

SACD

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Independence

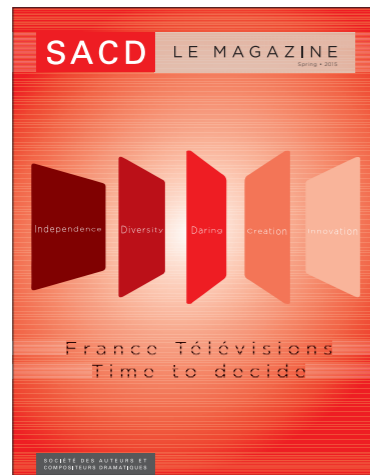
Diversity

Daring

Creation

Innovation

France Télévisions Time to decide



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Each creation is a work



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BY **SOPHIE DESCHAMPS**,
PRESIDENT OF SACD

Is digital technology a great opportunity for authors? Yes, it is, in view of the creativity it has generated in the works, both in performing arts and audiovisual sector, or even across the repertoires.

No, it's not, from the perspective of growing piracy and infringement of copyright which is considered in bad faith by Jean-Claude Juncker, the President of the European Commission, as a hindrance to the dissemination of works.

Oddly, while the digital revolution was becoming established, the word "work" was being superseded by the word "content".

Such a confusion between works and contents is no trivial matter. It is used to mean that the works are goods, a flow that one can acquire and use at will. It is not necessary, indeed, to protect and support a content; has a bowl to defend the soup it contains? The word "content" denies the talent diversity and the need for a repeatedly renewed creation. "Misnaming the things is worsening the world's misfortunes", said Albert Camus. He was right.

Each creation is a unique work, a specific melody, be it expressed through music, literature, drama, choreography, radio, cinema or TV.

The CSA will soon appoint the new president of France Télévisions (FTV), with whom a big responsibility will rest, since 60 percent of the French audiovisual creation depends on FTV. Will the CSA have contents or works in mind? Will have it management or programming in mind when reviewing the candidates?

Management is a profession, programming is a talent. One cannot exist without the other at the helm of FTV. The main purpose is revitalizing creation, making the audience of all ages and from all backgrounds ever happy.

Creation cannot limit itself to living under the laws of marketing as governed by ratings. It must be a proposal by author

The point that innovation now lies in the originality of the work rather than in digitization.

Creation funding in the performing arts and the audiovisual sector should no longer be an adjustment variable contributing to a grim future.

There is an urgent need to putting authors, thought, works, freedom and teeming activity back at the center In both audiovisual sector and performing arts.

France Télévisions : time to decide



PAR **PASCAL ROGARD**, EXECUTIVE DIRECTOR

Within the next few weeks, the eight wise persons of the Conseil Supérieur de l'Audiovisuel (CSA) will appoint the future President – a man or a woman – of France Télévisions for the next five years, which appointment is scrutinized.

That obviously places a heavy burden of responsibility on the CSA which recovers a power it had to give up in favour of the President of the Republic as part of the public service reform launched by Nicolas Sarkozy in 2008. As of now, for the sake of the necessary independence of the public service, the man or the woman who will preside France Télévisions will no longer be chosen by the political power. However, let there be no mistake, the specific role of France Télévisions within the French audiovisual landscape clearly makes the appointment of the public group President so crucial. Actually, it may involve a change of course, strategic shifts, moving editorial identities for a group that brings together five national channels, still accounts for an audience share of almost 30% and has to be the proximity and social fabric television.

Nor should it be forgotten that many people, particularly the policy-makers and parliamentarians, are still pondering the identity of the group channels, their financing or even the number of channels, and feel concerned about the changes in the audience that is more ageing than that of the private channels and remains relatively old: 52.8% of the viewers were over 50 in France in 2013; their proportion amounts to 71% of France 2 and the figure rises to 75% on France 3. In addition, beyond these specific challenges, France Télévisions is not immune to far-reaching changes in the audiovisual landscape: development of the digital economy, ongoing weakness in the advertising market, growing number of channels on DTT, new uses...

In short, against that volatile and uncertain background, France Télévisions is standing at a crossroads and its future will be decided in the next five years. The projects of the presidential candidates shall be up to the task while duly designing a genuine ambition for creation.

The point is that, for the authors in the audiovisual, cinema or performing art sectors, the future of the public service is equally and obviously a key issue, as shown by a few figures: with a yearly investment of 400 million euros in the creation of heritage works, France Télévisions now provides funding for over 50% of the French fiction; it also invests 60 million euros in the cinematographic works; it plays a major role in both funding of French animation and dissemination of performing art works... That shows the responsibility of the public service in the funding and dissemination of creation and more generally – what is often forgotten – in the organization of the creative and cultural sector in our country.

In that respect, it must be pointed out that France Télévisions is the single French audiovisual group that has signed a charter for the development of fiction with SACD, the professional bodies of scriptwriters, directors and producers as early as in 2011. By initialling that agreement, the public service took a major step in favour of the authors and the conditions for work creation and development. Not only has France Télévisions, indeed, partly standardized the contractual practices by only reviewing, as of now, those projects that are granted a compensated contract option, but also it has accepted to recognize, to the benefit of the authors, a withdrawal right when a development agreement is terminated by the broadcaster. Further steps obviously still need to be taken, but one must also be able to welcome

and acknowledge the positive advances when they do exist and highlight the specific nature of public service. Without wantonly criticizing France Télévisions nor tarnishing its image, one must speak the truth and, above all, remain clear-sighted about the very uncertain future of the public group. Public television is specific in that it must be attractive to all types of audience. That public service remit will compel it to reinvent itself, to be winning and imaginative so as to be the republican and proximity-oriented medium providing light to a society seeking new landmarks.

This is, too, the substance of the report that has just been submitted to the government by Marc Schwartz as a blueprint for developing the France Télévisions roadmap for action up until 2020; Fleur Pellerin, the Minister of Culture and Communication, presented its guidelines beside Michel Sapin and Emmanuel Macron in early March. In particular, it will require greater daring, more innovation, more creation. We do believe that the public service will improve its identity, uniqueness and legitimacy through creation in all its diversity and its originality.

Accordingly, the financial commitments in favour of creation shall not only be maintained but also increased to take up this renewal challenge. Moreover, they shall involve risk-taking and daring goals. Daring in the diversity of both genres and formats. Daring too in programming choices. Daring again in the topics tackled. The authors are prepared to undertake these challenges and be the partners of a public service that must go further in the relationships it builds with the creators though a greater contribution of acknowledged professionals to assist it in formulating its editorial policy and giving more value to work programming. The responsibility of France Télévisions towards creation must not be a constraint

“ State faithful to its word;
secured funding;
an ambitious project ”

but a chance and an opportunity. Let us not be naïve, however. No matter how much effort is made by all the stakeholders, no matter how the talents of the France Télévisions decision-makers and the creativity of the authors may be, there will be no achievement if the State does not fulfil its commitments, all its commitments.

Unfortunately, the last few years were featured by flip-flops, unexpected amendments to the objectives and resources contract and disregarded financial trajectories. Even worse, the turnover tax levied on the Internet access providers, which was intended to increase the budget of France Televisions to offset the loss of advertising revenues, is now kept in the Bercy coffers!

In this context, the public audiovisual sector managers can hardly build any sustainable strategy with no visibility on the resources and no guidelines to be complied with. The State as a shareholder must improve its reliability and meet its commitments throughout the term of the President.

Stability and greater funding through a modernized “contribution to public audiovisual” – the new name for the license fee – are the most critical needs of the France Télévisions managers. Whereas the number of media is increasing and a wider access to the public service programmes is available on several screens, it does not make sense that possessing a TV set should be the only legal reason for the payment of the contribution to public audiovisual. State faithful to its words; secured funding; an ambitious project for creation; a manager who pins his/her hopes in daring and restructuring: the ingredients for a bluer sky above France Télévisions are now known. ■

France Télévisions and the authors: do this and don't do that!

Is France Télévisions still the house of creators?

Some people have their doubts about that, in view of the so numerous sticking points and the sometimes harsh criticism. But these people remain hopeful whereas other ones feel a renewal is looming and most of them expect that the new President will introduce upgrades. In five points are given the recommendations made to the public service by many authors whose first names have been changed for the sake of a greater freedom of expression. BY CAROLE VILLEVET

1 The more risks you will take, the more daring you will be

The words recur like a leitmotif in the authors' mouths. For several years now, France Télévisions has been displaying a lack of daring in its fictions, has not been taking any editorial risk, whereas its public service status and its responsibility as the most important sponsor for fictions in France should imply it must be at the leading edge of creativity, innovation, trends. "The authors no longer want to work for an order-oriented public service. Nowadays, the France Télévisions unwillingness is detrimental to knowledge and therefore to tolerance, and the public service places the authors in a position of

self-censorship. We must revert to an offer-oriented television and trust the authors again", as emphasized by Marie, a scriptwriter. There are several causes for these troubles. Some people suggest that France Télévisions neglects to think about diversity. The public group merely repeats its popular fictions. This opinion is backed up by figures: in 2014, 11 series were carried on, whereas only 4 were launched into development on France 2 and France 3. Other people state that the channels are more ossified than overcautious. "France Télévisions is stalled by huge budgetary constraints and caught up in its desire to be attractive to everyone", thinks Caroline, a scriptwriter. Does the fault lie with program ratings? Probably! Some people find that the State plays a contradictory role

when it asks France Télévisions to win audiences and be daring concurrently. "France Télévisions will take risks again when the program ratings is no longer a brake, when the public service accepts to break up and segment the audiences", feels Ronan, a scriptwriter. That being said, the idea of daring is gaining ground in the channels, being increasingly seen as a compelling approach and a potentially beneficial challenge. "Things are heading in the right direction – notes Jeanne, a script-writer – because there is now more confidence between the broadcasters and the authors, in spite of some conservative reflexes. The gap between the foreign series and the French series has become narrower as regards the liberties taken on the space of expression".



Some established authors are now willing to work on *Plus belle la vie*.

2 You will ban formatting, you will multiply the genres

Among the most frequently heard criticisms, the authors... or even people in charge of fictions in the channels often complain about the disappearance of some timeslots (weekly access, late-evening timeslot) and some genres (particularly youth-oriented fictions). The all-series policy, the invasion by the 52 minute format and the detective stories concern the authors, too. Lastly, some of them don't understand why France 3 is unwilling to talk to the young children during prime time, whereas such series as *Plus belle la vie* (PBLV) is very popular with the young audience in access mode. Christophe, a scriptwriter, regrets that "the channel prefers to only cater to an over-50 audience. I believe this choice breaks down creation, impoverishes fictions and brings about unexpected effects. For instance, some estab-

lished authors are now willing to work on PBLV, hoping to find there a certain amount of freedom, comfortable working conditions, a different way to approach the social issues". "My task has never been to gain a new audience for France 3 – replies Anne Holmes, the director of fiction on the channel –. Nevertheless, we are gradually rejuvenating it, stopping such ageing series as *Louis la Brocante* and *Famille d'accueil*. But why would we stop fictions that attract 4 million viewers?" Nowadays, the authors accuse France Télévisions to be implicitly responsible for the failure to renew the creators, who cannot be trained any longer through access and youth-oriented fictions, which are genuine creation laboratories, as well as in less exposed timeslots. "Producing more series, it's nice, but that reduces the fields of expression and concentrates the skills of authors and actors. That will ultimately cause a major issue for employment", predicts Georges, a director.

Any solution? The authors find it in the multiplication of timeslots, the banning of all-out ratings. "It is necessary to reinvent the editorial content, take the risk to segment the audience, to forgo paternalism with the viewers, because that behaviour leads to an ageing audience", adds Georges. That opinion is shared by a number of his colleagues, who support the Minister Fleur Pellerin's idea of segmenting the audiences, not systematically focusing on ratings, in order to attract various socio-cultural categories and, ultimately, amaze, innovate, invent... In addition, the authors wonder whether the "all-series" policy could favour the major audiovisual media groups, i.e. formatting. "Nowadays, the groups are prioritized to the detriment of diversity", states Marie. "There is a feeling that France Télévisions assigns work to all the producers for fear of backfire – worries Caroline –. And the project does not prevail over the producer"

3 You will control your interventionism

Ronan, the scriptwriter of a hit series, remembers the lengthy discussions he had with France Télévisions during the writing phase. "We have extensively discussed our points of disagreement, particularly because the channel urged me to make a more popular and general public-oriented series than what I wanted. Believing that the authors are geniuses is wrong and I readily admit that I need discussions, contacts and self-questioning. I did accept all the changes in the series writing because I thought they didn't adversely affect the series." But whereas the authors are not reluctant to engage in debates and discussions for the sake of the project, they are totally opposed to unreasoned flat refusals, with

subjective opinions disguised as objective truths. "I do feel that the broadcaster exercises an overriding authority over the whole production process – notes Georges –. That, in turn, further complicates the work of the authors who no longer know whether the producer or the channel is their main partner. The producer's authority should be made clear and the broadcaster should resume his/her function as an editor. Things will get better if the broadcasters agree to waive an authority they have improperly appropriated". The author-director then redefines the qualities of each stakeholder: "creativity fits the author/director, bravery fits the producer and insight fits the broadcaster. A role and an ambition fit each of them."

Jeanne believes that one of the solutions lies in the appreciation

of the position of collection editor. "With the development of series, that position is becoming paramount since it focuses the artistic requirements. The collection editor should nurse the editorial outline of the series. As regards the broadcaster, he/she just has to look at the great stakes of the story, the social issues, the main features of the characters."

For his part, the manager of the fiction unit at France 2, Thierry Sorel, disapproves of interventionism, but says it is appropriate as long as the work on dramaturgy is not successfully completed. He warmly welcomes the Jeanne's analysis: "When producers rely on experienced and skilled collection editors, then the programs adviser just has to intervene in the day-to-day work and he/she resumes his/her position as a supervisor."

4 You will manage to renew your team

For the authors, the organization that has been set up within the public group is not suitable for innovation and risk-taking. This is mainly due to an environment that is hardly conducive to exaltation. "We are faced with anxious managers who are living in the pyramid of fear rather than creation. The result is that they are turned to themselves and the FTV staff feels anguish whereas it would have to be enthusiastic", Marie comments.

According to the authors, France Télévisions is confronted with the instability of the leading figures and, simultaneously, with the bureaucratization of the program advisers. "All indications are that the teams are turned into officials that are reluctant to take risks and

unable to challenge themselves. Now knowing how to share the fragility of creation is intrinsic to this kind of job", regrets Georges.

Many authors also consider that renewing the teams would fuel a refreshment of ideas... "In the fiction sector, people with clear mandates for determined terms are needed. That position would have to be assigned to brilliant, skilled personalities like Didier Decoin, Claude de Givray or Nicolas Traube. Nowadays, there is not enough diversity in the fiction department directorates of the channels", adds Christophe.

Others, lastly, demand the return of a dual-headed management structure for FTV, comprising a financial manager and a program manager who would be exclusively dedicated to his/her task, with a long-term vision.

Charter: four years later, rather positive results

France Télévisions, SACD, the 25 images Group, USPA and SPI signed a charter on the development of fiction in July 2011. Four years later, the overall results are positive. The charter has provided a more ethical acceptance of the projects and generalized the contractual practices. From now on, when a producer submits a project to France Télévisions, he/she has previously signed with the author a compensated contract option that is proportional to the undertaken work. That new practice, however, has its drawbacks and the authors mention several unwanted effects. On the one hand, some producers try to circumvent the agreement by submitting less mature projects than a synopsis to France Télévisions. On the other hand, other producers make the authors do a lot of prior work before signing an option contract. Lastly, an outcome has been lower author compensation rates for the series. Do the producers pre-fund the cancellations that France Télévisions is expected to pay for to the authors? The question is asked... The other good thing is that it has allowed the right to failure by accepting the conditions of the cancellation. These provisions, indeed, have been ineffective on their prime goal – the renewal of fiction – and have led to many more early interrupted developments, but the various writing steps could be shortened. Thus, the season 2 orders are usually placed in less time, often before the season 1 is aired. That system has also fostered the return of the series seasonality and allowed the authors to engage in series that are liable to be interrupted.

Animation: the hazardous use of adaptations

In the animation sector, France Télévisions unduly gives greater place to adaptations and, to say the least, the figures speak for themselves. In 2014, the adaptations accounted for 67% of the work broadcasting time, taking all channels together. This percentage rose to 75.7% on France 5 and to 81.3% on France 3. Such a policy is detrimental to the authors' remuneration, since a part of the royalties is paid to the author of the original work. In reply to this charge, the deputy director for animation, Pierre Siracusa, recognizes that, given the highly competitive environment, it is safer to offer the young audience the heroes with whom it is familiar. However, he also proud of his choices and defends them when he orders adaptations of works written by such authors as Claude Ponti, classical literature or cultural heritage. Nevertheless, he admits that the producers, fund providers and broadcasters must be more involved in the emergence of new talents and new licenses, such as *Les As de la Jungle* or *Les Grandes Grandes Vacances*. He also agrees with those authors who want to promote the creation of original works. "We are developing tools in favour of the creation of original works. On the one hand, we are trying to get more money for the pilots. On the other hand, for the projects that look very promising, we first fund a short series or a one-shot before embarking on a longer series."



Les As de la jungle on France 3.

© Masters films / Vanilla Seed / TAT Productions

5 You will increase your creation budgets

Thierry Sorel is very sorry about the hazardous decline of the fiction budgets at France 2 in the last few years, which compelled the channel to drop all the fiction timeslots, excepted for prime time. Moreover, the prime time slots have suffered badly from the cuts in investment, resulting in one timeslot less (on Monday) and an increase in repeats (by 30% in 2015). "If an innovative, daring fiction is to be created, liable to be exported and in line with the Fleur Pellerin's wishes, that

industry must be provided with suitable means for its growth. Shrinking budgets of this sector may no longer be contemplated. The volume of production absolutely needs to be increased." The authors rightfully worry about the lower order volume. Furthermore, they are deprived of a part of their compensation in all and every format. "Nowadays, a greater professional involvement, i.e. more artistic work is requested from the authors. At the same time, their compensation is falling. Fiction has already suffered a lot from cost control, whereas it is the most identifying and now most promising genre for the channels", concludes Jeanne. ■

* Source: OPCA 2014

The “Made in France” highly rated in fiction

The French fiction is being fully renewed and is more and more exported; the public service is highly involved in the process and the foreign purchasers... purchase! PAR PASCAL MARION

Even before the first episode was aired on France 2 on 18th March of this year, the series *Les Témoins* had already been sold in some ten countries and, as written in the *L'Express* journal, was creating quite a buzz in its original version, on an Australian channel broadcasting closed-captioned programs. And best of all, the United States would be showing a great interest in it... A retired cop, played by Thierry Lhermitte, returns to duty to assist a young colleague in a mysterious investigation. Marc Herpoux, the co-scriptwriter of the series with Hervé Hadmar, who directs it, welcomes such a success. Their recipe? “Getting inspiration from Nordic series and adding a typically French character who does not play an active part and is a vehicle for some abstraction. Here Thierry Lhermitte is a silhouette, somewhat like Alain Delon in the films by Jean-Pierre Melville.”

The French fiction has been being renewed for two or three years, a trend that was primarily initiated by the original creations on Canal +. According to a study by the CNC (Centre National du Cinéma et de l'image animée) published in 2013, “the French series, TV films and animation films were quite well exported in 2012, with sales totaling EUR 127 million, up 14.8% over 2011.” The sales are still on

the rise. The quality of the new French fiction is now acknowledged abroad.

Within that context, has public service fiction an identity, just as there is a Canal + touch? Not really, even though it is obvious that the public service cannot afford to be as audacious as Canal + to appeal to the audience. *Pigalle, la nuit*, by the same Hadmar-Herpoux duo, which makes us visit the strip clubs against the background of a turf war between the clubs of the neighbourhood, is a good example for this. Bearing in mind nonetheless that you cannot win every time and wherever you play. By way of anecdote, a US producer, carried away, had purchased the series to air it in his country. Flop. In the eyes of the US audience, *Pigalle* means the Moulin-Rouge and Montmartre, not the peep shows and the Paris mafias! *Maison close* is another example of Canal + daring film recounting life in a brothel shortly after the Paris Commune. These two series share the same theme – sex, which is a big hurdle on a public channel. Here is another sensitive topic: “the screenplays that take a political look at the social difficulties of the ordinary people are not welcome – explains Marc Herpoux – even though the fictions dealing with the world of politics are unproblematic.”

Now, for Mathieu Béjot, the deputy general manager of TV France International (TVFI), the association of French audiovisual program exporters, “France Télévisions would have to take advantage of its being disconnected from the ratings, since it is free of advertising, to become more innovative” by offering fictions taking place in socio-professional groups differing from the usually shown ones, by highlighting ethnical diversity, integration of disabled, for instance, as Great Britain has been doing it for a long time. That direction is followed by such strongly locally rooted thrillers as *Chérif*, on France 2 channel, based on the story of a front-line cop from Lyon, or by *Candice Renoir*, a plump 50-year-old woman cop who has lived in Singapore for a while.

Nathalie Robineau, the deputy director in charge of distribution in France Télévisions Distribution, emphasizes the great diversity in the French public service TV fiction films. Diversity first through multiple formats: one-hour series, 2x90min mini-series or even longer series. It also involves many different contents: thrillers, social tragedies, great heritage fictions and great adaptations.

As regards diversity, it should be pointed out that more series than



Nicolas Le Floch (France 2).

before are produced in France. The unit TV films have long been preferred. Nathalie Bobineau continues: “Now, selling unit films is quite difficult. I rather set up offers with a lot of contents. Thus, the linear broadcasters can reassure their advertisers when the airing timeslot is established.” The linear service has recently been opposed to the “delinearized” service, or programs-on-demand. Thanks to such platforms as Amazon, Hulu or Netflix, the VOD market is growing significantly and has imposed a new configuration of the international audiovisual landscape. Further corridors are being opened, multiplied and provide opportunities to work with many more partners than before.

As such, what can be exported? France Télévisions sells few comedies on the international market: humour varies from country to country, with rare exceptions like *Fais par ci, fais pas ça*, which was successful in some thirty countries. The foreign purchasers are more interested in the films “in pe-

riod costumes” that are so named because the storyline revives past times and the players are dressed in clothes of yesteryear. These fictions are appealing “provided that they are great heritage works”, notes Nathalie Bobineau. France Télévisions has well sold the tales and short stories of the 19th century, the Maupassant sagas, particularly in Europe. For Mathieu Béjot, France has a trump card to play in this sector. “Consider *Versailles* on Canal + or *Nicolas Le Floch* on France 2, the latter being successfully exported to Central and Eastern Europe.” The detective series, of course, are a must at export. The modern thrillers, however, should comply with true codes as found in the novels. We can mention *Accusé* or *Le Passager* on France 2, and the adaptations of Mary Higgins Clark’s works on France 3. Nathalie Bobineau believes that the key ingredients are the twists and turns of the plot, a swift action or the weight of celebrated authors.

France Télévisions Distribution has a long experience in export-

ing throughout Europe. Central and Southern Europe, particularly Italy, are good purchasers. Both American continents are demanders too. Asia is still the continent to which French fiction exports are very low, except for Japan, where people are very keen on adaptations of thrillers. Surprisingly, the French language is not necessarily an obstacle. Though it is still difficult for the general-interest channels, there are many special-interest channels all over the world, whose audiences are not deterred by the closed captions.

Then, it seems the French audiovisual sector, particularly its public service, has never held as many trump cards. This is all the more important since, on what is now a global market, high-quality fictions emerge every day on the planet. We should also understand that gone are the days when exports only depended on French quality, since marketing is now part of the process, without limitation... ■

France Télévisions: obligations and public service tasks

Just because the France Télévisions group needs to be a beacon of cultural offer, diversity on its channels, investment in creation of works, it is subject to an ample and precise set of obligations. **BY ISABELLE REPITON**

All the TV channels that are established in France are subject to the same law – the regularly amended law of 1986. It comprises a set of rules in favour of the airing of various French and European works by the channels and, beforehand, providing for the funding of their production.

Although the broadcasting and production quotas are included in the European directives, the French law and its implementing decrees reinforce and stipulate them for the sake of “cultural exception”.

As regards the France Télévisions regime, it goes beyond that common legal framework. As a counterpart to the public funding granted to public TV, this special scheme is intended to allow it to fulfil the specific tasks assigned to it, e.g. the unique promotion of diversity of offered works and the support for creation.

It is laid down in a number of documents:

- **a specification** drawn up by the State and published in a decree. Its most recent amendment was introduced on 26th December 2014.

- **a Contract of objectives and resources** made for 5 years between the group and the public authorities, used as a management control tool. It quantifies the tasks and targets and sets the indicators which measure them. An amended was added to the 2010-2015 in November 2013; it will expire this year.

- **agreement** entered into with professional organizations of producers and authors, determine in particular commitments to investments in creation. According to its specification, indeed, “France Télévisions must be one of the major investors in the creation of original French-language audiovisual and cinematographic works”.

These obligations are applicable both to the group and per channel and genre, in particular those concerning the SACD authors: fiction, cinema, animation, performing arts.

Airing obligations

The group must broadcast **70 % of audiovisual works of European origin**, 50% of which being original French-language (OFL) works. This obligation should be met during **the peak viewing hours**: between 6:00 and 23:00 p.m., as well as on Wednesdays, Saturdays and Sundays between 2:00 and 6:00 p.m. It comprises, for each channel, at least at the statutory level: 60% of European works, at least 40% of which being **original** French-language works. Lastly, unreleased works should be aired on France 2, France 3 and France 5: 120 hours per year, beginning between 8:00 and 9:00 p.m.

For the cinematographic works, the quota is 60% of European works, 40% of which being OFL works, to be complied with during the peak viewing hours, the films starting between 8:30 and 10:30 p.m.

Every day, one channel of the group should propose a cultural program in prime time. The specification specifies it can consist of retransmissions of live shows, fiction works focused on discovery and knowledge (particularly the literary adaptations, biographies, historic re-enactments), music, magazines, cultural documentary films and outstanding cultural events.

The specification stipulates the broadcasting rules for each individual genre. For instance, for:

- **Performing arts**: France Télévisions must air lyrical, choreographic and dramatic performances, taking care to treat each of the three genres fairly, through France 2, France 3, France 5 and France Ô programme schedules. In addition, it broadcasts programs of at least 52 minutes that feature an “impressive selection of such performances”, with excerpts.

In order to limit their relegation to the middle of the night, the airing of these performances and programs is subject to a 3-point rating system that takes their airing time into account:

- 3 points if the airing begins during prime time, in the afternoons during weekends, school and bank holidays;
- 0 point before 10:00 a.m. or after 10:45 p.m.;
- 2 points when it begins between 10:00 a.m. and 22:45 p.m. and is not eligible for 3 points.

The specification stipulates a minimum annual score of 100 points to be reached, but the limit is set by the Board of Administrators. It had been set to 200 points in 2013. France Télévisions states it has scored 326 points by airing 133 different performances.

- **animation**: the group has renewed its commitment to broadcast, every year, 4,000 hours of French animation works on its channels, particularly France 4, versus 2,100 hours in the previous agreement. The minimum broadcasting volume on both France 5 and France 3 is 700 hours. It has broadcasted 4,430 hours of youth-oriented programs in 2013.

Obligations to invest

Every year, France Télévisions must allocate **20% of the annual turnover** of the previous fiscal period to the **production of European or original French-language heritage audiovisual works** and **3.5% to film production**. Ninety five percent of that contribution, for the audiovisual sector, should be achieved with group-independent companies. These percentages, which are part of the specification, are supplemented by a commitment in absolute terms that is guaranteed in the 2011-2015 COR as well as in the agreements between France Télévisions and the professional organizations.

Taking the decrease of France Télévisions revenue into account, the contribution, which had previously been set to 480 million euros per annum, has been

revised downward. For the period 2013-2015, its annual amount is set to **457 million euros per annum, including 57 for films** and **400 for heritage audiovisual works**.

This aggregate amount breaks down, for some genres, into annually guaranteed commitments:

- 29 million euros for animation
- 15 million euros for performing arts
- 87 million euros for documentary films

For fiction works, there is no specific agreement on any amount, but it is the genre with the highest investment – some 250 million euros. A charter signed, among others, by SACD in 2011 also provides a framework for the role of France Télévisions in the development process (order, progress, decision to produce) and for its relationships with the scriptwriters, directors and producers.

This strict framework aims at making FTV the spearhead of French creation by supporting its production and guaranteeing a wide dissemination of it.

A framework that is liable to change

However, the Schwartz report on the future of France Televisions, submitted to the Government on 4th March of this year, argues against: objectives and tasks that are sometimes conflicting; rules piled up over the years; a “too dense and too precise specification”; a too “long” contract of objectives and resources that freezes the adaptability of the companies. The ministers Fleur Pellerin (Culture and Communication) and Emmanuel Macron (Economy, Industry and Digital Technology) have committed to simplifying that framework, which the next President of France Télévisions will immediately find when he comes. As to the investment level, it could be down-scaled, as it happened in 2013, under the financial strain that is going to be exerted on a group to which Michel Sapin, the Minister of Finance, has promised “at best” stable public resources after 2015. ■

The license fee, a variable geometry European model

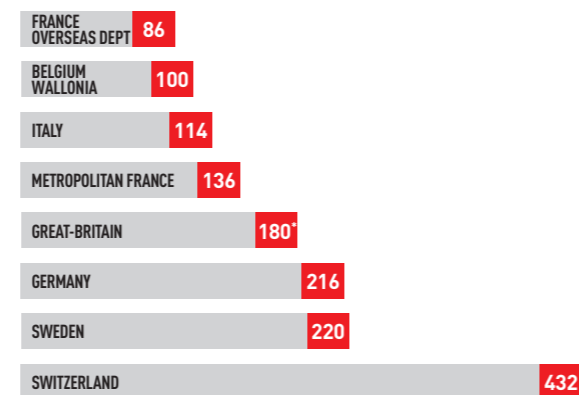
The TV public service funding through a specific license fee is a widely used model in Europe. A distinction is often made – wrongly – between a virtuous northern Europe that properly funds its public TV, through a high earmarked license fee, and southern countries that would have relied on advertising, with a too low license fee. Between these two classes is France, with a mixed funding scheme, where the share of advertising, which was suppressed after 8:00 p.m. in 2009, has been reduced without any relevant adaptation of the license fee. The point is that the landscape has changed. Spain has suppressed both license fee and advertising on RTVE and now funds it through newly created taxes that apply to everybody. However, the same thing was done in Finland in 2013.

In Great Britain, the license fee is not as consensual a topic as suggested. Germany has acknowledged the changes in the TV reception mode and then broadened the base of the license fee to all the connected units. In Sweden, such a broadening was adopted in 2013, but disputed by a taxpayer and cancelled by the Supreme Court in 2014; hence, the law needs to be amended. In France, the French government has promised to consider that broadening this year. Lastly, the public groups vary widely in scope, even though the norm of two major general-interest channels is common to most public bouquets. However, the French license fee finances not only France Télévisions, but also Radio France, the external audiovisual sector... None of these tasks

is handled by the public television group, but they can be fulfilled by BBC or the Swiss public radio and television.

ISABELLE REPITON

Amount of the audiovisual license fee in Europe (in €)



* €145,5 Average exchange rate in 2014 : £1 for 1.24€.

| | GERMANY | BELGIUM | SPAIN | FRANCE | GREAT-BRITAIN | ITALY | SWITZERLAND | SWEDEN |
|--|----------|---------|-------|--------------------|---------------|-------|----------------------------|--------|
| Audiovisual group | ARD, ZDF | RTBF | RTVE | France Télévisions | BBC | RAI | SRG SSR (SRF, RTS, RSL...) | SVT |
| 2013 budget M€* | 6500 | 324 | 845 | 3100 | 6122 | 2807 | 1500 | 438 |
| Share of public resources in overall revenues, % | 92 | 71 | 95 | 79 | 72 | 63 | 71 | 92** |
| Share of public resources in overall revenues, % | Yes | Yes | No | Yes*** | No | Yes | Yes | No |
| Scope of public group: number of channels | 22 | 4 | 6 | 15 | 23 | 17 | 7 | 7 |
| General-interest channels | 2 | 2 | 2 | 2 | 2 | 3 | 6 = 2 per language area | 1 |
| Regional channels or stations | 9 | No | No | 11 | 2 | 3 | - | No |
| Thematic or special-interest channels | 10 | 2 | 3 | 2 | 6 | 11 | 1 | 4 |
| International channel | 1 | No | 1 | No | Yes | No | No | 1 |
| Radios | Yes | 5 | No | No | Yes | No | 17 | No |

* Sources: report on the future of France Télévisions by Marc Schwartz (February 2015) + societies.

** Contrary to the downward trend in the rest of Europe, the public funding was increased by 34 million euros in 2014. It now accounts for 94.5% of its budget. *** Before 8:00 p.m.

18th June 2015

3, 2, 1... vote!

As happens annually, the General Assembly will be a great gathering moment, on 18th June of this year. It is a unique opportunity to discuss the major lines of the SACD policy to defend your rights and choose actions to be implemented in favour of your creations. A must-attend event!

All the SACD members are called together for the Ordinary General Assembly at 2:30 p.m. on Thursday 18th June 2105. The accounts and the activity report for the past year will be submitted for approval. The agenda also comprises answers to questions from the authors* and, of course, the election of the new members of the Board of Administrators, as well as those of the budget audit and communication law committees. **This year, 20 vacancies are to be filled within the three bodies** (refer to p.16).

Over the past weeks, a number of authors have applied for these various posts. The candidates' CVs and statements can be found in the author space on the Website www.sacd.fr. They are also available to the authors at the SACD headquarter or can be sent to you by postal mail, on request. Every SACD member is invited to vote for the election of these new members. He/she will receive a personal invitation, at least 30 days prior to the General Assembly (Art. 35-1 of the Statutes), either by postal mail (or by e-mail for those who have expressly requested it), the invita-

tion comprising the agenda of the Assembly along with all the voting papers. Those members who will be invited by postal mails can then vote by postal correspondence or by e-mails or by attending the meeting. Those who will be invited by e-mail can only vote through e-mails or by attending the meeting.

Hence, the members can select one voting mode out of three: (refer to the diagram on p.18)

• **Electronic vote**

Electronic voting is open to all members from 18th May 2015 at 0:00 a.m. to 15th June 2015 at midnight (Paris time), on a dedicated Website to which access will be gained as explained in the invitations.

• **Voting by postal mail**

The members can vote by postal mail as explained in and by means of the documents which they will receive together with the invitation. Their votes shall be received at the SACD headquarters on 15th June 2015 (Paris time) at the latest, i.e. 3 days before the general assembly will take place (Art. 37-II of the Statutes).

• **Voting during the meeting.**

The members can vote at the General Assembly, during the meeting, after producing their membership cards (refer to p.17 to get your membership card) or, by default, some proof of identity.

The voting procedure as chosen for the Assembly will be applicable to all the polls involved by the said assembly: voting on resolutions and elections of candidates to the statutory bodies. The decisions (election of candidates to the various bodies and approval of the resolutions) are taken by the relative majority of voters during the ordinary general assembly, except for the decision about the distribution of sums derived from the compensation for private copying (allotted to cultural actions), which requires a two-thirds majority (Art. L321-9 of the CIP).

* To be included in the agenda of the Ordinary General Assembly, the members' written questions shall be received by the Board of Administrators, in a registered letter with acknowledgement of receipt, no later than 45 days before the assembly (Art. 34-II des the statutes), i.e. on Monday 4th May 2015.

FURTHER INFORMATION

Administrative & Financial Division
 Tél. +33 (0)1 40 23 44 09 – muguette.henry@sacd.fr
 You can consult the Statutes on our site
www.sacd.fr – SACD – Organisation
 or in the Download area

1. ELECT YOUR REPRESENTATIVES

The role of the various decision-making bodies

BOARD OF ADMINISTRATORS

31

13 vacancies to be filled

Duration of the term: 3 years

| DISCIPLINES | VACANCIES TO BE FILLED |
|---|------------------------|
| Stage director, dramatic works | 1 |
| Composer, dramatic works | 1 |
| Author, choreographic works | 1 |
| Author, circus arts | 1 |
| Scriptwriters and/or directors, cinematographic works | 2 |
| Scriptwriters, TV works | 3 |
| Directors, TV works | 2 |
| Author, animation works | 1 |
| Author, interactive creations | 1 |

ROLE OF THE BOARD OF ADMINISTRATORS

- Setting the society's policy
- Adopting the annual budget
- Determining, for the rights falling within the scope of collective administration, the tariff schedule and allocation keys
- Classifying the works
- Deciding on the admission of new members
- Deciding whether providing a legal or social assistance to a society's member is relevant
- Defining the conditions for the allocation of the cultural action budget to the various repertoires

BUDGET AUDIT COMMITTEE

9

3 vacancies to be filled

Duration of the term: 3 years

| DISCIPLINES | VACANCIES TO BE FILLED |
|----------------------------|------------------------|
| Authors, audiovisual works | 3 |

ROLE OF THE BUDGET AUDIT COMMITTEE

- Consultation for advice on the adoption of the budget by the Board of Administrators
- Monitoring of budget implementation and drawing up of a report submitted to the General Assembly
- Meeting once a month

As of 17th April 2015, the reports and financial statements of the fiscal year 2014 will be available at SACD, as well as on your author space on the website www.sacd.fr site.

Direction administrative & financière
 11 bis rue Ballu, 75442 Paris cedex 09
 9am-5:45pm, Monday to Thursday; 9am-5pm, Friday
Get all the information on the author space of www.sacd.fr

COMMUNICATION LAW COMMITTEE

6

4 vacancies to be filled

Duration of the term: 3 years

| DISCIPLINES | VACANCIES TO BE FILLED |
|--------------------------------|------------------------|
| Authors, performing arts works | 2 |
| Authors, audiovisual works | 2 |

ROLE OF THE COMMUNICATION LAW COMMITTEE

- When approached by a member who has been refused communication of the documents referred to in Art. 35-III and 35-IV of the statutes, it delivers reasoned opinions that are subsequently notified to the applicant and to the Board of Administrators
- Submission of an activity report upon each General Assembly
- Meeting at least once per quarter

KEY DATES

| | |
|--------------|---|
| 04.04.2015 → | Deadline for applications |
| 17.04.2015 → | Access to the candidate files, audits and financial statements for fiscal year 2014. The candidate files will be available in the author space on the Website www.sacd.fr as well as at the SACD headquarter. They will also possibly be sent to you by postal mail on request. Contact: Muguette Henry - Tel: +33 (0)1 40 23 44 09 – muguette.henry@sacd.fr |
| 18.05.2015 → | Opening of voting through postal mail or e-mail for the election of candidates and the voting on resolutions of the Ordinary General Assembly |
| 15.06.2015 → | Closing of voting through postal mail or e-mail (at midday, Paris time) |
| 18.06.2015 → | 2:30 p.m. Ordinary General Assembly at the Théâtre de l'Œuvre (55 rue de Clichy – Paris 9 th arrondissement) |

2. VOTING



3 VOTING MODES



POSTAL MAIL

From 18th May to 15th June 2015 at midday (Paris time) using the T envelope received with the invitation

OR



ONLINE

From 18th May to 15th June 2015 at midday (Paris time) <https://vote.election-europe.com/Elections-SACD/>

OR



GENERAL ASSEMBLY

Thursday 18th June 2015 at 2:30pm at Théâtre de l'Œuvre (55 Rue de Clichy - 77009 Paris)

VOTE

FOR ELECTING

BOARD OF ADMINISTRATORS

13 vacancies to be filled

BUGET AUDIT COMMITTEE

3 vacancies to be filled

COMMUNICATION LAW COMMITTEE

4 vacancies to be filled

Access to the Assembly: Every member can take part in the Assembly (regardless of any prior voting through postal mail or e-mail) after producing their membership or, by default, some proof of identity.

If you have not received your membership card yet, please apply for it by e-mail or postal mail, along with a passport photograph (bearing your full name) to be sent to: Pôle Auteurs Utilisateurs - 11 bis Rue Ballu - 75442 Paris cedex 09 (France)
 e-mail: adhesion@sacd.fr - Tel: +33 (0)1 40 23 44 95

Get all the information on your author space of the website www.sacd.fr

Pierre Jolivet, an “inconsolable and cheerful” author

The winner of the 2014 Henri-Jeanson award – awarded at SACD in January of this year – occupies a unique position in French cinema. While his new film *Jamais de la vie* was being screened in theatres, he answered our questions about his work as an author and a director. AN INTERVIEW BY GUILLAUME REGOURD

Like Henri Jeanson, you don't want to restrict yourself to one type of cinema. What are the reasons for your shifting, between each film, from comedy to drama or thriller?

I completely identify with the following sentence: “man is an inconsolable and cheerful animal.” I am Laughing John and Crying John by nature. So far, I couldn't do anything but cry or laugh. I switch from one state to the other.

Your last two films – *Mains armées* and *Jamais de la vie* – are more sombre than the previous ones. Does it mean that *Crying John* has got the upper hand?

No, but producing comedies has just become very difficult for me. The way I write that kind of films is outdated. I don't write funny films, I write comedies. Now the trend is towards literal level. The decision-makers want to laugh immediately upon the review of the script and understand the comical impulses right away. The three scenes of *Ma petite entreprise* that proved most funny in the film were not the funniest ones on reading the script. Guessing what I would come up with required imagination. Yet, the fund providers did want to delete these scenes.

Is it therefore easier for you to make films noirs?

I manage to finance more sombre films, indeed. I have always believed that the thrillers are suitable for addressing all topics without being boring. At the same time, I try to disrupt the entrenched habits of the genre. *Mains armées* is a thriller, but with a family plot, *Ma Petite entreprise* is a social film and a comedy... Once again, it can be a complicating factor. When the genre is more identified, the fund providers feel that the film is clear and that they will reach

a wide audience. I consider it is a real cultural issue because I prefer, at least as a creator, that things be different from what they seem to be. The point is that I experience the benefits and drawbacks of a status that became established over the years. Actually, few appear to have achieved successes in several genres. I am not confined in one cinema. That opens up opportunities. At the same time, it is difficult to transform them and one has to be convincing again with each new film.

You rely on such trustworthy partners as Vincent Lindon, Roschdy Zem or François Berléand, with whom you have often collaborated. Is it a way to renew your works without getting lost?

Things are even simpler: there are people with whom I enjoy working. By nature I'm rather faithful. I feel much stress and one has to be self-confident enough to change collaborators every time. However, I have not been working with the same ones for thirty years. There are only new actors in *Jamais de la vie*: Olivier Gourmet, Valérie Bonneton, Julie Ferrier, Bénabar... In addition, I have written the script alone, without Simon Michaël.

So tell me, how do you work?

I have a daily writing session. First, I prepare myself during 2 to 3 hours, storing energy, for instance, doing putting in my office or playing video games, but, more importantly, no intellectual exercise. I use to “stir myself” until I feel I am charged, and then I write 4 or 5 pages uninterruptedly. And I always set a deadline, even though the result is pretty bad. That provides clay to keep sculpting. As regards my relationships with Simon Michaël, we have been working



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Highlights

1982 and 1985: scriptwriter of *Dernier combat* and *Subway*, directed by Luc Besson
1985 : first feature film *Strictelement personnel*, nominated for the Caesar award for first work
1986: *Le Complexe du kangourou*
1989: *Force majeure*
1997: *Fred*
1998: *En plein cœur*
1999: *Ma petite entreprise*
1999-2000 and 2003-2005: President of ARP
2002: *Le Frère du guerrier*
2007: *Je crois que je l'aime*
2011: *Mains armées*
2015: *Jamais de la vie*

together for twenty years, since *Fred*. We see each other every day. We have naturally settled into our own roles. He is a true cop, he reviews the cases, reads a great deal, investigates the matter and the characters. I am much less down-to-earth, I escape and he takes me back. That does not prevent him from voicing forceful and creative ideas.

You say you are less down-to-earth, but you are the director...

It's something else; when I am writing, I don't think of the director at all. If I have only one skill, it is my ability to build partitions. Similarly, when I am directing, I don't think of the scriptwriter: it never happens that I consider the fact that I have spent a couple of weeks rewriting a scene four times. Likewise, when I become an editor, I don't care about the director. I feel no pathos to my work. If a scene is not satisfactory, well I cut it out.

Does it mean that there is never any suffering?

I wouldn't call it suffering, I would speak of a test. Filming is the toughest one. One can always get back when writing the script. When editing the film too. When filming in a set, the so much sought after emotion has to be captured within the allotted time. After, it's too late. Risk is a permanent fixture. If there is any suffering, and at every stage, then it is the failure to do better. I believe I can realize when it goes well, but I always remain frustrated that it is not even better.

Are you concerned about realism?

Yes, every day, with each scene. There are too many bad films without any flow of life on the images. Suddenly, you watch a film in which the actors don't

perform, they are the characters. How can life be captured? And interpreted, otherwise it is a documentary... I am always dancing along that border. *Jamais de la vie* was filmed on the parking lot of a suburban supermarket. I think this place is rather nice but I refuse every sophisticated filming of characters whose real truth and simplicity are sought after. When do I have an aesthetic approach? Making up one's mind about the space, transcending it, damaging it or simply trying to convey it, choosing the right shooting place... is a permanent headache. It is a matter of direction, not writing. Eye is the relevant medium.

You write all your scripts and only film original screenplays. Does the commitment reflected by your films also involve the fact that you are a multi-faceted author?

If I haven't made any adaptation, it's just because of the lack of opportunities. On several occasions, I have attempted to acquire the rights to novels, but always unsuccessfully because of the cost. When you are labelled as an author, as it happens since my first film, you don't receive scripts any longer. As in the United States, I wish I would go shopping every week among fifteen very well written scripts. Those producers who finance a writing have a clear understanding of the project and believe that I will take it further, towards my own world. As to my political commitment, it is natural: I feel more empathy with the vast majority of French people who are suffering than with the wealthy decision-makers. I am still the kid from Maisons-Alfort who had a 90-minute trip to go to Paris and see a film, with friends whose parents were bus drivers or garage mechanics. Our younger days make what we become. ■

FESTIVALS

MAY



FESTIVAL DU JAMAIS LU

The festival (taking place in Montreal), directed by Marcelle Dubois (assisted by an invited artist) provides a forum to young playwrights who will read their unpublished texts. Thought out by directors and carried by voices of actors, these play readings make spring quite different languages, forms, styles, all possessing a common desire: questioning, by means of fiction, the world in which we live. For about ten days, the Ecuries will be home to newly completed works, special publishing projects, community events, young audience-oriented readings and master classes.

May 1-9, Montreal (Québec).

www.jamaislu.com



FESTIVAL DE CANNES

The SACD Authors Pavilion – on the Pantiero esplanade – is a not-to-be-missed place where the authors and all the professionals of the film world meet, exchange views and discuss matters at stake in film creation. SACD supports and promotes all the film writings, particularly through the Prix du Scénario award (which it created in 1994), given during the Festival closing ceremony, the SACD award given to a French-language feature film upon the closing of the Directors' Fortnight and the SACD award given to a feature film in competition in the Critics' Week. In addition, it supports the programming by the ACID association in Cannes.

May 13-24.

www.festival-cannes.com



Ô 4 VENTS

With a window on the international creation for the very young children, circus, readings, participatory performances, Ô 4 Vents invites the young spectators (up to 11 years of age) and their parents to 10 outstanding venues in the 4th arrondissement of Paris for them to discover the wealth of young audience-oriented performing arts.

May 22-June 1, Paris.
www.o4vents.fr



RENCONTRES CHORÉGRAPHIQUES INTERNATIONALES DE SEINE-SAINT-DENIS

Being set within the heart of the Seine-Saint-Denis department, deployed over ten venues throughout the territory, the Choreographic Encounters are inherently intended to be open to the world. Every year, they allow the emergence and recognition of French and international choreographers and therefore have become a not-to-be-missed rendezvous for modern dance. In 2015, 25 companies will come from 15 countries

May 5 – June 13.
www.rencontreschorégraphiques.com



AMBIVALENCE(S)

Being proposed at the Comédie de Valence venue, Ambivalence(s) annually invites the most unique today's writers to disclose their talents by disclosing the city. This fifth festival features 10 shows (drama, dance, circus, music, artistic performance...) including 7 creations of the Comédie's art Collective. Among the invited artists in 2015 are Dave Saint-Pierre, Christian Rizzo, Les chiens de Navarre and Jean-Christophe Meurisse, Sandrine Bonnaire...

May 37 – June 3, Valence.
www.comedie.devalence.com

JUNE



PROCESSUS CIRQUE

An aid scheme for research, innovation and creation in the Circus art sector initiated in June 2014, Processus Cirque aims at fostering the creation of innovative circus works in connection with material and process-related research and applications, as well as in the circus-applicable scientific fields. It is an opportunity for meetings between circus authors (8 successful candidates for this first year), scientists and cultural structures. The outcomes of their works are submitted to the Fratellini Academy (co-producer with SACD), in the form of strolling performances, as part of the Les Impromptus festival (June 2-14). An encounter on circus-oriented research is featured on 12th June from 2:30 to 5:30 p.m. (free admission, but reservations are required, phone No. 01 72 59 40 30)

June 4, 5, 11 and 12, Fratellini Academy, La Plaine-Saint-Denis.

JULY



FESTIVAL D'ART LYRIQUE D'AIX EN PROVENCE

Once again this year, SACD will support the Opéra en création cycle of workshops that will take place from 24th June to 3rd July, as a prelude to the Festival. These workshops dedicated to the creation of operas provide an opportunity for young creators (composers, conductors, playwrights, dramatists, directors, set designers, etc.) to be offered an environment conducive to encounters and experience sharing, assisted in projects, attend rehearsals of the Festival productions. One of the workshops will be moderated by the composer Fabio Vacchi, who is invited to share his practices of opera and creation.

July 2 – 21.

www.festival-aix.com



FESTIVAL DU FILM COURT EN PLEIN AIR DE GRENOBLE

Since 1978 and for the 38th consecutive year, the team of the Grenoble film library will organize the Open-Air Short Film Festival. Based on a selection of films that were made over the past year, the festival is uniquely featured by the open-air screening, in the heart of the city, of the competing short-films. About fifty films (from all over the world) will compete for about ten awards, first in theatres in the early evening, then in open-air from 10:00 p.m. onwards. The festival will draw over 10,000 attendees during six days.

July 7 – 12.

<http://festival.cinemathequedegrenoble.fr>



SÉRIE, SÉRIES

Created in Fontainebleau in 2012 by a team of enthusiastic first-rate series creators, Série Séries is a creation-dedicated discussion forum for all the series stakeholders: scriptwriters, directors, composers, producers, broadcasters...

It is also a public rendezvous, providing an opportunity to discover series from all over Europe, their trade secrets and to meet their actors and creators, during screenings, encounters, workshops, special events and night events. During this 4th festival, the 12th Creation Day organized by the Association pour la Promotion de l'Audiovisuel (APA) will take place at the Fontainebleau Theatre on 2nd July

July 1 – 3, Fontainebleau.

www.serieseries.fr

APRIL



LA TECTONIQUE DES NUAGES

Created at the Greslin Theatre, Nantes, on 7th April 2015 and loosely adapted from *Cloud Tectonics* of the Puerto Rican dramatist José Rivera, the jazz opera *La tectonique des nuages* is composed by Laurent Cugny, based on a libretto by François Rancillac, the texts being sung by Yann-Gaël Poncet. This is a longstanding project, since the work was first created in a concert version at the Vienne jazz festival in July 2006, then performed at the Paris Théâtre de la Ville and successfully recorded in 2010. For this opera version, Laurent Cugny, on piano, is backed up by about ten musicians. The three singers are David Linx, Laïka Fatien and Yann-Gaël Poncet. This performance has been sponsored by the Lyric Creation Fund.

April 28 – 29,

Grand Théâtre, Angers.



LA LETTRE DES SABLES

The project of *La Lettre des sables* grew out of a triple meeting of Daniel Mesguich, the composer Christian Lauba and the saxophonist Richard Ducros after a common creation at the Monte-Carlo Printemps des Arts. Daniel Mesguich, starting for a Richard Ducros' idea, has transcended the great classics of science fiction to imagine this plot between past and future. Being sponsored by the Lyric Creation Fund, the performance will be created at the Bordeaux National Theatre on 25th April

April 25 – 30,

Théâtre national, Bordeaux.



JOFFREY VERBRUGGEN - LIBERTÉ

This young (26 years of age) actor won the Magritte award (Belgian Caesar) for best male newcomer in 2011, the jury's First Prize at the Dinard Comedy Festival in 2013 and the Audience award at the Mâcon Festival in 2014. He attended courses of drama in Brussel before having an artist's life in Paris. In his solo performance, *Liberté* (directed by Anne Bouvier), he tenderly leads the audience through an offbeat, zany modern-day adventure in which the spirits of the great artists from Belgium and elsewhere are roaming about.

Up to 13th June, on Fridays and Saturdays, Théâtre de Dix heures, Paris, then on tour in France.

SACD funds

Throughout the year, SACD supports creation by means of funds that are financed out of Private copying resources through its cultural action.

WRITING FOR THE STREET

A few years ago, SACD, in partnership with the Ministry of Culture – DGCA – has set up a facility intended to support the original writings being prepared for public space, namely “Ecrire pour la rue”. The idea is to recognize the uniqueness of these writings and promote the innovative approaches, through extended artistic encounters. For the first time, this year, **the aid is twofold:**

- a research and writing endowment directly given by SACD to the creative artists
- an aid to support the writing process, paid by DGCA to the hosting body which the creative artists want to collaborate with (residence, contacts with colleagues liable to add a new dimension to the project, contextual experiences...).

The projects shall be jointly introduced by the creative artists and the hosting body that will support the writing process.

Deadline for submission of application files: **15.05.2015**

LYRIC CREATION FUND

SACD supports the creation and production of modern dramatic and lyric works through funds managed by the Cultural action: the role of the FCL, which was created by SACD, is to provide an aid to the professional projects of creation and restaging of French-language modern lyric works. That aid is intended for the opera, musical theatre and musicals sectors.

A committee comprising two representatives of the Ministry of Culture – DGCA – two representatives of ADAMI, one representative of the FCM, two representatives of SACD meets twice a year, in June and December.

Deadline for submission of application files: **15.05.2015**

➔ **The results of the Incidental Music Fund and the Theatre Fund are available www.sacd.fr under the heading Soutiens.**

Please submit your application file online on the support computer portal of SACD and Beaumarchais-SACD association: <http://soutiens.beaumarchais.sacd.fr>.

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Pascal Rogard

Chief Editor:
Catherine Vincent

Editorial coordination:
Caroline Collard

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SACD

11 bis, rue Ballu - 75442 Paris cedex 09
magazinedesauteurs@sacd.fr
Tel.: 01 40 23 44 55

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Sophie Deschamps

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Claire Lemaréchal (television)
Bertrand Tavernier (cinema)

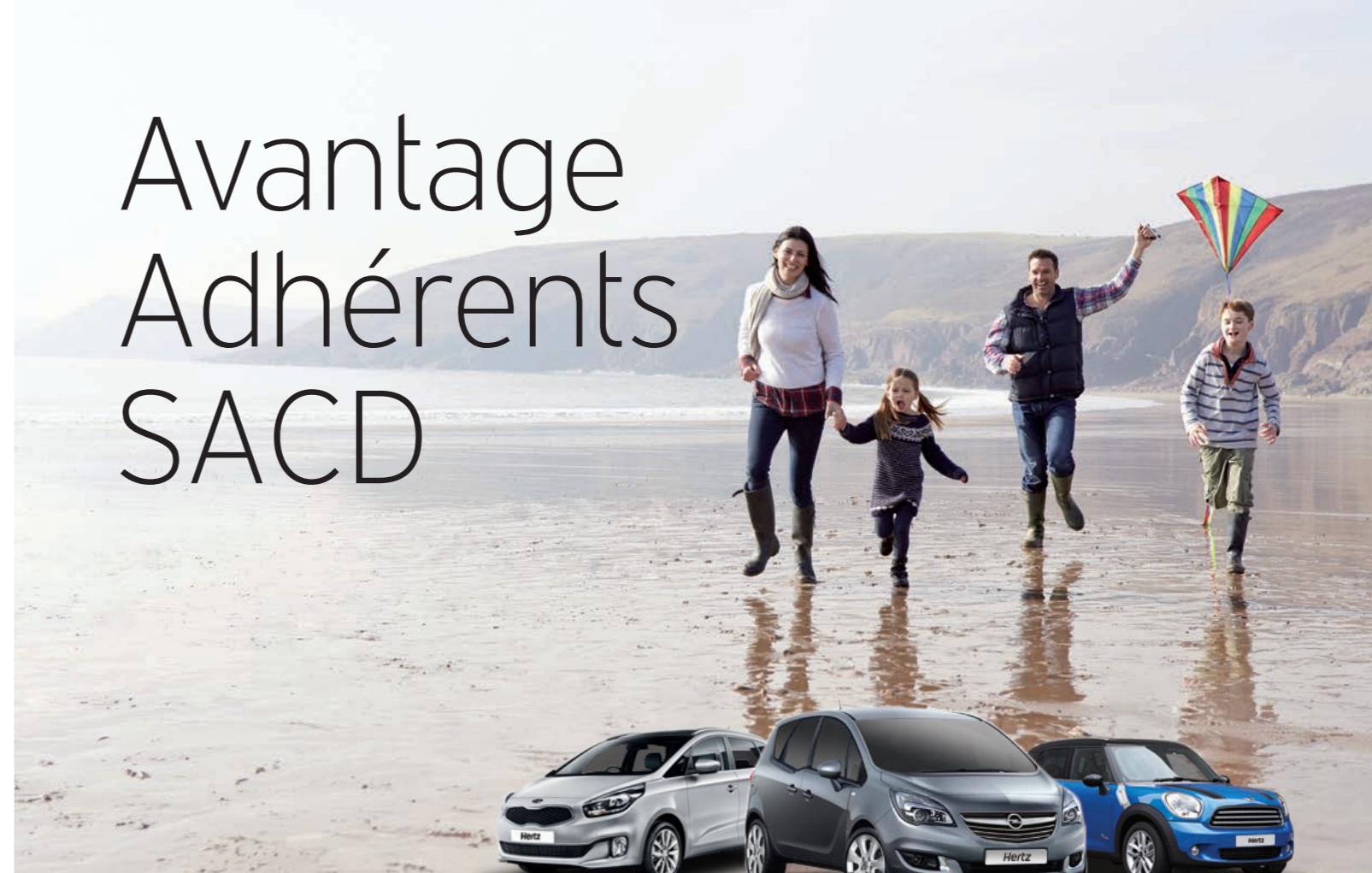
Delegate directors:

Catherine Cuenca (interactive creation)
Frédéric Fort (street arts)
Philippe Goudard (circus arts)
Daniel Larrieu (dance)
Sophie Loubière (radio)
Pascal Mirleau (animation)
Georges-Olivier Tzanos (animation)

Directors:

Jean Becker, Denise Chalem,
Sylvie Coquart-Morel, Luc Dionne,
Michel Favart, Joëlle Goron, Victor Haim,
Philippe Hersant, Laurent Heynemann,
Luc Jabon, Jean-Louis Lorenzi,
Jean Marboeuf, Franck Philippon,
Dominique Probst, François Rollin,
Christiane Spière.

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