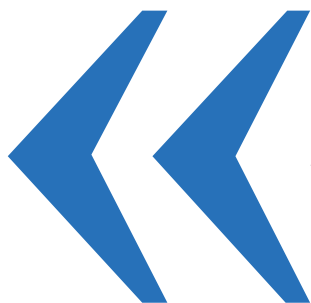



Practical Guide



How to promote and produce
your text in France

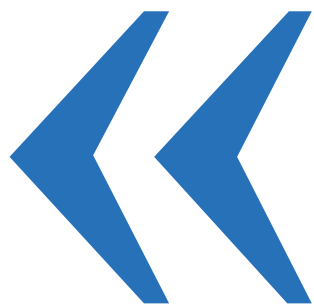
Flanders Arts Institute
Flanders Literature
Maison Antoine Vitez
Performing Arts Fund NL



Practical Guide

How to promote and produce
your text in France

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Maison Antoine Vitez
Performing Arts Fund NL



Are you a playwright or a translator? Would you like to see your play produced in France?

This practical guide will take you through the process of translation, all the way to the production of your play on French stages.

Designed as a reference tool, it lists the resources available for disseminating texts that are open to the international community, such as reading committees, writing residencies, prizes and production support. It provides the key to understanding the French performing arts sector and gives useful, handy answers to all your practical and legal questions, including your rights and those of your translator, in the event of a production or publication.

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French stages, two very different economic models

If your goal is to have your script staged in France, it's best to start with an overview of the French theatre landscape and how it works. This introduction will help you get to grips with your new environment.

In France, the performing arts industry is divided into two sectors: Public Theatre (Théâtre publique) and Private Theatre (Théâtre privé). The main difference being the way these are funded. It is important for playwrights wishing to perform in France to understand how they work and what is at stake.

These two distinct models are marked by very strong dissimilarities: Public theatre is publicly funded and its mission is to build tomorrow's repertoire. It is often perceived as a place of excellence, and perhaps sometimes considered elitist. Private theatre, on the other hand, relies heavily on private funding and falls within the realm of entrepreneurship. It is commonly associated with entertainment and commercial productions.

Today, however, there is a much greater degree of permeation between these two models. The public sector is increasingly turning to sponsorship (private funding), while the private sector is opening up (albeit timidly) to subsidised companies.

1. Public theatre

1. 1 Organisations

Antoine Vitez's motto was, 'Make elitist theatre for everyone'.

From 1946 onwards, theatre institutions spread regionally throughout France. The aim of this policy of theatrical decentralisation, was the dissemination and popularisation of ambitious new theatre work throughout the country, in order to reach as wide an audience as possible.

Public Theatre refers to venues funded by public subsidies administered by the State, regional and local authorities. Their main mission is to generate new work, disseminate and promote cultural activities.

There are several categories and labels:

› National Theatres

There are 6 national theatres under the supervision of the Ministry of Culture (Délégation Générale de la Création Artistique). Their mission is to promote the performing arts through the presentation of classics as well as new works from the French and international repertoire. Each venue has a specific mission:

Comédie-Française

The Comédie-Française's primary mission is to produce plays from its repertoire and ensure their national and international success.

It has its own acting company.

Odéon-Théâtre de l'Europe

The Odéon-Théâtre de l'Europe's mission is to present new work from the French and foreign, classical and contemporary repertoire to the widest and most diverse audience possible. It supports and promotes European theatre in particular.

La Colline – Théâtre National

La Colline – Théâtre National’s mission is to develop new work by producing works from the French and foreign, classical and contemporary repertoire. It aims to develop the representation of contemporary writing.

Théâtre national de Strasbourg

The Théâtre national de Strasbourg’s mission is not only to showcase theatre work, but to also provide training at its drama school.

Chaillot – Théâtre national de la Danse

Chaillot – Théâtre national de la Danse’s mission is built and based mainly around dance.

Théâtre national de l’Opéra Comique

The Théâtre national de l’Opéra Comique has a twofold mission: to produce and present lyrical works and reach the widest possible audience. To showcase a diversity of expressions, from baroque to contemporary, as well as the Opéra-Comique’s historical repertoire, shaped by the prominence of French opera.

› The Centres Dramatiques Nationaux (CDN)

CND are organisations that promote theatre and the renewal of its forms and aesthetics. They are unique in that they are directed by artists.

CND missions are to serve the public interest. They embody the partnership between the State and local authorities to promote the creation and democratisation of the performing arts. They champion the emergence of new artists and the development of new work. They are key places for audiences to access theatre.

There are 38 national drama centres throughout France.

› The Scènes Nationales

The Scènes Nationales offer a multidisciplinary programme of live performances and, for venues with the appropriate facilities, visual arts and cinema. They reflect the main trends in contemporary artistic production.

They are funded by local authorities. They welcome and showcase performances. They may also support productions. Their mission is to disseminate works, as well as support contemporary creation and promote local cultural activities.

There are currently 78 Scènes Nationales in France.

› The Scènes Conventionnées d'Intérêt National

The aim of the Scène Conventionnée d'Intérêt National is to support and disseminate artistic forms that are under-represented in a given area, to help develop a venue's outreach programme aimed at children and young people, to promote respect for and the right of everyone to have access to artistic and cultural opportunities in their local area. The 171 approved venues include municipal theatres, cultural centres, etc.

This label is awarded for a renewable period of 4 years. It also receives one of the following 3 distinctions:

- Art and creation
- Art, youth, young people
- Regional Art

› Tiers-Lieux and Friches Culturelles

Friches Culturelles are converted disused industrial sites that are made available to creative companies to be used as creative spaces. The selected projects gain access to financial support from local authorities. In this respect, they differ slightly from Tiers-Lieux specialized cultural venues, which are open places run by companies in the creative industries and are locally based (neighbourhoods, boroughs, rural areas, etc.). They are defined by the French National Agency for Territorial Cohesion, the Agence de Cohésion des Territoires, as 'physical spaces that respond to local needs. They bring together stakeholders from various backgrounds who share a common objective: to develop innovative projects in their area, by sharing equipment, resources and skills'. Tiers-Lieux are versatile, multi-disciplinary spaces dedicated to the emergence of artistic expression.

Since 2021, these organisations have received support from the interministerial programme ‘Nouveaux Lieux, Nouveaux Liens’ (‘New places, new links’), which provides 20% of their funding.

There are 3 500 Friches and Third Places in France.

1. 2 A decentralised service

This vast network of subsidised or ‘Labelled’ theatres is widely funded by the State and local authorities. They have a joint responsibility in terms of cultural policy.

It’s a complex system, but it can be summed up as follows: the State carries out cultural policy through the Ministry of Culture. The Ministry delegates missions to publicly funded bodies under its supervision, and supports the work of local authorities. To this end, the Ministry of Culture has set up regional branches, the Directions Régionales des Affaires Culturelles (DRAC). The DRAC implements the State’s cultural policy, under the authority of the prefects. They are responsible for providing expertise, advice, and the development and monitoring of partnerships with local authorities, coordinating cultural partners at regional level and, as a result, awarding the majority of grants.

However, the DRAC is never the first partner for a new production. Companies tend to turn to local authorities: municipalities, departments, Regions, Regional Agencies.

These bodies have a significant say in the funding of a project and work on the basis of allocating funding to a specific audience and area.

☞ **If you’re a bit lost and wondering: where does my script fit into all of this?**

Initially, a company wishing to bring a play to the stage will have to approach theatres and seek co-producers. This can be a lengthy process, sometimes taking several years. If the company is planning a production with public funding on state-funded stages, it will also need to run local initiatives (often workshops) alongside the creative project (your play). To this end, it is up to the company to identify the cultural policy priorities of each region and the target audience for its initiatives!

The responsibilities of local authorities are divided as follows:

- Communes: kindergarten and elementary schools
- Departments: middle schools
- Regions: high schools

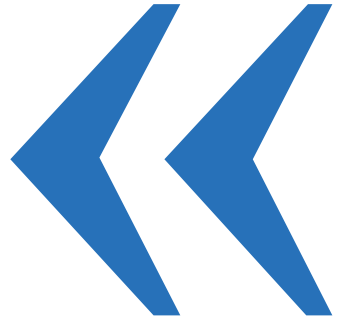
In other words, if your play resonates with a young adult audience, the company will most likely approach Regions. If the play is aimed at a younger audience, the company will turn to Communes, and so on. Each partner has a target audience... and for each grant, initiatives are to be carried out regionally, initiatives in which you could play a part!

2. Private theatre

‘Private Theatre’ refers to the fifty or so theatres belonging to the Syndicat National du Théâtre Privé SNDTP), all of which are in Paris with the exception of the Théâtre de la Tête d’Or in Lyon. SNDTP theatres are commercially run venues that rely on revenue.

There are other theatres all over France that survive thanks to hires or co-productions. The biggest platforms being both the Avignon festival and Parisian theatres.

Private theatres have access to a support fund managed by the ASTP (Association pour le Soutien au Théâtre Privé), financed by a 3.5% tax on ticket sales by private theatres. This support fund is also financed by the State and the City of Paris. It acts as a kind of insurance for theatres, which can claim compensation in the event of a deficit, but it is limited to three shows per year.



Translating: the first step in the production process

In order to gain access to French stages, having your play translated is the first step. It's also a crucial step. You'll need to start looking for a translator. But how to go about it, and where to turn to?

Translating for the stage

Before working with a translator, you'll need to understand what translating for the stage means. Theatre translation remains a fairly niche activity that doesn't necessarily form part of an academic career. It is usually part of an artistic practice. A vast number of theatre translators have no academic training. They often work in the arts as directors, actors or playwrights and also happen to be proficient in a foreign language. Translating for the stage is an integral part of the creative process.

1. Practices and networks

The pairing of the original play with the translator often happens by chance. It may happen following a performance or through discussions with creative teams.

So how do you tempt fate and find your translator?

Of course, you can turn to your own network. Some of your fellow writers may have already been translated and can easily put you in touch with one. However, the quality of the translation is crucial in getting your play to the stage. Here are a few tips to help you find the right person. The relationship between a writer and translator is first and foremost one of fellowship.

› Distinctions of French translation

In France, it is thought that the target language (French) must be the translator's mother tongue. In practice, this isn't always the case, and translators whose mother tongue is not French will often work in pairs with another translator/proofreader. This pairing is not always mentioned, and if the proofreader isn't proficient in the source language (i.e. yours), the play could suffer from various misinterpretations and approximations.

Translating for the stage means first and foremost translating for the body and breath of actors. When you hand over your script to a translator, don't

lose sight of the fact that a literal translation is unlikely to pass the test of the stage.

› Translator status

The translator is the author of the work derived from the original. In this respect, they own the moral and economic rights to the piece, just like the writer. These rights are subject to a prior distribution allocation. It is essential for the translator to declare the translation of your work before beginning any production process. Please refer to the 'rights' section of this brochure for full details.

› Networks you can approach

Most French translators are grouped together in networks or associations based on their specialist field. These networks act as essential relays:

All literary translators are members of the Association des Traducteurs Littéraires de France (ATLF) and are listed on their website. You'll find a source/target language search engine on their website.

atlf.org

The Maison Antoine Vitez (MAV) is an organisation founded in 1991 and has become an international centre for theatrical translation. The MAV brings together theatre practitioners and translators who wish to work together to promote theatrical translation. They are organised into language committees. Simply contact your language group in order to submit your play to one of the translators. The Dutch committee is coordinated by Esther Gouarné and Mike Sens

www.maisonantoinevitez.com

The Flanders literature is an organisation based in Flanders that helps disseminate Flemish literature in Flanders and abroad. In collaboration with the Dutch Foundation for Literature (www.letterenfonds.nl/en).

■ It offers an accreditation system for translators:

www.flandersliterature.be/accreditation

- On its website, Flanders Literature lists all translators from Dutch to other languages, including French

www.flandersliterature.be/translators

- For the dissemination of plays from the Netherlands (www.letterenfond.nl/en) they collaborate with the Performing Arts Fund NL (www.performingartsfund.nl)

Eurodram is a European network for theatre translation. It works with languages from Europe, Central Asia and the Mediterranean. The network is made of about thirty reading committees. At present, there is no Dutch committee, but you can contact the French committee, which can forward your request and distribute your play to other language committees.

<http://eurodram.org/user-notice/>

2. Grants for translation

› The Maison Antoine Vitez (MAV)

Each year, the MAV's language committees submit applications for translation grants (from a foreign language into French). These are the result of each committee's research into the scripts they wish to translate.

Translators who aren't members of the MAV may also apply for a translation grant. Applications are submitted once a year, before the end of April, and must be for a play unpublished into French.

The entire application is then reviewed by the committee of the relevant language, which assesses the quality of the translation as well as the relevance of the proposed text. If the application is selected by the language committee, it is then submitted to the committee which is in charge of allocating grants. The grants committee is made up of around twenty industry professionals, who select roughly fifteen translation projects each year.

The MAV then signs an agreement with each translator, who receives a €2,600 grant each to complete his or her work. For the translation of a short play, the committee may offer half a grant (€1,300).

Once the translation has been submitted, it enters the MAV's repertoire, which is then distributed to a network of partners.

www.maisonantoinevitez.com/fr/aide-traduction.html

› The Centre National du Livre (CNL)

Several times a year, the CNL awards grants to translators of foreign languages into French. These grants enable experienced translators (who have translated at least one published work) to fully focus on a single translation project. Please note, however, that these CNL grants are subject to publication. To be eligible, the translator must have signed a contract with a publishing house.

centrenationaldulivre.fr/aides-financement/bourse-aux-traducteurs-des-langues-etrangees-vers-le-francais

› Flanders Literature

Flanders Literature offers several translation grants for Flemish plays. Some of these grants may cover the entire cost of translating a play into French if it is part of a production or publication project.

www.flandersliterature.be/grants/translation-grants

If a translator believes a script would benefit from being translated and disseminated abroad, without necessarily being linked to a production or publishing project, they can submit their project for this type of grant:

www.literatuurvlaanderen.be/subsidies/vertalers/vertalers-uit-het-nederlands/vertaling-theatertekst



Giving voice to your text: reading committees

Now that your script has been translated, what are the next steps to help it find its way to the stage? Reading committees or literary departments, of which there are many in France, are an invaluable tool. Made up of performing arts professionals, most of them volunteers, these committees don't all operate in the same way, depending on whether or not they are attached to an organisation. But they are all driven by the same desire to read and disseminate new writing. These committees are the gatekeepers of tomorrow's repertoire.

Below, you'll find a list of committees, divided into three main 'categories': reading committees for plays for all audiences, those specialising in plays for young audiences and those offering financial support for the production or publication of plays.

For each committee, you'll need to submit your play translated into French. You may send it yourself or ask your translator to help you, for they will most likely include a supporting statement.

1. Reading committees for plays for all audiences

A large number of groups meet several times a year. They read and select the scripts to support. The support can be in the form of public readings or by sending the plays to industry professionals. These reading committees may not lead to the production of a new play, but they do raise the profile of the work and help it circulate more widely. In this respect, they act as a key bridge between the play and the industry.

Here is a selection of translating committees that accept script submissions.

1. 1 Reading committees attached to festivals

› La Mousson d'Été

The Rencontres Théâtrales de la Mousson d'Été is one of the most important European events for the discovery and promotion of new writing. At the end of August, the Abbaye des Prémontrés in Lorraine opens its doors for a week to playwrights, directors, academics, actors and the general public to come and listen to new writing.

The entire programme of the Rencontres de La Mousson d'Été is put together by a reading committee. It meets twice a month from September to May to select the plays that will lead to rehearsed readings by professionals for the Rencontres. The selected plays could even lead to a publication by Les Solitaires

Intempestifs, or broadcast by France Culture, both partners of the festival. There is also an edition of the festival devoted to writing for young people (aged 14 and over): the Rencontres pour la Jeunesse de la Mousson d'Hiver (see Young Audience section).

What's accepted?

Plays must not have previously been staged.

Literary or film adaptations are not eligible.

Submissions

One submission per round

Scripts should be sent electronically:

festivaldelamousson@gmail.com

› Troisième Bureau

Based in Grenoble, the Troisième Bureau is a multi-disciplinary art collective made of actors, writers, directors, publishers, teachers and academics. The collective works as a reading committee to promote contemporary writers. The plays selected by the committee are performed at the Festival Regards Croisés.

What's accepted?

All types of plays.
Several scripts may be submitted each year.

Submissions

Submissions can be made throughout the year by e-mail in pdf format: grenoble@troisiembureau.com

1. 2 Reading committees attached to institutions

› Bureau des Lectures de la Comédie-Française

The Comédie-Française receives roughly 400 contemporary plays each year. Under the guidance of its literary manager, Laurent Muhleisen, the Bureau des Lectures initially shortlists 25 plays, 9 of which are then selected for rehearsed readings performed by the company's actors. These readings take place in three stages:

- Cycle 1: French-language plays
- Cycle 2: Plays for young people
- Cycle 3: International plays

Submissions

Scripts can be submitted throughout the year. Two hard copies should be sent (with details of the translator and writer).
Comédie-Française
Bureau des lectures
Place Colette
75001 PARIS

For more information

melinee.moreau@comedie-francaise.org

What's accepted?

All types of plays, no literary or film adaptations.

› Bureau de lecture de France Culture

The role of this reading committee is to accept all scripts, whatever their form, style or origin. It plays an advisory role. It is part of France Culture's Fiction department. It selects scripts based on their literary and radio relevance, for possible broadcast on the station. Once a script has been shortlisted by the reading committee, it will be passed

on to a literary consultant depending on the time slot in which it will be broadcast.

What's accepted?

Plays for young audiences are not accepted.

Submissions by e-mail

bureaudelecture@radiofrance.com

› La Colline Théâtre National – Groupe des lecteurs

La Colline's reading group aims to discover writing in which language, words and phrases are the writer's raw material. The group receives scripts, reads them and analyses them in view of identifying those whose dramaturgical quality is such that they be considered for production.

What's accepted?

All types of plays, including literary and film adaptations.

Submissions

No email submissions.

Hard copies can be submitted to the reading group throughout the year at this address:

La Colline – Théâtre national
Groupe des Lecteurs
15, rue Malte-Brun
75020 PARIS

› Comité de lecture de la Comédie de Caen

Chaired by playwright Simon Grangeat, this reading committee receives over 200 script submissions each year from playwrights and translators or through partner publishers. By reading, giving feedback to

writers, identifying and sharing texts, it aims to have a broad overview of new writing. Selected plays are added to the CDN's contemporary writing resource centre, stored in Caen's central library and made available

to anyone on request. The plays are then promoted at various events (Prix Godot, Époque Salon des livres de Caen, professional training, etc.).

What's accepted?

All types of plays, including literary adaptations.

Submissions

Only one submission per round.

Scripts should be sent via e-mail:

comitedelecture@comediecaen.fr

The reading committee of the Comédie de Caen is in partnership with new writing magazine La Récolte.

› Le Méta - Centre Dramatique National de Poitiers

The reading committee at Méta – CDN de Poitiers is led by playwright Thibault Fayner. The committee follows a group of writers from the same publishing house, through workshops and meetings over the course of a

whole season. The plays shortlisted by the reading committee are then given rehearsed readings by local companies during a weekend dedicated to new writing and organised as part of the Méta summer festival.

› Comité de lecture du Théâtre du Rond-Point

The reading committee meets four times a year. Shortlisted plays receive tailored support. Some scripts lead to rehearsed readings as part of the theatre's Piste d'Envol with the support of an artistic team.

Submissions

Via the online form:

www.theatredurondpoint.fr/le-rond-point-des-auteurs-vivants/

[comite-de-lecture-deposer-un-texte/](#)

What's accepted?

All types of plays, including literary and film adaptations.

› T2G Théâtre de Genevilliers – Centre Dramatique National

Bringing together non-professionals, the T2G reading committee is

dedicated to the sharing of texts and offers those interested,

the opportunity to discover a text or play that has already been staged or not, published or not yet, French or translated. The workshops run from 10.30am to 5pm on selected Sundays. This committee does not act as a panel. It doesn't select the shows programmed at T2G. It is intended

to be a place where shared reading and criticism are welcome, a place for free and open experiences.

Submissions

lectures@tgcdn.com

› **Comité de lecture du Centre Dramatique National d'Orléans**

The CDN Orléans/Centre-Val de Loire's reading committee is run in partnership with the Conservatoire à Rayonnement Départemental d'Orléans and the École Supérieure d'Art et de Design (ESAD) d'Orléans. From the hundred or so manuscripts received each year, two scripts are selected by students from the Conservatoire d'Orléans. They are then staged at the CDN by the drama students from the Conservatoire (CEPIT). The set is designed by students from the ESAD d'Orléans.

What's accepted?

All types of plays, except literary and film adaptations.

Plays must not have previously been staged or published and scripts must be sent in pdf format, along with a CV of the writer and a letter of intent from the translator. Only one submission per round. Submission deadline: 31 May at the latest.

Submissions

cdn@cdn-orleans.com

› **Comité de lecture du Théâtre National de Nice**

Each year, the company of actors and students of the ERACM – École Régionale d'Acteurs de Cannes et Marseille, give rehearsed readings of the scripts shortlisted by the reading committee. Readings are open to the general public.

What's accepted?

All types of plays.

Submissions

contact@theatredenice.org

1. 3 Reading groups

› Revue des écritures contemporaines La Récolte

Since 2019, seven permanent reading committees have been working together on an annual magazine for readers to discover the playwrights shaping today's theatre.

Each year, large extracts from eight different plays are published:

larecolte.net

› Collectif La Mine

This collective acts as a place to discover and disseminate new writing. It is run by the company La Manufacture des Songes, based in Mulhouse (Haut-Rhin). The Collectif La Mine is made up of readers from a variety of backgrounds, and has launched several calls for submissions via social media (Facebook, Instagram). The first 100 plays received are read by the collective. The selected plays are then either produced, read publicly, turned into audio performances, or used for

workshops with various organisations or in any other form. These events take place locally (Haut-Rhin).

What's accepted?

All types of plays.

Plays must not have previously been staged or planned to be staged that year.

Submissions

manufacturedessonges@gmail.com

› Collisions

The Collisions collective brings together performing arts and industry professionals, writers and translators. The mission of the reading committee is to give visibility to contemporary plays. A call for submissions is

published every year on social media (Facebook, Instagram) and on the collective's website:

comitecollisions.wixsite.com/theatre/appele-a-textes

The selected scripts are given rehearsed readings, in partnership with organisations based in the Occitanie region.

What's accepted?

Scripts and translations must be less than five years old and must not have

been staged or published. Plays that have received support from Artcena are not eligible.

Submissions

comitecollisions@gmail.com

› Le Plongeoir

Le Plongeoir's reading committee is based in Bordeaux, in partnership with Compagnie La Nageuse au Piano and the Théâtre des Chimères. It was born out of a desire to discover contemporary writing, to experiment with it on stage and to promote new writing. Partnerships were then established with other organisations in the Nouvelle Aquitaine region to make these plays heard and seen. Compagnie La Nageuse au Piano works on the selected script which is then staged. A public performance

is followed by a panel discussion to which theatre and publishing professionals are invited.

What's accepted?

All types of plays are accepted. It must not have previously been staged.

Submissions

Calls for entry are posted on the committee's website and on Le Plongeoir's Facebook page.

Scripts are submitted via e-mail:

leplongeoircdl@gmail.com

› Quai de scènes

The reading committee contributes to the emergence of new writing and playwrights. Its aim is to select two scripts per season to be performed the following season, to which the playwrights are invited.

What's accepted?

All types of plays are accepted.

Submissions

contact@quaidescene.com

› Collectif À Mots Découverts

The À Mots Découverts reading committee is made up of artists from the collective. It is a 'rotating' reading committee, designed to guarantee a range of views and choices. It reads over 300 scripts each year.

The À Mots Découverts collective processes all of the submitted scripts. Each play is read by three readers. Playwrights are guaranteed to receive feedback on their script, via their translators, within an average of 2 to 3 months from the date the scripts

are submitted, either in the form of written feedback, or as a proposal for table work (for French-language writers).

Submissions

contact@amotsdecouverts.fr

The À Mots Découverts collective is in partnership with the contemporary writing magazine La Récolte.

› Les Lundis en Coulisse

In 2022, the À Mots Découverts collective took over the Lundis en Coulisse. This series was initiated in Paris by François Rancillac at the Théâtre de l'Aquarium from 2009 to 2018. 5 to 6 events take place from January to June. Each of these feature two new plays, one suggested by a partner theatre or organisation, the other by the À Mots Découverts collective.

The idea is that the readings take place on the spot, with the actors chosen from the audience volunteering to read and listen. A direct way for the artists gathered that day to engage with a text as well as meeting the writer.

There is no staging, it's about improvising.

The scripts come from those submitted and read throughout the year by the À Mots Découverts collective.

2. Reading committees specialised in plays for young audiences

Some reading committees are also on the lookout for tomorrow's young audience repertoire. Their main aim is to encourage the production of plays for children and young people.

› Les Collecteurs

Les Collecteurs meets 5 times a year to discover plays for young audiences and facilitate the circulation of scripts. They share their points of view, their enthusiasm, their criticism... and in so doing, expand their own repertoire of favourite plays and playwrights. The idea is that more people can increase the opportunities for exciting literary encounters that can lead to wonderful artistic encounters. Of all these fabulous readings, some are published in La Lettre du Collectif. Rehearsed readings also take place at the end of the season.

Support to the selected plays:

- Reading reports are published in La lettre Trimestrielle du Collectif Jeune Public Hauts de France (available on their website)
- Panel discussions between writers and audience take place during the Premier Juin des Écritures Théâtrales Jeunesse event
- Scripts are made available at the Collective's resource centre at La Manivelle Théâtre (Wasquehal)

Submissions

coordination@cjp-hdf.fr

› Mousson d'hiver

Since 2004, every March, La Mousson d'été organises events at the Abbaye des Prémontrés in Pont-à-Mousson for high school and university students in Lorraine, in partnership with the Rectorat d'académie Nancy-Metz / Région académique Grand Est, the Université de Lorraine and the

Sciences Po campus in Nancy. La Mousson d'Hiver offers participating groups practical theatre workshops, professional performances or rehearsed readings by professionals as well as by young people themselves. The aim is to deliver a broad overview of today's theatre.

What's accepted?

Plays should be aimed at teenagers only (aged 14 and over).

Plays must not have been previously staged.

No literary or film adaptations.

Submissions

festivaldelamousson@gmail.com

› Saxifrages, Théâtre Massalia's reading committee

The Théâtre Massalia's reading committee was founded in 2014. It is part of Saxifrages, a resource programme for young audiences. The reading committee brings together teachers from all levels (primary, secondary, drama schools), artists interested in making work for young people and industry professionals.

This art collective aims to promote

the circulation of the selected plays. They take part in the event 1^{er} juin des écritures pour le jeune public and hope to set up a festival specialised in play readings for children and young people.

Submissions

gvegis@theatremassalia.com

3. Prizes and production support

Some reading committees award prizes to promote new writing and raise its profile. These prizes may take the form of grants (awarded to playwrights and/or translators) or publishing and production support.

These are springboards for supporting scripts to the stage or for publication. However, the competition is fierce: these reading committees can receive over five hundred scripts a year. For the majority, a prize with a special mention for 'translation' is awarded, which therefore does not put international playwrights in competition with French-speaking playwrights.

› Artcena – Commission nationale d'Aide à la création de textes dramatiques

The purpose of this scheme is to help identify and support French-language new writing. It provides encouragement and support for the first staged production of these works. It supports the careers of these playwrights through financial support as well as promoting their exposure to key members of the new writing scene: institutions, venues, festivals, publishers and companies.

Made up of around twenty leading theatre figures, the Commission National meets twice a year in plenary sessions. It is responsible for selecting the winners.

The Commission nationale de l'Aide à la création de textes dramatiques's aim is to identify plays which are innovative and/or renew the genre. Its goal is to support professional playwrights and their scripts.

What's accepted?

The scheme is divided into 3 categories:

- Drama literature
- Translations

■ Plural dramaturgies

These three categories are open to writings for young audiences.

The translations category:

the translator usually submits the application.

It must be the first French-language translation of the original piece.

The work may have previously been performed in France or abroad in its original language.

The playwright must be alive on the date of application for the production grant.

Plays by this playwright must not have received production grants four or more times in the last twelve years.

The successful applicant will receive a lump sum of €3,000 for the translator and €16,000 towards the production of the play by the playwright's chosen organisation.

Submissions

www.artcena.fr/aide-nationale-creation-de-textes-dramatiques

› Les Journées de Lyon des Auteurs de Théâtre

The aim of the Journées de Lyon des Auteurs de Théâtre is to discover and promote new writing in all of its diverse forms.

The organisation works to discover, promote, publish and disseminate plays by contemporary French-language playwrights or playwrights

translated into French, whether or not they live in France. Plays for young audiences are eligible. The reading committee of the Journées de Lyon des Auteurs de Théâtre awards 5 'JLAT' prizes to French-language plays, including a 'Domaine étranger' (foreign category) prize awarded to a translator. The winning scripts are promoted and showcased in two main ways: The JLAT funds the publication of each winning play as part of an established collection with partner publishers. The JLATs

organises and co-funds a rehearsed reading of the winning plays as part of the Les Contemporaines Festival. All winning writers and translators are invited to this event.

What's accepted?

All forms of new writing and all styles: plays for young audiences, adaptations, devised, etc.

Submissions

auteursdetheatre.org/

› The PlatO Prize – Plateforme jeune public des Pays de la Loire

The PlatO reading committee was founded in 2018 following an initiative led by the Plateforme Régionale Jeune Public en Région Pays de Loire.

The reading committee is made up of professionals in new writing (actors, directors, writers, teachers, etc.) for young people (from primary to secondary). The aim of the reading committee is to read plays before they are published, and to act as a resource centre to help promote them. A prize of €2,000 is awarded to the winning script each year. The committee's main goal is to encourage the

discovery of theatre and the process of writing, through events with playwrights and other young people.

What's accepted?

All types of plays, unpublished at the time of submission, aimed at young audiences.

Submissions

The playwright can submit their script in digital pdf format to the following addresses: l.maindon@theatredurictus.fr and platojp@outlook.fr

Other prizes and awards are available for plays that have already been published. Publishers can submit the plays to the following reading committees, listed on the Artcena online directory:

www.artcena.fr/annuaire?f%5B0%5D=type%3Acomite



Writing residencies, a ‘time out of time’

Writing residencies are support programmes that provide an ideal working environment. They are often held in quiet places, ideal for concentration, and offer a space for a set time, in a given region, where you can fully concentrate on your writing project. These residencies can be very beneficial, giving you the opportunity to meet other theatre companies on their creative residencies. The moments of sharing work with other residents organised by the residency may provide an opportunity to submit your translated scripts to the directors and actors who are there.

1. How is a writing residency run?

There are different types of residencies:

- Creative residencies (résidences de création) are where writers spend all of the residency focusing on writing.
- Mission residencies (résidences-missions), are where the writer's time is split between writing and outreach programmes (panel discussions, workshops).
- Association residencies (résidences-association), are where the writer is attached to an organisation and linked to a region to develop a long-term artistic project.

As residency-missions and associations are mainly aimed at French-language writers, there is no need to mention them here. Writers interested in these programmes can visit Artcena's online directory, which lists a wide range of organisations, together with a note on how they operate and how they are funded.

www.artcena.fr/annuaire-accueil

Each year, creative residencies issue calls, offering a very limited number of places. Organisations select the writers based on their application and writing project. They receive many applications, so the selection process is tough.

2. Choosing your residency: key venues and what they offer

Whilst some host organisations may offer a grant to the resident writer, this is not always the case! You may need to apply for publicly funded grants with partners to these venues in order to qualify.

2. 1 Residencies offering an allowance

Genuine places of encounter and exchange, these organisations cover the costs of your residency on top of which they use their own funds to offer a fee for the duration of your stay.

› La Marelle, La Friche La Belle de mai, Marseille

Based in the Villa des auteurs in Marseille's Friche La Belle de Mai, La Marelle offers residents an opportunity to work on a personal project, with no constraints or commission. However, this very broad approach is part of a specific programme. It welcomes projects that respond to the local environment – Marseille, La Ciotat, the surrounding area, the Mediterranean, local artistic, cultural or institutional organisations – or that are open to cross-fertilisation with other artistic disciplines: photography, music, video, theatre, digital arts, plastic arts, etc.

Entry requirements

Writers must have already written and distributed their texts in ways that are accessible (published by a publisher or writer, in digital format, available in magazines, online, etc.), had them

performed on stage or read for a performance, and have a project that is in the early stages or in development. In the spirit of experimentation, projects in the final stages of writing are generally rejected, but are nevertheless given careful consideration.

Length of stay

4 to 8 weeks. Occasional short residencies (one week).

Grant

A writer/translator co-residency is possible. However, only the writer will be entitled to a grant. Translators wishing to fund their stay will have to turn to other organisations.

Call for applications and further information on their website: www.la-marelle.org/

› Maison des Écrivains Étranger et des Traducteurs – MEET Saint Nazaire

This is a creative residency. During the eight-week residency, the writer may be offered, but this is not compulsory, to participate in events with members of the public. At the end of the residency, writings are published in the bilingual magazine MEET.

writers who are not resident in France. Writers are selected by a panel of professionals. The criteria are literary.

Apply online: www.meetingsaintnazaire.com/-POUR-POSTULER-APPLICATION-.html

Entry requirements

The residency is open to international

› Camargo Foundation – Core programme, Cassis (Provence-Alpes-Côte d’Azur)

International residency programme for artists, scholars and thinkers (1000 residents since 1971). Residencies are organised either by the Foundation alone, as in the case of the Core Programme, or in partnership with artistic or academic organisations in France, Europe and the Americas. There are four main types of residencies: (1) ‘time/space’ residencies; (2) incubators for collaborations between artists and scholars; (3) interdisciplinary groups focusing on a particular theme; and (4) long-term production residencies.

Each year, the Camargo Foundation works with primary and secondary schools from Cassis, offering workshops and events with the residents.

Entry requirements

Entry requirements, grants and length of stay vary from one programme to another.

For further information, please write to direction@camargofoundation.org camargofoundation.org/en

› La Napoule Art Foundation, Château de Napoule (Alpes-maritimes)

The aim of this American foundation is to foster cultural interchange, particularly between French and American cultures, by welcoming artists (some well-established) from a wide spectrum of backgrounds.

Entry requirements

All emerging and established artists over the age of 18, regardless of discipline or nationality. You must be able to communicate in French or English.

Length of stay

1 month

The foundation may allocate a grant from its own funds, but the amount is not disclosed.

Application can be made here:

www.lnaf.org/residencies/residency-information/

2. 2 Partnership residencies

You'll find roughly a hundred of these in France. The host organisations provide accommodation, sometimes transport, and make their facilities available to you (work rooms, library, etc.). However, they have no funds of their own to award grants. Writers whose applications are accepted may be eligible for a residency grant under the various residency support programmes.

› La Chartreuse, Centre National des Écritures du Spectacle, Villeneuve lez Avignon

La Chartreuse is a residency space for playwrights, theatre translators and companies (theatre, dance, circus, street arts, digital arts, etc.) whose creative process involves a contemporary playwright or play, and whose work requires time for research, experimentation and creation.

La Chartreuse welcomes both established and emerging artists. Residencies are open to writers who have received a commission or a writing grant from a national or regional institution for the project for which they are applying: Artcena, CNL's Commission d'Aide aux Auteurs,

Beaumarchais SACD, Centres Régionaux des Lettres, as well as the European network of Centres Culturels de Rencontre ACCR's (Odyssee grant) and international bodies such as: the Comité Mixte Wallonie/Chartreuse, Conseil des Arts et des Lettres du Québec et du Canada, French foreign cultural centres, etc.

The average duration of an individual residency is between 3 to 5 weeks. It can last up to 3 months maximum.

For further information

residence@chartreuse.org
chartreuse.org/site/

› Cité internationale des arts

French and foreign artists can apply to the Cité Internationale des Arts, which organises commissions for a variety of disciplines (visual arts, music, writing, performing arts) and themes. It also develops residency programmes in collaboration with leading institutions that support emerging talent on the international arts scene by awarding grants (On~des • Trame • 2-12 • In situ • Art Explora x Cité Internationale des Arts • Centre National des Arts Plastiques x Cité Internationale des Arts • Voix d'Afriques – Prix des Éditions JC Lattès, RFI and the Cité Internationale des Arts residency programme of the Institut Français). The Institut Français residency programme at the Cité Internationale des Arts in Paris is designed for foreign artists, identified by the Instituts

Français, Alliances Françaises or French and foreign cultural organisations, who wish to develop a research project in Paris for a minimum period of three months. The Institut Français runs 22 workshops for foreign artists from all disciplines. The immersion in this host organisation in the heart of Paris allows the artists to focus exclusively on creativity and to pursue their research away from their usual environment.

Entry requirements

The selection process is open to artists of all ages, from all countries.

Length of stay

3, 6 or 9 months

The successful candidates will need to fund their residency.

› Villa Gillet, maison internationale des écritures contemporaines, Lyon

The Villa Gillet welcomes international writers who have been published or are in the process of being published in France, for stays of 2 to 8 weeks, under partnership agreements based on the Villa's programme themes.

The writer is given a workspace at the Villa, the opportunity to engage with the local artistic and cultural community, the chance to work with the Villa Gillet team, and to

participate in the current season's programme.

Call for applications

www.villagillet.net/villa-internationale/

To fund your stay, you may also be able to apply for a grant from the Centre National du Livre, which funds authors whose texts have already been translated (see details below).

For further information:

info@villagillet.net

› Les Récollets, Centre International d'Accueil et d'Échanges, Paris

The Mairie de Paris and the French Ministry of Europe and Foreign Affairs are offering international artists from all disciplines a residency programme at the Centre International d'Accueil et d'Échanges des Récollets, a prestigious venue opened in 2003, located in the heart of Paris on the banks of the Canal Saint-Martin.

Accommodation is allocated via sponsoring organisations with which the writer would be in partnership and who have signed a sponsorship agreement.

The CNL is a partner.

www.centre-les-recollets.com/

3. Partners

In order to qualify for these residences, you will need to find partners to fund your stay. If you can afford to, you may apply without seeking further support.

Here is the list of regional, national and European funding programmes for which non-French-language authors are eligible:

3. 1 Regional programmes

Regional Councils can award residency grants to a playwright and/or their translator.

However, many programmes only fund mission residencies. Non-French-language writers therefore do not meet the eligibility criteria. Here is a list of programmes for which you may be eligible:

› The Île-de-France Region

The Île-de-France writers' residency programme aims to support creative residencies of 2 to 10 months in the literary field and to promote a lively relationship between the Île-de-France public and contemporary literary creation.

These residencies are structured around a writing project specific

to a writer and/or translator hosted by an organisation, and a literary outreach project, aimed at and involving the general public.

Eligibility

At least one published work written or translated into French.

› The Région Occitanie Pyrénées Méditerranées : Agence Occitanie Livre & Lecture

Its aim is to promote new writing for all audiences and support residency centres in the Occitanie region focusing on literary creation. It also aims to encourage the development of collaborative projects across regional and national borders.

Artistic and cultural projects must be developed jointly by: the venue, the writer and the Occitanie Livre & Lecture agency.

This grant is aimed at writers, illustrators and translators from

outside the region, whether French or foreign, who wish to undertake a creative residency project with an organisation based in Occitanie for a period of 1 to 3 months.

The grant application is made by the host organisation.

Eligibility

Writers in residence are required to submit a proposal up for publication.

www.occitanielivre.fr/bourses-de-residences

3. 2 National flagship programmes

› The Centre National du Livre

This residency grant is intended for writers and/or translators invited by an organisation based in France, to spend a period of time working on either a writing, illustration or translation project in the literary fields supported by the CNL. It also covers literary events developed jointly with the host organisation.

Eligibility

proof of at least one work written or translated into French or one of the languages of France in the literary fields supported by the CNL. The stay must be for at least 1 month, but no longer than 3 months.

centrenationaldulivre.fr/aides-finance-ment/bourse-de-residence

› The Odyssée Programme – Association des Centres Culturels de Rencontre (ACCR)

This programme is aimed at international artists, of which writers, researchers and industry professionals who are not based in France. Successful applicants are hosted by the Centres Culturels de Rencontre (the cultural centres for exchange), according to the artistic or scientific activities of the resident's planned project. The Odyssée residency programme brings together a French cultural organisation and an international artist, thereby promoting intercultural dialogue.

Odyssée residents are welcomed to a heritage site and receive support from specialised professionals. They are fully immersed in French culture within an exceptional setting. Residents are provided with accommodation and, where

possible, technical resources to help them carry out their projects. These resources are made available by the Centres Culturels de Rencontre, which helps them get a better picture of the French cultural landscape. Residents are also awarded a maintenance grant as well as their travel expenses covered.

Eligibility

To find out more about entry requirements and available funding:

residences@accr-europe.org

www.accr-europe.org/en/residencies/residencies-programs/odyssee

To apply

www.institutfrancais.com/fr/offre/mira

3. 3 European flagship programmes

Both these programmes are open to artists in general, meaning they are also open to playwrights.

› Culture Moves Europe

This programme is funded by Creative Europe programme and implemented by the Goethe-Institut.

The residency action call is one of Culture Moves Europe's mobility programmes. It is aimed at providing

financial support to host organisations and residency venues.

culture.ec.europa.eu/creative-europe/creative-europe-culture-strand/culture-moves-europe

› Les Pépinières européennes de Création

Through a vast network of partnerships in France, Europe and internationally, they develop residency programmes for artists, exchanges, support for mobility,

production and dissemination of projects... with a particular focus on emerging hybrid talent and digital cultures.

<http://pepinieres.eu/en/>

In short, how to find your way?

Writing residencies offer a framework that promotes creation and exchanges between artists from different backgrounds. Whatever the funding system, they all encourage links with performing arts professionals and allow the playwright to gain a foothold in the French theatrical landscape.

Calls for applications are regular, and there are many applicants, so if you wish to take part in one of them, we strongly recommend you subscribe to the newsletters of these organisations, as well as those of funding programmes.

- The newsletter from the Centre National de la Danse is by far the most comprehensive. It lists every regional and national call:

www.cnd.fr/fr/

- The On the Move resource centre lists international mobility programmes for artists (website in English) <http://on-the-move.org>

- Finally, the Mobiculture resource centre provides information for artists and structures on how to welcome foreign artists and industry professionals and on administrative procedures such as: visas and residence permits, social security cover, employment law and tax.

Website in English and French: mobiculture.fr/en/home/



Publishing, another way of bringing your play to the stage

There is a large number of theatre publishers in France, whose dissemination work helps plays reach the stage. It's a vibrant sector, some of the publishing houses have been around for over 40 years. However, its economy is fragile. Sales often depend on whether there is a public performance. This explains the low print runs and the fact that writers rarely perceive more than 8% of the book price.

Publications are not always subject to a production. Some publishers on our list take the risk of publishing without the expectation of a production. There are more and more of them.

Nonetheless, French publishers come up with innovative editorial lines and contemporary playwrights shaping tomorrow's repertoire are given pride of place! Young people's theatre is also very well represented.

Theatre publishers

Before you start looking for a publisher, you should consult your translator. There is no need to send a manuscript to every publishing house in existence. Make sure that your text, however remarkable, fits in with the editorial line of the targeted houses. Your translator will most likely know this sector well, so trust them and leave it to them! It is your translator who, in agreement with you, will send out your manuscript, for which they will have drawn up a clear and concise sales pitch beforehand. And above all, don't worry if publishers are slow to respond to your submissions. Specialised publishing houses are often small, and in great demand. It can take months, or even longer, for them to read through all the scripts they receive and send a response to each writer. So be patient! And when you finally receive your publishing contract, don't forget to consult the legal section in this guide, as some contracts may contain clauses that you don't have to accept (such as surrendering your performance rights, for example).

To help you find the right publisher, here is a list of theatre publishers in alphabetical order. There are around thirty of them, so we have selected the most relevant houses in the sector with a substantial 'international' catalogue. You can find all the theatre publishers on the Artcena online directory.

› Actes Sud-Papiers

Actes Sud-Papier's reputation is built on the prestige of its parent company, Actes Sud. Run by Claire David, it publishes contemporary drama and theory. Although it has a large number of translations in its repertoire, you should be aware that scripts are almost always published just before they are performed. It

is unlikely that your play will be selected if there is no production project.

Actes Sud-Papiers

60-62 avenue de Saxe

75015 Paris

www.actes-sud.fr

› L'Arche

Founded in 1949, L'Arche was one of the first French publishing houses to specialise in theatre. It has been run by Claire Stavaux since 2017. It has a large catalogue of international contemporary drama and plays for young people. L'Arche also acts as an agent, managing the performance rights of a large number of plays. These may appear in L'Arche's publications or other publisher's catalogues.

They may not be published yet; but in this case, scripts are available, either to download from their website or on request.

L'Arche-éditeur

57 rue du Midi

93100 Montreuil

contact@arche-editeur.com

www.arche-editeur.com

› L'avant-scène theatre

L'Avant-scène is first and foremost a theatre magazine. It has made a name for itself in the publishing world and is now a benchmark. It regularly publishes unabridged versions of plays, but only if they are being performed.

L'avant-scène théâtre

113 rue Saint-Maur

75011 Paris

contact@avant-scene-theatre.com

www.avant-scene-theatre.com

› Éditions Espaces 34

Created by Sabine Chevallier and directed by Stanislas Nordey, Éditions Espaces 34 offers a 'Théâtre Traduction', (theatre translation) collection as well as a 'Jeunesse' (young people) collection. The house focuses on the literary aspect of the text and the emergence of new playwrights.

Publishing a play is not conditional on a production project.

Éditions Espaces 34

5, place du Château

34270 Les Matelles

editions.espaces34@free.fr

www.editions-espaces34.fr/

› Éditions théâtrales

Without doubt the largest theatre publishing house, Éditions Théâtrales publishes roughly twenty contemporary plays each year, including a large number of international writers. The publication of a play is not conditional to it being staged. Éditions Théâtrales also has a 'theatre for young people' catalogue.

Scripts are to be sent via e-mail only:

manuscrits@editiontheatrales.fr

Éditions théâtrales

47 avenue Pasteur

93100 Montreuil

info@editiontheatrales.fr

www.editiontheatrales.fr

› L'espace d'un instant

L'Espace d'un instant focuses on contemporary writing from Europe, Asia and the Mediterranean, with an emphasis on plays from the Eurodram European theatre translation network.

L'espace d'un instant

100 rue de Charenton

75012

agence@parlatges.org

parlatges.org/

› Éditions Koïne

Founded in 2011 and run by Marie-Pierre Cattino and Christian Bach, Koïne has recently turned its attention to international publishing. They offer a foreign-language catalogue which is constantly being expanded to include plays for all audiences and children's plays. Publications are not dependent on staged performances. A small, up-and-coming publishing

house, whose writers are widely represented on French stages!

Éditions Koïne

104, rue Victor Hugo

93170 Bagnolet

comite.lecture@edition-koine.fr

www.edition-koine.fr/

› Les Solitaires intempestifs

Founded in 1992 by playwright Jean-Luc Lagarce and director François Berreur, Les Solitaires Intempestifs is one of the leading houses in the sector. Since 2017, Les Solitaires Intempestifs has been offering a 'Domaine étranger' (foreign section) collection, focusing on contemporary

writing from around the world. Only hard copies of scripts are accepted.

Les Solitaires intempestifs

1 rue Gay Lussac

25000 Besançon

Tel.: 03 81 81 00 22

www.solitairesintempestifs.com



Copyright in France

The translation of your play is out there, and you've started looking for a publisher. Now is the time to check your rights and those of your translator, before any company or publisher comes forward. Here are a few things to help you understand copyright in France and enable you and your translator to assert your rights when signing a contract.

What is copyright?

In France, artistic and literary creations are protected by copyright, which is governed by the Intellectual Property Code. The Intellectual Property Code is a set of legislative texts that bring together the laws protecting artistic creations and inventions. It is a dense text whose content extends far beyond the field of art and literature. It can be viewed online on the legifrance website:

www.legifrance.gouv.fr/codes/texte_lc/LEGITEXT000006069414/

- Copyright protects the rights of the authors in all ‘works of the mind’ from the moment of its creation, whether partial or unfinished (Art. L111-1 and L111-2).
- Under intellectual property law, the concept of a work of the mind refers to any creation resulting from an intellectual or artistic activity, whether books, music, drawings or even software. Simply put, any creation in a form that can be perceived by the senses! Artistic and literary creations come under the heading of literary and artistic property.

1. What rights does a playwright have over their work?

French or International authors presented in France have two types of rights over their work: moral rights and economic rights. These rights protect the work in the context of a production and generate income.

1. 1 Moral rights:

Moral rights are perpetual, inalienable and imprescriptible. They protect the author's non-economic interests. It grants respect for the author's name, status and work. It includes the following rights:

■ The right of disclosure

Only the author has the right to disclose their work. They have the power to decide when to reveal or display their creative work, as well as how their work is made public.

■ The right of attribution

This is the right to be recognised as the author of a work or, if you wish, to remain anonymous or use another name.

■ The right of integrity

The author may object to any amendments, edits or additions likely to alter the form or content of their original work. Only the author can make that call!

■ The right of withdrawal

In return for compensation from the party to whom the exploitation of the work has been assigned, the author may decide to edit the work or to cease its distribution, at any time and without having to justify their choice.

1. 2 Economic rights

Unlike moral rights, which are perpetual and inalienable, economic rights are limited in time and can be assigned to a third party: the author has the right to them during their lifetime, and his/her successors (heirs) have the right to them for 70 years after the author's death. Economic rights are exploitation rights, including performance, copying and audiovisual broadcasting.

■ Exploitation rights

This gives the author or his successors the right to authorise or prohibit the exploitation of his work in any form whatsoever: the author may thus decide on the reproduction and public performance of their work and, if they so wish, receive payment for it.

■ Performing rights

Performing consists of any form of public communication of a work, such as staged performances, public readings, public presentations, etc. (Art. L122-2). Authorisation to use the work takes the form of a copyright transfer or assignment agreement, limited in time and space. For example, the author assigns his rights to a company, for a fee or free of charge, for X dates in a specific region. Outside these dates and this territory, another company may request exploitation rights.

■ Reproduction rights

Reproduction is the physical fixture of a work by any process enabling it to be communicated to the public indirectly, i.e. printing, video or audio recording, etc. (Art. L122-3). In France, publishing houses, on the grounds that they are taking risks, may request that a percentage of the author's reproduction rights be paid to them. The rate is generally 5%. This is common practice and is generally well accepted. In some rare cases, publishing contracts include a clause entitled 'scope of assignment', in which the author 'expressly assigns his reproduction rights to the publisher'. The author is under no obligation to accept this clause. A playwright does not have to assign their reproduction rights if they wish to be published.

■ Audiovisual rights

Cinema, radio, television and the web. Broadcasters must go through a private collective management organisation, the Société des Auteurs et des Compositeurs Dramatiques (SACD). The SACD's website provides a number of contract templates for the transfer of audiovisual adaptations. These rights should not be overlooked, your play could be aired on radio, which is common practice in France, particularly on the radio station France Culture.

2. Payment, for whom and by whom?

If the author assigns his exploitation rights for a fee, copyright implies a payment. In English, this is known as 'royalties'. But who manages this compensation and, most importantly, who receives it in the case of a translation?

2. 1 The translation

■ Translator Status

The translator is the author of the derivative work, i.e. the French text. As such, they hold the moral and economic rights to their translation, which must be exercised with due respect to those of the writer of the translated work (Art.L113-4).

■ Allocation of rights

Income from exploitation (performance or reproduction) is divided between the writer and the translator. There are no rules laid down in the Intellectual Property Code; the allocation is freely negotiated between the writer and the translator. In practice, the writer receives 60% of the royalties generated by exploitation, while the translator receives 40%. This is only a general rule, and it is entirely possible to imagine a different split (70-30, 50-50).

2. 2 Management and payment of entitlements

To use a translation, an assignment agreement must therefore be drawn up between the producer (in the case of a performance) or the publisher (in the case of a reproduction) on the one hand, and the translator and the writer of the original work on the other.

■ Direct agreement

When the writer and translator do not go through a managing organisation, the amount of royalties is negotiated between the two parties. This is a direct agreement that involves an administrative procedure. This procedure often falls on the translator.

■ Copyright management organisations

These are private collective management organisations that facilitate the exercise of copyright and provide a framework for the exploitation of works. There are around twenty in France, but the SACD has a monopoly. Membership to the SACD is subject to a fee (40 euros per year). SACD will perceive 12% of the professional performances taking place in Paris, and 10.5% of all others.

■ If you are a member of another organisation in Flanders or the Netherlands, you will need to inform the SACD. It will liaise with the authors' rights management company in your country of origin.

■ Agencies

There are not many in France, but the best known is L'Arche, which operates like the German model. The rate charged by agencies is generally 10%. When the playwright and translator go through an organisation or agency, the applicable royalty rate is set by each company and the amount varies according to the place where the performances take place.

In the event of a dispute when signing a contract, you and your translator can contact the SACD's legal services (if you are a member) or Artcena's legal hotline, which is open to everyone (French or international playwrights).



Staging

Your script has been shared with all the reading committees, it has even been read a few times at festivals and events, and a creative team has now chosen to bring it to the stage. Well done! If you're still a little lost in a system that is completely foreign to you, here are a few pointers that will help you get your bearings as the creative project takes shape.

1. The artistic teams

Unlike many European theatres, theatres in France don't have their own acting company, with the exception of the Comédie-Française, which has its own troupe.

Creative teams are assembled by theatre companies.

These companies can have different legal statuses. Most of the time, they are not-for-profit organisations. They are reliant on subsidies from the State and local authorities to develop and present their projects. In rare cases, they also may have the status of a Société Coopérative de Production (SCOP) or a Société à Responsabilités Limitées (SARL).

Whatever the legal form of the company, it is essential that it has a performing arts licence, which is compulsory to present a show.

There are three types of companies:

■ Independent theatre companies

There are roughly 6,000 of them in France. They have an entertainment licence. Based in a particular area, they often carry out extensive cultural and artistic outreach work aimed at different audiences. They rely on local authorities and venues to create and present their shows.

■ Subsidised companies

There are approximately 300 companies subsidised by the DRACs, that receive significant financial support from local authorities. These subsidies are allocated to established companies whose productions have a national profile. These are established on the basis of specific artistic projects linked to a set of specifications and for a period of 2 to 4 years. The subsidies provide (temporary) security and recognition.

■ Amateur theatre companies

Made of non-professional artists, these companies do not have a performance licence. Amateurs do not receive any compensation for performing on stage; they are volunteers. Although they have to request performance rights from the writer, in practice these are often given away free of charge, since the show will not generate any income. Amateur theatre companies

play a fundamental role in the French theatrical landscape and can help raise the profile of your play. They are not to be overlooked!

Whilst it is possible, it is rare for a playwright to meet a company that will then stage their play. More often, things happen the other way around. It is very often the creative team that discovers the play through reading committees, festivals, or writing residencies. If your translator is part of the professional network in France, they can play a key role in connecting a company with your play.

2. Contracts

The company has secured funding, it has found a venue and your script is finally going to be staged! You are about to sign a performance contract as well as a contract for the transfer of exploitation rights for a possible recording, either by direct agreement with the company, or through an agent or a management body such as the SACD. Now you know all about this stage, but what about the company? How can you measure the risks it is taking and how reliable its project is? To do this, you must have an understanding of the issues at stake in the contracts between the company leading the project and the venue.

If you are not directly concerned by these contracts, having an understanding of them will help you and your translator determine the fee for your performance rights.

First of all, let's start with a short glossary:

■ The producer

means the organisation that provides the performances. In other words, the company.

■ The organiser

means the organisation which welcomes the show. In this case, it is the venue that provides the stage on which the show will be performed.

The producer and the organiser are bound by obligations stipulated in the contract:

- The producer is required to deliver a staged show, with all the financial obligations associated with the performance: payment of artists' and technicians' fees, payment for sets and costumes, payment for comms.
- The organiser is required to provide a venue in good working order with a technical set-up and has the financial obligations associated with running the venue: payment of the salaries of the staff required for the general running of the venue, cover for get-ins and get-outs, front of house and welcoming of the public, box office and accounting.

› Venue hire contract / Le contrat de location de salle

The venue provides the company with a ready-to-run theatre at a rental price. This is a significant cost that will have to be recouped through ticket sales because, in addition to the rental fee, the company will have to pay the actors and technicians and pay royalties. This type of contract is therefore of little interest, except to young companies. For an emerging company, it is an opportunity to present the work to professionals (programmers, press) on a specific date and to record the performance, which will then help find more partners.

› The profit-share contract / Le contrat de coréalisation

It is a contract between a producer and a live performance organiser under which the producer undertakes to put on a number of performances in a given venue made available by the organiser. In return, the producer receives a share of the proceeds from the show.

This means the revenue (ticket sales) is shared between the producer and the organiser, according to a predefined percentage. The profit-share contract ensures that the financial risks are shared. The contract must include the ticket sales price, the shared revenue percentages, and the breakdown of joint expenses (copyright, VAT due on receipts, etc).

However, some organisers offer profit-share contracts with a guaranteed

minimum clause for each performance. This is nothing but a scam, with huge financial risks for the company. For example, if the guaranteed minimum is €2,000 and the takings are of €1,000. The company will have to give the entire box office intake and pay the missing €1,000 to cover the guaranteed minimum. If the ticket sales are higher, the theatre keeps the €2,000 and the remainder is split between the venue and the company, according to the percentage agreed at the time of negotiation. This practice, which is nothing more than concealed renting, has become commonplace, particularly in the OFF of Avignon's festival as well as private venues in Paris.

› **The co-production contract / Le contrat de coproduction**

It is established early on between the producer and the organiser. It enables financial resources to be pooled in order to produce a show. Profits or losses are shared according to a percentage defined at the time of negotiation. This type of contract involves little financial risk for the company and is often used for ambitious productions.

› **Performance rights assignment agreement / Le contrat de cession des droits de représentation**

Signing an assignment agreement is a bit like finding the Holy Grail for a company!

This is a sales contract that establishes a fixed fee for the producer. This means that the purchase price of the show is fixed in advance, and obviously includes the salaries and expenses, but also the stage and running costs (by running costs we mean all the costs associated with running the show, such as travel expenses for moving the set and equipment).

However, the fee is not proportional to the takings, even if the show is sold out for several weeks. But you can't have it all, and for a company, an assignment agreement is a guarantee to break even.

In short, if the company signs a rental or profit-share contract, you can expect to receive very few royalties – only those allocated by the company. On the other hand, in the context of a performance rights assignment agreement, your fee could be substantial.



Partners

This practical manual was produced with the support of Flanders Arts Institute. It is part of the project *Ivre de Mots*. *Ivre de Mots* is a joint project of the Flanders Arts Institute, Flanders Literature, Maison Antoine Vitez and Performing Arts Fund NL, and is supported by the Foreign Affairs Ministry of the Flemish Government.

The Ivre de Mots project aims to increase the number of translations of contemporary Dutch-language plays and to make their playwrights more visible in France.

FLANDERS ARTS INSTITUTE

Flanders Arts Institute

Flanders Arts Institute is an interface organisation and centre of expertise for the arts from Flanders and Brussels. The organisation serves both national and international professional arts audiences. The Institute is the point of contact for foreign arts professionals seeking information on the visual and performing arts and on music in Flanders. In order to increase the awareness and visibility of the Flemish arts scene on an international level we stimulate and help develop international collaboration, communication and exchange between artists, art professionals and policy makers. In doing so, we aim to build sustainable international relations and encourage and support exchange and cooperation on an international scale.

Flanders Arts Institute supports and stimulates the development of the arts and policy. The organisation is active in three main areas: development & research of the arts landscape, support for the artists and organisations and the internationalisation of the arts.

flandersartsinstitute.be

Contact

Julia Reist

International Relations Performing Arts

julia.reist@kunsten.be



Flanders Literature

Flanders Literature is an autonomous government institution that aims to facilitate a widely accessible literary landscape and to ensure a better visibility of literature from Flanders, both at home and abroad. In Flanders, the organisation offers grants for authors, illustrators and translators across the literary spectrum. Flanders Literature supports literary organisations, publishers, and projects that promote reading and diversity in literature, as well as attempting to connect the many players in the Flemish literature field.

Abroad, the organisation focuses on promoting the best literary works created in our region. The organisation offers translation grants to foreign publishers and theatre companies to encourage translation, which can go up to 100% for drama. It also offers travel grants to festivals and publishing houses who wish to invite authors or illustrators to promote their work.

flandersliterature.be
team@flandersliterature.be

Contact

Yannick Geens

grants manager drama

yannick@flandersliterature.be

Esther de Gries

assistant grants manager drama

esther@flandersliterature.be



Maison Antoine Vitez

La Maison Antoine Vitez is a non-profit organisation, funded by the French Ministry of Culture. It was founded 34 years ago. Since its creation, The International Centre of Theatre Translation has worked to promote and further the art of theatrical translation by actively supporting the translation into French of contemporary plays written in all languages that can travel beyond their linguistic boundaries. Over the years, La Maison Antoine Vitez has built up an impressive virtual catalogue of more than 1.300 contemporary plays from all over the world (www.maisonantoinevitez.com/), available to theatre practitioners, students, audience members...

The centre has become a hub for translators, publishers, directors and actors, a place for encounters, discussions, documentation, advice and mentoring. Each year, the Maison Antoine Vitez awards around thirty grants to translators and co-organisers and finances a dozen events in partnership with cultural and artistic institutions (workshops, public readings, talks).

Contact

Laurent Muhleisen

Artistic Director

lmuhleisen@maisonantoinevitez.com

Clémence Bordier

General secretary

cbordier@maisonantoinevitez.com

The Dutch performing arts

The Dutch performing arts practice is tightly intertwined with the international performing arts scene. Makers, companies, venues and festivals connect with foreign-based partners in countless ways. The Performing Arts Fund NL encourages these connections in a number of ways. Grants and programmes support the activities of makers and organisations. The Fund also focuses on the international promotion of performing arts from the Netherlands, for working closely with partners in and outside the Netherlands.

The Fund runs international promotional campaigns like Ivre de Mots to increase the visibility of a specific genre (playwriting) with international potential, and to intensify contacts between Dutch playwrights and their international peers. Besides a grant scheme for the writing of plays, playwrights can apply for travel grants for the international premiere of their plays. The Fund also initiates and supports the international presentation of plays and playwrights, and promotes these plays abroad.

performingartsfund.nl

info@performingartsfund.nl

Contact

Anja Krans

Programme Manager Internationalisation

a.krans@performingartsfund.nl

In conclusion...

As you will have gathered, it is crucial to have a good understanding of the French theatre landscape before embarking on this adventure! Translation is the first step in getting your play on to French stages, and finding a good translator will be key, as you will be on this journey together.

In order for a play to be staged, it must be circulated among the many reading committees and publishing houses in order to increase its visibility and thus promote its staging. During this stage, your translator will be by your side. However, keep in mind that a writing residency in France will also allow you to create your own network and submit your already translated scripts to the professionals you meet along the way. This is an advantage in the journey of your play that should not be neglected. As you may have guessed, the production of a play is not possible without the help of a network, which you will develop through encounters. There is no single way to approach the production of your play; you and your translator will need to develop a solid and, above all, coherent strategy.

And when a creative team finally takes on your play, this guide will be a valuable tool for navigating the French production system and asserting your rights.

This guide was produced thanks to the Performing Arts Fund nl, Flanders Literature, Flanders Arts Institute and the Maison Antoine Vitez. It is part of the Ivre de Mots project, which aims to increase the number of translations and strengthen the links between Dutch, Flemish and French stages.

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