

SACD

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Raising the curtain on parity

Interview with Aurélie Filippetti

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES

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EDITORIAL

Standing still means stepping back...



Photo : LM Photographers

JACQUES FANSTEN,
SACD PRESIDENT

We have, at least temporarily, won the fight for the cultural exception, i.e. the right to have a cultural policy in France and other countries.

More specifically, a cultural policy defines a framework, rules and funding for the development of cultural activities. For creators, it means the possibility of producing various works, displaying them and circulating them in good conditions. For audiences, it means free easy affordable access to these works. It means sharing, i.e. the foundation of society. Everyone needs the vitality of Creation.

So, why is it so hard to make cultural policy progress in France? It is not always —and not only— a problem of resources. But often because, in our sector, which must be innovative and inventive, resistance to any change is powerful and conservatism isn't always where you expect it. Corporatist and sectional reflexes are quick to emerge.

A few examples :

"Media chronology" regulates the lifetime of films, the periods in which they can be shown on certain media and not on others, to protect their funding possibilities. This chronology is too rigid to satisfy today's realities, and the needs of all films : why impose on a film without television funding the 36-month wait required of the others, before becoming available to video on demand by subscription? Several reports on these issues have been commissioned : from Pierre Lescure to René Bonnell and the CSA, all recommended that the system be more flexible. But... each branch of cinema is willing to see changes in the protection of others, but not theirs. Will we have to wait for the collapse of our regulatory system, the envy of the entire world, which long saved French cinema, for everyone to admit it should have changed?

In television, following reports from the Senate, then from Laurent Vallet, both deeming that it was not viable to exclude broadcasters who paid for most of a work from being co-producers ; producers have fought hard to keep all their shares. They lost out. But now they are in a more fragile position to obtain what is essential : that these same broadcasters should not be able to prevent a work from circulating and being diffused by others. We are by their side, but we have the feeling it would have been preferable to take on this fight from the start.

Regarding Live Performance, the very idea of rules is sometimes rejected by some of those in charge of public institutions. How can we accept that there are still virtually no binding obligations for public theatres to create and perform original French-language works, while all television channels, including private channels, must respect them? That public institutions do not have the obligation to commission texts? That it is impossible to have access to overall figures? A few years ago, a senior civil servant we had contacted to obtain them, lowered his gaze as he answered us : "That's something I really can't ask them!" Today, our Minister has received many reports on the different cultural sectors, most of which provide exciting prospects, something we have publicly applauded.

But, as everyone knows, a report can serve either to set aside an issue, or to orient policy decisions. Will overcautious short-sighted archaic thinking get the better of proposals despite their value?

"Standing still means taking a step backward," said the 20th-century Anarchist song. The stakes are high : the digital world, the multiplicity of screens and broadcast channels, social media, young people's new behaviour, the illusion of access free of charge promoted by Internet giants... all these raise many questions.

It is as authors that we must use our imagination and daring. We must also convince those around us of the need to change our rules, our systems of protection and the organisation necessary for our activities to meet these challenges. What is at stake in future years is the very place of Culture and Creation.

Culture, how many divisions?



Photo : Agence Efiguerand

BY **PASCAL ROGARD,**
DIRECTOR GENERAL

In 1945, Stalin asked Churchill: "What about the Pope? How many divisions does he have?" Today, in many European Commission offices, and now in Paris, too, some of the people tracking budgetary expenditure ask the same question more and more loudly: "What about Culture? How many jobs? How much revenue?" There is nothing innocent about this approach since the aim is clearly to expose the exorbitant place of public funding in the Cultural economy and the poor efficiency of such investments.

A dynamic economic sector

To quiet the ardour of these opponents of cultural policy and draw a true and fair picture of Creation, there have been more and more economic studies. These last few months have witnessed three studies in succession. The study entrusted to BIPE by the CNC highlighted in particular the importance of the audiovisual and film sectors in our country. The CNC's activities —cinema, audiovisual, video (physical or delinearised) and video games— have significant positive impact on the national economy, with added value estimated at 29.8 billion. This is obviously a large sum, even larger when compared with other countries. To take just one example: in France, cinema contributes twice as much to the national economy as in the UK.

A second study by the France Créative platform aimed to present a panorama in France of what Brussels calls cultural and creative industries. The spectrum is very broad since it encompasses live performance, the press, cinema and the audiovisual sector as well as visual arts, video games, books, radio and music. We can, of course, question the limits of the study, the industrial nature of live performance, for example, but, overall, the conclusion is the same, that this is a dynamic sector. Finally, a joint report by the General Inspection of Finance and General Inspection

An economic sector unlike any other

At the same time, we must not be satisfied with this economic discourse alone. The figures are there: so be it! But, what are they worth if they are not made to serve an idea for Culture and an ambition for Creation? This is the merit of the BIPE study and of that commissioned by the Ministers of the Economy and Culture & Communication from their Inspectors General. The latter even calls for reforms to integrate fully the new digital platforms (Apple, Google, Amazon...) in the economy and funding of Creation.

The figures and statistics reveal the economic strength of Creation and its assets, but they can shape neither a policy, nor an ambition.

of Cultural Affairs has just confirmed the considerable impact of cultural activities on the national economy: thus, cultural activities, direct and indirect, represent €57.8 billion of added value, 3.2% of GDP: almost as much as agriculture, and 7 times more than the automobile industry! It also means 670,000 jobs (2.5% of active employment in 2010). These economic observations all have the merit of disproving the usual clichés and caricatures: "Culture is not profitable," "Culture is expensive," etc. To those who believe it is too expensive, we might obviously be tempted to answer by paraphrasing Victor Hugo: "Try ignorance!" But, it is essential to remember that, contrary to what is conveyed by such misconceptions, Culture is clearly an economic asset for our country, with recognised know-how, undeniable competencies and inventive creators.

Let us make no mistake: focusing on figures alone could contribute to the commoditisation of Culture, cinema, audiovisual and other creative sectors. By overly striving to compare the economics of cultural diversity with that of chemistry, the automobile industry, pharmaceuticals, etc, there is a risk of moving away from what is at the heart of the cultural exception: cultural goods and services are not commodities. The obligations in terms of investments and dissemination of French and European audiovisual and cinematographic works, the obligation to spend a large part of the budget for French films in French territory, the funding of creation through taxes and contributions by those disseminating works: all these rules, which are at the heart of our cultural model and the requirements France has set for itself for over 30 years regardless of the

ruling political majority, are contrary to free competition and free markets! The European Commission can accept them only because of their cultural justification and specificity.

When Culture becomes no more than another industry, be it creative and cultural, then the risks will be great for it to be assimilated to any other economic activity which must respect all the rules of competition and the common law of Brussels—a common law that is not known for its interest in cultural issues.

Better than figures : an ambitious policy!

In recent years in Europe, the officials in charge have expressed no ambition for Culture. We have even witnessed the opposite when short-sighted policy permanently challenged and threatened cultural policy. The year 2013 was very rich in this respect : will of the European Commission and its president José-Manuel Barroso to use audiovisual goods and services as bargaining chips in trade negotiations with the United States ; plan to dismantle and challenge policies supporting cinema by forbidding States to require that production expenses for films be made in their

territories ; refusal to modernise the funding of Creation by denying the right of States to tax Internet access providers for their audiovisual distribution activities.

Fortunately, thanks to the mobilisation of French and European authors in general and filmmakers in particular, these intentions were dispersed in the meanders of the European Commission corridors. But, at what price!

Two years were spent—or rather wasted—in defending and demonstrating against the legitimacy of policies supporting cinema, reminding Europe of its responsibility in supporting cultural diversity. Two years of dedicating tremendous energy to spare ourselves from the worst-case scenarios rather than pursuing the modernisation of our regulations imposed by the digital economy. Figures and statistics will always be useful to recall the economic strength of creation and its assets, but they cannot shape any policy or ambition. Without awareness of the need to take immediate action to consolidate and modernise our policies in support of creation, without the conviction that cultural diversity is an objective in a changing world, there can be no future to give new impetus to cultural requirements in Europe.

There is an opportunity to change the way European leaders view culture. This opportunity is in the European elections next May to vote to renew the European Parliament, which will lead to setting up a new European Commission. Clearly, pessimists will say that the compromises to which we have become accustomed in the European Union will prevail once more : what will triumph will be the lowest common denominator which cannot guarantee any change in course and strategy in favour of Culture. But, without being overly naïve and optimistic, we should try in this New Year to shift to another, bold, inventive and combative side. We must never forget that victory is possible only if we go to battle.

Culture, Creation and Creators are surely worth it!



Raising the curtain on parity

In 2012, SACD's brochure *Où sont les Femmes?* (Where are the women?) clearly exposed the inequalities between men and women in Live Performance, both in terms of programming and access to managerial positions. This reality was taken up by the Minister of Culture Aurélie Filippetti thanks to whom we have seen women appointed to manage National Theatre Centres and other national theatrical organisations.

Since Reine Prat's first report in 2006, the situation was well known : there is indeed a glass ceiling for women in Live Performance. The fact has been recognised, unchallenged and persistent, because, since the publication of this report (then another in 2009, followed by the study commissioned by Laurence Equilbey in 2012), there have been no true advances, despite stronger and stronger denunciation of the situation. None, until 2013, when the Minister of Culture, Aurélie Filippetti, convened for the very first time a Ministerial Committee for the equality of men and women in Culture, created an Observatory and launched a *Saison Égalité* (Season for Equality), on the initiative of the Comité H/F Île-de-France, with the commitment of 25 theatres. Displaying an even stronger will, the Minister takes action where she can do so directly : by appointing female Managers. Now, for each new appointment to run a public cultural establishment, she requires that there be the same number of men and women among the four candidates on the final short list. This simple demand is effective, almost mechanically. From June 2012 to December 2013, of 12 managers appointed to run National Theatre Centres, 5 are women ; of 7 in National Theatres, 3 are women (cf. p. 7).

For Sophie Deschamps, spearhead of the SACD-led fight of which she was president in 2011-2012 : *"It had become urgent to put an end to this obstruction! This obstruction had persisted for decades. The women appointed today are selected on the basis of projects, contrary to what some people might want us to believe. The real change is that, from now*

on, for the same qualifications, women are and will be appointed. These appointments are not systematic and represent only part of the set of changes necessary for gender equality. It will take years for parity to become a reality since there is a colossal delay." But "the momentum is there! It is wonderful that the government has become fully aware of the problem and accepted to reform mentalities, to give everyone an equal chance despite strong criticism and opposition," observes the current co-president of the SACD Television Commission. And Sophie Deschamps pays tribute to Pascal Rogard who triggered this political awareness. The momentum is launched, true, but there remains much to accomplish at Board level in cultural establishments, with premieres, programming, juries, the image of women in the media, etc.

*"This awareness must become long-term, like the spirit of transparency in appointments. This change in appointments is a positive action that sets an example, but there remains a lot to be done to change a process everyone considered normal until SACD published the brochure *Où sont les femmes?* (Where are the women?), with figures proving the flagrant injustice that prevailed until then,"* adds Sophie Deschamps.

Engaged in the same struggle as vice president for Theatre in 2012, Denise Chalem followed these developments very closely in the past three years. She was delighted to see women appointed to manage national theatres and hope this movement would spread to private theatres, too, since they can be very reactive when they like. Questioned about the future, she declares : *"Without requiring that works by women be*

performed simply because they were written by women, I do believe it would be a good thing for these new lady managers to be receptive to female writing, to have the curiosity to read and discover them to perform their plays. We are lacking in opportunities to discover these authors. The arrival of these women in managerial positions is also the result of a fight led by many people and it would be good for them to show solidarity with this fight by making it a major objective to discover women's writing. Beyond a certain controversy about what would be perceived as positive discrimination, things must take shape, the world of show business will have to open the way to female authors and manager and is not changing at a slower pace than all the other sectors, including the business world!"

On her side, Louise Doutreligne, current vice president for Theatre, also involved for several years (she participated in particular in founding the Comité H/F Île-de-France), insists on her desire for these new lady managers give *"special attention to the matter of parity in choosing the texts to be performed, the hiring of female technicians, the selection of female stage directors in, casting..."* And Louise Doutreligne raises another promising question for the future : *"One fight opens the way to the next. The fight for parity –which will continue in coming years– opened my eyes to another question, that of diversity. We must talk about this, otherwise the problem will remain invisible. We must move on towards shared diversified culture France."*

Caroline Collard

Aurélie Filippetti : “A barrier has fallen”



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What are the major orientations of your policy on parity and gender equality?

To be effective, we need to take a closer look at the situation. Last March, at the very first meeting of the Ministerial Committee I set up to work on this matter, we put an “Observatory of equality in Culture and Communication” online. This study gathered information on appointments, remuneration and programming as well as access to means of production in all cultural fields. This study is regularly updated and enriched.

I am working in three directions :
- fighting stereotypes, with the image of women in the media (especially audiovisual media) as a key focus ;
- finding an equitable place for female creators in all sectors – whether for programming in cultural institutions or with public media,
- and, finally, promoting women to positions of responsibility at the head of cultural institutions and in the Ministry of Culture and Communication.

Going back to your policy in appointing women to manage theatres, which inspired many reactions last summer : will you be pursuing this course towards greater parity?

The matter of the place of women in Live Performance concerns more than appointments as managers, with the entire chain of creation and diffusion from author to performer. I wanted the terms of appointment to be a sign of new governance, for both the method and the substance. In this context, the issue of careers and their recognition, the place given to artists, the renewal of generations and, of course, the attention given to parity : such are the essential questions I want to act on... The fact that reactions were so strong shows, if that were necessary, that this is a real problem we must solve : it is simply not normal that this movement, with its very natural attention to the issue of parity, should inspire such reactions, sometimes verging on hostility!

My policy of appointing women helps them accede to managerial positions. This determination has already changed the landscape. With each call for candidates in the past eighteen months, more women have applied. Thus, I was able to appoint (always with the full approval of partners or local communities) 11 women with exemplary projects for

managing institutions in the fields of theatre, contemporary writing and its diffusion. I do not believe, however, in a mechanical quota system. In a jury, it will always be the quality of the candidate and his or her project that prevails, not gender or age. A barrier has fallen ; I hope it's irreversible.

In the audiovisual field, the question is both the place reserved for women and that of their representation and stereotypes. What action do you plan to take?

I am working in two directions. The first concerns public service. I asked France Télévisions to have an exemplary role in this and agree to a significant increase in the place of female experts in television news and current affairs programmes calling on expert opinions. This year, the target was to increase women's participation from 18% to one-third. True parity will have to be our goal in the future. The second approach applies to all, public and private channels ; the issue was to include a provision for the CSA (French audiovisual authority) to fight sexist stereotypes on television in the draft law on women's rights supported by the Minister of Women's Rights, Najat Vallaud-Belkacem. To enforce this law, the CSA will have to define this approach precisely ; we discussed this together and it is a determinant advance.

→ WOMEN APPOINTED IN 2012-2013 :

Conservatoire National Supérieur d'Art Dramatique : Claire Lasne-Darcueil,
National Theatre Centres : (Bordeaux : Catherine Marnas, Aubervilliers : Marie José Malis, Besançon : Cécile Pauthe, Nice : Irina Brook, Béthune : Cécile Backès), Centre Culturel de Rencontre de la Chartreuse de Villeneuve-lès-Avignon : Catherine Dan, Théâtre Ouvert : Caroline Marcilhac,
National Theatres : (French Guiana : Odile Pedro Léal, Chambéry – Savoie : Marie Pia Bureau, La Roche-sur-Yon : Florence Faivre).

→ SOME KEY FIGURES

- 12% of National Theatre Centres are managed or co-managed by women*
- 26% of National Ballet Centres are managed or co-managed by women*
- 3% of concerts or shows are managed by a woman**
- 15% of solo instrumentalists scheduled are women**
- 20% of the texts performed are written by women**
- 25% of performances are staged by women**

Figures taken from : *the Observatory of gender equality, Ministry of Culture and Communication [on 31 Dec 2012] and **the OSLF study for the 2013-2014 season

Starting in January..

From June 2012 to December 2013, the Ministry of Culture appointed 8 women to manage National Theatre Centres (CDN) or National Theatres. We asked those who are taking up their duties at the start of this year how they feel about the arrival of women at the head of these institutions and, because each one was selected on the basis of a project, to outline theirs.



FLORENCE FAIVRE, Le Grand R, la Roche- sur-Yon

I'm very uncomfortable with the idea of appointing women. We're appointing managers, and that's it : both men and women. Women are not a minority! There are people who have managed institutions, proven their worth and proposed a project ; the jury —which is quite diverse, which is a good thing— selects the project they find most appropriate for the territory, the missions to be accomplished and the broad expectations. What is dangerous is that you may hear certain male colleagues start saying they no longer want to apply, since they think a woman will be selected. We weren't selected because we're women, but because we are as deserving as anyone else when it comes to filling that position at that time. The fact of raising awareness to the imbalance prevailing so far is obviously of great political importance, like the fact of making certain to have well-balanced short lists. But once the short list is there, may the best project

win! Moreover, we are at a time of generational shift. We can see a certain number of women between the age of 55 and 60 today who've worked in certain establishments, contributed to their success without ever reaching the managerial positions for which they were perfectly qualified. This is in the process of changing. We're not selected to satisfy criteria of parity. The very fact of saying that is yet another way of reducing the issue and taking a step backward.

Her project:

Developing multidisciplinary. Proposing the diversity of today's writing, great authors and emerging talents. Pursuing the project for a Maison de la Littérature (with writers in residence). Reasserting artistic presence by bringing in associated artists : Joris Mathieu (who will work more specifically on the issue of literary adaptation for the stage), Mickael Lemaire (dancer) and La Compagnie Quartz (dance).



CÉCILE BACKÈS, La Comédie de Béthune, CDN Nord Pas-de-Calais

I will be very attentive to the matter of female creators.

Why? Because, as a female stage director, I'm directly concerned by the place given to female authors and directors? No. Because I have long known how hard it is to fight every single day to make your work, desires and creativity known. Both because I'm a woman and because I work on projects that don't fit into dominant models : I don't stage classic plays ; I don't rely on famous actors... My projects are "singular," "original," "not easy." Now that I'll be managing a National Theatre Centre, I relate this question to that of sharing this tool : opening up programming and productions to different forms of creativity, singularity and difference. It is a matter of balance and almost of common sense. But how do you implement these intentions? I have no certainties ; I observe ; I proceed by trial and error. But I'd like to work on the best possible balance in programming with artists of both sexes. In terms of programming, since that's what I alluded to, I observe that men submit their projects more readily ; they are more daring ; they have more experience. So, mechanically, if you do your programming on the basis only of the proposals

you receive, the season will have more projects by men. Since my appointment was announced, I've received approximately 1 out of 4 projects involving one or more women. That's why we must preserve a place to seek, identify and meet artists, teams on projects, in France and elsewhere to help audiences discover the creativity of the youngest female creators, alongside the voice of today's female authors and the work of our great female writers, Marie N'Diaye or Marguerite Duras. Discovery : that's what it's all about. The meaning of my project, my work, and what I'll continue exploring at the head of La Comédie de Béthune can be summed up in those few words : discovering and inciting to discover.

Her project:

Promoting contemporary theatrical writing and its relations with other disciplines. Forming a group of readers of texts (with an artists' collective) and devising formulas for supporting young authors. Being attentive to "stage writing" and participative approaches. Opening up to plurality. Commissioning texts from authors, for "teenage theatre" among others. The artists' collective : Mariette Navarro (writer), Julien Fisera and Arnaud Anckaert (directors), Maxime le Gall and Noémie Rosenblatt (actors).



©Pierre Grosbois

CATHERINE MARNAS,
Théâtre National de
Bordeaux en Aquitaine

I was fortunate in being among the first to be appointed in this big series ; everything was very calm and unanimous, which created a certain serenity, almost a state of grace! When I witness the controversy and very unfair criticism which came up later around the appointment of women, I find that really outrageous. These allegations against parity are totally unfounded. I remain quite surprised at the degree of misogyny triggered by this controversy. Everyone has long been aware of the situation. Since Reine Prat's report, we all knew how small women's place was. But things didn't really change in the following years ; nothing happened. There was even a tendency towards regression in Ballet companies where some women were replaced by men. The situation was quite simply ridiculous. There's nothing scandalous about wanting to create a balance. These appointments are all the more important that, beyond the issue of parity, they help bring in new faces and approaches. The theatre landscape is being enriched

with aesthetic renewal and other developments instead of simple substitution some people by others. Given the waning financial prospects, it will also be important to devise new ways of operating and working together. The arrival of new faces is positive there, too.

Her project:

Promoting a "tribal" approach with artists involved in the life of the venue. Increasing levels for meeting, opportunities for exchanges between actors and different audiences, amateurs, teachers. Privileging "in-house" creations with a longer lifespan (to touch as many different audiences as possible, including those who don't go to the theatre spontaneously).



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MARIE-JOSÉ MALIS,
Théâtre de la Commune,
Aubervilliers

I have always felt that this march towards equality should be accompanied by a more profound, coherent desire for change : change in modes of management, assertion that we now want to contribute to a new historical sequence and reinvent public theatre venues. We have received these venues as a heritage freed from its source, and, once again, we must now address the theory and consequent actions which give these places the vitality

of a renaissance and make us worthy of their desire. We must be at the origin of the pronouncements and methods concerning them. In this sense, I would like to say that women don't come in to "take over ;" they are there to question and redeploy. That was the motivation and emotion for my candidature.

I will be co-managing with Frédéric Sacard, formerly of Théâtre La Vignette in Montpellier, who is accompanying me.

Her project:

Thinking of theatre as a public space and a "venue" for organising a home, something "to share." Working on "writing about reality" (based on real situations experienced by and with the population). Proposing high points on European and international writing. Investing in new writing, like web series or plays for teenagers. Associated artists : Alain Badiou, Laurent Chetouane, Lazare, Catherine Umbdenstock, Françoise Lepoix.

contrary to a generally accepted formula, women don't "prefer" to assist managers and are themselves capable of defining and implementing a corporate project. And that project can, through the standard procedures for making appointments (juries, interviews...), be convincing and be selected. This policy is very important, too, because it signifies a profound change in society, overturning deeply anchored representations on the selection of individuals by gender.

Her project:

Maintaining a singular editorial and artistic line (through the Théâtre Ouvert's internal play-reading committee). Seeking and discovering new writing in all its diversity (diversity of aesthetics, points of view, dramatic writing, but also from other artistic fields like literature...), targeting a twofold dimension of high standards and openness. Enriching the pool of stage artists associated with the Theatre Ouvert project (directors, as well as actors, choreographers, musicians...)



CAROLINE
MARCILHAC,
Théâtre Ouvert, Paris

The appointment of more women to run public theatres results from a political will asserting the need for parity in short lists. This policy is fruitful since it shows that,

“Conveying the idea that, somewhere, there is a door you can push open”

A conversation with Jean-Claude Carrière, ideal sponsor for the 3rd *Un artiste à l'école* (An artist in school) borne by *La Culture avec la Copie Privée* Association.



©DLN Photographers

For what reasons did you accept to be a sponsor for “Un artiste à l'École” in 2014?

Opportunities for bringing artists into schools are few and I find that to be unfortunate. For 25 years, I have managed Le Printemps des Comédiens (Springtime for Actors), a theatre festival in Montpellier, and we tried several times to link up with teachers, especially in the University. But it never worked out. The teaching profession seems to have an attitude of saying: “it’s for us

to teach about the theatre,” even though they don’t practise it. We don’t want to detract in any way from what teachers do, but simply propose to bring actors, authors and stage directors to meet students interested in the theatre or cinema. The few times this becomes possible is when teaching converges, when the topic “enters” a curriculum. For example, with *La controverse de Valladolid* —the novel I wrote in 1992 and which became a play and a TV film, which has been regularly on the second-

dary-school programme for 20 years— I’m invited several times a year to different educational establishments to participate in classes on different levels. There, teachers accept my participation, particularly since I’m a historian by training, a former student of Normale Sup [one of the most prestigious *grandes écoles*] and my references are good enough, which gives me some legitimacy! So, they’re very happy. This is one of the few examples where I found convergence between literature, show business, expression and history. But it is regrettable that this can’t be done more often. In Germany and the Nordic countries for example, there’s much more communication. It’s all the more unfortunate that we don’t bring live culture into the schools, since our cinema is doing well, many theatre festivals and a rich cultural life overall. In a city like Montpellier —which I know well— which greets so many singers, actors, stage directors, etc, it would be so easy to bring them face to face with students, if only for two hours. That could open doors to them that would otherwise be likely to remain closed.

When I was president of La FÉMIS, I saw to it that a personality came every week to meet the students: not only filmmakers, of course —Martin Scorsese and Jean-Luc Godard

were there— but also painters, astrophysicists, theatre people, musicians like Xenakis. That kind of communication and exchange is sadly lacking.

What can we say to today’s young students? What message can we pass on?

I believe we must above all answer their questions. I was fortunate enough to be born in the first century that invented the new language from the start. 120 years ago, we could talk only about theatre and literature. There are many more now. I feel like telling these young people that I had to learn all these new languages, to be able to practise them later. Any new technique requires a language. No technique is self-sufficient. Starting from there, we can ask ourselves about cinematographic, televisual or theatrical language. That’s really exciting! Sometimes, in just two hours, you can bring out things you’d never even thought of.

I was fortunate in that the École Normale [teacher training college] of Saint-Cloud was one of the first to open up to audiovisual techniques when I was a student there. We were shown films and techniques, and we were told about them.

Before that, as Delegate for Propaganda for the university Cinéclub (a pompous title to say I

distributed leaflets on Boulevard Saint-Michel!) and member of the Cinémathèque, I was fortunate never to separate my studies from the world of show business. Very early, at the age of 18, I had a subscription to Théâtre Marigny. My taste for theatre never kept me from studying Latin and Greek! Obviously, I'm not talking about having all students wanting to become authors or artists. But, if on that day, one or two of them wake up, that might suddenly give them the idea that, somewhere, there are little doors they can push open.

So, is it a matter of sowing a few seeds?

Precisely: 80% will forget, 15% will listen more or less, 4 will be interested and one will be very interested. I can also tell them that society cannot exist without authors. We cannot imagine a society where no one would express themselves. There are some historical examples: in Napoleon I's 13-year reign, there was not one author, not one text we have kept. Chateaubriand was the only one to write, but he did so in hiding. Expression was totally paralysed. Consequently, this completely skewed our image of the First Empire, which is the very image Napoleon wanted to leave of himself. No history will say that he lost more battles than he won and that France as he left it was weakened and impoverished. We could also mention Stalin's regime and many more.

What is necessary is for authors to arise spontaneously. Three things are necessary to be an author: predisposition,

taste and interest (not to say gift); then there is hard work; and, finally, opportunity and luck. In a society where it is impossible to express oneself, the first two qualities are of no avail. In this respect, I like quoting a wonderful phrase I heard from Andrzej Wajda about censorship in Communist times: "First, don't think. If you think, don't speak. If you speak, don't write. If you write, don't sign. If you sign, don't be surprised." The ideal in eliminating authors is the destruction of thought and imagination. The freedom to create is indispensable and that is what authors' societies like SACD serve for, above all else: to maintain the existence of authors and give them the possibility, regardless of their origin or environment, of expressing themselves and making this expression free.

With globalisation and the possibility of posting one's creations on the Internet, can't this new generation you will be meeting all claim to be authors?

Much can be said about all that; but it may not be for people of my generation to do so. We've all always been authors. Today, we simply have instruments which make it easier for us to write than before, but, however convenient the computer, there's something fundamental missing: the rough draft. In the French word for computer, *ordinateur*, there is "order"! The page on which you suddenly jot down an idea, a bit of dialogue, which you cross out, add to, draw an arrow... That scribbling

is what is missing... And, in writing, if there is something creative, that's where it is. The computer is another stage of writing.

Since Plato, the illusion entails saying that technique has no need of thought. This is obviously untrue.

Concerning the dissemination of works, I'll answer with an anecdote. I love books. A Brazilian friend, who also loves books, once showed me an edition of *Les Misérables* in Portuguese printed in Rio in 1862, the same year as in Paris. This means that every time Victor Hugo finished a chapter, his publisher had copies made and sent them all over the world so the novel could be translated chapter by chapter. It was published in Rio just two months after Paris, faster than today! Of course, the author here was Hugo and the most famous novel of the century, but this is just to say that it has always been possible to diffuse one's work well beyond our borders.

When you were in Khâgne and Hypokhâgne (preparatory classes for the grandes écoles) at the Lycée Lakanal (in Sceaux, near Paris), did you already want to be an author?

In fact, I really wanted to draw; that's how I earned my first wages. But I was already strongly attracted to cinema. I wrote and published my first novel when I was a student at L'École Normale in Saint-Cloud. Then Jacques Tati chose me to be his scribe for *My uncle and Mr Hulot's Holiday*. I was still in school...

What was the perception of authors at the time?

There was a certain prestige then. When I first went to see [the publisher] Robert Laffont—I was only 23 or 24—and he told me he would publish my first book, I was dumbfounded. I had the feeling of seeing a door open in front of me to an immense world, the feeling of having entered the world of expression. It was the same with cinema a few years later.

Interview with Caroline Collard

Launched in 2012, thanks to SACD, the "Un artiste à l'École" operation is an initiative of the Culture avec la Copie Privée Association, in partnership with La Ligue de l'Enseignement, to raise awareness among young people to professions in the arts linked to issues relating to private copying.

The operation's main objectives:

- Promoting the transmission of skills by fighting social intimidation
- Undertaking to educate on approaches and professions in the arts
- Reinforcing ties between schools and students
- Encouraging educational artistic projects focusing on the artist

Individual management of audiovisual works : two expert services at SACD

When negotiating a contract with a producer, then to follow up exploitation of the work, an audiovisual author may receive assistance from the Contracts Department of the Audiovisual Division, then from the Department of Analysis and Reporting. Here are some explanations and details by Isabelle Meunier and Manuel Alvarez of the Audiovisual Division.

SACD is a collective management society.

What is meant by individual rights management for audiovisual works?

This is very different from television broadcasting rights for example, what are managed collectively and "automatically" by SACD. Individual management covers revenue recoupment, royalties paid directly by the producer to authors, from signature of the contract to follow-up of accounts throughout the period of exploitation of the work. These royalties and revenue recoupment are provided for in the initial contract signed between the producer and the author. This lays out the percentages, the base for what the producer will pay the author. In the framework of its individual management activity, the

Audiovisual Division of SACD offers two dedicated services : negotiation of audiovisual production contracts and analysis and reporting. These two departments mobilise 12 staff members every day.

What authors have access to these services?

The service dedicated to signature of new contracts is intended for all young authors without agents, on certain conditions (see box), e.g. : for the production of a first short film. For renegotiating contracts, however, all authors can call on us, with no limitations. The author may be alive, of course, but, in this field, we often deal with estates to renegotiate the rights for vintage films. We should also emphasise that all authors can ask SACD for support regarding

audiovisual shooting of live performances, there again with no limitations. This service is provided by Valérie Charlet. An author facing complex, changing or innovative legal environments can also consult us. For example, the Department can provide exploratory help alongside transmedia authors and broaden the scope of negotiations to video games which have mobilised authors.

In this respect, the Department will very soon produce a type contract for the transmedia bible to accompany publication of a dedicated reporting form. This coordination between individual management and collective management provides authors and producers with a coherent legal and financial framework. This is one of the main advantages of offering such individual services in a collective management society. Authors of humour on television and radio work in the same, sometimes complex, contractual conditions with service providing systems. There again, the Department can give them advice, assistance and support to assimilate the general principles of French authors' rights.

When does SACD come in and what type of services can be proposed in concrete terms?

We intervene when the author has entered a firm negotiation phase with a producer. If this phase has not yet been reached but the author wishes to have information and general advice on contracts, it is possible to consult SACD's authors-users service. But in the former case, where an author is already negotiating with a producer or already has a producer, we offer different levels of service :

→ **Negotiating new contracts**

The phase of negotiating the contract between the author and producer very often takes place quite late and in great haste, which is rarely favourable to setting up well-balanced contractual relations. Moreover, for inexperienced authors, contracts may include tricky or unfavourable clauses, that are complicated to identify (i.e. : the transfer of rights for the duration of legal protection). In this context, the Department can advise and support the author in this delicate stage. If an author so requests, our

WHO CAN JOINTLY SIGN A CONTRACT WITH SACD?

- **In the field of cinema, authors of**
 - films whose budget does not exceed 5m
 - remakes
 - animated films
 - short films
- **In the field of television, authors of**
 - single TV dramas, up to 2 works broadcast
 - TV drama series, up to 3 works broadcast
 - short TV formats, up to 1 season broadcast
 - animated works : single, series and short formats

legal experts can also take more direct action in negotiations with the producer. The contract can then be co-signed by SACD, which results in the management of operating accounts.

For all requests concerning the negotiation of new contracts, authors have a dedicated e-mail address : contratsaudiovisuels@sacd.fr

→ Follow-up of operating accounts

If an author wishes for SACD to co-sign the contract, the Department of Analysis and Accounts Reporting can then manage the operating accounts for the author with the producer for the entire duration of the contract.

For an author, the follow-up of payment of revenue by the producer can be complex and time-consuming. It is often necessary to send a reminder to the producer who does not respect the legal contractual obligation of reporting accounts and payment of remuneration due by contract.

When the accounts are reported, it is hard for authors to find their way and check precisely that the clauses in the contract are properly respected. When an author has chosen to co-sign the contract with SACD, the Department of Analysis and Accounts Reporting is in charge of sending

reminders, checking the accounts and exploitation, and invoicing royalties. It intervenes on behalf of authors with the producers' "operating accounts" services. Thus, the accounts are reported more rapidly and scrupulously checked through the duration of the contract. The Department checks all exploitation of the work in France and abroad —on our own and external databases— which is very difficult for authors to undertake for several works. Another key element which is not within authors' access : cost analysis. Authors can identify the exploitation of a work abroad but have no idea of the expenses paid by the producer or the producer's foreign agent to be able to exploit the work. They do not have this information and are not familiar with all the technical aspects. During analysis of the accounts, we have the possibility of analysing in detail the technical expenses and accepting or rejecting them in whole or in part. We can also optimise the royalties we invoice : if we accept high expenses, the royalties are lower ; if the expenses are lower, the royalties are higher. The amount of expenses directly affects the royalties we re-invoice and pay to authors.

→ Renegotiating contracts

Renegotiation takes place at the end of an initial contract. Today, this service is appreciated by producers to the extent that SACD can help greatly simplify the renegotiation of rights with the authors of a film or their rights holders. The Contracts Department begins by examining these rights ; checks with the Accounts Department that all accounts have been returned by the producer ; that the latter has not continued exploiting the work without rights. The Contracts Department also proceeds with regularisations if necessary for estates and proposes agreements with rather standardised rates. Our role is really to negotiate as best we can for both parties (producer and rights holders), with an intermediary position. The purpose is to have both parties agree so the works can be exploited in everyone's interest.

We are now working on renegotiation for TV series (e.g. : series from the 1990s, like *Maguy*, *Marc et Sophie*, *Navarro...*).

→ Training

The Contracts Department offers different types of training on authors' rights and contracts in schools like La FÉMIS, CEA, La Poudrière, etc, for "very young authors". Or in Festivals, with meetings often dubbed "*Zoom sur mon premier contrat*" (Focus on my first contract).

SOME FIGURES

- In 2012, SACD :
 - co-signed (thereby following up the accounts of) 408 contracts including 45 new contracts, and provided advice and support for 67 new contracts ;
 - managed 5,542 management contracts (follow up of accounts) concerning 3,352 different works.
- In the past 4 years, SACD has regularised €700,000 of royalties (retrieved in addition to what producers had announced) for all the contracts managed.
- The Contracts Department invoice 2m of royalties in 2013 (including €1.9m paid back to authors) ; 80% of these royalties concerned co-signed contracts and 75-80% of cinema contracts.

THEY CALLED ON SACD TO RENEGOTIATE RIGHTS

- Authors' estates : Jean Cocteau, Jacques Becker, Julien Duvivier, Abel Gance, Marcel Lherbier, Henri Jeanson, Robert Bresson, René Clément, Marguerite Duras, Georges Bernanos.
- Large catalogues : Gaumont, Pathé, Studio Canal, TF1, la Cinémathèque Française, SNC M6, Zodiak Média, AB, MK2, Alphanim.

WITHHOLDING ON ROYALTIES INVOICED

When SACD co-signs a contract bearing on a new work, 10% is withheld on the royalties collected. The sum withheld is 5.5% for renegotiated contracts. The withholding rates are the same for following up accounts.

Propos recueillis par
Caroline Collard

Davy Mourier : “I’m a little like a TV reality show”

After his sketches on the Internet, series and programmes on cable and comics, this winter Davy Mourier is trying his hand at La Nouvelle Seine in Paris with a stand-up act, *Petite dépression entre amis* (Minor depression among friends), a sometimes trashy but touching, impudent show, in the form of a hectic appointment with a shrink. It benefited from the SACD Fund for Humour. Conversation with a hyperactive humourist at peace with the child he has remained.



©Vincent Anceaume

The one-man-show is one of the few exercises you had not yet tried. Was this a logical step in your career?

No. But in my life, whenever something worked, it happened without my expecting it.

When I was 6, I wanted to write

comic books. Then, when I was 13 or 14, I discovered comedy acts like *Les Nuls* and *Les Inconnus*, and I decided to become a comedian. These two wishes merged. I ended up being a cartoonist for 10 years. No one wanted to publish my

comics. The Internet turned up and, with my association, *Une case en moins*, we started preparing 2-minute RealMedia sketches, for download as zip files. That was before YouTube... (laughs) We were noticed by Game One, then by Canal+ and, when some of my friends launched the Nolife channel, we created the *NerdZ* series, with Monsieur Poulpe and Didier Richard on a really simple concept : a video camera in the TV and guys playing video games all day long. It's become a generational thing. The DVDs sold well. *NerdZ* opened many doors for me, especially those of comic book publishers. We put the show together in 1 month.

That fast?

My friends [the humourists] Dedo and Yacine kept telling me : "When you talk about your life, it's always funny. Do it on stage." There was a room available the following month at the Théâtre de Dix Heures. I wrote it all in one weekend and took 3 weeks to polish it up. It takes me two hours to write a sketch ; that's my strength. And then, it's about the stories of my life I tell all the time, so I'm more comfortable. I talk to

the audience as I would to my chums. It's like an evening with friends.

Are you really that completely shameless in real life?

Yes. Once on my blog, I drew my "secret garden" : a trampled garden with footprints everywhere. For me, being ashamed means creating problems for oneself. Lots of people complicate their lives because they're afraid to say things, when it would be so simple, for example, to say : "I don't have any money." I know it's easier said than done. I have my own problems... I have trouble in my personal relationship ; it's said that love involves making concessions. I happen to have a lot of trouble with concessions. Now, when I have a problem, I say so, even if it means creating complicated situations. That may be why I have no children and I create so much, to leave a trace behind, I suppose. At the same time, I really feel I'm not ready...

In the show, you assert your Peter Pan facet...

Yes but I'm not as nasty as Peter because, except with Disney,

he's a bastard. I don't force anyone to remain a child. All I want is for them to remember that's what they once were. I don't understand guys in a suit and tie who've stopped laughing at pee-and-poop jokes. At what time in your life do you decide to stop laughing? Are they for children only? I've never felt that way. My life is comics and video games. I'm still a kid. I have no trouble talking with a 12-year-old. I still play with Lego. And I don't want to lose that. That's what makes me different as an author. Childhood is the source of our imagination. Shrinks all say so.

What you write is necessarily rather visual. How did you adapt to writing a show?

I come from the world of comics ; it's all storyboarded in my mind. My sketches worked out one plate at a time. Building the show was easy. I start from my birth and I get pretty much to where I am now. I did have one wish : going further than what people are used to seeing. I can do that because, in the construction of the show, it's all progressive. I start gently ; the audience learns to know me. With the sketch at the doctor's, I introduce a little madness. And only after that can I allow myself to be vulgar. This show must be taken as a whole. That's why I refuse to have just the trashiest moments taken up, isolated from the rest. It's not really a one-man-show ;

it's more like a theatrical play with me all alone on stage.

You'll be performing your show on Friday in January. For someone who is used to working fast and a lot for the Internet, is it hard to repeat the same text over and over again?

It's true I don't really like to do things over. I like the idea that, once my videos are posted online or my comic books are published, you don't do anything more with them and you move on to something else. Talking about my life in the show is a way of avoiding boredom. I'd already been on stage in the late 1990s : café-theatre in Lyon. I didn't really dare perform sketches I liked. Those that worked best with audiences weren't my favourites. I wanted to listen to the audience and ended up feeling jaded.

Is it easy to attract your loyal fans to a theatre?

There's a hard core that would follow me anywhere and know all about my life. Because I've said so much about myself in my videos, I've become a little like a TV reality show. If you like, you can learn all about my life. I even put a video on YouTube, called Mes mercredis (My Wednesdays) where I film myself leaving the shrink's office. I'm crying. When you don't cheat, people are nice to you. Alexandre Astier says you can make people laugh only by

being truthful. Not everyone shares this vision ; some consumers of humour don't want us to make them think, because life is already awful enough like that. They just want to laugh and I can understand that. But that's not what I'm looking for. Life is made up of nuances. Humour, too. In television, lots of people cheat, show off, say that, after all, they deserve what's happened to them. It's never really something you deserve. The audience decides.

Is that why we don't see you on television any more, although you're part of this generation of web authors in high demand with TV channels?

In television, you're invited because you've been successful on the Internet and you're told what to do. No matter how much you defend yourself by saying that's not what works on the Internet, you're told that this is television. On stage, at least, no one tells me what to do. This having been said, I'm preparing a series for Téva with Constance [the humourist]. Together, we're writing short 2-minute programmes, but they're not just jokes ; there's depression, people committing suicide. I don't really know at what time it'll be shown... (laughs) For me it's very important to be free to write a sketch that doesn't end well, or isn't funny.

The success of my comic book La Petite Mort, with 16,000 copies sold, helped me realise

that I could make it on my own. It took me ten years to build an audience and now people listen to me : I have to take advantage of that. I can't disappoint people, nor can I disappoint myself.

Conversation with Guillaume Regourd

KEY DATES

1976

Born in Annonay (Ardèche)

2000

Co-founder of the Une Case en moins Association

2007-2011

Co-founded, directed and performed in the series NerdZ (Nolife)

2009

First comic book, Il était une fois une fille que j'ai rencontrée deux fois / Maman, Papa, une maladie et moi (Éditions Adalie)

2011-2013

Co-creator of the sketch show, Le Golden Show (Nolife, Ankama)

2013

Publication of his comic book, La Petite Mort (Delcourt)

janvier-mars

2014

Revival at La Nouvelle Seine (Friday at 9 :15pm) of his show, Petite dépression entre amis (2013 SACD Fund for Humour)

A new theatre in Albi

Le Grand Théâtre, the new flagship of the Scène Nationale in Albi, opens to the public on 28 February. Its 900-seat auditorium will offer its stage for Creation in all its forms to express itself in the Tarn département's main city.



The terrace of the Grand Théâtre in Albi offers a breathtaking view over the Episcopal City, a listed UNESCO World Heritage Site since 2010. For a while, there were plans to build this brand-new theatre venue of the Scène Nationale outside the walls. It is in the heart of town, at Les Cordeliers, that this ultra-modern building stands with its wire-mesh casing, a signature for the architect Dominique Perrault's work. This will help assert the central place of creation in the "capital" of the Tarn département, forced to coexist with its neighbour Toulouse's influence over the entire region. Pascal Paris, Manager of the Scène Nationale, sums it up with the formula: "Toulouse is very far from Albi, but Albi is only 45 minutes from Toulouse."

Given the rich and varied, but segmented offering in Toulouse, the theatre in Albi has always striven to defend its multidisciplinary, the foundation of the "curiosity/confidence contract" binding National Theatres

with their audiences. So far, the city's ambitions were hampered by inadequate infrastructures no longer in stride with the latest developments in Live Performance. Until now, Le Théâtre des Lices was the largest auditorium available to the Scène Nationale. But with 450 seats and a stage only 8 metres wide, the Italian-style theatre was stretched to its limits. For Pascal Paris: "It is small and charming; everyone agrees. But we needed a 21st-century facility for 21st-century performances."

PERFORMANCES ON A FAR MORE GENEROUS SCALE

Le Grand Théâtre's main auditorium will be able to accommodate 900 people, while a second auditorium will have 200 seats. The dressing and rehearsal rooms will provide the artists with the best working conditions. Organising residences will be

less problematic. Most important, thanks to the size of the stages —30 x 20 metres in the Grande Salle, 25 x 20 metres in the smaller auditorium— the Scène Nationale will be able to host productions on a far more generous scale. "So far, for lack of an appropriate venue, we were deprived of two-thirds of the shows I would have liked to mount here, analyses Pascal Paris. The artistic project I defend includes strong emphasis on what I call "les arts croisés", "hybrid arts", involving theatre, dance, music, circus... We now have fewer restrictions." The Grand Théâtre will provide technical facilities for video and other digital installations for shows, inescapable today, but the Scène Nationale has also provided for enough "empty pipes" to leave room to satisfy 'tomorrow's requirements' when the time comes."

The eighteen shows scheduled until June reflect these new possibilities offered to the Scène Nationale: Angelin Preljocaj's *The Nights*, the Saint Petersburg Philharmonia, Kader Attou's *The Roots*, the Opéra Nomade production of Puccini's *Tosca*, *Quincaillerie Lamoureux* by La Compagnie Max & Maurice, Arthur Miller's *Death of a Salesman* staged by Claudia Stavisky... The inaugural show is staged by Sébastien Bournac from Tabula Rasa in Toulouse; all four performances are sold out. This choice is no accident: under his direction, nearly thirty artists having already worked with the Scène Nationale will be on stage. This is a change in continuity, says Pascal Paris: "Opening with artists whose project we share and who live in the region is essential to recall that the territory is not just a place to visit."

G.R.

Information : www.sn-albi.fr

Authors' rights : remembering the past to build the future

In these times of disputes and questioning of copyright and authors' rights, it is useful to look back on the history and foundations through two essential books by Jacques Boncompain.

The better to understand tomorrow's stakes for copyright and authors' rights, it is instructive to look back on the long process leading to its advent, especially to update the methods and arguments which enabled the authors of these different periods to conquer, then preserve their rights and independence. After a book already dedicated to the subject (*Révolution des auteurs (1773-1815)*), the historian and legal expert Jacques Boncompain (see box) has taken up his pen again to offer us today two new books* (with support from SACD, SACEM and the Gilles Vercken law firm) : *De Scribe à Hugo. La condition de l'auteur (1815-1870)* and *De Dumas à Marcel Pagnol. Les auteurs aux temps modernes (1871-1996)*.

In his view, this is indeed a topical issue : "Authors' rights are a natural right that is not that natural. Like Dutch polders, this is territory gained from an ocean of ignorance which requires a tireless educational approach to avoid being rapidly overwhelmed."

In his first book, Jacques Boncompain showed how Beaumarchais legitimised the pecuniary claims of authors reduced until then to finding patrons : "Beaumarchais, who wished to emulate Voltaire, put his boots on and convinced legislators to enable authors to stand on their two feet : moral rights and economic rights (droit pécuniaire). This was not without difficulty, since the users, already disguised as philanthropists, proclaimed that Culture, like the air we breathe, belongs to everyone and that giving authors a monopoly for exploitation is antisocial. This is something we still hear today at every street corner," he explains.

In these two new works which have just come out, he describes the struggle to conquer and assert authors' rights, then to preserve them, caught in the torment of the two World Wars and confronted with the emergence of new means of communication.

With prefaces by Jean-Claude Carrière (former president of the SACD Theatre

Commission), Laurent Petitgirard (president of SACEM) and Jean-Claude Bologne (president de la SGDL), these two new books will be essential references for all those interested in this issue which is as topical as ever.

*Editions Honoré Champion, publisher



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THE AUTHOR IN BRIEF

A lawyer by training, Jacques Boncompain has dedicated his life to defending creators.

"Authors' rights are identical to human rights : the right to receive remuneration proportionately to the fruit of one's work, respect for the spoken word and its authorship... Attacking authors means attacking the freedom of all citizens. (...) Literary property, as Victor Hugo declared, is thus a matter of general interest. It is a human right. Better yet, it recapitulates all human rights. Whosoever attacks it, on the pretext that it is a sectional right, is attacking himself and hurting his fellow," he pleads. Long Director of the Foreign Service and Cultural Action Departments at SACD, Rapporteur General at the CISAC International Council of Dramatic and Literary Authors, he is pursuing his activity as counsel and historian of authors' condition, after forty years of practice and research which earned him several high academic distinctions.

**Avec la SACD,
restez connecté !**

Toutes les infos sur : www.sacd.fr



SACD's social mission

Given the increasing number of requests for support, SACD and the Paul Milliet Foundation launched a call for donations last December. In a disquieting economic context, SACD's social action is more necessary and useful than ever. Here is what Christiane Spièro, member of the Board and of the Social Action Commission*, has to say.

What forms can the aid provided by SACD's social action take?

Our social action has a specific fund paid for by royalties linked to the exploitation of works which are in the public domain. Not everyone knows this, but these collections from the public domain are a valuable tool for mutual support. This fund serves to help authors facing difficulties. Each request is examined by the Social Action Commission made up of three appointed Board members. Since the Commission meets at least once a month, it is very responsive. The first thing for authors is to contact SACD's social worker. She meets them, advises them, helps them prepare an application and can even orient them towards legal assistance they may not have sought. Moreover, in case of a member's death, SACD provides for participation in funeral expenses as well as a means-tested allocation for the children of the deceased to support their studies until their 25th birthday. Today, SACD provides support to 24 young people. Authors may receive a supplementary pension in the form of a donation after the age of 62 according to the number of points acquired with RACD, thanks to the royalties from SACD during their careers.

Authors may also turn to us in case of difficulties linked to their age or health. In this case, the Paul Milliet Foundation intervenes. This State-approved establishment, founded over 80 years ago thanks to a bequest by the playwright and librettist Paul Milliet, provides aid to elderly or sick authors facing difficult financial situations. The Foundation's resources rely essentially on the royalties bequeathed to it by several deceased authors (Paul Milliet, Jeanne Bruno, Maurice Bellecour, Henri Goublier, Henri and Marcienne Jeanson) and gifts received thanks to authors' generosity. Donors can deduct 66% of the amount paid from their income tax.

It may be interesting to know, too, that the Paul Milliet Foundation signed a convention with the artists' retirement home in Nogent-sur-Marne where authors who so wish have priority access. It should also be said that the MACD (authors' mutual insurance company) can provide assistance to authors in difficulty.

When can authors call on SACD's social action?

Authors may contact us when they are confronted with a difficult financial situation. This can happen during their active

lives : we all have our ups and downs, with times when we make a good living and others when we have less and less or even nothing at all. The problem stems from the fact that they wait too long before coming to see us : they cannot deal with their bills, loans, taxes... In such cases, it is best not to wait before calling on us, since the sooner they do, the easier it is to find solutions. But it can also happen after retirement. The present generation of authors is better versed in what they have to pay and there have been major improvements in recent years, especially concerning RACD since the contributions are now withheld from all royalties taken together (whether distributed by SACD or directly by producers). But the situation is not the same for older generations. This is why we often have to help elderly authors who may have had a fine career, but contributed too little, inappropriately or not at all. They find themselves in tragic situations even though their names appear in dictionaries of cinema or theatre! Our advice to authors is thus to be sure to pay their contributions when their revenues are highest and in the highest category!

In the current economic situation, you must have many requests...

Yes, and that's why the Board of Directors decided to increase the endowment for the Social Action Fund and the Milliet Foundation launched a call for donations. It may concern elderly or destitute authors as I said, as well as authors going through hard times professionally, facing family problems, or for whom making a living has always been hard. No matter what, it is important not to be ashamed to call on us. What is important is that we respect strict confidentiality for all the cases we look into. And, as authors ourselves, we all know that such problems can arise. SACD's social action is there to assist authors in need, in the spirit of solidarity which motivated its creation.

*Alongside Michel Favart and Joëlle Goron

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Social worker
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INTERNATIONAL

SACD Belgium Awards

The 2013 SACD, SCAM and deAuteurs winners rewarded by their peers.

Authors' societies awarded a total of 7 prizes to audiovisual, radio, live-performance and literary authors. SACD Belgium chose the director Marion Hänsel for the Audiovisual prize and the choreographer Olga de Soto for the Live Performance Prize. In Marion Hänsel's absence, Luc Jabon, president of SACD Belgium, was in charge of reading a text on her behalf: "I see this award as an encouragement to making auteur films, which is increasingly hard." As for the Live Performance Prize, it was given to Olga de Soto by Fré Werbrouck; this prize was intended to reward "a singular committed artistic approach. *Débords*, *Réflexion sur la Table Verte*, is an authentic choreographic documentary based on long-term research around the memory of the work and the traces it leaves." The choreographer wishes to "pursue her work come hell or high water."

Marion Hänsel

The Belgian author and director, producer and actress has performed in many avant-garde theatres in Brussels before starting a career as a director of short and feature films. Wilful and self-taught, Marion Hänsel is part of the generation of directors who opened the way to universalise Belgian cinema by broaching subjects touching the subconscious of all peoples.

She founded Man's Films in 1977 to produce her first short film. In 1982 she directed her first feature film, *Le lit* (The bed), adapted from a novel by Dominique Rollin, voted best Belgian film for the André Cavens Award. Two years later, her film *Dust* (based on the South

African novel by J.M. Coetzee) won the Silver Lion in Venice, the first Belgian film to win a prize at this Festival, and met with international success.

In 1987, she directed *Les Nocces Barbares*, adapted from Yann Queffélec's novel. That same year, Marion Hänsel was voted "Belgian woman of the year" and became President of the Film Selection Commission of the French Community of Belgium, a position she left quickly, but returned from 1996 to 1997 and again in 2002. There followed *Il Maestro* in 1989, *Sur la Terre comme au Ciel* in 1991, *Between the Devil and the Deep Blue Sea* in 1995 (selected for the Official Competition at the Cannes Film Festival), *The Quarry* in 1998, Grand Prix des Amériques in Montreal, and *Nuages : Lettres à mon fils* in 2001. In 2006, she shot *Si le vent soulève les sables* in the desert of Djibouti. Her last film, *Noir Océan*, is set on a French Navy ship in the Pacific

Olga de Soto

A Spanish choreographer and dancer living in Brussels, Olga studied dance and music at the National Conservatoire of Music and the School of Dramatic Arts and Dance in Valencia, where she was born, and different schools in Madrid. She then pursued her training in France at the CNDC (Contemporary Dance Centre) in Angers, then directed by Michel Reilhac. She worked with Michèle Anne de Mey in *Three Hungarian dances* by Brahms, *Sinfonia Eroica* and *Castles in Spain*, with Claudio Bernardo, Pierre Droulers and Felix Ruckert, in *Hautnah!* In 1992, when she was still a performer in Michèle Anne de Mey's company, she



© Gauthier Delblonde

began work on choreographic research and writing with the premiere of the solo *Patios* at the Festival des Brigittines in Brussels. This short piece was followed by other solo, duo or trio creations. In 1995, she founded Compagnie Abaroa. She worked for five years with Jérôme Bel, participating as an assistant and performer in *The Show must go on*, created for the Schauspielhaus Ensemble of Hamburg in 2000 and, for her own ensemble in 2001. She has also performed with Boris Charmatz in the revival of the *Conforts fleuve*.

SCAM and deAuteurs prizewinners

- SCAM prize for literature : Karel Logist
- SCAM prize for text and images : Benoît Féroumont
- SCAM prize for radio : Grégor Beck
- SCAM prize for audiovisuel : Jasna Krajinovic
- deAuteurs prize : Fikri El Azzouzi

**Cultural
FESTIVALS**



INTERNATIONAL SHORT-FILM FESTIVAL, CLERMONT-FERRAND

A loyal supporter of short films, SACD will be in Clermont-Ferrand for the closing ceremony to award SACD prizes for Best First French-Language Drama and Best French-Language Animated Film. On 6 February, a legal expert from SACD will host a "Focus on my first contract" workshop to help authors in their procedures.

31 January to 8 February
Information : www.clermont-filmfest.com



LONGUEUR D'ONDES, BREST

As usual, the Festival of Radio and Listening dedicates one day to drama. On Friday 14 February, a session for young people is scheduled in the morning, live from the Petit Théâtre du Quartz. In the evening, SACD will join hands with France Culture radio at 9pm to give "carte blanche" to the actor Jacques Gamblin at the Grand Théâtre du Quartz.

11 to 16 February
Information : www.longueur-ondes.fr



FESTIVAL OF TELEVISUAL CREATIONS, LUCHON

For 16 years, the Festival of Luchon has celebrated French and Spanish television drama in all its forms : single drama, series, mini-series, short programmes, web dramas... The event aims to attract professionals and the general public, with many previews, debates, round tables, master classes, "coup de coeur" sessions and tributes...

12 to 16 February
Information : www.festivaldeluchon.tv



CARTOON MOVIE, LYON

Launched by the Association Européenne du Film d'Animation CARTOON, Cartoon Movie brings gathers every year nearly 700 professionals of animation to promote the production and distribution of films mainly intended for theatres. More than a festival or a market, Cartoon Movie aims to be an international professional forum structured around pitching sessions.

5 to 7 March
Information : www.cartoon-media.eu/MOVIE



FESTIVAL D'UN JOUR

The "Festival d'un jour" (Festival for a day) is entirely dedicated to animated films with nearly 12,000 visitors every year in over 12 theatres in the Drôme and Ardèche départements. It is celebrating its 20th anniversary and, on this occasion, many references are made to the works screened since 1994.

17 to 22 March
Information : www.lequipee.com/fr/festival_un_jour



INTERNATIONAL SCRIPTWRITERS FESTIVAL, VALENCE

This festival, founded in 1997, is a major event for scriptwriters of short and feature-length films for cinema and television and for series. A forum for exchange between professionals, it offers many previews, master classes and debates as well as writing workshops and marathons.

2 to 6 April
Information : www.scenarioaulongcourt.com



MYFRENCHFILMFESTIVAL

Screening French films for a month all over the world is the challenge taken up by MyFrenchFilmFestival. This online festival offers 10 feature films and 10 short films in 13 languages, for rental in association with VOD platforms in all countries. This year's jury is headed by Jean-Pierre Jeunet.

17 January to 17 February
Information : www.myfrenchfilmfestival.com/fr



FRENCH FILM FESTIVAL, RICHMOND, VA

For over twenty years, French cinema has offered itself once a year its most important American festival at the University of Richmond, in Virginia. Some twenty French films are screened for local audiences for the first time in the US? with subtitles, in the presence of the directors and/or actors.

27 to 30 March
Information : <http://frenchfilmfestival.us/>

LIVE PERFORMANCE



INTERNATIONAL FESTIVAL OF AUDIOVISUAL PROGRAMMES

SACD is a partner of the 27th FIPA in Biarritz, where all audiovisual genres are represented, starting with drama, series and documentaries. On Friday 24 January at 10am, the SCAM-SACD debate will focus on "Creation and the Internet : what funding?"

Participants will include in particular Catherine Cuenca, SACD Board member in charge of Interactive Creation. Aurélie Filippetti, Minister of Culture and Communication, will close the debate. In the afternoon, SACD will propose a pitching session. Experienced authors, festival prize winners in 2012-2013, will present projects in 5 minutes. SACD will be represented in the juries for the FIPA Industry pitches, the Festival market held from 22 to 24 January, and the Michel Mitrani Prize which rewards every year the singularity of a style and spirit of resistance in a first, second or third French-language work.

22 to 27 January

Information :

www.fipa.tv



LA VÉRITABLE HISTOIRE DE LA QUÊTE DU GRAAL

With the "True Story of the Quest for the Grail," based on the famous Arthurian legend, the author Mathieu du Vernoy and director Pierre Beffeyte enjoyed, as the latter explains, depicting what might happen "if a mischievous grain of sand, some gravel, or several fistfuls of gravel were to disrupt this perfect piece of engineering." This show is supported by the 2013 SACD Theatre Fund.

**Au SEL-Sèvres
Espace loisirs : 2 February**



MOTS BRUTS

In the context of the show Les Dits du Fou, Alexandros Markéas questions madness, its expression, the suffering and isolation it causes. The artist proposes a visual and audio installation based on texts by inmates collected by Michel Thévoz and staged by Paul-Alexandre Dubois. This show received support from the SACD Fund for Operatic Creation.

**La Péniche Opéra, Paris :
14, 15, 16 & 17 March 2014**



LES PIGEONS D'ARGILE

"Clay pigeons," inspired by the story of rich American heiress Patty Hearst who ended up siding with the terrorist group after they kidnapped her in 1975, the novelist Tanguy Viel created a contemporary opera on the radicalism of subversive action, in collaboration with the composer Philippe Hurel, which received support from the SACD Fund for Operatic Creation.

**Théâtre du Capitole,
Toulouse : 15 to 22 April**

Crédit photo : Prod DB / © Bioskop Film



MUTIN !

In April 1917, 5,000 soldiers died at Vimy, in the Pas-de-Calais. As a child, Luc Tartar played on the very site of this tragedy. In Mutin! he revisits this ravaged land, questioning the notions of homeland and sacrifice. Gil Bourasseau took up his text, staging four actors and a lady high-wire artist. This show is supported by the 2013 SACD Theatre Fund.

**Culture Commune –
Scène Nationale,
Loos-en-Gohelle :
6 & 7 February, before going
on tour**



STEVE FIVE (KING DIFFERENT)

Roland Auzet imagined the subject matter for this "multimedia opera," devised the music and staged it, in cooperation with Fabrice Melquiot. The title combines two great historic figures : Steve Jobs, the computer king, and King Henry V of England, who almost acceded to the throne of France. This show received support from the SACD Fund for Operatic Creation.

**Théâtre de la Renaissance d'Oulins,
les 14, 15, 17 et 18 mars**

Cultural events

Dates for upcoming SACD Funds

Next events

→ INCIDENTAL MUSIC FUND

In 2007, SACD set up a fund to aid in writing incidental music for a theatrical play, ballet, circus or street-art. This programme tends to offset the difficulties producers' organisations may have in commissioning music from a composer for original incidental music for works in these different disciplines. To the detriment of creation, the use of existing music is becoming increasingly generalised. The sums reserved for composing original music are shrinking, thereby making working conditions difficult for composers. The SACD Incidental Music Fund supports composition, with the aid for each project limited to a maximum of 5,000, paid to the producers' organisation on the basis of a commissioning contract and proof of payment to the composer(s).

New! File your application online on the SACD support portal and Association Beaumarchais-SACD :
<http://soutiens.beaumarchais.sacd.fr>

Deadline for filing applications : 28 February 2014

→ SACD THEATRE FUND

This Fund to support production was created in 2005 by the SACD Board of Directors to support projects from private and public theatres :

- 11 contemporary theatrical creations
- revivals of contemporary theatrical works

The SACD Fund encourages the production of innovative works which reflect the diversity of contemporary composition, so they can be performed on stage, and be made widely available.

New! File your application online on the SACD support portal and Association Beaumarchais-SACD :
<http://soutiens.beaumarchais.sacd.fr>

Deadline for filing applications : 15 February to 15 April 2014

→→→ To consult the results of the Drama 2.0 Fund (Fonds Fictions 2.0 - results of the Commission of 19 November 2013), the Humour Fund (results of the Commission of 2 December 2013) and the Fund for Operatic Creation (Fonds de Création Lyrique - results of the Commission of 13 December 2013), go to **www.sacd.fr** and the **Support (Soutiens) page**.

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CHAMPAGNE
PERRIER-JOUËT

PERRIER-JOUËT, MAISON FONDÉE EN 1811

Depuis sa fondation, la Maison Perrier-Jouët crée des champagnes floraux d'une rare finesse, marqués par le Chardonnay.
L'anémone japonaise du flacon Belle Époque a été dessinée en 1902 par l'artiste et maître verrier Émile Gallé.

L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ. À CONSOMMER AVEC MODÉRATION.

