

SACD

LE MAGAZINE

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TEN YEARS
OF CULTURAL
DIVERSITY

AND NOW
WHAT?

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SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES



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BY **SOPHIE DESCHAMPS**,
SACD PRESIDENT

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was signed ten years ago. At the SACD, we share all the values set forth in this founding text: cultural diversity is indeed a defining characteristic of humanity, a mainspring for sustainable development for communities, peoples and nations, and indispensable for peace.

The Convention recognizes the importance of intellectual property rights; it refers to authors and reaffirms the sovereign rights of States to implement policies that they deem appropriate to support creators; it recalls that linguistic diversity is a fundamental element of cultural diversity, and recognizes the need for a policy of quotas, as well as obligations to fund and disseminate original works. All of which has played a role in making art in France a living force.

Back in 1993, during the battle of ideas to maintain the concept of "cultural exception" as part of the discussions around the General Agreement on Tariffs and Trade (GATT), authors pulled no punches to finally have enshrined, in 2005, a cardinal principle: that cultural activities, goods and services are special, and must therefore not be treated as solely having commercial value. This crucial message is part of the UNESCO Convention which has now been signed by 138 countries.

Now, the challenge is to shore up the future of cultural diversity in a fast world changing ever faster, under the impetus of globalization and digital technologies. These are new challenges for culture and creativity.

To begin, we would like to see the new majors already streaming artistic works at high speed from neighboring countries into France to become partners, financiers and distributors of European original works, in a manner comparable to national television channels and local Video on Demand (VoD) platforms. We see no reason why Europe should allow international corporations

to line their pockets by disseminating artistic works but without participating in the financing of European creation.

Defending cultural diversity also consists in improving the social condition of authors, supporting the French language before it is entirely supplanted by English in cinematographic and audiovisual projects, and fighting for gender parity in the arts.

The Artistic Creativity Bill ("loi sur la création artistique") which has just been voted by the French National Assembly thankfully includes measures which we have been recommending to ensure the defense of French-language original works in the performing arts and encourage gender parity. The Bill also sets down an obligation of non-dormancy so as to make audiovisual and cinematographic works more accessible to the general public.

Diversity also entails having a public service which is strong, independent and audacious, enjoying sufficient resources to push creation forward. Initial discussions with Delphine Ernotte, recently appointed to the helm of France Télévisions, have been positive, marked by constructive listening and a shared desire to foster new relationships with authors, based on mutual trust. Public television must lead by example when it comes to diversity. Since this is currently, and regrettably, not the case, it is important that dialog continue and result in a genuine desire for diversity in shows, series, once-off programs, presentation of the performing arts, cinema programs at peak hours, and so on.

Public funds should be used without restraint to enrich culture, this intangible treasure of humanity. There must be no resting on laurels. Authors must remain vigilant in defending their rights, language and status, in France, Europe and internationally, in all repertoires. Rest assured: at the SACD, we are actively paying our part. ■

Three cheers for creative freedom... and unfettered distribution



BY PASCAL ROGARD, DIRECTOR GENERAL

The Artistic Creativity Draft Bill, sponsored by Fleur Pellerin, the French Minister of Culture and Communication, was always likely to show up late. If indeed at all. On tender hooks we waited. But now, at last, the Draft part has blown away and the Bill was enacted by the National Assembly upon first reading. Will it enjoy the same legacy as the ground-breaking Authors' Rights Bill sponsored by Jack Lang all of thirty years ago?

Naturally, it's far too early to say, but let us hope so, because the Authors' Rights Bill was unanimously adopted, and federated the approval of all legislators around the themes of authors' rights and their entitlement to fair remuneration. If only the same thing were possible today! It was also a text of striking modernity which left a legacy of some very useful measures for creators and artistic creation, such as remuneration for private copying, a source of liberty for the general public whilst respecting the rights of authors.

In any case, it is clear that an official acknowledgment of creative freedom is a welcome measure in these troubled times, where peaceful co-existence between citizens as well as our ability to respect the Republican Pact are subjected to daily trials and tribulations. It is neither a mere theoretical concern nor the fruit of an over-ripe imagination to see coming a day when censorship closes its jaws on the freedom and entitlement of authors and artists to express their talents and share their world outlook. Indeed, many everyday current examples remind us that the creative process is too fragile and too precious to let censorship – economic or religious or political – take a hold and suffocate our tradition of providing support to unfettered artistic freedom.

In promulgating the Artistic Creativity Bill, it was the intention of the government of France to confirm its role as protector of this creative freedom which must

reunite us all. This is the role and the responsibility of the state. The public authorities will always find in the SACD a committed partner to defend that liberty which authors should enjoy.

The Bill – which has yet to be approved by the French Senate – does not simply assert these sacrosanct principles.

Convince.... Win over

In response to a request for opinion from the legislators, the SACD responded with conviction and force, putting forward arguments to enrich the policy of the performing arts, and to ensure greater distribution and exploitation of audiovisual and cinematographic works.

In fact, it was in the light of our intervention that the legislators included, in the list of objectives and priorities to be addressed by public policy in favor of the performing arts, the two major axes: support the creation of original works in the French language, even if the absence of such an intention would have been incongruous, and indeed outrageous, given that the emergence of original works written in French should be a shared goal; and second, work more to ensure gender parity in the fields of artistic creation. In this latter regard, we don't need any theory, and the data given in the fourth issue of our brochure *Où sont les femmes* ("Where are the women?") speak for themselves: 0% of National Theaters, 8% of National Dance Centers, and 26% of National Drama Centers are managed by a woman; 22% of theatre texts staged are written by a woman.

Facilitate the exploitation of works and make films more accessible to the general public: for years now, we have been critical that France has been lagging behind as regards the distribution of artistic works. As

proof, one need only run a search via the search engine recently completed by the French Film Board ("CNC"): in a total base with 28,000 movies, only 12,000 French movies are available. And, in the audiovisual world, authors frequently find that their works are available nowhere at all.

Improve the distribution of works

The action which we have been promoting for several years now has finally borne fruit. Keen to develop legal offerings, and aware of the new opportunities of displaying works via digital services, the French legislators finally accepted that the current obligations on producers are insufficient if the distribution of works is to be improved.

Under a new obligation of non-dormancy, producers will have to prove that they have done their utmost for the exploitation of films to which they own the rights. This is a major and positive development. It is up to us now to rapidly engage in constructive discussions with producers, television stations and providers of VoD services in order to define the concrete implementation of this new obligation of exploitation. Naturally, we stand ready, as always, to defend the best interests of authors, their works, and the general public.

The legislators also heard our arguments, which we have been making since the signature of the Media Chronology Agreement ("*Accord sur la chronologie des médias*") in 2009 (not signed by the SACD), and which, up to now, had come up against the stone wall of the inertia and the collective incapacity of sector professionals to modernize woefully outdated distribution rules for movies. The MPs voted in favor of limiting, to a maximum of 3 years, the ministerial ruling extending this agreement. This will act as an incentive for sector professionals to review and improve the situation every 3 years, fingers crossed of course that King Ubu doesn't come out with a New and Improved Agreement!

Already however, another law is rising on the horizon, namely, the Finances Bill 2016, with its good news and... (maybe) bad news. The increase of 2.7% in funding for culture is of course welcome and will be put to

“Facilitate the exploitation of works and make films more accessible to the general public.”

good use to encourage creation, artistic education and the performing arts.

Defending the French language

A more troubling aspect of the Bill however, is that some French films shot in a language other than French will be entitled to tax credits. This calls for vigilance.

Naturally, movies requiring the use of a language other than French for the purposes of the script, and justifiable for purely artistic reasons, should be entitled to a tax credit. However, there is a real risk of widespread abuse of these credits by producers hiding behind a smokescreen of artistic excuses, driven by economic and financial considerations, and preferring to shoot in other languages, in particular English, solely for the purpose of satisfying the commercial interests of international partners.

It is essential that the Government and Parliament rapidly reassure authors that this will not be the case, and that strong and sufficient measures be taken to ensure that these tax credits are used as intended.

The future of the support of the French language is not some harmless game whose outcome is of little import. It is first and foremost a political necessity, because it is precisely those measures taken to support original works in French which serve as proof, to the European commission, of the legitimacy of the French policy to support its movie industry and the compliance of this policy with European rules. Moreover, it is a natural cultural ambition because the promotion of the French language must at all times serve to guide our culture policy.

As France prepares to celebrate the 30th birth of the Authors' Rights Bill and the 10th birthday of the UNESCO Convention on Cultural Diversity, of which linguistic diversity is a powerful expression, it would be both ironic and unacceptable if a measure intended to bolster tax credits for movies, were actually to dangerously weaken support measures intended to promote the French language.

Not on our watch and not without a fight! ■

Ten years of cultural diversity. And now what?

On 20 October 2005, in Paris, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions was signed. A decade later, what has become of cultural diversity in these digital times? Review and opinions of authors.

It all started in 2001 when UNESCO published its first Universal Declaration on Cultural Diversity, followed four years later when a General Conference of the UNESCO, meeting in Paris at its 33rd session, signed a Convention defining cultural diversity as "the manifold ways in which the cultures of groups and societies find expression." This cultural diversity "is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used."

Why cultural diversity?

When signed, the purpose of the Convention was to release the manifold "cultural expressions" from the yoke of the rules which had up to then governed international commerce, namely, those set by the World Trade Organization (WTO). In the words of Jean Musitelli* – entrusted by UNE-

SCO's Director-General to prepare the draft version of the Convention –, the negative consequences of a purely market logic were threefold: imposition of a hegemonic cultural model, dismantling of public cultural policies, and unequal development of worldwide cultural exchanges (North/South and Europe/USA). At the time, the goal was to clearly assert that culture must "not be treated as solely having commercial value." By signing, the participating countries reaffirmed, in compliance with the Charter of the United Nations on the principles of international law, "the sovereign right of States to maintain, adopt and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory." Thus enshrined in international law, the concept of 'diversity of cultural expressions' enabled States to preserve their cultural policy (the cinema sector in France, for example). Above and beyond becoming an essential reference text in the international legal spheres, the Con-

vention formally established the rights and obligations of States as regards cultural diversity, and did so nationally (policies supporting cultural diversity, freedom to choose appropriate measures, reserved arenas for national artistic works, funding, role played by public service institutions and independent cultural industries) and internationally (international cultural cooperation, information exchanges, access to foreign artistic works, development assistance).

Cultural diversity and the digital revolution

Since its entry into force in 2007, the Convention has been signed by 138 countries. Since then, each passing year has shown that cultural diversity is a work in progress, called on to permanently mutate in response to a changing environment. So the question arises: how is cultural diversity faring in these digital days set to the Internet hour? For, although the Convention does not explicitly contain the word "digital", it does set out the principle of technological neutrality: the protection of cultural expressions ■■■



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Raoul Peck, filmmaker

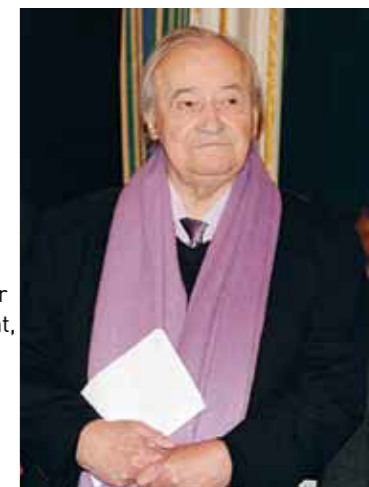
Speech given upon accepting the 'Cultural Diversity Award 2012'

The main challenges to cultural diversity have remained unchanged over the decades: how are we to ensure diversity in the arts, in all forms of culture when faced with ever more pervasive market forces? The steamroller of commerce is omnipresent, leaving dead in its wake all expressions of diversity, national and international. [...] In times of crisis, it is to be expected that things get worse, and it is precisely during such times that the men and women who can defend cultural diversity can be weaker. Attacks are to be expected. But as far as we are concerned, there is no point in reasoning in terms of optimism or pessimism; a battle is brewing, bringing back memories of previous battles fought some twenty or thirty years ago. We must continue to fight these battles, at all levels. [...] As with all new technologies – and without for a moment denying its manifold consequences – digital technology remains an instrument, at the service of those who use it. There are as many dangers as there are opportunities. Unfortunately, as is very often the case, societies are lagging behind these new developments. This means that there are opportunities out there – yes, of this I am sure – but there are also several challenges to be met in terms of creation, production and dissemination. The advent of digital also represents an opportunity to re-shuffle the cards and hope for a better hand. To win this battle, we need to be attentive, combative and unite with allies if we are to win this worldwide confrontation where, unfortunately, not all sides are necessarily on the same wavelength.

Jack Ralite, former French minister, Coordinator of the General Assembly on Culture

Speech given upon accepting the 'Cultural Diversity Award 2011'

I remember a striking line delivered when voting the declaration of rights during a meeting of the General Assembly on Culture in November 1987: "If it ever comes to pass that the people care more about matters of business than the matters of their own imagination, they risk losing their freedom forever." For if we do not fight, it is certain that minding matters of business will trump matters of the mind... This would be a disaster, an absence of loyalty to a tradition that needs all its friends to survive.



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Radu Mihaileanu, filmmaker

The idea of defending cultural diversity, the idea of enshrining cultural diversity in a universal Convention now appears to me, with each passing day, as the events of our time unfold, a fundamental idea, and certainly meriting, going forward, its place in the Universal Declaration of Human Rights. Because this principle is the foundation stone of worldwide democracy, based on the respect of the deep-seated identity



of that person standing across from me. The UNESCO Convention enshrines in stone the absolute fact that the expression of the diversity of thought and of culture forms the root of the harmony, the peaceful co-existence and the self-enrichment that I now experience thanks to that person standing across from me. I firmly believe that even in these times of ours, where it has become increasingly difficult to attain an objective analysis of events or an understanding of the subjectivity of the person standing across from me, there are rights which must be consecrated: namely, countries are entitled to have their own cultural policies, authors are entitled to creative freedom, people are entitled to enjoy access to culture, in its glorious diversity. It is essential that we protect cultural diversity because it is fragile, precarious, and essential. Our future and our children's future depend on this.

and works is indeed mentioned as “whatever the means and technologies used” (article 4.1). The fact remains however that digital technology has had several effects on cultural diversity. And, whilst the advent of digital has certainly ushered in clear opportunities (see box below), the actual modus operandi of a digitally driven economy tends to “neuter [these opportunities] and make cultural content subservient to market interests. Either the digital technology will be made to work for the common good by appropriate cultural policies, or else its advantages will be hijacked by economic powers with no real interest in promoting cultural diversity”, analyzed Jean Musitelli in the course of a presentation made to UNESCO on 9 December 2014, during which he added: “the phenomena of concentration, commodification and standardization, already at work in the traditional cultural industries will reemerge in the digital economy, only this time unleashed with even more force.” The only way to survive in such an environment is by means of rules and regulations, now more neces-

sary than ever if we are to promote and protect cultural diversity, artistic freedom and fair remuneration for original work. For Jean Musitelli, UNESCO is the most legitimate body to work to these ends. He suggested a number of ideas and actions: get Member States on board to deploy digital resources to enrich the cultural offering, make culture more accessible and universal; make digital a factor of consideration in all negotiations and international forums addressing the regulation and governance of Internet and the protection of authors’ right; encourage artists to embrace digital technology, both as regards creation and dissemination; and reinforce digital solidarity between peoples and nations.

These thoughts and proposals merit our full attention as the UNESCO Convention on Cultural Diversity celebrates a decade of existence. Let us remember that the future of cultural diversity will depend on the real-world implementation of concrete ideas. ■

* Councillor of State, permanent delegate of France at UNESCO from 1997 to 2002

Reasons for optimism and concern about the digital revolution

Optimism

- A new palette of tools for authors to create and disseminate their works
- Emergence of new artistic forms (digital art, multimedia creation)
- Emergence of new channels of financing works
- Expanded range of dematerialized cultural products for the general public
- Extension of the lifetime of some rare or fragile works (through online existence)

Concern

- Emergence of an economic model focused on optimizing profits for powerful intermediaries (dominant position of GAFA) to the detriment of authors’ rights and content producers
- External private players not bound by approved regulation and financing mechanisms able to force themselves on national markets

Thomas Ostermeier, Theater director

Extract of his speech given upon accepting the ‘Cultural Diversity Award 2014’



“Recent political events pose a serious threat to creators of cultural content and authors of artistic works. Negotiations for the proposed Transatlantic Trade and Investment Partnership (TTIP) are currently being held behind closed doors, and the little information we have gives us cause for genuine concern. It would seem that, in its current form under discussion, the TTIP will lead to a deregulation of the economy, along the lines of the American model. And it is precisely this deregulation which poses a threat to the intellectual property of many artists. [...] And with this, the selling of their products, generally created under precarious conditions, would be further endangered. The underlying doctrine is simple: everything which, in any case, has already been published, and which can therefore be made available on the Internet, should be available at all times – without the authors being paid. Broadly speaking, this is the scenario in preparation on the horizon. Of course, by eliminating the payment step, many artists would find themselves bereft of the material conditions they need to create. [...] The economic crisis which many consider responsible for the political tensions currently racking Europe, is in reality a political crisis. It is a political crisis because politicians have simply abandoned their prerogatives to considerations of business. Politics has been withered down to a technocratic skeleton, grappling madly to prevent the flight of the industrial capital of their respective countries. The absence of any vision above and beyond this objective has resulted in a political world which one cannot seriously respect. [...] This is the background to which I have currently taken up position as regards cultural diversity...”

Authors’ rights seen from Brussels

BY GÜNTHER OETTINGER, EU COMMISSIONER FOR DIGITAL ECONOMY

During the Cannes film Festival last May, a number of filmmakers, including Bertrand Tavernier, Costa-Gavras, Michel Hazanavicius, Abderrahmane Sissako, and Volker Schlöndorff had a working lunch with Günther Oettinger, EU Commissioner for Digital Economy, in order to open constructive dialogue as Brussels sets to work on a future reform of authors’ rights in a digital world.

Keen to continue this exchange, the SACD sent Mr Oettinger a number of questions:

- The announcement, by the European Commission of a pending and thorough reform of authors’ rights in Europe has caused considerable concern amongst artists. How is this reform progressing?
- What actions do you propose to protect works and broaden their legal access to the general public?
- Do you plan to take measures to reinforce the entitlement for fair remuneration for authors in Europe?
- Do you plan to take any measures to get the providers of new digital services and the GAFA to participate in the financing and dissemination of European creation?

The complete response returned by Günther Oettinger is given below, verbatim:

“The concept of authors’ rights has been protecting the rights of authors, composers, artists, filmmakers and creators in general for almost 300 years now. Under this system, they receive recognition, payment and protection for their works. As things currently stand, authors’ rights play a role in supporting creativity in Europe, and in making sure that authors within this system get paid. Industries associated with the creation and production of works protected by authors’ rights employ over 7 million Europeans and account for 4% of GDP. Few facets of our society and economy have been so impacted by the digital revolution as the creative arts. If



we consider the recorded music industry, for example, we see that its digital activities grew by almost 7% in Europe in 2014. Consumer subscriptions to digital video services grew by almost 150% in 2013. Over 90% of medical, technical and scientific magazines can be accessed online. And 84% of cultural heritage establishments have a digital collection.

Are the rules of European authors’ rights in step with these digital changes? The fact that we have different national rules means that our libraries, universities, and researchers are not even sure to fully respect authors’ rights when using new technologies, such as data extraction or cross-border projects. Indeed, many of us encounter difficulties when we try to use online content services based outside our home country. For example, a person living in the Netherlands who has subscribed to Netflix from his home will not be able to use the service nor watch the same movies and TV shows when on holidays in France (where Netflix is available, but with a different catalog) or in Italy (where Netflix is not yet available). ■■■

■ ■ ■

The rules governing authors' rights in Europe should be updated to correctly protect the creators and cultural industries in these digital days. These rules should also be reviewed to enhance access to culture, knowledge and education. This is why the Commission has flagged the modernization of authors' rights as a key item on its political agenda, as part of its plan for a common digital market. I will be submitting a number of legal proposals to this effect in the near future.

In practice, what could these changes concern? My services are currently looking at how we might harmonize exceptions to authors' rights so that researchers, universities, schools and libraries can work without fear of breaching legislation when creating projects based on digital technologies, especially in cross-border situations. We are looking at how we can be sure of giving European consumers a chance to enjoy the benefits of digital services or online offerings that they purchased at home when accessing these from another country in Europe. This is what we call "cross-border portability."

We will also be looking into the question of whether or not EU rules relative to authors' rights for television programs broadcast by satellite and cable could apply to some forms of online distribution. We want to reinforce the application of authors' rights in order to clamp down more on commercial piracy. In fact, I would say that success in this domain is essential if we are to invest in innovation and create new jobs in the digital sector.

We will also be looking at the role played by intermediaries online to determine if the owners of the rights, in particular authors, are sufficiently remunerated when protected content is used online.

The means used to ensure the fair remuneration of creators must be taken into account in order to encourage new works in the future.

I am determined to achieve a fair balance between the numerous interests in play and to take into account the specific features of the various sectors concerned, such as film production. My reform will consist in a pragmatic and focused modernization of authors' rights. We will not be imposing pan-European licenses on market players.

“A pragmatic and focused modernization of authors' rights”

I am fully convinced that the modernization of authors' rights will engender new opportunities for consumers and for providers of online content services. It will also bring in new opportunities and generate new potential sources of earnings for authors as well as for investors in creative content, by making their works more available to more people.

We are also looking at how we might get digital players to participate more in the funding ecosystem of European creation. These operators do not yet contribute as much as the traditional players (television and cinema). In 2009, European Union broadcasters ploughed almost 33% of their revenue back into the production and acquisition of cinema and audiovisual works. But the new market entrants, such as Netflix, Amazon

Prime, Hulu, and Yahoo! are also starting to invest. For example, Netflix intends to purchase almost \$5 billion of programs (including original works) in 2016 as opposed to \$3.2 billion in 2014. Likewise, Amazon has announced that it will be reserving more than \$100 million for the 3rd quarter of 2015 to produce original works.

Under the Audiovisual Media Services Directive, the Member

States must ensure that broadcasters reserve most of their broadcasting time for European works. They must likewise ensure, by means of various promotion tools, that services on demand also feature European works.

Working from this basis, several Member States have brought in rules to oblige VoD providers disseminating works on a given territory to contribute financially to the production and purchasing of European works. As part of the updating of this directive, we will determine whether or not these rules are suitable.

Our creative industries and our levels of creativity are amongst the most valuable assets we have here in Europe. I want them to fully enjoy the benefits and opportunities offered by the digital revolution and the digital single market. ■

Showrunner, did you say?

Last March, Thalia Rebinsky and Séverine Jacquet, both scriptwriters well established in France, flew to Los Angeles for a training course in the fine art of the showrunner, thanks to the support of SACD. Feedback and impressions from this exciting and enriching experience. BY CAROLINE COLLARD

What pushed you to take part in this course?

Thalia Rebinsky (TR): For me, this was such an exciting opportunity that I would have gone for it at any time during my professional career. As it happened however, the timing was excellent! We were just finishing writing season 2 of *Nina*, where, interestingly enough, we were trying to work in the "American-style", with writing workshops and so on. But this turned out to be difficult, we weren't really sure where we were going, we made mistakes. In any case, we were aware – along with Alain Robillard, co-creator, co-showrunner of *Nina* – that it was time to start writing season 3. So, as you can see, the training course came in just at the right time: it represented an opportunity to bring in new tools to manage the writing process, to be more efficient, both for ourselves as well as for the writers we work with, for example, by trying to minimize the constant to and fro of draft copies, which is tiring for them, and for us. I said to myself that the training course would improve my skills in selecting the writers, and in managing them once they have been hired. It was an opportunity I didn't want to miss.

Séverine Jacquet (SJ): I wanted to find out what exactly, concretely, a showrunner does on a daily basis. I had read quite a lot of stuff, including the book *Difficult Men* by Brett Martin, about the showrunners-creators of TV series as well as the *Showrunner Code* written by the Canadian Guild, and I had also seen the documentary *Showrunners: The Art of Running a TV Show*. But you know, these are all "after the fact", scripted in other words! And for me, the important thing was to see a real writer's room, live as it were, in Los Angeles, with the working days, the famous pecking order between writers, with ideas in constant mutation on the boards. I also wanted to understand how some writers pull off

the amazing feat of managing the complete chain from creation to production, without actually managing a production company.

Concretely, what did the training course entail?

TR: The training course itself consisted in two parts. The first part was a series of meetings, more or less sized to the requirements of the course participant. When you join the program, the first thing you do is explain where you're coming from, professionally speaking, and what you expect from the course. So I explained that I was working on a TV serial that took place in a hospital setting, where I was managing a team of writers, and that I was very interested in the technical aspect of the trade, in seeing what exactly a showrunner does, as seen from inside the writing room. My main point of interest was learning new ways to work with writers and scripts. And so, in groups of three, we spent the whole week meeting people, with 4 to 5 meetings each day, all over Los Angeles, going from writing rooms to studios to production companies. We talked with some of the biggest TV show writing teams, which was amazing! The second part involved meetings and discussions with the other course participants, all of which are highly experienced, top-level professionals in their own country. This was a unique opportunity to share knowledge and network.

SJ: The training course took place over one intensive week, during which we looked at all aspects of being a showrunner. In fact, no such position exists on the work contracts, and the official title, also given in the show credits is "Executive Producer", and people just say "EP". We had four meetings every day with showrunners, as well as independent producers, studios and broadcasters. We found their work to be for- ■ ■ ■

midable, and we saw that there are actually different types of showrunners, and different skills are required depending on the show to create: serialized, procedural, general public, cable and so on. You have a bit of everything: the star-creators, “normal” creators and the foot soldiers. Each course participant was given the opportunity to sit in and watch several famous writers rooms in real-time.

What did you take away from the course? That has changed your way of working?

TR: Based on what I saw in Los Angeles, we completely changed our way of working for season 3. On a purely technical level for example, I have changed the way I managed the writing workshop. For season 2, the writers made their pitches, and then Alain and I prepared the storylines, and these were then sent back to the writers to be used as the backbone for the episodes. This turned out to be very difficult. Even the most experienced writers found it difficult to become comfortable with the storylines. In Los Angeles I saw that, in most writing rooms, the writers developed them together. So this year, we’re going to get some of the writers involved at the storyline stage, and we expect this to make it easier to write the episodes themselves. Another thing: the *Nina* episodes were rather difficult to structure because of the close connection between the plots and the characters. In the United States, practically all showrunners do the treatments with the writers, which means that the writers can then write the treatment faster, and come back much sooner with an overall vision that is satisfactory for all involved. They can then go back to writing the dialogs with a very solid basis. This really cuts down on the writing time.

SJ: You don’t become a showrunner overnight; it’s a status that comes with experience. It’s a combination of the scriptwriter-star and the manager which requires a solid knowledge of the production chain; but the heart of a TV series is the script!! This is good to hear! “Author is King”, so say the producers themselves! Above all, you can train to become a showrunner. During this course, one opinion in particular struck me: “It may well seem impossible to go from being a writer to being a showrunner. By definition, the writer is a solitary, dark person, racked with doubts. And this same person has now to become sociable, nice, reassuring. This is where training comes in. And it’s possible. But not for everybody.”

More concretely now, we also saw that the showrunner does not have to be the original creator of the show. In fact, this is often the case; not all creators have enough



Séverine Jacquet

experience to manage production. For example, they might have written an excellent pilot, but they don’t know how to manage writers, direct, or do postproduction. During shooting, the good showrunners send a scriptwriter to supervise the shooting of their own episode. And, if the writer is not yet fully confirmed, they will team him up with a Supervising Producer. This is light years away from what happens in France. In America, the studios and independent producers don’t see the showrunner as a threat; on the contrary, the showrunner alleviates their work burden by taking responsibility for loads of ordinary decisions that need to be taken a hundred times each day. A showrunner in America is roughly comparable to an artistic director in France, but an artistic director with excellent script writing skills.

Lastly, if the showrunner is himself a director, he won’t be able to direct all the episodes of the series, because his main job is to write texts and do the editing. This means that he will have to direct directors. And there is a risk of the director seeing the showrunner as holding him back. But a good showrunner delegates; it’s his only option. And for a director, the real career break is to be chosen to direct the pilot episode of a major show: if the American broadcaster has invested \$10 million in the pilot, then the director knows that he can work in comfort and experiment on a major scale.

At the same time as the training course, I was supervising the writing of a new series of ten 52-minute episodes for the ‘Une’, the main RTBF channel. I have now become Head of Fiction. Since the course, more than ever, we make sure that the development phase is respected, and grant even more importance to correctly choosing the main people in the writing team. As it turns out, the first two series already completed, namely *La Trêve* and *Ennemi Public* already do have showrunners, multi-functional, and also very team-oriented in their



Thalia Rebinsky

way of working. Most of the writers on these two shows take part in all steps along the chain, from writing to editing, and are even involved in developing the advertising, the credits, and so on. One very exciting thing about working in French-speaking part of Belgium – where the industrialization of TV shows is still in its infancy – is that they go right to the Writer-Conductor podium... It must be the Northern Wind!

Do you think that all the “recipes” of American-style showrunning can be applied in France? What might be the obstacles or the limits?

TR: In the United States, show-running is closely connected to the writer-producer. Here in France, this is not necessarily what everybody wants to do. To be a showrunner as in America requires experience, a lot of expertise in all aspects of creation and production. This is something which has to be learned, which can only be acquired with years of experience, and is not to be improvised. In France, my impression is that, in many cases, you have two people working together, one more focused on writing and the other on production.

SJ: Yes, but the main “recipe” is to work nonstop, to know how to organize things, and stay resolutely focused on deadlines. The negative of being a showrunner is that it eats up all your time and energy... for at least a year and a half. You need to have broad shoulders for this job. And not all of our best writers necessarily want to put on this titanium suit, even if underneath they are wearing a trendy sweater and Converse sneakers! Some authors simply prefer having the option of just hanging out... That’s also part of being a writer! As regards potential obstacles, I would say that the first one is financial. In Los Angeles, the compensation paid to showrunners and writers is not even a matter of discussion. Just look at the Schedule of Minimums on the

Writers Guild of America site. Then, you have issues of ego and power. Are the broadcasters and producers ready to move aside and give so much spotlight to an all-powerful writer? This is a question to ask them.

Do you think there is a place in France now for showrunners?

TR: This could only be the case if the channels and producers take the idea on board. In my personal experience, given where I now am in my professional life, I can intervene as a showrunner because my producer is very much in touch with this facet of the business, and she accepts the idea of a type of power-sharing; she doesn’t feel threatened by collaboration. Nor indeed does the TV channel itself, which I find rather encouraging. On *Nina*, everybody knows that if the writers aren’t happy, then the end results might not be so good. But I have had other, less positive experiences, and moreover, I know that other writers are a long way away from anything approaching showrunning. You need to be lucky to work in a place where the writer is fully appreciated and made a complete part of the creative process. Overall I would however say that things are changing and, little by little, here in France we are beginning to understand that the writer must be at the heart of the show. During the course, I discovered the concept of “non-threatening collaboration”, notably as regards the relationship between the creators of a TV series and the writers. Everybody wants the show to hold together, and to be successful. This is an excellent idea, to be applied in France!

SJ: Yes, absolutely. A top-tier mini-series does not necessarily require this quasi-military organization, but a show which is intended to go on for several years with 6, 8 or even 24 episodes really does need a gifted overseer, with the talent to ensure the artistic quality of the show and respect the deadlines.

Jean-Paul Rappeneau

“The story drives me to make the movie”

Winner of the SACD Grand Prix in 2015, Jean-Paul Rappeneau has just released *Belle Familles*, his eighth movie. How does he organize his writing and directing marked by the idea of movement? INTERVIEW BY CAROLINE COLLARD

You haven't made many movies... Is this because you need a lot of time to write or is it because it's not so easy to find a story that's worth doing?

It's true that I never have my next movie already waiting in the wings. I get so involved in each of my movies, it takes so long to develop, prepare and produce them... Each movie is like a long-distance trip, I go to the river bank and get on board, the ship leaves, the movie meets its viewers, and I don't know where the next trip will take me.

A movie comes out of nowhere, from a blank page, even though, in reality, you're not totally empty-handed because little by little things start to happen. Kubrick said that the most difficult part of the moviemaking process was not the shooting, nor the writing nor the editing... the most difficult thing is to find a story that's worth telling! The story drives me to make the movie; it has to become my life! It's almost a question of life or death. You know, I remember my children, when they were younger, used to get a bit upset when I was filming, they told me that I used to go “crazy”! Which clashed completely with the image they had of me the rest of the time! For me, a movie begins in my own company, just by myself, with an idea, a dream, and a few years later, when the shooting starts, you find yourself heading up an army!

How do you approach the writing? You have co-written most of your movies, with some of the best writers moreover (Jean-Claude Carrière, Patrick Modiano, Jean-Loup Dabadie...).

Once the previous movie is done and dusted, comes a new time for thought, when I look for new ideas, I go to my office almost every day, and fill up complete notebooks: ideas,

imaginary extracts, situations, and so on. Then, once I feel that something is happening that could lead to a movie, I keep writing and drawing, but I also start talking with others. With one or several co-scriptwriters. We mull things over, bounce ideas off each other, talk a lot. Then, there comes a point where it's time to start to write. And then, it's me holding the pen!

Is this the moment you prefer?

I must say I do like coming back here, after weeks of talking things over with others, once again alone, and starting to really write. This is a really special time for me... You can spend weeks and weeks looking in vain and then, as Jacques Audiard joyfully recounts, “Suddenly one day you see the Virgin Mary!” And then suddenly, you see the film, or at least partially. I find myself saying “Well now, that might not be so bad at all!...”. The clouds dissipate at last and you see that yes, there is a movie there, waiting for me! All this work lead to something which, at the end of the day, has no weight; at least that's what I hope. It takes long hours and intense effort to attain lightness.

How did you and Philippe Le Guay end up working on *Belles Familles*?

We originally started working on a movie project which went nowhere in the end because the money wasn't there!... So, I went back to work on something that was easier to get done, in this case *Belles Familles*. And Philippe and I wanted to keep writing together, along with Julien, my son (also a screenwriter who recently directed his first feature, *Rosalie Blum*). I went back over my notebooks, and came across this idea of a family house, with a man coming back to this house,



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where he found himself caught between two women. As I went back over my notes, I had this feeling that it could work... I shared the idea with some friends, and very quickly a couple of working ideas emerged. It wasn't all for nothing, it was about time that I make a movie about the house where I spent my childhood, the house where I lived for seventeen years. Really, it was the end result of a kind of underground exploration which had been underway for many years. In any case, I felt a vital need to relive these emotions.

Then comes the directing...

Yes, once the “literary” work is done, the pictures start to emerge quickly. We start drawing, lots of drawings. The work also becomes more technical, the shooting list, very important for me. I worked here, in my office, with my continuity supervisor, Chantal Pernecker, who I like a lot. She sits across from me, with the computer. Around us the walls are covered with photos of the shooting locations and the actors. And I play out all the scenes before her. I improvise the movements, and together, we build the shooting list. This can only happen once the locations have been finalized. I need to be able to imagine the actors as they move around the locations.

Once the shooting starts, do you forget the scriptwriter?

On set, I pay a great deal of attention to movement and positive tension. Unless I see movement, a kind of “choreography” between the actors and the camera,

movement in the rhythm of the words, something akin to a state of grace, I'm not happy! Nothing upsets me more than the state of stasis! I can't just sit back and wait for things to happen... My personal life is relatively calm, but on set, I'm constantly fired up!... This is why I look like a castaway on a beach when the movie is over. For *Cyrano de Bergerac*, I was the ship's captain, the actors' psychoanalyst, and the General of the Hungarian army!... Directing a movie is like doing several jobs at the same time. ■

Career highlights

- 1960:** Assistant and screenwriter with Louis Malle on *Zazie in the Metro*
- 1966:** *A Matter of Resistance*, first feature length, winner of the Louis-Delluc award
- 1971:** *The Married Couple of the Year Two*, co-written with Daniel Boulanger, Maurice Clavel and Claude Sautet
- 1975:** *Le Sauvage*, co-written with Jean-Loup Dabadie and Élisabeth Rappeneau
- 1991:** *Cyrano de Bergerac*, César Award for Best Film, Golden Globe Award for Best Foreign Language Film
- 1995:** *The Horseman on the Roof*, co-written with Jean-Claude Carrière and Nina Companeez, based on the novel by Jean Giono
- 2003:** *Bon voyage*, co-written with Gilles Marchand, Patrick Modiano, Julien Rappeneau and Jérôme Tonnerre
- 2015:** *Belles familles*, co-written with Philippe Le Guay and Julien Rappeneau

Where are the women? Issue 4

The SACD, in partnership with Movement HF, Laboratoire de l'égalité and Deuxième Regard, has just published the fourth issue of its brochure *Où sont les femmes?*, dedicated to parity in the cultural sectors. Unfortunately, the figures speak for themselves.



Although much has been said over the past few years regarding the need to strive for parity in the performing arts and the audiovisual sectors, it would seem that precious little has been done, except for some modicum of progress pushed through by the Bill of 4 August 2014 to ensure "real parity between women and men." Data collated over 4 years reveal sporadic cases of improvement without however any overall, stable and definitive trend towards parity.

The music sector gives us the most flagrant example of gender disparity and conservatism. The situation is truly alarming, and one is necessarily struck by the contrast between the mandatory parity

The SACD parity proposal

The SACD believes that collecting data is not enough and wants to take action by setting **quantified targets**. In order to boost the work already undertaken by the public authorities to encourage gender parity, the SACD would like to see immediate change and is asking the cultural sectors to ensure that the share of women, on the artistic and management fronts, **increase by 5% per year**, in each sector for three years. **This gender parity progress index of 15% to be reached by the 2018/2019 season would have the effect of dispelling the current curse of female invisibility in the arts.**

upon enrollment in the academies ("conservatoires") and the almost complete absence of women actually getting a chance to ply their talents upon graduation: 1% of composers and 4% of conductors!

In theater likewise, a couple of key figures suffice to get a clear idea of the gender disparities: at the moment, in France, no National Theatre is managed by a woman (two national theaters were headed up by a woman in 2014), and, in a more general manner, female artists are poorly represented. On a brighter note, some venues have made determined efforts to encourage parity. For example, the Théâtre National de Strasbourg has insisted upon parity as regards associate artists (3 female directors, 5 actresses, 2 female authors) even though this data was not part of the analysis detailed in the brochure. On a similar positive note, one cannot but applaud the excellent initiative taken by the Comédie de Béthune, managed by Cécile Backès, whose program consists in 53% of female authors, building on the positive measures of last year (52%).

In the dance world, the situation is rather varied: the number of female

choreographers programmed has increased (39%) but the number of dance centers managed by women has fallen: 30% for National Dance Centers in 2012, falling to 14% in 2014 and... just 8% in 2015 (this corresponds to two managers, of which one is a co-manager). Lastly, in the audiovisual sectors, there is a movement towards parity as regards scriptwriters but the situation remains unchanged and regrettable for female directors, even though parity is respected upon student enrollment.

Faced with this uneven progress, unsatisfactory on the whole, the SACD believes that targets should be set (see box below) and that there should be an obligation to regularly publish parity data in institutions. We would urge closer concertation between the Ministry of Culture and local collectivities in appointing the people to head up cultural venues. These levers for improvement will however only really be efficient if professionals and the public powers alike truly take action to obtain real results and reduce inequalities between women and men. ■

* Available at the site www.sacd.fr

2015, key figures

- 0% of National Theaters are managed by a woman (⊖)
- 4% of programmed contemporary musical works are composed by women (⊖)
- 4% of concerts or operas are conducted by women (⊖)
- 8% of National Dance Centers are managed or co-managed by women (⬇)
- 15% of opera houses are managed by a woman (⊖)
- 17% of works of fiction broadcast on television are directed by women (⊖)
- 19% difference in earnings between men and women in the cultural sector, all professions aggregated (with men earning more)
- 20% of movies released in cinemas are directed or co-directed by women in France
- 22% of texts performed on stage are written by women (⬇)
- 26% of live events are directed by women (⬇)
- 26% of National and Regional Drama Centers are managed or co-managed by a woman (⬇)
- 27% of National Theaters are managed by a woman
- 28% of instrument soloists are women (⬆)
- 29% of works of fiction broadcast on television are written by women (⬆)



“Even in the arts, where we imagine that women would have their natural place, the reality is that they have to fight nonstop to even get in the door.”

Chantal Jouanno
President of the Delegation for Women's Rights and Equal Opportunity at the French Senate

The cinema of the future can also be found in Lyons

A new film school has just opened in the capital of Gaul. The main goal of CinéFabrique is to bring diversity into cinema, thanks to its regional location, student-selection process and teaching style.

Thanks to the Lumière film school as well as the Rhône Alpes Studios, Lyons already had the top-notch equipment to respect the cinema of the past while creating the movies of the future. In fact, the only thing that was missing was a breeding ground to make the movies of the future become a reality. This is now possible thanks to CinéFabrique. Last September, CinéFabrique, approved by the state of France as a third-level educational Institute ("École Nationale Supérieure") opened its doors. The first year consists in a common core introducing students to cinema techniques. Starting from the second year, the students choose one of the five specialist streams: scriptwriting, camera and lighting, sound, editing, or production. Lastly, for the third and final year, the students take part in a work-study program specialized

in their sector, most likely in Paris, since the capital accounts for over 80% of the French cinema business. Indeed, it was with a view to going against excessive centralization of the cinema industry that CinéFabrique set up in Lyons, well away from Paris, already packed with training courses, highly selective public schools requiring at least 2 years of third-level studies, and private schools with excessive fees. "CinéFabrique came about because a number of sector professionals wanted to open the cinema business to people coming from different places, explained Claude Mouriéras, who heads up the school. Working in the cinema in France depends too much on who you know. We need to bring in people from outside this cozy world, people who can tell us new stories, seen from original angles, with characters we haven't met before...". The tuition fees charged by CinéFabrique never exceed €100 per year, just like the prestigious Fémis and Louis Lumière film schools. And, of the thirty students enrolled, twelve have received grants. CinéFabrique puts great stock in its student-selection process to ensure a wide range of student profiles.

Open selection process

Nationals of all countries can sit the CinéFabrique entrance exam. Nominally reserved for people aged between 18 and 25, it is also open, subject to special exemption, to people who never qualified from second-level education. The CinéFabrique management team also works with young people experiencing difficulties in their school to

sit the exam: "Some people don't believe that they could pass the entrance exam for an art school; we want to show them that they can" explains Claude Mouriéras. A special preparation class has been set up with a capacity of about twenty students selected due to their academic under-performance, with a special focus on students from Rillieux-la-Pape and Vaulx-en-Velin, both of which have a reputation as being difficult areas. This is why CinéFabrique chose to run special workshops with young people from these areas to raise their awareness as to the possibilities offered by the cinema sector.

However, there is naturally no point in naively underestimating the difficulty of finding work in a sector which, like so many others, has undergone difficult times over recent years. First and foremost, CinéFabrique is looking for young people driven by a passion. Indeed, as Mr Mouriéras makes clear, "For us, allowing new writing styles to emerge is not just a question of technique. Our selection process clearly shows that we are looking for artistic profiles." Indeed, the sector professionals who will be teaching, such as Laurent Cantet, Marcia Romano and Abderrahmane Sissako (another highly committed member of the teaching staff and President of the school) won't be disagreeing. The SACD likewise embraces this refreshing attitude, and was one of the earliest supporters of the project. Of particular note is the "Rue du 1^{er} film", just a few blocks away from CinéFabrique. ■

GUILLAUME REGOURD



Latest news on pension plans for authors

A reform is currently underway regarding the compulsory additional pension plan for authors. The goal of this reform is to introduce a contribution rate proportional to earnings, for the dual purpose of complying with European regulations in the matter while simultaneously improving the level of coverage. A review of the provisions voted by the RAAP and IRCEC Board of Directors on 24 September, to come into effect once the decrees are published.

Over a period of 8 months, the Regime des Artistes Auteurs Professionnels (Regime of Professional Authors or "RAAP", managed by the IRCEC) consulted with over two dozen sector bodies, guilds, and societies of authors (including the SACD) in relation to the pension reform, which needed to be brought in for two reasons: firstly, the goal was to make sure that pension plan participants get a fairer deal upon becoming eligible (current data indicates that the average pension top-up paid by the RAAP is just €1,500 per year, owing to the fact that 80% of RAAP participants choose to pay into the lowest optional category, completely at variance with their actual earnings); secondly, the pension plan had to be made compliant with European regulations in the matter. These roundtable discussions made it clear to all that it was time to bring in the reform; namely, make the contribution rate proportional to earnings. A review now of the forthcoming changes in six key questions:

Who contributes to the RAAP?

Authors who earned, in the course of a given year, as a professional writer, at least €8,577 (in 2015). This is considered the 'membership threshold' for the RAAP. The earnings taken into account corre-

spond to the gross amounts of royalties generated by authors' rights (AGESSA and Maison des Auteurs) or net earnings, whichever is applicable.

At what rate do RAAP participants contribute to the plan?

The full RAAP contribution rate will be 8%. However, participants earning less than €25,731 (that is to say 3 times the membership threshold) from artistic activities, will be entitled to request a reduced rate of 4%.

How about authors already contributing to the RACD (Additional Regime for Authors and Composers in the Cinema, Audiovisual and Performing Arts) – will they have a special contribution rate?

In order to allow for the special case of authors already contributing to an additional pension plan (RACD or RACL), a reduced contribution rate will be applied. Specifically, participants in the RACD will contribute to the RAAP at a reduced rate of 4% (instead of 8%) on the basis of earnings already subject for contribution to this regime.

When will the reform come into place?

It depends on when the texts are published in the official journals. At the earliest, this will be 1 Janu-

ary 2016, and the reform will enter into effect in 2017, based on earnings for 2016. In order to avoid unpleasant surprises due to paying, in 2017, contributions which the member would normally have paid in 2016, the SACD is looking at how these contributions might be withheld at source from the participant's earnings.

Will the 8% rate be applied progressively?

The contribution rate for authors (who will eventually have to contribute at a rate of 8%) will rise gradually between 2017 and 2020; it will start at 5% in 2017 on the earnings of 2016... And will gradually reach 8% in 2020. As regards the RACD, playwrights will contribute to the RAAP at a reduced rate of 4% once the reform enters into effect.

Will the current regime, with its contribution categories, be immediately discontinued?

No. Any participants who, up to 31 December 2015, have chosen one of the 5 contribution categories, can keep this option and the related entitlements for a transition period of 10 years if the application of a full rate or of a reduced rate would lead to that participant paying a smaller contribution and, therefore, receiving a smaller pension payment from the RAAP. ■

FESTIVALS

NOVEMBER



FESTIVAL CINÉBANLIEUE

For ten years now, Cinébanlieue has become the special festival for films taking place in suburbs worldwide, challenging viewers to see the suburbs in a new light, no longer as just wastelands and tension, but rather as sources of inspiration and artistic development. In addition to the competing films, the festival has given a free rein to Reda Kateb, this year's patron. The SACD, a partner, decided to create a Prize – reserved for the competing films awarded by the Festival jury, presided this year by Mohamed Hamidi. **From 12 to 21 November, at the Écran cinéma (Saint-Denis) and other cinemas. www.cinebanlieue.org**



FOCUS AT THÉÂTRE OUVERT - F.T.O.#2

Continuing on from previous similar events organized by Théâtre Ouvert in Paris, this year's F.T.O.#2 focuses on comparing and contrasting writing styles, in terms of their demands and their diversity. Original texts from writers, playwrights and poets will be read or walked through by directors, actors or the writers themselves. Participants include Jacques Albert, Rémy Barché, Sophie Cattani, Clara Chabaliér, Marie Darrieussecq, Simon Delétang, Eugen Jebeleanu, Odja Llorca, Nicolas Maury, Grégoire Monsaingeon, Mathieu Montanier, Stanislas Nordey, Antoine Oppenheim, Maëlys Ricordeau, Yann Verburgh, Michel Vinaver... **From 16 to 21 November, Théâtre Ouvert, Paris. www.theatre-ouvert.com**



LYONS PLAYWRIGHTS DAY

In preparing this 26th Lyons Playwrights Day, no fewer than 473 texts were received, read, reread, annotated and intensely discussed. The five successful submissions will be published by festival partners (Éditions Théâtrales, Lansman, Actes Sud, L'Espace d'un instant, etc.) and will be entrusted to professional companies who will perform free, public walk-throughs. This year, special tribute will be paid to Michel Corvin (27 Nov. at 5 PM) at the École Normale Supérieure (ENS). And, in partnership with the Lyons Municipal Library, as well as the Vaise Media Library, there will also be a special event exclusively dedicated to books about the theater, for adults and children alike (28 November from 10 AM to 6 PM at the Vaise Media Library). **From 26 to 28 November, Vaise Media Library and ENS of Lyons. www.auteursdetheatre.org**

DECEMBER



BRUZ ANIMATED MOVIE FESTIVAL

Designed to showcase French talent in animated movies, by way of competitions and nationwide selections, this festival features short and feature-length animation movies, meetings with writers, previews, workshops, master-classes and more. The SACD supports the festival program, and also sponsors an award for the Best Final Year Film. In addition, this year will have a special event for young writers getting to grips with their first contract ("Zoom sur mon premier contrat"). **From 7 to 13 December, Bruz-Rennes métropole. www.festival-film-animation.fr**



"COURTS DEVANT" SHORT FILM FESTIVAL

The goal of this festival is to promote young moviemakers from all countries (regional, nationwide, international) by programming short movies. The SACD supports the animation film program and meetings with web artists. **From 10 to 18 December, Paris (Cinéma des cinéastes, Studio 28, Pathé Wepler). www.courtsdevant.com**

JANUARY



PREMIERS PLANS FESTIVAL IN ANGERS

The goal of this European first film festival is to discover new European directors. Each year, over 100 first and second feature films, first short films or student films produced in Europe are selected. In addition to supporting the program, the SACD is also a partner to public readings of 5 features read out by professional actors. Of special interest to young screenwriters will be a special event on 24 January to help young writers get to grips with their first contract ("Zoom sur mon premier contrat"). **From 22 to 31 January, Angers. www.premiersplans.org**

SHOWS

NOVEMBER



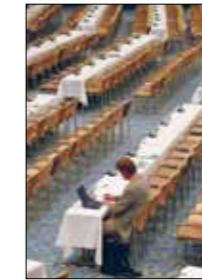
EUGÉNIE

Sarah and Sam want children. After several fruitless attempts spanning several years, Sarah finally manages to get pregnant thanks to modern medicine. The doctor however warns them that the pregnancy could mean complications for Eugénie, the name chosen by the parents for their high-risk embryo. The play explores the mental projections of the couple. Their wacky notions, racking fears and heroic desires come together in this striking account. Written and directed by Côme de Bellescize, the play received funding from the SACD Theater Fund and the SACD Performing Arts Music Fund composed by Yannick Paget. **Premier on 4 November: Théâtre de Rungis, From 13 Nov. to 13 Dec., Théâtre du Rond-Point (Paris). Tour scheduled.**



MONKEY MONEY

This new play, written by Carole Thibaut uses the science fiction genre to depict an imaginary society of two walls, with the Rich World on one side and the Poor World on the other. After several months of interviews with executive employees in major companies, and people in financial distress due to excessive personal debt, Carole wrote and directed this play which she describes as a "phantasmagoric plunge into the heart of a society where market forces reign supreme." The play received financial support from the SACD Theater Fund. **From 12 to 22 November, L'Idéal, Tourcoing (CDN Lille Tourcoing Nord-pas de Calais). Tour scheduled.**



KYOTO FOREVER 2

They've got just 2 hours today to save tomorrow. In conjunction with the UN Climate Change Conference 2015 to be held in Paris, a cast of 8 international actors have agreed to perform planetary political theater, a performance hot off the cuff, with and for engaged citizens, but entertaining all the same. The Kyoto Protocol didn't live up to expectations. The issues at stake are critical. In this imaginary theater of the world, the future of the planet is between the hands of experts. The author and director Frédéric Ferrer goes behind the scenes of the Conference of the century. The play received financial support from the SACD Theater Fund. **From 17 Nov. to 6 Dec., Maison des Métallos (Paris). 24 Nov., Ferme du Buisson Scène nationale (Marne-la-Vallée). 8 Dec., Théâtre de l'Agora (Scène nationale d'Évry). 11 and 12 Dec. (Scène nationale de Sénart)**

JANUARY



NO(S) RÉVOLUTION(S)

Four actors (German, French and Portuguese) recount their memories of revolution and explore the possibilities for revolution today. When devising the play, Anne Monfort teamed up with two actors, Ulrike Syha (Germany) and Mickael de Oliveira (Portugal). It turns out that some political concepts quite simply cannot be transposed. Thus, this "untranslatable" aspect as well as the translation process itself became stage material in its own right. The play will be performed in France, Germany and Portugal, in three slightly different versions, with the three languages ricocheting on stage. The play received financial support from the SACD Theater Fund. **From 5 to 8 January Le Granit (Scène nationale de Belfort) Tour scheduled.**



LE VOYAGE DE CORNELIUS

In a theater influenced by Oriental artistic styles, the theater director Véronique Samakh has drawn inspiration from *Secret d'Orbae*, recounting a journey of initiation written by François Place (author and illustrator of books for young people) to an original musical score by Bertrand Maillot. Across the seas and the lands the two travelers go, thirsty for freedom as they embark on a epic journey to the origin of the world. The play received financial support from the SACD Performing Arts Music Fund. **From 6 to 9 January, Théâtre de Saint-Quentin en Yvelines (Montigny-le Bretonneux - 78).**

SACD funding programs

The SACD operates a number of funding programs to support cultural activities all year round.

PERFORMING ARTS MUSIC FUND

In 2007, the SACD launched a fund to support the writing of music scores intended to be used with theater plays, choreographies, circus acts or street art performances.

The purpose of this fund is to overcome the difficulties encountered by producing companies when commissioning a composer to write an original work in these performing arts. Indeed, existing music is frequently preferred to original scores, and the budgets available for new musical compositions are constantly shrinking, which obviously complicates matters significantly for composers. The purpose of the SACD Performing Arts Music Fund is to encourage original scores. Concretely, a maximum of €5,000 can be granted per project. The funds are paid to the production company upon submitting an order form commissioning a new score, as well as proof of payment to the composer(s).

Application schedule: **from 15 Jan. to 15 Feb. 2016**

STREET ARTS FUND

Since 2006, the SACD has been supporting the "Auteurs d'Espaces" initiative, in partnership with a number of cultural venues and associations.

The purpose of this initiative is to present a selection of original works in the "Street arts". The works themselves can be textual or non-textual, they can be intended for performance in a fixed setting or they can be mobile, on condition that they lend themselves inherently to street performance, and that they be written accordingly.

This year, a jury selected 9 original projects (out of 61 submissions in total), with 2 projects combining a street-art style of writing with interactive creation. Winners receive funding for writing and production (€5,000 and €7,000 for projects combining writing for the Street arts and multi-media) and are performed at least twice in one of the three partner festivals.

Application schedule: **up to 18 December 2015**

Submit your funding application online
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