

A close-up portrait of Reed Hastings, CEO of Netflix, with a goatee and blue eyes, wearing a dark suit, white shirt, and blue tie. The background is plain white.

SACD

LE MAGAZINE

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NETFLIX

Reed Hastings

AMBITIOUS PROJECTS FOR FRANCE

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES



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LN PHOTOGRAPHERS

BY **SOPHIE DESCHAMPS**,
SACD PRESIDENT

Move forward, keep fighting, again and again. Defend fair and proportional remuneration, secure authors rights, advocate for contemporary creation, dissemination, the exploitation of works, the sharing of values, and transparency. These are not just items in an agenda; they are also actions, entailing negotiations and dialogue (sometimes tense) with our interlocutors. Urgency is always our "problem", because Time is not the same for those who govern the proceedings as it is for us, the authors. For some, it is urgent to wait. For us, it is urgent to act.

The most striking example is France Télévisions, a public audiovisual service, which is dragging its heels in renegotiating the contract we have denounced in order to preserve authors' rights. The promise made that budgets dedicated to creation of works will not be reduced must be accompanied by a commitment regarding broadcasting rights and the future of animation and feature film writers at a time when the France 4 channel is coming to an end. The trend to 100% digital, the competition with Netflix (a platform that pays authors proper remunerations) are not arguments worthy of a free public service, because the obligation to subscribe to an operator makes digital a paying service.

Announcements made to support the creative arts must be followed by real actions and not by flippancy. But this flippancy can be discerned in the performing arts, in public theatre where works and their authors suffer from a lack of dissemination. Dissemination must become part and parcel of public aid and not just a vague possibility. And authors must be remun-

erated right from the commission of a work to its exploitation over its entire duration.

The creative professions irrigate our screens and territories. The creative arts unite, bring people together, and are a source of entertainment, thought, poetry, activism, education and openness. Authors should not be considered as bit players that we look down on; rather, they should be seen as the central point, the source of everything, essential.

This is why we have started and will continue the reform of cultural action. From now on, altogether (and no longer repertoire by repertoire), and in full transparency, we will vote on the strategies to be implemented, the aid packages to be developed and the budgets to be allocated. Moreover, we are currently working on support for authors, and the 25% contribution stemming from the private copying levy devoted to cultural actions will be reviewed.

Taking action together makes for better knowledge of the different repertoires and a real discussion by the entire Board of Directors according to the different stages of a career, the need to value parity and diversity, while being attentive to the variety of repertoires, territories and talents. Your ideas are welcome, sharing is an essential value, and if we can act and react, reflect and reform, then this is also thanks to the quality and high professionalism of the SACD teams. We would like to thank them warmly for this.

Best Wishes 2019

Sophie Deschamps

A cultural policy, what's the point?



AGENCE ENGUERAND

PAR **PASCAL ROGARD**, DIRECTEUR GÉNÉRAL

The question is obviously akin to a provocation as a new year begins. Especially in a magazine aimed primarily at authors, for whom the dynamics of culture and creativity are rightly based on strong public action that we do not find anywhere else in the world! My question could however also have been put by Voltaire's Candide were he to be suddenly transported into our troubled times.

And yet, it has never been more urgent to ask it. Not to highlight its irrelevance (more than ever now, it is essential to keep creation alive and diverse) but, on the contrary, to strengthen its legitimacy with the people.

The Yellow Vests, this social movement that has been stirring up France since November has resonances which, at first glance, are at quite a remove from culture: fuel tax hikes; fear of downward social mobility; enunciation of a representative democracy too distant from the real aspirations of the people...

But there are also questions in this mobilization that directly concern culture and creativity: how can we ensure the full legitimacy of taxes and public spending? Are public services sufficiently present in the daily lives of citizens to meet their needs and provide them with high value-added services? Beyond the singular illustrations that could be found to answer these questions, it must be acknowledged that in recent years, the very legitimacy of cultural policies has sometimes been doubted, called into question or indeed, their very *raison d'être* disputed.

Indeed, many elected officials, particularly local ones, have explained to us that they have difficulty getting their voters to adhere to the cultural policy of their electoral districts, with voters either disputing its validity or cost, or because they do not consider cultural policies relevant compared with other expenses to be incurred, particular social ones.

The current situation is undoubtedly due largely to the inability of politicians, and indeed culture-sector professionals, to renew, over the past few years, a discourse that legitimizes public action in favor of creation and culture.

In a society that has undergone profound change, three dominant discourses still complement or sometimes compete with each other to support cultural policies.

The most recent is undoubtedly the economic discourse, directly related to the contribution of cultural activities to employment or GDP in a region or country.

In this regard, a joint study by the French Ministries of Economy and Culture in 2014, found that culture contributes seven times more to French GDP than the automobile industry. The economic impact of culture is an important factor that can convince local elected officials who expect culture to have an immediate follow-on impact in terms of employment.

Such a discourse however carries with it two major risks: first, the trivialization of the cultural and creative sector, reduced to comparing itself to the chemical, automotive or telecom sectors. This mentality could eventually lead policymakers to consider culture as an economic activity like any other. If this were to be the case, then culture would have to be treated using the same rules, including those pertaining to competition and State aid, and those rules made possible under the concept of cultural exception would have to be scrapped.

The other risk is that of forcing the creative arts to be profitable. To see culture solely from an economic angle is to condemn artistic creation to be profitable before it can even exist, without however anyone actually knowing the miracle recipe for measuring in advance the economic success of a work. Such a discourse also brings with it the longer-term risk of killing diversity, which spawns the richness of creation, and of jeop-

“To see culture solely
from an economic angle
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it can even exist”

ardizing initiatives and projects of value which bring thought and intelligence to our society.

Justifying cultural policies also very often requires putting forward a discourse on the educational contribution of creation. Culture can and must be a structuring element for citizens and in particular for young people. Let us be clear, Arts and cultural education is now a priority that must be strengthened. The SACD contributes to this by providing its support within the framework of its cultural action and was also at the origin of the operation An Artist at School which will celebrate its 8th anniversary this year.

On the other hand, cultural policy cannot be reduced to existing solely for the purpose of participating in the training of young people; to do so would be to make cultural policy simply a subset of an educational policy, even though its vocation is much broader.

The final discourse supporting the validity of cultural policies is of a cultural nature: it is a discourse with, at its core, a focus on the specific value of works, the singular place of the artist and the contribution of culture to society. This is, par excellence, the discourse of Cultural Exception.

These three discourses are different, retain their relevance and even their necessity but experience the same failure and display limitations. They no longer sufficiently unify the people, they no longer legitimize public intervention in itself and sometimes even feed a counter-discourse on the elitism of creation and the well-to-do snobs of culture.

What has changed in the perception and reality of culture over the past thirty years to make these discourses less influential? Well, there can be no doubt that authors and artists are no longer seen as the spokespersons of a generation, and that, to the contrary, culture is increasingly seen as a microcosm of its own, living on public money.

Nor should the impact of digital technology, which has caused major upheavals, be underestimated: the possibility of access to works, the power of the consumer-spectator to choose, the increase in cultural supply, the creative processes, the concentration of distribution powers, etc.

Nor should we forget the anti-copyright rhetoric that has stemmed from legislation aimed at protecting creators' rights to fair remuneration, nor the proliferation of attacks by major Internet groups, marching forward with a vision reminiscent of the Conquest of the West by gold seekers.

In this context, one can of course think of Pasolini and his famous quote: "The Old World is dying, the New World is slow to arrive and from this chiaroscuro monsters emerge."

But, as we celebrate this New Year, which I hope will be innovative and creative for you all, we also have the right, and indeed duty, to be more optimistic and enthusiastic, and to see, in this changing world, a positive opportunity.

Creativity in France is alive, dynamic and appreciated. It is now up to us to take up our pilgrim's staff and to fashion modern, relevant and adapted discourses to plead for the urgency of cultural policy. Because, Yes, in this time of Netflix and Amazon, we need strong public policy even more. We need a policy that rejects corporatist rules without yielding any ground when it comes promoting contemporary creation and supporting creators. A policy that is at the heart of the territories, in sync with the people without neglecting its global dimension.

We need a cultural policy that integrates the positive aspects of digital developments without accepting dominant positions. And finally, those entrusted with this cultural policy need courage, lucidity, and the ability to go the distance. ■

Roma or the Story of a Movie made for the Cinema

With *Roma*, Alfonso Cuarón delivers an arthouse film, an ode to cinema, outside traditional circuits.

On 21 January, at the Cinéma des cinéastes, the SACD organized, with the kind participation and authorization of Netflix, a screening of *Roma*, by the Mexican filmmaker Alfonso Cuarón, Golden Lion at the Venice Mostra and winners of several Golden Globes (including Best Foreign Film and Best Screenplay). The venue, composed of movie professionals, was filled in record time, and all had the same comment to make: *Roma* is a movie that has to be seen in a cinema, on the big screen. However, this is not something that ordinary French cinema lovers will not have since, under the Media Chronology agreement, *Roma* will not be released in cinema theatres in France.

In an article published in the French daily *Le Monde* on 20 December, Michel Guerrin, editor-in-chief, argued that restricting the distribution of *Roma* to television or computer screens made no sense. And for cinema fans attached to Cuarón's work, to its visual and sound aesthetics, this is indeed an aberration because it is clear that *Roma*, a pure author's creation, praised by international critics, was intended for the big screen. The outcry was not the same for the Coen brothers' latest film and things might be different for the next Scorsese or the next Redford,

all of which will see their distribution restricted in France due to such agreement.

With *Roma*, Alfonso Cuarón has made the most personal film of his career. He is the scriptwriter, the director but also the director of photography and insisted on doing the casting himself, without hiring any stars. All of the major technical and artistic choices, from the type of film stock to the long single-shot scenes and the tracking shots, are his.

With *Roma*, Netflix has a true movie, nominated for ten Academy Awards, and Netflix is doing everything in its power to acquire the same recognition in cinema production as it already enjoys in series. The platform even broke its own sacrosanct rule of immediate release on Netflix and instead or-

ganized previews in cinemas three weeks before the film was made available to its own subscribers. The film was released in 600 film theatres around the world with exacting criteria of sound and image; frankly, it's enough to make you want to pull out your hair.

Some criticize Netflix for its cynicism, its imperialism, for buying names from cinema just to improve its brand image. They accuse the platform of riding roughshod over everything and everyone just to satisfy its own ambitions. Others defend Netflix for its investments in art-house works at a time when the major studios content themselves with low-risk projects such as blockbusters and never-ending franchises. Whatever the motivation, Netflix is a major player in a changing world. Yes, today, an

Netflix milestone dates

1997: Created by Reed Hastings and Marc Randolph, with films for online rental

2000: Personalized recommendations system started

2005: 4.2 million subscribers

September 2014: Arrival in France and signature of an agreement with the SACD.

7 Creative Arts Emmy Awards for *House of Cards* et *Orange is the New Black*. More than 50 million users worldwide.

2015: Netflix continues its expansion worldwide

Release of *Beasts of No Nation*, the first original Netflix feature film

2018: 2,130 authors paid by the SACD under the agreement signed with Netflix (France and Belgium)

2019: 130 million users in 190 countries

10 Oscar nominations for *Roma*



arthouse film can be supported by a digital platform.

Well, maybe not totally. Bertrand Tavernier was with Pascal Rogard at the private screening of *Roma* organized by the SACD. In presenting the film, Mr Tavernier publicly reported Alfonso Cuarón's comments as part of their conversation at the most recent Lumière Film Festival: "At first, I didn't choose Netflix. I produced the film with my brother, we shot it entirely, and when it was finished (for a relatively small amount of money compared with American costs), I showed it to the studios and none of them wanted to take it". Bertrand Tavernier went on to explain the reasons for this rejection based on his conversation with Alfonso Cuarón: "It's a black and white movie, made in Spanish, it's an autobiographical film whose heroine is a housekeeper and housekeepers don't score highly in the world of corporate players, especially when she's foreign and doesn't speak a word of English..."

"All the studios declined and the only offer came from Netflix," reported Mr Tavernier before adding: "Alfonso Cuarón is one of those

directors who is fighting to make things happen. He got the film released in cinemas in the United States and in other countries so that the public can see it as the movie was intended: the work on the sound, the image, the frames, the length of the shots, the incredible richness of the shots and the image, the way Cuarón managed to reconstruct the social and political context and to combine all that with very intimate feelings. We have here a film that meets Brecht's definition of the word "epic", namely, where vastness coexists with intimacy. The film starts out looking like nothing special, but little by little, it reels you in. The last sequences are among the most extraordinary I've ever seen, I was beside myself with jealousy at some of the scenes at the end!"

When interviewed by *Le Point* magazine, Cuarón gave his position: "Many distributors were interested, and I had some proposals. I would have preferred for *Roma* to be seen as much as possible in actual cinemas, but the Netflix people were the only ones to come on board with a really vigorous marketing plan. They were the only ones who seemed to understand the potential

of the film to bring about a universal connection. Yalitza Aparicio who played the role of Cleo told me herself that she was happy that Netflix was broadcasting *Roma* because, in her mountainous region of the state of Oaxaca, the nearest cinema is hours away by car. But now, all her family and friends will be able to see the film."

The whole family will see the film and if we defer to the opinion of Sam Adams² who has seen it three times (on a giant screen in Toronto, in a press screening and in streaming quality in his living room), everyone will see the same film in a different way: "At home, with a Netflix-provided DVD approximating the quality of streaming, I took in pieces of dialogue I'd missed on previous viewings, so absorbed was I by the uncanny texture of the film's images that I neglected to take in what characters were saying off-screen."

Whether best seen inside a cinema or elsewhere, the critics are unanimous, *Roma* is an art-house masterpiece that stands up to multiple viewings. ■

Catherine Vincent

[1] Article in *Le Point*, published 14 December 2018: *Avec Cuarón, tous les chemins mènent à Roma sur Netflix* by Philippe Guedj.

[2] *Does It Matter How You Watch Roma*, by Sam Adams, senior editor and the editor of Slate's culture blog, 2 January 2019.

Reed Hastings

“We are delighted to have ambitious new works in the pipeline”

Interview with the co-founder, Chairman and CEO of Netflix. An opportunity to review all the platform's projects in France and its take on working with authors.

What are Netflix's projects in France, in cinema, fiction or animation? Will these works be developed and filmed in French?

We have just launched the series *Can't Buy Me Love*, a Romantic comedy shot in Paris and directed by Noémie Saglio. Osmosis, our next French production, is a science-fiction series; it will be launched in spring 2019. We are delighted to have ambitious new works in the pipeline. One such example is *The Eddy* which will go into production in 2019. This series, directed by Oscar-winning director Damien Chazelle, tells the story of a music club in a multicultural Paris, and of its owner, the music group that plays there, and the city's hectic life around it. We will also be releasing *Arsène Lupin* with Omar Sy. This contemporary adaptation of Maurice Leblanc's novel will be available to our subscribers in France and around the world in 2020.

Several productions have already been announced: *Mortel*, a fantasy series about a group of teenagers whose destinies are linked by a supernatural force, created by Frédéric Garcia and produced by Mandarin Télévision. A Friend & Family Comedy with the working title *Family Business* [Editor's note: a young man has a plan to save the family butcher shop by turning it into a coffee shop] created and developed by Igor Gotesman and produced by Les Films du Kiosque and Five Dogs. Then we have *Marianne*, a psychological horror series about a young novelist who discovers that the terrifying characters in her novel can actually exist in real life; this series is being written and directed by Samuel Bodin and Quoc Dang Tran and will be produced by Empreinte Digitale and Federation Entertainment.

Another project, *Huge in France*, is inspired by the comedian Gad Elmaleh's career and follows his move to



the United States. This is an opportunity for the comedian to create, produce and perform his first series. I must also mention a series created and written by Benjamin Dupas and Isaure Pisani-Ferry, adapted from the book *Vampires* by Thierry Jonquet.

We are also working on the production of films and documentaries such as *Banlieusards* directed by Leila Sy and Kery James, written by Kery James and produced by Les Films Velvet and Scrab Films. We have *La Grande classe*, a film written and directed by Rémy Four and Julien War, produced by 2425 Films, which follows two childhood friends going back to their hometown to

take part in a meeting in their former high school with a secret plan: to take revenge on all those who gave them a hard time during the high years, and to confront their childhood loves. Amongst the many projects, I must also mention *Solidarité*, a documentary film that follows the destinies of five resilient women and men who were victims of violence, written and directed by Stéphane de Freitas and produced by Valdes and Wagram Films. Then we have *Paris est à nous* (working title), a film made possible through an Internet crowdfunding campaign, a real-time love story shot over the course of three years in a contemporary Paris still suffering from the terrorist attacks and in the grip of unrest. Written (with Remi Bassaler, Paul Saisset) and shot by Elisabeth Vogler, produced by 21 Juin Cinéma, French Lab Agency and Les Idiots.

In a completely different style, we are producing a documentary series based on major French criminal cases such as the murder of the 4-year old Grégory Villemin in 1984. Gilles Marchand is the showrunner and Elodie Polo Ackermann will be the producer for Imagissime-Lagardère Studios.

We recently gave the green light to produce, in 2019, a series created by Aurélien Molas, co-written with Gaia Guasti. It takes place in France in 1787. While investigating a series of mysterious murders, Joseph Guillotin – the future inventor of the famous guillotine – discovers an unknown virus: blue blood. This disease, which is spreading among members of the aristocracy, leads them to start committing murders on ordinary people and soon, a rebellion follows. And what if the French Revolution didn't happen for the reasons we're usually taught?

These numerous projects, each as exciting as the other, all involving talented authors and producers!

What investments will you be making?

We want to keep investing in great French talents and stories in different genres and formats. Many of the projects we are working on and are enthusiastic about are French or European.

When Netflix launched in France, you made an agreement with the SACD concerning the remuneration of authors. More generally, what relationships and practices do you intend to have with the authors?

French authors know how to write fantastic, original stories with broad appeal. We are very enthusiastic about projects currently in the pipeline with all the authors I mentioned and we are looking to developing more projects, whether as productions, co-productions or licenses.



On the set of the series *Can't Buy Me Love*

We fully accept our responsibility to remunerate authors as well as possible and have worked in this sense with the French organizations concerned. Indeed, when we started in France, we signed agreements with the SACD, ADAGP, Sacem, and Scam and continue to build trusted relations with these societies of authors.

France is often presented as the country of cultural exception. The media chronology, along with certain obligations of investment and dissemination are part of this model. What does Netflix think about these rules?

We are committed to becoming a significant contributor to French culture. That's why, when we first set up in France in 2014, we directly invested several million dollars in French writing and the French creative industry. We recently announced a total of 14 programs and series and also the licensing of content from several French broadcasters, thus giving these productions an opportunity to cross borders and be seen outside France. As the audiovisual landscape evolves, we look forward to working with all the players in the industry to ensure that the French cultural exception adjusts and adapts to defend innovation and great French-style storytelling. ■

Klaire fait grr

“Sound writing offers incredible freedom, but it makes the mind spin too”

SACD Prize for the fiction podcast (*Mon prince viendra*) during the first Paris Podcast Festival, the comedian, YouTube artist and podcaster Klaire fait grr lent herself seriously – she did, she did – to the SACD's game of questions and answers.

How did you start writing for radio, podcasts?

By chance, actually. Or rather, by not writing that! Silvain Gire, the editor of Arte Radio, contacted me one day, and honestly I don't know what he had read by me, probably an unforgettable text, posted on Facebook, where I'm all up in arms against garbage bags that burst in the elevator just as I run into the building superintendent. But I'm not sure you should publish this, my hectic personal life could make people jealous!

More seriously though, I was writing short audiovisual formats and paper chronicles at that time. Anyway, I talked to the Arte Radio team, and finally suggested a series of mini-chronicles for the radio (it's like normal chronicles, only the pay is worse). Anyway, the boss said the mini-chronicles were bad, and then said that mini-chronicles weren't for them, and then said that I should go about my mini-chronicles in a different way...

But he signed anyway.

In the end, I wrote a series of chronicles during the 2017 French presidential campaign, then the rest just followed with my interests: a podcast with Elodie Font and works of fiction. At the moment, I'm writing a radio documentary, because a certain topic has caught my attention.

But I have to say that none of this was planned, and that at the moment I'm discovering it all, like a tiny bear cub, like "ohhhh, so we can write fictions that are ONLY sound? Well, I'll make some then". I know, there's no connection to bear cubs, but they're cute. Right? RIGHT?

What characterizes sound writing for you?

I would like to share my secrets with you, but I'm not sure if people who don't think bear cubs are cute really deserve it...

Well, seriously, sound writing for me is the realm of cheating. I mean, in audiovisual writing, of course, there is editing and all that, but in sound, it's even crazier. Sound writing offers incredible freedom, but it makes the mind spin too.

Compared to audiovisual, sound writing can have many advantages; just the sound of a can opening is all you need to get the idea of an atmosphere. But the big difficulty in my opinion is that sometimes, you have to be a bit over-the-top to get

the proper dosage. Let me explain: for example, I needed the noise of a purring cat.

With the picture, we would have immediately captured, in a book, the sentence "the cat is purring". Well, as a pure sound, a real purring cat sound, you couldn't recognize it. I'll spare you the gruesome details but I can assure you that a vibrator with batteries almost empty..... now THERE you have a purring cat noise.

This anecdote gives a good description of my feelings about this: there is nothing out there ready-made to help us, so every sound must be effective.

What inspires you to write?

Everything, but above all, not to seek inspiration. Of course, sometimes we all have to produce things on order, but what really inspires me in general is the thing I wasn't looking for. Before I answer you, I was thinking about the expression "When the cat's not there, the mice dance", and I thought to myself, "poor mice, I hope the mice who don't like dancing have the right to do something else, maybe play a round of Mario or something, because seriously, if I were a mouse and the cat weren't there, I can assure you that I wouldn't be the mouse dancing, I would be the mouse leaning against the bar with glances of hatred in your direction if you try force me to the dance



floor just because the cat is gone” (I hope this pitch is good for filing with the SACD because I’m this close to writing the comic book). And a little more seriously, I think that like all the people who create, I really need time to let my brain wander. A great idea will sometimes pop up in a few seconds but only because I will have spent time beforehand soaking up other things, day-dreaming, reading, practicing... I would like to point out how important this is because things are not always easy for authors and the wind of the start-up nation does not really blow in tune with a wandering imagination.

How do you start a writing project? Is it a pleasure? Stressful? Like normal work?

I am a very anxious person, it’s how I function. So, in general, I have a few nights of insomnia, a few days of total anguish of the wandering brain, but once I get started, I get it done pretty fast. In fact, once I know where I’m going, I go very

fast and I lose track of time, I eat absolutely anything sitting in my pajamas stuck in front of my computer for a week, and when I finally pull myself away from the screen, I’ve finished my thing in one go and.... a new season has begun.

You are currently performing someone else’s text on stage. Your own soon?

No idea! But, for sure, Louise Mey (who wrote *Chattologie*) gave me a taste for the performing arts, a medium I had completely overlooked. I applied to the SACD for a theatre writing grant (see how corporate I am!). And I also have a song project. So, everything becomes possible, as the poet said.

Do you have any other web series projects?

Right now I’m on the radio planet and as long as no one finds my hideout, I’ll stay there because it’s much easier to produce than audiovisual. But be nice and don’t tell anyone where I am and I’ll

Milestone dates

2014-2017: *Dans ton flux* et *C’est chaud*, webséries (France Télévisions and Story Circus)

Since September 2017: performs in *Chattologie* by Louise Mey at Comédie des Trois-Bornes (Paris), in Avignon and then at Café de la Gare (Paris)

2017-2018: *Casser la voix* (chronicles on Arte Radio), *Mycose the night* (podcast for Arte Radio)

2018: *Mon prince viendra* et *Mon prince à la mer* (sound fictions for Arte Radio)

share my Laughing Cow cheese with you.

Do you have any favorite themes when you write?

I have been strongly affected by social injustices, and I still am, but that’s more for “off-the-cuff” writing. As regards fiction, I think that everyday life is something that inspires me a lot... Did I tell you about my duvet cover?

Which authors or works made you want to be creative? Influenced you?

I’m very bad at this question because I have just about the culture of a pretzel. Basically, when I was young, the only thing that existed for me was Renaud’s songs. And I think it marked my way of writing stories, which means that, for me, there is poetry in swear words. In little words too, by the way. Sometimes a story of dog poop can tell you everything about loving your neighbour. And sometimes, the noise of a drill at seven in the morning deserves an Alexandrian pamphlet.

Today, basically, I am more influenced by work being done on gender, women’s rights, the rights of minorities, and so on.

But my way of talking about the world is deeply marked by the idea that we can do it with humor, with a misleading lightness. ■



Vincent Dediienne is the Sponsor of An Artist at School 2019

The 8th edition of An Artist at School starts on 13 February

This year again, artists and authors are returning to the elementary, junior high or senior high school they attended during their younger years to talk about their career path and key career milestones. A special moment in terms of transmission that will take place from 13 February to 13 June. A duration that, as explains Julie Carrère, director of the An Artist at School association "allows us to be as close as possible to the students and to set up, for each meeting, a complete educational and artistic system". This development was made possible thanks to the creation of the An Artist at School association, on an initiative of the SACD (Pascal Rogard is the President of the association).

As always, the program for this eighth edition will be multidisciplinary, covering the fields of fiction, documentary, animation, writing, graphic arts, music and the performing arts.

A specific program will be proposed with the Fête du Court Métrage (Short Film Festival) which will take place from 13 to 19 March.

An Artist at School Program 2019

Sponsor: **Vincent Dediienne**, author and actor, Hilaire de Chardonnet High School in Chalon-sur-Saône (71)

- 13 February, Jean Perrin High School and 19 March, Collège Nicolas Flamel in Saint-Ouen-l'Aumône (95): **Alex Jaffray**, composer and columnist
 - 12 March, Georges de la Tour High School in Metz (57): **Sébastien Laudenbach**, animation filmmaker
 - 13 March, David d'Angers High School in Angers (49): **Michel Ocelot**, animation filmmaker
 - 2 April, Notre-Dame Jeanne-d'Arc Junior High School in Brive-la-Gaillarde (19): **Olivier Masmonteil**, plastic artist
 - 9 April, François 1er International Junior High and Senior High School in Fontainebleau (77): **Laurent Tirard**, filmmaker
 - 11 April, Pierre Corneille High School in La Celle-Saint-Cloud (78): **Thomas Lilti**, filmmaker
 - 7 May, Flandres High School in Hazebrouck (59): **Annie Degroote**, writer
 - 27 May, Victor Hugo Junior High School in La Celle-Saint-Cloud (78): **Nadia Biquet**, composer
 - 3 June, Maryse Bastié Junior High School in Vélizy-Villacoublay (78): **Dominique Frot**, actress
- And also:
- Paul Cauet**, cartoonist
 - Sophie Garric**, author and actress
 - Bénédicte Guettier**, illustrator
 - Sophie Lemp**, writer
 - Nicolas Bary**, filmmaker

Why An Artist at School?

- Promote the transmission of knowledge by fighting social intimidation because culture still has, too often, an elitist, distant and remote image.
- Teach children about the artistic approach and crafts by shedding light on a personal path with which they can identify.
- Enrich the link between students and their alma maters.
- Nurture an artistic and educational project around the artist through work carried out in collaboration with teachers before, and in preparation for, the meeting.



3 questions put to... Vincent Dedienne

What do you want to say to the young people you will be meeting in your former high school?

That they can get through this horrible time called High School unharmed! No, seriously, I don't necessarily want to tell them anything at all, I want to look at them, listen to them, get to know them... To see if I've already become an old fool....

What did you dream of doing at their age?

Two things: theatre and making out.
I had more success with one than the other.

What do you think it is important to engage with young people about the artistic professions?

I want to tell them the exact opposite of what Laurent Wauquiez and other politicians are saying: that theatre, music, art, contemplation, are not necessarily fanciful disciplines, that they can do good, that they can sometimes change the course of the stars, which are not subject to the laws of finance.

Seven years in figures

Since its creation in 2012, An Artist at School has reached nearly 11,000 elementary, junior high or senior high school children. With 120 get-togethers run all over France, the initiative has implicated over a hundred authors and artists representing all genres of creation: fiction, documentary, animation, reportages, music, comic books, plastic arts and performing arts

- 2012:** 1st edition sponsored by **G rard Krawczyk;**
12 artists met 659 students
- 2013:** 2nd edition sponsored by **Bertrand Tavernier;**
15 artists met 842 students
- 2014:** 3rd edition sponsored by **Jean-Claude Carri re;**
15 artists met 980 students
- 2015:** 4th edition sponsored by **Mohamed Hamidi;**
19 artists met 1,450 students
- 2016:** 5th edition sponsored by **Philippe Faucon;**
20 artists met 2,000 students
- 2017:** 6th edition sponsored by **Catherine Corsini;**
20 artists met 2,500 students
- 2018:** 7th edition sponsored by **Julie Gayet;**
17 artists met 1,800 students

“At a time when cultural democratization is becoming a political priority, nothing will replace the contribution of a direct relationship between a creator and a student. **Nor will anything replace what makes each get-together so successful: to be sitting, a few decades apart, on the same benches at the same school.** This is a great originality of the initiative that makes perfect sense, and bears our hallmark.”

Pascal Rogard,
President of An Artist at School (February 2018)

ARTISTIC EDUCATION



2018: Jérôme Mesnager - Paris 8°

“No matter what your reputation or your personality in high school, you will succeed!”

Mélanie Duval, children's author

2018: Mélanie Duval - Saint-Paul-en-Chablais (74)



“Go to a museum,
embrace art,
open your eyes!

You'll see, it's beautiful!”

Jérôme Mesnager, street artiste



2015: Mohamed Hamidi - Bondy (93)



2016: Jean-Christophe Onno - Linxe (40)



2017: Michel Hazanavicius - Paris 9°



2018: Abdel Raouf Dafri - Wattignies (59)



2018: Julie Gayet - Bois Colombes (92)

“There are not enough such encounters in French schools...
I’m very happy to have been a sponsor! An Artist at School is a lot of emotion, of transmission and education”

Julie Gayet



2018: Éric Toledano - Versailles (78)

“An Artist at School installs an invisible and exceptional bond between the authors and the younger generation! There is high level of identification with a former student, the way we look at each other is different.” **Éric Toledano**



2017: Emmanuelle Bercot - Paris 15°

SACD/OCS Signature Fund Act II

After a successful launch (190 applications and one winning project currently reaching completion), the SACD and OCS launched, on 14 January, a second call for applications for the SACD-OCS Signature Fund.

SACD and OCS are pursuing their partnership with the same ambition: to discover, accompany and support authors interested in creating a new series for television.

This year, SACD and OCS have called on authors to **explore time travel**; this flagship theme of the science fiction genre offers a multitude of fictional possibilities: the promise of comedy, action, drama or adventure told through the prism of time loops, destinies that diverge, stories started at the end or taking place in parallel universes. Nurturing the collective imagination through literature, cinema, comics and television, with its multiple repercussions, philosophical, poetic, metaphysical or comical, writers and filmmakers have created a host of cult works such as *The Time Machine*, *Back to the Future*, *Groundhog Day*, *Terminator*,

Midnight in Paris, *Interstellar*, *Pile ou face*, *Legends of tomorrow*, *Les Visiteurs*, *Camille redouble*, *Quantum Leap*, *The Butterfly Effect*, *Doctor Who*, *Timeless*, *Frequency* and *Making History*. Applicants are asked to note that simply using a flashback and a flashforward will not be considered "time travel" within the meaning of this year's theme.

The purpose of the SACD-OCS Signature Fund, with its €50,000 budget fully renewed, is to support the writing of original, bold and inventive series. In addition to having Time Travel as the theme, the submissions must be original, written in French, count between 8 to 12 episodes for the entire series (considered as corresponding to a first season) with each episode lasting 26 minutes, and the plot must be resolved by the final episode of the first season.

The SACD – OCS Signature Fund in two stages

The selection of projects by a jury composed of 7 professionals from the world of television fiction will be carried out in two stages. Following the call for projects by 1 March 2019, a shortlist of 5 projects will be prepared in the Spring and each person on that shortlist will receive €5,000 to finance the writing of their pilot.

The second stage will take place in June 2019; a single winner will be chosen from the 5 shortlisted projects, and will receive €25,000 to write an entire season. ■

How to submit a project?

Files are to be submitted via the platform
www.fonds-sacd-ocs.fr

SACD Elections

How to vote

The next SACD Annual General Meeting (AGM) will be held on 27 June. Your vote counts, and you can cast it in a number of ways.

The SACD Annual General Meeting is an important event. Set in the SACD's Statutes to take place on the fourth Thursday of June, the 2019 AGM will take place on 27 June. Your participation is important, whether to vote on the resolutions presented or to elect your representatives to the Board of Directors and the Supervisory Board.

There are four ways to vote:

- in session on the day of the AGM
- by e-voting
- by post
- by proxy

E-voting

Fast and easy, you can cast your vote remotely, on the secure website whose address will appear on your notice to attend. You can cast your vote between **27 May and 24 June 2019**, before cut-off at noon Paris time (UTC +2).

To gain online access and vote, all you need is your username and password. This information will be given on the notice sent to you one month before the AGM.

The SACD Statutes reform of 28 June 2018 changed the way in which the individual convocation notice to attend the AGM is sent. Specifically, the convocation notice will now be sent by e-mail. If you have not provided a valid e-mail address or if you request a

hardcopy convocation notice (see "Contacts" over) by no later than 27 February 2019 (i.e., 4 months before the AGM), it will be sent out to you by post.

Postal voting

The SACD Statutes reform of 15 June 2017 put an end to the automatic sending out of postal voting documents to members, along with the individual convocation notice (art 37-II of the Statutes). Therefore, if you wish to vote by post, you must inform us in writing (see "Contacts" over) at least four months before the date of the AGM (i.e., no later than Wednesday **27 February 2019**) so that the postal voting documents can be sent out to you.

Voting by proxy

You can instruct another member **in the same category** (author, heir/legatee or transferee) to vote on your behalf during the AGM.

A proxy is only valid for the duration of an AGM.




A given member can accept only one proxy, and must vote in accordance with the voting instructions of the proxy giver.

The proxy voting form will be sent out to you along with your individual convocation notice and will also be accessible in your Member Space. ■

Contacts

To obtain your convocation notice by post or postal voting documents, simply email: **ag2019@sacd.fr**, or send a letter to:

SACD/Service Assemblée Générale 2019
11 bis rue Ballu
75009 Paris - France

 POSTAL VOTING	OR	 E-VOTING	OR	 AGM
Request to be made before 27 February 2019 by land mail, or by email sent to ag2019@sacd.fr		From May 27 to June 24, 2019 at noon (Paris time)		Thursday 27 June 2019, vote cast personally or by proxy

Talents Force 8 at Groupe Ouest

In 2018, Groupe Ouest marked another milestone by welcoming its 700th author; this makes Groupe Ouest the leading film development lab in Europe for film and fiction writers, filmmakers and scriptwriters*. BY CAROLINE COLLARD

Groupe Ouest's premises of 5,500 m², at the northern tip of the Finistère region, are dedicated to narration, image and providing support to cinema authors. Groupe Ouest is a Film Lab at the service of the talents and movies of tomorrow. The Lab's primary activity is to coach authors in residence. And, another leading moment for French-language authors: the Annual Selection. This year, almost 250 filmmakers submitted their projects for the Annual Selection, and eight will be selected for residency support from April to December in Brittany.

At Groupe Ouest, the authors are welcomed to the residence at Plouñéour-Brignogan-Plages, in working sessions in groups of eight to ten supported by consultant scriptwriters coming from international networks of independent cinema, with experience in script coaching and in accompanying authors. The idea of this structure is to help the writers in residence really get to the bottom of what it is they are trying to get down on paper.

Markers

60% of the first and second award-winning movies at the Cannes, Toronto, Locarno, Venice and Berlin festivals have gone through structures such as the Groupe Ouest, Sundance Script, TorinoFilmLab.

This accompaniment method is based on sharing and collectiveness and on the conviction that "the richness and strength of what we give to our children to see tomorrow depend on the quality of the support provided to these authors today."

"Word of mouth between authors works very well, whether between 'coaches' or 'coachees'; they highly appreciate how much time they saved in development by working together here. The way of working here together is symptomatic of a way of working that is more widely adopted by younger generations of authors. A way of working where sharing and collective action are important. And we are serving as a source of inspiration in other places and to other structures. I am delighted with this heart-warming epidemic of collectiveness!" gushes Antoine Le Bos, co-director of the structure (with Charlotte Le Vallégant) and artistic director. This work, done in very close liaison with the authors, also aims to strengthen the fundamentals of an independent European cinema in search of new audiences. In addition to the coaching in residence as part of the Annual Selection, Groupe Ouest offers numerous workshops throughout the year, which fall within the scope of professional training: "Screenwriting:





power and soul” for feature films, “Short films and Narration”, “Drama and Documentary”, “Pre-writing”, “Building a series concept”, etc.

Groupe Ouest is also the creator of LIM | Less is More, the European platform for the development of limited-budget feature films. The program was created in 2016 in partnership with Belgium, Poland and Romania; Norway, Lithuania and Macedonia joined the adventure in 2018. “Over the years we have increasingly welcomed more experienced authors, including authors who already have a producer. The dynamics of the workshops strengthen all authors, not only beginners. The authors have understood this. They understood the importance of relying on each other. Like in a rugby scrum!” concludes Antoine Le Bos. ■

* Since 2016, Groupe Ouest has become the European leader in terms of number of filmmakers coached.

FESTIVALS

FEBRUARY



FESTIVAL INT^{AL} DU COURT MÉTRAGE DE CLERMONT-FERRAND

Now celebrating 41 years of existence, this year's Clermont-Ferrand International Short Film Festival features 54 films, 22 of which directed or co-directed by women. A very diverse competition in terms of stories and techniques.

Animation will be particularly well represented this year, with 15 films. No fewer than 76 films are in the international competition. As a loyal supporter of short films, the SACD will award the SACD Prize for Best First French-language Fiction Work and the SACD Prize for Best French-language Animated Film at the closing ceremony on Saturday, 11 February. On 6 February at 9:30 am (in the "Georges Conchon" room), the SACD will run *Zoom sur mon premier contrat*, a special workshop to help authors understand the true meaning of the legalese of their writing contract.

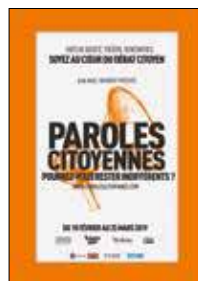
From 1st to 9 February, Clermont-Ferrand.
www.clermont-filmfest.com



FESTIVAL DES CRÉATIONS TÉLÉVISUELLES DE LUCHON

The 21st Luchon Television Production Festival continues to celebrate fiction in all its forms: single-episode, series, mini-series, programs, short films, web-series, digital series, (web, mobile and platforms). The SACD supports the programming of this event, open to professionals and the general public, with special previews, debates, round tables, master classes, tributes...

From 6 to 10 February, Luchon.
www.festivaldeluchon.tv



FESTIVAL PAROLES CITOYENNES

When he established the Paroles Citoyennes festival in 2018, Jean-Marc Dumontet wanted to "bring together, for a month, artists, authors and spectators around committed shows, in direct contact with the challenges of our society". With two conditions: to give a voice to contemporary authors and to encourage encounters between artistic teams and the public. The 2018 festival brought together 70 artists and 6,000 spectators to explore our key values: dialog, expectation, knowledge and equality. The 2019 festival will also reflect the major issues that are shaking up our society: migration, tolerance and our discourse on religions, the role of justice in social cohesion, and equal rights.

From 18 février to 25 March, Théâtre Antoine, Théâtre Libre and Bobino, Paris.

MARCH



CARTOON MOVIE

Established in 1999, Cartoon Movie is an essential event for creators, producers, distributors and other actors in animation cinema at European level. The festival includes several pitching sessions ranging from a simple concept to a project under development to the beginning of production. Since first established, the festival has helped 325 films to complete their financing, for a total budget of €2.1 billion.

From 5 to 7 March, Bordeaux.
www.cartoon-media.eu



SÉRIES MANIA

Created in 2010 in Paris, Séries Mania, dedicated exclusively to series, has grown steadily, and last year welcomed more than 55,700 spectators and more than 2,000 French and foreign professionals. Now moved to Lille, Séries Mania has established itself as an essential event for the general public and professionals. Over a period of 9 days, emblematic places in and around Lille will host around a hundred screenings (including both competitions, official and French), previews, conferences, meetings...

From 22 to 30 March, Lille.
www.seriesmania.com



FRENCH FILM FESTIVAL

Now in its 27th year, the remit of the French Film Festival has, from the onset, been to promote the French language, cinema and culture in the United States in general and in the educational circuits in particular and encourage professional partnerships centered on the culture of French films. Over the years, the Festival has welcomed over 850 directors, scriptwriters, actors, artists and technicians and brought over 700 French and French-language movies to audience attention.

From 28 to 31 March, Richmond University, USA.
<http://frenchfilmfestival.us>

APRIL



VALENCE SCÉNARIO FESTIVAL INT^{AL} DES SCÉNARISTES

Chaired by Nathalie Baye, the Valence screenplay - International screenwriters festival is above all a meeting place between screenwriters and more than 600 professionals in the sector (producers, directors, distributors, agents, actors, composers, musicians, etc.). A place for meetings, exchanges and innovation with a Trade Fair (i.e., The International Market of Picture and Writing), public presentations of projects, conferences, cultural action programs, etc.

And two competitions:

- Creation, which rewards the best script projects written by emerging talents, in each category (feature film, short film, animation, series, web, interactive creation, music for image).

- Film, which rewards the quality of writing (script and music) of feature films.

From 3 to 6 April, Valence.

www.scenarioaulongcourt.com

SHOWS

FEBRUARY



DÉSAXÉ

From inside Fleury-Mérogis prison, "the man" writes a letter to his parents in which he says goodbye and looks back over his life. A man's last confession to "clear his memory". He talks about his childhood in Algeria, about terrorism, about how he miraculously escaped death, about his flight with his family to France, about the Cité des 3000 housing estate in Aulnay-sous-Bois where fate propelled them.

A text by Hakim Djaziri directed by Quentin Defalt, supported by the SACD Theatre Fund.
12 February at 28:30pm, Théâtre Jacques Prévert, Aulnay-sous-bois (93).



YSTERIA

To explore hysteria is also to take a look back through the endless history of sexism. On this theme, the French-British actor, author, director and musician Gérard Watkins creates a performing arts/performance show that acts as an electroshock. In a medical setting, psychiatrists try to unravel the mystery of two of their patients with conversion hysteria: aged 20 to 25, they are experiencing difficulty in adapting to the world of adults, to the labor market, to the tremors of charnel desire. The public sessions, based on the famous Tuesday lessons of the French Neurologist Jean-Martin Charcot at the Salpêtrière Hospital in Paris, take on the form of highly theatrical performances on stage. Supported by the SACD Theatre Fund
From 7 to 16 March, Théâtre national of Bordeaux in Aquitaine.

MARCH



CIRCUSNEXT

Under the CircusNext label, some twenty European partners support the creativity of young circus artists. After a selection process, six winners will present, on the occasion of this highlight, successful extracts from their future works. For each of the two programs, three half-hour presentations offer an overview of the latest ideas of European contemporary circus creators. This year's CircusNext is complemented by a spectator circuit, organized with the Espace Cirque d'Antony and the Académie Fratellini in Saint-Denis.
From 14 to 16 March, Théâtre de la Cité Internationale, Paris.

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SACD Funding Calendar

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

SACD THEATER FUND

This production-assistance fund was created in 2005 by the SACD Board of Directors to support projects in private and public theatres, as follows: 12 contemporary theatrical works

The goal of this fund is to encourage the production of bold works that reflect the diversity of contemporary writing, so that they can be performed on stage and thus reach a wide audience.

Submissions
from 15 February to 15 April 2019

SACD – FRANCE EUROPE SERIES FUND

In 2017, the SACD created a fund to support the writing and development of audiovisual projects for French-language series or mini-series of fiction with a European vocation. Following the success of the first edition, the SACD – France Europe Series Fund continues its commitment to support and assist authors in their writing.

Projects for series or mini-series of fiction submitted for the Fund must be original, innovative, written in French, free formats and free durations (but at least 26 minutes per episode). They must be presented by authors who have already had an audiovisual work produced and broadcast.

The Fund will be implemented in two phases: first, 12 projects will be pre-selected and will receive €9,000 in grant aid in order to rewrite and submit a more finished project. The jury will then elect 5 winners, who will each receive €14,500 in writing assistance.

These 5 winners will have 3 months to return a shooting script. The winners will be accompanied throughout the duration of the Fund (writing residencies organized by the Festival de la Fiction in La Rochelle, search for producers).

Submissions:
from 4 February to 15 March 2019

Apply on line on the SACD and Association Beaumarchais-SACD support portal:

<http://soutiens.beaumarchais.sacd.fr>

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