

SACD

LE MAGAZINE

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**ARTISTIC
CREATIVITY BILL
WHAT GAINS
FOR
AUTHORS?**





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BY **SOPHIE DESCHAMPS**,
SACD PRESIDENT

Each year, one-third of the SACD Board of Directors is renewed. Although voting is not mandatory, I believe that it should be a personal obligation for us, female authors, who have so much to defend. And also, to enable the SACD to fully play its part to this desirable end.

This year's General Meeting will include a proposal to reform access to the higher grades of the SACD. If voted, the reform will enable authors to gain access more rapidly to the grades of Full Member ("sociétaire") and Associate Full Member ("sociétaire adjoint") and so expedited, to participate even more actively in the ongoing struggle to defend creativity and authors.

If we have tabled this resolution for your approval, it is because we want an SACD that is ever more vivacious, reactive, democratic, and forward-looking.

Our struggles and negotiations are never-ending. And our successes in making your voices, as authors, heard in France and internationally, are due to the fact that by standing together shoulder-to-shoulder, by committing ourselves to causes we believe in, we are stronger. It is because the SACD represents each of us, all of us.

And the first step in this shared commitment is, naturally, your participation in SACD elections.

Make no mistake, the enemies of authors' rights are numerous and active. In Europe for example, Internet companies set up registered office in countries where the culture industry knows no obligations nor taxes.

The mind-boggling profits of these companies flow only to their shareholders, to the impoverishment of creativity, culture diversity, and a true understanding of the world. One of the responses to these attacks is to assert, loud and clear, that you defend the principle of fair remuneration for authors, by participating actively in the life of the SACD.

A couple of clicks suffice to elect your representatives, at any rate in the repertoire (or repertoires) of concern to you. In doing so, you prove that you are committed, active, and that your Society is a force to be reckoned with, and not some obsolete dinosaur.

And Yes, the SACD is a force to be reckoned with.

Once your votes have been cast and counted, on the evening of the General Meeting, my three-year term of office comes to an end. I would like to avail of this editorial to tell you that these past three years have been a passionate time for me. The opportunity I had to work with all the repertoires, address the challenges and problems of all, hear what you had to say, and improve, to the best of my ability, your lot as authors, was a wonderful responsibility, but also, and especially, a never-ending combat.

Thank you for having voted for me. I hope that I fulfilled my mandate in keeping with your expectations.

I wish all of you all the best. ■

Still the same old question: “Where are the women?”



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BY **PASCAL ROGARD**, SACD GENERAL DIRECTOR

Ten years. Already a decade has gone by since Reine Prat submitted her report to the Ministry of Culture and Communication regarding equal access for men and women to high-ranking positions, to decision-making committees, and to representativeness in the performing arts. Reine Prat's work was not just another report; it was a beneficial shock, it was a sudden and brutal exposure of this artistic world which we imagined and wanted to be open, but which had firmly closed its doors on women, shutting them out, to create a cozy world of men for men with men where parity played no part.

Without this report, the emergence of a general awareness regarding the inequalities suffered by women would certainly have taken more time, and getting the question of women in culture added to the political agenda would have been even more difficult.

Facts beyond debate

Since 2006, dozens of reports and studies have been commissioned and they confirm time and again the harsh realities of the Reine Prat report. Indeed, one need only consider the Statistics Published Each Year since 2012 by the Equality Observatory for Culture and Communications to truly measure the extent of these discriminations and injustices. The French Senate with its Women's Rights Delegation also played its part by publishing, in 2013, a report on the positions held by women in art and culture in France which, going beyond the objective harshness of the data, exhorted vigorous and speedy action. In this regard, I would also like to salute the women and men in militant and professional organizations who have put the struggle for parity at the forefront.

Naturally, the SACD had its part to play in showing initiative. Which indeed it did very early by publishing, as from summer 2012, its first brochure entitled "Where are the women?" In partnership with the "Movement HF" and the "Laboratoire de l'égalité". Now in its fourth year and most recently published last September, we fully intend to maintain this commitment going forward.

We are convinced that if we really want to act efficiently to promote women in the arts, the first thing we need to do is to identify the realities experienced by women in the course of their artistic career so as to better identify the unbearable discriminations to which they can be subject and provide better support for good practices.

Naturally, we can never have too many statistics nor information. And I am of the firm conviction that it is only by making what is invisible visible and by pushing back unawareness as regards injustices suffered by women that political action would become not only possible but indeed ineluctable.

It was this certitude which pushed us in 2014 to carry out a study on the status of female authors in the SACD and on their levels of remuneration. Our conclusion is simple: transparency should be demanded by all, since it is a key driver in ensuring parity. We also noted a clear reason for optimism: women are best represented amongst the emerging generation of authors.

The fact remains however that the findings are beyond debate and the realities alarming: there are still fewer women at the helm of performing arts venues where works are created and performed. Women are ap-

“Authors want to see specific, real actions.”

pointed to venues with lower budgets, and even then, are less frequently performed in these venues.

A few figures will serve more purpose than long discussions: 22% of texts performed are written by women, and 26% of live productions are directed by women; 11% of National Dance Centers (CCN), 21% of National & Regional Drama Centers (CDN & CDR), and 0% of orchestras are headed up by women; women are in the majority (54%) however in venues with operating budgets of less than €500,000; 30% of venues with operating budgets between 2 to 3 million euro are headed up by women, and at the top of the pyramid, for those venues with budgets in excess of €10 million, only 5% are managed by women.

The situation is no better in the cinema and audiovisual sectors. In fact, the first report prepared by the CSA (French audiovisual committee) concerning parity in the radio and television services proved that hereto, more needs to be done to undo stereotypes and take action to improve the situation of female artists: 34% of fictions broadcast on television were written by women, but only 12% were directed by women. As regards feature-rent movies with a cinema release (year: 2014) only 20% were directed by female directors.

Given the figures, one might be led to think that the arts were attracting fewer females in art schools and other places of learning; in fact, quite the contrary, and this is nothing new: in 2015, 60% of students in third-level institutions of art, cinema and audiovisual were women, comparable to ten years earlier (56%).

Exit the incantation

So, what now? What can we do this year, so as not to have to sound the same lament next year? Take action, obviously. And especially, as Reine Prat urged in a conference we organized at the BIS in Nantes in 2014, we need to “Exit the Incantation”.

Above and beyond statements of intent and enhanced capacities to observe and detect inequalities, all of which is necessary so as to keep on the pressure, authors want to see specific, real actions.

Formally instigating parity as a mandatory require-

ment in the arts is an important intervention on the part of the State and the legislator. The SACD spared no efforts to ensure that the Artistic Creativity Bill, currently being debated by the French Parliament, include parity as a public priority in the performing arts.

This symbolic recognition shall not however suffice unless it is backed up by appropriate and strong measures.

The Ministers of Culture and Communication over the past years have put an end to this “tradition” whereby managerial positions that became vacant at the premier artistic establishments upon a man leaving were filled by another man. The Ministers took these decisions, often courageously since old habits die hard and vested interests abound, and sometimes even went against the opinion of their own administrations and local bodies who also have a role to play in filling vacant positions

Bring in objective targets

But we need to go further, because at this rate, parity will remain more or less wishful thinking. We are of the opinion that compulsory, objective targets should be imposed. We believe that this is the best way to undo inequalities, stereotypes, chauvinist reflexes, and to encourage equal opportunities for female artists as they unfurl their full potential.

Now is the right time for action: the inequalities between men and women in the artistic sector are striking; the observed facts are beyond debate. In this regard, an inter-ministerial committee already decided, on 29 June 2015, to increase, by 5% per year, per field, over a period of 3 years, the presence of women in the arts. Since then: nothing.

The willingness and determination that were on display during this meeting must now lead to real results. Otherwise, these intolerable, deeply rooted discriminations and unacceptable habits shall remain.

Men and women are equal before the law. The Arts cannot remain in different to this Republican ideal and turn its back on ensuring parity. It cannot and it must not. ■

Draft Artistic Creativity Bill: what gains for authors?

The Draft Artistic Creativity Bill, adopted in its second reading at the National assembly in mid-March, will be examined by the Senate this spring, ahead of its definitive adoption in the summer. While certain amendments still pending mean that the precise contours of the new bill are yet to be defined, several gains, which have been, or are on the point of being, made should be of benefit to authors.

BY **CAROLE VILLEVET** WITH **GUILLAUME PRIEUR**, DIRECTOR OF EUROPEAN AND INSTITUTIONAL AFFAIRS OF THE SACD.

The first bridge has been crossed and it is one that should help to promote artistic creation. Adopted in its second reading at the National Assembly in mid-March, the Artistic Creativity, Architecture and Heritage Bill, if promulgated, will strengthen the key role of the author in the field of artistic creation. The first key step is that the bill will promote transparency surrounding revenue collection and offer authors more legal certainty. This has a two-fold positive advantage for authors. Producers and distributors will now be compelled to submit production and/or exploitation accounts for cinematographic works, as well as works of fiction, animation, documentaries and adaptations of live performances and to escalate revenues as and when they arise. It is stipulated in another clause that authors and co-authors should from now on be notified in the event of catalog as-

signment. This will enable them to assert their rights ahead of the actual transfer of the catalog, if they have not already done so.

Clear goals for the performing arts

The second step concerns primarily authors in the performing arts. This is a highly particular sector since it is the biggest budget item for the Ministry of Culture and Communication, but it is also the only one whose objectives are not set down by law. Only a few circulars are in existence. For the first time, however, the bill will recognize the principle of freedom of creativity and set fixed goals to be achieved by live performance policy. This is a robust step for the sector. Two key objectives should be emphasized in this connection. Firstly, the bill treats support for the creation of original French-language works as a priority ob-

jective of public policy. It will also introduce the principle of encouraging the programming of contemporary authors to boost the emergence of a new generation of creative talent. Secondly, the bill sets out to foster parity, sorely lacking in this sector, especially when it comes to the most prestigious venues. Only a strong legislative framework will help move the goalposts and change the situation in favor of women.

Promoting the dissemination of works

Finally, the third aspect of the bill, and a key consideration for authors, concerns the newly formulated ambitions for the dissemination of audiovisual and cinematographic works. Here, the main task is to put an onus on producers to do their best to ensure the ongoing exploitation of works. The audiovisual and cinemato-

graphic sector functions on a pre-financing basis. Downstream of this system, however, works are poorly or under-exploited, especially on digital media. Producers should, however, be able to prove to authors that they are doing their utmost to exploit their works. This being a principle affirmed by the law, the implementing provisions should be defined in a professional agreement within three months of the law's promulgation, i.e. in the autumn. If negotiations fail, the Ministry itself will define the provisions under a decree.

Another point concerns media release chronology. The previous agreement, dating from 2009, and which the SACD refused to sign, provides for no special dispensation or flexibility, despite the constantly changing market conditions. At present, a film without a distributor cannot be seen during the legal window set aside for distributors (10 to 36 months after the

film's theatrical release), whereas it could be exploited on other media. The draft bill, which cannot interfere with inter-professional agreements, proposes to restrict the validity term of the regulation extending these agreements to three years. This will therefore help in renegotiating certain principles should it prove necessary. Given the on-going deadlock in professional talks of the past few years and the collective inability to update the 2009 agreement, there is a need for public authorities to steer said talks. This could provide a strong incentive to take action, as SACD itself claimed in a press release.

Furthermore, while other clauses of the draft bill deal with points directly concerning authors, such as extending private copying remuneration to a restricted part of the cloud, current talks give no indication at present of which decisions will be taken. ■

Transparency in relations between producers-authors; reaching an audiovisual agreement

In the case of authors, although the agreement signed by audiovisual producer groups and TV channels in February 2016 is an appropriate first step towards transparency surrounding producer/distributor relations, professional talks need to be extended to help clarify the terms governing an author's participation in revenues. The agreement, which remains unsigned by the SACD, leaves many aspects unanswered: how to define the author's remuneration base for the various types of exploitation, rates and enforceable fees on revenues, factoring in of tax credit, etc. Discussions are therefore now un-

derway between the different parties. They should lead to the development of a framework re-established on the model provisions that have been governing relations between authors and cinema producers for 5 years. The SACD wishes to reach an agreement that offers all the assurances required for the effective implementation of transparent, balanced relations between authors and producers (methods for calculating the cost of works and assessing remunerations, transparency surrounding revenue collection, presentation of clear, accurate accounts within the contractual timeframe provided, etc.).

Cinema exploitation and distribution: the challenges for the future

The draft Artistic Creativity Bill will not ultimately include provisions for strengthening the diversity of films shown in cinemas. This is seen as a missed opportunity by many producers for which the government hopes to compensate by opening the second phase of the "Assises du cinéma" devoted to the distribution and exploitation of films in cinema theatres, under the aegis of the CNC.

It is a well-known fact that film distribution has been booming for several years: the number of films distributed has risen sharply with 663 exclusive first film releases in 2014 (up 30% since 2003).

While the number of screens rose moderately from 7.2% between 2005 and 2015 to settle at 5,653, the exploitation and distribution of films has become more concentrated. The 10 films with the biggest screen exposure were watched on an average of 81.7% of screens per week. With an average of 13 new films being released every week, competition has also grown tougher. In the end, the 10 most successful films accounted for 22.8% of tickets sold in 2014. The phenomenon was even more evident for French films; here, the top 10 highest-grossing films generated 43.9% of total ticket sales for French features.

To arrive at a framework that might be more favorable to film diversity, the CNC has devised 3 key approaches subject to a con- ■■■

Audrey Azoulay

“Authors are at the heart of the creative act”

Interview with the new Minister of Culture and Communication

- sultation involving the SACD:
 - 1- limiting the simultaneous screening of the same film on several screens inside the same multiplex, so as to avoid monopolizing screens to the detriment of other, often weaker, works;
 - 2- maintaining pluralism in distribution, mainly by strengthening commitments in favor of European films or others films seldom screened;
 - 3- introducing distribution commitments to push the distribution of Art-House movies in urban areas with less than 50,000 people as well as rural areas.

It is the manifest wish of the Ministry of Culture and Communication and the CNC to rapidly reach a professional agreement. The outcome of their talks should be made known by the time of the Cannes Festival. ■

Key concepts

- MULTIPLEX:** cinema theatres with at least 8 screens.
- MULTIBROADCAST:** simulcasting a film on different screens of a multiplex.
- MULTIPROGRAMMING:** Different films are shown on the same screen in the course of the week.
- PROGRAMMING COMMITMENTS:** Cinema Groupings and Operators whose activities could be considered as potentially blocking competition and a more generalized distribution of works, owing to the sheer scale of their operations on the local market (i.e., groupings or operators accounting for firstly, at least 0.5% of tickets sold in metropolitan France and, secondly, in their area of activity, at least 25% of tickets sold) must give commitments to reach the following 4 goals:
 - To promote European cinema films and other films seldom screened;
 - To maintain a diversified network of distribution companies;
 - To limit, within the same venue, the simultaneous screening of the same film on several screens;
 - To provide alternatives (“excluding film”) inside the venue, by means of digital dissemination
 These commitments are given for period of 2 years and are monitored by the Médiateur du Cinéma.

What are the priority axes of your policy at the head of the Ministry of Culture and Communication?

Given the current distraught international context marked by a tendency to turn in on ourselves, culture has the duty, as never before, to reach out to the greatest number in order to facilitate enlightened dialogue within our societies. And it is up to us to make this happen, bearing in mind our ongoing remit to foster cultural diversity. This is what guides my work on a daily basis, and it is also the purpose underlying the two draft bills currently in discussion in the Senate and the National Assembly. I would like to begin by considering the Artistic Creativity, Architecture and Heritage Bill. This Bill enshrines, as a founding principle, the freedom of creativity, dissemination and programming, which guarantees the artistic independence of cultural structures. This is a principle I also defended in regards to the bill sponsored by Patrick Bloche concerning independence and pluralism in the media, thanks to which we have already made a number of significant preliminary gains, notably by reinforcing the protection granted to the sources of information used by journalists. And it is in the same sense – and because I’m convinced that public audiovisual has also an essential role to play – that the government supports the creation of a public news TV channel, guaranteeing the pluralism of information, as is already the case with our European neighbors. In addition, public audiovisual, and in particular France Télévisions and ARTE, will now be obligated to formally earmark support for creativity and diversity as one of the priorities in their Contracts of Objectives and Resources that we will be negotiating this year.

What is the message that you would like to send to authors?

Authors are at the heart of the creative act. Original French works have been met with considerable success in theatre, cinema and the public audiovisual sector. And I want to encourage this dynamic movement, stimulate audacity and the renewal of texts. So that they be at the service of all publics, and in particular young people. The Ministry of Culture and Communication will always be there for authors to make sure that their rights are recognized. Defending authors entails setting up mechanisms to make sure their

the heart of the creative act”

Communication.

works enjoy optimal exposure, with authors receiving their due remuneration. We are working on this by means of the Artistic Creativity, Architecture and Heritage Bill which features a number of measures to support proper exploitation and transparency, but also by means of dossiers currently under discussion at European level. The Regional Directorates for Cultural Affairs (D.R.A.C.) also play an important role in getting contemporary authors performed by supporting, as a priority, projects submitted by companies involving contemporary texts.

What projects do you intend to escalate to European level as regards the reform of authors' rights?

The advent of the digital revolution has forced us to consider the possible evolutions at European level; this is the purpose of the project started by the European Commission in the summer of 2014. These evolutions must not however have any negative consequences on the very conditions of existence of creativity, namely, the principal of territoriality of authors' rights, which reflects the fact that the creative act is anchored in a language and a culture. The richness of Europe lies precisely in the diversity of its languages and cultures, and we must continue to defend these. The discussions instigated by France, at the highest level, with the European commission, convinced the Commission to realign its positions more favorably with those of France; this saw the Commission reasserting its intentions to respect authors' rights, including in their territorial expressions. I am convinced that authors' rights remain the best mechanism to finance creativity. At the moment, we are working on a number of ideas concerning access to artistic works, but also concerning the defense of authors' rights and the sharing of value between artists and the new intermediaries involved in the dissemination of works via the Internet. I expect these various subjects to lead to written proposals during 2016.

Gender disparity remains strikingly high in the arts. What do you intend to do about this?

Firstly, I would like to draw attention to the positive results of a highly proactive policy implemented over the last four years as regards gender disparity in the arts. In 2015, 45% of managerial positions at the Ministry



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of Culture and Communication were filled by women. And in the public audiovisual sector, the results are even more encouraging with 60% of managerial positions filled by women.

But you are right, in some sectors, and in particular, in performing arts venues where works are created and performed, notably contemporary music venues, operas and national dance centers, there are very few women. The same, unfortunately, can be said of the programming. If we want to reverse this trend, we need to continue with our efforts to support women and encourage the nomination of women at the head of such venues. We will be ensuring the sustainability of this intention by starting, this year, a certification program (with Afnor) to rate diversity and gender parity. Indeed, we will be one of the first Ministries to commit ourselves in this regard, by setting up concrete actions and indicators to attain a genuine representation of our contemporary society. ■

Xavier Giannoli

“I don’t see why we should celebrate control more than abandon”

A winner of the Henri-Jeanson Award, the scriptwriter/director Xavier Giannoli talks about how he works, but without forgetting that part of the unknown required to make a movie. INTERVIEW BY CAROLINE COLLARD

You have won the Henri-Jeanson Award, named after the well-known French scriptwriter; what does this award mean to you?

I am particularly moved by the fact that the Award comes from the Society of Authors. I am very grateful for the Award, and I’m familiar with the work done by the SACD to defend authors’ rights. “Society of Authors”... I really love this expression! In my work, I tried to be free, without any prior judgment, and especially without any snobbery. That’s what I like in the work of Jeanson, this freedom of thought and a sort of insolence that I find very stimulating.

Do you feel yourself to be first and foremost the scriptwriter of your movies, before becoming their director?

When I am writing my scripts, I try to take possession of something of the form of the movie, to get an idea of the directing, the cadences, the place, the bodies of the actors. I like the expression “camera pen”: strangely enough, when I’m writing I think about the camera. And just as strangely, when I’m behind the camera is when I most think about writing in the sense that I am putting my script to the test of place and time.

Your films depict endearing characters who test their own limits as they look for meaning... Is this always the starting point for your writing?

I don’t know what it is in me that, when I read something in a newspaper or hear something in a conversation, makes me certain that I have found the subject of

a movie. I don’t believe that things happen by chance. Something in my past, in my sensitivity, makes me particularly receptive to a given situation or destiny. Every time, I have the impression that the character is reaching out to me: a dance band singer (When I Was a Singer), a civil engineer working on a highway (In the Beginning), an opera singer who can’t sing (Marguerite). There’s nothing theoretical about any of that; I simply follow the destiny of a character because I know that something will be incarnated, in keeping with the grand mystery of cinema making. In a general manner, I would say that I am moved by characters who are victims of themselves, who have it in for themselves for whatever reason, and who are fighting with who they are. They have their set ideas and a passion: music, highway building, dances, the body of a woman. And in this passion there is something which probes their relationship with what is good, what is bad, what they are willing to abandon of themselves to help others. The passion they live changes their relationship to the world and to themselves. I’m convinced that a cinema character must live adventures of this intensity. And, just like my characters, I also like to fight, using the modest means of my inspiration, against the classic training I received, as regards my relationship to characters and to narration. I try to invent things. I like fighting against conformism.

So, would you say that doing, undoing and redoing constitute the essential tenets of your writing work?

My way of writing is completely crazy! It’s more like an

“When I’m writing, I think about the camera”



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obsessional crisis! All of a sudden things start coming together around a character and a story; these things become an obsession, a ravine into which I delve. In fact, I mull over an idea for years, take notes, accumulate material, go on the internet, search out articles, read novels, listen to music, and then, one day, I feel that something is there and I have to go looking for it... And that's when I sit down with someone who's very important to me, namely, my friend Marcia Romano, the scriptwriter.

You have co-written three films with Marcia Romano (In the Beginning, Superstar and Marguerite). What does your collaboration consist in?

Well, we've been friends for 20 years and she knows me well; she is familiar with my "ruminations". Our collaboration commences when I feel that the writing can start. Marcia acts as a kind of "psychoanalyst of the subject matter"; she forces me to put the subject on the couch! She helps me to try understand what it is I'm looking for, and to find the right words to say it. Our first discussions explore this intuition regarding the subject. We mention our cultural references, our "mirror movies", as well as novel and theatre plays. Hand-in-hand, we circle our subject, with dialogue, by asking ourselves questions: what has already been done? Where is the beauty? Where are the pitfalls? Where is the conformism? What touches us? Questions like these. It's a mixture of cognition and intuition. Then we prepare a general structure, which always has the form of five movements, like in a musical partition. It's

sort of instinct: I need these five movements. Don't ask me why!... The writing is that part of the creative process where I feel euphoria. On set, it's different: you have to work with reality, limited budget, limited time, and so on.

And for you, what is the upshot of all this on the set?

While shooting, I like working with the camera, of course. It is the very expression of what cinema is about, a language which imparts force to what you've written, and which reveals things. But especially, I like working with the actors. I like this completely mysterious relationship between the subject matter, the director and the actors: a mixture of complicity, concern, euphoria, and fear. When you see something happening in a glance, in a gesture. The "music" of the actors, their way of moving makes me go back over the script; every morning, I give them updated script pages with, I hope, very precise movements, and reworked dialog. This upshot of this work done on set is liberty. When you have worked and thought about things so much during preparation, you can let yourself go on set, you can let your instinct go free, and no longer feel paralyzed by the fear of time.

I really like this moment when you just let the film happen, or something in the film carries you along, and the best decisions as regards the camera movements and actors happen of their own accord: I love this moment of movie euphoria. It doesn't always work but you always hope it will! I hate it when people say that the director "wasn't in control of the movie". This is something an academic might say, but not an artist. In fact, I prefer movies where you feel that the director got carried away by his instinct, by his vision. I don't see why we should celebrate control more than abandon. When you feel that a movie was driven by a very strong instinct and that the director let himself go, this gives a very special vibration, a very special sparkle to the movie.

What are you working on at the moment?

It's the story of a man who is investigating a mysterious phenomenon. So let's start by staying mysterious.... Say nothing! ■

Main Dates

.....
1972: born in Paris
1998: Short Film Palme d'Or for *L'Interview*
2003: *Eager Bodies*, first feature length
2006: *When I was a Singer*
2008: *In the Beginning*
2012: *Superstar*
2015: *Marguerite*
.....

Douglas Kennedy, from the page to the screen

A successful novelist with several of his novels already adapted to the screen, Douglas Kennedy was the guest of the SACD on 18 March to meet French authors. A propitious occasion to find out more about his work as a novelist and how he writes for the screen.

INTERVIEW BY CAROLINE COLLARD

You once stated that you force yourself to write at least 1000 words a day. Is this still the case?

Between 500 and 1000 to be exact! And Yes, this is still the case. In fact, I can write everywhere, in the subway, in cafés, with a baby beside me... I can write while surrounded by everyday things. For example, I've just come from Montreal, and I found the time to write 600 words at the airport, while waiting for the plane to take off. Then another 300 words in the public transport and finally 100 words when I got home. This self-imposed discipline is indeed very harsh, but you need when you're a writer... or a musician. Every Sunday, Bach wrote a cantata. Mozart works were commissioned works. Writing is an art, but it's also a profession. To write constantly is to learn constantly. I started my career as a playwright with a few theatre plays, then I wrote narrative accounts of my travels which turned out to a good prep school to writing novels. It's not by accident that I wrote *The Dead Heart*, my first novel, after a trip to Australia. I was also a journalist. I managed to avoid the destiny of many American authors who end up teachers at University.

That didn't appeal to you?

I have a lot of respect for those who are, but frankly, it wasn't for me. Being able to travel thanks to my writings suits me far more! I was lucky enough to be a journalist in England at the end of the 80s and, at the same time, to start writing my books. And gradually, I became more confident. But confidence doesn't prevent doubts. In fact, I would say that doubt is the writer's constant companion. Even when you're successful, every new book is a challenge. For example, just yesterday, right in the middle of a Mahler symphony, I had an idea which put to bed some nagging doubts in regards to my new novel. I quickly jotted down my ideas on the program, which I've kept on me since.

Writing novels is your main occupation, but you also write for the screen now, both television and cinema.

Yes, I'm working on three or four projects at the moment. Some are adaptations, and I've also written an original script. We'll see how it all goes. Cinema has always been important for me, right from my teenage years. My parents grew up into working-class areas in Brooklyn, when it was still a backwater. I grew up in Manhattan at a time when there was still a middle-class. My parents used to argue a lot, and that encouraged me to get out of the house, and since I wasn't very good at sports (!), I turned to culture. Cinema became my refuge, and also a way of traveling. As well as that, everything was affordable. There were independent movie houses everywhere. One of my obsessions was the New Wave, with directors like Chabrol, Truffaut, Rivette, Rohmer, and Bergman, but I also liked Italian cinema... And I still like cinema; as soon as I get back to Paris, I buy the *Pariscope* magazine to pick out

“Writing is an art,
but **it's also a profession.**”



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Main Dates

1955: born in New York

1994: *The Dead Heart*, cinema adaptation 1997

1998: *The Big Picture*, cinema adaptation 2010

1999: *The Job*

2001: *The Pursuit of Happiness*

2006: Received the French decoration Chevalier de l'Ordre des Arts et des Lettres

2007: *The Woman in the Fifth*, cinema adaptation **2011**

2014: Television adaptation for TF1 of *The Pursuit of Happiness* and *A Special Relationship*

movies I can go see in the Latin Quarter. Just for the pleasure of seeing these great movies in Paris in the middle of the afternoon! It's very important not to lose moments like this.

What is your mindset when working on a cinema or a television project? It's so different from writing a book...

Indeed, we're talking about two very different ways of writing. As a novelist, I know that to write a script is 100% different from writing a book. And when writing a screen adaptation, the best thing is to forget the book altogether, to re-imagine everything, write a new story almost. When I was writing the episodes for the future

TV series based on *The Pursuit of Happiness*, I wrote every episode without even looking back over the book. Before I started to write scripts, I read a lot of the classic scenarios like *North by Northwest*, *Sweet Smell of Success*, *Raging Bull*, *Manhattan* and *The Godfather*. I wanted to learn about styles and techniques. In a novel, you can put down the setting and the ambience for a scene, whereas, in a script, you only have a few lines to do this, and then the dialogue moves the narration forward. In a script, the exposition is enthralling, whereas for a novelist, it's always a nightmare, or at the very least, a major challenge; right from the very start, you have to find the rhythm, the voice of the book. It's completely different but it's just as fascinating. ■

16 June 2016

Participate!

More than ever, participating in the life of the SACD is essential. The Annual General Meeting will take place next 16 June. This is an important event not to be missed to discuss major orientations going forward, defend your rights, and identify actions to foster creativity.

On 16 June 2016, at 2 PM, all SACD Members can participate in the Annual General Meeting. The purpose of the Meeting is to approve the accounts and activity report for 2015, discuss the questions put by authors*, and elect some new members for the SACD decision-making bodies, namely, the Board of Directors, the Budget Control Commission, and the Communication Rights Commission.

This year, a total of 12 positions are available to be filled, spread over the three bodies (see page 15).

Over the past few weeks, a number of authors have submitted their candidature for the various positions. Their CVs and Statements of Intent can be consulted, in French,

on the "Authors" section at sacd.fr. These documents are also available for consultation by authors at the SACD's offices, or they can be posted out to you on request.

Each member has a chance to vote on the election of these new members. At least 30 days prior to the General Meeting (article 35-1 of the SACD Statutes), each member receives a Notice to Attend, along with voting materials, send either by standard mail, or by email (to members who have expressly requested this channel), detailing the Meeting Agenda. Members who receive their Notice by standard mail can vote either by return of post, by electronic vote, or by physically showing up for the General Meeting. Members who receive their Notice by email can only vote either by electronic vote or by physically showing up.

To resume, Members can vote in 3 ways:

(see diagram page 16)

• **Electronic voting**

All members can use the election voting option from 16 May 2016 (midnight) to 13 June 2016 (midday) (Paris times) on a reserved site (access modalities given on the Notice to Attend).

• **Postal voting**

Members can submit their votes by standard mail, as per the modalities and using the voting materials

included in the Notice to Attend.

Their votes must be received by the SACD no later than 13 June 2016 (midday) (Paris time); that is to say, 3 days prior to the General Meeting (Article 27-II of the Statutes).

• **Voting by attending the Meeting in person**

Members can vote in person by attending the Meeting; they must show their membership card (see page 16) or, alternatively, some form of personal ID

The type of voting you choose for the Meeting will be used for all ballots; namely, resolutions and elections to the decision-making bodies. To be binding, decisions concerning resolutions and elections must be approved by a relative majority of votes cast, with the exception of the decision concerning the distribution of revenue generated by private copying (used for cultural actions) which requires a two-thirds majority approval (Article L 321-1 of the CPI).

Any resolutions voted in the course of an Extraordinary General Meeting require an absolute majority of votes cast. ■

* SACD Members can request that items to be added to the General Meeting Agenda, by submitting these as registered mail with proof of delivery 45 days prior to the Meeting (article 34-II of the Statutes).

As of 15 April 2016, the activity reports and accounts for 2015, as well as the General Meeting resolutions can be consulted in the SACD's offices, as well as on Administration and Finance Department

11 bis rue Ballu, 75442 Paris Cedex 09 - France

Opening hours:

Monday through Thursday: 10 AM to 4:30 PM

Friday: 10 AM to 4 PM

Full information available on the "Authors" section at sacd.fr

MORE INFORMATION

Administration and Finance Department

Phone: +33 (0)1 10 23 44 09 – muguette.henry@sacd.fr
Statutes available for consultation at sacd.fr
("SACD", then "Organisation & Statutes") or in the Download section.

1. ELECT YOUR REPRESENTATIVES

Roles of the SACD decision-making bodies:

BOARD OF DIRECTORS

31

8 positions to be filled

Term of office: 3 years

FIELDS	POSITIONS TO FILL
Dramatic authors	4
Dramatic composers	1
Television screenwriters	1
Television directors	1
Animated works author	1

THE ROLE OF THE BOARD OF DIRECTORS:

- Define the SACD's policy
- Finalize the annual budget
- Determine, for royalties originating from collective management, the distribution rates and keys
- Classify works into various repertoires
- Approve the admission of new Members.
- Approve the granting of social or legal assistance to a member of the Society
- Define the distribution of the cultural action budget in the various repertoires.

BUDGET CONTROL COMMISSION

9

3 positions to be filled

Term of office: 3 years

FIELDS	POSITIONS TO FILL
Audiovisual Works authors	1
Performing Arts authors	2

THE ROLE OF THE BUDGET CONTROL COMMISSION:

- Consultation for opinion regarding the approval of the budget by the Board of Directors
- Supervise the implementation of the budget and prepare a Report for the General Meeting
- Hold a meeting once a month.

COMMUNICATION RIGHTS COMMISSION

6

1 position to be filled

Term of office: 3 years

FIELD	POSITION TO FILL
Audiovisual works authors	1

THE ROLE OF THE COMMUNICATION RIGHTS COMMISSION:

- Act as a channel of appeal if a member is denied access to the documents concerned by Articles 35-III and 35-IV of the Statutes; the Commission returns an argued response to the member as well as to the Board of Directors
- Prepare a report for the General Meeting
- Hold a meeting once every three months at least.




KEY DATES

2 April 2016	→	Closing date for election candidatures
15 April 2016	→	Available for consultation: Candidates' dossiers, SACD activity reports and accounts for 2015, Resolutions for the General Meeting Candidates' dossiers will be made available in the "Authors" section at sacd.fr , as well as at the SACD's offices. A copy can also be posted out on request. Contact: Muguette Henry – Phone: +33 (0)1 40 23 44 09 – muguette.henry@sacd.fr
16 May 2016	→	Opening date for electronic voting or postal voting to elect candidates and to vote on the resolutions of the General Meeting
13 June 2016	→	Closing date for electronic voting and postal voting (midday, Paris time)
16 June 2016	→	2 PM General Meeting at the Théâtre de l'Œuvre, 55 rue de Clichy, 75009 Paris

2. HOW TO VOTE



3 VOTING MODES

 POSTAL VOTING 16 May to 13 June 2016 (midday) (Paris time) by returning the postage prepaid envelope included with the Notice to Attend	OR	 ELECTRONIC VOTING 16 May to 13 June 2016 (midday) (Paris time) https://vote.election-europe.com/ Elections-SACD/	OR	 GENERAL MEETING Thursday 16 June 2016 at 2 PM at Théâtre de l'Œuvre (55 Rue de Clichy - 77009 Paris)
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TO ELECT

BOARD OF DIRECTORS 8 positions to fill	BUDGET CONTROL COMMISSION 3 positions to fill	COMMUNICATION RIGHTS COMMISSION 1 position to fill
--	---	--

Access to the Assembly: you can take part in the General Meeting (regardless of whether or not you have already voted by electronic or postal voting), simply by showing your membership card or, alternatively, some form of personal ID.

If you have not yet received your membership card, you can send an email or land mail to the addresses below. Include an ID photo (first name and family name written on the back):
Authors-User Division – 11 bis rue Bally – 75442 Paris Cedex 09
Email: adhesion@sacd.fr - Phone: +33 (0)1 40 23 44 95

Full information at the “Authors” section at sacd.fr



GENERAL MEETING

16 JUNE 2016

Authors stand stronger together

VOTE!

Choose your representatives

HOW?

From 16 May 2016 to 13 June (midday) (Paris time):

- electronic voting:
<https://vote.election-europe.com/Elections-SACD/>
- postal voting

Full information at the "Authors" section at sacd.fr

SACD

L'L: 25 years devoted to artistic research

An informal and unique space in Brussels supporting artistic research done by emerging talent in the performing arts. The SACD has been a faithful supporter of the initiative for several years. BY CAROLINE COLLARD

Unique is the word you could safely use to describe L'L. Having observed that there was no venue in Brussels capable of hosting artists looking to execute long-term projects and ideas, Michèle Braconnier opened the space in 1990 and, over the years, turned it into a venue entirely devoted to artistic research. Following the creation of a Foundation, 25 performing artists every year are now awarded grants enabling them to conduct their artistic research, without any obligation to achieve results, or time limit. This is a rare and bold approach in a context where artists have increasingly less time and fewer resources to extend and deepen their knowledge and research, and shape their language. Convinced of the merits of the initiative, 25 venues in total are now partnering L'L.

It is not a question of money, but of commitment in that the partner venue provides a resident artist with a space in its building for three weeks when requested to do so. It is an ideal opportunity for artists to get to know other spaces and meet other contributors outside L'L.

Interview with Michèle Braconnier, founder and general artistic director of L'L

What gives you the greatest satisfaction after 25 years at the head of L'L?

Research is primarily about taking the time to seek out and ask the right questions. At the moment, my greatest joy is having managed to secure recognition and financing for artistic research. Artists come to us, and like researchers in science labs they are paid and recognized for their integrity as researchers. They are given a grant by the Foundation we created. A sum of money is awarded to them and serves as proof of the value of their work. Every artist stays with us for two or three years on average, with four three-week residencies being offered per year, either here in Brussels, or in one of the 25 partnering venues. During the course of the residency, the artists are at liberty to follow their own creative avenues. Fault, error and failure are allowed... it is all part

of the quest to seek, find, innovate and move forward...

How else can performing or writing for the stage evolve?

This is only made possible, of course, thanks to a financial input (namely €100,000 in financing from private and public funds). However, it also implies an enormous investment for the artists, since they must leave the economic/productivity system within which they are generally required to function in order to apply some self-analysis. It is not easy for them. Resident artists must firstly learn to break with their automatisms and ingrained behavior. This often takes around a year... after which point they feel unfettered.

How do you choose your performing artists?

The main "objective" criterion to justify an application is that the artists should have no more than two professional productions to their name. But apart from that, it doesn't matter what they do, or how old they are; we accept any artist whose approach involves an on-stage performance.

This was important for us. But there is one condition: that the residency be initially conducted in solitude, as this is the only way

25th anniversary!

Following several events staged in Paris last March (at the CDC Paris-Carolyn Carlson Atelier, Centre Wallonie Brussels, Théâtre de Vanves), L'L is celebrating its 25th anniversary on 22 and 23 April at the Halles de Schaerbeek (Brussels) with around forty or so resident artists, past and present, for a two-day "grande invasion" of fun and festive celebrations. To mark the anniversary, the SACD is promoting the production of Sophie Laly's film *La 25^e image* and Laurent Ancion's book *À la recherche*, both dedicated to L'L.



© ETIENNE FANTEGUZZI

TOTEM(s)

New funding for musical theatre

TOTEM(s) (which stands for Theatre Opera Texte Ecriture) is the brainchild of Roland Auzet (composer and director). The initiative is organized by La Chartreuse-CNES (Villeneuve Lez Avignon), with the support of the SACD. The goal is to nurture new writing projects aimed at operatic or musical theatre works, mainly in a lighter version than traditional productions. The aim is to achieve this by encouraging authors, composers and project initiators to meet and work together.

For its first edition, the TOTEM(s) academy is inviting four composers and four authors to work together during two one-week research residencies at La Chartreuse-CNES (last October and this April) on devising and staging four chamber opera or musical theatre pieces. Following the residencies, a master class will be provided in early July, as well as public 'maquette'-style performances of the projects on 8, 9 and 10 July to coincide with the "Rencontres d'été de la Chartreuse-CNES" in the Jardins du Procureur.

Authors:

Marion Aubert, Paul-Henry Bizon, Sabryna Pierre et Sandrine Roche.

Composers:

François Meimoun, Frédéric Neyrinck, Nemanja Radivojevic et Nicolas von Ritter-Zahony.

the artists can truly focus on their research topic, their message. It's all too easy to kick the ball into the other person's court when you're in a team! Throughout the residency weeks, there is no judgment, no checks, and there is only one "obligation": to open all doors, explore all avenues allowed by the time allotted to the artists. What is important for us is knowing that they have examined all potential paths to be sure of having arrived at the cornerstone of their thinking, the very root of their search. But the artists are not obliged to bring their production to the stage. This has happened in the past, of course, but only 8 times (for instance with Emmanuel Eggermont or Antoine Defoort), which is not many considering we host 25 artists a year. It's not all about production. What matters is that the outcome is the fruit of their creative labor.

What is your role in this initiative?

We serve as guarantors for the

research. We meet the artists at the start of the residency and accompany them over the following weeks. Depending on the progress of their work, we can also propose that they meet people who may contribute to their thinking: more experienced artists, philosophers, sociologists, mathematicians, etc.. "Mentors" who can help them to reformulate, move them forward in their thinking. The mentor is not allowed, however, to remain longer than three days or else there is the danger he/she might interfere with the artist's thinking, which negates the whole purpose of the exercise.

What are your hopes for the future?

To carry on for another 25 years! And that the Foundation gains even greater recognition so that we can pay the artists more. And also find other partnering locations even further away to help extend our territory and create other perspectives. ■

FESTIVALS

APRIL



"JAMAIS LU" FESTIVAL

For 15 years now, the Jamais Lu festival has been promoting French-language playwrights, with a rich program and lots of special events. The goal of the Festival is to create a bond between the general public and contemporary French-language playwrights by providing them - and in particular emerging talents - with an opportunity, marked by originality, festivity and commitment, to present plays not yet performed or just completed. This year's innovation: presentation to the general public and to sector professionals of seven "5 to 7 planetary pieces" each lasting 20 minutes, chosen internationally by the four Artistic Directors for this year.

After Montreal, the Festival moves on to Quebec (8 to 10 December at the Théâtre Périscope) and to Paris (2 to 4 December at the Théâtre Ouvert)

28 April to 6 May, Théâtre des écuries, Montreal.
www.jamaislu.com

MAY



CANNES FILM FESTIVAL

The SACT Authors stand (at the Pantiero) in Cannes affords an unmissable opportunity for authors and all cinema professionals to meet, discuss and debate issues important for cinema creativity. The SACT supports and encourages writing for the cinema, notably by means of the Screenplay Award (started by the SACT in 1994) presented during the festival closing ceremony, the SACT Award for a French-language feature length movie presented during the closing ceremony of the Directors' Fortnight, and the SACT Award reserved for a feature length movie presented as part of the Critics' Week section of the festival. The SACT also supports the programming of the ACID in Cannes.

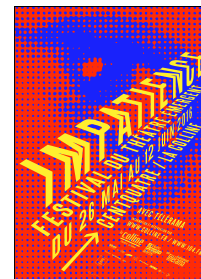
11 May to 22 May.
www.festival-cannes.com



SEINE-SAINT-DENIS INTERNATIONAL DANCE FESTIVAL

Based in the heart of the Seine-Saint-Denis département (just north of Paris intra-muros), this international dance festival features about a dozen venues spread over the region. The Seine-Saint-Denis International Dance Festival provides artists with an outlet for complicity and fruitful exchange, where they can share opinions about choreographic narratives and styles. The Festival sees itself as a laboratory to explore, invent, promote dance and reach out to the greatest number. Each year, the Festival facilitates the emergence and consolidates the reputation of French and international choreographers, and has become an unmissable contemporary dance event. The SACT supports the Festival itself, as well as related educational actions carried out during the year with artists and teachers in the local region.

11 May to 18 June.
www.rencontreschorégraphiques.com



IMPATIENCE

The Télérama magazine, the Cent Quatre public cultural center and the Colline Theatre, both in Paris, have come together for the 8th time to organize the Impatience Festival. The purpose of this Festival is to bring talented young computer companies to the attention of the general public and sector professionals (programmers and journalists). The winning entry, chosen by a professional jury, will receive the Impatience 2016 Award, and will be performed in a network of Festival partner venues, as well as - for the first time - at the Avignon Theatre Festival.

26 May to 12 June,
CENTQUATRE-PARIS and
Théâtre de la Colline.
www.festivalimpatience.fr

LIVE EVENT

JUNE



LES NUITS DE FOURVIÈRE

Theatre, Music, Dance, Opera, Circus... since 1946, the Nuits de Fourvière has been promoting the performing arts. Every summer, the Festival runs almost 60 performances attracting over 130,000 spectators. Nuits de Fourvière always produces or co-produces original works intended for international tours, in partnership with arts centers and festivals such as the Barbican Center and Sadler's Wells (London), Théâtre de la Ville and Théâtre des Bouffes du Nord (Paris), the Lincoln Center Festival (New York), the Athens Festival, the El Grec Festival (Barcelona), Théâtres de la Ville (Luxembourg), Théâtre de la Place (Liège).

1 June to 30 July.

www.nuitsdefourviere.com



SÉRIE SERIES

Over three days of screenings and meetings, with no award element, Série Series shows the best of European TV series creation and invites the creative teams (screenwriters, directors, composers, producers, channel representatives...) to talk about their passion for TV series. Presentations of exceptional series by their creative teams, master classes, workshops, professional meetings and events open to the general public are all on the program during the three days organized at the Théâtre de Fontainebleau (screenings, case studies, master classes, meeting and pitching room, video library), as well as at the nearby Château de Fontainebleau (evenings for trade professionals) and the CinéParadis cinema (screenings and meetings).
29 June to 1 July.
www.serieseries.fr



AIX-EN-PROVENCE OPERA FESTIVAL

Established in 1948, the purpose of the Festival is to show how Opera, by spanning the various artistic fields, can be considered as a driver for future artistic creation, as well as an exceptional arena for dialogue. Created as part of the Festival in 1998, the Academy organizes Opera workshops for young artists. Once again this year, the SACD will be supporting these workshops that run from 21 to 30 June, just before the Festival. The workshops give young artists (composers, conductors, dramaturges, directors, set designers, etc.) a top-quality venue to come together and share experiences, receive support on projects, and participate in the rehearsal process for Festival productions. The workshop will be animated by Willem Bruls, dramaturge, and will feature guest artists such as Katie Mitchell, Christophe Honoré, and Esa-Pekka Salonen with insightful input on creating operatic works based on their own experience.
30 June to 20 July.

www.festival-aix.com.fr

JULY



GRENOBLE OUTDOOR SHORT FILM FESTIVAL

Soon to celebrate its forty years in existence, the Grenoble Outdoor Short Film Festival is organized by the Grenoble Film Library. This year will see five film programs in competition, and three screenings in the "Regards" section (not in competition), as well as a competition reserved for young people. In addition to the official selection, there will be an original program of short films from all over the world bearing eloquent proof, once again, to the vitality of the format. Running for six days, the Festival attracts over 10,000 spectators.
5 to 10 July.
www.festival.cinemathequedegrenoble.fr

APRIL



31
On 31 December 1999, Anthony, Ruben, Stéphane and Victoire rang in the New Year together. For reasons unknown, they decided to always spend the evening of 31 December together. And so the habit was formed, an additional testimony of their friendship... until suddenly things left unsaid are yelled in the course of a monumental dispute. This spurs a journey all the way back in time to 31 December 1999. A musical on "the passing of time, Nadine de Rothschild and Sheep", 31 is an original work by Stéphane Laporte and Gaëtan Borg (libretto), Stéphane Corbin (composer) and Virginie Lemoine (director). This musical received funding from the SACD Fonds de Création Lyrique ("Opera Creation Fund").
Mondays 25 April, 2 and 30 May, 20 and 27 June at the Vingtième-Théâtre in Paris.
7 to 30 July at the Théâtre Buffon, Avignon.

SACD funding programs

The SACD uses funds collected via the Private Copying Scheme to operate funding programs to support cultural activities all year round.

FONDS DE CRÉATION LYRIQUE

(Opera Creation Fund)

The SACD supports the creation and production of contemporary opera and dramatic works, doing so as part of the funds managed by the Cultural Action program. The Opera Creation Fund ("FCL"), launched by the SACD grants financial support to French-language contemporary musical works (new and revived works). The fund concerns opera, musical theatre and musicals.

Applications are assessed by a Commission consisting of two representatives from the Ministry of Culture and Communication ("DGCA"), two representatives from the ADAMI, a representative from the FCM, and two representatives from the SACD. The Commission meets twice a year, in June and December.

Next application deadline: **30 April 2016**.

Submit your funding application online
(SACD and Beaumarchais-SACD Association):
<http://soutiens.beaumarchais.sacd.fr>

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SACD

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