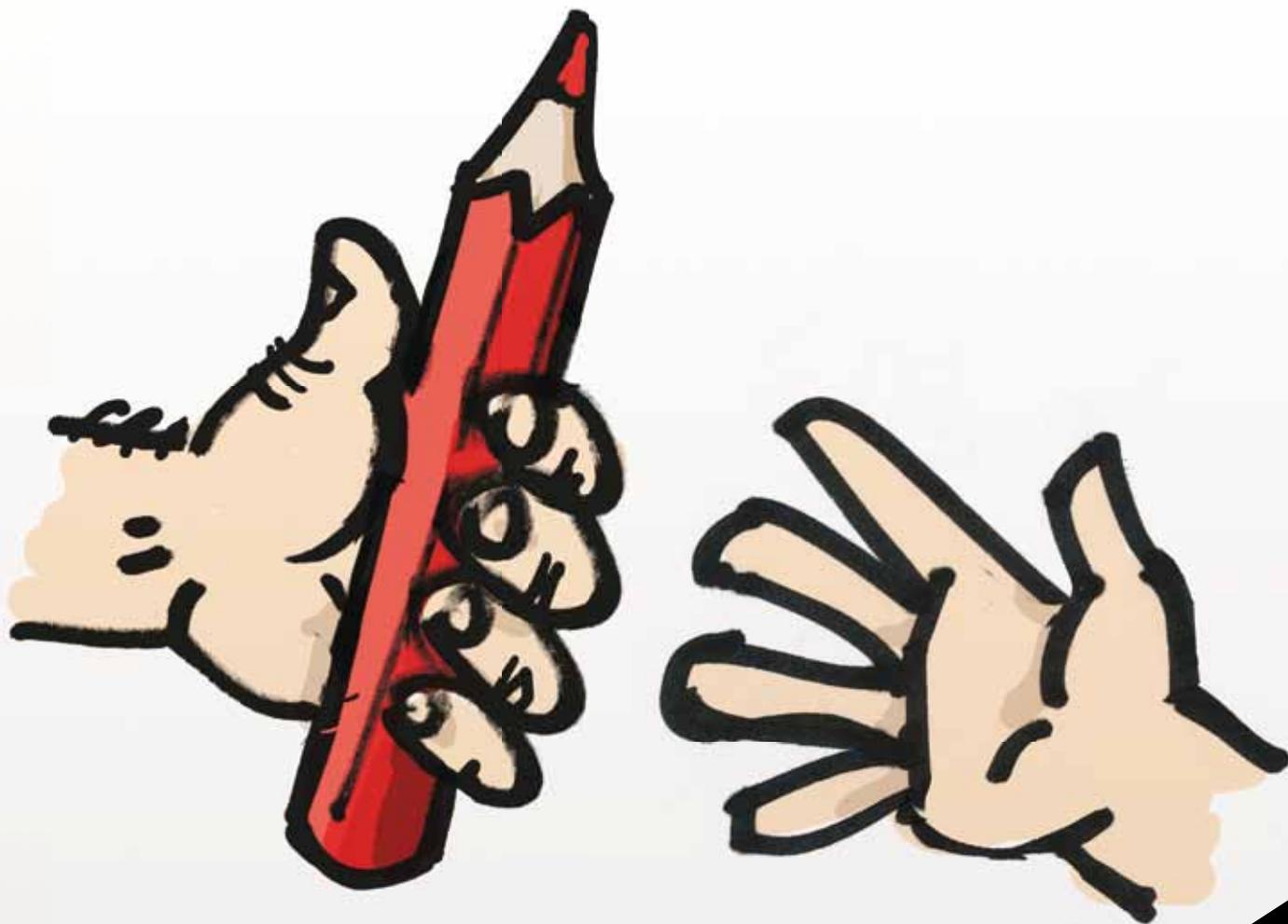


# SACD

# LE MAGAZINE

Winter • 2015



**WE ARE  
UNITED**

SOCIÉTÉ DES AUTEURS ET  
COMPOSITEURS DRAMATIQUES



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BY SOPHIE DESCHAMPS,  
PRESIDENT OF SACD



Ahmed, Bernard, Cabu, Charb, Clarissa, Elsa, Franck, François-Michel, Frédéric,  
Honoré, Michel, Mustapha, Philippe, Tignous, Wolinski, Yoav, Yohan.

# Authors' rights under threat



BY PASCAL ROGARD, CEO

"Break down national barriers in matters of authors' rights regulations." This is not an order discovered in the archives of former President of the European Commission, José Manuel Barroso, but the roadmap sketched out by his successor, Jean-Claude Juncker, for his commissioners in charge of digital technologies - the Estonian Andrus Ansip and the German Günther Oettinger.

The rhetoric is unnecessarily aggressive. But at least the message is clear: create a single digital market in Europe by destabilising, by dismantling, by breaking down authors' rights.

This is obviously startling coming from a recently elected President, whom one would gladly have believed inclined to tighten the links that have slackened between the European Commission and the world of creation, particularly as the very same man, Jean-Claude Juncker, declared in Paris in 2005 that "culture does not lend itself to stupid regulations." He still has time to go back to his earlier way of thinking and refuse to follow the crowd that wants to turn authors' rights into an abominable obstacle to accessing works.

This negative vision of authors' rights is sadly not new. Even back in the '80s, when the directive for TV without borders was being drawn up, European civil servants couldn't find words harsh enough to combat the territorialisation of rights - pertaining to football or to films. They even lobbied for the creation of a new right - that of any expatriate in the Belgian capital to access works available in his or her country of origin.

Some 30 years later the demand is still the same. Yet one cannot say that funding and commercialising films and audio-visual works territory by territory

has either dented the dynamism of European creation or rendered impossible the circulation thereof throughout Europe. It is without doubt even in part thanks to what Mr Juncker calls "national obstacles" - the diversity of languages throughout Europe and the organisation of funding based on national markets - that abundant creation (which is one of the good things about Europe) can thrive and express itself.

It would be good for everyone to recognise that these "obstacles" are the sign of true linguistic diversity on the European continent, which no politician has yet dreamt of criticising, and which make it possible to optimise the sale of programmes and films in order to pre-finance a work.

This battle that the European Commission seems to want to wage against authors' rights is all the more senseless as authors' rights have nothing whatsoever to do with territorial restrictions pertaining to the dissemination of works. Bertrand Tavernier said as much recently (on [www.euractiv.fr](http://www.euractiv.fr)): writers are the first to want their works to circulate, be broadcast and be seen by the public; remuneration for writers is quite simply not responsible for territorialised funding - this is part and parcel of the commercial practices surrounding the sale and the commercialisation of works.

This confusion is dishonest, fuelled by those who would like to use it to reform in depth authors' rights and the directives surrounding them. Yet access to audio-visual services, including catch-up TV, could be improved and facilitated in the wake of commercial discussions between rights holders and audio-visual service operators. Canal+ has announced its

intention of soon offering its subscribers a "travel" option for watching programmes outside France, proving that the programmed shake-up of authors' rights is neither pertinent nor necessary.

It is obvious that Europe must harness the resources of digital technologies to facilitate the exploitation of works, to improve their currently insufficient availability on video-on-demand platforms, and to increase the public's access. But it must do so lucidly and responsibly, without destabilising the funding of creation or undermining writers' remuneration.

Sadly, the European Commission has not chosen that route. It has set its course for a single digital market, a horizon beyond which it will not travel.

This reflects, first and foremost, an obvious lack of courage by those for whom it is easy, on the one hand, to stress the need to develop digital services offering works without, on the other, saying a single word to vilify fraud or taking measures to counter illegal offerings. They need to explain to us exactly how legal and - very often free - illegal services can survive side by side!

It also betrays the lack of vision of those who, forgetting the words of Jacques Delors ("you don't fall in love with a single market"), will have difficulty breathing the magic back into the European dream, currently in a sorry state, running the risk of plunging us into the nightmare of an iniquitous market.

You have to read all of the speeches by commissioners who have erased the word "creators" from their vocabulary. Meanwhile, "works" have become indistinct "content", the "public" and "audiences" are now referred to as "consumers", "culture" and "creation" have given way to "creative and cultural industries".

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"Without Europe, the future of cultural diversity would be traced out in dotted lines. But without culture and without authors' rights, what future would there be for Europe?"

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"Creators" have quite simply disappeared.

Does that make Europe nothing more than a market, emptied of any cultural ambition, in short a land of consumption where the most powerful businesses that control distribution supply consumers with the cheapest possible offering? That's all?

Such a market is a lose-lose situation. A lose situation for European businesses that distribute and disseminate works, that respect commitments to finance and disseminate European creation, and that will have difficulty in coping with - the often unfair - competition from American giants on the net. A lose situation for creators as they will find it even more difficult to finance their works and ensure they are widely exposed. A lose situation for the consumer, who will see diversity shrink. A lose situation for the ideal that Europe offers fertile soil to the cultural diversity that is so important to us.

A market, even a single market, does not engage in politics, does not issue regulations, does not encourage European creation. European institutions have an eminent role to play in the silence of this market. The same applies to safeguarding authors' rights. Since Beaumarchais, they have kept the freedom of expression alive and supported funding for creation. The same also goes for the future of remuneration for creators and the integration of digital players into cultural policies. It is essential that we continue to strive towards this goal so that Europe continues to use its mind and its culture to write its History. Without Europe, the future of cultural diversity would be traced out in dotted lines. But without culture and without authors' rights, what future would there be for Europe? ■

# Artists in the classroom. Take 4.

Another session of *Un Artiste à l'École*, promoted by France's Ministries for Education, Culture and Communication, will take place from 2 February to 26 March 2015. The figurehead this year is Mohamed Hamidi. A key value: transmission. BY CAROLINE COLLARD

Since 2012, when it all began, a total of forty or so artists – writers or producers in the fields of audio-visuals, live performance, music, writing and the graphic arts – have participated in *Un artiste à l'École*, a project invented by Pascal Rogard, CEO of SACD, and organised by the association La Culture avec la Copie Privée\*. The idea is very simple: sending creators back to their school desks to meet the pupils sitting there now, to talk to them about their careers, and to compare their cultures. The four main goals of the operation gain in pertinence with every year: to foster the transmission of knowledge by combatting social intimidation, because culture too often still has an elitist, distant and unreachable image today; to inform about how to get into an artistic career by relating first-hand experience to the children; to enrich the links between the

## Milestones

- 2012 : 1<sup>st</sup> edition headed by Gérard Krawczyk; 12 artists met with 659 children in 6 regions, 9 départements
- 2013 : 2<sup>nd</sup> edition sponsored by Bertrand Tavernier; 15 artists travelled to 10 départements, 6 regions, to meet with 842 children
- 2014 : 3<sup>rd</sup> year, sponsored by Jean-Claude Carrière; 15 creators met 980 pupils
- 2015 : 1,450 pupils registered; 19 artists

**Najat VALLAUD-BELKACEM,**  
Minister for Education, Higher  
Education and Research

“*Un Artiste à l'École* is based on an idea in which I strongly believe: welcoming artists and creators into our schools will encourage a maximum number of youngsters to take an interest in art and culture. By arranging for pupils to meet an artist or creator who attended their school, this project allows them to identify with a successful career.”

pupils and their schools; and to fuel an artistic and educational project on the subject of the artist, using visual props. These encounters with pupils are bound to be ground-breaking, artistic and full of surprises, making a strong impact on all parties. “No two encounters are alike. The experience marks the writers who often get involved emotionally when they revisit their own childhood,” explains Julie Carrère, event coordinator for La Culture avec la Copie Privée. For Gérard Krawczyk, figurehead of the first edition and still very involved, “It’s a unique experience, saying to the pupils: “I was sat exactly where you are sitting”. It’s essential to do some prep work with the tea-

**Fleur PELLERIN,**  
Minister for Culture  
and Communication

“Culture is the best rampart against exclusion and incomprehension, which is why artistic education – administered amongst others by artists – is one of my policy priorities. I would like to thank the association La Culture avec la Copie Privée and all of the creators working with it on this initiative for their praiseworthy involvement.”

chers so that the pupils can identify with the artist. They can think “if he or she did it, someone who was at my school, then I can do it, too.” “Film maker Michel Ocelot feels the same: “The encounter is bound to grab the youngsters’ attention: they get a real idea of what a profession can be like, getting a much stronger idea about that profession than usual because the speaker used to be there “like them”, and because he or she is back there now, not just in pictures, but for real, accessible and with answers.”

Whenever possible, the pupils explore the creator’s work before the visit, and study it with their teacher (often their French or his-



Bertrand Tavernier at Lycée Henri IV in 2014

tory teacher, sometimes their philosophy teacher). During the visit, discussions are peppered with questions from the pupils, sometimes structured around excerpts from the creator’s films or his or her music, clips or short films, and sometimes pertaining to the notion of authors’ rights. This really brings home the fact that writing is a job! Animation scriptwriter Christel Gonnard remembers talking to a class of primary school children in Lyon: “The children had prepared for my visit and really loved getting behind the scenes of animated film. It’s vital to share our experience, to pass knowledge down, to listen to the children who will be the society of tomorrow.”

Participation in the operation is purely voluntary, for both the writers and the schools. Most of the schools that have taken part in the experience have been satisfied with what is a rather unusual experience within their walls. “The idea of being able to invite scriptwriter Franck Philippon into our school (and cost-free, to boot), was extremely positive,

for both pedagogy and culture. All year round, the city of La Rochelle hosts numerous prestigious events on the theme of film and images in the widest sense. Inviting our pupils to meet, in the flesh, one of the protagonists from a universe that arouses so many fantasies was an un hoped-for occasion to get the children to work and reflect on the vast subject of French culture and the local riches of their own city. Not to mention any vocations such a day could trigger...” enthused Gaëlle Boucher-Letourneur on behalf of the entire team at the Missy middle school in La Rochelle, which participated in 2014. She added: “We have decided to continue developing pedagogical actions on the theme of film in our school and will always be happy to welcome another Artist à l'École!” The initiative will continue to “promote the idea that there is, somewhere, tiny doors that can be pushed open,” to quote Jean-Claude Carrière, figurehead of the third edition. ■

\* An initiative of SACD, working jointly with SACEM, SCAM, Procirop, Adami, ADAGP, ARP. In partnership with Canopé.

## WHAT THE PUPILS HAVE TO SAY

“It was really moving to meet him, especially for me. I think his visit triggered some vocations among the pupils”

*Fatoumata D., a 15-year-old at Missy middle school in La Rochelle after meeting scriptwriter Franck Philippon.*

“These are very interesting jobs that we don’t usually hear about. We got an insight into things we’re not familiar with.”

*A 16-year-old pupil at Lycée Hoche, Versailles, after meeting composer Béatrice Thiriet.*

## Participants in the 2015 programme

- Figurehead: **Mohamed HAMIDI**, Lycée Jean Renoir, Bondy (93)
- Sandra BECHTEL**, Collège Roland Garros, Nice (06)
- BEN**, Lycée Parc Impérial, Nice (06)
- Frédéric & Olivier VOLOVITCH** (alias Volo) & **Jean-Christophe BOURGEOIS**, Lycée Henri IV, Paris 5<sup>e</sup>
- David DRACH & Marie-José NAT**, Cité Passy-Buzenval, Rueil-Malmaison (92)
- Catherine CLÉMENT**, Lycée Victor Duruy, Paris 7<sup>e</sup>
- Emmanuel DEMARCY-MOTA**, Lycée Rodin, Paris 13<sup>e</sup>
- Nasser DJEMAÏ**, Collège Chartreuse, St Martin le Vinoux (38)
- Nicole FERRONI**, Lycée Joliot Curie, Aubagne (13)
- Laëtitia MOREAU**, Lycée Victor Louis, Talence (33)
- Jean-Jacques MILTEAU**, École primaire Kuss, Paris 13<sup>e</sup>
- Pascal MIRLEAU**, Collège Les Bouvets, Puteaux (92)
- Benoît PEETERS**, Lycée Hoche, Versailles (78)
- Denis ROBERT**, Lycée Saint-Exupéry, Fameck (58)
- Ismaël SY SAVANE**, Collège Les Ormeaux, Fontenay-aux-Roses (92)
- Tomer SISLEY**, Centre International de Valbonne, Sofia-Antipolis (06)

# Mohamed Hamidi

## “Giving a boost”

After participating in *Un artiste à l'école* last year, Mohamed Hamidi agreed to be the figurehead of the 4th edition. As a former teacher, he feels it is essential to go back into the classroom to discuss with youngsters.

INTERVIEW BY CAROLINE COLLARD

**Last year, you visited your old middle school in Bondy. What memories do you have of the event?**

I was a teacher for fourteen years and I always loved teaching. I'm naturally attracted to education. So obviously, whenever I can go back to school, I say "yes"! Passing on experience and talking about careers is something I've been doing for the past few years through an association (Editor's note: Alter-Égaulx); so when SACD invited me to participate in the initiative I obviously said "yes". A huge and resounding "yes", a "yes, with pleasure" as Malik Bentalha might say (Editor's note: reference to a line from a comedy that Mohamed Hamidi is directing).

So on the morning in question, I dropped my children off at school then made my way on foot to the middle school, as I used to some thirty years ago. I still live in Bondy but not in the same spot. I'd not walked that way since. I walked by the council flats where I used to live; it was really weird. I was really touched. Meeting the two classes of 15-year-olds went really well. The pupils had seen my film and we had a discussion that lasted for over two hours. They asked me a lot of questions

about the film, about working with Jamel (Debbouze), the Marrakech comedy festival, etc.

**How do you see your rôle as figurehead?**

I'd love to inspire other writers to participate in the operation. I'm really enthusiastic about it and talk about it to people I meet; all the better if more artists participate in future years. I believe strongly in the process of identification helping kids to think "why not me?" Seeing someone from your school, your town, your background, can be a trigger. It is often difficult to imagine embracing an artistic career. We do the same thing with Bondy Blog, encouraging youngsters to come. They need to loosen up, lose their inhibitions. These youngsters have a sort of natural restraint, imagining that it's not for them. A young lad who lives in Bondy has just as much to say as anyone else, but does not necessarily have the right tools, the right paths to do so.

In my immediate circle, there are four or five of us from the same generation in the arts, and a fair dozen if I extend that to working in the "media". We all benefitted from a lead-on effect between us: one friend becomes a writer, talks

about it to another, who in turn supports a third. We were lucky. But it would be great if things could be made easier.

**This is about opening up perspectives in the field of the arts, which is very specific. What are you going to say to the teenagers you meet this year?**

For a good decade now, kids have been given the impression that anyone can try their luck in the arts. I was an "amateur artist" for fourteen years and that didn't bother me. Nowadays, I'm a professional artist. That's the only difference.

You can enhance your life with artistic activities without making it your job. I would tend to tell them that an artistic career should be considered as a "bonus". It's so dependent on chance, people you meet, time and place, etc. I would tell them that if they want to write stories, to pick up a camera, then do so. But don't drop your studies if you can study. I'm not going to encourage a fourteen-year-old to drop everything and lock himself in his bedroom to make films with his camcorder, I'm not going to say to him "be an artist, it's wonderful, and think of nothing else." I don't really believe that...



Mohamed Hamidi with pupils in Bondy in 2014.

There are very few lucky ones and it would be madness to advise a youngster to place all his bets on that. I would like to tell them "do stuff around the edges of your studies and then, later, the time will come when you have a real choice to make. You'll then know whether or not you can make a career of it."

There's no diploma to qualify you to be an artist. It's not as automatic as studying medicine to become a doctor. Living from writing is wonderful, but it's tricky. You have to have several strings to your bow, particularly in today's world.

**How can you pass things on today?**

By identification. By relations between human beings. By face to face encounters. In different settings. Desire is also very important. Nothing works better than explaining that you do what you do because it drives you. When I

meet youngsters and explain what I do, they pick up my enthusiasm, my desires, my motivation. And they realise that they too can have desire. That gets them moving.

*Un Artiste à l'École* is not a master class, it's visiting to say that things are possible. It's giving a boost. My rôle in the two hours I spend with them is to tell them that, and that if they're hard-working, disciplined and professional, they can succeed. They can go the full nine yards. It's wanting something 100%.

Then of course you can go into the technical side of different artistic professions: for example, how to write a screenplay, what are the different phases, etc. And then, each individual sets off on their journey, meets different people. Youngsters often show me their projects so that we can talk about them, to get an opinion. That's really getting into detail. But originally, the idea is to authorise desire." ■



### CV

Mohamed Hamidi, an ex-economics teacher, is president and co-founder of Bondy Blog. He also contributed to the artistic direction and staging of the Marrakech Comedy Festival and shows by Jamel Debbouze (*Made in Jamel*, *Tout sur Jamel*, *Le Comedy Club Live* (radio), etc.) He co-wrote and directed *Malik se la raconte* by Malik Bentalha, *Vie de Chien* by Abdelkader Secteur, and *Dans la tête* by Redouanne Harjane. In 2013, he directed the film *Né quelque part*, co-written with Alain-Michel Blanc and starring Tewfik Jallab and Jamel Debbouze. He is just about to make his latest film, *La vache*, co-written with Alain-Michel Blanc, starring Fatsah Bouyahmed.

# François Morel

## “In my writing, I like to leave plenty of scope for the audience’s imagination.”

François Morel has just completed *Mots en Scènes* for SACD, providing an occasion to take stock of his atypical career, hinged between frivolity and gravity. INTERVIEW BY MACHA SÉRY

### Does your main inspiration come from how words sound, from images or from situations?

It all depends. I don’t have any rules or any rituals. I’ve just finished writing a short Christmas tale that was clearly inspired by the image I had of a circus in the snow. It would be rather handy to know what triggers the imagination!

### Does writing help straighten out your ideas or your opinions on a given subject?

That’s certainly the case with my weekly radio slot on France Inter. I sometimes don’t know what I’m going to say on a given public debate or topic in the news. Then writing, in one sense, helps me to organise my thoughts. It’s only once I can agree with myself, once my paper reflects who I am, that I can add the final full stop.

### What’s the common denominator between your different activities – plays, songs, columns? Broaching serious subjects in a light-hearted manner?

I have several writing projects on the go at once. I don’t decree any obligations, and nothing’s out of bounds either. In short, I feel my way forwards. I sometimes want to talk lightly about light subjects and seriously about serious issues. I don’t systematically pick out sinister topics. The important thing is to trust my emotions and be true to them. My main job is acting, so the writer in me has to serve the actor. If I wrote the text I’m playing, I have the right, I’m sure you’ll agree, not to respect myself. Even when I’m

writing a piece for radio, I’m conscious of my phrasing and how I’m going to act it out.

### In 2004, you founded your own production company. Was this to be less subject to others’ desires and gain greater freedom in your career choices?

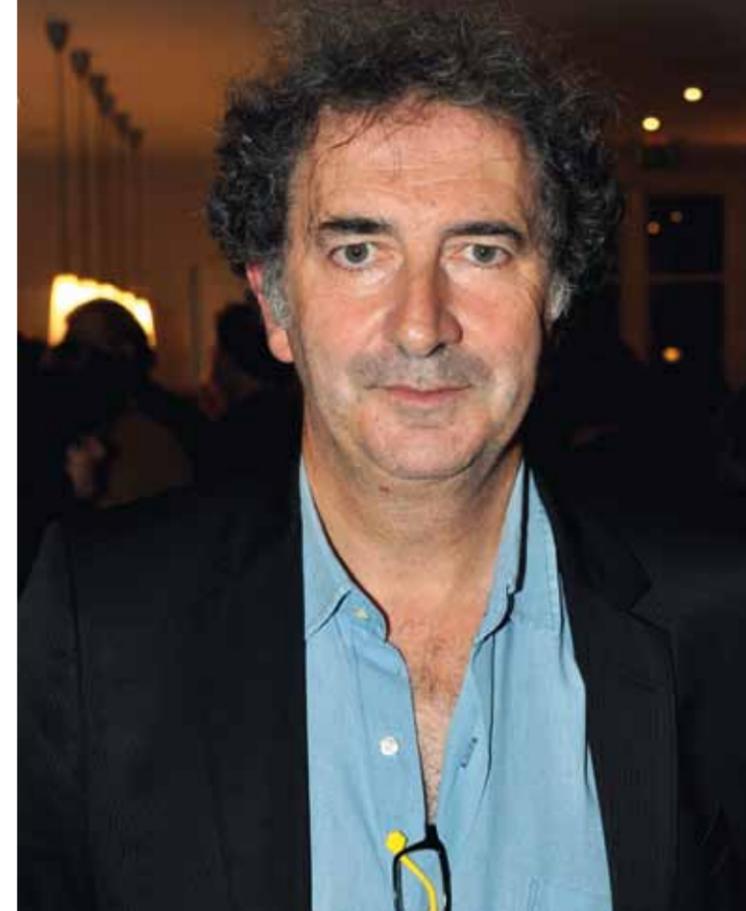
Definitely. But not contrary to the notion of a troupe. Between November 2011 and January 2013, I played in *Le Bourgeois Gentilhomme* by Molière and there were twenty-six of us on stage! It was a wonderful experience. My ambition is not to be alone on stage all the time, to be the Raymond Devos of the 2010s. I want to have fun and surprise myself, without repeating myself. I really admire Grock, the clown. All his life he fine-tuned an act that lasted less than twenty minutes. He managed to attain perfection. But I don’t have that type of patience. And in any case, *La Fin du Monde est pour Dimanche* is the first show where I’m completely alone; in *Les Habits du Dimanche* I had a brass band on stage with me!

### Be that as it may, you nevertheless play a whole cast of characters...

Yes, but the stream of characters was not the idea that led to the show. I’d wanted to group together papers written for “Le Fou du Roi” and some other original pieces that shared the themes of ageing, happiness, the passing of time, love... In short, major existential themes that make for a show that is, I hope, funny and encouraging. It was a response to theatre director Dominique Bluzet, who offered me carte blanche on a Monday. On the other evenings of the week I was playing *Diablogues* with Jacques Gamblin.

### Have you always been funny?

Yes, since childhood, at school, with the family. It was how I interacted with the world.



## Milestones

**1959:** born on 10 June in Flers (Orne).

**1993 à 2000:** After literary studies and a spell at the École de la Rue Blanche (ENSATT), he started an acting career, joining Jérôme Deschamps and Macha Makeïeff’s troupe. He played in *Lapin-Chasseur*, *Les Frères Zénith*, *Les Pieds dans l’Eau*, *Les Brigands*, *C’est Magnifique*, *Les Précieuses Ridicules* and *Les Deschiens* on Canal+.

**2006:** Created and directed *Bien des Choses* with Olivier Saladin and started singing with a recital entitled *Collection particulière*.

**2008:** Played *Les Diablogues* by Roland Dubillard, directed by Anne Bourgeois.

**2015:** Acted in two films: *Valentin Valentin* by Pascal Thomas (picked out by SACD’s film commission) and *Une Famille à Louer* by Jean-Pierre Améris (released on 1 July). At the Théâtre du Rond-Point (Paris), until 28 February in *La Fin du Monde est pour Dimanche* directed by Benjamin Guillard, and every Friday morning on France Inter in Patrick Cohen’s 7-9.

### The references you most readily mention are writer-singers: Moustaki, Brassens, Barbara.

That’s true. I value the terseness of the songs. But I could just as well mention Gérard Sire who worked a lot with Jean Yanne and wrote surrealist short stories. I also love his voice; it’s so beautiful, well pitched. I also love the humourist in Brassens, and Roland Dubillard. He is a writer who remains very mysterious to me, and that’s exactly what I like in him. When I was rehearsing *Diablogues* with Jacques Gamblin, we were anxious, perplexed at the idea of getting a laugh out of such writing, practically nothing, dark, desperate, with tirades as tiny and minuscule as “1, 2, 3, hop!”. I cheered myself up by reminding myself that Jacques Sellers and Claude Piéplu, who played Dubillard in the past, had managed. Me too, as a writer, I like to leave plenty of scope for the audience’s imagination and try to understand what I write when I’m acting it out. In *La Fin du Monde est pour Dimanche*, for example, I tell a love story between a man and an oyster. Not your everyday story. In the beginning, the man finds the oyster’s silence wonderful. He sees it as the perfect communion between two beings. Then the silence starts to niggle. It finally becomes unbearable. It’s that we project our own fantasies and emotions onto the one we love. We create the object of our love. After the show, one spectator confessed that he had the impression I was describing his relation with his wife. He had interpreted the fable as a metaphor.

### When you write songs for other artists, are you asked to tune into a specific universe or to use your own?

The first time I tackled such an exercise was for No-rah Krief. I wrote texts for her that I would never have dared write for myself. But then I realised that I could very well have sung them myself, particularly *Le Petit Préféré*. Juliette Gréco often asked Antoine Sahler and me to write songs for her. We did as we were asked, but none were ever accepted. It became a bit of a running joke between us. She asked us yet again for a song. This time, we decided we would start work at 6pm and down tools at 7.30pm in time for pre-dinner drinks. It was a flightier song, composed in a rush, but turned out to be the one that Juliette Gréco liked!

### What will you be working on next?

Writing a new show together with my friend Olivier Saladin. We were in *Bien des Choses* together. I’m also working on a play, but I won’t be acting in this one. It’s based on letters exchanged between Robert Mallet and Paul Léautaud.

### You were awarded the Alphonse-Allais Prize in 2012 and the Raymond-Devos Prize in 2013. If an award were to bear your name in the future, what qualities would the winner need to possess?

You’re making me grow old before my time, here! Let’s say that humour would be a must, together with something along the lines of consolation, so that the audience feels lighter when leaving the theatre, convinced that living together is possible and not so bad. ■

# French writers performed abroad

Plain sailing ahead for French theatre abroad. According to the latest figures collected by SACD, a lot of French writers are doing rather well outside France, and even outside Europe. **BY CAROLINE COLLARD**

Names that are already well-known beyond our borders and are well ranked among writers performed outside France include Yasmina Réza (who really paved the way with her play *Art*), Éric-Emmanuel Schmitt and Francis Veber. Éric Assous is also very in vogue today; several of his plays have been put on in one and the same season in Germany and Italy. And requests are flowing in... from Spain, Russia and even China!

"For Éric Assous, it cannot be denied that having internationally renowned actor Alain Delon in his play *Les Montagnes Russes* launched his international career. Over the years, foreign agents have been increasingly on the

look-out for his plays. Last year, two major private theatres in Berlin staged two of his plays at the same time... A first!" notes Sandrine Grataloup, in charge of international promotion at SACD. Playwright Joël Pommerat also has the wind in his sails, taking his work all over the world. And it's impossible not to mention the incredible success of *Toc Toc* by Laurent Baffie... The play is taking the entire globe by storm, particularly South America. "*Toc Toc* was first staged in Spain – at the initiative of Brigitte Martin Saint Léon – and then in Argentina, where it was a huge success. The story that takes place in a psychologist's waiting room... Then most of the Latin American countries followed suit," explains Véronique Marty, head of the Authorisations

and Contracts Unit within SACD's Live Performance Department. "The whole Hispanic world has gone crazy for this play!" In the category of writers who are taking off, mention must be made of Florian Zeller. His plays (particularly *La Vérité*) are performed in numerous countries. *The Father*, acclaimed by critics when performed at the Royal Theatre in Bath a few months ago, is to be performed in London in the spring, and... drum roll... there is a future production in the pipeline for New York. For his agent Suzanne Sarquier (Agence Drama), the track record of this play has been "faultless, a track record that has been built up gradually, with top-quality adaptations". Alexandre de la Patellière and Matthieu Delaporte, represented

## From the big screen to the stage. New outlets for writers?

Adapting really successful films to the theatre is all the rage. The *Intouchables* by Olivier Nakache and Éric Tolédano

has already been adapted for the stage throughout Germany and Austria, with productions announced for Canada, Brazil and elsewhere. In the same vein, *Qu'est-ce qu'on a fait au bon dieu?* by Philippe Chauveron and Guy Laurent is also to be adapted for the stage in Canada and further projects are on the drawing board. SACD manages such adaptation rights if writers are interested...

## How SACD promotes theatre abroad

Plays selected by the Entr'Actes reading committee are promoted abroad by SACD. The latter presents them to appropriate partners (agents, festivals, theatres, translators, etc.). SACD also helps to nurture and set up events focusing on French drama all over the world (international cultural actions). It disseminates the texts both

in the original French language and translated.

Site : <http://entractes.sacd.fr>

**CONTACTS :**  
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by the same agency, have scored full marks with *Le Prénom*. New writer Sébastien Thiéry (represented abroad by Dominique Christophe, who also takes care of Yasmina Réza and Éric-Emmanuel Schmitt) "works" well from Finland to Mexico via Rumania, Poland and... Estonia. Also strong abroad are Fabrice Roger-Lacan (represented by Marie-Cécile Renauld, MCR), Pierre Palmade, Clément Michel, Patrick Haudecoeur, Antoine Rault... A window thus seems to have opened for French writers, heralding new opportunities. Geographical, first of all. New or dynamic territories are popping up today: Poland, the Czech Republic, Finland, Korea, Latin American countries with a breakthrough in Brazil... French-speaking Belgium and Switzerland continue to welcome numerous French tours and to put on productions. Germany (a huge country in which each county, or *Land*, has its own theatre production structure), Italy and Spain still rank highly in the list of countries that readily perform French writers.

Of course foreign directors, agents and producers have to like and be convinced by the texts. "At the moment, we are very lucky as we have comedies that are both entertaining and intelligent, and that's what they want. Nowadays, if a play has been successful in Paris, you can be sure that everyone will want it. If you're really lucky, it will be

performed in London or New York and its aura will be even stronger," analyses Suzanne Sarquier. Sandrine Grataloup promotes a very diverse repertoire and can confirm the appetite for comedies.

But for all that, has it really become easier to conquer English-speaking countries, reputed to be the most difficult targets? Above and beyond a few sparkling successes, the task remains arduous. Nevertheless, little by little and with assiduity, it's starting to work. "To get to work with English-speaking producers and theatres, you really have to target them, talk to them, get them to read the play in English, bring them to the show when they're in Paris, encourage them to discover the plays... That's the only way you can hope to reach them. They have their own good writers, and they also like to adapt

## International contracts

SACD's International Section is part of the Authorisations and Contracts Unit of the Live Performance Department. It manages authorisations to put on live performance works abroad. The team helps writers and their agents with procedures and with signing their contracts, tying in with promotion work.

**CONTACT :**  
Live Performance Department  
[veronique.marty@sacd.fr](mailto:veronique.marty@sacd.fr)

writers who have fallen into the public domain. A French writer will only stand a chance if his or her play has already been a success here in France, and is culturally adaptable over there. It really has to be something outstanding, otherwise it's hard to grab their attention," explains Dominique Christophe.

Talking of promotion in English-speaking countries... the Cross Channel Theatre Group is an interesting concept. It is a reading committee, set up at the initiative of the Institut Français in London and SACD. It has selected several French writers with different styles, whose texts will be promoted in England.

For writers, being performed abroad is a fine mark of recognition. It is also important to see what a different culture can bring to a text. "They can be amazed when they discover certain versions, and always surprised by the diversity of proposals based on their own words," notes Suzanne Sarquier. "We always dream that a play will be taken up by the best, with magnificent adaptations..." adds Dominique Christophe. Long live words without borders. ■

# Transmedia for dummies

“Transmedia” refers to deploying a universe from fiction across several different works and devices. It is of increasing interest to creators, audiences and broadcasters; and writers can even register a transmedia bible with SACD. But that’s not all...

BY GUILLAUME REGOURD

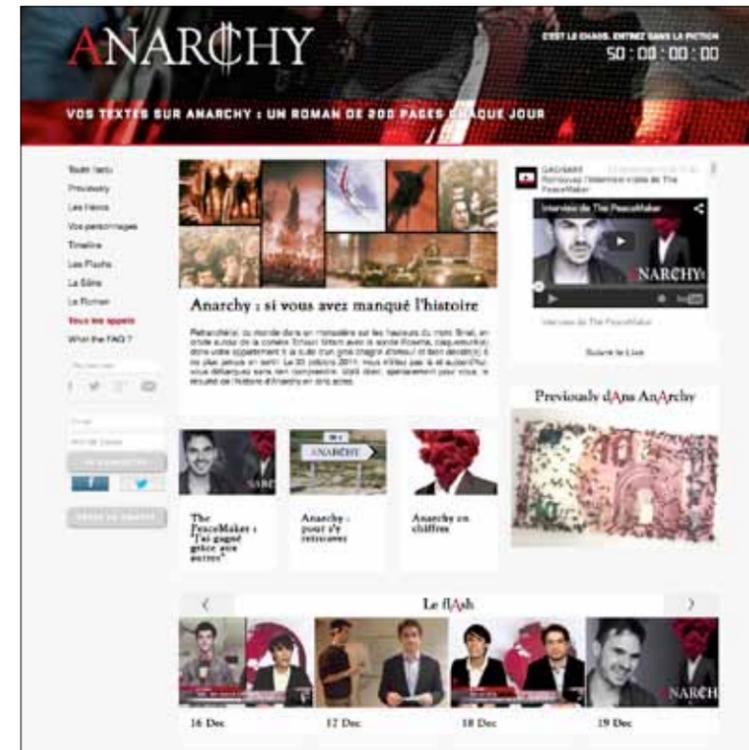
*The Spiral* and *Intime Conviction* on Arte, *Anarchy* on France 4... A new form of fiction has appeared on the French audio-visual scene in recent months. It’s called “transmedia” and ties in several screens by broadcasting episodes of a series on TV and extending it in the form of a game on Internet. French TV channels are starting to take a real interest in transmedia; it’s more than just a fad or commercial opportunism. Although transmedia is basically a descendent of viral marketing, when it is “native” (i.e. not created as a second thought to exploit an existing programme, but designed from the very outset as part and parcel of the artistic project), transmedia can also turn out to be a powerful tool for creation. “Developing a transmedia work initially satisfies the need to remain in contact with the programme’s audience, wherever the audience goes,” notes Catherine Cuenca, SACD board member in charge of Interactive Creation. “It is also a way of maintaining the conversation with viewers, with the ‘community’. Writers are gradually taking on board the deep upheaval that is the connected society and are now inventing more immersive

narratives. The writer can explore more points of view, make his or her narrative universe evolve over time, and nurture a stronger, more intimate link between the work and its audience.” Pierre Cattan founded the studio Small Bang, specialising in transmedia. He sees immense scope for native transmedia. “Each new creation can be explored in different ways,” he analyses. “What interests me most, is exploiting the to-ing and fro-ing between the digital world and the physical world. The biggest challenge facing creators is to involve the public directly in the narration, and for that, they have to find just the right balance: too much interaction might take the user out of the narration; too little interaction takes you back to classical linear production.”

“The French transmedia creation scene is particularly lively,” continues our knowledgeable observer, who for a time was on the CNC’s new media commission. “But audiences remain small. Writers and production teams learn a lot from their own projects, their own mistakes. It’s still tricky to finance interactive fiction.” Encapsulating transmedia in a contract is not an easy business! But things are moving in the right direction. Writers can now register a ‘transmedia bible’ with SACD: a reference document describing the elements that are common to each of the bricks used to construct the universe deployed across the various media (TV drama, film, documentary, web fiction or webdoc, on-line game, radio drama, live performance, etc.) The form is available

## Transmedia or crossmedia ?

It’s not always easy to tell transmedia from crossmedia. Widely used in marketing to define multi-device communication strategies, they seem more or less interchangeable. But there is a difference. In matters of creation, transmedia is defined as “the coherent development of a narrative universe that unfurls across distinct works on different devices”, whereas crossmedia refers to “exploiting one and the same work on different devices”.



on line at [www.sacd.fr](http://www.sacd.fr) (Downloads), as is a form for registering a game associated with a transmedia universe. “The transmedia bible defines the framework for the work’s co-writers (at the origin of the universe), and those who may extend it in the future,” explains Catherine Cuenca. “It not only defines the dramatic and visual universe, but also the way it is to be deployed across the different media. So if other writers become involved on other media, the paternity of the universe has already been established.” So far, SACD has only handled a small number of cases as it’s still early days – the exploratory phase. Writers working on transmedia projects generally contact SACD for advice on drawing up contracts with TV channels. Wit-

hin SACD’s Audio-Visual Department, Sandrine Antoine heads a unit in charge of audio-visual work programming and barometers, and Isabelle Meunier-Besin heads the audio-visual production contract negotiation unit. They explain that “each project is a prototype to which the contract must be adapted. In all events, the writers must not hesitate to consult us ahead of time”. Pierre Cattan believes that the public is ready: “The public is increasingly keen to get into a work’s fictitious land. The fans’ thirst for transmedia offerings in the series *Game of Thrones* is enough to convince anyone of that!” Decision makers need to climb fully on board. Arte and France Télévisions (via its New Writing unit) seem to have realised this. “But they’re sadly not

## Support for transmedia

Through its cultural action, financed in part by private copy, SACD encourages the development of transmedia:

- SACD prize for creative creation
- SACD prize for “interactive works” at the MIFA transmedia pitch sessions during the International Animation Festival in Annecy
- SACD prize for fostering the creation of an interactive or transmedia work at the ProtoPITCH contest
- SACD prize for support for interactive creativity in partnership with PRIMI (Pôle Transmedia Méditerranée)
- SACD multiscreen prize in partnership with Pôle Média Grand Paris
- Financial support for Paris Courts Devant’s Fabrique en Transmedia, Cross Vidéo Days, I Love Transmedia, Marseille Web Fest, Web Program Festival
- Aid for interactive creation in public spaces awarded to two Street Art projects thanks to SACD’s Auteurs d’Espaces initiative

The Beaumarchais-SACD Association supports transmedia via:

- Aid for writing: “Bourse Orange/Formats Innovants”, a partnership between Orange and the Beaumarchais-SACD Association that encourages the development of new audio-visual formats
- The Beaumarchais-SACD prize awarded to one of the student projects exhibited at the I Love Transmedia event

making it a priority,” rues Pierre Cattan. “The budgets bear witness to this. Yet cultural enterprises would do well to continue their efforts with innovative stories in order to win the loyalty of the public at a time when audiences are less and less loyal to channels but more and more loyal to creations. Broadcasters will become labels, and their survival will depend on their ability to create narrative universes in which the public will be totally immersed.” Catherine Cuenca has great hopes for transmedia live performance: “We are seeing immersive narrative experiences on stage and in public spaces, with new forms of storytelling being constructed, based on exchanging with the audience. SACD is encouraging this emergence, notably through its Auteurs d’Espace fund.” ■

# 30 years of dance

France's 19 Centres Chorégraphiques Nationaux (CCNs) are celebrating their 30th anniversary. They form the only cultural network in France run by authors – a noteworthy exception – and their missions include teaching the arts and producing and disseminating works. Let's meet three of them. BY PASCAL MARION

## Emmanuelle Vo-Dinh

*Manager of Phare, CCN Le Havre Haute-Normandie, and President of ACCN (Association des Centres Chorégraphiques Nationaux)*

### Describe the job a CCN manager?

It's a job that requires a decent sense of dissociation! You have to be organised and accept the porosity between management per se (working for audiences, relations with politicians, associations, etc.) and creation. I never allow myself more than ten successive days of rehearsals and I work from 9am in the morning until midnight, plus most of the weekend. In short, burn-out is never far away!

### How do you go about teaching the arts in your region?

Teaching the arts is extremely important to us. We work with all kinds of people: centres for youngsters, hospitals, and retirement homes both in towns and out in the countryside. We also coordinate the dance option at Lycée François 1 in Le Havre. Our stance is that we are not teachers, but artists who want to share artistic processes, with the fragility and unpredictability that that involves.

### For example?

A project called *Histoires Exquis*es where we ask people who live in small villages to tell unusual stories. The interview is written down and given to a choreographer, who turns the story into a solo dance. We also organise participative projects that are open to everyone, including people who don't dance. We sometimes get up to 700 participants! We also organise workshops for parents and children. Plus a lot more. Giving up these activities that we enjoy would mean depriving ourselves of an audience. As for creations per se, I always tell people there's nothing to understand. Even I don't understand my shows!



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## Daniel Larrieu

*SACD board member responsible for dance*

### You ran the CCN in Tours for nine years (1994-2002) and left at the end of your mandate. Why?

Running a CCN means in-depth relations with the Ministry of Culture and with local councils; I wanted to enjoy the freedom of being an artist again. You meet some discreet politicians who are sensitive to art, to dance in particular. Others at best include you in their communication strategy: they decide to support you if you will appeal to the voters. Artists suffer from that. A lot of people don't see the point of boosting choreography. Yet we could debate for hours about how our bodies fit into this consumer society of ours. We should set up a training programme for councillors!!!

### How should we celebrate the CCNs' 30th anniversary?

This will be an opportunity to take stock of the wonderful, intangible treasure that is contemporary dance, stemming largely from CCNs. This specific treasure, this French model, has greatly influenced dance abroad. How can we heighten its profile amongst



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## Héli Fattoumi

*Co-Manager of CCN Caen/Basse Normandie with Éric Lamoureux*

How do your roles as creator and manager tie in together?

Very well! As of 1 March, we are setting off for the CCN Franche-Comté in Belfort. Éric Lamoureux and I have used our experience in Normandy to prepare an innovative project for a region that is new to us! New region, new project! CCNs are public service institutions. Above and beyond the administrative work that is carried out by a permanent team, the management has to spend time with partner collectivities, relentlessly explaining the artistic strategy. On top of that, we now also have to seek out extra resources to try to compensate for falling budgets.

### What conclusions can you draw after 30 years of CCNs?

Some 30 years later, thanks to work on choreographic culture, the idea has finally been accepted that there are other dances than the hitherto dominant ballet. The public has realised that dance is not one thing, but a diversity of languages. They can now select from a palette ranging from jazz to contemporary via hip hop. The public has grown adventurous and attends more demanding performances. The democratisation of culture has had an effect!

### What do you suggest for the 30th anniversary?

Over time, CCNs have made their mark as creators and producers. It is now vital that their role in the dissemination of performances be shored up with suitable resources – for example by structuring partnerships with local and

## Milestones

**19 February 2015:** anniversary gala at the Théâtre National de Chaillot in Paris, during which many choreographers who have marked contemporary French dance will perform together

**22 May 2015:** Feedback day after the «30 years» seminar at the Gaité Lyrique

**Until December 2015:** festivities, performances, seminars, exhibitions in the different CCNs.



© CCNBN

regional venues.

We are also working on transmission to new generations. Having an associate artist fosters the pooling of experience, both artistic and administrative, and thus enhances knowledge of these tools and how they work. ■

# Avantages

SACD's "Avantages" programme was launched over 10 years ago, and still continues to offer authors preferential prices for culture, sport and travel.

Created at the beginning of the 2000s, SACD's Avantages programme was originally dreamt up to offer authors extra social advantages. "Because of their profession, authors don't have a works council and we wanted to make it easier for them to go to shows and to have access to books, because that all costs money, and these activities are essential to practicing their trade," remembers Véronique Perlès, head of Author and

User Relations at SACD. SACD was the first authors' society to introduce such a programme. As well as advantageous prices at theatres (now about thirty in Paris alone, plus about twenty in the regions), bookshops and cinemas, it quickly became clear that we needed to expand the offering to include gyms. We had quite a good take-up rate. Every year, almost 200 people now take advantage of a reduction of several hundred euros on an annual subscription at the Apollo Sporting Club, CMG Sports Club or Les Cercles de la Forme. Travel companies (Atalante, Center Parcs, Hertz, Look Voyages, Maeva, Pierre & Vacances, Thalasso.com, Vacances pour Tous, Club Med, Palmiers Océan, Belambra Clubs) have also chipped in with

SACD to offer holidays at reduced prices. The programme was recently enriched with a series of reductions on cookery classes and aquabiking. The Author and User Relations Department keeps an open ear as to what authors want, in order to develop other types of advantage in the future or to round off the existing palette. "We realise that there is a shortage in the regions. From Paris, it's difficult to hunt round for partners," comments Véronique Perlès. "If authors have activities to suggest, or establishments near to where they live, they should drop us a line." A dedicated e-mail address has been set up: [avantages@sacd.fr](mailto:avantages@sacd.fr). And for the full list of Avantages, visit your Author pages at [www.sacd.fr](http://www.sacd.fr). ■

# A pension plus a job: all change

Since 1 January 2015, the consequences of having both a job and a pension change. Here's how.

A law passed on 20 January 2014 changes the game plan as of 1 January 2015: from the moment you receive your basic state pension, your contributions to obligatory complementary schemes will no longer generate rights. So an author who collects his or her basic state pension and who also receives rights will continue to pay contributions to complementary schemes but without triggering any further rights. This is a major change for a sizeable number of authors who could, until now, ask to benefit from their social security pension and choose to continue to contribute to complementary schemes in order to build up a bigger total pension for later.

"In light of this law, when an author decides to ask for his or her basic state pension, we recommend that they think about liquidating all pension schemes at the same time, to avoid being penalised. i.e. to pay their contributions in the name of national solidarity and not receive a pension," explains Véronique Perlès, head of Author and User Relations at SACD. In concrete terms, this means that the authors have to start procedures with the RAAP and the RACD at the same time as they start procedures with the CNAV, when they decide to liquidate their basic state pension. With these new measures,

authors lose the option of improving the amount of their complementary pension. This is all the more worrying for those who often contributed badly to the basic scheme, due to difficulties linked to operations at AGESEA and the confusion between notions of liability and affiliation. This reform only concerns those individuals who have submitted, or are to submit, their request on or after 1 January 2015. For authors who have been collecting their state pension since 31 December 2014 and who have decided to continue to contribute to RAAP or RACD, nothing will change: contributions paid after 1 January 2015 will trigger rights. Discussions are underway to find solutions that could compensate for the effects of this law, notably the option of purchasing points for RAAP and eradicating the

reduction coefficients that apply to the amount of the pension if an author asks to benefit from this advantage before the age of 65 or 67 (depending on year of birth), without being eligible for the full basic pension. But for the moment, the law is applied as it stands. SACD is keen for authors to benefit from the right to a pension that reflects their past activity, and continues its efforts in this area. "The first thing we have to do now is to get the authorities to implement AGESEA reforms: namely, deducting state pension contributions and permitting retroactive affiliation for authors who, poorly informed, have not completed the procedures that would have enabled them to build up the right to a pension that reflects their career," explains Véronique Perlès. A long road lies ahead... ■

"The first thing we have to do now is to get the authorities to implement AGESEA reforms: namely, deducting state pension contributions..."

Véronique Perlès.



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FESTIVALS

JANUARY



**BIENNALE INTERNATIONALE DES ARTS DU CIRQUE**

This first "international biennial of circus arts" is an extension of the Cirques en Capitales event, which took place on the occasion of Marseille-Provence 2013. It is the first event to continue on from European Capital of Culture year. Federating 45 programming partners from Marseille and the PACA region, it totals 60 shows, 15 world premieres and 300 artists. A village of big-tops is to be set up on the J4 esplanade, right next to the MUCEM; a festive weekend is organised at the Friche de la Belle de Mai; and, throughout the entire month of the event, the circus will be coming to 23 towns in the region (as well as Marseille). All in all, a wonderful celebration of contemporary circus arts!

**From 22 January to 22 February, Marseille and towns in the PACA region. [www.biennale-cirque.com](http://www.biennale-cirque.com)**

FEBRUARY



**FESTIVAL INTERNATIONAL DU COURT-MÉTRAGE DE CLERMONT-FERRAND**

As a loyal supporter of short films, SACD will award the SACD prize for the best first drama in French and the SACD prize for the best animation film in French at 6pm on 7 February during the closing ceremony of the Clermont-Ferrand festival. On 5 February, from 11am to midday, Isabelle Meunier-Besin, SACD jurist & negotiator, will run a workshop at the Film Market entitled "Close-up of my first contract" to help authors with their admin.

**From 30 January to 7 February, Clermont-Ferrand. [www.clermont-filmfest.com](http://www.clermont-filmfest.com)**



**FESTIVAL DES CRÉATIONS TÉLÉVISUELLES DE LUCHON**

For 17 years now, the Luchon festival has been celebrating French and Spanish TV drama in all its shapes and forms: one-offs, series, miniseries, short programmes, web fictions, etc. This year will see the addition of documentaries. SACD supports this event. It is open to professionals and to the public. French and Spanish authors will meet and debate on 6 February at 6pm.

**From 13 to 22 March, Créteil. [www.festivaldeluchon.tv](http://www.festivaldeluchon.tv)**

MARCH



**FESTIVAL INTERNATIONAL DE FILMS DE FEMMES**

For the first time, SACD is supporting a film festival that is now in its 37th year, devoted to female film directors from around the world. Almost 150 films will be screened, portraying with talent women's view of their society. The festival has hosted some historical debates and remains attentive to the artistic, political and social commitment of women around the world as conveyed in their films.

**From 13 to 22 March, Créteil. [www.filmsdefemmes.com](http://www.filmsdefemmes.com)**

APRIL



**FESTIVAL INTERNATIONAL DES SCÉNARISTES À VALENCE**

Founded in 1997, this event is a must for writers of short and feature films for the silver screen, TV films and series. Professionals find a forum here for debate, plus a host of previews, master classes and discussions, not to mention workshops and writing marathons.

**From 8 to 12 April, Valence. [www.scenarioaulongcourt.com](http://www.scenarioaulongcourt.com)**

SHOWS

FEBRUARY



**FORBIDDEN DI SPORGERSI**

This project by playwright, actor and director Pierre Meunier was created during a residence at the Comédie de Clermont-Ferrand. It is a "collective venture" based on Algorithme éponyme, a book written by an autistic girl, Babouillec. Babouillec does not talk, she writes, using a powerful and physical language thanks to an alphabet of cardboard letters that she and her mum invented. This is the second time that one of her texts has been adapted for the stage, after Raison et acte dans la douleur du silence. This show is supported by the SACD Theatre Fund.

**From 24 to 27 February, Maison de la Culture de Clermont-Ferrand.**



**AU MONDE**

For his latest creation, Belgian composer Philippe Boesmans joined forces with Joël Pommerat, entering into the literary universe created in Au Monde, a play staged for the first time in 2004. For the French playwright and director, this is a second musical project after Thanks to my Eyes.

The opera was performed for the first time at the Théâtre Royal de La Monnaie in Brussels on 30 March 2014, and is now being performed in Paris by Frode Olsen, Werner Van Mechelen, Philippe Sly, Charlotte Hellekant, Patricia Petibon, Flur Wyn, Yann Beuron, Ruth Olaizola and the Radio France Philharmonic Orchestra. The show received the support of the Fonds de Création Lyrique 2014.

**22, 24, 26 and 27 February, Opéra Comique, Paris.**

MARCH



**COURTE LONGUE VIE AU GRAND PETIT ROI !**

Writer Philippe Dorin and composer Alexandros Markeas unite their talents in an opera for singing puppeteers: a rip-roaring, political, poetic farce for young and old, in which Philippe Dorin evokes Shakespeare's kings, Alfred Jarry's Ubu, operetta and much more. Directed by Neville Tranter (from the Stuffed Puppet Theater in Amsterdam), who also designed the puppets. The four singing puppeteers perform an inventive and colourful fantasy in song, accompanied by the Ars Nova trio of musicians. Supported by the Fonds de Création Lyrique 2013.

**From 19 to 21 March, Théâtre de Saint-Quentin-en-Yvelines.**



**PAYS**

Last September, during the Francophonies en Limousin, SACD awarded its prize for a play in French to Iranian Pedro Kadir for Pays. There is to be a reading on 20 March at 6pm at the Théâtre de l'Odéon, Salle Roger Blin. With Dominique Blanc, Behi Djanati-Ataï and Gurshad Shaheman.

**20 March, Théâtre de l'Odéon, Paris.**

APRIL



**LES INDIENS SONT À L'OUEST**

François is passionate about the movies and dreams of becoming a director. He takes part in a competition for teenagers, deciding to tell the story of American Indians resisting the invasion by white settlers during the second half of the 19th century. An ambitious project for a fifteen-year old! The words of Christian Eymery, also director, are set to music by singer Juliette (with arrangements by Franck Stecker), with Didier Grojsman as musical director. Co-produced by LE CRÉA and the Théâtre Jacques Prévert d'Aulnay-sous-Bois, with support from the Fonds de Création Lyrique 2014, Spedidam and Dushow.

**From 2 to 4 April, Théâtre du Châtelet, Paris.**

## SACD funds

Throughout the year, SACD supports creation through cultural actions funded by Private Copy.

### FUND FOR STAGE MUSIC

In 2007, SACD launched a fund to aid the writing of music for plays, pieces of choreography, circus shows and street art.

The aim is to get round the difficulties that producers come up against when commissioning composers to compose original music to go with a show in these different disciplines. It is becoming more common to use existing music, to the detriment of original music creation. Budgets set aside for original music are getting smaller and smaller, creating very difficult working conditions for composers.

The Fonds SACD Musique de Scène provides aid for writing. A maximum of €5,000 is granted per project. The sum is paid to the production structure after it has presented a commissioning contract for the music and proof of payment to the composer(s).

Requests to be submitted **before 15 February 2015**

### SACD THEATRE FUND

This fund to aid theatre production was created in 2005 by SACD's Board of Directors to support private and public theatre projects:

- 11 brand new contemporary creations
- new performances of contemporary plays

The SACD fund encourages the production of daring works that capture the diversity of contemporary writing, enabling them to be performed on stage and thus seen by a wide audience.

Requests to be submitted:

**from 15 March to 15 April 2015**

Submit your request on line via the portal for support from SACD and the Beaumarchais-SACD Association: <http://soutiens.beaumarchais.sacd.fr>

### Magazine for Authors N°169 • Winter 2015

**Managing Editor:**  
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**Coordinating editor:**  
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**Graphic design:**  
Dimaj Studio

**Printing:** Escourbiac

**Cover:**  
Le Goff & Gabarra

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