

# Live Quarterly Meeting

Q1 - 19/03/2026

@ Lites

# On the agenda today

## OUTCOME BENCHMARKS:

01. KPI Survey: 'State of the Union' & discussion
02. Saving Rushes: a new benchmark in development
03. Voice Remuneration: an update of work in progress
04. Payroll Service Providers: a complete guide

## BE-FRIENDED TARGETS:

01. Inhouse Producers: quid statute of Sparring Partners?
02. Accounts & students: evaluate College Tour
03. (Young) Directors & DOP's: BCP BARS or extras?
04. Advertisers: your topics that guarantee traction?
05. Creative Belgium: Clubhouse Conversations
06. Prospects: how to activate them?

## OTHER TOPICS:

01. Prospects pipeline
02. Production Celebration: quo vadis?
03. Update on ARIA for BCP
04. BCOH: new liability insurance

# I. BENCHMARKS

# I. BENCHMARKS

## 1. KPI SURVEY

# Results KPI Survey '25

14 participants in '25

14 participants in '24



# In terms of # of productions

Filled in by 14 BCP Members, as in 2024 (including Adult & Czar)

# Productions 2025 (2024) / 14 Members, but different ones

- 235 (261/-26) productions = 16,8/member (18,6)
  - 185 (219) from Agencies vs **50 (42)** from Direct Clients
  - 192 (220) for Belgian Clients vs **43 (41)** for Foreign Clients
  - 203 (226) on Belgian Territory vs 32 (35) on Foreign Territory

# Productions 2025 (2024) / 12 Members, but same ones

- 203 (230/-27) productions = 17,0/member (19,1)
  - 164 (188) from Agencies vs 39 (42) from Direct Clients
  - 162 (192) for Belgian Clients vs **41(38)** for Foreign Clients
  - 171 (202) on Belgian Territory vs **32(28)** on Foreign Territory

# What about Shooting Days

# Shooting Days 2025 (vs 2024) / 14 Members, but different ones

- 369 (407) Shooting Days all together = 26 (29)/member
  - 294 (339) for Agencies vs **75 (68)** for Direct clients
  - 265 (300) for Belgian Clients vs 104 (107) for Foreign Clients

# Shooting Days 2025 (vs 2024)/ 12 Members, but same ones

- 331 (342) Shooting Days all together = 27,5 (28,5)/member
  - 257 (274) for Agencies vs **74 (68)** for Direct clients
  - 230 (256) for Belgian Clients vs **101 (86)** for Foreign Clients

Shooting Days/Production: varies from 1,4 (Belgian clients) to 2,6 (Foreign clients)

# What about the revenues?

- Total Revenue of 14 participating members = 23,3 Mio (29,8 Mio): **footprint -22%**
  - 20,1 Mio (27,3 Mio) from Agencies vs **3,2 Mio (2,5 Mio)** from Direct Clients
  - 16,8 Mio (19,2 Mio) from Belgian Clients vs 6,4 Mio (10,5 Mio) from Foreign Clients
- Total Revenue of 12 comparable members = 21,0 Mio (23,7): **one-on-one -11%**
  - 13,3 Mio (14,3) from Agencies vs 5,0 Mio (6,9 Mio) from Direct Clients
  - 14,7 Mio (16,1 Mio) from Belgian Clients vs 6,3 Mio (7,6 Mio) from Foreign Clients
- Average Revenue / production of 14 participating members = 99K (114K)
  - Belgian Clients: 87,7K (87,3K) vs Foreign Clients: 150K (257K)
- Average Revenue / production of 12 comparable members = **103K (103K)**
  - Belgian Clients: **90,4K (84K)** vs Foreign Clients: 155K (199K)

# What about S/M/L productions?

Split for the 14 participating members is as following:

- Average S (<100K) = 43K (45K), M(<275K) = 151K (166K), L (>275K) = 437K (559K)
  - 158 (172) Small Productions = 68% (66%) in Volume vs 29% (26%) in Value
  - 54 (70) Medium Productions = 23% (27%) in Volume vs 35% (39%) in Value
  - 19 (19) Large Productions = 8% (7%) in Volume vs 36% (35%) in Value

Split for the 12 comparable members is as following:

- Average S (<100K) = 43K (45K), M(<275K) = 152K (164K), L (>275K) = 447K (532K)
  - 131 (158) Small Productions = 66% (69%) in Volume vs 27% (30%) in Value
  - 51 (57) Medium Productions = **26% (25%)** in Volume vs 37% (39%) in Value
  - **17 (14)** Large Productions = **9% (6%)** in Volume vs **36% (31%)** in Value

# What about the Directors?

- Total Directors Fee from 11 participating members is 1.643K (2.314K from 12): -29%
  - Belgian Directors: 1.023K = 62% / (1.462K = 63%)
  - Foreign Directors: 619K = 38% / (851K = 37%)
- Average Fee paid per BCP Member is 126K (165K)
  - Belgian Directors: 79K (104K)
  - Foreign Directors: 48K (61K)

# What can we conclude?

- The footprint in terms of revenues of the BCP members (23,3M) has gone down with 22%
  - Downfall is limited to -11% for the 12 comparable members (21,0M)
- The number of productions of the BCP members has declined from 261 to 235
  - Downfall is similar for the 12 comparable members: from 230 to 203
  - Uprise though from Direct and Foreign Clients and on Foreign Territory
- The number of shooting days dropped as well from 29 to 26 per BCP member
  - Damage is limited for comparable members: from 28,5 to 27,5
  - Again, an uprise for Direct and Foreign Clients
- The split over S, M and L productions remains largely comparable
- Total Directors fee of 11 participating members is 1.643K from 2.314K for 12 in '24
  - Average Directors fee per members went down from 165K to 126K

# I. BENCHMARKS

## 2. SAVING RUSHES

# Benchmark Saving Rushes

- Taskforce: Dimitri, Efro, Sam
- The clause on 'Ownership of rushes /raw footage' in the BCP Production Guide is basic and needs finetuning in case agencies/clients wish to acquire materials.
- Let's create a new benchmark based on actual practices & desired outcome

# Mini Survey to create Benchmark

Please return your answers to me by end of next week (or provide fb now)

	OPTION 1: Free infinitely	OPTION 2: Free limited time, costs afterwards			OPTION 3: Costs from start	
	Answer Yes or No	Costs in % of budget?	Average costs in €	After how many years?	Costs in % of budget?	Average costs in €
Rushes		0%	€ -	0	0%	€ -
Used Footage		0%	€ -	0	0%	€ -
Clean Version / Clean Master		0%	€ -	0	0%	€ -
Project files		0%	€ -	0	0%	€ -
Master		0%	€ -	0	0%	€ -

# Saving Rushes: Next Steps

1. We will discuss the results of the mini survey among the BCP members
2. We will decide if we opt for a new benchmark and with whom we will share this benchmark (among BCP members; with Inhouse Producers; with all agencies; make it public?).
3. We will invite some Inhouse Producers to discuss best practices on releasing materials for AI usage => **what is your point of view now?**
4. We will specify our learnings and best practices in the Production Guide
5. We will integrate these learnings in the generic Terms of Sales which are being written by MVVP and will be at disposal of all BCP members.

# I. BENCHMARKS

## 3. VOICE REMUNERATION

# Voice Remuneration: update

- An EP-takforce (Bert & Efro) made a proposal for Voice Buyout, cfr Casting Buyout
- Proposal was amended by Cluster Soundstudios & again by Production Companies
- Comparison was made with Recording Fees & Buyouts “Acteursgilde”
- Conclusion: we’re comparing apples with peers => Mini Survey among AP’s
- 7 out of 8 Soundstudios participated

# Results Survey Soundstudios

SURVEY VOICE REMUNERATION - SOUNDSTUDIOS								
Territory: Belgium / 1 YEAR								
Media Selection	Average Rates	Radio	TV incl VOD, adressable TV	Internet, incl Social Media excl VOD, adressable TV	TV & Internet	POS	Cinema	Internal use (in perpetuity)
Standard Recording fee 1st h in €	€ 243	€ 224	€ 246	€ 236	€ 273	€ 241	€ 227	€ 256
* Jr/Medior Recording fee 1st h	€ 217	€ 192	€ 208	€ 208	€ 246	€ 223	€ 208	€ 233
* Senior Recording fee 1st h	€ 257	€ 230	€ 250	€ 250	€ 281	€ 269	€ 250	€ 269
Standard Rights of use in € (based on 1 recording h)	€ 197	€ 146	€ 236	€ 204	€ 358	€ 127	€ 198	€ 107
Jr/Medior Rights of use		€ 125	€ 231	€ 181	€ 314		€ 181	
Senior Rights of use		€ 169	€ 270	€ 230	€ 407		€ 220	
Standard Total Remuneration 1st h in €	€ 440	€ 370	€ 482	€ 440	€ 631	€ 368	€ 425	€ 363
Jr/Medior Total Remuneration		€ 317	€ 439	€ 389	€ 560		€ 389	
Senior Total Remuneration		€ 399	€ 520	€ 480	€ 688		€ 470	
Standard Rights as % of recording fee 1st h	81%	65%	96%	86%	131%	53%	87%	42%
Jr/Medior Rights as % of Tot. Remuneration Jr/Medior		65%	111%	87%	128%		87%	
Senior Rights as % of Tot. Remuneration Senior		73%	108%	92%	145%		88%	

# Rounded results & Buyout Options

PROPOSAL VOICE REMUNERATION - SOUNDSTUDIOS								
Territory: Belgium / 1 YEAR								
Media Selection	Average Rate	Radio	TV incl VOD, addressable TV	Internet, incl Social Media excl VOD, addressable TV	TV & Internet	POS	Cinema	Internal use (in perpetuity)
Standard Recording fee 1st h in €	€ 245	€ 225	€ 245	€ 235	€ 275	€ 240	€ 225	€ 255
Standard Rights of use in € (based on 1 recording h)	€ 195	€ 145	€ 235	€ 200	€ 360	€ 130	€ 200	€ 105
Standard Total Remuneration 1st h in €	€ 440	€ 370	€ 480	€ 435	€ 635	€ 370	€ 425	€ 360
<b>Standard Rights as % of recording fee 1st h</b>	<b>80%</b>	<b>65%</b>	<b>95%</b>	<b>85%</b>	<b>130%</b>	<b>55%</b>	<b>90%</b>	<b>40%</b>
Initial Proposal Soundstudios		80%	100%	100%		60%	60%	20%
Counterproposal Production companies		100%	80%	80%	150%	60%	60%	20%
Second proposal Taskforce Soundstudios		55%	100%	60%	140%	50%	50%	20%
Acteursgilde (based on €200 1st h; €325 for 2h; €400 for 3h)		€ 200	€ 300	€ 200	€ 375		€ 325	
Acteursgilde (based on €200 1st h)		100%	150%	100%	185%		165%	
Standard Rights based on €200 Recording Fee	100%	75%	120%	100%	180%	65%	100%	55%

# Voice Buyouts – Next Steps

- Discuss among AP's on 20/03
- Also advise on extra versions, years, min fee & rebates

VO Buyout 1 extra spot (2 textversions):	-10%
Rights for 1 extra year in % of Standard Rights of use:	100%
Rights for 2 extra year in % of Standard Rights of use:	200%
Rights for 3 extra year in % of Standard Rights of use:	275%
Minimum fee in € per studio visit (also when not used)	€ 325
Acteursgilde:	€ 350
Rebate on 1st version in % for second version*:	40%
Rebate on 1st version in % for third version*:	45%
Rebate on 1st version for fourth & more versions*:	Negotiation

# I. BENCHMARKS

## 4. SURVEY PAYROLL SERVICE PROVIDERS

# Why a Survey Payroll Service Providers

- In our sector, we work with freelancers on a daily basis. When a production company books a freelancer, a daily fee is agreed directly with the freelancers themselves.
- In practice, the freelancer then chooses which payroll or interim agency to register with. Production companies often only discover this when the invoice arrives after the assignment.
- That is precisely the problem: some payroll and interim agencies work in a particularly “creative” way, which means that the risks for clients vary greatly.
- Ultimately, the production companies remain the clients/employers and the freelancers remain the employees.
- As production companies, we often do not fully realise exactly what risks we are running or where the differences lie.
- Which is why we set up this Survey: to provide our members with an overview

# About the Survey

- We received participation from 8 out of 9 main providers:
  - Amplo, Creative Shelter, Everstory, Merveille SA, Merveille Plus Interim, Smart, Tentoo, TheGreenShot
- There are several legal models:
  - Interim Payroll Model:
    - Amplo, Tentoo, Merveille Plus Interim
    - They act as the legal employer with a legally regulated framework
  - Cooperative Model:
    - Smart
    - Freelancers become temporary employees of the cooperative for the time of the assignment
  - Models based on invoicing or subcontracting:
    - Creative Shelter, Everstory, Merveille SA, TheGreenShot
    - They employ freelancers on a per-project basis and invoice costs to the Production company

# Answers are clustered in 8 Sections:

1. LEGAL STATUS & EMPLOYER RESPONSIBILITIES
2. CONTRACTS & ADMINISTRATION
3. COMPENSATION & BILLING
4. SOCIAL SECURITY & INSURANCE
5. LIABILITY & RISKS
6. FLEXIBILITY & SERVICE PROVISION
7. COSTS & TRANSPARENCY
8. LEGAL ADVICE

## BCP SURVEY

### BCP SURVEY PAYROLL SERVICE PROVIDERS – 2026

#### SECTION 1 – JURIDISCH STATUUT & WERKGEVERSCHAP / STATUT JURIDIQUE & EMPLOYEUR

Question 1.1: Veuillez indiquer quel modèle s'applique à votre organisation (plusieurs réponses possibles si vous travaillez avec différents systèmes)

Vraag 1.1: Gelieve aan te duiden welk model voor jullie van toepassing is (meerdere antwoorden mogelijk indien jullie met verschillende systemen werken)

AMFLO	Wij zijn een officieel erkend interimkantoor (met erkenning door de FOD Werk). Wij werken volgens een model van terbeschikkingstelling van personeel of onderaanneming, waarbij medewerkers bij ons in loondienst zijn en verhuurd worden aan productiehuisen.
Creative Shelter	We treden op als tussenpersoon voor de zelfstandige freelancers (aanmaatsdaden).
Eventory	Wij werken volgens een model van terbeschikkingstelling van personeel of onderaanneming, waarbij medewerkers bij ons in loondienst zijn en verhuurd worden aan productiehuisen.
Maneille Plus Intérim SA	Nous sommes une agence d'interim officiellement reconnue (agréée par le SPF Emploi).
Maneille S.A.	Nous proposons une formule payroll où le freelance/travailleur à la journée fait payer sa facture par notre intermédiaire sous forme de salaire.
Smart	Nous travaillons selon un modèle coopératif.
Tentoo Payroll Services	Wij zijn een officieel erkend interimkantoor (met erkenning door de FOD Werk). Wij bieden een payroll-formule aan waarbij de freelance/dagloze medewerker zijn factuur aan ons laat uitbetalen die kon.
TheGreenShot	Wij werken volgens een model van terbeschikkingstelling van personeel of onderaanneming, waarbij medewerkers bij ons in loondienst zijn en verhuurd worden aan productiehuisen.

Question 1.2: Si un freelance/travailleur à la journée travaille pour nous via votre système, quel est alors l'employeur ?

Vraag 1.2: Indien een freelance/dagloze werker via jullie voor ons werkt, in wijs dan de werkgever of jullie?

AMFLO	Wij zijn de werkgever
Creative Shelter	Er is geen ondergeschiktheid of gezag dus ook geen werkgever/werkgever relatie.
Eventory	Wij zijn de werkgever
Maneille Plus Intérim SA	Nous sommes l'employeur
Maneille S.A.	Nous sommes l'employeur
Smart	Nous sommes l'employeur
Tentoo Payroll Services	Wij fungeren als juridisch werkgever, de klant is feitelijk werkgever en behoudt het gezag volgens de wet op quitaandzake.
TheGreenShot	Wij zijn de werkgever

Question 1.3: Les maisons de production peuvent-elles être les seules responsables après coup lors d'une inspection sociale pour des freelance/travailleurs à la journée qui travaillent via votre système ?

Vraag 1.3: Kunnen productiehuisen achteraf aansprakelijk worden gesteld bij sociale inspectie voor freelancers/dagloze medewerkers die via jullie werken?

AMFLO	Non
Creative Shelter	Non
Eventory	Non
Maneille Plus Intérim SA	Non
Maneille S.A.	Non
Smart	Non
Tentoo Payroll Services	Ja afhankelijk van het onderzoek en de inspectiedienst.
TheGreenShot	Non

# A 3 page Summary is available

## SURVEY

### PAYROLL SERVICE PROVIDERS MANAGEMENT SUMMARY – Q1/2026

This note provides a concise overview of the most important findings from a Survey conducted by BCP among the most important Payroll Service Providers.

The full responses are included in the Results Report, which can be consulted in detail and also covers other topics, such as commissions withheld, payment of copyrights, workflow and other practical aspects of the collaboration.

#### Background & purpose of this Management Summary:

In practice, freelancers often suggest which payroll service provider they work with. However, the production company remains the client and also bears the risk of the chosen collaboration. It is therefore important that production staff check in advance which payroll service provider a freelancer works with.

If a production company does not want to work with a particular payroll service provider, it can ask the freelancer to work through another provider or decide not to award the assignment on that basis.

The purpose of this note is to provide a clearer picture of the various models currently used in the sector and to highlight a number of possible points for attention. It remains, of course, up to each production company to decide for itself which payroll service providers to work with, taking into account its own operations, contractual agreements and the applicable legal and sectoral rules.

#### Participants in the survey:

- AMPLO (partner BCP)
- Creative Shelter
- EveryStory
- Merveille SA
- Merveille Plus Intérim
- Smart
- Tentoo Payroll Services
- TheGreenShot

The only provider that did not complete the survey despite repeated requests is Recreerment.

The survey of payroll service providers active in the audiovisual sector shows that there are currently several legal models for the employment of freelancers and crew.

#### 1. INTERIM PAYROLL MODEL

Companies such as AMPLO, Tentoo Payroll Services and Merveille Plus Intérim operate according to the classic interim model.

#### In this system:

- the payroll company is the legal employer
- employees are employed on temporary contracts
- the provision of personnel is regulated by law

For production companies, this model provides clear responsibilities in terms of labor law and social security. However, the survey shows that the practical implementation can vary between temporary employment agencies. For example, the Tentoo model appears to be less flexible than that of other temporary employment agencies in certain respects.

#### 2. COOPERATIVE MODEL

Smart operates via a cooperative structure in which freelancers become temporary employees of the cooperative for the duration of an assignment.

Although this model differs from the traditional temporary employment system, the survey and additional information provided by Smart show that it is a model that operates within a clear legal and regulatory framework.

Smart also uses a system of "production units", whereby freelancers can set up their own work structure within the cooperative and, if necessary, employ other staff or assistants to work under them.

For certain positions in the sector, such as department heads, this can be a practical way to organize a small team within a single structure.

#### 3. MODELS BASED ON INVOICING OR SUBCONTRACTING

Other players in the sector operate according to models based on invoicing or subcontracting arrangements. These include:

#### This includes:

- Creative Shelter
- Merveille S.A.
- TheGreenShot
- EveryStory

Based on the responses to the survey, certain providers indicate that they employ freelancers or crew members on a per-project basis and then invoice the costs to the production company. In other cases, they manage assignments administratively and invoice production companies, while freelancers or employees are registered or paid through their structure.

This model differs from the traditional interim model, in which the payroll company explicitly acts as the legal employer within a legally regulated framework for the provision of personnel.

Under Belgian labour law, this is an important distinction.

In principle, the provision of personnel is prohibited, except in specific legally regulated systems such as temporary agency work.

However, it can be legal if the collaboration is legally classified as contracting work or providing services. In that case:

- the service provider must organize the work
- the service provider must retain authority over its employees
- there must be a specific assignment or result and not merely the provision of personnel

Typical examples in our sector are technical suppliers such as lighting, grip or set design companies that deploy both equipment and personnel. In such cases, operational authority remains with the service provider and a service is provided. On-set catering post-production companies and VFX studios also often fall into this category.

This means that a company cannot merely act as an invoicing or administrative vehicle when, in practice, the employees concerned work entirely under the authority of the production company.

The assessment is always based on the actual organization of the work, and not solely on contractual agreements.

In practice, crews and freelancers usually work:

- on the production company's set
- according to the production schedule
- under the daily management of the production or direction

When personnel are formally deployed through another company but, in practice receive instructions from the production company, this can be legally considered as the provision of personnel.

If such an arrangement is not covered by a legally regulated system (such as temporary agency work), it may in certain cases be classified as prohibited supply of labour.

If it is determined that prohibited supply of labor has taken place, the following consequences may arise, among others:

- the production company may be considered the actual employer
- joint and several liability may arise for wages and social security contributions
- administrative or criminal penalties may follow

The assessment is always based on the actual situation in the workplace.

#### FOR EXAMPLE:

A production company organizes an advertising shoot and works with a stylist or assistant director who are deployed via an external payroll or invoicing structure.

Although these individuals are formally paid via a third-party company, they work on set under the direction of the production company.

In practice, the third-party company has no operational control on set.

In such a situation, the Inspectorate may rule that personnel are being made available outside the legal framework for temporary agency work.

#### 4. SECTORAL POINTS OF ATTENTION (PC 227)

The members of the BCP fall under joint committee 227, which covers, among other things, the production or realization of audiovisual products (except feature films) and which sets out sectoral pay scales and working conditions.

When staff work through structures that fall under a different joint committee, this may raise questions about:

- the application of sectoral pay scales
- working conditions
- the consistent application of the rules within the audiovisual sector

This system is regulated by law for temporary employment agencies. Although employees formally fall under PC 322 (temporary agency work), the principle of equal pay and working conditions applies in relation to employees in the sector in which they are deployed.

In practice, this means that temporary workers employed on audiovisual productions must enjoy pay and working conditions that correspond to what is customary within PC 227 or similar positions.

In other models, such as invoicing or subcontracting arrangements, this principle of automatic alignment with sectoral wage conditions does not necessarily apply.

#### 5. ACTION POINTS

- Consultation with Mediate on the various payroll models currently used in the sector, the possible impact on the application of PC 227 and the legal and sectoral implications of invoicing and subcontracting models.

- Verify within which joint committee the structures based on invoicing and subcontracting models operate.

## II. BE-FRIENDED TARGETS

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### 1. INHOUSE PRODUCERS

# From 'enemies' to 'partners in crime'

- Inhouse Agencies are here to stay, so we might as well set things straight with them
- We had two meetings so far between Inhouse Producers and BCP Representatives:
  - An online meeting on best practices regarding invoicing AI Services
  - A live meeting on our best practices, benchmarks and mutual interests (Efro, Jesse, Lies)
- There is a genuine interest in adhering to BCP standards & to aligning WOW
  - This would involve sharing some benchmarks in exchange for participation in mutual TF's
  - Inhouse Agencies could acquire status of **Sparring Partner** in exchange for a fee (1,5K)
  - BCP would set up 3 live meetings with Inhouse Producers and some EP's
  - 1st issue: mixed taskforce on rights for directors & composer and buyout AI rights
- If ok on this direction, taskforce will elaborate this in detail

# II. BE-FRIENDED TARGETS

## 2. ACCOUNTS & STUDENTS

# (Young) Accounts & Students

- Purpose: promote our trade among students and educate young accounts
- Strategy: Set up a College Tour by motivated EP's with a standard presentation
- Johan introduces EP's & Agency College Tour among Top 25 agencies
- EP's promote School College Tour with their contacts at schools

# College Tour: update

AGENCY COLLEGE TOUR '25 & '26						
TOP AGENCIES	IN THE LEAD	CO-PILOT	MAILED	CONFIRMED	DATE SET	UPDATE
Accenture Song	DE MACHINE	HAMLET	X			
Air	LATCHO	ILA	X	X	8/dec	Postponed
AKQA	DE MACHINE	LESMECS	X			
Becoming (ex Lielens)	CAVIAR	LATCHO	X	X	2/dec	
Boondoggle Havas	CAVIAR	DISTURB	X	X	pending	
Dallas	LATCHO	CAVIAR	X			
Duval Union	LESMECS	KXRXT?	X			
Egghunter	DISTURB	DE MENSEN	X			
Happiness	BEING	DE MACHINE	X	X		
Hungry Minds	DISTURB	LATCHO	X	X		
Joe Public/Springbok	RED DUST	Hamlet	X	X	23/sep	
June 20 (ex Gutz&Glory)	Latcho	LESMECS	X	X	15/dec	
&KOO	DE MACHINE	BEING	X			
LDVUnited	DE MACHINE	LATCHO				
Lucy Agency	LESMECS	WKJ?	X			
Manamana / viavictor	RED DUST	CAVIAR	X	X	24/okt	
Mutant	ILA	KXRXT?	X			
Ogilvy Social.Lab	CAVIAR	HAMLET	X	X	1/dec	
RCA/CARTEL	BEING	RED DUST	X	X	4/nov	
Satisfaction	LESMECS	ILA	X			
Secondfloor	LATCHO	DISTURB	X	X	17/mrt	
Serviceplan	WKJ?	LESMECS	X	X		
The Other Agency	WKJ?	BEING	X	X	4/sep	
VML (ex Wunderman)	ILA	LESMECS	X	X		

SCHOOL COLLEGE TOUR 2025/2026			
RETAINED SCHOOLS:	PROD COMP	CONTACT	DATE
AP Hogeschool	De Machine		
Artevelde Hogeschool	Caviar	X	Q1.2026
ECS Bruxelles	Disturb Studio		
ESRA BRUXELLES	Disturb Studio		
European theatre and film institute	Latcho		
HELB	Latcho		
IAD Athéna	Latcho		
IHECS	Disturb Studio/Latcho		
KDG (Antwerpen)	De Machine		
Luca school of arts - campus Brussel			
Luca school of arts - campus Antwerpen	ILA	X	mrt/26
Luca school of arts - campus Genk - C-Mine	ILA	X	14/okt
Luca school of arts - campus Narafi	Red Dust		
Narafi	Red Dust	X	February
RITCS	Hamlet		
Thomas More (Mechelen)	Hamlet		
Thomas More ExpClass Creat. Brand Building	Caviar	X	9/dec
Thomas More: Media & Entertainment	Amok	X	18/mrt
Thomas More: School of Creativity (CB)	AKA De Mensen	X	17/nov

## II. BE-FRIENDED TARGETS

### 3. YOUNG DIRECTORS & DOP'S

# Directors & DOP's are joining BCP BAR

- 21 Directors subscribed
- 7 DOP's
- 2 Cinematographers
- 10 without job description

Diren	Agbaba	Cinematographer
Thomas	Vercauteren	Cinematographer
Anne Marie	Vandeputte	Director
Benny	Vandendriessche	Director
Cyprien	Delire	Director
Dieter	Decostere	Director
Frank	Devos	Director
Fred	De Loof	Director
Hans	Vercauter	Director
Ines	Vansteenkiste-Muyllé	Director
Jasper	Declercq	Director
Jeffrey	Roekens	Director
Jeroen	Willekens	Director
Jochen	Decostere	Director
Kurt	de leijer	Director
Matthias	Schellens	Director
Max	Pauwels	Director
Ralf	Demesmaecker	Director
Roosbeh	Ahmadi	Director
Thanasis	Tsimpinis	Director
Thomas	Vangeel	Director
Toon	Persyn	Director
Willem	Volker	Director
Elisa	Mezquita	DOP
Ilona	Vanouplines	DOP
Kommer	Kleijn	DOP
Patricia	Lopes	DOP
Pépin	Struye	DOP
Pieter-Jan	Claessens	DOP
Stefan	van Diest	DOP

# Quid 'Rights' for Directors?

- What?: ensuring that directors receive fair compensation not only for the initial production, but also for any extensions in following years.
- These extensions could/should include remuneration that is aligned with the rights structures already established for photographers and cast.
- Quid maintaining the overall cost for clients and agencies at the same level, while restructuring how the director's fee is allocated.
  - This means a lower upfront fee and a defined % allocated to right (cfr Actors Buyout)
- Let's discuss!

# II. BE-FRIENDED TARGETS

## 4. ADVERTISERS

# Reaching out towards Advertisers

- In a context with increasing competition from freelancers and Inhouse Agencies, we should start a dialogue with Advertisers (as is the case in neighbouring countries)
- We wrote a OnePager “Unlocking Value in Production” & were invited by UBA
- We agreed on an action plan that
  - Starts with providing content for UBA Newsletters (9K readers) & UBA Site
  - Might evolve towards Webinars and/or Workshops on topics that receive large traction
- Most imminent issues for UBA members:
  - How to deal with AI (and save money)?
  - How to increase effectiveness?
  - How to safeguard our credibility?
- Next Step: taskforce to write content (suggestions/help is welcome: contact Ruben)

## II. BE-FRIENDED TARGETS

### 5. CREATIVE BELGIUM

# Clubhouse Conversations by CB

- CB launches Clubhouse Conversations under D&AD's mantra: "Creativity: Dead or Alive?"
- Gatherings with +/- 40 creative in CB Club House in Antwerp
- Clubhouse Conversation #4 would be reserved for BCP (June/July)
  - Communicated to +/- 6000p in CB database
- Topic on "Working with local versus international Directors" was suggested
- Eva, Jesse, Sam & Ruben volunteered to talk with CB (not yet confirmed)
- Participation in costs would be €350/Production company

# III. OTHER TOPICS

# III. OTHER TOPICS

## 1. PIPELINE PROSPECTS

# How to activate prospects?

## Production Companies:

- 87seconds: are interested, will attend BCP BAR
- Poolhert: wrong contact details Ellen Pollard
- Sputnik: Rutger responded: hardly no branded content
- Union: mail sent to info@-address, no reaction
- Watertower: considers joining, awaiting reaction partner Gilles

## Soundstudios:

- Audiosaus: via contactpage website (Leander)
- Cobra Radio Brewery: contacted but no respons
- Klankwerk: Mathieu Saveney will join BCP BAR
- Pan Studio: considers joining, awaiting reaction partners Natacha

## Quid 'producers' at BCP BAR:

- Antoine Cambrier & Chiel Habils / Option Media (Postproduction)
- Delphine Duez / White Boat Pictures
- Frederik Vrancken / Herring Hill Productions
- Gaetan De Deken / Monkey Productions

Other candidates? How to activate?

# III. OTHER TOPICS

## 2. PRODUCTION CELEBRATION: QUA VADIS?

# Production Celebration: Quo Vadis

- In 'the old days' there were CFP Awards, focused on Production Values
- Today, Production Companies don't feel particularly represented in CB Awards
- The success of the BCP BARS illustrate need for gathering
- Should we go for a gathering with content / celebration and with who?
- VIA (organiser Soniq Sweet Spots) might be interested in sponsoring
  - But their main targets are Advertisers & (Media) Agencies: how to attract them?
- Let's discuss

## III. OTHER TOPICS

### 3. BCOH NEW LIABILITY INSURANCE

See separate presentation

## III. OTHER TOPICS

### 4. UPDATE ON ARIA TOOL

See separate presentation

# Planning Next Meetings EP's

## Online MeetUp:

- Fri 08/05 between 10h00 and 11h00

## Live Quarterly Meeting:

- Thu 11/06 live meeting between 14:00 and 18:00 => Where?

**Thanks & see you!**