

SACD

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Pay-as-you-earn taxation, social welfare contributions, etc.

FINDING YOUR WAY THROUGH THE MAZE



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Sharing values

BY **SOPHIE DESCHAMPS**,
SACD PRESIDENT



LN PHOTOGRAPHERS

Paying artists for their creative work – at all links of the creative chain – should go without saying. But it does it need to be said!

The European Parliament recently approved the Directive on Copyright, one aspect of which is the recognition of the right to proportional remuneration for authors. We are, however, at just the first step in the ratification process; the European Commission and Council must now consult with the Parliament, with all the attendant incertitude that this brings. More than ever, we must remain vigilant.

In France, as regards the public audiovisual arena, the Minister of Culture in the person of Françoise Nyssen, and the government, have given a guarantee that the reduction in the funding of public audiovisual broadcasting will not affect creativity. But how a smaller budget not have a detrimental effect on creativity, and in particular on writing, the first rung on the creative ladder, and too frequently the orphan child of production? Indeed, if diminished revenue leads to diminished broadcasting royalties, things can only get worse. Here too, it is essential that we remain vigilant to protect and defend the rights of our authors, both in fiction as well as animation. And what about the future of animation authors following the disappearance of the France 4 TV channel? To no longer be broadcast on a premium channel would, to put it mildly, jeopardize their earnings.

If we look to the performing arts, it is clear that culture

is financially supported in France. However the people behind the performing arts, giving body and spirit to the resulting culture, are barely helped at all. Nothing is really earmarked for these authors; for example, there are no subsidies specifically reserved for original works, dissemination, associate authors, or authors in residence. Reforms should be brought in to ensure more transparency as regards rules and obligations, which would not only improve the lot of authors but would also foster diversity, a cornerstone of democracy. Likewise, disparities between different parts of France are incomprehensible and unjustifiable. In the Paris area, for example, the discontinuance of Arcadi (a public establishment for cultural cooperation) has made it difficult for theater companies, already struggling, to keep working on future projects unless they soon receive more information about future commitments. Once again, we are faced with a key cultural and democratic challenge.

Lastly, we have social reforms. Here, it is essential that the State take into account the specific characteristics of our artistic professions, where income can vary widely from year to year. This will be particularly true when the Pay-as-you-earn taxation scheme commences, as well as with pension payments.

Rest assured that SACD Management, teams and your elected representatives will remain vigilant, combative and active on all fronts, to make sure that cultural policies work to actually support artists, and that artistic values and added value be fairly distributed. ■

The EU Copyright Directive: the Take-aways of a Vote



AGENCE ENGUERAND

PAR **PASCAL ROGARD**, GENERAL MANAGER

The vote taken on 12 September by the European Parliament approving the Directive on Copyright in the Digital Single Market, imposed a certain idea of Europe; namely, a continent intent on protecting its authors by consecrating the durability of copyright in the digital arena, defending its right to regulate digital platforms, and maintaining the pluralism of the press within a democratic Europe.

Given that the MEPs had failed, just 2 months earlier, in July, to obtain a majority vote, one can easily appreciate the import of the September success. Let us celebrate this achievement since, this time at least, Europe managed to overcome stagnation and resignation.

In these times marked by rising nationalism and populism, with a Europe in search of its own identity and *raison d'être*, the triumph of this vote on the Copyright Directive is all the more agreeable given that it took place without falling for the conflation, false information and plain lies proffered during the period preceding the vote.

Lobbying like never seen before

What fanciful claims had not been made as to the supposed risks of this Directive! The run-up to the voting was marked by lobbying like never seen before with tens of millions of euros spent to influence, or should I say, manipulate, the MEPs. Indecency writ large! For I can think of no better way to describe the covering of a statue of Gutenberg in Strasbourg with the message "censorship" painted in red or the bombarding of MEP email addresses. Likewise, I cannot but strongly condemn flyers handed out comparing those MEPs favorable to the proposed text to the military sensors of the First World War.

This intense and aggressive lobbying, as seen in recent months, gives us much insight, and ultimately, it can be seen as part of that same malignant belligerence that first emerged in regards to the HADOPI Bill of 10 years ago. Every time there is a debate regarding copyright protection in the digital era, we can predict the emergence

of an alliance of convenience between the Internet "libertarians" and the Internet corporate giants. The former contest the very validity of the existence of authors rights which they would prefer see assigned to the dustbin of history, while the latter seek by all means to grow their profits and avoid regulatory reform. They both agree however on the idea that the digital landscape should not be regulated to ensure copyright protection.

A second trend, almost historic, also emerges from these copyright-protection debates. Indeed, it would seem that the Americans have forgotten that Europe has gained its independence since the Marshall Plan. To see the Silicon Valley digital giants team up with leading Hollywood studios for the purpose of "curing" Europe of its ills should incite European audiovisual and digital professionals to work closely and constructively with the American Congress for all legislation pertaining to copyright protection.

Naturally, the messages that they defended morning, noon and night in the corridors of the European Parliament were not intended to reinforce the rights of artists; indeed, quite the contrary: GAFA representatives did all they could to capsize the Directive, aided and abetted by American studio producers (in hock with French cinema producers) who launched an all-out attack to undo the Right to Proportional Remuneration, set down in one of the Directive's articles, and one of the major gains of this Directive for authors, screenwriters and directors. Yes, dear members, I jest you not, lobbies paid these fly-by-night friends of creativity were attempting to further jeopardize the existence and income of authors by making it even more difficult for them to live from the fruit of their talent.

It must not be Europe's destiny to become an American colony; just as we must not kowtow to the GAFA, so must we resist any temptation to yield to the desiderata of the cinema majors.

“It is possible to defend exacting European regulations [...] and forge relationships with new Internet players”

Avoid conflation and caricatures

Going forward, one genuinely hopes that we manage to avoid these political debates based on such caricatures, exaggerations and falsehoods. And I would like to take the opportunity to reassure concerned Internet users with misguided beliefs: No, this Directive will not kill off the Internet; No, this is not a new dictatorship knocking on the doors of Old Europe (some European political regimes are already taking care of that...); No, memes will still be able to go viral.

This proclivity for caricature and Manichaeism has unfortunately not spared either side of the debate. In this respect, honesty beholds us to acknowledge that whilst the GAFAM club does indeed still need to make some progress on becoming fully-fledged corporate citizens of the European union, some of them do have more respect for authors rights than others. For example, the allegation that YouTube is a faceless corporation availing of poor to non-existent European regulations so as to avoid paying royalties is simply untrue, in any rate as regard royalties on audiovisual and cinema works.

Starting eight years ago, YouTube reached an agreement with the SACD to pay royalties to authors whenever their works are broadcast. Moreover, this agreement was renewed just a few months ago in a manner that was very satisfactory for artists and in a spirit of cooperation, all of which led us to inaugurate, on 4 September, a Web Studio reserved for SACD members and YouTubers, with the facilities to be shared with YouTube for a few months.

Here then is eloquent proof that it is possible to defend exacting European regulations putting an increased regulatory and financial onus on distributors including those, such as Facebook, who currently try to sidestep their obligations, while, at the same time, forging harmonious relationships with the new Internet players to the benefit of authors.

New protective measures for authors

This entirely senseless campaign about the evolution of copyright should not make us forget the progress made by directors and scriptwriters in Europe, as well as the organizations representing them, along with the Minister for Culture, Françoise Nyssen, who has committed herself unsparingly over recent months, not forgetting the French Government and President Macron.

Naturally, the recognition of an entitlement to a fair and proportional remuneration for authors everywhere in Europe whenever their works are made available on digital platforms is the major breakthrough of the Directive, and in spite of vigorous resistance from cinema producer organizations, the Directive was ultimately met with the widespread approval of the Parliament.

Moreover, this Directive could usher in new entitlements for audiovisual writers. Firstly, the Directive includes an obligation to provide writers with complete information about how their work will be exploited, about direct and indirect income generated, and about remuneration to which they are entitled. Secondly, it sets out an individualized right for authors to demand additional remuneration whenever the basic remuneration is very low with respect to revenue and profits generated by the exploitation of their works. Thirdly, we note the creation of an arbitration mechanism to settle disputes whereby an author can take action through a collective management organization (such as the SACD).

A crucial milestone was passed on 12 September. This must now be confirmed by the trilogue that is the Council of States, the European Commission and the European Parliament. Europe must continue to take its destiny into its own hands and work to strengthen the rights of European authors. Such is the challenge of the forthcoming months. ■

Tax Reform, Social Status of Authors – Changes in Store

Pay-as-you-earn taxation, social welfare contributions and more. January 2019 will be a busy month. Time for a complete review of the most recent decisions and negotiations.

Tax 2019: PAYE and Authors

There have recently been many announcements in the media regarding the roll-out, on 1 January, in France, of Pay-as-you-earn (PAYE) taxation. For authors, what might be the consequences? What options do they have? The purpose of this special feature is to give you a clear overview.

Are authors concerned?

Indeed they are, just like everybody else. However, as regards royalties, the PAYE Tax will not actually be collected by the SACD nor by producers; rather, it will be debited directly from your bank account by the Tax Authorities. Indeed, this will be the case even if your royalties have been automatically entered under "Wages & Salaries" in your French Annual Tax Return. You can and should check that this is the case in box 1GB of your 2017 Tax Return (see below).

As regards your Additional Retirement Allowances however, the SACD will be responsible for withholding your contribution doing so on the basis of the individual tax rate sent to the SACD by the Tax Authorities. In the case of authors (theatre/audio-visual/film directors) receiving salaries from a producer, the latter will withhold your PAYE contribution at the rate indicated by the Tax Author-

ities in regards to these salaries (see below "I am an author and a salaried employee"). In the case of non-salaried authors, the producer will not have any information at any time as to their tax rate.

Will my tax regime change? Will my reporting methods change?

No; neither your tax regime nor your reporting methods will change; the only changes to take place on 1 January concern how your tax is actually collected and paid. Specifically, you will settle an "Withholding Payment", known as the *acompte contemporain*, in regards to your royalties. The Withholding Payment will be due, regardless of whether your royalties are reported as "Wages & Salaries" or as Non-Commercial Profits. For 2019 (from January to August), the Withholding Payment debited will have been determined by the Tax Authorities on the basis of your income and tax rate for the year 2017, with any corrective adjustments made in 2020 on the basis of your 2019 reported income. As of 1 January 2019, the Withholding Payment will be debited directly by the Tax Authorities from the bank account indicated on your Tax Assessment Notice received in September 2018.

What exactly is the "Withholding Payment"?

As this concept applies to authors, the Withholding Payment is the amount withheld by the Tax Authorities on income in the form of royalties, business profits, property-rental income or alimony. The exact amount of the Withholding Payment is estimated on the basis of Royalties reported in "Wages & Salaries" (box 1GB on your Tax Form) or as Non-Commercial Profits. Of note is that the Withholding Payment is debited directly by the Tax Authorities from the bank account indicated by you in your 2017 Tax Return, and carried forward to your Tax Assessment Notice received in September 2018.

How will the Tax Authorities determine my monthly tax installment payment or Withholding Payment?

The Tax Authorities use information that you entered on your 2017 Tax Return; specifically, they use either the Royalties Amount you entered in the new box 1GB reserved for this purpose to be found in the rubric "Wages & Salaries" or, alternatively, they rely on the amount you entered in the rubric "Non-Commercial Profits". One of these amounts will be used as the basis to calculate your Withholding Payment. More specifi-

cally: your 2017 Tax Return had a box 1GB where you entered the Royalties you received for 2017. Then, in 2019, you will pay the tax for your income of 2019. As regards 2019, you will pay any tax you owe on Royalties by way of an Withholding Payment estimated by the Tax Authorities on the basis of your income and tax rate for the year 2017, with any corrective adjustments made in 2020 on the basis of your reported income for 2019. The Withholding Payment amount to be debited from your bank account as of 1 January 2019 is indicated on your Tax Assessment Notice received the previous September.

I failed to report my Royalties in the box 1GB of my Tax Return; is this a problem?

If you have failed to report your Royalties in the box 1GB of your Tax Return, then you should submit a Tax Correction Notice as soon as possible. If you filed your tax returns by Internet, then you can submit a Correction Notice up to 27 November (it will be taken into account as of January 2019). If you filed your Tax Return in paper form, then you can submit a Correction Notice up to 12 November (it will be taken into account as of February 2019, at the latest). Moreover, we recommend that you double-check your Correction Notice as you may incur penalties for incorrect reportings.

Do the payments have to take place monthly?

The Withholding Payment will indeed be set up as a monthly debit; however, you can opt for quarterly debiting, doing so either by physically calling in to your local Tax Center or by adjusting the settings on your Personal Space on the website of the Tax Authorities. Moreover, in the event of temporary cash flow difficulties, you can request that your Withholding Payment be postponed; you can

submit such requests three times if you are debited monthly, or one time, if you are debited quarterly.

The Withholding Payment amount can be adjusted in the course of the year to align it with expected future income. However, we recommend exercising caution because if, at the end of the year, your actual income exceeds the income you forecast by more than 10%, then penalties may be applied on the amount above and beyond your forecast.

Might it be possible that I am exempted from having to submit my Tax Return?

No, you must fill in and submit your Tax Return each year, doing so under the same conditions as in the past. In other words, just because your tax is automatically debited each month, this does not exempt you from having to submit your Tax Return. As regards 2018, a year of transition, the Tax Authorities will calculate your tax amount. The Authorities will then apply any tax credits to be set against this amount, except however for any exceptional income/charges, which may be liable for subsequent adjustment in September 2019. The Tax Return you submit in 2020 on your 2019 income will be used by the Tax Authorities to adjust your tax situation by carrying out any required debit/credits between October to December so as to make any adjustments that might be necessary for the amounts debited between January and September, so that you close the year having paid the proper amount of tax.

As an author, my income can vary widely; how will I pay my taxes?

The concept of ‘Exceptional Income for Authors’ will be assessed in the light of your income over the three preceding years. So, for example, if you earned much more in 2018 than in 2017 whilst however not earn-

ing more than during any one of the preceding three years, then your 2018 income will not be considered ‘Exceptional’ and no adjustments will be made in this regard in 2019. Note that if your income varies significantly in the course of a given year, you can ask the Tax Authorities to adjust your tax rate.

I report my Royalties as Non-Commercial Profits; how will I pay my taxes?

You have reported your Royalties as Non-Commercial Profits; in this case, the Withholding Payment will be debited from your account, by means of monthly debits from the bank account you indicated in your 2017 Tax Return.

I am an author and a salaried employee; I am an author and retired; how will I pay my taxes?

You have several sources of income (Royalties + salary/Royalties + pension); in this case, you will pay your PAYE Tax in two different ways:

- Royalties → you will pay the Withholding Payment; AND
- Salary or pension payments → you will pay the PAYE amount.

As regards any monies you receive in the form of salary payments, the employer will be responsible for collecting the PAYE amount due, doing so on the basis of your tax rate as furnished by the Tax Authorities. As regards any monies you receive in the form of pension payments, your pension payment fund will be responsible for collecting the PAYE amount due, doing so on the same basis. Please note that you can instruct the Tax Authorities not to inform your employer of your tax rate, subject to submitting this instruction in your 2017 Tax Return. If you did not do so, but would prefer that your employer not receive this information, then you should contact your local Tax Center. ■■■

■ ■ ■ **I would like to split the tax I owe amongst the members of my tax household; how can I do this?**

If you want to split the tax you owe amongst the members of your tax household doing so on the basis of their respective incomes, then you must opt for one of the following choices authorized by the Tax Authorities:

- Tax Household rate;
- Individualized tax rate;
- Neutral rate (determined on the basis of the average childless taxpayer)

If you consider that you have not chosen the option that best suits you, then contact your local Tax Center. Please note that the rate you opt for will not have any effect on the overall taxable amount of your tax household. Note that if your income varies significantly in the course of a given year, you can ask the Tax Authorities to adjust your tax rate.

I receive an add. pension payment; what is the tax situation here?

The SACD will apply the PAYE, with the Tax Authorities providing the SACD with your tax rate. In the event where you only recently commenced receiving these additional pension payments, the above-mentioned neutral rate (i.e., not individualized) will be applied pending the calculation of your individualized rate. The neutral rates, based on common law, will be provisionally defined for the period of January to August 2019, and will be reviewed by the Tax Authorities for the period September to December 2019.

On what taxable income will my tax rate be applied?

As is already the case, the tax rate will be applied to your net taxable income.

Welfare Contributions: Retirement, AGESSA, CSG, review on the current reforms

Given the various reforms of authors' social welfare entitlements to be enacted on 1 January 2019, the Ministry of Culture and the Ministry of Social Affairs have initiated discussions with representatives of authors and distributors, with several meetings taking place between June to December 2018. Naturally, the SACD is an active participant. And, even though not all the items on the agenda have been settled, we can nevertheless take a look at the progress made to date on these various reforms.

How are retirement contributions as well as social welfare contributions to the URSSAF treated?

The 2018 Bill on Funding Social Welfare (voted in December 2017) includes two major changes: firstly, the transfer, to the URSSAF (general regime), of responsibility for collecting all social welfare contributions, doing so by reviewing the role played by the AGESSA, and secondly, the application of a retirement contribution on Royalties right from the first euro earned by the author. These changes will enter into effect immediately after the official publication of the decree formalizing the application of article 23 of the 2018 Finances Bill.

The AGESSA, a special retirement regime for authors, created around 1975, was good for its time. However, the AGESSA is a complex regime, of which one aspect is that the authors themselves must individually subscribe the regime. Only by doing so can they make retirement contributions to the general regime and thus receive retirement payments actually in line with their career. The problem is that many authors have never understood that the onus is on them to subscribe (i.e., the subscription does

not take place automatically); as a result, many have not been paying any retirement contributions on their royalties, and have only realized their mistake too late.

Faced with this situation, the public powers have decided to realign authors with their social entitlements in the following two ways:

- For periods already gone → authors who wish to do so can regularize their situation for those periods for which they failed to subscribe. This option has been available since January 2017;

- For forthcoming periods → as of 1 Jan. 2019, a certain amount will be withheld for retirement contributions. Thus, as of 1 January 2019, a withholding rate of 6.9% to pay for retirement contributions will be applied on any Royalties declared as "Wages & Salaries". Moreover, the rate will apply as from the first euro in Royalties you earn up to a maximum of €39,732 (i.e., the annual maximum amount of such earnings on which a retirement contribution is levied). The responsibility for collecting this tax will fall on the collective management organizations (including, therefore, the SACD) and distributors.

Subsequently, in April of year Y+1 (i.e., 2020 for the first such operation), authors must report their Royalties for year Y to the URSSAF. In fact, this information will feature automatically on their Tax Form as regards authors income on which the above-mentioned withholding rate (currently 6.9%) is applied, and it is up to the authors to check this information given on their Tax Form.

Any taxes collected on authors earnings exceeding the above-mentioned maximum of €39,732 (i.e., following which no more retirement contributions are due) will be reimbursed automatically by the URSSAF, following validation by the author. In regards to this specific matter, we recommend that you look carefully at the figures

used to calculate salaries. Bear in mind that the URSSAF is not yet able to cross-collate information on income stemming from different activities; therefore, authors – in particular if they are also a salaried employee – who have paid retirement contributions on an amount exceeding €39,732, should remember to contact the URSSAF in order to recover their overpayment in retirement contributions.

Thanks to this measure, authors will, at last, be safe in the knowledge that they are contributing to their retirement, and that they will receive retirement payments actually reflecting their career. This is all the more important given that the retirement entitlements in regards to Royalties commingle with entitlements generated in regards to time spent as a salaried employee.

In 2019, a year of transition, might there be a risk of paying the same contributions twice: those relating to 2017/2018 income, and those relating to 2019 income?

Prior to setting up the withholding tax on retirement contributions, to enter into effect as of 1 January 2019, retirement contributions were calculated as follows:

- For the first 6 months of year Y
→ on the income for year Y-2;
- For the second 6 months of year Y
→ on the income for year Y-1.

In order to avoid duplicate payments, contributions relating to 2017 and 2018 income which should have been collected from authors in 2019 using the pre-existing system will no longer be collected. That said, by way of a temporary measure to facilitate the transition, authors can, if they wish, and on request, pay their contributions for the years 2019 and 2020 on the basis of their income for 2017 and 2018 respectively. This option can be of interest if you want to optimize the situation for the two

years with regards to the contribution base used when calculating your retirement rights.

For Royalties declared as Non-Commercial Profits, it is up to the author to provide distributors and/or the collective management organizations (i.e., the SACD) with a copy of the Withholding Tax Exemption issued by the URSSAF, in which case no social welfare contributions will be withheld on these Royalties, and it will be up to the author to personally pay any contributions (including retirement) to the URSSAF. Regarding the specific case of the first two years of non-commercial activity, we must bear in mind that the overall income for these years is not yet known; therefore, a provisional fix contribution will be charged. This will be equal to 150 times the average hourly minimum wage ("SMIC") in France for a given quarter (i.e., €1,482 in 2018) and the situation will be regularized when filing the corresponding Tax Returns.

ADVANTAGES OF THE REFORM:

Firstly, a guarantee that you are actually contributing to your retirement on the basis of Royalties earned from the first year of activity. Secondly, you are maximizing your retirement entitlements without having to subscribe: by simply paying contributions on annual Royalties of €1,482 (valid for 2018), you will be entitled to a full quarter of corresponding retirement payments for such income.

What will be the functions of the AGESSA?

Going forward, the URSSAF will be responsible for collecting social welfare contributions. Therefore, the AGESSA's functions will be reviewed as follows: database of authors and broadcasters, professional commissions, information and social commissions for authors regarding the conditions of subscription and details about its services to which they are entitled. Several issues have yet to

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The SACD needs your Social Security number to calculate the retirement contributions to be levied on your royalties as these apply to your pension entitlements. If not already the case, you should enter your number in your Member Space on the SACD website (rubric: My Profile) or send it directly to the Authors Section.

be discussed: AGESSA governance, possibility to pay, over a period of three years, social welfare contributions related to exceptional income, conditions of overpayment of contributions, processing accessory income, etc.

The CSG contribution is increasing; are authors getting anything in return?

Authors have already been negatively impacted by the increased VAT levied on their remunerations as well as by increases to statutory deductions. When combined with the most recent increase in their CSG contribution (1.7% since 1 January 2018), our authors have once again been subjected to a clear loss in income (corresponding to 0.95% of total income). Moreover, and unlike salaried, self-employed and government employees, there is still no compensation system available for authors. Naturally, we would very much like to see a suitable, fair and efficient compensation system in this regard set up for authors, and since June 2017, we have been in discussion with the public powers in order to bring in compensation measures for authors to make up for the CSG reform. In response to a significant response from the artistic world, the Ministry of Culture has earmarked funds to help maintain the purchasing power of authors during 2018. This measure was formalized by a decree issued on 15 May. The exact modalities have yet to be formalized by way of an agreement to be signed between the State and AGESSA, with final details expected over the forthcoming weeks. Looking beyond 2018, the goal is to identify a long-term solution as of 2019, and a special bipartisan task force has been set up combining persons from the IGES and the IGAC. ■

The future of France Télévisions – Challenges and Opinions

The long-announced reform of public broadcasting and France Télévisions is starting to take place. Time for an overview of the announced measures, and of the challenges facing authors and the creation of original works.

The Role of Animation

The decision announced by the Ministry of Culture on June 4 to abolish France 4, the public channel owned by France Télévisions, resonated like a thunderclap, all the more so since France 4 has become an essential player in the financing and distribution of animation works. In fact, France 4 accounts for 3,800 hours of animation per year, of which 50% is composed of original French-language works. Almost every day, an impressive one million viewers aged between 4 to 14 watch the channel. In addition to being a window for contemporary French animation work, the channel is also a significant source of revenue for animation authors, in the form of broadcasting royalties. Indeed, many unanswered questions remain as to the exact nature of a digital platform for young viewers: when will this change take place? References have been made to 2020, but no exact dates have been given. Moreover, what might be the role held by animation works in public service offerings? As things stand, no role whatsoever.

France is a market leader in animation, and it is essential that France

Télévisions, a central figure in the French animation landscape investing over €30 million each year, remain a preferred distributor, digital and terrestrial, of original works aimed at young viewers.

The financing of France Télévisions and original works

No respite for the public service: the State is expecting the various public broadcasting entities to achieve budget cuts of €190 million by no later than 2022. Indeed, France Télévisions alone is expected to make €160 million in savings, above and beyond the €50 million budget cut of 2018.

This announcement was accompanied by another commitment, hammered home by the public powers and the public television group: a commitment in stone from the public audiovisual group to support original audiovisual and cinema works, to the tune of €420 million and €60 million, respectively, per year. The Parliament will be able to give its opinion by means of the new Finances Bill to be submitted to the vote of both houses (deputies and senators) in October.

Diversity of Original Works

Despite the high ratings enjoyed by France Télévisions, the criticisms continue: as ever, the charge is that public service fiction lacks diversity. In response, France Télévisions decided to set up one single fiction unit for the entire group, headed up by Anne Holmes, in order to boost diversity of genres and formats, strengthen European co-productions, and provide a digital offering complementing the terrestrial offerings.

Author remuneration

With this reform, France Télévisions hopes to finalize its transformation to a provider of global media. Out goes a channel-based logic, to be replaced by large-scale digital developments and works intended to circulate more freely. To this end, France Télévisions has already started negotiations with producers but not yet with authors. Such negotiations will however be commencing presently since the SACD withdrew from their agreement with France Télévisions last September. ■



Opinion...

Frédérique Dumas

Member of Parliament for the Region of Hauts-de-Seine.

Author of a report on the Public Service media in the digital era, at the service of diversity, pluralism and social cohesion.

What are the main recommendations of your report, in particular as regards encouraging original works?

The need to innovate and constantly adapt to changing circumstances. Faced with the vast power of the global corporations, it is incumbent on the public audiovisual service to act as a lever for innovation and creativity, as well as the exploration of new areas, new types of writing and new formats. This means setting up areas of unhindered expression inside organizations and embracing risk. This also means investing in the development and research of subjects, and being ambitious in terms of editorial aims. Lastly, the report also recommends providing real support to diverse original works in all genres.

How do you see the future of animation and programs for young people on France Télévisions given that France 4 will cease to exist?

The programmed “discontinuance” of a public service channel for children is quite simply unacceptable in our world. In fact, our report comes out strongly against the France 4 switch-over to a completely digital platform since doing so will undo the principle of cultural and social territorial equality, and will lead to a sudden and sharp decline in the number of viewers, and negatively impact authors’ income. By maintaining the France 4 linear offer on its terrestrial channel in or about 2020 should make it possible to

develop, in parallel, a non-linear offering on a digital platform aimed at young viewers. Linear television, which must remain available all over France, also acts as a window for a deeper type of non-linear offering. I would say that the multiple viewer “publics” complement each other and commingle according to the personal and collective evolution of their uses, without imposing anything. In a general manner, I would add that the level of diversity, visibility and readability of the offering also plays an important role in making it attractive. The only means to this end is to provide a collection of channels with bolstered “specificity” and “complementarity”.

A new Finances Bill is on the way; what can we expect as regards financing public services and original works?

France Télévisions is expected to achieve €160 million in savings between now and 2022. Combined with previous requirements, this means that more than €300 million needs to be found over the next three years. The allocation of the €36 million earmarked for 2019 has not yet been decided. I would like to point out that of the €36 million in savings already required of France Télévisions in 2018, only €4 million are of concern to the structure itself, and about €25 million in savings were made by adjusting the scope of all offerings, or, alternatively, by focusing on their quality, in spite of the much-repeated com-



mitment “not to do anything to damage the creation of original works”. This being the case, can one take seriously the promise that over €500 million will actually be “ring-fenced” to support the creation of original works. And if the answer is in the affirmative, then what will be the trade-offs? This is why I think the government should review its positions on this matter, announced on 19 July, moreover simply by way of the press release! Frankly, I cannot accept that the €160 million generated in “savings” (to the benefit of the State budget) be re-deployed inside France Télévisions. This unacceptable situation can still be changed! The report also recommends setting up tools to monitor and assess the transformation to the digital platform. These tools must be transparent and external. This is the role of the government; this is no time to be behaving as wayward apprentices!

David Assouline

Vice-President of the French Senate

What is your opinion on the forthcoming reform of the public audiovisual landscape in France?

I have always been in favor of this reform because the regulations of the 1986 Bill have become obsolete. Not so much as regards the principles set down in this Bill; rather, the audiovisual environment has changed dramatically and previous regulations and balances have been completely upended. As is the case in other areas, the purpose of the reform is to enshrine and amplify the underlying principles (namely, the independence, plurality and liberty of the media) but without calling these principles into question on the grounds that they need to be updated. Indeed, if I see that there are any plans to bring in a new appointment process in order to subject the public audiovisual domain to executive power, I will resist them vigorously, as I have already done in

the past. Likewise, we need to explore how we might regulate audiovisual on the Internet and prevent unfair competition from the GAFAM by forcing them to accept shared obligations, moreover doing so without taking the opposite approach, namely, deregulation to force everybody else to align themselves with the GAFAM model by reducing common contributions.

It will not be possible however to hope for an ambitious reform of the public service if we have to achieve the announced budget reductions or if we want to have a public service able to deliver its essential functions with enough power to fend off vigorous private and international competition. Naturally, I am aware that we need to rationalize expenditure and optimize the return on expenditure, but if we really want to have a public audiovisual service, worthy of the name, and able to operate within an extremely competitive environment, it is essential that budgets be maintained, or even increased. And, just for the record (since some commentators like to compare) I would point out that the BBC has a much larger workforce and budget than French public audiovisual operators.

What measures would you like to see the public service embrace to support the creation of original works?

Lots and lots of measures! Audiovisual creativity is the fountainhead of popular culture because of its power to enter into everybody's living room. I am convinced that we can lift everybody up thanks to popular programs with real meaning. And, whilst I fully approve the principle of giving a guarantee to ring-fence funds accordingly, this seems impossible given the overall decline in budgets which will inevitably affect the ability of the

public audiovisual sector to come up with original works. Therefore, in the name of plurality, and given the indubitable need to support our public service, I will vote against the proposed reduction of our public service as exemplified by the plans to discontinue France Ô and France 4, potentially sounding the death knell of the animation film industry, where France is a leader, and which should be supported. We need to continue investing in the creation of original works bearing in mind all stakeholders including publishers and producers and, of course, authors, the first and most essential rung on the creative ladder. I am in favor of massive investments to underpin the digital revolution of the public audiovisual sector and to map out a future for this domain. However, I cannot support any plans to finance such investments by siphoning funds from the public audiovisual sector, already subject to budgetary cuts. By investing in digital technology, the public audiovisual sector can reasonably hope to become an influencer in terms of media behavior. We cannot simply abandon this role to Netflix or Amazon.

Do you not think that the Finances Bill should give an undertaking to finance original works as well as authors' remuneration?

Well, as regards their underlying principles and virtuous mechanisms, I would reply in the affirmative. That said, in liaison with the public powers (in its role as gatekeeper of the principles), we need to keep forging sector agreements and promulgating decrees to guarantee the concrete actions and developments required for the near future where we can expect to see change occurring very rapidly.



An authoress speaks...

Séverine Jacquet

Scriptwriter



The government has announced a root and branch reform of the public audiovisual sector; in your opinion, what should be the priorities?

We are only too aware of the complexity of this reform. Here in France, we are dwarfed by the GAFAs, as well as by the main European distributors. It is absolutely essential that we not slow down even as we enact the necessary changes. The first priority of any serious content publisher will remain the same: to have voices that resonate, or, if you prefer, original talents. To this end,

the public broadcaster needs the right teams, internally and externally (as independent production professionals) able to identify, attract, encourage and keep these people, and to give them the resources and space that they need to work and flourish. Trust, encouragement, professionalism, stimulation and freedom are all powerful drivers in the search to stimulate development. We know that these values tend to dissipate whenever public services become ossified. This is why we need an informed editorial framework, comprising lightweight and highly reactive program units, with top-notch expertise who, ideally, would be recommenders of trends, but not of topics. It is clear that proper budgets are required for good creative results. Then we have the second priority which, I must admit, somewhat makes my head spin: the existence and development of channels and artistic works on the Internet, which we can expect to grow exponentially in order to keep existing viewers and win new ones. Moreover, if ever you attempt to explore this topic whilst connected to france.tv, you'll be lucky if you get back half a dozen replies. If however, you explore the same topic on Netflix, YouTube, Amazon Prime or even arte.tv, you have between twice as much and four times as many pages returned in just a few clicks. And it's a pity, because if you do actually take the time to go through the france.tv site, you see that it has a lot to offer. Now, I'm not choosing this example just to criticize; rather, I want to evoke the questions of vitality and vigor, from a digital as well as from a content perspective. Lastly, you have the tricky question of the distribution of royalties between broadcasters and producers. As regards here in France, this is the key if we want to retain, or have regular access to, the most popular work and/or share in the profitability of an artistic work. That said, addressing this issue must not allow us to dodge the question of the extent to which authors do actually benefit financially if their work is successful. Authors should en-

joy the fruits of the success of their work. This is a topic where we are expecting answers from the public service, and which brings us back to the first challenge: retaining talents.

What do you think should characterize a public service policy in terms of creating original artistic works?

I would like to see a more proactive authors policy... much more proactive... Why? Well, quite simply because the entire French audiovisual landscape is concerned. Implementing an author-oriented policy has a cost on development and shooting, and this is precisely where a good producer won't be looking to make budget savings. As regards these reforms, I know that some people have argued that the pact between distributors and independent producers should be consolidated. Now, that may well be the case, but I notice that authors only ever get a mention when we are talking about optimizing methods and promoting pilots for series. But if we consider YouTube and Netflix, we see that we are dealing with a three-party pact. In my opinion this is already the case with a number of leading French TV series such as *Le Bureau des Légendes*, *Dix Pour Cent*, *Un Village français*, and *Engrenages*. I am still somewhat surprised whenever I hear a distributor announcing his next TV series on a given subject, without providing information about the authors behind a series. In cinema or literature, we expect to hear about the authors. For example, with *Versailles* (a Franco-Canadian historical fiction television series) we are also told that the author is Chandernagor or Teulé. The GAFAs proudly announce the name of their exclusive authors. Well, in France I think we should go even further: given that the market is too small to retain the exclusive services of the main scriptwriters and directors, I think that we should at least give them a front seat, so to speak, and highlight their contribution when promoting the work to the general public. By reasoning in terms of linear broadcasting, we are damaging some of the leading genres. The series *Dix Pour Cent* is a counter-example in comedy. But the writing of daily experiences has an effect on prime time programs. Naturally, we do need clearly identified encounters. But we must be careful not to lose codes. For example, I found the recent debate regarding "too many detective series" in fiction to be somewhat worrying. I think that the alleged saturation stems from having too many identical formats which claim to be detective thrillers, but are not really so. In a detective thriller, you start with the cop and the criminal; you try to depict a picture of our society with its organized crime, trafficking and terrorism; in a nutshell, all those things that frighten us. I think that the public service authorities would be taking an important step by using fear and violence wisely, instead of just banning it from the screens. I think that the idea of a "cozy family get-together" veers into wishful thinking when you see teenagers turning on Netflix to look at *Orange is the New Black* or *Money Heist*.

An author speaks...

Arnaud Malherbe

TV fiction scriptwriter and director



What is your vision of a public service policy for original works and fiction?

Well, to begin, we need a real political and philosophical reflection on what it is to tell stories, and we need to realize that the public service plays a critical role in the art of the fictional recital, given that public channels are the only areas where, in theory at least, mercantile considerations alone do not prevail. And this entails accepting a certain number of obligations or, at the very least, aesthetic, intellectual and narrative functions. We need to ask ourselves, as au-

thors, and then as citizens of a collective society, why do we even need to tell our stories? I believe that the role of a public audiovisual service is to narrate the world, to broaden, as much as possible, its field of experimentation in terms of topics, worlds to explore, and genres. I believe that a public audiovisual service should widely embrace artists and creative individuals, and that it should stand apart, radically singular, completely different from private operators. Because otherwise, why is public service even there? Why even pay a television license?

This is why I think that one of the purposes of the public service audiovisual reform should be to refuse any idea of frontal confrontation with private interests. To do so would be of no advantage to public service, be this in terms of quality or ratings or general attractiveness. On the contrary, I think that the reforms should focus on giving new meaning to the term "public-service function", a term which I do not consider vulgar in the slightest! Moreover, the term doesn't just refer to public viewers watching fictions! In any case, what do we mean by "public viewers"? Doing what we can to retain the interests of viewers over the age of 60 is all well and good, but this approach is already defeatist since it admits that significant segments of other viewers are not even taken into consideration... It goes without saying that our aim should be to have as many people as possible viewing public service offerings on their screens. We simply cannot accept a situation where the public service keeps on losing contact with certain viewer segments; on the contrary, we need to go out there and win them over (children, teenagers, city dwellers, etc.).

How do you think that a public audiovisual service can reach out to all viewer segments?

One good first step would be to address a broad range of topics in a modern and audacious manner and to move

away from the "old reliables", namely detective series and family comedies. Of course, the old reliables do have their place, but we also need to have programs that are original and surprising, and that really speak to viewers. And, even though the public-service landscape in France does include some well-done works of fiction, they are few and far between. This situation could be reversed if we just had the right policies and content. There should be more focus on delivering good-quality offerings, without worrying too much about what we think the public expects (namely, it would seem, increasingly low-budget series, with little inventiveness and avoiding thorny issues). I would ask the question entirely prosaically: in addition to the second daily soap offering launched by France Télévisions in September, would it not be possible to have more original offerings?

Indeed, I would suggest that the onus is on the public service to counter this tendency of sameness, to upset the apple cart, to provoke people, to elucidate our world... This is something that the British and Scandinavians have done very well. I would like our public audiovisual service to embrace other themes, other socioeconomic phenomena; there are lots to choose from! And we could do this without becoming pretentious or falling into the role of the cursed artist. We just have to be clear about our goals. For example, a public service work of fiction addressing the question of the French presence in Mali by way of a political and Romanesque adventure series (not a thriller or comedy). Or maybe we could use the Fantasy genre to explore the current difficult situation in some French suburbs. Why not, after all? I would love to see such developments, and so would many of my colleagues. I could give you dozens of such offerings that are singular by their nature yet with potentially broad appeal. There is one question we should constantly keep in mind: what are those periods of our history, our society, our collective being that have not yet been explored? In fact, there's still lots of unmapped territory out there... And if we create strong characters with deep and moving stories, then we can take viewers everywhere and anywhere. This would be a mission worthy of an audiovisual public-service. The announced reforms have a lot to say about modernization, digital platforms, and the like. But these are just portmanteau words used to justify strictly financial decisions completely at variance with the reformative measures needed to deliver a high-quality and useful audiovisual public service. I would love to imagine that the forthcoming changes will be reforms of meaning; however, in spite of the reassurances given here and there by the Minister, I am concerned that the actual focus will be on how savings can be made. A sort of smokescreen, if you will....

Camille Rosset, Frédéric Rosset and Stephen Cafiero

Irresponsible? Not really

Camille Rosset, Frédéric Rosset and Stephen Cafiero won the SACD Emerging Television Talent award last June. With Season Three soon to screen on the OCS TV Network, the creative trio behind *Irresponsible*, the highly original television series born at La Fémis, share their insights. INTERVIEWED BY **GUILLAUME REGOURD**

The first member of the trio is Frédéric, who created the series. Then comes his sister, Camille Rosset, co-writer almost from the very beginning. Last but not least we have Stephen Cafiero, the director. The case of *Irresponsible* is somewhat singular in French television. The project first took form on the benches of La Fémis, France's leading Film and Television School, in 2014, where Frédéric was a student in "Creating & Writing Television Series", an entirely new class at La Fémis. Now, barely 4 years after Frédéric graduated, the trio are putting the final touches to Season 3 for delivery to OCS. *Irresponsible* is a comedy about Julien, about 30 years old, but unwilling or unable to enter adulthood, who suddenly discovers that he is the father of a 15-year-old. Frédéric, Camille and Stephen won the SACD Emerging Television Talent award last June. They sat down to talk to us about this exciting experience.

Julien, about 30 years old, penniless, has to go back to living with his mother... Is this what your parents imagined when you told them that you wanted to become scriptwriters and directors?

Frédéric Rosset (FR): Our parents were very understanding. And we took things slowly ourselves. Firstly, we told them that we wanted to make movies. At that time, I had no plans to write TV series in France; I didn't believe that France was the right country for such projects.

Camille Rosset (CR): Our mother was a bit concerned that we would have difficulty becoming independent, but she herself is a journalist, and she started writing books for children about the same time as we became scriptwriters.

FR: I even wrote a comic with her. Our father worked on the radio. He is also an artist at heart, and is a big cinema fan; so, really, in a way, it's his own fault... [laughs].

Stephen Cafiero (SC): I became a director by way of a somewhat circuitous route. After graduating from an applied arts school, I started working as an illustrator, and then I worked as Artistic Director in advertising for over 10 years. Then, about 15 years ago, I started to direct advertisements, and five years ago, I moved over to fiction.

Frédéric, when did you first realize that *Irresponsible* was going to be more than just a school project?

FR: When I enrolled for the Creating & Writing Television Series class, I had actually already graduated from ESRA, another film school in Paris, but I never had the time nor the energy really to fully develop my projects. At La Fémis, I was looking for a topic that I could write about during the school semester, and I started thinking about Tim, our half-brother. He's 11 years younger than me. So, he's about the same age as Jacques (Julien's long-lost son). Tim is not really part of my generation, and whenever we had family arguments, I was often surprised to find myself agreeing both with Tim as well as with my parents. This was the spark that led to the story of Julien, a sort of teenage-adult who suddenly discovers that he is a father. I didn't really expect the project would take off so fast. In fact, I was expecting to follow it the same route as *HP**.

That is to say?

FR: Season 1 of *HP* written by Angela Soupe and Sarah Santamaria-Mertens will soon be broadcast on OCS. Now, by chance, the three of us were in the same class at La Fémis, and we developed our projects under the mentorship of Vincent Poymiro, one of the authors of *Ainsi Soient-ils*. The thing is that it took Angela and Sarah four years before their series was finally ready for broadcasting. Of course, they did other things in the meantime.



LN PHOTOGRAPHERS

I was extraordinarily lucky in that I managed to find a production company right away, and the production company convinced OCS. And so it was that just one year after leaving La Fémis, we were already shooting Season 1 of *Irresponsible*... You don't get faster than that!

Camille and Frédéric, how did you end up working together?

CR: I came to writing by much more roundabout route than Frédéric. My initial plan was to study directing at La Fémis. But I didn't get the entrance exam, and so I went to a decorative arts school, the Vidéo section, following which I did actually return to La Fémis for the Creative Writing Workshop. Initially, Frédéric was working on his own, and I was a kind of first reader and general advisor. But when he got a grant from the French Film Board (the CNC), he felt the need to really start working with somebody.

FR: As soon as I signed with Tétra Média, I started to look for a co-author. I imagined myself working with someone with more experience than me; I had this idea of Hollywood-style writing rooms, with lots of different directors. But, given the budget allocated to *Irresponsible*, it was simply easier to work with a smaller team. And so I asked Camille to write every second episode of Season

One. After all, she was the person with whom I had most discussed the project outside of La Fémis. Curiously enough, we had never worked together.

CR: No, but when we started out, making short movies, we would read each other's scripts. In addition, we share an obsession for the same themes: adolescence, romantic comedies, and so on.

FR: When I started writing, I said to myself that I would need a female's voice to write female characters. But very soon, we got away from this somewhat restricted approach, and as of Season Two, we stopped writing separate episodes separately; instead, we co-wrote everything. Moreover, we don't actually break down the tasks, with, for example, one of us doing only structure and the other dialogue.

CR : We really began scriptwriters by writing *Irresponsible*. We developed our own method (nothing particularly earth-shattering, mind you). We define the character arcs together, map out the treatment, and then each of us takes one-half of an episode for which we write the dialogue separately, which we then have the other person read, and so on, to and fro, until we are both satisfied.

You and your brother are both rather young; was this an asset when writing *Irresponsible* or do you think ■■■

Alain Stern and Laurent Levy handing out the SACD Emerging Television Talent Award to Stephen Cafiero, Camille and Frédéric Rosset

■■■ people might have had some reservations?

SC: When I read the scripts, I never felt that they lacked maturity. On the contrary, with their youth, Frédéric and Camille injected a certain dose of freshness, and an original way of looking at comedy that I had never seen before, and which won me over immediately.

CR: Once Season One came to an end, the thing we heard the most was as regards the freshness of our writing. In fact, the main preoccupation of OCS was to wrap up the work on budget, and they paid hardly any attention to the age of the author. From a content perspective, I would also add that OCS was looking to do new things which had not been seen on other channels, and they did so by giving us complete freedom.

FR : When I met Boris Duchesnay (OCS Head of Programs), I was struck to discover that we had the same cinema and television references. In fact, already at La Fémis, I understood how lucky our generation had been to come of age while watching modern TV series. Even before formally learning the language in class, I understood the grammar of TV series. And, I would say that, as of the first day of shooting of *Irresponsible*, whenever anybody came to me for my opinion, I saw that my youth was actually perceived by the producers as an advantage.

Stephen, how did you end up working on the project, and especially, why do you think you were chosen to do all the episodes of the series?

SC: I had just wrapped up directing *Templeton* for OCS. Antoine [Szymalka, Producer with Tétr Média] and Frédéric were looking for a director for *Irresponsible*. They had the Bible, and a Pilot had already been made. I was hooked right from the beginning: the subject, the suburb, the topics treated... It all seemed so familiar. So we had a number of meetings, and they decided to work with me, for which I am grateful. The decision to use me as director on all episodes is chiefly due to the project budget; even though OCS give us plenty of liberty, we only had 29 days shooting to complete all 10 episodes of Season Three. Likewise, with Season One and Two, we only had 23 and 24 days respectively! And, when you consider that you can expect to shoot no more than about 10 minutes of final product footage per day, this means that you have to cross-board everything. And so, opting for just one single director seemed a natural thing to do. In fact, I think that all OCS series work this way. And I think it's a good idea. And anyway, a director can also contribute to create an atmosphere, a rhythm or a way of working which enhances the project; the director does not simply have to be the "guy who gets the thing done".

How did you allocate the skills between yourself, Frédéric, present on set, and Stephen?

FR: Tétr Média recommended we use their message: namely, a producer, director and author working together. And in the event of significant disagreement between two parties, the third-party has the final say. This method works well.

SC: We really work together as a trio; we have our own areas of expertise, but we can all make suggestions to make the end product even better. As regards writing, Antoine is very active at the initial, preparatory stages, and I tend to come on board at a later stage, at which point I give feedback, before we move on to the final script.

FR: We are always interested in hearing his opinion about what we're writing. And once we're on set, things flip around; he is in charge and I become a spectator, as well as the voice of the screenwriters.

SC: We're always discussing things on set to make adjustments to sequences, or to shorten them. In the editing room, Antoine and Fred give their opinions, and we tweak the final product as we progress. Over the seasons, we have learned to work together to make the best series we can.

There will be no Season Four for *Irresponsible*; why is this?

FR: It has always been my understanding that, if things go to plan, OCS makes 3 seasons of each series. And, to date, I've never heard anything else. You know, the idea underlying *Irresponsible* cannot be extended ad infinitum, and when you have such tight budgets, you need to be careful not to overdo things. In Season One, we introduced the characters; in Season Two, we developed them; and in Season Three, we concluded their story.

What are your current plans?

SC: I am working on a feature-length movie, as well as a series.

CR: We didn't wait for *Irresponsible* to end to start working on other projects. I am co-writing the series HP, and even though nothing has been signed, we are already writing Season Two, just as Frédéric and I did on *Irresponsible*. And I am working on a joint venture with other authors for a series with the TF1 television channel.

FR: I wrote an episode for Season Three of *Dix Pour Cent*, and we are working on the arcs of Season Four. I also have another project under development with Tétr Média, but I must admit that for as long as I haven't finished the editing of Season Three of *Irresponsible*, I am not finding it so easy to move on mentally to another project. ■



Open for bookings!

The brand-new SACD Web studio, home to the YouTube Space Paris was opened on 4 September. SACD members can book the Space at no cost to shoot and edit videos and podcasts..

The SACD now has its own Web Studio, with two sets and one post-production unit. The Space can be reserved by SACD members at no cost on Mondays and Tuesdays by contacting the Maison des Auteurs (details given below. From Wednesdays to Saturdays, the Studio will be sharing its facilities, for a few months, with the YouTube Space Paris, a Space reserved especially for YouTubers with over 10,000 subscribers to their channel.

This means that SACD member authors now have access to a free Web studio where they can shoot and edit their own original works. These facilities can be seen as complementing the facilities made available by the Maison des Auteurs, of potential use throughout all project stages, from writing to projection:

- offices and meeting rooms to work alone or in groups;
- two studios to rehearse, film, record, produce, etc.;
- postproduction unit for editing and color grading;
- a projection auditorium; café for general public debates and discussions.

Top-Range Equipment

The SACD Studio has an impressive list of top-range equipment to help members take their videos, VR projects, web series, podcasts and

any other fiction formats: Cameras (RED Raven, Sony a7s II, Canon C300 Mark II, Canon EOS 70D) along with lens (GoPro Hero 6, GoPro Odyssey), lights (DedoLight DLED4, Kino Flo FreeStyle, Arri SkyPanel), recorder (Zoom H6) and a full range of accessories (tripods, micros, stabilizers, green screen, etc.). MacPro editing unit with industry softwares (Final Cut Pro X, DaVinci Resolve, Adobe 2017 suite, etc.).

The full list of equipment is available on request.

Space shared with YouTube Space Paris

The recently inaugurated SACD Studio will be temporarily sharing its facilities with YouTube Space Paris whose facilities are currently undergoing extension work.

Thanks to this partnership, YouTube will be able to keep offering its services to YouTubers, and in exchange, SACD author members will have access to top-range equipment, specialist teams, as well as training courses given by specialists. Once the extension work is done, YouTube will return to its own facilities, and the SACD Studio will be used only by the SACD; in the meantime however, both teams will share the equipment located rue du Cardinal Mercier. ■



Opening hours and Bookings

Open to SACD members:

MONDAYS & TUESDAYS from 10 AM to 6 PM

Address: 11bis rue du Cardinal Mercier
75009 Paris

Ⓜ Place de Clichy or Liège

BOOKING MANDATORY

Reserve your hours by phoning the Maison des Auteurs at +33 (0)1 40 23 46 39.

Your reservation covers two sets and one postproduction unit. You can reserve the space for a maximum of one day.

FESTIVALS

SEPTEMBER



© NAIRY BAGHRAMIAN, MAINTAINERS, 2018

FESTIVAL D'AUTOMNE IN PARIS

Theatre, music, dance, visual arts and cinema. The Festival d'Automne in Paris is dedicated to the contemporary arts and the convergence of artistic disciplines. Each year, from September to December, in 45 partner venues located in and around Paris, the Festival hosts almost 50 events and welcomes 250,000 spectators. Since 2012, it has dedicated "Portraits" to outstanding figures on the international scene, this year featuring Anne Teresa De Keersmaeker and Claude Vivier. The SACD is a partner to the *Automne au lycée/ Parcours d'Auteurs* cultural and artistic educational program to help secondary school students discover contemporary art by means of three shows chosen from the Festival's program.

Until 31 December, in and around Paris.

www.festival-automne.com

OCTOBER



LUMIÈRE FILM FESTIVAL

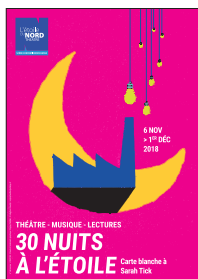
The unmissable rendezvous for the best in film heritage, the Lumière Film Festival comprises over 400 screenings spread over 60 venues in and around the city of Lyon in France. Now in its 10th year, with total attendance expected to exceed 750,000, the screenings are introduced by actors, filmmakers, historians, critics, and Lumière Ambassadors. This year's winner of the Lumière Award, in honor of her overall body of work, is Jane Fonda.

From 13 to 21 October,

Lyon.

www.festival-lumiere.org

NOVEMBER



30 NUITS À L'ÉTOILE

Spanning 30 days and nights... more an occupancy than a Festival. This year carte blanche has been given to associate artist Sarah Tick (with contributions from Vincent Debost, Raouf Raïs and Anne Laure Gofard), and sees 7 companies relaying each other on stage to present their shows. There will also be special events, curtain raisers, readings, concerts, tea dances and more. Further Festival content includes a weekend and residencies for authors, as well as two major theatre celebrations. Participants include the JimOe theatre company, Hédi Tillet de Clermont Tonnerre and Lisa Pajon, Clémence Weill, Adrien Popineau, Antoine Sarrazin, Lucas Bonnifait, Alice Vivier, Julie Brochen, and Tatiana Spivakova. From 6 Nov. to 1 Dec., at l'Étoile du Nord theatre, Paris.

www.etoiledunord-theatre.com

DECEMBER



IMPATIENCE

This year's Impatience Fringe Theatre Festival takes place over 3 venues: CentQuatre-Paris, T2G (Gennevilliers) and the Jeune Théâtre National. The festival will welcome a wide variety of shows from a diverse selection of cultures, confronted to unhabituated eyes. Following a vote, four awards will be handed out on completion of the festival. The shows of the winners of the Prix Impatience (a professional jury) and of the Prix des lycéens (a jury of high school students) will be performed in partner venues. The Prix SACD will recompense one author for his/her vision of contemporary theatre, and lastly there is the Prix du public. Now in its 10th year, a total of 10 shows will be performed. From 4 to 12 December, CentQuatre-Paris, T2G (Gennevilliers) and Jeune Théâtre National (Paris).

www.festivalimpatience.fr

JANUARY



© VILLE D'ANGERS - THIERRY BONNET

THE ANGERS FIRST FILM FESTIVAL

One of the main goals of this unique Festival is to reveal new European directors through an official selection of 100 first films (shorts, feature length, European film school movies). In addition to supporting the Festival programming, the SACD is also a partner to 3 feature-length movie script readings done by leading well-known actors. From 25 January to 3 February 2019, Angers.

www.premiersplan.org

SHOWS

NOVEMBER



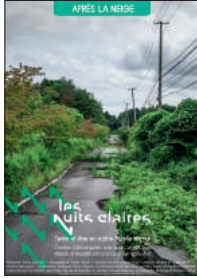
NO MAN'S LAND

Three men, three dancers, scurry forward to conquer new territory. The scenic space is an external zone to explore; the body is an internal and intimate space, to be won back, and where each dancer drops his mask so as to exist entirely, even if imperfectly. With No Man's Land, the Daruma dance company unveils its seventh original work with choreography by Milène Duhameau and music by Romain Serre. The show is at the confluence of hip-hop, contemporary dance and theatre. Supported by the SACD Stage Music Fund.

6 and 8 November, Le Caméléon, Pont-du-Château
23 November, La Coloc' de la Culture in Cournon d'Auvergne.



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DR



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ÉCOUTER VOIR

For this new devised work, the choreographer Romain Bertet uses “sound as if it were a dancer’s material, as if replete with imaginary potential, as if a means to experience reality”. Working from a stage conceived as an oversized musical instrument, Marc Baron, a musician, composer and “sound-scaper” becomes one with the three dancers to make the stage a place of interplay at the frontier of concerts, sound choreography, and dance performance. Each gesture spawns another and gives birth to tableaux to be seen and to be heard, embracing dance, choreography and cinematography. In this world of permanent sound pollution, are we still able to understand how we hear?

Supported by the SACD Stage Music Fund.
7 and 8 November, Le Merlan - Scène nationale de Marseille.

APRÈS LA NEIGE

Après la Neige est la chronique mi-rêvée, mi-réelle d’un homme, d’une femme et de leur petite fille après un accident nucléaire. Au rythme des saisons, empruntant à la poésie, au bestiaire des contes, à l’enfance, la pièce déroule leur nouvelle existence contre et avec les radioparticules.

Un spectacle de la compagnie Les Nuits Claires, écrit et mis en scène par Aurélie Namur, et ayant bénéficié du Fonds SACD Théâtre.
Les 7 et 8 novembre, Théâtre Jean Vilar, Montpellier, puis en tournée sur la saison 2018-2019.

MIRAGES-LES ÂMES BORÉALES

To the backdrop of a polar landscape, *Mirages-Les Âmes Boréales* plunges viewers into the heart of the icy expanses of the Arctic. Choreographed by Christian and François Ben Aïm, this contemporary tale plays on illusion, telling its story by calling on a full pallet of artistic means (plastic arts, dance, soundscapes, sensorial). Sound and video play an important role, as does movement, to reveal the magic and the ethereal quality of this world, where the wonder of nature takes hold of us spectators as if by mirror effect, to better explore the effects of peoplekind on this earth. Originally created at the Théâtre de Châtillon, the show was supported by the SACD Stage Music Fund, for an original score written by Philippe Le Goff.

From 8 to 10 November, Théâtre de Châtillon (92), then on tour during 2018–2019.

MILLE ANS

On a windswept island lit up by the light of the aurora borealis lives Milan, just 7 years old. Surrounded by elderly persons, he is the last child on the island and the only child in his classroom. He has never misbehaved, has never heard of football. When Peste, a younger cousin arrives on the island for a visit, she makes it known to Milan that his solitary existence is most unusual indeed, not at all normal. Milan’s reaction is to break down established rules, misbehave just for the fun of it, and generally just go with the flow, as children do. And what if childhood were actually a place that we could leave, cross and return to? A devised work written by Marc-Antoine Cyr and directed by Laurance Henry. With the support of the SACD Theatre Fund.

30 November, La Passerelle, Rixheim.

SAINT-FÉLIX (ENQUÊTE SUR UN HAMEAU FRANÇAIS)

Saint-Félix is a tiny village somewhere in France with its church, cemetery, beautiful white houses and open fields as far as the eye can see. Working from a documentary investigation with an extra-tight focus, Élise Chatauret, author and director, and her team explore the idea that life in France today can be narrated by telling the life of just one of its villages. For several months, Élise and her team met the people of Saint-Félix, shared their daily lives, listened to their stories. Blending stories with fiction, actors with puppets, the show narrates a disappearing agricultural world.

Supported by the SACD Stage Theatre Fund.
From 4 to 7 December, Nouvelle Scène Nationale, Cergy Pontoise (95)

CACTUS

Petite Louve (little she-wolf) was born of a cactus flower into poverty. She has to learn how to negotiate her way through this world of many cross-winds... otherwise, she ends up covered with bites. She comes across another little wolf who, unlike her, has a disproportionately large jaw. Through this encounter, *Petite Louve* finds the strength she needs to start growing her teeth. Aimed at children, this original work uses the words of Carl Norac, the rhythms of Boris Koblmyer and visions of Cécile Fraysse.

Supported by the SACD Theatre Fund.
14 December, Point éphémère, Paris.

SACD Funding calendar

All year round, the SACD supports creative production through funds financed by its cultural activities.

STAGE MUSIC FUND

In 2007, the SACD initiated a fund supporting the writing of music intended to accompany a stage play, a choreography, or a circus or street arts show.

This resource helps to overcome the difficulty performing arts producers might have in commissioning a work from a composer for original music for a show from one of these different disciplines. Effectively, the use of pre-existing music has become widespread, undermining creative production. Allocations reserved for composition have become more scarce, obliging composers to work in difficult conditions.

The SACD Stage Music Fund is a support for writing. Support is offered to a level of €5,000 per project, paid to the production company upon presentation of a commissioning contract and proof of payment to the composer(s).

Application deadline: **13 December 2018.**

SACD STAND-UP COMEDY FUND

Keen to support Stand-up comedy and One-Man Shows (exceptions can be granted for shows with up to three performers), the SACD has set up the Stand-Up Comedy Fund intended for original words and touring.

Every year, professional productions are supported in the categories "Discovery", "Original work" or "Touring". The only one of its kind, the purpose of this Fund is to encourage authors to write comedy sketches and one-man shows. The funds are managed by the producers. This Fund hopes to stimulate emerging talents, support confirmed authors and help to tour shows.

Application Deadline: **5 November 2018**

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

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