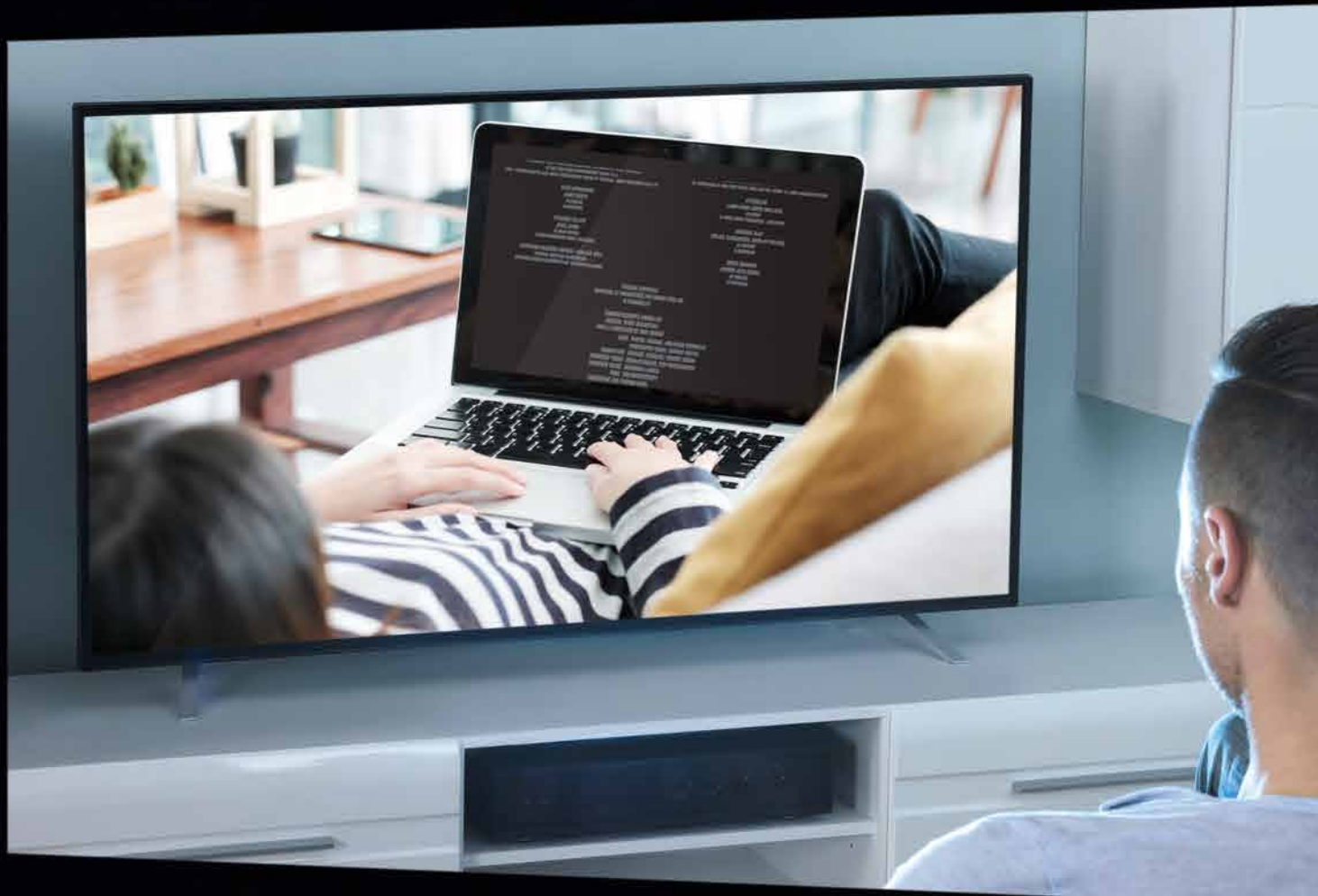


**SACD**

LE MAGAZINE

SPRING • 2018



Cinema and digital platforms  
**I LOVE YOU, ME NEITHER?**

SOCIÉTÉ DES AUTEURS ET  
COMPOSITEURS DRAMATIQUES



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# A vast programme?



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BY **JACQUES FANSTEN**,  
SACD PRESIDENT

How many times have we seen questioning eyes that appear to say "What? They want to be authors and have social welfare, too?!" The myth of the starving artist in the garret is a hard one to dispel. Yes, indeed, we, too, are ordinary citizens. Sometimes an author falls sick. Some take their retirement and some want training. Others, in unfortunate circumstances, need solidarity. For years, we have been mobilising our efforts to improve our social status and it's not easy, I can tell you.

Take Agessa, for example. How many of us complain of onerous and poorly explained procedures and rigid bureaucracy? How long have we been asking for a deduction of all contributions at source, especially for basic retirement? In fact, the latter is anticipated for next year, together with all the aggravation this might cause those authors on an irregular income. It is expected to enter into force after 1st January 2019. However, given Agessa's failure to propose a relevant mechanism, Acooss, or rather Urssaf, will probably be in charge of collecting contributions. This will no doubt be more effective, but how to maintain respect for our specificities and our differences? How to ensure overpayments are quickly refunded when an author is below or above the ceiling? The answers to these questions are far from clear. Since 1st January 2017, authors having genuinely failed to understand that they were required to apply individually for affiliation to Agessa, and that they hadn't accrued pension entitlements. After struggling for ten years or so, they now have the chance to regularise their position (i.e. update quarterly entitlements). They can now obtain a personalised estimation from the CNAV, the national old-age insurance fund. But the response times are still too long. With regard to top-up pensions, we have 2 mandatory schemes. The RACD, the regime for dramatic authors, which has been functioning smoothly since the 2005 reform and for which audiovisual producers pay a part of the contribution. And the RAAP, to which all authors and artists are now required to contribute in proportion to their revenue. Our own contribution has been reduced

(4%), but we have yet to obtain the order that will make a producer's contribution to the RAAP obligatory by law. In 2012, after an even longer struggle, we finally obtained the right to on-going training. Many authors have already benefited, and the number of annual training courses has overstepped the 5,000 mark. However, we still await the order establishing the composition of a management board.

This year, following the increase in the supplementary social security contribution (CSG), we alerted the government to the fact that authors and artists would be the only working individuals with no form of replacement income to preserve their purchasing power. Finally, an interim mechanism has been found for 2018 in the form of aid granted to help partly reduce the amount of mandatory social contributions. The minister has formally committed. For next year, we are working on a permanent mechanism, one that provides for the withholding of retirement contributions. The government is seeking to align all welfare schemes. But how will we get in? We, who have no employers, and therefore no employer contributions, no regular income, or, at best, income that is received long after the work has been done?

No doubt, many political decision-makers think that artists and authors live off "the spirit of the times". We'll need to be persistent in convincing others of the invaluable nature of our particular contribution.

We'll also need a little imagination. For example, will we manage to secure a replacement income for those of us who may be faced with a sudden career stoppage, a kind of unemployment insurance for authors?

As we know, all social welfare comes at a cost and we often find that the contributions withheld from our income soon take their toll, especially on those who find it difficult to live from their art. However, it is important to remember that, every time, we manage to obtain entitlements in exchange and, in the long-term, this is invaluable.

I know, it seems odd talking about such matters when we authors prefer to concern ourselves with creating. But perhaps the day is not far off when we'll no longer hear the words: "Oh, you're an author? But what's your real job?"

# Remuneration right for authors - the final home straight!



AGENCE ENGERAND

BY **PASCAL ROGARD**, DIRECTOR GENERAL

It's time to take action. Action that will put an end to one simple and unfortunate reality: at present, the vast majority of European directors and screenwriters receive no remuneration when their films or series are watched on digital platforms in Europe. A petition was therefore launched by the Society of Audiovisual Authors (SAA), the SACD being an active contributor and member thereof, alongside European bodies representing screenwriters (FSE) and directors (FERA).

So far, thousands of European authors have already signed the petition requesting that European institutions stop ignoring authors and establish a simple provision, one that will introduce a right to proportional remuneration on the exploitation of their works on digital platforms, one that will be managed by collective management societies.

They are absolutely right to do so.

## The Copyright Directive: a genuine opportunity for authors

The future Copyright Directive is considered to be the focus of the policy launched by the European Commission for defining the guidelines of a single digital market, but it is still struggling to guarantee a real step forward for authors.

Admittedly, much progress has been made since 2014, when European Commission president, Jean-Claude Juncker, announced the need to break down the national barriers concerning authors' rights. The awareness efforts undertaken, particularly by filmmakers, to explain the importance of authors' rights in the financing of creative works has already borne some excellent fruits. However, aside from the financing of creative production and cultural diversity, let us not forget

the authors' rights. The right to fair remuneration. The right to a share in the success of one's work. The right to not be the last cog in the wheel.

We should not lose sight of the fact that a revision of the Copyright Directive offers the unique opportunity, possibly the last for a long time, of extending to Europe this essential component of the French model initiated by Beaumarchais: the right to proportional remuneration for authors.

For the time being, however, there is insufficient evidence of this valuable heritage in European projects and discussions. But despite all the fine speechifying evidencing a commitment to fair remuneration for creative production (who could possibly be against it?), it's clearly still not spring time for authors.

However hard we try, we can find nothing revolutionary in the idea of wanting audiovisual authors to benefit from these increasing revenues once their works are exploited, irrespective of their nationality, and irrespective of the country in which the films are available. Excepting those countries where such a remuneration right already exists (France, Italy, Spain, the Netherlands, Belgium), some categories of authors already enjoy these remunerations across the entire European territory: this is especially the case concerning composers of film scores, who receive a proportional remuneration, which is managed collectively. It's also the case of American authors, who thanks to a mass strike movement, managed to secure the right to proportional remuneration on all media and modes of exploitation of their films. There is no reason why European screenwriters and directors shouldn't be able to share in the success of their works.

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« Introduce a right  
to proportional  
remuneration  
on the exploitation  
of their works  
on digital platforms »

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## The highly ideological stance against remuneration rights

And yet, this legitimate and somewhat pressing demand from authors came up against a whole host of obstacles and improbable coalitions.

No words were harsh enough, no blows low enough to condemn and oppose them. Arguments in poor faith and ideological bias soon had the upper hand over rationality.

Might not collective management societies be interfering in the relationship between author and producer? Please be serious, the collective management societies emanate from the authors, they are not the new intermediaries. There is a very simple reason why authors choose to form groups and manage their rights collectively: thus far, collective management is the only system able to guarantee a genuine remuneration for authors and a transparency concerning the exploitation of works.

Will the remuneration right lead to a drop in the sale price of films across the platforms? That's an odd argument knowing that the SACD has already signed a number of agreements in France with video on-demand services, without any producer ever having complained about the economic consequences on their activities.

This attempt at denigration on the part of some producers' representatives is especially harmful since the right to remuneration for authors would neither damage them in any way, nor impact their contractual situation, nor undermine their resources.

These dissident voices were also joined by protestations from certain digital players who were quick to bring out their old familiar refrain for the occasion: any new remuneration for authors would impede innovation and prevent the emergence of new players.

We can neither understand, nor accept, arguments that indirectly maintain that remunerating authors for the exploitation of their works would be tantamount to a kind of heresy. And, in a country such as France, which numbers around 30 video on-demand platforms, we do not really see how remunerating the author could be a barrier to the arrival of new services!

However, one thing is for sure, the rise of video on-demand offers in Europe, which is both supported and desired by authors, can have no corollary in the absence of remuneration for European authors. Beyond the blatant injustice of these regrettably widespread practices in Europe, two serious risks are emerging: inconsistency and abandonment. Inconsistency would allow a single market to persist wherein the chances of remuneration for authors would continue to depend on the country in which the film is shown. And abandonment would result in the impoverishment and drying-up of European creative talent by depriving artists of an adequate framework and useful remunerations.

There are still a few weeks left for France, Europe and its representatives to get onto the right track by defending an ambition and finally passing a reform that will go down in history. Whether or not to turn one's back on one of Europe's treasures, namely its authors and authoresses, for this is indeed what is at stake. ■

Valérie Lemerancier

# “Hearing people laugh is a greater gift for the author than the actress”

Interview with the unique and compelling winner of the Prix Henri-Jeanson 2017, currently busy writing her next feature film... BY CAROLINE COLLARD

**When you received the Prix Henri-Jeanson, you said you were surprised and moved as you were not used to being recognised as an author...**

When I put on a production, people tell me that they like such and such character, but they never mention the script... I don't get it. I'd like to think that it's because you can't tell it's written! But I spend a lot of time writing it. Writing, rewriting, that's all I ever do... If the script is OK, everything else falls into place, it's all OK. There's no need to rehearse, or know how to move, how to direct, it's the script that guides everything!

What's more, hearing people laugh is a greater gift for the author than for the actress. I don't say to myself "That was a good bit of acting!", but "That's a nice sentence!"... The script is the only criterion in a production

and for me acting is never a chore, it's not work. I come out of a character, just as easily as I get into a character. Otherwise, on stage, I play a lot of different characters, I'd go completely mad if I became that character! In a second, you are someone else and you make people believe that's who you are; that's the beauty of theatre! Acting is very natural, writing is unglamorous...

**Yet you say it's your favourite occupation?**

But it's also the most difficult. When you write, everything is possible, you can use all kinds of words, but you have to make choices. I regret not being someone who writes prolifically, like Jérôme Commandeur, for example, who has a daily spot on Europe 1, or "Les Nuls" back in the day. I have only written five films and five stage productions in twenty-five years. Writing, for me, means really immersing myself, shutting myself off. When I'm busy writing, I can't go out to dinner, for example, or have a social life.

**How do your characters evolve?**

It's the individual voice that occurs to me first. Sometimes a single sentence is enough to trigger the idea for a character. The character of Joy, for example, was born a fortnight into my second production, while I was having dinner with a director who was talking through a congested nose, because she had a cold at the time. A sentence or a voice will strike me as funny and that then becomes a character. People's voices I heard as a child, my aunties' voices, or people who used to work with my father...

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**“If the script is OK, everything else is OK.**

No need to rehearse, or know how to move or direct, it's the script that guides everything!”

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**So some of your childhood memories remain with you and inspire new characters even now?**

Oh, absolutely! I play a lot of children in all my productions; children who are very different from what I was as a child, sophisticated little girls whose mothers are psychoanalysts. I lived in the country in a tiny village with 170 people living in it, where there wasn't even a grocery store, where everyone talked the same way and even looked alike. When I first went to secondary school, I was fascinated simply by the fact there were so many people. Suddenly, I was coming across homeless people, bourgeois folk, bakers, all kinds of people. And I was so happy at the thought that I was going to be seeing all that, all those different ways of talking, using words. I used to amuse myself doing the same thing before, but it was just with my aunts, my extended family. New horizons suddenly opened up for me there. Today, I love looking at TV reality shows because the candidates have a language all of their own. They all speak the same way on those shows, whether they are from Marseilles or the Hauts-de-France, it's really funny to watch!

**Do the words come naturally then?**

Once I can freewheel a few minutes with the character, I can hear their voice in my ear, by writing I become that person. Either I improvise by recording myself, although I don't do that so much any more, or I start writing directly. You just have to get into an alternative consciousness. It reminds me of when I was little: I used to dance around with my sisters in our night-shirts and suddenly someone would come home. We felt embarrassed at being surprised in the middle of our game. When I write, it's a bit like that feeling, I'm afraid of someone seeing me, and thinking I'm crazy! I don't ride my scooter around anymore, but when I did I loved it, hiding beneath my helmet, pretending to be someone else driving around. It's always less intimidating when you're on the move. In my dance lessons, I very often have to leave the room to go and scribble down my ideas on all the leaflets for the following yoga lesson! Then I tuck them inside my bra and I go back to my lesson! I don't pay as much attention to what the teacher's saying, but my ideas start taking shape. It's a bit less intimidating than having a blank page in front of me when I start writing.

**So you're not the kind of writer who starts working at your desk at a set hour?**

The less tidy it is the better. It would be perfect if there could be fifteen bottles of coke and fifteen mugs on



LAURENT HUMBERT

my desk! I like writing in a restricted space, when I've just got a centimetre to work in; I also like writing on envelopes, restaurant menus, napkins, which I then promptly lose. For my last production, I had an idea about Jean d'Ormesson coming to see me in my dressing room in a supermarket. I wrote it all down on a brochure. Afterwards, I rework it of course, but the first few powerful sentences come to me like that. I also write a lot while I sleep, before and after dropping off, or between dreaming and sleeping. In fact, whatever happens, I have to stay in a kind of bubble.

**How did you begin writing your first play?**

I was getting very bored during the filming of Palace where I was an extra. I really wasn't enjoying it and it didn't feel like I was a real character. I preferred selling cosmetics and fragrances at the Galeries Lafayette, where at least people would call me by my first name. When I told Jean-Michel Ribes that I wanted to leave, he gave me a thing or two, or three to do... But if I hadn't started with the embryonic idea for a play, if I hadn't had the start of something growing inside me, that belonged to me, I wouldn't have had the courage to ask to leave. ■■■



LN PHOTOGRAPHERS

### ■■■ Have you always been a writer?

For a long time I kept a private diary, then I stopped... In actual fact, I began writing when I was working as a hostess at Le Louvre des Antiquaires antiques mall. There were 5 or 6 of us at the time, sharing a full-time job. One of the girls, who was a good writer, had started to keep a notebook in which each of us in turn would note down something we found funny, because funny things were always happening, like people coming to Le Louvre des Antiquaires especially to see the Mona Lisa! Loads of little things and anecdotes made the job of reception hostess fun. We would arrive in the morning to discover the page written by the girl the day before and we had to take it in turns to make the next girl laugh. It was great! When I was little, I wrote books about different men called John. There was one about my grandfather John and the other about my Uncle John. I wrote a whole book about each of them. And when I was 18 years old, I set myself the task of writing a page a day, no more, no less. And I succeeded. I had a very disciplined childhood, I need structure. I'm fantasising at the moment, for example, that at the SACD there are these booths with just a crack in the door through which food is passed, and there's a tiny office with no Internet, which you can only leave if you've finished writing! Like a booth where you might make music, or a padded cell... You don't need to put on your make-up, or do any cooking, etc..., you just write!

### And what about when you co-write something, what happens then?

It depends. For example, now I'm writing an initial 50-page draft for my next film and I'm enjoying working with someone else, namely Brigitte Buc. For *Marie-Francine*, I'd already written 80 pages when I started working with Sabine Haudepin. It's nice swapping notes, sharing, seeing what will work. It's also good working with people who read a lot, something I haven't got time to do anymore. It feeds your imagination...

### When you write for the cinema, how do you cope with the crucial stages involved in writing?

I don't know all the rules or codes of cinema; I've no technical knowledge. When I direct, I see images and that's how I sketch out the scenes. In fact, the film ends up resembling the sketches. With hindsight, I now know, for example, that some scenes will be too costly to make and therefore I shouldn't be writing them! It usually leads to a better idea. The more time you spend writing, the better it is for the rest of the film: a rather unsuccessful scene will be difficult to act in, or edit, it won't hold water. Conversely, a good scene will always be a good scene whatever happens. It's the same for a role, it's all about the quality of the writing. Denis Podalydès agreed to play in *Marie-Francine* because of one sentence in the script, a sentence that I'd added the day before: "Subway? No way!" A good solid story can never become a bad film. As an actress I can also see that when you really want to play a scene, you learn it very easily, whereas a bad sentence is difficult to learn, it just doesn't work.

What you need to learn most of all is how to get rid of stuff. For example, in editing I don't get attached to my scenes. You have to kill your darlings! It's one thing writing and it's quite another knowing what's good or not so good. It's one of the most important qualities in an author. Not to get attached. You have to know how to do away with, or without something. There's always a solution.

### So, aside from the story, you always like to go the whole hog when you're directing, you indulge in the performance and enjoy guiding the actors?

I see film as a kind of documentary in the sense that I want to be a witness to intimacy. I don't try to create cinema with a lot of complicated shots, crane movements, etc. I don't wake up at night thinking of a shot, but usually a situation, or a sentence in the dialogue, relationships between people. What interests me are the actors, the acting and the dialogues. I love being in the side wings, even though I don't want anyone in



## Key dates

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**1989** : Valérie Lemerrier at Le Splendid

**1991** : Molière for one-man-show

**1994** : César for best actress in a supporting role for *Les Visiteurs*

**1995-1996** : Valérie Lemerrier at Le Théâtre de Paris, second Molière for one-man-show

**1997** : *Quadrille* (screenwriter and director)

**1999** : *Le Derrière* (screenwriter and director)

**2000-2001** : Valérie Lemerrier at Les Folies Bergère, third Molière for one-man-show

**2005** : *Palais-Royal* (screenwriter and director)

**2007** : Second César for best actress in a supporting role for *Fauteuils d'orchestre*

**2008** : Valérie Lemerrier at Le Palace

**2013** : *100 % cachemire* (screenwriter and director)

**2015** : Valérie Lemerrier at Le Théâtre du Châtelet

**2017** : *Marie-Francine* (screenwriter and director)

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mine! I revel in what is not shown. In *Palais-Royal*, the idea was to show what was being said in the carriages, whereas normally we see people waving without knowing what they are saying. I wanted to see them in the kitchen, in the bedroom, hear what they say to each other.

And I like it when something funny happens in the most tragic situations and when something goes wrong in idyllic situations. Always something a little off-beat...

### Can you see a leitmotif in your films?

The leitmotif is the idea of place, how to find our place. *Le Derrière* is about how to be a father's daughter; *Palais Royal* about how to be a husband's wife; *100% cachemire*, how to become a mother; and in *Marie-Francine*, it's about what we do when we lose our place, in this case our job and our husband. All my films are stories about families, parents, children...

In the film I'm writing at the moment about the life-story of Céline Dion, the family plays a very important role as well. There are 14 kids in her family. Céline was an unwanted child at first and yet she became the one whom her mother helped the most. The whole family drove her to build a career on her talent. It was, in fact, her mother who wrote her daughter's first song. She found the necessary resources and told her "My ambition in life is you". It's a very interesting, fascinating story.

### Is that where you got the idea for the film?

I was fascinated by the mother's love for her daughter, but, in fact, it was when she was widowed that I began to identify with her. Imagine there's only one man in your life, someone who you've been crazy about since the age of 12 and then that man dies... That just never happens! I am particularly touched by her courage, her destiny, her family. And also because she's maybe the only really big star not to have had a "raunchy" past. Although, of course, behind the clown she plays in public there obviously lies hidden a tremendous fragility.

### You touch on some fairly personal things about her life...

Yes, but I reveal nothing, I only mention publicly known facts, as I've only read the authorised publications. Then again, you don't want to stick too closely to the real-life character (whose real name, by the way, is Aline Dieu), you invent things that might happen to her, and it goes beyond today. In any case, I have no intention whatsoever of making fun. That has already been done so many times and often in a very facile, trivial way. To the contrary, I hope to pay her a secret homage, in a way she could never have hoped for, and of course

by citing fun things, situations. I feel it's my duty! I'm a nobody compared to her, but a life spent touring, performing, having your meals in front of the mirror while your hair's being done, it's a life I'm familiar with, I know what it's like. I also know what it's like to be called not very pretty as a little girl, there are lots of way in which I identify with her.

### What's your greatest pleasure as a director?

To see actors play their roles. I love to see them play the music I have in my head. Also, the best takes are often the ones that are performed hurriedly. I love fast acting myself. I love short-cuts and omissions. I trust in the quick-wittedness of the audience. People are quick to understand, I also like to get them guessing, I don't like to tell everything, I loathe characters who talk about themselves. I find that you never talk about yourself as much as when you are trying to hide something. Like when the Grosseilles overtip the taxi-driver in *Life is a Long Quiet River*. I find this says so much more than when they spread their bottles of beer out on the table. What is interesting about a character is when they try to be someone else. Like a child who always tries to appear grown up.

### It reveals what we truly are?

Yes, that's what interests me, all the things that people try to hide. It's poignant, and easy to understand. For example, it's interesting to see how people love each other in a photo, it's not necessarily how they are in real life... When you ask an actress which photo of herself she likes best, she's not necessarily going to choose the one that everyone likes. She will probably prefer the one that doesn't show her defect, whereas people might love her for that very defect. ■

## Cinema and digital platforms

# I love you, me neither?

Faced with an increasingly digital audiovisual landscape and developing video on-demand services (VOD), the French cinema is thinking of its future. The ultimate target is to make digital platforms the new partners of creative production. Here's a detailed overview of current talks in France and the rest of Europe.

### Media chronology

We must go back to 2009 to find any trace of the last professional agreement on media chronology. The agreement was signed by most cinema bodies (excluding the SACD who did not sign) and has since defined the sequencing of exposure windows for films: cinemas, video, TV and pay TV... Virtually non-existent at the time, subscriber VOD platforms were pushed far back in the chronology, meaning that it became impossible to make a French film available for viewing within 36 months of its release in cinemas. Suffice to say, this chronology was a setback for the new services, which developed greatly after 2009. There are now an estimated 3.5 million Netflix subscribers in France. Likewise, the global figures provided for investments in series and films for Netflix (7 billion Dollars) and Amazon (4.5 billion Dollars) in 2018 are bewildering!

This is the backdrop to the mediation task assigned to Dominique D'Hinnin and François Hurard by the Minister for Culture at end 2017. The first proposals made to industry professionals were based on simple principles, namely shorter windows to take into consideration audience expectations and uses, and the application of the technological neutrality principle to permit the same treatment for pay channels and subscriber VOD services. In short, in terms of the like-for-like commitment to creative production, Canal+ and Netflix could have exploited a film over a 7-month window after the film's cinema release. The new chronology held some advantages for the digital services. It could have incited them to commit to financing the French cinema. But, the end result of the mediation fell far short of expectations. TV channels, in particular, rejected the idea that subscriber VOD should benefit from a higher rank in the chronology.

The next phase will be played out in Parliament in several months. MPs and Senators will no doubt want an update for the current media chronology.

### Cultural diversity obligations for platforms

Meanwhile, in Brussels, another just as essential game is being played. The soon-to-be-adopted reform of the Audiovisual Media Servic-

es Directive should, in particular, strengthen obligations to promote European creative production on VOD platforms. On the one hand, at least 30% European films and series, wherever they are in Europe, would appear to be present in the catalogues of those services.

On the other hand, there is growing acceptance of the idea of subjecting these services to obligations with respect to financing European creative production in countries where they are proposing their offers and based on the sales they generate in those countries. This is a huge step forward, since it could put an end to current dumping practices. Until now, VOD services established abroad, often in the Netherlands or Luxembourg (for their tax breaks), have fulfilled none of the French obligations for the financing of works. In future, the Amsterdam-based Netflix could be pressured to invest 21% of its French revenues in financing French and European works.

What with the advances being made in Brussels and the status quo in France, progress has yet to be made before the French cinema strengthens its place at the heart of the digital platform strategy. ■

# Interview with Rodolphe Belmer

The CEO of Eutelsat, a part of the Netflix company, and the former CEO of Canal+, responds to our questions regarding the future of cinema in the ever-changing audiovisual landscape.

EUTELSAT/ROMAIN GAILLARD - REA



**You often talk about the tectonic changes that are shaking up today's audiovisual and cinema world. What are they exactly?**

Indeed, I tend to use this expression a lot because the changes taking place in the audiovisual world are quite profound. We are in the process of moving from a model which is essentially a national one, with national media groups financing productions which are essentially national, to an audiovisual world that is becoming globalised. We need to be aware of the rapid development of giant international distribution platforms for internet content. It would be a mistake to assume that these are only new players, competing with national media; the very structures of audiovisual market themselves are changing and going global. Inevitably, the emergence of these giants will have an impact on editorial content, production and regulation.

There is also a change in the way we consume or watch audiovisual products. In the past, consumption of audiovisual products was done in groups. Cinema was a communal experience. Television was also a communal experience that united the whole family. But now, being able to order up what you want to watch when you want, has put an end to this traditional method of viewing content. We have entered the era of individualized consumption of programs ushered in via a powerful distribution network bringing us digital technology

and video-on-demand services as part of subscription packages. It's impossible not to hear the voice, potent and unavoidable, of individuals who expect to be able to watch what they want, when they want, as they want. We simply cannot ignore this new way of accessing works which has become an important consumption channel worldwide, especially amongst young people.

**The politics of the cultural exception and the chronology of the media – should they be reformed in this new landscape?**

The Cultural Exception is both a creative concept – about how major authors see the world – and at the same time, a way to create a model to finance these artists, providing them with the means to create. The new audiovisual reality had created a sense of emergency and is forcing us to re-assess our existing model. We have to reform our financial and regulation systems and modalities so as to embrace these new developments and give artists the necessary financial means to express themselves, as they talk about and explore the world. Indeed, this is the very essence of the Cultural Exception, which we need to preserve.

In any case, we are deluding ourselves if we think that we will be able to continue to generate sufficient funding to pay for our production via national producers when they themselves are struggling. We need to ■■■



■■■ rethink our rules to expand the boundaries of cultural diversity, and thus increase the financing of creative works and enable these works to be distributed in France and worldwide.

#### **What exactly will be the role and the future of French cinema and the series on Video-on-Demand platforms?**

I am totally convinced that French authors and film directors are viewed by the world as unique, interesting, sophisticated and mature. And while some may consider the new digital platforms as disrupting our system, I'm of the opinion that they are actually an opportunity, since they will enable the global distribution of content and will give works a chance to enjoy international exposure. The global success of Netflix is a case in point. Another example would be *La Casa de papel*, a Spanish series enjoying global success, including here in France. That English, German, Spanish and French series be so successful is, in my view, a reason to be enthusiastic.

It is essential that French films as well as series can be distributed on these very popular platforms. I don't think that series will dominate the audiovisual domain on a long-term basis. Today they are highly appreciated because they have become more sophisticated and provide viewers with a chance of evasion, a chance to go elsewhere, for an extended period of time. Quite apart from considerations of quality, these series are driven by the major platforms, American and European, because

the definition of the rights attached thereto and their use are more flexible given that they are not intended for a cinema release. Basically, in this new audiovisual landscape, it is easier for a player to grow by making series rather than movies. That said, let us not forget that series were devised from the outset to be shown on television for 60 minutes each week. Progressively, the big distribution platforms of content-on-demand will develop their own formats which I expect will be different from the current television series formats which, after all, have been inherited from the world of television. And I'm certain that growing viewer interest in series is not a danger for cinema movies, polished works of superior quality lasting about two hours. There will still be room for cinema.

#### **Is VOD a response adapted to piracy?**

Yes, I think it is. As far as the big topic of piracy goes, I would note that this issue is very French. Many other countries have eradicated or minimized piracy very significantly through the introduction of efficient laws and rules. Germany, for example, has succeeded in ending piracy by putting in place a system of fines, similar to the one used in the traffic law enforcement system. It's just a question of political will or commitment. It is staggering to see that a major country of audiovisual production, such as France, completely ignores piracy due to demagogic reasons. We simply cannot continue to allow our industry and our creations to be looted. We need to take action. ■

# Atelier Grand Nord, meeting place for francophone writing

In late January, on the far side of the Atlantic, thirteen screenwriters and six tutors shared and compared their experiences.

It has been fifteen years already that the Atelier Grand Nord has been taking place, each year in Canada, as an initiative of SODEC\* with the support of many partners including the SACD (Canada, France and Belgium).

Born from the desire to bring feature film writers from French-speaking countries together, the workshop is an exceptional opportunity for screenwriters from Belgium, France, Luxembourg, Switzerland, French Africa and Quebec to meet over the course of a few days, compare their experiences, and develop their craft for writing in collaboration, without financial or time constraints. Four French writers, four Quebecers, two Swiss, one Beninese and two Belgians as well as six tutors participated on this fifteenth edition, which took place in Montreal and the Outaouais region from 24 January to 1st February. According to the organisers, this year's vintage was "dominated by pessimism, darkness of the soul, family difficulties, torments of childhood, but also produced an exceptional energy in writing, the originality of subjects, and the dynamism of the writers in both one-on-one sessions and plenary meetings".

During these days, all participants were requested to read all the scripts before engaging in one-on-



one meetings between writers and tutors and the plenary sessions, where writers had one hour each to present their projects and answer questions from the floor. At the end of the workshop, writers were asked to assemble a road map for rewriting, consisting of the major points raised during the various encounters. The work setting seems to suit the participants' enthusiasm (see across: "What they thought") and has proven to bear fruit over the long term: no fewer than 61 feature film projects having passed through Atelier Grand Nord have been produced since it started back in 2004.

\* Created in 1995, the SODEC (Society for Development of Cultural Initiatives) has a mandate to promote and support, throughout all the regions of Quebec, the establishment and development of cultural initiatives. It continues to increase the quality of its products and services, as well as their ability to compete on the market in Quebec, in the rest of Canada, and abroad.

## What they thought

« Each of my tutors had their own particular approach. One of them had a classical, analytical approach, and another used brainstorming based on predetermined issues. The last one worked through application of theory. So the various approaches complemented each other.”

Nicolas Roche, screenwriter, France

« Because writing is often a solitary activity, being able to exchange ideas about our different realities is very enriching and is part of the driving force in the Atelier Grand Nord experience.

Isabelle Pruneau-Brunet, screenwriter, Quebec

« The ability to step back creatively from my work, thanks to discussions with others over the week, is for me priceless. Being able to get a perspective of my script through the pertinent eyes of other experienced writers is a rare gift that I am very happy to receive.

Albéric Aurtenèche, Quebec

« I'm leaving with a lot of leads to follow up, but also and mainly with a wider general outlook on writing, analysis, and script methodology”

Delphine Girard, screenwriter, Belgium

« SACD-Canada has been supporting the Atelier Grand Nord since its creation in 2004. This unique workshop of French speaking countries is a precious opportunity for francophone feature film screenwriters. The authors' committee of SACD-Canada considers it essential for Quebec authors.”

Élisabeth Schlittler, General Delegate of SACD Canada



28 June 2018

# Voting means taking action

Don't miss the Annual General Meeting. It's a unique opportunity to debate the major directions to come, defend your rights, and decide on policy in favour of creativity.

On Thursday, 28 June 2018, all SACD members are called to the AGM, to approve the accounts and the transparency report of the year gone by, discuss questions asked by authors\*, as well as, of course, to elect the new members of the Board of Directors and the Supervisory Board, the statutory body created last year.

## 20 seats to fill

This year, there are 20 positions to fill within the two bodies. Over the last few weeks, various authors have submitted their candidacy for the different positions. Their CVs and statements of intent may be consulted from within your Mem-

ber Area on the [sacd.fr](http://sacd.fr) website. They can also be consulted by authors at the SACD headquarters or can be posted to you upon request. Each one of you is requested to vote during the election of these new members.

## 4 ways to vote (see schematic on p.16)

### • Electronically

Online over the secure website: <https://vote.election-europe.com/Elections-SACD>  
From 28 May to 25 June 2018 at noon, Paris time (UTC +2).

### • By post

for people having made this request before 28 February 2018.

### • In session

The day of the AGM, Thursday, 28 June 2018 at 2:30 p.m. at the SACD Maison des Auteurs SACD (7 rue Ballu, 75009 Paris).

### • By proxy

By confiding your vote to another member of the same grade, you are effectively represented at the AGM and can vote in your own name in session.

The proxy vote form will be posted to you along with the summons to attend. It is also available on the website in your Member Area.

The voting mode chosen for the AGM will be the same for all the votes cast during that AGM; namely, voting for resolutions and electing candidates to the statutory bodies.

Decisions taken during AGMs to elect candidates to the various bodies and to approve ordinary resolutions are taken by a relative majority of the votes cast, with the exception of decisions concerning the redistribution of monies originating from collection for Private Copying (assigned to Cultural Action), which require a two-thirds majority (art. L 321-9 of the French Intellectual Property Code).

Decisions relative to statutory reform may be reached by simple majority.

\* To be registered in the agenda of the AGM, written questions from members must reach the Board of Directors by registered post at least 45 days beforehand (art. 34-II of the statutes).

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**Reports, social accounts from the 2017 term, and the texts of resolutions may be consulted in your Member Area at [www.sacd.fr](http://www.sacd.fr), as well as at SACD headquarters.**

Administrative and financial headquarters:  
11 bis rue Ballu, 75442 Paris Cedex 09  
Monday-Thursday from 10 a.m. to 4:30 p.m.,  
and Fridays from 10:00 a.m. to 4:00 p.m

**Find all our information in your Member Area – under the tab “assemblée générale” – on our website [www.sacd.fr](http://www.sacd.fr)**

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## 1. ELECT YOUR REPRESENTATIVES

### The role of the different statutory bodies

#### BOARD OF DIRECTORS

31

##### 13 positions to fill

Length of mandate: variable between 1 and 3 years

DISCIPLINES	SEATS TO FILL
Theatre director	1
Choreographer	2
Circus author	1
Television screenwriter	3
Television director	2
Animation author	1
Interactive creation author	1
Cinema author	2

#### THE ROLE OF THE BOARD OF DIRECTORS

- Defining Society policy
- Establishing the annual budget
- Determining, for collective management royalties, the parameters and conditions of redistribution
- Classifying works
- Governing admission of new members
- Deciding on offering legal or social assistance to a Society member
- Determining resources allocated to Social Action
- Defining conditions for the allocation of the
- Cultural Action budget within the various repertoires

#### SUPERVISORY COMMISSION

9

##### 7 positions to fill

Length of mandate: variable between 1 and 3 years

DISCIPLINES	SEATS TO FILL
Performing Arts authors	2
Audiovisual authors	5

#### THE ROLE OF THE SUPERVISORY COMMISSION

- Inspect the activity of the Board of Directors and the Director General
- Exercise the powers accorded to it by the AGM
- Pronounce an opinion on any refusals by the administration to communication requests from members

#### FURTHER INFORMATION

##### Administrative and financial headquarters

Tel. +33 (0)1 40 23 44 09 – ariane.pons@sacd.fr

You may consult the SACD statutes at

[www.sacd.fr](http://www.sacd.fr)

#### KEY DATES

2018.04.14	→ Deadline for candidacy submission.
2018.04.27	→ Availability of candidates' files, reports, social accounts for the year 2017, and texts of resolutions. Candidates' files are accessible in the authors' space of the website <a href="http://www.sacd.fr">www.sacd.fr</a> and at SACD headquarters. They can also be posted to you upon request. Contact: Ariane Pons – Tel. +33 (0)1 40 23 44 09 – ariane.pons@sacd.fr
2018.05.28	→ Opening of postal and electronic voting for election of candidates and for all resolutions of the AGM.
2018.06.25	→ <b>Closing of postal and electronic voting (noon Paris time).</b>
2018.06.28	→ <b>2:30 pm</b> AGM at the SACD Maison des Auteurs (7 rue Ballu – 75009 Paris).

## 2. HOW TO VOTE



### 4 WAYS TO VOTE



#### ONLINE

From 28 May to 25 June 2018  
at noon (Paris time)  
[https://vote.election-europe.com/  
Elections-SACD/](https://vote.election-europe.com/Elections-SACD/)



#### BY POST

From 28 May to 25 June 2018  
at noon (Paris time)  
only for authors having made  
the request by 28/02/2018



#### AT THE AGM

Thursday 28 June 2018 at 2:30 p.m  
at the SACD Maison des Auteurs (7 rue Ballu - Paris 9<sup>e</sup>)

#### DIRECT

#### BY PROXY

VOTE

### TO ELECT

**BOARD OF DIRECTORS**  
13 seats available

**SUPERVISORY BOARD**  
7 seats available

**Access to the AGM:** Any member may participate at the AGM (whether or not he/she has voted beforehand by postal or electronic means) upon presentation of his/her membership card or identity card.

**If you have not yet received your membership card,** please make the request by post or email, along with an identity photo, mentioning your full name, to:  
Pôle Auteurs Utilisateurs - 11 bis rue Ballu - 75442 Paris Cedex 09  
Email : [adhesion@sacd.fr](mailto:adhesion@sacd.fr) - Tel. : +33 (0)1 40 23 46 50

Find all our information in your Member Area on our website [www.sacd.fr](http://www.sacd.fr)

# La Résidence, a tailor-made programme

Because it is both a public school and a school of cinema – an art open onto all of society – the national film school “Fémis” is offering, alongside its very selective curriculum, a programme at the service of diversity and young cinema creation.

There are four of them, aged between 25 and 31, and they have a common desire to direct films. Like their predecessors, they don't have many diplomas between them, and don't have a very academic background; nonetheless they have expressed their singularity, creativity, and desire for the cinema through their first films. This qualified them to apply for the Residency, the programme developed since 2015 by the Fémis, in partnership with the Culture and Diversity Foundation and with the support of the SACD. “This opportunity is the best guarantee for renewing talent in all its diversity within the French cinematographic and audiovisual landscape,” emphasises Nathalie Coste-Cerdan, general director of the school, and Florence Auffret, the programme coordinator. In the middle of shooting these days, these emerging filmmakers enjoy quality tutorship since the month of September and will be individually accompanied after passing their diploma on 13 July next.

## Tailor-made training

Taking into account their relative lack of writing background and his-

torical references compared with other students, the programme leaders devised a tailor-made training for these youths, adjustable if required. Auffret explains: “At first, writing turns them off. They show a real resistance to writing down their ideas, whether it's for a simple exercise or for their own projects. They also have difficulties in analysing things and finding the right arguments. The very idea of subjecting themselves to analysis is foreign to them. Most of them hardly even go to the cinema, and their only references are often from commercial American films or TV series.” Efforts were thus focused on intensified writing needs plus sessions dedicated to learning about dram-

aturgy, and more meetings with directors and tutors rather than overly theoretical film analysis courses. The school also decided to encourage exchanges with students from the general curriculum, thus encouraging integration, and perhaps even the emergence of common projects. No fewer than 34 directors and screenwriters have already involved themselves in the project since its beginnings, either as writing guides, tutors, or participating in “self-portraits.” Among these, to name but a few, are Jean-Claude Carrière, Philippe Faucon, Mohamed Hamidi, Clément Cogitore, Sylvie Verheyde, Laetitia Masson, and Patricia Mazuy. A residency to be followed closely... ■



*Little Jaffna*, directed by Lawrence Valin.



*Deglet Nour*, directed by Sofiane Halis.



©TETRA MEDIA / LA PÉPINIÈRE

*Irresponsable - season 2.*

# New: The SACD-OCS Signature Fund

The SACD and OCS Signature have come together to propose a new writing support for 26' series. For this first call for projects, the chosen theme is alternate history (uchronia).

Designed to be a mechanism revealing new television writing talent, the SACD-OCS Signature Fund – granted a budget of €50,000 for 2018 – has the remit to support the writing of 26-minute TV series “in a spirit of originality, audacity, and inventiveness”. The theme chosen by the SACD and OCS for this first call for projects 2018 is uchronia, namely, a piece of fiction based on the principle of rewriting history by modifying an event from the past.

Answering to this thematic requirement, writing projects must span a full season in the French language, in serial form, compris-

ing 8 to 12 episodes, which culminate in the resolution of a central plotline developed over these episodes.

To offer the TV audience an additional element to immerse themselves in the series, projects must also include writing of podcasts supplementing the series.

Selected by a jury of 7 professionals from the sector of TV drama, the 5 shortlisted projects will each receive €5,000 to finance the writing of a pilot.

In June 2018, a single winner will be picked from the five, which will then receive the sum of €25,000 for writing the whole season. ■

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## OCS Signature

For the last five years, the OCS Signature label creates, under the same “made in France” label, TV series synonymous with audacity, creative freedom, and artistic excellence, in short format (26 minutes), focusing on comedy or dramatic comedy. Five or six series are brought into the label each year, which are a mix of new creations and new seasons of existing series. *Zak, Q.I., Lazy Company, In America, FranceKbek, Irresponsable, Les Grands et Missions.*

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# Short audio drama gets its prize

**The SACD and Radio Nova break new ground by creating the first writing prize for short audio drama.**

Helping short drama emerge that reflects the current times while maintaining the vision and contemporary engagement of the author, such is the ambition of the SACD, Radio Nova and the Longueur d'ondes festival in creating this new SACD-Radio Nova Prize.

Designed to offer new avenues of support to authors of radio drama, the Prix SACD-Radio Nova is aimed at radio authors both just starting out and highly experienced.

Based on the theme "It changes everything, and it changes fast!" authors must write an original drama script, unpublished, in French, with a duration of 2-5 minutes, open to all drama sub-genres (comedy, fairy tale, science-fiction, drama, etc.).

The ambition of the prize is to reveal, from the five winners, a modern vision of our society through a radio language that is specific to the short format.

Aside from the quality of the writing expected, successful projects must integrate sound, rhythm, originality, the unexpected, and a degree of wrong footing. "With the theme 'It changes everything, and it changes fast!' this project gives voice and place to authors striving to express themselves in all forms and genres of drama. We are expecting to be surprised!" emphasises Catherine Tullat, SACD radio delegate Member of the Board, speaking on the initiative of this Prize.

The five Prize winners will be selected during the month of May by a jury, following an application process. They will each receive a grant of 1,000 euro, payable over two instalments. The second instalment will be paid after the work is broadcast on Radio Nova.

Radio Nova will accompany the winning projects during the process of production and broadcast. ■

## With the SACD, stay connected!

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prizes, news, political  
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**SACD**

SOCIÉTÉ DES AUTEURS ET  
COMPOSITEURS DRAMATIQUES

## FESTIVALS

MAY



## CANNES FILM FESTIVAL

The SACD Pavillon des Auteurs, located on the Promenade de la Pantiéro, is a must-visit meeting place for authors and cinema professionals in general, where they can gather, exchange ideas, and discuss topical issues affecting cinematographic creation. The SACD supports and encourages all forms of cinema writing, namely through the "Prix du scénario" (Script Prize), which it initiated in 1994, and is awarded during the festival's closing ceremony, the "Prix SACD", awarded to a francophone feature film at the closing of the Directors' Fortnight, and another "Prix SACD" which is awarded to **From 8 to 19 May.**  
[www.festival-cannes.com](http://www.festival-cannes.com)

## Rencontres Chorégraphiques Internationales de Seine-Saint-Denis

Festival  
16 mai - 16 juin 2018

Réservations: 01 55 52 05 01  
[rencontreschoreographiques.com](http://rencontreschoreographiques.com)

### RENCONTRES CHORÉGRAPHIQUES INTERNATIONALES DE SEINE-SAINT-DENIS

Implanted in the heart of the Seine-Saint-Denis region, just north of Paris, the Rencontres chorégraphiques (Choreographic Meetings) are for artists a place of exchange and collaboration, sharing and comparing all things choreographic: writing, aesthetic, and the issues surrounding the art and the wider world. This new edition shows works by 30 companies from 17 different companies, spread across Seine-Saint-Denis thanks to partnerships with 13 separate venues. Among these venues we welcome the return of MC93, a historic partner which has just been revamped and re-opened its doors this year. The SACD supports the pedagogical action undertaken throughout the year by the Rencontres with local artists and teachers, in particular the project Totem, led by Mié Coquempot in the framework of a local artistic and cultural Residency within the school environment (from September 2017 to June 2018).

**From 16 May to 16 June.**

[www.rencontreschoreographiques.com](http://www.rencontreschoreographiques.com)

JUNE

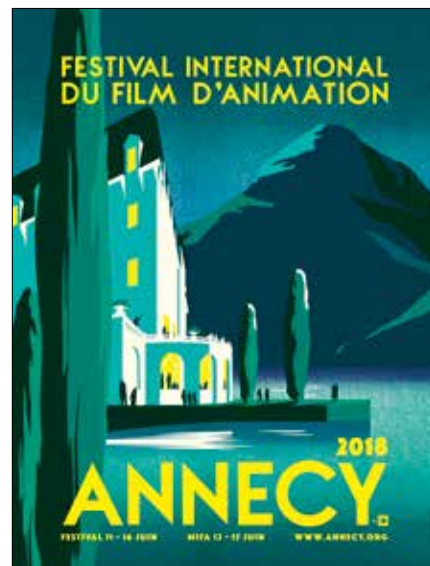


## LES NUITS DE FOURVIÈRE

Theatre, music, dance, opera, circus... The Nuits de Fourvière are devoted to all stage art forms and since 1946 have strived to represent the various disciplines alongside each other. Each summer, the festival presents more than 60 performances for over 130,000 spectators. For each edition, the Nuits de Fourvière produces or coproduces productions with an international dimension, in partnership with different institutions or festivals.

**From 1 June to 28 July.**

[www.nuitsdefourviere.com](http://www.nuitsdefourviere.com)



### ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL

A worldwide reference for animation with some 230 films in selection and over 500 screenings (originating from 87 countries), the festival this year renders homage to Brazilian animation as well as to music in animated films. In parallel, the MIFA (International Animation Film Market) welcomes over 550 international exhibiting companies and organizes the MIFA Pitch sessions, an opportunity for privileged exchange between animation industry professionals and emerging talent of tomorrow. Within this setting, the SACD organizes two meetings: a Zoom session on "my first contract", on Tuesday 12 June from 3-4 p.m., and a Round Table organized by the Writers' Guild on Wednesday 13 June from 9:30 to 11:00 a.m. We also award two prizes, one for a short film, and the other for a work of interactive creation.

**From 11 to 16 June.**

[www.annecy.org](http://www.annecy.org)

PASCAL BLANCHET

JULY



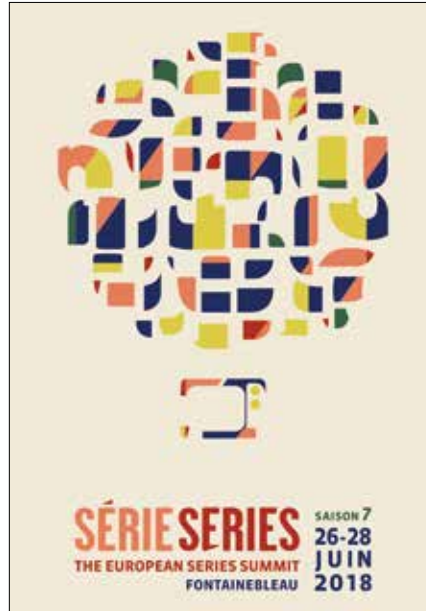
### DANSE ÉLARGIE

The 5th edition of Danse Élargie (dance, theatre, architecture, plastic arts, design) will welcome 18 finalists selected from over 460 candidates in over 70 countries. Many of these artists will be looking forward to sharing the ambiance of a theatre in a "state of siege" and will be excited by the privilege of working in a spirit of total artistic freedom sought by the organizers, the Théâtre de la Ville in Paris and the Musée de la danse in Rennes, with the enhanced partnership of the Hermès Foundation. 16 and 17 June, **16 and 17 June, Théâtre de la Ville, Espace Cardin, Paris.** [www.danse-elargie.com](http://www.danse-elargie.com)



### BOULEVARD DES SÉRIES

Organized by the Bureau des Industries Culturelles et Créatives of the French General Consulate in Los Angeles, the SACD, and the Institut français, these Franco-American meetings dedicated to TV series open on 25 June in Los Angeles. Around ten French TV series authors of recent productions, either broadcast in the United States or awarded prizes at festivals, were selected by the SACD after a call for submissions to participate on these meetings with American TV series experts (show runners, screenwriters, directors, producers) and key audiovisual industry figures (networks, studios, distribution platforms). **From 25 to 29 June, Los Angeles.**



### SÉRIE, SÉRIES

During three days, Série Séries lays down a marker as the key meeting point for European TV series and their creators, designed by those who make them. Its ambition is to play the role of incubator for TV series and emerging talent and of laboratory for European creative production and for exchanges about working methods. It is a singular event where audience and professionals can meet after screenings of recent or even unbroadcast European series, during case studies with the creative teams, masterclasses, special dedications, and other encounters. Série, Séries also encompasses the European Series Summit, the business side of the event. Created by an editorial committee of passionate industry professionals, the event maintains a demanding editorial line and is designed both as a platform for meetings and opportunities and as a think tank laboratory for creativity. It brings together 600 industry professionals each year looking for fruitful collaboration. **From 26 to 28 June, Fontainebleau.** [www.serieseries.fr](http://www.serieseries.fr)



### AIX-EN-PROVENCE OPERA FESTIVAL

As was the case last year, the SACD supports the Atelier Opéra en Création, as a preamble to the festival. These workshops devoted to opera creation are an opportunity for young creators (composers, conductors, librettists, directors, stage designers, etc.) to benefit from an environment favourable to meetings and sharing experiences, being accompanied along projects, and attending rehearsals of festival productions. The SACD this year also supports a new workshop entitled Atelier Créatrices d'Opéra. During this session, the director Katie Mitchell will coordinate a residency open to female creators in the following four disciplines: conductors, directors, authors, and composers. This initiative aims to identify and analyse the issues affecting women's careers, particularly in the opera sector, and works towards developing tools for change. **From 4 to 24 July.** [www.festival-aix.com](http://www.festival-aix.com)

## Calendar of SACD Funds

All year round, the SACD supports creative productions by means of Funds financed through its cultural actions.

### SACD THÉÂTRE AVIGNON-OFF FUND

Each year, the Avignon Festival OFF marks itself out as France's largest theatre.

Recognised widely as a gravitational point for contemporary creation and for its abundance of theatre and comedy, it is also known as a potential economical pitfall for all creators.

Aware of these difficulties and of the precarious situation of authors working there, and wishing to make a contribution to supporting contemporary creation by encouraging authors to take chances and find their audience, the SACD Board of Directors decided,

in 2017, within the remit of its Cultural Actions, to create two mechanisms of automatic financial assistance designed to support the production of original theatrical works. Thus, the SACD Théâtre Avignon OFF Fund is intended for original and unpublished works of theatre in the French language, which have their premiere at the 2018 Avignon Festival. The support is automatic and comes in the form of a €4,000 grant per production.

Application deadline: **15 May**

Apply on line on the SACD  
and Association Beaumarchais-SACD  
support portal:  
<http://soutiens.beaumarchais.sacd.fr>

### Authors' magazine No.182 • Spring 2018

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Pascal Rogard

**Chief Editor:**  
Catherine Vincent

**Editorial coordination:**  
Caroline Collard

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**First vice-president:**  
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Marie-Pierre Thomas (television)  
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Alain Sachs (staging)  
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Catherine Tullat (radio)

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