

SACD

LE MAGAZINE

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ADOPTION OF
THE EUROPEAN DIRECTIVE:
**A STEP FORWARD
FOR AUTHORS**

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES



EDITORIAL	p.03
by Sophie Deschamps, SACD President	
.....	
FORUM by Pascal Rogard	p.04
.....	
FEATURE	p.06
European Directive	
Adoption of the European Copyright Directive A major step forward!	
.....	
INTERVIEW	p.08
Olivier Nakache and Éric Toledano "Writing is like a marathon a high-performance sport"	
.....	
AUDIOVISUAL	p.12
Supporting emerging authors	
.....	
ANNUAL GENERAL MEETING	p.15
Voting means taking action!	
.....	
SOCIAL	p.18
Reforming the French pension system to create a Universal Pension Plan	
.....	
RENDEZVOUS	p.20
2019 Spring-Summer festivals and shows	
.....	
CULTURAL ACTION	p.22
SACD Funds	
.....	

.....
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Paradoxes

LN PHOTOGRAPHERS



BY **SOPHIE DESCHAMPS,**
SACD PRESIDENT

After several years of struggle, authors achieved two major victories at the end of March: the adoption of the EU Copyright Directive and the revision of the Satellite and Cable Directive. This clearly shows the extent to which the pugnacious action of the SACD and other collective management organizations (CMO) is effective and vital. The recognition of a right to proportional remuneration for all European authors is a radical change, and proof that we can build a more egalitarian Europe.

Alas however, these victories do not mean that we can already cry victory. While Culture Minister Franck Riester asserted that "cultural wealth is real wealth and this cultural wealth is to be found in our territories", the Minister of Action and Public Accounts, Gérald Darmanin, in an outburst of startling demagoguery, announced that he was proposing the abolition of the television license fee. His justifications are totally fallacious, omitting, as they do, the hordes of young people who regularly watch television, as well as audiences on all media, to say nothing of the success of Radio France, Arte and others. Even more curiously, his suggestion comes at a time when other countries are looking at how they might reform their television license and broaden their collection base to boost revenue and provide even more funds to foster our cultural wealth, an act which, to a large extent, is a democratic issue. In France, in these times of reformation of the public broadcasting sector, what will remain of creativity if funding is no longer sustainable or reliably allocated?

A cultural policy must stand squarely on both feet: the remuneration of creators as well as the financing of creativity. And, instead of considering how the license fee might be abolished, we should be looking at how to increase funding for the writing phase, freeing up research and development budgets, looking for ways to attract authors, and boosting the development of new

formats, talents, and so on. To be sure, we do have scholarships, grants and commissioning of works, but the beginning of the creative process is a time of solitary effervescence and of extreme poverty for people not receiving the special dole money for artists ("intermittence"), and for people who simply create without any nature of financial reserves, which, let us be frank, is the case of most authors. In the audiovisual sector, creating a universal license fee would make it possible to free up the necessary budgets for television and cinema. And in the performing arts, all institutions, regardless of size, that receive public money should be obligated to allocate funds to writing. Responsibility for the spark that lights the fire, for that initial moment when pen goes to paper, cannot rest solely on the shoulders of authors, no matter what the Minister of Action and Public Accounts claims.

If now, I change the topic to female authors, this is only because I consider gender parity to be an essential democratic issue. The 2019 output of the Gender Parity Observatory in Culture and Communication proves that the carrot approach does not work and that there needs to be more focus on yielding the stick in the form of obligations to meet quotas of appointments, programming, and productions. Parity and diversity are national causes, and it is high time to put an end to vacuous wishful thinking, and make real progress. The Ministry's roadmap shows a willingness on his part, but this must be translated into actions at all levels, sanctioned whenever breaches are observed.

If and when we arrive at this juncture, we can finally consider that France has a real, coherent and fair cultural policy, a policy geared towards the future, towards a better future for all.

Kind regards,

Sophie Deschamps

Gender Parity: keep fighting!



AGENCE ENJERAND

PAR **PASCAL ROGARD**, DIRECTOR GENERAL

Declared by President Macron as one of the Major National Issues of his 5-year term, gender parity and measures to encourage Gender Parity in the culture and communication sector must be continued, and even intensified.

The 2018 figures of the Gender Parity Observatory in Culture and Communication, published on 8 March, provide a real and accurate picture of the current situation and its inequalities. Above all, the figures represent a point of agreement between those who want to see the glass half empty and those who prefer to see it half full: namely, much more can be done.

Admittedly, some genuine progress has been made: the role played by women in decision-making positions in administrative and public cultural institutions has generally increased; more women are becoming orchestra conductors or are appointed to the head of accredited cultural institutions; there is increasing parity on selection boards, commissions, juries and similar bodies.

But there is no room for complacency since things are proceeding at a very slow pace for an issue of such importance, and trends are sometimes erratic if not downright disappointing. Indeed, even a perfunctory analysis suffices to measure the progress yet to be made: 30% of accredited performing arts structures are run by women but generally speaking in venues with the smallest budgets. We are nose-to-nose with the infamous threshold of invisibility; works written and directed by women remain very much in the minority in live venues; inequalities in remuneration persist.

However, some progress has been made since Reine Prat woke, and even shook up, the general level of awareness with her famous report published in 2006 on

ways to ensure “a better visibility of the various sections of the French population, especially women”.

In this regard, we must especially thank activists who have worked tirelessly over the years to bring this issue to the public arena, gradually making it a public policy issue in its own right. It is partly thanks to their actions that the political lines have been moved. The responsiveness and personal commitment of the number of women politicians who exercise their duties with great courage and determination have also advanced policies towards parity. Here, I am thinking in particular of Aurélie Filippetti, Najat Vallaud-Belkacem, Laurence Rossignol and Françoise Nyssen, all of whom left an indelible mark on the Republic’s commitment to equality between women and men.

The struggle for parity is not easy because it is above all a cultural struggle taking place in a society that has always given more to men than to women. And it is only through a profound change in mentalities that the domination that has taken root can be uprooted, and stereotypes banished for good.

In the struggle for parity, the law too has a role to play. Laws are a formal marker of the State’s commitments and are essential to charting a virtuous path. The Bill of 4 August 2014 on substantive equality between men and women, with several articles addressing the question of culture, is to be considered both a foundation stone and a compass. The Freedom of Artistic Creation Bill promulgated July 2016 also made gender parity a main policy goal for the performing arts. The Equality and Citizenship Bill of 2017 also ushered in substantial progress including a proposal tabled by the SACD: parity on juries and commissions of public cultural institutions in charge of awarding grants.

“The struggle for parity is not easy because it is above all a cultural struggle”

Above and beyond laws, it is also worth mentioning the Equality Roadmap 2018-2022 published by Françoise Nyssen a little over a year ago. Never before has such an ambitious plan been put forward to achieve parity in our sector, a quality sorely lacking.

Indeed, it is a paradox that culture, which by its nature should incarnate and be a voice for openness, otherness, diversity and a respect for difference, actually paints a picture of a closed and sclerosed field, firmly anchored to a male segregated world, and, to put it bluntly, perfectly contrary to the spirit of artistic creation.

The Equality Roadmap wants to break open this closed world with new means. Truth be told, the carrot approach which requests to show goodwill and gentle nudging had reached its limit. This is why the adoption of binding, quantified and measurable objectives to advance gender parity was considered an urgent matter, one example of which is increasing by 5% to 10% per year the number of female artists featured in the programs of accredited venues.

Naturally, the audiovisual and cinema sectors must play their part. Indeed, in both of these sectors, one notes that the positions held by women in general, and female directors and screenwriters in particular, are frequently insufficient, if not indeed entirely incidental, and less well remunerated. The action plan initiated by the CNC (i.e., the French film Board) is a step in the right direction and will probably bear fruit. Of particular note is the 15% bonus for films that respect gender parity in the key film crew positions (directing, production, photography, etc.).

The responsibility for change is obviously political, and henceforth, no public authority will be able to shirk its

responsibilities in this regard. That said, real change will only occur if all companies and professional organizations in the culture sector participate, willingly accepting their responsibilities, making commitments, and taking concrete action. Indeed, this is the path that the SACD has chosen. The first such step was the decision to publish, from 2012 to 2017, the “Where Are the Women?” Brochure with quantifiable data on gender parity. These statistics are now available from the annual observatory of the Ministry, now in charge of collecting and collating such data. Another important gender parity marker for the SACD was a proposal we made last year to local authorities and cultural institutions to embrace a charter of commitments to foster gender parity and cultural diversity. These are concrete examples of positive actions we have undertaken to encourage parity.

One thing is certain: we will continue, extend and consolidate our commitment to gender parity, both in terms of our outreach to public powers and institutional partners, as well as in terms of how we do things internally at the SACD. As we currently stand, the SACD comprises 75% women and 25% men, with a joint management committee and most of our board members are female. When measured in the light of the professional equality index, now mandatory for companies to ensure equal pay for men and women, the SACD obtained a score of 89/100, for a national average of 80/100.

Over the coming weeks, we will be signing the LGBT Charter, proposed by the association Autre Cercle to mark our commitment to an active HR policy in the ongoing combat against discrimination based on sexual orientation.

More than ever, let us all remain committed and determined! ■

Adoption of the European Copyright Directive

A major step forward!

Full details about the Directive adopted on 26 March. For the greater good of the authors.

Who, by now, has never heard of the Copyright Directive? Discussed and debated for more than 3 years in Brussels and Strasbourg, the Directive was the subject of intense clashes, particularly between the digital giants, led by Google, and bodies representing authors, screenwriters, directors, musicians, and performers in general. Fortunately, the Directive was finally adopted on 26 March by the European Parliament, and will become a reality for all authors in Europe over the coming months.

A rebalancing of the relationship with the GAFAs

The reform of the Copyright Directive, a measure initiated by the European Commission in 2014, had one central goal: adapt the question of copyright to the digital age. In this regard, it's worth remembering that the previous copyright directive was promulgated in 2001, at a time when digital platforms were in their infancy, Google was just a start up, and Facebook didn't even exist.

Well, the proverbial times have changed, and there was clearly a need to establish new rules to guarantee creators fair remuneration on digital and media.

Regarding the new Directive, two articles in particular have drawn the attention of observers and politicians: Article 15 (previous Article 11) creates related rights for press publishers. The aim of this rejuvenated article is to remunerate publishers, as well as journalists, whenever newspaper articles are featured on Google News and other aggregators. This was a major challenge to ensure press pluralism and indeed the very survival of many press titles.

The second bone of contention was Article 17, intended to facilitate a better sharing of value between the cultural sector and the digital giants. In concrete terms, Article 17 sets out two principles: firstly, platforms (such as video-on-demand services) will be required to conclude licensing agreements with the rightholders and secondly, a greater onus will be placed on these platforms to combat piracy.

In France, the SACD has already signed agreements with Netflix and YouTube, pursuant to which authors can receive remuneration whenever their works are posted and viewed

on these platforms. A further advantage is transparency, in that the royalties statements will indicate the number of views their works have received.

The new Article 17 will however not be retroactive, and any agreements we have already concluded will continue unchanged. The new article will however be very useful in forcing, to the negotiations table, any platforms that don't play fair and refuse to accept their responsibilities. This is the case, for example, of a company like Facebook, blamed not only for its failure to respect personal data but also for its unwillingness to pay royalties to the authors of works posted on its platform.

Recognition of a right to proportional remuneration

This is a great collective victory for European screenwriters and directors, and we are pleased to report that the SACD, along with the Society of Audiovisual Authors (SAA) federating CMOs in the audiovisual industry, and other European authors' organizations, played a key role in attaining this new entitlement.

For years, authors had rightfully wanted to be associated with the success of their works, especially on digital platforms, everywhere in Europe. This principle is now enshrined in the Directive, in its new Article 18.

Of key importance was to put an end to a particularly unfair situation. As things currently stand (i.e., prior to implementation of the new directive), only a few countries have implemented solutions at national level to ensure fair remuneration for authors (Spain, Italy, Poland, Netherlands, France, Belgium).

In other countries, European authors (screenwriters, directors, videographers, etc.) have not been receiving any proportional remuneration when their works are exploited. The new Directive can act as a means to exert pressure on platforms to come to the negotiations table, and come up with a new model to remunerate authors and performers on the basis of the French model. And, at a time when French works are being exported more and more, this recognition of a right to proportional remuneration can create new remuneration opportunities for French authors.

The new Article 18 is also of potential interest in France since it will be useful in consolidating agreements that CMOs might conclude with the digital platforms (YouTube, Netflix, Amazon, Facebook, etc.).

A Directive with many benefits for authors

The Directive's chapter 3 entitled "Fair remuneration in exploitation contracts of authors and performers" comprises a number of other



benefits for creators.

Article 19 ("Transparency obligation") requires producers to regularly provide authors with information as to the exploitation of their works and the revenues generated. This Article will consolidate the agreements signed last year with producers in the audiovisual and film sectors.

Article 20 ("Contract adjustment mechanism") establishes an individual right for authors to claim additional remuneration whenever the remuneration initially agreed turns out to be disproportionately low compared to all the subsequent relevant revenues derived from the exploitation of their works.

Article 21 ("Alternative dispute resolution procedure") establishes a procedure to resolve disputes between authors and producers. As part of this article, representatives of authors (e.g., CMOs) may act on author's behalf.

Article 22 ("Right of revocation") is a new feature introduced by the European Parliament whereby authors can revoke their contracts with

their producers, without incurring liability, if the producers show lack of exploitation of the authors' work (films, series or cartoons).

And, going forward?

Preparing, voting and implementing a European directive takes time. Now that the Copyright Directive has been definitively adopted at European level, each member state has 24 months to transpose it into national law.

The transposition into national law is an essential step; indeed, the Directive will only come into force definitively once a transposition law has been approved by vote in each country. And of course, the devil is in the details, and it is essential that we remain vigilant so that the most welcome sections of the Directive, in particular as regards remunerating authors, are not weakened or hollowed out by lobbies seeking to undermine creators. Fortunately, France has already announced its willingness to transpose the Directive into national law quickly so as to strengthen authors rights. ■

Olivier Nakache and Éric Toledano

“Writing is like a marathon, a high-performance sport”

Interview with the winners of the Henri-Jeanson Award 2018 INTERVIEWED BY CAROLINE COLLARD

Humor, insolence and dramatic power. These are the three qualities that the Henri-Jeanson Award recognizes in a film author. Would both of you concur with that?

Éric Toledano: Well, that might be a bit pretentious; let's just say that we are particularly happy to receive an award for humor and comedy combined! This is relatively rare. As for dramatic power, it is true that this is where our whole challenge lies, as indeed is the case for anyone who's ever attempted to write. We're also proud to come after people we admire so much, such as Jean-Loup Dabadie, Jean-Pierre Bacri and Agnès Jaoui, Cédric Klapisch, and Pierre Salvadori. To have our name next to theirs is an honor and it means a lot to us.

Olivier Nakache: For us, we always try, with every movie we make, to bring humor and dramatic power together. That's what we have always aspired to.

Your career paths are inseparable and you have often said that you could not imagine working without each other. Concretely, and precisely how do you write together?

É.T.: Well, if we take things in order, I would say that the first step consists in choosing a subject. And if one of us comes up with the subject, then the other must embrace it wholeheartedly, otherwise it won't stand a chance. So, assuming we both sign up to the subject, then the next step is to keep coming up with new ideas to bulk it out. We write them down and start to gauge them: how long does the idea last? Can we make it last? If I take the example of *C'est la Vie!*, our first goal was to respect Unity of Time and Unity of Place, a constraint that we imposed on ourselves as a driver of creativity. At

the time, we wanted to do a movie in a different way, to get away from the beaten track. And this was the spark that led us to the idea of telling the story of a team at work behind the scenes. That said, another starting point for a new project will be the desire to work with an actor, in this case, Jean-Pierre Bacri.

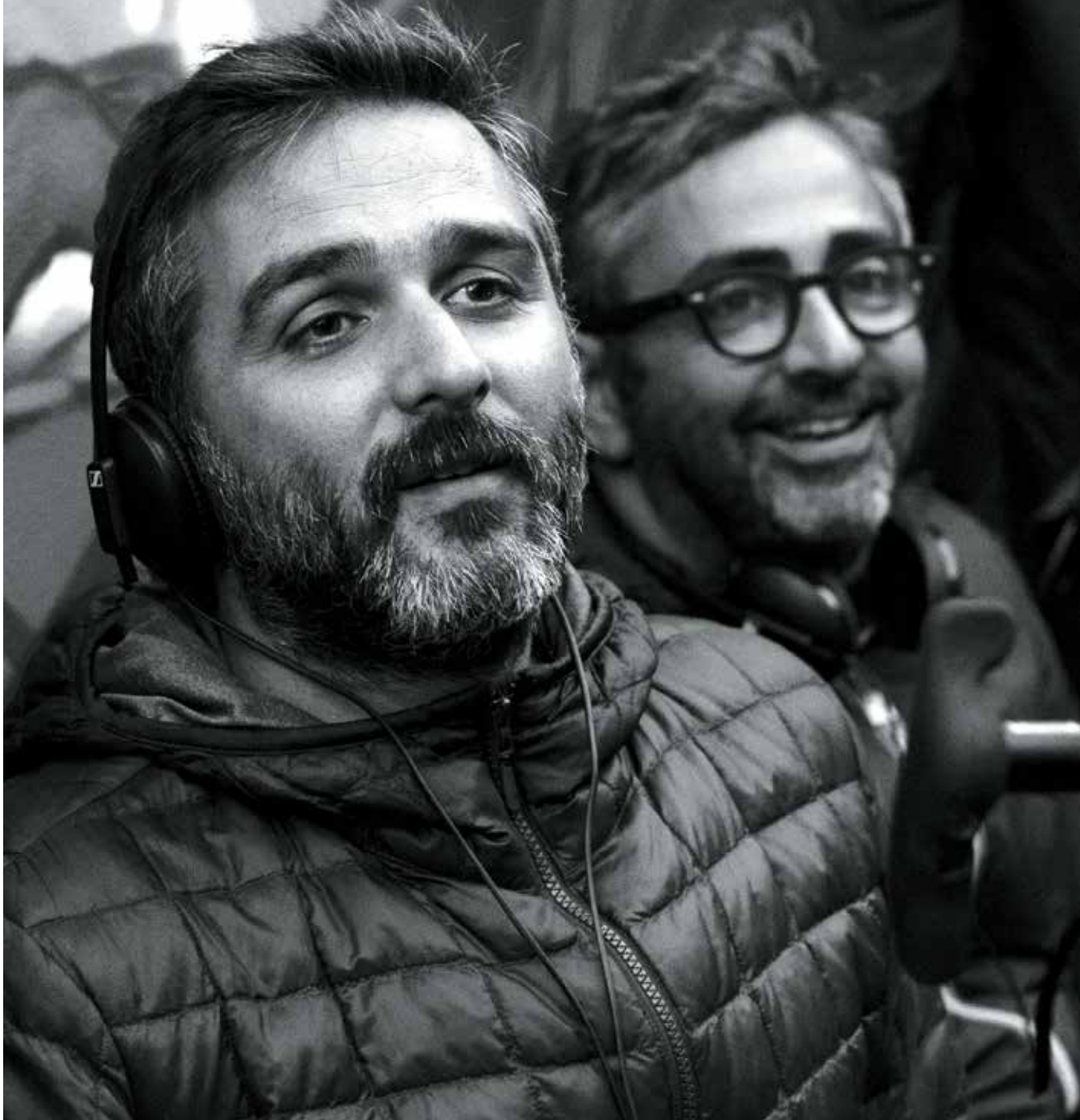
O.N.: Other authors tend to start with a plan, then move on to a treatment and then the step outline. We tend to be a little bit “messy”... We like to start writing dialogue very fast, each of us writing down scenes, and the characters naturally emerge in their relationship to each other, with their way of speaking, their own personality traits, humor, and so on.

It's important to remember that when you make a movie, you're making something that will be associated with you all your life. This means that when you choose a theme, a subject, and everything that goes with it, you're making a real commitment!

É.T.: And, if that is to hold together, we need to be able to express ourselves fully within the subject matter; there has to be things we want to say and we need to find the right approach to inject some humor. We don't want to be “typical” filmmakers; we like to surprise and pop up where we are not necessarily expected.

You describe your way of working as a bit “messy”; is this because you start from situations?

É.T.: Our first draft is a very hybrid text, with dialogs alongside scenes that are first drafts. This document, a mixture of full dialogs and rough sketches, is neither a step outline nor a screenplay. However, it does have the merits of bringing the characters into existence, of giving us more insight into who they are. At this stage,



some of them are already clearly fleshed out, with well-developed personalities. Sooner or later however, you have to respect the techniques of screenwriting, and get back to the original plan. In short, we don't work by the usual procedure, but in our own way, going back and forth, we manage to come up with something!

O.N.: The characters are all the more embodied if we already have the actors in mind. Jean-Loup Dabadie give us some advice about theatre, but which also applies to cinema: "[when writing], think about your dream actors, you might not get them, but your film or play will be all the better".

We write a lot, and as soon as the writing process starts, we already start discarding. It's like in the editing room; the purpose of some scenes is to inspire other scenes, but they don't actually make the final cut.

É.T.: This first work of setting up the subject and preparing the step outline takes at least three or four months. And, once we're more or less satisfied with the outline, we start the second phase: the full dialogues. We rack up an incredible number of versions, easily 120 or 125!

O.N.: Well, yes and no, because even if we change just one sentence, we update the version...

How do you divide the scenes between you?

O.N.: It's a random process. One of us can arrive in the morning and say that he feels good about writing this or that scene. We write sitting opposite each other in our office, and as soon as one of us has finished the scene, we send it to the other's computer to read it, modify it, send it back and so on. The scene keeps traveling from one to the other, it's very exciting!





Milestone dates

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2005: *Let's Be Friends*
2006: *Those Happy Days*
2009: *Tellement proches*
2011: *The Intouchables*
2014: *Samba*
2017: *C'est la vie!*
2019: *The Specials*

.....

■ ■ ■ **É.T.:** Each scene must be approved by both of us before it becomes part of the screenplay. Then, once the toing and froing is done, the scenes are sent to what we call our flagship.

Do you have any rules between you?

Together: The rule is that there are no rules!

É.T.: It's normal to want to fight to defend the scene, especially during the editing phase when things can get a little heady, but there is no aggressiveness, no consequences, and, bear in mind we've been working together for 20 years now, so we know each other by now and we don't waste time on silly things... It's our work!

O.N.: The goal is to make things run as smoothly as possible. I'd also like to mention another type of work, namely our fieldwork before we even start writing, and sometimes during writing, to nourish and enrich the screenplay with things that are true, that are real. We both suffer from the same obsession: no matter where we are, we try to imagine how this place could serve as the scene, with dialogs, a moment of tragedy or comedy... Everywhere is a constant source of inspiration. For example, when we were working on *C'est La Vie!*, we followed teams of caterers for the entire evening, and in the movie, when Jean-Pierre Bacri says to one of the actors "You there, go put on a propeller and get to work", this is actually a sentence that was spoken by a catering team manager. We find our sustenance in reality. Firstly, because no single individual can have experienced an unlimited number of real-life situations, and secondly, because we want to be realistic. Then we have the comedy aspect; that's our thing, it's where we feel good, it's our way of expressing ourselves. Writing is like a marathon, a high-performance sport. And you really do need to train, to keep up the rhythm to ensure genuine creativity.

So, you would describe the writing process as smooth rather than painful?

É.T.: Yes; firstly, there's just the two of us writing together, then there are 30 people preparing a film, and then 60 people on set shooting the film, and then we revert back to just the two of us in the editing room... A repeated cycle. We also like to spend time together after the more media-oriented period before a film is released.

You once said that music had a major influence on your work, even going so far as inspiring you to create certain sequences. Could you tell us a little more about this?

É.T.: Yes, firstly, when we're writing, there's always music in the background. We work sitting opposite each other, each of us in our own bubble as we write our scenes. Generally, we listen to the same music, and, as has already happened on several films, the music that we were listening to during the writing process ended up being the music we used on the film itself. This was the case with Ludovico Einaudi (for *The Intouchables* and then *Samba*), who we discovered thanks to musical platforms, listening to his work during the entire writing process. As a result, we found it natural to call on him to write the music. This was also the case with Avishai Cohen, whose music style played an important role in giving a more jazzy rhythm to *C'est La Vie!*, and, here again, we ended up asking him to write the soundtrack. For our last film, we listen to German artists; a mixture of electro piano that we like very much and that seemed very adapted to our film in particular and to the cinema in general. So, as it turns out, we haven't worked very much with real film composers even though we have a lot of respect for their work... We have always tried to team up with artists who already have a particular sensitivity, whose work corresponds to the film we're working on and has already had an impact on us when we're writing; this leads to a kind of a bond which is very difficult to undo since it has become part of the creative process.

For us, music is a character in the film, and we consider the right choice of music to be as important as the right choice of actor. It's something that is very specific.

Once the writing process is finished, you leave your bubble. How do things work between you two and others? Who do they talk to on set?

É.T.: On the set itself, things aren't formal. The general situation is that you have one of us talking, and not two people contradicting each other. Moreover, objectively speaking, the screenplay is written, and we have prepared and chosen the costumes and music. So, in the final analysis, we're simply applying something we have already defined. On the set of *The Intouchables*, François Cluzet said: "When I'm on the set, I don't redefine the character; I simply apply what has already been said".

O.N.: On set, there are so many people milling around that you don't really have time to be creative anymore. On set, the idea is to get up and running fast, as we have already prepared and planned. Of course, there is such

a thing as the last-minute magic, where you change a scene already written or improvise at the last minute. And then you have the work with the actors, and this really is THE right time to come up with some last-minute creativity. That said, once we're on set, we don't go off at a completely different tangent; by the time of shooting, we are already speaking with one voice. Jean-Pierre Bacri said of us that we're "brothers who don't carry the same name".

Your beginnings in film writing are marked by a real determination, a formidable form of naivety and a lot of desire... Today, having come so far with such success, what drives you to write and shoot?

É.T.: We had an atypical career. We first experienced a classic linear evolution. Our first film was not a great success (Let's Be Friends with Gérard Depardieu and Jean-Paul Rouse, 2005), our second film (Those Happy Days, 2006) met with more success, and *Tellement proches* (2009), our third film, was between the two. And then came *The Untouchables* (2011), this huge success. And, to be honest, the incredible success of this film unsettled us a little. We are not left entirely unscathed by this whirlwind; even if you might imagine that this film was only a positive thing, it still defines a lot of things in the eyes of others. It creates false representations.

O.N.: People think you're some kind of world champion. Whereas, in reality, we made this film in the same way as we made our earlier ones. That said, it is true that *The Untouchables* had a destiny that no-one could have imagined. Even now, 7 years later, people still talk to us about it, especially since the remake was released in the United States. In that sense, the challenge has changed, it has become: "What if we make sure that it doesn't change anything?"

É.T.: That we continue, just as before, with the same desire, the same determination, without being influenced by this expectation of others; that we continue, with however the added bonus, arguably the most important bonus, namely, freedom, a freedom that we want to enjoy to the maximum.

You have had many decisive encounters along your career paths: meeting each other, of course, and for Éric, bumping into Diane Kurys in the street with this leading to a first work experience, and then Omar Sy... Going forward, what encounters would you relish?

É.T.: Well, there are some we would like to continue, such as Charlotte Gainsbourg – we're both fans – and Jean-Pierre Bacri. I like to quote François Truffaut, "life has so much more imagination than we do"... and this has certainly been true for us. We really do appreciate

the people we've worked with. Going forward, we would like to work with Alain Chabat, Romain Duris, or Jean Dujardin. And personally, I'd like to work with Vittorio Gassman or Ettore Scola, but it's not so easy, apparently. **O.N.:** Mastroianni if we could manage to get hold of him....

É.T.: Yes, the Italians in general would be nice! In fact, our desire is that all this continues and continues for a long time. Authors have a common neurosis; namely, writer's block. We have the feeling that we're experiencing something special because we're back in the world of our childhood, in a place we hadn't imagined. This is the key to everything. When I say to Jean-Pierre Bacri, "Do you want to play a role in our next movie?", I feel that the word "play" accurately sums up the situation.

You are currently editing your latest film... and it's not a comedy...

É.T.: Indeed, our next film is called *Hors Normes* ("The Specials") and it deals with the subject of working with autistic people described as hypercomplex. We have been following the associations mentioned in the film for many years, even making a documentary for Canal+ about their work. And, after all these years, we finally felt ready to treat the subject through the prism of fiction.

O.N.: This film is, however, completely based on real facts. Everything is false and yet everything is true and even if the general tone is more serious than in our previous films, there are still moments of fun setting off more dramatic moments. In fact, this combination has been in our cinema DNA right from the beginning.

É.T.: The film tells the story of some extraordinary people who have decided to devote their lives to a category of the population also classified as extraordinary. We wanted to describe this conception of existence, to focus on people taking action in today's France. Sometimes cinema needs to stick close to reality so as to better describe it, to share the intimacy of the characters, their concerns, their challenges.

What's your take on our contemporary existence? What does it make you want to tell? This film seems to be an answer...

É.T.: We live in a society where communication is hypertrophied, we spend hours on end hypnotized in front of our screens, but, at the end of the day, we are no longer very close to each other. This desire for hyper-connectivity has disconnected us from reality. In this film, we look at other types of relationships: real, human, strong, more intense. And, we do this at a slight remove which hopefully, adds touches of humor. ■

Supporting emerging authors

Today's beginners are tomorrow's authors... This feature article looks at 3 structures supporting, each in their own way, emerging creators in the audiovisual sector.

BY CAROLINE COLLARD

Emergence, a directing lab unique in Europe

Pierre Schoeller, Deniz Gamze Ergüven, Katell Killévééré, Joachim Lafosse, Mia Hansen-Løve, Marc Fitoussi, Julie Bertucelli, Elie Wajeman, Alice Winocour, Léa Fehner, Antonin Peretjatko... The list could take up the whole page... All these directors have one thing in common: they all took part in the Emergence cinema residence, the only one of its type in Europe. Established by Élisabeth Depardieu over two decades ago - inspired by what Robert Redford created at Sundance - Emergence is a Directing Lab for first feature-led projects. The only residence in Europe focused on actual shooting, the laboratory chooses five directors each year to shoot two scenes from their feature-film script under real conditions, using their cast and crew in real settings. Sponsored, accompanied and advised for 7 months, the budding directors advance their project, try things out under real settings, and meet other people. Emergence has been the seeding ground of over 50 films that later went on to a cinema release.

Over the years, Emergence has expanded its activities to include young authors; in addition to the directors residency, Emergence now offers La fabrique des séries, an annual program dedicated to series consisting in 9 selected screenwriters participating in writing workshops, as well as séries de format court, a writing workshop dedicated to short series, for which 9 screenwriters are also selected. Opportunities galore to bring out the talents of tomorrow...



MARIE AUGUSTIN



MARIE AUGUSTIN

Authors' corner

Participants in Emergence 2019.

From 16 to 21 March, each participant shot 2 scenes from their planned feature film, under real conditions. What are their first reactions?

Lawrence Valin

Why did you apply to Emergence?

Because I wanted to test some things and strengthen the overall cohesion of the cast and crew. For me, Emergence is a laboratory; an opportunity for me to shoot the sequences of my upcoming feature film (editor's note: EELAM) without any pressure of expectation. And this is very important because I needed time to explore things that I hadn't been able to do on my previous projects (Little Jaffna and The Loyal Man). For example, I was able to test additional scenes with a lot of extras, and situations with a lot of actors. I felt that this was the right time to explore this since, in the movie, there will be several such scenes, and I will myself be acting. With Emergence, I wanted to put myself at risk, so to speak, by testing these things and in that way, if I make a mistake, I want to be able to understand why. And clearly it's better to make mistakes here than on the set of the actual movie. Emergence is not just about providing support, it's also a mark of approval. It means that we are recognized as emerging directors. And this is not just about myself, it's also good for the Tamil community that is supporting me and believes in the project. I have pried open the door, and now I have a responsibility to open it even wider for all the young actors waiting in the wings. They didn't even know that such a thing was possible. This is because we don't have a role mod-

el... When I started acting, it wasn't from watching French movies that I felt that I could one day do that job. On the contrary... My grandmother was always commenting that there were only whites...! And, rather than just complain, I prefer to take action and tell myself that I can change things by making movies seen by others.

Mikhaël Hers is your sponsor. What has this consisted in?

Well, just by complete coincidence, Mikhaël Hers was my tutor at the Fémis residence program, and so we already knew each other. It's as if there was a mirroring of goodwill. Mikhaël gives us feedback about the screenplay, about the preparatory exercises that we did prior to shooting, on working with the film composer... His feedback is precious, and I will be meeting with Mikhaël again during the editing process to benefit from the fresh perspective of someone who was not part of the shooting process itself; it will be new for him.

When will you start shooting EELAM?

The film action itself starts during the Ganesh Festival. However, this celebration takes place in August. So, logically, we would expect to start shooting in August 2020, based on technical surveys we would be carrying out next August. The film is produced by Agat films, who already produced my medium-length film.



MARIE AUGUSTIN

Steve Achiepo

Why did you want to do Emergence?

The initial idea was simply to shoot extracts of my screenplay (editor's note: Le Marchand de sable). And, once I was at work inside the residence, I discovered that I could do lots of other things with my project.

Could you give us some examples?

Well, I could test out scenes, or introduce new characters that might be added to a new version of the screenplay. When you take a scene from your film and you have to look for actors or actresses to actually interpret this scene, and when you start thinking about how you might design the set, and when you repeat this, things start to evolve, to move, and the whole thing takes on life. Indeed, this experience led me to review the screenplay, and I rewrote several scenes. Today, I will be shooting two extracts from my script, slightly modified for the Emergence shooting, so that the scenes can be watched together. And I can do this with my technical team, under real conditions, with a real set design, and real preparation... This is invaluable, and affords us a wonderful opportunity to directly confront potential problems that some scenes of the screenplay might have, and refine the writing.

When do you expect to start shooting?

It's a winter movie, and hopefully the shooting will start at the end of this year, early next year. The movie is produced by Barney Production.

The Beaumarchais-SACD association, a talent incubator

Questions à Agnès Breuil, Beaumarchais-SACD

How does the association support young audiovisual authors?

Beaumarchais' primary mission is to provide writing grants to emerging authors. Beyond these scholarships, of and by themselves a significant financial support for an author at the beginning of his or her career, the recognition of their talent as an emerging author and a sense of acknowledgement from their peers are often the strongest and most lasting effects of a Beaumarchais grant.

How would you describe the "profiles" of authors who apply for a Beaumarchais grant?

Most applicants are young professionals at the beginning of their careers, screenwriters from La Fémis film school or the European Audiovisual Writing Conservatory, or directors who have already

made something (short movie, web-series...). There is also a large contingent of actors or technicians (editors, directors of photography, graphic designers...) interested in "going over to the other side". We also have some more surprising applicants such as military people, teachers or business leaders, who have been nurturing a personal project for several years and who avail of our very open selection criteria to try their luck.

Is there a Beaumarchais "angle"? What do you tend to focus on when choosing whom to support?

The angle of Discovery! Discovery of an author, a subject, a singularity... Beaumarchais supports projects of very different genres and formats; the only criterion is that the grants are reserved for emerging talents. ■

Previous winner of a Beaumarchais grant

Emmanuel Bourdieu, Baya Kasmî, Julie Bertuccelli, Emmanuel Carrère, Eve Deboise, Marina De Van, Emmanuel Finkiel, Alain Guiraudie, les frères Larriue, Lorraine Levy, Laetitia Masson, Pierre Schoeller, Agnès Obadia, Gustave Kervern, Benoît Delépine, Carine Tardieu, Michel Leclerc, Hubert Charuel, Alice Vial, Clément et Romain Cogitore, David Oelhoffen, Julia Ducournau...

Follow in their footsteps by applying for a Beaumarchais writing grant: <http://soutiens.beaumarchais.sacd.fr/>

They also support emerging authors...

L'Association 1000 visages • La Résidence - La fémis • La Poudrière
• La Ruche - Gindou Cinéma • Talents en Court au Comedy Club...

Séquences7, providing support to emerging screenwriters

3 questions to... Alban Ravassard, President of Séquences7

How was Séquences7 born?

Séquences7 was created in 2001 by Frédéric Krivine and Laure Legrand, under the auspices of the UGS, now the Screenwriters' Guild of France. The goal was to provide support to emerging screenwriters who did not yet meet the criteria to join the union, providing them with feedback and the benefits of experience, with the aim of creating a link between confirmed and emerging authors.

What is its main vocation, its objective?

Today, Séquences7 is an independent association of the Screenwriters' Guild, but it has remained faithful to its primary vocation. Its objective is twofold: first, help emerging authors to break away from real or potential solitude by encouraging them to meet, exchange and collaborate with each other; and second, support them in their journey to professionalism by teaching them the tools of scriptwriting, while keeping them in the loop about the current evolutions in film, audiovisual and digital landscapes.

What concrete actions does Séquences7 take in favor of emerging screenwriters?

We run a number of actions such as masterclasses, writing workshops, monthly drinks between screenwriters, pitch-dating evenings with producers, and script-doctoring with Guild members, to name but a few. In fact, between 3 to 4 events are organized each month on a wide range of topics, anchored in a theme related to current sector news or to the fundamentals of the profession. These activities, based on feedback and the passing on of experience, either involved or are supervised by experienced, active professionals, who are specialists in the topic under discussion. ■

For more information: www.sequences7.fr

27 June 2019

Voting means taking action!

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

All SACD members are requested to attend the AGM taking place on Thursday 27 June, 2019. The purpose of the AGM is to approve the 2018 accounts and transparency report, to discuss questions put by authors*, and, naturally, to elect the new members of the Board of Directors and the Supervisory Board, the statutory body created last year.

14 seats to fill

This year, there are 14 positions to fill within the two bodies. Over the last few weeks, various authors have submitted their candidacy for the different positions. Their CVs and statements of intent can be

consulted from within your Member Space on the sacd.fr website. They can also be consulted by authors at the SACD headquarters or can be posted to you upon request. Each one of you is requested to vote during the election of these new members.

4 ways to vote (see diagram on page 16)

• Electronically

Online over the secure website at <https://vote.election-europe.com/Elections-SACD>

From 27 May to 24 June 2019 at noon, Paris time (UTC +2).

• By Land mail

For people having made this request before 27 February 2019.

• At the AGM

On the day of the AGM, Thursday, 27 June 2019 at 2:30 p.m. at the SACD Maison des Auteurs SACD (7 rue Ballu, 75009 Paris).

• By proxy

By confiding your vote to another SACD member with the same grade, you are represented at the AGM and can vote in your own name in session. The proxy vote

form will be posted to you along with the notice to attend. The form is also available on the website in your Member Space.

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

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

Any decisions entailing making a change to the SACD's Statutes can only be taken by an Extraordinary General Meeting, and require an absolute majority. ■

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

Reports, social accounts from 2018, and the texts of resolutions may be consulted in your Member Space at www.sacd.fr, as well as at SACD headquarters.

Administrative and Financial Division: 11 bis rue Ballu, 75442 Paris Cedex 09

Monday-Thursday from 10 a.m. to 4:30 p.m., and Fridays from 10:00 a.m. to 4:00 p.m.

Find all our information in your Member Space – under the tab “assemblée générale” – on our website www.sacd.fr

1. ELECTING YOUR REPRESENTATIVES

Roles of the different statutory bodies

BOARD OF DIRECTORS

31

11 seats available

Term: variable between 1 and 3 years

DISCIPLINES	SEATS TO FILL
Theatre	4
Music	1
Cinema	1
Television screenwriters	2
Television directors	2
Animation	1

THE ROLE OF THE BOARD OF DIRECTORS

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

SUPERVISORY BOARD

7

3 seats available

Term: variable between 1 and 3 years

DISCIPLINES	SEATS TO FILL
Performing Arts	2
Audiovisual	1

THE ROLE OF THE SUPERVISORY BOARD

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

MORE INFORMATION

Administrative and Financial Division

Tél. 01 40 23 46 28 – isabelle.kletzkine@sacd.fr

You can consult the SACD statutes at www.sacd.fr

KEY DATES

- 13 April 2019** → Deadline for submission of candidacies.
- 26 April 2019** → Availability of candidates' files, reports, social accounts for the year 2017, and texts of resolutions. Candidates' files are accessible in the Member Space of each author (www.sacd.fr) and at SACD headquarters. They can also be posted out to authors, on request.
Contact: Isabelle Kletzkine – Tel. 01 40 23 46 28 – isabelle.kletzkine@sacd.fr
- 27 May 2019** → Opening of postal and electronic voting for election of candidates and for all resolutions of the AGM.
- 24 June 2019** → **Closing of postal and electronic voting (noon Paris time).**
- 27 June 2019** → **2:30 p.m.** AGM at the SACD Maison des Auteurs (7 rue Ballu – 75009 Paris).

2. HOW TO VOTE



4 WAYS TO VOTE



ON LINE

From 27 May to 24 June 2019
at noon (Paris time)
[https://vote.election-europe.com/
Elections-SACD/](https://vote.election-europe.com/Elections-SACD/)



BY POST

From 27 May to 24 June 2019
at noon (Paris time)
only for authors having made
this request by 27 Feb. 2019



AT THE AGM

Thursday 27 June 2019 at 2:30 p.m.
At the SACD Maison des Auteurs (7 rue Ballu - Paris 9^e)

IN PERSON

BY PROXY

VOTE

TO ELECT

BOARD OF DIRECTORS
11 seats available

SUPERVISORY BOARD
3 seats available

Access to the AGM: If you are an SACD member, you can come to the AGM, regardless of whether or not you have already voted, and regardless of how you voted. Show your SACD membership card or ID to enter.

If you have not yet received your SACD membership card, you can request it either by sending an email (adhesion@sacd.fr), by phoning [+33 (0)1 40 23 44 55] or by sending a letter to SACD, Authors Section, 11 bis rue Ballu, 75442 Paris Cedex 09, France.

See your Member Space at www.sacd.fr for complete voting details

Reforming the French pension system to create a Universal Pension Plan

Authors will be concerned by the plans to reform pension plans.

Currently under discussion, the idea is to replace the 42 pension plans currently in existence in France (basic and mandatory supplementary plans) with a single Universal Pension Plan, based on a single-rate contribution, regardless of the sector of activity and the contributor's status (employee, civil servant or self-employed).

Each euro paid in would give all contributors an equal right to a pension. There would only be one single plan to which persons would contribute up to a maximum amount of three times the current Social Security ceiling (€120,000 in 2019). The envisaged rate would be similar to that currently applied for an employee and his/her employer (namely, 28%). And, when one considers that, as things currently stand, the overall contribution rate for all pension plans (basic and supplementary) to which authors contribute is 19.3%, this means that, barring subsequent modifications, the yield for authors would be less than the current yield of the two supplementary pension plans for authors, namely the RACD and the RAAP.

Parliamentary debate to take place early this summer

Nothing has been definitively settled, but things are moving forward.

Jean-Paul Delevoye, High Commissioner for Pension reform, will submit his recommendations in May so that the parliamentary debate can begin at the beginning of the summer, using a timetable he announced on 11 March during a debate in the National Assembly.

We note that the High Commissioner for Pension Reform has already consulted with the bodies representing the salaried professions and self-employed persons in order to prepare this project which is of importance for all French people. By contrast, bodies representing authors and performers will not be received by the High Commissioner until the beginning of the month of May, in other words, in the wake of the others.... Working alongside professional organizations and authors' representatives within the IRCEC, the SACD intends to participate fully in exchanges with the High Commissioner so that the level of social protections for our authors is not undermined by this major reform.

It is worth recalling that, starting in the 60s, the social protection system for authors in France has been gradually constructed throughout the decades, taking into consideration the singular nature of the industry and the royalties-payment method. Pursuant to a Bill passed in 1975, authors are attached to

the general social security scheme, albeit under conditions tailored to their profession.

As a result, it can no longer be considered that they enjoy a special status per se.

The Bill of 31 December 1975 attached the basic pension plan for authors (social security and retirement) to the general social security scheme, with the difference however that authors receive full benefits without paying any employer's contribution. The idea underlying this 2015 Bill was clearly stated in the introduction: "provide a small but critical group of people who are essential to the cultural influence of our country with broad and unified social protection, and to ensure that administrative rules intended for other professions do not hinder or impede creative work". The legislator's concerns at the time, chiefly influenced by the variable nature of authors' incomes, clearly remain relevant today, arguably even more so.

In addition, the three supplementary pension plans, namely the RACL, the RAAP, and the RACD, set up in 1961, 1962 and 1964 successively, have undergone necessary and effective reforms over recent years, enabling authors to build up pension entitlements reflecting their careers under suitably tailored terms of payment contributions, and highly satisfactory vesting.

More information:

Full information about the intended pension scheme reform, prepared by the IRCEC <http://www.ircec.fr/actualite/reforme-retraites-mobilisons/>

Questions to... Luc Béraud

Filmmaker, President of IRCEC

What are your concerns as regards this potential reform?

We are concerned that we will be equated with regular employees, tradespeople or independent professionals.

The reality however is that the profession of author-artist is a specific status, and royalties cannot be considered income comparable to wages or salaries. Bear in mind that authors have no control over the extent to which their works will be exploited. Contrary to common belief, authors-artists are not wealthy; in fact, a significant majority (over 75%) are below the first ceiling of the Social Security (i.e., earn less than €40,524).

The 1975 Bill exempted authors-artists from paying employer contributions. Which is only logical given that they do not have any bosses. Up to now, whenever an author retires, the pension he or she receives is calculated as if the author had actually paid employer contributions. This special exemption was granted in the name of the positive role played by creators in France. Now, if the planned Universal Pension Plan were to come into force without taking into account the specific status of authors, this means that authors would end up having to pay 28% of their income in pension contributions alone, which would be absolutely unacceptable.

In addition, authors-artists can avail of supplementary pension plans, which are very well-managed by the IRCEC.



At the moment, authors pay about 12% of their income into supplementary pension plans which, moreover, offer a very good yield. But, if one were to apply, for the Universal Pension Plan, a contribution rate set at three times the annual social security ceiling (i.e., just over €120,000), this would result in authors losing their supplementary pension plans and having them aligned with the pension plan yield for regular employees. In other words, authors would end up paying more to receive less! All of which is in complete contradiction with the commitments given by President Macron.

So, what are you looking for?

We are looking for a pension system that respects the specific characteristics of our profession. Organizations representing authors and artists were alarmed by Jean-Paul Delevoye's announcement on March 11 to the effect that consultations have been terminated, even though these organizations had never really been consulted. We had the feeling of being put in front of a fait accompli. The resulting mobilization of artists and authors has borne fruit and we will be having some real meetings as of next May. ■

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SACD

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES

FESTIVALS

APRIL



RENNES ANIMATION FILM FESTIVAL

Now in its 25th year, the Festival continues to grow. Starting March 25, three weeks of screenings in partner cinemas and the Ensorcelée Caravan throughout the region, for a total of over 20 associated cities. In Rennes (24-28 April) two new partner venues, Le Tambour de l'Université with a special focus on animation of the sixties and Les Champs Libres hosting some of the works of the Salon des expériences numériques animées (SENA) to experience animation in new forms. A full five days of screenings (74 films in competition and 65 in panorama), meetings, workshops, trade tips and special events (TNB, Arvor Cinema) to discover French animation in all its formats.

From 24 to 28 April, Rennes.
www.festival-film-animation.fr/

MAY



CANNES FILM FESTIVAL

The SACD Authors' Pavilion, to be found along Promenade de la Pantiero, is the essential place for authors and film professionals to meet, exchange and debate the issues that drive film creation. The SACD supports and encourages film writing, notably through the Screenplay Award (which it initiated in 1994) awarded at the closing ceremony of the Festival, the SACD Prize awarded to a French-language feature film at the closing of the Directors' Fortnight and the SACD Prize awarded to a feature film in competition at International Critics' Week. The SACD also supports ACID's programming in Cannes.

15-25 May, Cannes.
www.festival-cannes.com



INTERNATIONAL DANCE MEETING OF SEINE-SAINT-DENIS

Located in the heart of Seine-Saint-Denis, *Rencontres chorégraphiques* provide an opportunity for artists to exchange ideas and share their thoughts on choreographic writing, aesthetics and current issues of importance in art and in general. The troupes this year come from several countries including Belgium, Switzerland, France, Brazil, Iran and America, and they will be plying their dancing skills in thirteen partner venues spread over the Seine-Saint-Denis *département*.

The SACD supports the educational activities carried out throughout the year by the organizer of this event including meetings with artists and teachers over the region.

From 17 May to 22 June, Seine-Saint-Denis.
www.rencontreschoregraphiques.com

JUNE



LES NUITS DE FOURVIÈRE

Theatre, music, dance, opera, circus... *Les Nuits de Fourvière* is dedicated to the performing arts and, since 1946, has been working to bring the artistic disciplines together. Each summer, the festival runs nearly 60 performances attracting over 130,000 spectators. Each year, *Les Nuits de Fourvière* partners with other festivals and institutions to produce or co-produce devised works with artists of international renown.

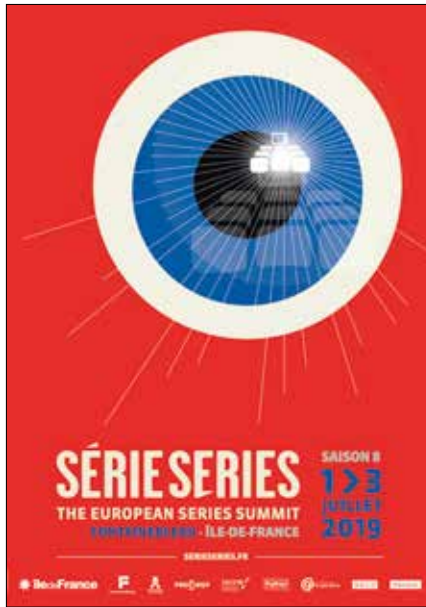
From 1 June to 30 July, Fourvière.
www.nuitsdefourviere.com



ANNECY INTERNATIONAL ANIMATED FILM FESTIVAL

The world reference in animation cinema with 220 selected films and more than 500 screenings (from 88 countries), this year's festival pays tribute to Japanese animation, and will welcome Yôichi Kotabe as guest of honor as well as Yoshiaki Nishimura and Koji Yamamamura as members of the jury. In parallel with the festival, MIFA (i.e., the market part of the event) will be welcoming over 550 international exhibitors and organizing pitching sessions, where budding talent can meet animation professionals. The SACD will be running several events: on 10 June, a pitching workshop with experts and an SACD representative; on 11 June, a special discussion to help creators faced with signing their first contract; on 12 June, a masterclass for series creators (with the Guild of Screenwriters) and a press conference dedicated to the presentation of a study on animation; and, on 13 June, the SACD will be presenting two MIFA Pitch Awards (for a short film project and an interactive and transmedia creation project). The last SACD event during the festival will be a meeting with Arnaud Demuyck which will take place on 14 June at the Cinéma Pathé.

10-15 June, Anecy.
www.anecy.org



SÉRIE SERIES

Run over three days, Série Series is the meeting place for European series and their creators, designed by those who make them. The aim of the festival is to shape "the Europe of series", and act as an incubator for the series and talent of tomorrow and as a laboratory dedicated to European creation and to exchanges about working methods. A unique event where the public and creators can meet for screenings of recent or unreleased European screenings, case studies with teams (creators, actors...), masterclasses, signings, and meetings. Série Series also includes The European Series Summit, the "business" side of the event.

Created by an editorial committee of passionate professionals, the event has a demanding editorial line and is intended to act both as a platform for meetings and opportunities and as a think-tank dedicated to creation.

Every year, the festival attracts no less than 600 professionals in search of productive collaborations.

1-3 July, Fontainebleau.
www.serieseries.fr



AIX-EN-PROVENCE FESTIVAL

The 2019 Aix-en-Provence opera and classical music festival will be the first to be held under Pierre Audi, its new general director, featuring a program devised entirely by him. All the works selected will be new to the festival: Mozart's Requiem conducted by Raphaël Pichon, directed by Romeo Castellucci, Puccini's Tosca conducted by Daniele Rustioni, directed by Christophe Honoré, *Rise And Fall Of The City Of Mahagonny* by Kurt Weill, conducted by Esa-Pekka Salonen, directed by Ivo van Hove, *Jakob Lenz* by Wolfgang Rihm, conducted by Ingo Metzmacher, directed by Andrea Breth, *The Sleeping Thousand* by Adam Maor, libretto by Yonatan Levy, conducted by Elena Schwarz, directed by Yonatan Levy and *Blank out* by Michel van der Aa.

The SACD supports the Original Opera Piece workshop ("*Atelier opéra en création*") and the workshop reserved for female creators in opera ("*Atelier créatrices d'opéra*").

3-22 July, Aix-en-Provence.
www.festival-aix.com

SACD Funding Calendar

All year round, the SACD supports creation by means of Funds financed through its cultural action.

FONDS SACD THÉÂTRE AVIGNON OFF (SACD AVIGNON-OFF THEATRE FUND)

The Avignon-Off Festival is the biggest theatre festival in France and a celebration of contemporary creation and its manifold expressions in theatre and comedy. It is however also a significant financial burden and risk for participants. Aware of the difficulties faced by authors, and keen on contributing to contemporary creation by allowing authors to try their luck and reach out to the public, the SACD Board of Directors decided to create, in

2017, as part of its cultural action, two support schemes to contribute to the staging of devised theatre works.

The Avignon-Off Theatre Fund is intended for original, unpublished French-language theatrical works premiered during the 2019 Avignon-Off Festival. The support, granted without conditions attached, is €4000 per selected show.

Submission deadline: **17 May**

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

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

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Catherine Verhelst (music and dance)

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