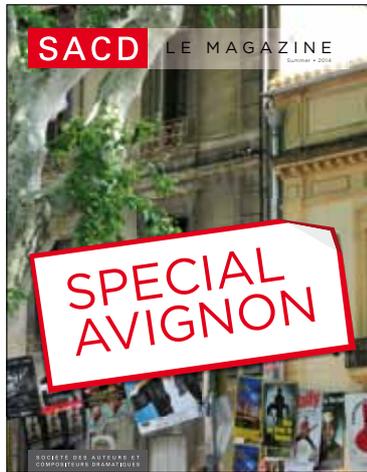


SACD

LE MAGAZINE

Summer • 2014

SPECIAL
AVIGNON



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Tomorrow...



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BY **SOPHIE DESCHAMPS**,
PRESIDENT OF SACD

First of all, I would like to pay tribute to Jacques Fans-ten. As a chairman of the Board of Directors in the last two years, he managed to struggle and negotiate while remaining always responsive to the authors. Thank you, Jacques.

It is a great honour for me now as it is my turn to act in that position and I will put all my energy into that task. As I am writing these few lines, the atmosphere is tense.

- The casual entertainment workers are in dire straits and the festivals are suffering as a result. Once again, those who contribute to the economic life in the regions and the cities and, above all, make their audiences intellectually wealthier do not manage to be heard and are held in contempt by those who disregard their skills, their know-hows.

- The State is filling the financial gaps to the detriment of culture and now intends to drain the CNC's budget, which is generated through the works themselves. The Ministry of Finance does deprive both creation and work digitization of hundreds of millions of euros, hence putting creation at risk.

- The fair compensation for the works and the legitimate right of the authors to be paid for what they do are questioned again and again both in France and Europe. These European bodies do not know at all what the authors' lives are like, do not have the slightest idea of what our skills consist in, which responsibility we have assumed as SACD co-administrators, yet they are trying to push through directives that would dictate our course of action. This is even worse than what the humorist Coluche used to tell: take an ENA graduate to a desert, then four years later you just have to look after sand for sale.

Last year, in part thanks to the mobilization of SACD, we could preserve cultural exception, but we shall still have to use best efforts to prevent some particular interests or the incompetence of certain people from endangering us.

SACD has been thoroughly upgraded in the last ten years. The computer-based tool is efficient, the audio-visual system can provide an early response to the new broadcasting methods both in external negotiations and follow-up of scales. That requires regular statistical data, complex studies, an ongoing monitoring, and working in close cooperation with the professional bodies.

We are now focusing on performing arts.

Through the creation of our regional network, the simpler collecting procedure, the automation of some tasks, we will better collect and more quickly pay the royalties.

For those who worry about such change, the aim is to improve the services, modernize our methods, become as efficient as in the audiovisual sector, better meet authors' needs.

These new developments have been carefully crafted, considered, thought-out, negotiated and, if they are under way, it is because they provide a better future, a major breakthrough.

Lastly, the figures in the annual report that was submitted to the general assembly are excellent, this is good news.

A warm thank you goes to Pascal Rogard, Janine Lorente, the departments and divisions. A big thank as well to the outgoing directors for their continued commitment and welcome to the newly elected ones. Best wishes to all. ■

Netflix: a French and European challenge

BY **PASCAL ROGARD**,
EXECUTIVE DIRECTOR



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«Netflix is hitting our continent», «Netflix will explode French cinema», «Netflix is conquering Europe». There were many such deliberately military-inspired newspaper headlines in the last few months to describe the upcoming arrival of the subscription video-on-demand U.S. giant for films and other audiovisual works. They are reminiscent of the statements of a former minister of Culture and Communication who, being faced with the advent of connected TV services and Apple TV & Google TV boxes, had deemed it relevant to refer to a tsunami. With the hindsight, it has to be said that the tidal wave has remained far off the French coastline.

Should we now be scared of a flood that would durably undermine the TV channels and all those who provide funds for French creation? Netflix arrives, indeed, with persuasive arguments and an unprecedented sales force. Just have a look at some convincing figures: in the first quarter of 2014, the U.S. company achieved a turnover of 1.27 billion dollars with a net income of 23 million as generated thanks to its 48 million subscribers worldwide. In order to expand its European offer which, so far, involves 7 countries (Great Britain, Ireland, Norway, Finland, Sweden, Denmark, the Netherlands) and very shortly 8 with France, Netflix has launched a 400 million dollar fundraiser! In other words, the impending competition the French TV channel, particularly Canal+, and the VOD sites will be faced with will be stiff.

However, one must keep a cool head, there is no reason to start panicking. All things being equal, the number of subscribers and the growth of the HBO channel in the USA (the equivalent to Canal+) did not substantially slacken off due to the competition from Netflix. In the European territory, BskyB, the English pay TV channel package, did not collapse despite the ramping up success of Netflix that has already attracted 2 million new subscribers. Actually, the NetFlix offer should also be carefully examined in order to qualify the danger: the release of the House

Of Cards series did highlight a policy of investment in original creation. Nevertheless, the Netflix catalogue predominantly comprises films and series that are already widely screened in cinemas, through video and VOD video streaming, as well as on the free-to-air and pay TV channels. Very little room is left to «fresh» creation.

Beyond these findings, however, there are issues determining the future of creation funding, dissemination of works and compensation for the authors.

In that respect, the establishment of Netflix in the Netherlands has major effects. Unlike its colleague Apple, it did not yield to the siren calls from Luxembourg where the VAT rate is about 5%, whereas the VoD services are subject to a 20% VAT in France. This tax differential, however, will be terminated as from 2015. At that time, the VOD offers shall apply the VAT in force in the country where the consumer will be, regardless of the place where the company will be established, whether it will be in Luxembourg, the Netherlands or elsewhere.

Another change is expected to be detrimental du Netflix: the French Parliament has passed a provision in the Budget Act of 2014 that will subject to the video levy every company that will offer such services in France. There is still some uncertainty, since the European Commission has to validate this new system. Hopefully, common sense will ultimately prevail!

The Netherlands, however, will offer fiscal charms through the possible access to the «Dutch sandwich». It is nothing but a tax optimization, if not avoidance, scheme featured by a complex financial package with the Dutch Caribbean territories.

Settling in the Netherlands is also a choice grounded on the will to become released from every duty towards creation. Thus, Netflix will evade the two

following kinds of obligations which the VoD services are subject to in France since a decree issued in November 2010:

Commitments to invest in audiovisual and cinematographic creation: 21% and 17% of the turnover should be devoted to expenditures on the acquisition of European and original French-language films and audiovisual works.

Commitments to the promotion of works: the catalogue made available should comprise 60% of European works and 40% of original French-language works. Furthermore, the decree provides that a substantial proportion of the works displayed on the homepage shall be allocated to European and original French-language works.

The response to this new challenge facing our audiovisual model and the creation support policies is both French and European.

First a French response, since it is up to the professionals, particularly those who hold rights on the catalogues and films, to demonstrate a great sense of responsibility in their current and future discussions with the foreign-based VoD operators. A French response too since, if French films are lawfully exploited by Netflix, then the authors shall obviously be paid a compensation for the exploitation of their works. As ever, SACD shall ensure that a collective administration agreement can be implemented to provide a fair revenue recoupment for the creators. Lastly, a French response since we must recognize that a part of the audiovisual regulations is now outdated: the rules governing the broadcasting – or rather the ban – of the films on TV and new media ignore the changes in the uses by the audience as well as the necessary development of legal offer. In that respect, let us hope the discussions currently underway for reforming the media chronology and the exploitation of films on the various media will not bring forth a mouse. Above all a European response. At a time when, unfortunately, the France's voice is even weaker since

the European elections in May, Brussels is the very place where the future of all our creation support policies is at stake.

We obviously must refuse to toe the line of those who favour a least common denominator and a liberalization of the regulations. France, which fought to preserve cultural exception last year, cannot accept the dismantling of its creation support policy.

We must, on the contrary, advocate for equal regulations for all the work broadcasters. There is no reason why the conventional media should be subject to competition from companies that are settled out of France for the purpose of evading the tax rules and the commitments towards creation.

The solution would be simple, namely reforming the European rules in order to subject the new Internet operators to obligations as regards funding and offering of French and European works in France, since they provide a programme offer to the French audiences.

Too simple for Brussels?

We don't think so and we don't want so. ■

“SACD shall ensure that a collective administration agreement can be implemented to provide a fair revenue recoupment for the creators.”

AVIGNON 2014

Services and meetings planned by SACD

SACD, which is traditionally present in Avignon with the *Sujets à Vif* which it co-produces with the Festival (see p. 9), as well as the meetings and debates at the Conservatory, will provide more services to the authors this year thanks to two dedicated reception and information offices.

The SACD rendezvous at the grand avignon conservatory

Once again this year, SACD and the Conservatory will share premises and offer, in July 9-24, opportunities for meetings, exchanges, debates and moments of conviviality between authors, creators and professionals from the performing arts sector. At the Conservatory, in the heart of Avignon.

PRIVILEGED ENCOUNTERS WITH AUTHORS

THURSDAY, 10 JULY

- An encounter with Patrick Timsit. A humorist, scriptwriter and director, Patrick Timsit, who is an author wearing several hats, will talk with the audience. A meeting run by Sophie Deschamps, president, SACD.

FRIDAY, 11 JULY

- An encounter with Alejandro Jodorowsky. In connection with the performance of his text *L'Ecole des Ventriloques* staged by Jean-Michel D'Hoop and the Point Zéro Company at La Manufacture, Alejandro Jodorowsky, aka «Jodo», invited by SACD Belgium, will talk about his dramatic works, particularly this text.

With Jean-Michel d'Hoop and Isabelle Wéry in attendance.

SATURDAY, 19 JULY

- Infusion and education through art: an encounter with Robin Renucci, director of the National Dramatic Center Les Tréteaux de France.

With: Marie-Christine Bordeaux, a teacher-researcher at the Gresec, Stendhal University, Grenoble.

An encounter run by Louise Doutreligne, authoress, Vice-President, SACD.

- Films and stage, exchanges about adolescence

Julie Bertuccelli (*La Cour de Babel*) and Didier Ruiz (*2014 comme possible*) cross their viewpoints on today's adolescence as artists and shake up the received ideas by reconsidering this age when anything is possible. Run by Sophie Deschamps, President, SACD, and proposed by the Avignon Festival, SACD, Utopia cinema and the Grand Avignon CRR.

DES RENDEZ-VOUS QUOTIDIENS

(except for Sundays and 14 July)

- **Les 5 à 7** from 5:00 to 7:00 p.m. Convivial aperitifs between authors, artists and professionals

- **Face caméra** (with France Télévisions): the Off Festival companies will come and «pitch» their shows in front of a camera installed in the courtyard of the Conservatory. The videos will be played on the websites: www.culturebox.fr and www.sacd.fr.

Phone: +33 (0)7 87 44 56 60

- **Les coups de cœur des étudiants** On July 10-18, discover the Off Festival favourites of the Conservatory students on the SACD's channels DailyMotion and YouTube. www.youtube.com/sacd www.dailymotion.com/SACD

La SACD et *La Belle Saison*

THURSDAY, 17 JULY – 10:30 A.M.

at the Grand Avignon Conservatory

- *Writing for youth: which viewpoints to be shared on society?*

Moderator: Marie Bernacoce (researcher at the Grenoble 3 University, Bureau member, ANRAT) and Katell Tison-Deimat (OCCE-Thea and Vice-President, ANRAT).

A debate proposed by ANARAT, CANOPE and SACD.

FRIDAY, 18 JULY – 2:30 P.M.

at the Cloître Saint-Louis

An international professional meeting around the topic *International cooperation and young audiences: how to do?* Proposed by SACD, ASSITEJ France (International association for children and youth theatre) and LABO/07.

• **New!**

The Gabily hall will be opened to authors by SACD and the Conservatory for readings.

Find the programme on:
www.sacd.fr.

A DEBATE

FRIDAY, 18 JULY

• Funding of performing arts: how to break the deadlock?

A debate introduced by Olivier Py, director of the Avignon Festival and run by Pascal Rogard, SACD's Executive Director.

With: Emmanuel Constant, Vice President for Culture at the Seine-Saint-Denis Departmental Council; Louise Doutreligne, authoress, SACD's Vice President for Theatre; Michel Orier, Managing Director for artistic creation, ministry of Culture and Communication; Marcel Rogemont, Ile-et-Vilaine department MP; Pauline Sales, co-Director of the Vire Le Préau regional drama centre, SYNDEAC's deputy president.

MEETINGS BETWEEN PARTNERS

Thursday, 12 July

• SNMS day

Sunday, 13 & Saturday, 19 July

• EAT days

Tuesday, 15 July

• EAT/SNMS meeting

• **Screening-reading**

With Les Amis de Philippe Avron

Wednesday, 16 & Thursday, 17 July

• Gender equality workshop

• Overseas culture Agency

Tuesday, 22 July

• Choreographers and associates

NEW: two permanent offices for performing arts authors and professionals

• **At the Grand Avignon Conservatory:** on July 9-24 (except on July 13-14), from 10:00 a.m. to 1:00 p.m. and from 3:00 p.m. to 6:00 p.m., in the entrance hall
Phone: +33 (0)6 33 43 22 39

• **At the professional performing arts House,** at the Saint-Louis cloister, on July 8-18, from 10:00 a.m. to 1:00 p.m. and from

3:00 p.m. to 6:00 p.m.

Phone: +33 (0)7 82 28 00 48

The SACD's teams will welcome the performing arts authors and professionals, give them advices and answer all their questions about royalty collection and distribution, authorizations, dematerialization, etc.

A bespoke service.

SACD-supported events

WITH FRANCE CULTURE RADIO CHANNEL

at the Calvet Museum

July 15-20 : Voix d'auteur (live)

Readings of Marie N'Diaye's *Y penser sans cesse* and *Autoportrait en vert* by Cécile Gérard and Judith Henry. With Jo Lavaudant, stage director. Directed by Juliette Heymann. That reading will be followed by an interview with Marie N'Diaye, conducted by Olivier Barrot upon the first **Mots en scène** rendezvous proposed by the SACD's cultural action.

July 19-20- 7:00 p.m. - Youth programme: *Vive la comtesse !* By

Christophe Fiat. Unpublished text and excerpts from the Comtesse de Ségur's works. With the students of the Brittany National Drama School. Directed by Laure Egoroff

July 21-23 - Midday: Jean-Philippe Toussaint reads Jean-Philippe Toussaint. Readings of excerpts from *Faire l'amour*, *Fuir*, *La vérité sur Marie*, *Nue* from the Marie Cycle.

WITH RFI RADIO CHANNEL

At the Mons street garden

July 15-20

Ca va ça va le monde!

Readings of French-language works from Africa and Arab world.

WITH ADAMI

Objectif Diffusion

SACD and Adami offer a thorough video recording of the shows performed by structures being awarded grants for their creation in 2014 in order to provide them with high-quality tools for subsequent broadcasting, through HD trailers, excerpts or whole show.

BINÔME

Courtyard of the headquarters of the Vaucluse dpt prefecture

July 16, 18 & 20 - 6:00 p.m.

Around the theme *The poet and the scientist*, authors and scientists meet and generate texts that are performed live.

In partnership with: Les sens des mots company and CNT

SACD BELGIUM

At the Doms theatre

13 juillet - 22h

A Pecha Kucha event run by Alok Nandi.

The OFF Festival

SACD supports the OFF Festival (1,083 companies will perform 1,307 shows this year) as well as the Editions du OFF. An encounter around the latter is proposed under the marquee of the OFF Village at midday on 16 July.

Youth theatre treats itself to a *Belle saison*

La Belle saison avec l'enfance et la jeunesse, (Summer months with children and youth), initiated by Aurélie Filippetti, provides an opportunity to discover the wealth of the young audience-oriented performing arts. Louise Doutreligne, SACD's Vice-President, and Sandrine Grataloup, in charge of international promotion, debate about this event.

«*La Belle saison* is a nice idea, even though such an operation is launched without being allocated its own funds». Louise Doutreligne is speaking and her words refer to one of the major issues in the creation of young audience-oriented performing arts shows, namely the chronic under-funding, despite the dynamism of this sector. *La Belle saison*, a series of performances initiated by the ministry of Culture and Communication, covering the July 2014 – late 2015 period, is a development of the Fourty proposal Manifesto as drawn up by such associations as Scènes d'enfance et d'ailleurs.

These professionals lay stress on the wealth of children and youth-oriented creation – such is the topic of the first of the seven committees that have been set up in connection with *La Belle saison*. Any instance of that richness? The great number of publishers having specific collections featuring youth theatre works. «The high quality of works and productions must be pointed out, argues Sandrine Grataloup. Just attend the Momix international youth festival, in Alsace, to understand it is obvious. Now the youth-oriented theatre is still suffering from a disparaging image.» Several things for sure: first, this theatre is not

namby-pamby; second, there is a young audience network, with its festivals; third, an increasing number of major stages schedule such works. Now what? Well, connections should be established to prevent the young audience-oriented theatre from living its own life apart from the adult world. Large stages create for children and youth, don't they? However, the creations are often made by adult-oriented professionals who forget to invite their peers working for young audiences. «Besides, the latter are even less likely to create for adults in the future, due to the compartmentalization in this sector», adds Sandrine Grataloup.

What about the audience ages?

The question is dealt with by the second committee established by *La Belle saison*. The age boundaries can hardly be defined. Furthermore, the high-quality productions may also attract adult audiences. Early childhood, childhood, adolescence are not facing the same situations. The theatres are more interested in the 5-12 year range. The shows for very young children are performed in the nurseries and the multimedia libraries. As regards the teenagers, who are considered as young

adults, too few artistic projects are directed towards them.

«Theatre is a very odd thing, notes Louise Doutreligne. Just get bored once and you no longer feel like attending another performance. People put more trust in cinema.» Now, all too often still, they keep to more or less successfully revisited classics of school activities. «We, today's authors, have struggled against that, she adds. We have better first incite the youth to discover Bernard-Marie Koltès, then continue with Aeschylus, rather than the opposite, to prevent them from being deterred.»

The third committee is focused on the fact that «additionally, the collaboration between the educational and cultural institutions has suffered as a result of the gradual disengagement of the National Education in the last ten years» . In Louise Doutreligne's opinion, it is necessary to campaign for education not only in art, but also by art. «Theatre teaches a child or a teen how to benchmark his/her uniqueness in relation to the others, step off the group, watch it, talk to it by shifting his/her body forward, it is a critical learning». Many more young French people need to benefit from theatre.

Pascal Marion

Sujets à Vif

Ask for the programme!

SACD and the new managers of the Avignon Festival keep collaborating on these creative rendezvous aka Sujets à vif. A further incentive to take part in human encounters and associations of the freest ideas. Eight evidences in the Virgin garden of the Saint-Joseph high school.

July 7-13 (lay-day on 10 July)

PROGRAMME A / 11:00 A.M.

Un jour nous serons humains

Commissioned from David Léon, Hélène Soulié & Emmanuel Eggermont

Text: David Léon; **Staging:** Hélène Soulié

Choreography: Emmanuel Eggermont

Performance: Emmanuel Eggermont & Marik Renner

Production: EXIT collective

Co-production: SACD-Avignon Festival, EXIT – L'Anthracite, La Chartreuse – Centre National des écritures du spectacle, L'échangeur Centre de développement Chorégraphique de Picardie

Religieuse à la fraise

Commissioned from Kaori Ito & Olivier Martin-Salvan
Creation and performance: Kaori Ito & Olivier Martin-Salvan

Production: Tsen Production

Co-production: SACD-Avignon Festival, Le Quartz Scène nationale de Brest, Le Festival Paris Quartier d'Été

PROGRAMME B / 6:00 P.M.

Tapis rouge

Commissioned from Nadia Beugré & Seb Martel

Choreography and performance: Nadia Beugré

Music: Seb Martel

Artistic advisor and playwright: Boris Hennion

Stage manager: Anthony Merlaud

Production: Latitudes Prod – Lille

Co-production: SACD-Avignon Festival, DRAC Nord-Pas-de-Calais, Nord-Pas-de-Calais Régional Council

R2JE

Commissioned from Chinatsu Kosakatani & Clément Dazin

Creation and performance: Chinatsu Kosakatani & Clément Dazin

Soundtrack: Spike

Production: Les Migrateurs, Préfiguration du Pôle National des Arts du Cirque – Alsace

Co-production : SACD-Avignon Festival, Pôle Sud Centre de Développement Chorégraphique (Strasbourg)



© KNUT KLASSEN

Nadia Beugré

© LISA ROZE

Marie-Agnès Gillot

July 18-24 (lay-day on 21 July)

PROGRAMME C / 11:00 A.M

Il se trouve que les oreilles n'ont pas de paupières (prélude)

Commissioned from Benjamin Dupé, Pierre Baux & Garth Knox

Creation, music and staging: Benjamin Dupé

Performance: Pierre Baux; **Music:** Garth Knox

Text: based on the book *La Haine de la musique* by Pascal Quignard, Clamann-Lévy Publ. (1996)

Collaboration to scenography: Olivier Thomas

IPCAM computer music collaboration: Manuel Poletti

Production: Comme je l'entends, les productions

Co-production: SACD-Festival d'Avignon,

CENTQUATRE-PARIS, DRAC PACA, Région PACA

Buffet à vif

Commissioned from Pierre Meunier & Raphaël Cottin

Creation and Performance: Pierre Meunier & Raphaël Cottin

Artistic collaboration: Marguerite Bordat

Production: La Belle Meunière, La Poétique des Signes

Co-production: SACD-Avignon Festival

PROGRAMME D / 6:00 P.M.

Irrévérence(s)

Commissioned from Marie-Agnès Gillot & Lola Lafon

Creation and performance: Marie-Agnès Gillot & Lola Lafon

Co-production: SACD-Avignon Festival

Je vais danser autour de ta tête jusqu'à ce que tu tombes

Commissioned from Manuel Vallade & Volmir Cordeiro

Creation and performance: Manuel Vallade & Volmir Cordeiro

Artistic collaboration: Audrey Gaisan Doncel

Costumes: Frédéric Cambier

Co-production: SACD-Avignon Festival

Organization of the SACD's royalty collecting network in the regions

SACD has completed the construction of its royalty collecting network in the regions.

Twenty five people have been hired and trained to ensure the collection of royalties for all the SACD members working as performing arts authors in all the French regions. That decentralized organization, apart from Lyons, Nice and Nantes where regional delegations still exist, has been operational since July 1st of this year. The regional network shown on the opposite page only applies to the broadcasters, since the authors living in the regions have a single interlocutor at SACD, namely Pôle Auteurs.

**Warning, for all the authors,
Only one SACD entry point:
Pôle Auteurs,
Phone: +33 (0)1 40 23 44 55
E-mail: spectaclevivant@sacd.fr**

Producers / Broadcasters:

For the producers and broadcasters in charge of the payment of the royalties for the exploitation of a work of an SACD member author, these new collectors are in charge of the administration of the operations to be carried out after the application for authorization: recovery of the programmes, statement of revenues and expenditures.

This organization of the network for the broadcasters takes into account the place where the show involving the collection of royalties is performed.

The administration of authorizations does not depend on that department, but on the directorate for performing arts as before. Nothing has changed in that respect.

Echoes...

"Significant changes have occurred since we have been connected to the Ile-de-France collecting service, both as regards the processing times (reception of the revenue slips, issuance of invoices) and the ease of contacting the SACD interlocutors to address some more technical is-

sues. It appears the relationship between our two institutions can be summed up in three words: transparency, timeliness and cordiality."

Jérôme SÉRON,
administrator of revenues,
Centre National de la Danse,
Pantin

"For a broadcaster, knowing the future amount of royalties is crucial for budget purposes. Royalties previously used to be the ultimate surprise, either a good or a bad one. Les Nuits de Fourvière involve 160 shows a year. The envelope earmarked for royalties amounts to €250,000. A 10% error means €25,000! We work at a very early stage with SACD to avoid any nasty surprise. We scrutinize every single show as of September (the festival takes place in June) to know whether

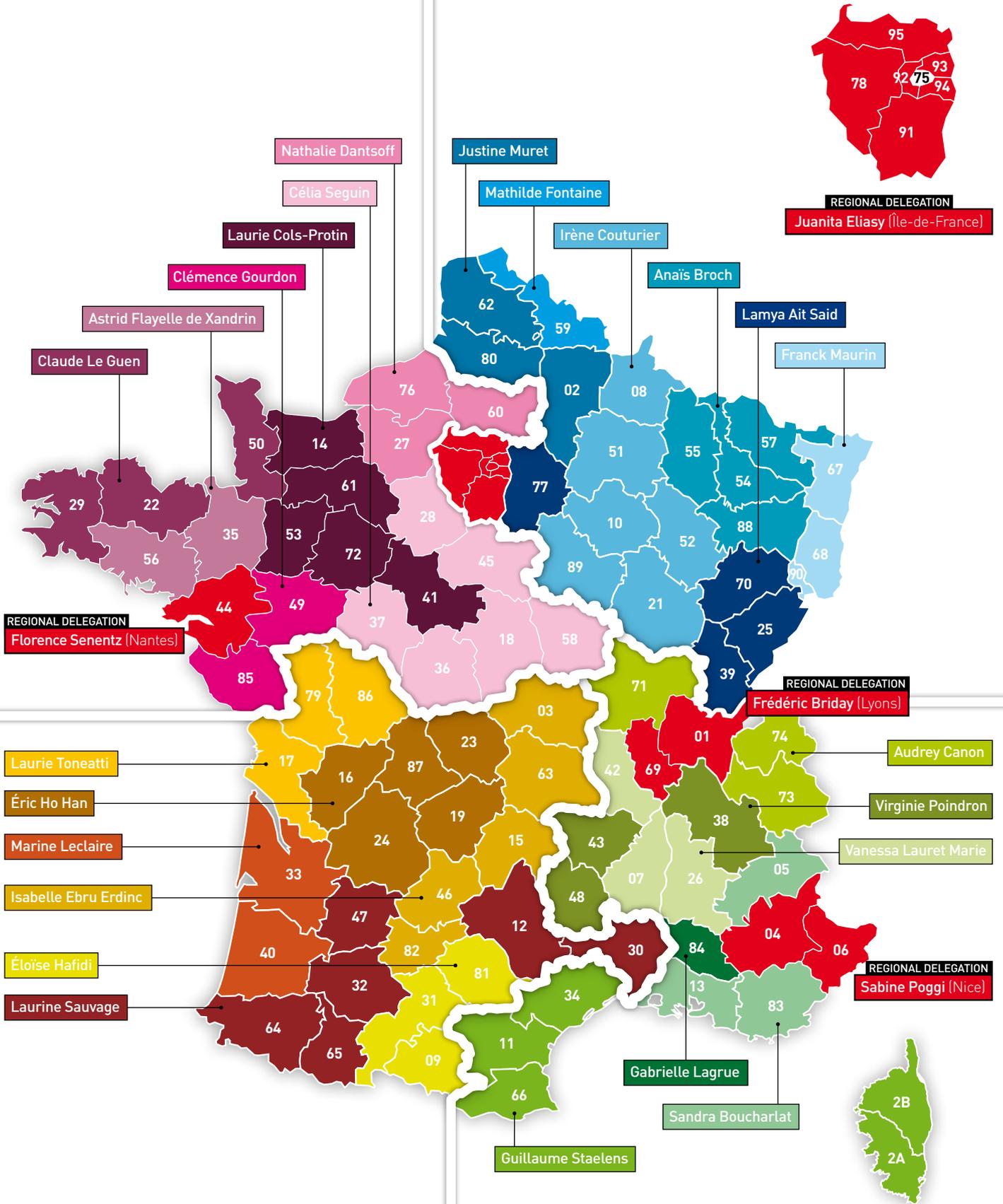
royalties shall be paid, at what level, at what rate, whether the authors are SACD members... The delegate Frédéric Briday may even deliver an alert as it happened recently with the Sophocle's Ajax which I thought was in the public domain; now, the translation is copyrighted. SACD's expertise in that matters provides me peace of mind, makes my work more comfortable."

Cyril PUIG,
administrator,
Les Nuits de Fourvière

"As regards its contacts with SACD, the Nice Opera welcomes the good relations both with the regional delegation and the headquarters. At the regional level, the relations involve the notifications of shows on a regular basis. The Opera sometimes needs information that is always provided in a comprehensive and precise way. The Opera

sends its season programme to the headquarters; in return, SACD specifies the productions that may give rise to problems with the rightholders. Hence, there is little concern about the administration of royalties."

Pascal FAUQ,
in charge of Production pole,
Opéra Nice Côte d'Azur



REGIONAL DELEGATION
 LYONS, NICE, NANTES AND PARIS & ÎLE-DE-FRANCE

Thomas Cailley

“We have trusted our characters”

Having won the SACD award at the Director's Fortnight this year, *Les Combattants* is the Thomas Cailley's debut feature film, co-written with Claude Le Pape. An encounter with a committed author for whom the scriptwriter's work is at the core of the film. AN INTERVIEW BY CAROLINE COLLARD

How did you get into scriptwriting?

After completing general studies, I worked in a company producing TV documentaries. During the three years I spent there, I produced less and less and wrote more and more. A real, old desire that I couldn't manage to completely satisfy! Since the moment when I was fully aware of this desire, I soon understood I couldn't write scripts while remaining in the production sector. That didn't work, because writing required time and free mind for writing. That is why I decided to enter the Fémis school; it was a way to block time.

That meant professionalization too?

Fémis is not a theoretical school. You learn through practice, continuous writing: you can write five feature films and many short films in three years in the «script» section. The first interest lies in the loss of inhibitions, the second is the gain of self-confidence: you do know you can do it and how you can do it. You learn how to give birth to a project. You grow with the other students, you wish you would make films and work together. I did meet my co-scriptwriter Claude Le Pape and my editor Lilian Corbeille in that school.

You worked with these two people for your first short film, *Paris Shangai*. In some respects, *Les Combattants* is closely related to it. So to speak, it could be an extension of it?

Yes, definitely. Both are existential comedies, i.e. they don't fully rely in the rhythm but make room for the characters, the tone, secure enough time for the situations to set in. The subject is very similar too: two fleeing characters, a solitary flight, although it looks

like a comedy, has something a bit suicidal. In *Paris Shangai*, the match between existential and practical matters does generate comedy and the journey towards the other. There is the same thing in *Les Combattants*. Madeleine is embarked on a solitary and clearly suicidal quest she imposes on her body, but, albeit unwillingly, she meets somebody who has learnt how to take the easy route and live one day at a time.

Well, a genuine comedy, isn't it, but of a unique genre?

I can see something burlesque in the film; the characters are totally blind to their trajectories and fates. They have a very little sense of themselves. You never know where they are about to put their feet, but they do everything very seriously. Nevertheless, it is not intended to create a distance or to taunt them; the comedy should rather make it possible to love them. As a character, Madeleine is hardly a sympathetic, «lovable» hero; however, the little sense she has of herself, her irrelevant behaviour, endear her to everybody; she has a disarmingly literal interpretation of life! Well, an uncommon comedy, indeed, because the characters are blind and it is up to us, as the audience, to make up our minds as to how far off we watch and love them.

How was your cooperation with Claude Le Pape conducted to write the script?

The script was my final year project at the Fémis school. I had got the background, the story, all three film «blocks» and, above all, the characters, i.e. the key elements. In addition, I had what I call the «matrix»



Highlights

2007 : Enters the Fémis school in the script section

2010 : *Paris Shanghai*, ca short film winning awards at the Angers, Aix-en-Provence, Lisbon, Kiev festivals, etc.

2012 : Co-scriptwriter of the short films *Baba Noël*, directed by Walid Mattar and *Le premier pas*, directed by Jonathan Comnène

20 August 2014 : Release of *Les Combattants*, featuring Adèle Haenel and Kévin Azaïs

November 2014 : Release of Téona & Thierry Grenade's *Dzma* (collaboration to the script)

scenes, which come very early to my mind and comprise the gist of the film, i.e. a relation between the characters and a tone. Such is the case, for example, of the scene with the boat. Such scenes are crucial because they also make it possible to replenish desire. If ever you are either exhausted or at a loss with re-writing, they provide means to recover all the original data. After I met the producer, Pierre Guyard (Nord-Ouest Films), the re-writing work began and that was when the going got tough!... Claude joined me when I was writing the third version and we prepared a somewhat «freakish» version including 180 sequences that explored lots of things about the characters and their journeys. A fourth and final version ensued, that was altogether similar to the first one as regards the structure but with something that had been much more complex, comprehensive, sieved for the characters. That was when we could discard psychology and polish their objectives. It takes longer to come to simple things.

What advantages do you derive from that four-handed work?

Beyond the Claude's own talent and our mutual understanding, her contribution was definitely profitable, because she cast a fresh eye on the script. Fresh, but «from within it», feeling the film rhythm and alchemy. I could also put on my director's hat. As long as I was writing alone, I remained a scriptwriter. Thanks to her, I did know that someone else was also running the script and I could start considering direction. The scriptwriter writes with the obligation of doubt whereas the director works with the obligation of certainty. Thanks to Claude, I could switch to certainties and let her handle the doubts!

Was it initially clear that you would also direct the film?

Yes, it was; if not, it would have been another project. *Les Combattants* is an initiatory journey not only for its characters, Arnaud and Madeleine, but for me too. Through the encounter between these two fundamentally opposed characters, I was interested in exploring a wide range of fields and territories. The film does not belong to any particular cinematographic genre; it is at the same time a «buddy movie», a romantic comedy, an adventure film, a science fiction film... Both professional and nonprofessional actors work side by side, the light and the background are not related to any single baseline, but change along the characters' journey, just like the evolving sets...

We didn't get stuck in formal obligations. We have trusted our characters; they have guided us. Both writing and direction became easier, because we could shoot the film following the chronology of the story.

Would you have writing projects, either for you or for other people?

For the moment, I promote the film upon previews, in festivals. This is a critical phase, not only to complete the experience of making a film, but also because the feedback from the press, the audience provides a greater insight into our achievements. It is a particularly suitable opportunity to get some perspective and pave the way for the future projects. Writing proper, as a scriptwriter or a director, will begin after the release, when the film fully belongs to the audience. Nevertheless, I have already been working for several weeks on the writing of a TV series project... ■

Directors 2014-2015

Sophie Deschamps has been elected Society's President. 8 new directors have been elected at the Board of Administrators, 3 at the Budget Control Committee, 1 at the Communication Rights Committee for a 3-year term upon the General Meeting held on 19 June 2014. Refer to the curriculum vitae on www.sacd.fr

THE BOARD OF DIRECTORS

The Board of Directors decides and defines the Society's policy together with the President and the Managing Director (Article 21 of Statutes). Each member is elected for a three-year term upon the General Meeting. The President is elected for a one-year term by the new Board of Directors.

Newly elected directors: Jean Becker, Denise Chalem, Sylvie Coquart-Morel, Frédéric Fort, Philippe Hersant, Jean-Louis Lorenzi, Sophie Loubière & Bertrand Tavernier.

President



Sophie Deschamps*
(television)

First Vice-President



Didier Long
(staging)

Vice-Presidents



Louise Doutreigne
(theatre)



Louis Dunoyer de Segonzac
(music)



Caroline Huppert
(television)



Claire Lemaréchal
(television)



Bertrand Tavernier*
(cinema)

Delegate Directors



Catherine Cuenca
(interactive creation)



Frédéric Fort*
(street arts)



Philippe Goudard
(circus arts)



Daniel Larrieu
(danse)



Sophie Loubière*
(radio)



Pascal Mirleau
(animation)



Georges-Olivier Tzanos
(animation)

Directors



Jean Becker*
(cinema)



Denise Chalem*
(theatre)



Sylvie Coquart-Morel*
(television)



Luc Dionne
(president, canadien com.)



Jean-Paul Farré
(theatre)



Michel Favart
(television)



Joëlle Goron
(television)



Victor Haim
(theatre)



Philippe Hersant*
(music)



Laurent Heynemann
(cinema)



Luc Jabon
(president, belgian com.)



Jean-Louis Lorenzi*
(television)



Jean Marboeuf
(cinema)



Franck Philippon
(television)



Dominique Probst
(music)



François Rollin
(theatre)



Christiane Spièro
(television)

BUDGET CONTROL COMMITTEE

It meets every month to supervise, with the SACD administrative staff, the execution of the Society's annual budget, about the adoption of which it is previously consulted. It submits one yearly report to the General Meeting.

Newly elected Committee members:
Christophe Botti, Sandrine Ray
& Marc Rivière.

President



Corinne Klomp
(perform. arts)

Vice-President



Jean-Pierre
Igoux
(audiovisual)

Reporter



Christophe Botti*
(perf. arts)

Vice-Reporter



Marc Rivière*
(audiovisual)

Members



Myriam Boyer
(audiovisual)



Michèle Dhallu
(perform. arts)



Stéphanie
Duncan
(audiovisual)



Nelly Kaplan
(audiovisual)



Sandrine Ray*
(audiovisual)

COMMUNICATION RIGHTS COMMITTEE

That special committee meets every third month. Any member may complain to it if he/she is denied access to the documents as mentioned in articles 35-3 and 35-4 of the statutes. Its substantiated recommendations are notified to the claimant. It submits an activity report to the General Meeting.

Newly elected Committee member:
Dominique Lefebvre.

President



Frédérique
Topin
(audiovisual)

Members



Jean-Luc Annaix
(perf. arts)



Claire Barré
(audiovisual)



Michel Beretti
(audiovisual)



Dominique
Lefebvre*
(perform. arts)



Annick
Rannou Laforet
(audiovisual)

COMMITTEES AND DELEGATIONS

Social welfare committee

Joëlle Goron, Philippe Goudard
& Christiane Spiéro.

Awards delegates

Denise Chalem & Joëlle Goron.

Humour delegates

Catherine Cuenca, François Rollin & Charles
Nemes (the latter being appointed by the Board).

Executive director



Pascal Rogard

Deputy executive director



Janine Lorente

SACD's political actions in 2013

Cultural diversity took a prominent place in 2013, indeed, but it shared it...

In view of the threats to the cultural policies and the challenges confronting creation, SACD has pursued at least four major goals:

Consolidating cultural exception

Cultural exception was 20 years old in 2013. However, it still comes under repeated attacks. SACD took an active part in the actions aiming at promoting it. Upon the opening of the free trade agreement negotiations between Europe and the United States, the European Commission intended to include the audiovisual and cinema services in the talks and use them as bargaining chips. Cultural exception was liable to be fully called into question. Fortunately, that outlook was dismissed.

Another European threat was hanging over cultural diversity, namely the adoption of a new cinema Communication that would validate the French cinema aid system. Once again, SACD, along with the French government and other professional organizations, had to react in order to prevent the new rules from depriving France of its specific cinema policy. We were successful, since the new Communication now in force does not establish any obligation for France to revise the rules governing its aid to the audiovisual and cinema sector.

Ensuring a fair compensation for the authors

Upholding the right of authors to a fair compensation is still a constant struggle. Particularly

in Europe, with the debate in the European Parliament about a directive on collective administration, that has been drafted without any prior consultation and without due consideration to the specific economies of the audiovisual sector and SACD. SACD has taken the matter up to the members of the European Parliament and achieved substantial progress: the audiovisual authors will still be allowed to let SACD administrate all their rights, giving it full power to negotiate the best possible remunerations; the prominent role of the authors in the governance of the collecting societies is confirmed; this is already a reality in SACD. No fair compensation is possible either when the copyright law is not complied with. Given the frequent attacks against compensation for private copying or against copyright itself, SACD more than ever stands up for this authors' right to be entitled to a proportionate compensation.

Better disseminating and better funding works

Rather than a threat, digital technology is an opportunity to ensure a better dissemination of the works. SACD has suggested to upgrade the very restrictive rules that govern the circulation of films and dissemination of works. In line with this, it has proposed to reform the media chronology in order to foster the development of legal offers, particularly through subscriptions. It has advocated for the removal of the constraints on the TV channels for broadcasting the works, especially through catch-up TV. Furthermore, it has campaigned for the introduction of a

permanent, monitored film exploitation in order to give the public an access to them on the digital platforms.

Better dissemination along with better funding. The cinema and audiovisual policy have always managed to match the economical and technological changes. This is where its strength lies. However, the transition to digital technology is not completed yet. SACD has acted with that in mind for modernizing creation funding: by promoting a lighter tax burden for those works that have been made available on digital media; by proposing to integrate the digital content stakeholders who benefit from the dissemination of works. In addition to that much-needed modernization of creation funding, SACD has defended the continuation of the obligation for the TV channels to invest in the films and the patrimonial audiovisual works (including fiction, animation and performing arts).

Renewing the audiences and enhancing the position of women

Artistic and cultural democratization should be a priority. For the third year in a row, on the initiative of SACD, the operation «An artist at school», under the patronage of Jean-Claude Carrière this year, took place throughout France.

Democratization additionally means fighting against discriminations. The under-representation of women, particularly in the performing arts, but also in the cinema and audiovisual sectors, is now an acknowledged groundless reality. SACD has very early committed to improve the awareness of these inequalities. ■



2014 SACD award day

WINNERS

Grand prize: Jean-Claude Carrière

European award: Jean-Pierre & Luc Dardenne

Cinema award: François Dupeyron

New cinema talent award: Katell Quillévéré

Prix Suzanne Bianchetti: Adèle Haenel

(granted to a young theatre actress starting a promising career in cinema)

Television award: Charlotte Brandström

New television talent award: Sophie Lebarbier & Fanny Robert-Ferrey

Animation award: Hélène Giraud & Thomas Szabo

New animation talent award: Augusto Zanollo & Jean-Charles Finck

Interactive creation award: Alain Damasio

Radio award: Xavier Mauméjean

New radio talent award: Camille Kohler

Drama award: Yasmina Reza

New drama talent award: Nasser Djemäi

Stage direction award: Jean-François Sivadier

Translation and/or adaptation award:

Huguette Hatem

Humour/One-man show award: Muriel Robin

New humour/one-man show talent award:

Nicole Ferroni

Circus arts award: Marie Molliens

Street arts award: Compagnie Les Grooms

Choreography award: Thomas Lebrun

New choreography talent award: Daniel Linehan

Music award: Philippe Hersant

New music talent award: Vincent Bouchot

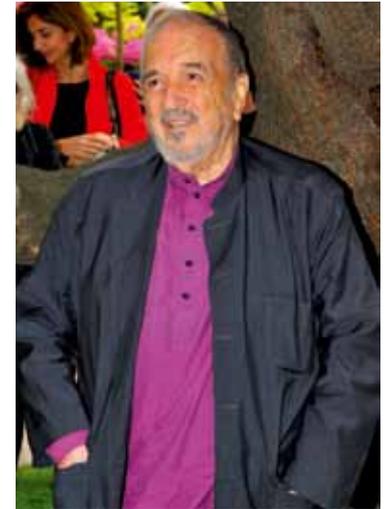
Beaumarchais medals: Gisèle Casadesus,

Reine Prat, Jo Dekmine, Frédéric Franck,

Androulla Vassiliou, Michel Barnier

& Antonio Tajani

(awarded to individuals who have worked in support of authors and creation)



Jean-Claude Carrière



Katell Quillévéré and Adèle Haenel



The Dardenne brothers and Nasser Djemäi



Gisèle Casadesus celebrating her 100th birthday



Yasmina Reza

SACD in 2013: the key figures

THE AUTHORS

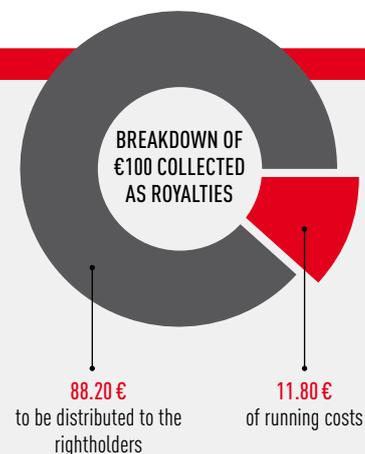
55,436 associate members
1,705 new members
3,776 associate full-members among are 406 new associate full members
5,545 full-members among are 257 new full members

20,313 living authors were remunerated through distributed royalties in 2013 (+5%)

COLLECTION/DISTRIBUTION

215 million euros have been collected in 2013 (up 10.4% from 2012)

This rise primarily results from a significant increase of collected royalties from the audiovisual sector (strong growth of private copying – expected consequences in the 2014 cultural action budgets – and late payments pursuant to successful negotiations with the ADSL service providers) and, to a lesser extent, from a pickup in the Performing arts activity both in the regions and the French-language countries (Canada and Belgium).



In 2013, SACD has distributed 90% of the collected amounts (up 4.37%)

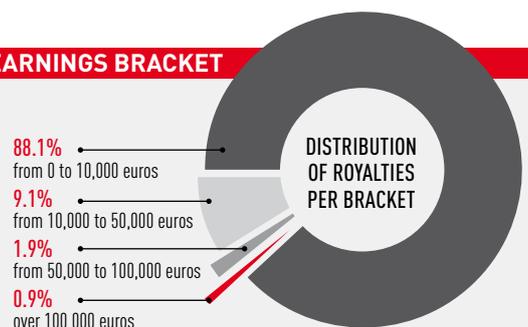
SOCIAL WELFARE

Direct solidarity actions:
 285,000€ (58 granted supports)
Solidarity (age/sickness) through Paul Milliet Foundation:
 60,000€ (20 granted supports)
Social aid:
 258 consulting people
Complementary retirement allowances:
 3.27 million euros

DISTRIBUTION OF ROYALTIES PER EARNINGS BRACKET

88.1% of the authors received less than 10,000 euros as annual royalties in 2013 (unchanged as compared with 2012)

81.6% received less than 5,000 euros as annual royalties (76% in 2012)



CULTURAL ACTION

- **Global budget:** 4.265M€
- **Legal allocations** (art. L312-9 du CPI): 3.475M€
- **Voluntary allocations:** 0.79M€

The cultural action budgets are drawn up on the basis of the receipts in year n – 1. The fall in the receipts from private copying in 2012 is then reflected in the budget that has been distributed in 2013.

The rise in the receipts in 2013 will, in turn, affect the 2014 budget.

PARTNERSHIPS: 262 partnerships in 2013 (+ 20% as compared with 2012) among wich:

- 129 for performing arts
- 66 for audiovisual works
- 4 «cross-sectoral» partnerships
- 63 under creation support funds **among which:**
 - Humour/One man show fund 9 aids
 - Translation fund 4 aids
 - Fictions 2.0 fund 8 aids
 - Theatre fund 13 aids
 - Incidental music fund 10 aids
 - Lyric creation fund 19 aids

2013 Financial overview

- a sharp increase in the royalties collected during the year (+ 10.4%) has generated higher operating revenues than in 2012 (+ 7.8%);
- a substantially more moderate rise (+ 2.2%) of the running costs, in which the significant drop in purchases and external costs has compensated for the much higher provisions;
- a higher yet still moderate contribution of the financial products to a balanced management (less than 7% of the operating overheads);

- substantially lower exceptional operations than in 2012, which generate a deficit of 0.875 K€ and the accounting of high incentive payments due to the achievement of the staff efficiency goals.

All of these elements contributed to a surplus of revenue and allowed to grant a refund of 1.5 K€ of statutory levies to the authors, i.e. nearly the same amount as in the last two years (1.55 K€ in 2011 and 1.45 K€ in 2012), which represents approx. 150% of the «specific charge» alone.

SOCIAL AND CULTURAL ACTIVITIES: THE SALIENT POINTS

Revenue

SOCIAL WELFARE ITEMS

1. 3,272 M€ allocated to gifts, i.e. 1.2 down against 2012.

This amount corresponds to the proceeds – as collected in 2012 – of the resources strictly associated with the coverage of the complementary retirement allowances, which was slightly down last year.

2. Rise (+ 10.7%) of the «other revenue» partly allocated to social welfare, primarily due to the increase in the resources from the public domain and the prescribed fees.

CULTURAL ITEMS

Fall of cultural action resources by 5.7%, down to their 2011 level:

1. the private sound copying declined by 13.8% and the private audiovisual copying by 21.1%;
2. on the other hand, the undistributable royalties allocated to cultural action as required by law have sharply increased (+ 23.3%) as well as the remainders (+ 66%);
3. the financial products transferred to cultural action have increased by 3.5%.

Expenditure

SOCIAL WELFARE ITEMS

1. The amount of the complementary allowances paid as gifts to the authors in 2013 strictly equals the amount of allocated resources.

2. The solidarity expenditure, increase again (+47.8%) as a result of the uprating and extension of the godchildren allowances and the increase of the aids granted to authors in need.

CULTURAL ITEMS

The expenditure corresponds very exactly to the amount of resources (4.265 K€). It is charged to the statutory and voluntary resources and still indicates the overall prevalence of the «mixed» grants.

These mixed grants lump actions promoting creation, dissemination and/or training together into one project.

SACD FUNDING

As it already happened on five occasions since 2007, SACD has made a significant repayment of statutory levy, in the context of a favourable financial year in which the good level of collected sums and the lesser burden of costs have resulted in a significantly reduced operating deficit. Hence, the authors' contribution to the funding of running costs was once gain alleviated.

This repayment, which amounts to 1.5 K€, represents a rebate of over 6%, for the benefit of the authors, on the annual levies, being equivalent to one and a half times the annual amount of the 0.50% specific charge.

RUNNING COST FUNDING (in k€)

Royalty levy	25,240	77.8%
Other operating revenue ⁽¹⁾	5,891	18.2%
Net financial revenue ⁽²⁾	3,250	10.0%
Miscellaneous and exceptional ⁽³⁾	-1,925	
	32,456	100 %

(1) To be subtracted from the figure under that heading in the revenue and expenditure account: the amount of cultural action resources, the revenue allocated to the complementary allowances (ringfencing) and social welfare and the provision of staff (13.909 - 4.265 - 3.557 - 196 k€ = 5.891 k€)

(2) To be subtracted from the figure under that heading in the revenue and expenditure account: the amount of financial expense (3.310 - 60 k€ = 3.250 k€)

(3) This figure is the cumulative amount of exceptional resources and recovery of cultural action expenditure, under subtraction of net provisions (transfer to/from) of the exceptional expenditures ignored in the calculation of running costs, and operating surplus (2+ 717 - (8.773 - 7.031) - 876 - 26 = -1 925 k€)

EVENTS

STREET ARTS

Auteurs d'Espaces

As part of the Aurillac, Chalon dans la rue and Cognac Coup de Chauffe festivals

Since 2006, SACD supports the event Auteurs d'Espaces in partnership with a group of festivals of national venues, subsidized theatres and cultural associations. The purpose of this event is to feature a selection of wandering or stationary shows either with or without texts, as proposed by «street arts» authors who definitely claim they need to perform in public spaces and whose specific writing practices differ from those of street theatre.

The shows are selected as part of a call on projects. **8 original works were chosen this year. The winning companies are granted a writing and creation aid and are featured at least twice in one of the three 2014 partner festivals.** The directors of these three events were members of the jury along with public space artists/authors.



CHALON DANS LA RUE FESTIVAL IN CHALON-SUR-SAÔNE

Fenêtre sur l'autre, by Emmanuelle Bidiou and Catherine Pamart, Cie Le Caravansérail
Je vais lui en mettre du Johnny Rotten, by Fabrice Watelet, Cie No tunes international
Sundback, by Julie Dossavi, Alain Kolpak and Jef Grosbras, Zo Prod collective
July 23-27 - www.chalondanslarue.com



INTERNATIONAL STREET ARTS FESTIVAL IN AURILLAC

Cirquélix, by Marcabrune Villa, La Passante company
Le banquet de la vie, by Léa Dant, Théâtre du voyage intérieur company
L'homme est un animal mobile, by Joanna Jéquier and Marc Ménager, La Ménagerie company
Note : on August 23, SACD will hold an encounter and readings of texts published by l'Entre-temps and supported by SACD.
August 20-23 - www.aurillac.net



COUP DE CHAUFFE FESTIVAL IN COGNAC

Around, by Olivier Germser, Groupe Tango Sumo company
Tleta, by Djamel Afnai, Acidu company
September 5-7 - www.avantscene.com

FESTIVALS

SEPTEMBER - OCTOBER



TV FICTION FESTIVAL IN LA ROCHELLE

Some thirty unreleased French works (one-off TV films, series-formatted short programmes and web-fictions) will compete. About ten foreign works will take part in the international competition. At the same time, the TV fiction Workshops will be back, being structured around case studies, masterclasses and a focus on a European country. On September 11, SACD will hold a pitch session for six French authors who have won awards in festivals and a Belgian author.
September 10-14
www.festival-fictiontv.com



DE L'ÉCRIT À L'ÉCRAN

3rd Montelimar cinema festival, featuring a range of films that all are adapted from literary works and establishing linkages with theatre and music... through staged readings, drama performances and encounters with seventh art prominent individuals. Furthermore, the visitors may experience a behind-the-scene visit through a cinema marathon in which teams will compete for producing short films in 48 hrs. A scriptwriting contest to prepare a short film adapted from a short story (this year, the Merimee's *Venus of Ille*) will take place: the deadline for application is August 18.
September 19-21
www.actes-en-drome.fr



PLASTIQUE DANSE FLORE

Structured around two key events, the first one taking place in April, this contemporary dance festival features shows in Versailles at the same time as the European Heritage Days: some ten artistic proposals initiating an innovative dialogue between choreography, contemporary art and a historic garden (the King's Vegetable Garden). In harmony with the site's underlying purpose, Plastique Danse Flore is suitable opportunity as a forum for exchanges of landscape-related views and experiments between artists and students from the Ecole Nationale Supérieure du Paysage (National Landscape High School).
September 19-21
plastiquedanseflore.com

SHOW

SEPTEMBER



FRANCOPHONIES EN LIMOUSIN

SACD is a longtime partner to that unrivaled review of the French-language performing arts, open to every kind of writing genres. Every year, its Theatre committee (in partnership with France Culture radio channel), grants the French-language Playwriting SAC award to the author of a French-language work. *Cantate de guerre* by the Canadian Larry Tremblay, the winner in 2012, directed by Harvey Massamba, will be performed on September 26-27. New this year will be a second SACD award to be granted in partnership with RFI radio channel. *Daral Shaga*, an opera for circus by Laurent Gaudé (libretto), Kris Defoort (music) and Fabrice Murgia (direction), will be performed for the first time on September 25-26 [SACD's lyric creation Fund].

September 24-October 4
www.lesfrancophonies.fr



ACTORAL

About fifty projects are performed throughout the city, providing an opportunity to discover unique-writing authors, styles inspired by the emergent artistic scene and masterpieces of the contemporary stages. SACD (as well as the Canada and Belgium SACDs and the Society of Swiss Authors SSA) will be a partner to the *L'objet des mots* programme, which aims at inciting drama writers and artists with commissioned works to enter into unprecedented collaborations. This year emphasis will be placed on French-language works commissioned to Swiss, Belgian, Quebecer and French authors.

September 24-October 11
www.actoral.org



MUSICA

The purpose of the International today's music Strasbourg festival lies in the confrontation of the great musical works of the 20th century with the present creation trends. Every year, Musica features over thirty events in fifteen days or so. Two shows that have been granted an aid by the SACD's lyric creation fund will be performed for the first time at the National Rhine Opera: *Mitsou*, *Histoire d'un chat*, by Claire-Mélanie Sunnhube (music), Jean-Charles Fitoussi (libretto and direction); and *Quai Ouest*, by Régis Campo (music), Florence doublet (libretto) and Kristian Frédéric (direction).

September 25-October 10
www.festivalmusica.org



C'EST COMME ÇA !

Organized in Château-Thierry by L'Echangeur – CDC Picardie (now based in the former LU biscuit factory), *C'est comme ça !* is a festival that is dedicated to contemporary creation, particularly dance. Shows, concerts, exhibitions... about thirty rendezvous will be proposed this year, with a special focus on Africa and the participation of such regular festival artists as Julie Nioche or Daniel Larrieu. Other events include the SACD's *Vif du sujet itinérant* which, like the Avignon festival *Sujets à Vif*, consists in commissions to artist, in this case the choreographers Kevin Jean, Nina Santes and Souleymane Ladjji Koné.

October 8-18
www.cestcommeca.org



LUMIÈRE FESTIVAL

The Greater Lyons cinema festival is moving ahead, since this 2014 festival will already be the 6th one. This event organized by the Lumière institute still aims at giving the general public an even larger access to the world film heritage through retrospectives. SACD specifically provides its support to the cycles that are dedicated to French-language authors, the spotlight being put this year on the Claude Sautet's works. The prestigious Lumière award will be granted, this year, to the Spaniard Pedro Almodovar.

October 13-19
www.festival-lumiere.org



COCORICO

Patrice Thibaud and Philippe Leygnac might be the French counterparts of Laurel and Hardy. The former is clumsy and rather shy whereas the latter is skilful and quick-witted. Without a word, they size each other up, their bother each other, they avoid each other but look for each other as soon as they lose sight of each other. Both of them play, dream or play at dreaming. They come across the Tour de France cycling race, a majorette parade, a duck pond or a lion tamer. With their visual theatre, they belong to the lineage of Charlie Chaplin, Buster Keaton and Jacques Tati. This show, written by Suzy Firth, Michèle Guigon and Patrice Thibaud, was aided by the SACD's Humour/one man show Fund in 2013.

September 27-November 5
 at Bobino, Paris

SACD Funds

Throughout the year, SACD supports creation by means of funds that are financed by its cultural action

FICTIONS 2.0 FUND

Since 2010, SACD provides a creation aid scheme for the innovative sector of the new media. The purpose of the Fictions 2.0 SACD fund is to support the authors – whether they are experienced or young authors – by granting an aid for switching from writing to pilot in order to submit a more advanced project to the broadcasters.

That aid is provided for the development of a short-formatted series pilot: fiction, animation, humour, sketches. Several requirements: it must be the pilot (the length of the pilot shall range from 1 to 5 minutes), originally in French language (adaptations will be rejected), of an original series that may have been granted an aid through the schemes as implemented by the Beaumarchais/SACD Association – Fondation Orange and by CNC for the pilot aids, then apply for the CNC's Formats innovants grants.

The application files can be submitted **from September onwards**

FONDS HUMOUR / ONE-MAN-SHOW

Humour is supported and encouraged by all the SACD's authors. In 2009, SACD established the SACD's Humour/One man show Fund to aid the authors immediately upon the first creation step and assist them during the development of their shows. This unprecedented fund promotes the authors in the humour genre and the one man show writing. It is suitable, through the aid granted to their producers, for the emergence of the tomorrow's talents, the support to skilled authors and the distribution of shows.

The application files shall be submitted **from September 10 to October 10**

LYRIC CREATION FUND (FCL)

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 contemporary lyric works. That aid is directed to 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.

The application files shall be submitted **from October 15 to November 15**

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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