made, and how and where we need to negotiate together for online rights.

Thanks to hard lobby-work, a new legal framework for **direct injection** has been reached. The new law guarantees that authors keep their remuneration from broadcasters and telecom operators.

With the support of the Flemish Film Fund, we have developed a **trajectory** that allows veteran and new screenwriters alike **to develop a project in a very early stage**, when it is little more than an idea, while still being remunerated and coached. Having followed this trajectory the screenwriter can apply for normal screenwriting funds, which follows a more thorough application process. The trajectory was first established for series (in 2018). From this year onward it will also be applied on animation projects.

Contracts

Good cooperation starts with a good contract and within this context we have finalized our standard **option-contract**. We would like to expand our model contacts database in the future, and in particular we want to work on a transfer of rights contract.

Events

We are pleased to see an increasing interest from our members (and non-members) in our activities. Formulas that have proven their usefulness, such as the speeddate between young screenwriter/makers and producers, are still a hit.

We organize several events during the **Belgian Film Festivals**. At the Brussels Animation Festival Anima we have organized a masterclass with Mark Burton, at Docville we invited documentary maker Billy Corben. At the Ghent film Festival in October we will have screenings and panel discussions of the BBC series *War of the Worlds* and the Flemish courtroom drama *The Twelve*. At the Leuven Short Film Festival in December we put screenwriters and producers together at our yearly pitching event.

Separately from the festivals we have invited comedy expert Steve Kaplan for an intensive two-day workshop. And in November we will organize a new edition of our Script-to-screen-evenings for the students of the Brussels film school RITCS.

We also helped to organize the first new **Ensors ceremony**, the Flemish Film and TV Awards. The awards are now voted by an academy consisting of all working professionals. There are categories for best screenplay in TV as well as in Film.