

#AVIGNON2015

LES
VIDÉOFF

LES
SUJETS
À VIF

LE LABO DES
INTRÉPIDES

LES XS

LES SPEED
DATING

OBJECTIF
DIFFUSION

FÊTONS
LE OFF

TERRITOIRES
CINÉMATOGRAPHIQUES

LES
RENCONTRES DU
CONSERVATOIRE

ÇA VA,
ÇA VA
LE MONDE !

DES
SPECTACLES
SOUTENUS

VOIX
D'AUTEURS

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A lot of hard work ahead



BY **SOPHIE DESCHAMPS**,
PRESIDENT OF SACD

I have been re-elected President of SACD for a further one-year term; I am very grateful to the authors in the Board of Administrators for their support as well as Pascal Rogard and Janine Lorente for their confidence. Presidency is my full-time work which I want to carry on during this last year of my tenure, in order to pursue the reforms under way and initiate other ones in cooperation with the authors from all the repertoires.

The authors are the hub around which our thinking and our reforms are organized. It is obvious for us, whereas it is not outside us. Creation, its fair compensation, the part for culture imply a vital struggle for the future of our society.

In Europe first, it is a crucial, political as well as cultural matter, as Viviane Reding so rightly pointed out in Cannes and upon our Awards Day in SACD. Although we now feel less concerned about the abandonment of territoriality, the copyright reform and the single market-oriented digital agenda, which the European Commission wants to finalize before the end of this year, mobilize the creators. In addition, the project shamefully postpones the reforms of support to creation and the fight against piracy. On the one hand, we intend to prevent President Juncker and his commissioners, the hon. Member Julia Reda from the Pirate Party and her allies to dismantle and kill audiovisual creation.

On the other hand, we have to unite the European authors, make them meet and collaborate. It must be shown that Europe should become a cultural and autonomous Europe. We don't want to become

nothing but a colony of the GAFA (Google Apple Facebook Amazon). Whereas there is some connection between the filmmakers, it has to be strengthened between the authors in the TV and performing arts sectors. What we have learnt through the meetings of French and Anglo-Saxon directors and scriptwriters we have arranged is definitely conclusive. It is urgently needed to extend them to Spain, Germany, the Nordic countries, Italy. It is expected to get proposals from authors at an international level rather than being subject to decisions imposed by the producers and the broadcasters.

In the performing arts, we have initiated the participation of XS shows at the Avignon Festival. This alliance of the National Belgian theatre, French and Belgian SACDs and the Avignon Festival aims at applying for a support from Brussels for a Europe-wide joint creation and dissemination of short and multi-disciplinary works. The Sujets à Vif have initiated this blending of disciplines and authors; every year, the success shows that such an initiative must be amplified and widely publicized.

As regards France Télévisions... Our public service may not ignore any longer what the authors are claiming. A consultation process has begun with the authors and must continue. A dialogue should be restored to have the authors' views listened to, the chart we have signed must be complied with, the procedures must be transparent.

The same is true for Radio France, where we will make sure that fiction is still a paramount importance for the new managers. ■

Dissemination of French-language works: the Achilles' heel of the cultural policy



© Agence Enguerand

BY **PASCAL ROGARD**, EXECUTIVE DIRECTOR

The French cinema was given pride of place in the award list of the 68th Cannes Festival. With a Palme d'Honneur for Agnès Varda, the Palme d'Or awarded to Jacques Audiard, the Best Actor Award won by Vincent Lindon and the Best Actress Award won by Emmanuelle Bercot, the French cinema was particularly impressive. I will rather lay emphasis on the fruits of a great diversity of talents, the relentless renewal of creativeness as well as an achievement of a public policy which, since the post-war period, has strongly supported the French creation.

The results are clear: no other European country can boast such an audience in the halls (209 millions in 2014), has such a large number of halls (5653), gains an equivalent market share for its domestic cinema (over 40%), can attract as much funding for filmmaking (over one billion euros). Without a strong political ambition, which has been confirmed by all the political majorities for decades, the French cinema would not be as successful today. The unfortunate epic of the Italian cinema since the Berlusconi years is exemplary in that respect.

As the 69th edition of the greatest theatre festival has begun in Avignon, does the same finding hold for performing arts and do we experience similar rewards?

The slight growth of the 2015 budget for the Ministry of Culture and Communication is, indeed, good news after two years of decline. The desire, expressed by the Prime Minister Manuel Valls and the Minister of Culture and Communication Fleur Pellerin, to preserve the budgetary allocations to performing arts for 3 years is welcome too. However, we still have

to worry about the difficulties and budgetary constraints facing the local communities (city councils, departments and regions). Nearly 2/3 of the funds allocated to performing arts come from these communities. Now, they are questioning their cultural policy against a background of cutbacks in the budgetary allocations by the State and restructuring of the territory, in particular with the forthcoming merging of the regions.

The financial resources made available for the performing arts are unquestionably a hallmark of the ambition that France intends to dedicate to them. But they are not alone, since a policy also involves guidelines, goals and values. Now therein lies the rub. Important as they are in the cultural policy since the post-war period, indeed, performing arts are not regulated by any law.

The draft law on creation, which was announced two years ago and is lastly liable to be discussed by the Parliament when it is reopened, could address that lack. However, to create a solid and acceptable basis, the MPs and senators shall be bold and ambitious. In that respect, they will have to make no concessions on the required strengthening of gender equity and to be adamant about the presence of the authors and artists within the cultural institutions.

Furthermore, they will have to emphasize the urgent need to create an observatory of performing arts to get reliable figures and statistical data about the life, the attendance and the economics of performing arts. Besides, the SACD's figures show that even in these times of crisis, the public has never turned

“The dissemination of French-language contemporary works is a **key issue** that cuts across the boundaries of the disciplines and genres.”

away from drama performances and live shows. Having overall figures would be very useful for highlighting that appeal of all the kinds of shows and helping our decision-makers to pay a closer attention to the performing arts.

A priority shall be acknowledged and pointed out too, namely the support to the French-language today's creation. The policy promoting the performing arts must, indeed, foster the emergence of generations of diverse French-speaking talented authors. The amazing network of venues and cultural institutions all over the French territory can and must provide opportunities for the expression of talents. To that purpose, the everybody's commitment to ensure the thriving of the French-language creation, through a stronger support and a better dissemination, implies a law in the founding principles of which it will be deeply and clearly enshrined. The freedom of creation and the artistic independence are not inconsistent with that approach and the spirit of public service requires it.

The dissemination of French-language contemporary works is a key issue that cuts across the boundaries of the disciplines and genres; today, it is jeopardized. This is true in the performing arts sector because it has never been specified as a priority by the State and the specifications of the public institutions have seldom integrated it as a major, core element of their creation and dissemination policies; this is true as well in the cinema and audiovisual sectors, since the good figures referred to at the beginning of this editorial should not blind us to the failings of our system.

We obviously have to meet the challenge posed by the advent of such US Net and digital dissemination giants as Google, Amazon, Facebook, Apple and, more recently, Netflix. It is a tax-related challenge for those States that do not manage to have fair taxes paid by these companies which admirably master the art of tax optimization. These companies raise a further challenge for creation, since they will compete

with the French and European TV channels, by settling in culturally least demanding countries where they are substantially not subject to any obligation to promote European creation. The result is blatantly obvious: the French and European works are less present, less editorialized, less promoted.

A further issue is combined with these challenges facing a too weak Europe due to digitization and globalization. The problem is the availability – or, rather, the unavailability – of the French works on digital platforms in France. The recent launch, by the CNC, of a service simplifying the access to the works on the legal offers has shown that only 12,000 out of a list of 30,000 films were legally available on the video-on-demand platforms.

It is clear that such a serious failure to provide the availability of the works must urgently increase the level of awareness in both professionals and public authorities, and lead them to assert a simple principle: once the period of exclusivity has elapsed, the audiovisual and cinematographic works must be made available to the public on at least one digital platform. The recognition of an obligation of permanent and sustained exploitation of the works is urgently needed.

Undoubtedly, the expectations will be high for that draft law on creation, because politicians will bear a heavy responsibility: their action shall be ambitious to strengthen the French-language works and their dissemination, both in the performing arts and the audiovisual and film sectors; otherwise, we shall keep living with problems of dissemination and availability of French-language works – a real Achilles' heel of cultural policy.

We will obviously take part in these debates to point out that the only relevant choice is in favour of works and authors.

Until then, enjoy your time during this summer. ■

Let us celebrate the OFF!

The OFF festival will blow out 50 candles this year and confirms its leadership in the promotion of performing arts in our country. PAR **CAROLINE COLLARD**

Jean Benedetto could not guess what was about to happen, but when he premiered his text *Statues* in July 1966 alongside the formal program of the Avignon festival, created by Jean Vilar, he kickstarted what was about to become the famous "OFF". The following year, the author-director and manager of the Carmes Theatre in Avignon repeated the experience with the first French drama dealing with the Vietnam War; he was soon joined by other directors. Year after year, this phenomenon grew further and further; today, it can boast impressive figures: 1,336 shows will be put on by 1,071 companies during this 50th anniversary edition (see case box providing the 2015 key figures).

What a good health whereas 192 festivals have died in the last two years. The OFF is more than ever likely to become a resource setting against a weakened festival background.

Greg Germain, his best memory of the OFF

"The OFF is simply great!... Lots of nice memories and a deep pleasure at seeing that the OFF is not just a market, but also a place for nurturing authors, giving birth to careers. By launching the Editions du OFF (together with the Librairie Théâtrale and SACD), this is what we want to confirm too."

So, what prompts all these theatre troupes to come and spend significant amounts of money (an overall budget of 34 million euros for wages, venue rentals, communication, transports, etc. last year) in spite of a fierce competition during the three weeks of the event? They, of course, primarily come to sell their shows: with more than 1.3 million entry tickets and over 3,000 programmers, the festival has actually become the greatest performing arts market; for instance, as much as 84 million euros of transfer contracts have been signed last year. "In the last five or six years, the OFF may, at last, be referred to as what it actually is, namely the theatre market in France. Until then, nobody was upset by the existence of markets for books, films, disks, contemporary art... but nothing for theatre. The OFF has become highly professional and it is now not only and still an artistic adventure, but also a market, with participants who know for what reasons they go there. Since that concept of market has been accepted and understood, one can also figure out why the performers, authors, stage directors, like every other people, need to earn a living. Furthermore, the work undertaken for several years with the troupes and the theatres through SAC is a step towards dialogue and remuneration of the authors", explains Greg Germain,

the president of Avignon Festival & Compagnies.

The troupes also come to meet the public: Greg Germain applauds the fact that "the OFF still offers the actors great opportunities to exchange views with an enthusiast in a street in the afternoon, then have the same person among the audience at night". Another advantage lies in making oneself known through media reports and performing for a long time, which is becoming increasingly difficult in other contexts. The latter point is of paramount importance both artistically and financially for the troupes, with attractive prospects for visibility and revenues if the show is successful.

During his/her stay, a programmer attends 26 shows from the OFF on average. Thus, one quarter of the programs proposed by the 2,800 theatres comprises shows that have been bought at the OFF (i.e. approx. 11 performances per theatre). Above all, what do they look for in the OFF? New contemporary works, ranking just before shows for young audiences, then humour. Overall, out of 5,000 plays produced every year in France, 500 are put on in Avignon, i.e. a significant share.

Thus, fifty years after its birth, it seems the OFF has a bright fu-

AVIGNON

4 AU 26 JUILLET 2015

50^e OFF

LE PLUS GRAND
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www.avignonleoff.com

ture... provided that it can also ensure a continuing self-financing as it does today (revenues from subscriptions, partnerships, advertising, etc.). Would financing be the major challenge to be faced in the next years? "Money must never be a challenge. The main challenge ahead lies in our ability for renewal and control of our annual growth. The more professional we will become, the more relevant will be the means we will get to that purpose. The troupes will also come with an increasingly better training, increasingly better motivation", answers Greg Germain.

Long live the OFF!... ■

Highlights of the 50th anniversary

July 3: great opening parade through the streets of the city

July 7: roundtable on the past history of the OFF with the BNF library (in conjunction with an exhibition on the same theme at the Maison Jean Vilar), at 2:30 p.m.

July 10: a tribute to André Benedetto with his drama *Statues* performed in the OFF village, at 3:30 p.m.

July 11: OFF-SACD evening: carte blanche to Fernando Arrabal

An evening full of surprises: after turning the spotlight on the authors of the Editions du OFF (with the Librairie Théâtrale), Fernando Arrabal will be given free rein to propose a colourful and creative evening according to a schedule of which he alone will know the secret.

July 25: OFF ball at the OFF village

And, during the whole festival, exhibitions at the Library of the Maison Jean Vilar – with the BNF library – from the archives of the OFF (leaflets, press reports, posters, photographs, texts, etc.).

The 2015 key figures

127 venues, among which 116 theatres

1,336 performances

296 non-French-language shows

45 outdoor shows

13 performances from overseas departments and territories

126 performances by foreign troupes

1,071 troupes

80,000 membership cards (public, professionals, troupes and theatres, partners)

120,000 programs (400 pages)

printed on recycled paper



#AVIGNON 2015

Here we go!

Even more encounters, debates and partnerships this year for the SACD rendezvous at the Grand Avignon Conservatory, on July 8-18. And still one priority: services offered to the performing arts authors and professionals, with a permanent office for reception and information.

The SACD rendezvous at the Grand Avignon Conservatory

ENCOUNTERS

SATURDAY, 11 JULY

• Alain Badiou

Theatre and "Theatre": truth and falsehood in theatre

An encounter with Alain Badiou run by Christian Schiaretti, a stage director, manager of the TNP. The Alain Badiou's production *La République de Platon*, performed at the Avignon Festival, is supported by SACD.

MONDAY, 13 JULY

• Angelin Preljocaj

Turning the clock back, drawing obsessions, elucidating the influences and telling the life of a work while looking to the future. A talk run by Rosita Boisseau, a journalist.

THURSDAY, 16 JULY

• Le labo des Intrépides

Seven dauntless authoresses express themselves openly in cheeky and insolent work, coordinated by the two stage directresses Margorie Nakache (who directs *De grandes espérances* performed at La Chapelle du Verbe Incarné in the OFF) and Noémie Rosenblatt... in a maximum time of ten minutes each.

With: Sabine Revillet, Florence Jean Louis Dupuy, Carole Thibaut, Sylvie Landuyt, Léonore Confino, Audrey Vernon and Marion Aubert. These authoresses are performed in the OFF in the following theatres, respectively: Théâtre le Girasole, La Chapelle du Verbe Incarné, Théâtre du Roi René, Théâtre des Doms, Théâtre du Chêne Noir, Pandora and Théâtre des Vents, Ecole du Spectateur and Péniche Rhône-Alpes.

• What is the irruptional theatre?

The encounter is built around a reading (run by Marcelle Basso Boccabella) of the text *Um Kultur*,

tu es ma vie, by Hédi Tillet de Clermont-Tonnerre.

FRIDAY, 17 JULY

• The old cock and the young feathers

The François Rollin's sharp eye and famous long-ranging analysis will highlight the parallel life paths of Baptiste Lecaplain and Océanrosemarie, performing on stage in the OFF at the Place and the Théâtre des Béliers.

DEBATES

MONDAY, 13 JULY

• Is stage direction a single occupation? How that function, that status, that art are experienced? A debate proposed by SNMS and SACD.
• What challenges and what role for the foreign languages? Foreign and French artists, programmers and mediators will share their experiences upon this encounter proposed by Assitej France and SACD in the context of la Belle Saison with children and youth

WEDNESDAY, 15 JULY

• The local authorities, main partners of performing arts: and tomorrow?

With nearly 2/3 of performing arts funding in our country, the local authorities play a key role. However, how will it be like tomorrow?

NEW : The XS shows

SACD has partnered with the Avignon Festival, SACD Belgium, the XS Festival and the Théâtre National de Belgique to propose the XS shows: 3 premieres, 3 proposals, 3 short versions, in the Virgin Garden of the Saint-Joseph gymnasium after the *Sujets à Vif* (see p. 11)

23 (6:00 p.m.), 24 and 25 July (11:00 a.m.)

• Frozen

Creation and performance: Sophie Linsmaux, Aurelio Mergola / Staging: Sophie Leso / Scenography: Aurélie Deloche / Lights: Damien Zuidhoek: Music: Nicola Testa / Script adviser: Thomas van Zuylen.

• Saison 1 / épisode 1 : ce que le monde attend de vous, c'est une histoire

Creation and performance: Florence Monder / Scenography and lights: Simon Siegmann

• La course

Creation and direction: "Une Tribu" collective: Alice Hebborn, Sarah Hebborn, Valentin Périlleux, Michel Villée / Performance: Sarah Hebborn, Valentin Périlleux, Michel Villée / Eyes of outsiders: Daniel Schmitz, Noémie Vincart

The detailed program is available on www.sacd.fr

A debate introduced by Olivier Py, the director of the Avignon Festival, and led by Pascal Rogard, executive director, SACD

THURSDAY, 16 JULY

- In black and white or in colours? What theatre are we making?

The discussion will be preceded by the screening of an excerpt from the film *La ligne de couleur* by Laurence Petit-Jouvet. An encounter proposed by Alain Foix, an author.

SATURDAY, 18 JULY

- How can theatre – its writings, its practices – contribute towards overcoming violence?

Theatre allows to speak the unspeakable and put words on the violence we live through. The same applies to children and teenager-oriented literature. A debate run by SACD and ANRAT.

PROFESSIONAL ENCOUNTERS

SATURDAY, 11 JULY

- Taking part in the Edinburgh festivals. An encounter organized by Edinburgh Festivals, SACD and Assitej France.

VENREDI 17 JUILLET

- Rendezvous at the height of the Belle Saison. An encounter proposed by Scènes(s) d'Enfance et d'Ailleurs and Assitej France.

As every year!

- SACD and the Conservatory make the readings hall available to the authors.
 - the OFF favourites of the Conservatory students can be viewed on: www.youtube.com/sacd, www.daily-motion.com/SACD, <http://tv.avignonleoff.com>
 - Reception of partners: ANRAT, ANPAD, ACCN, EAT, SNMS, Universités populaires du théâtre, etc.
-

SACD-supported events

WITH FRANCE CULTURE RADIO CHANNEL

At the Musée Calvet, in public

10 JULY, 8:00-10:00 P.M.: *Betten-court boulevard ou une histoire de France* written and performed by Michel Vinaver, directed by Christian Schiaretti.

12 JULY, 8:00-9:00 P.M.: *Tribute to Patrice Chéreau*. Text readings by the actress Dominique Blanc.

15 JULY, 8:00 P.M. (live) : free rein given to Laurent Mauvignier: ***Paroles de femmes***, followed with a performance by the bassist, composer and improviser Joëlle Léandre presented by Philippe Hersant, a composer and SACD's administrator for music.

18 JULY, 8:00 P.M.: Authors' voices. Reading of *Madame Wilde*, an all-new storyline by Claire Barré, by the actress Julie Gayet.

WITH RFI RADIO CHANNEL

In the Garden of the Saint-Joseph gymnasium (in public)

JULY 16-21

Ça va ça va le monde !

A cycle of six contemporary texts from Africa, Middle East and the Caribbean, by renowned or emerging authors/authoresses, most often with unpublished texts.

WITH ADAMI

Objectif Diffusion

SACD and Adami offer a video recording of the shows performed by structures being awarded grants for their creations in order to provide them with promotional video records professionals..

WITH THE OFF

Taking part in the celebration of the 50th OFF festival, SACD is additionally a partner of the OFF to propose videoffs: the OFF troupes come and pitch their shows before a camera. The videos are played on <http://tv.avignonleoff.com>

CINEMATOGRAPHIC TERRITORIES

In pursuance of its cultural action in the animation sector and in the framework of the Belle Saison, SACD supports this cycle of films as proposed by the Avignon Festival (in the Utopia cinema) in connection with the Festival's program. In addition, 12 introductory workshops on animation for the children between 7 and 12 years old are first proposed. From 2:00 p.m. to 4:00 p.m., at the Grand Avignon conservatory. Booking with the Avignon Festival ticketing office.

BINÔME

At the Maison Jean Vilar

8 rue de Mons

JULY 12, 13, 15, 16 & 17 – 5:30 P.M.

The poet and the scientist: authors and scientists meet, then write texts that are performed live.

In partnership with the Les sens des mots troupe

WITH THE SNES

At the Maison des Vins Inter-Rhône

SACD is a partner in the professional speed dating events organized by the SNES on Mondays, July 13 & 20 from 10:00 a.m. to 0:30 p.m.

SACD ON DUTY

SACD will be on duty for reception and information in July 8-18. Every day (except on July 14) from 10:00 a.m. to 0:30 p.m. and from 2:00 p.m. to 5:00 p.m. in the entrance hall of the Conservatory.

Roulez jeunesse !

Being involved in the promotion of youth-oriented dramatic writings, SACD takes an active part in the Belle Saison with children and youth. New initiatives are proposed. Par Caroline Collard

.....
 During the **Avignon Festival**, SACD and ASSITEJ France propose a "young audience-oriented artistic session" to foreign programmers who have come from Germany, Russia, Serbia, Great Britain, etc. to buy some shows. During that session, they will have opportunities to take part in an encounter focused on multilingualism and the young audience-oriented theatre in the Grand Avignon conservatory, on July 13 (see p. 6).

The Belle Saison, which was announced just one year ago, is going full swing with, as ever, the ambition of bringing to light, through a series of meetings and events, the great richness of the works for children and youth. At the same time, the figures revealed by the OFF confirm the great demand in this area, but the demand is not always met. The works for the "young audience" accounts for 19% of the investigations (i.e. they rank second, just after contemporary creation) of the programmers who come to the festival, whereas it only accounts for 10% of the shows that are put on by the troupes. Time has come, indeed, to highlight this writings, these creations, these productions and the ways they can be fostered and increase in number. The scope of this topic has also been understood by Olivier Py who introduced a young audience-oriented program into the Festival in 2014.

As pointed out by Sandrine Grataloup, who is in charge of in-

ternational promotion in SACD, "SACD has always been sensitive to that sector and has conducted actions aiming at promoting it, supporting the contributing authors", through it funds (theatre, incidental music, translation...) and its domestic and international cultural action. Then, it has logically contributed to that Belle Saison; for instance, it takes part in two major projects that were launched in 2015:

■ Les Inattendus

An SACD's and Théâtre de la Ville's initiative, which the Petits et Grands festival is associated with for this first operation. The purpose of Les Inattendus is the support to youth-oriented creation and the artistic decompartmentalization. What about its targets? Fostering the collaborations between artists from different disciplines and backgrounds, between Paris and the regions and initiating the creation of light structures suitable for schools and theatres. "We want to make "all audiences" artists and "young audience" artists work together, encourage the permeability between these sectors and these networks as well as the innovative art forms", Sandrine Grataloup

emphasizes. Three premieres will then be put on, two of them being already planned for this season. In 2015, the La Cordonnerie troupe will create Udo at the Théâtre de la Ville (from 17/11 to 4/12, then from 16 to 20/2), within the framework of the so-called ARE (organization of learning loads), a show which will subsequently be performed at the Bis in Nantes in January 2017. The directress Emilie Leroux will have a free rein for a premiere in early 2016. The Petits et Grands festival will host Les Inattendus in 2018.

■ The European studio of theatre writings

For this first edition, the European studio of theatre writings which has been created by La Chartreuse Centre national des Ecritures du spectacle, the Ecole nationale supérieure des Arts et techniques du théâtre – ENSATT - and SACD, has decided to focus on teenager-oriented writing. Aiming to promote meetings of young French and foreigner authors, the studio has hosted 16 authors in La Chartreuse (Villeneuve lez Avignon) in June 8-12. These two initiatives enlarge the number of actions conducted throughout the year 2015 (refer to the case box). ■

In 2015, SACD contributes and supports several initiatives relating to the promotion of theatre for young audiences.

- **With ASSITEJ and LAB007:** performance, in theatres of three cities in Serbia, of public readings of 4 French texts in the form of original translations. Within the framework of the National Day around dramatic writings for children and youth, organized by Scènes d'enfance et d'ailleurs, debate and reception of children at SACD on June 1st.
- **With ASSITEJ:** focus on French-speaking authors for youth during the Forum of Authors that will take place in Frankfurt in November 5-7: Luc Tartar, Gustave Akakpo and Pauline Peyrade are invited to present

their dramas within the context of staged reading. German authors will, in turn, be hosted by the Reims Scènes d'Europe in 2016.

- **Parcours d'auteurs**, within the framework of the Autumn Festival (from 9/09 to 31/12 in Paris), enables middle school and high school students to discover the contemporary theatre through 3 shows (writing workshops and discussions with the authors).
- In early December, at the Theater an der Parkaue (in Berlin), in partnership with the French Institute, special evening for the presentation of an issue of the journal Scène with French-language texts for young audience (by Luc Tartar, Gustave Akakpo, Eddy Pallaro, Suzanne Lebeau, David Paquet) translated into German.

Sujets à Vif

The 2015 vintage

Deliberate, prepared and dreamt of encounters between authors, readings and performers, once more, the *Sujets à Vif* invite the audience in Avignon for eight premieres in the Virgin garden of the Saint-Joseph high school.

SACD and the Avignon Festival keep collaborating around the creative rendezvous constituted by les *Sujets à Vif*. A renewed commitment to personal encounters and most free associations of ideas. Eight together to make an evidence.

July 5-11 (lay-day on 8 July)

PROGRAMME A / 11:00 A.M.

Broyage

Commissioned from Jessica Batut and Laâtifa Laâbissi

Creation: Jessica Batut and Laâtifa Laâbissi;

Performance: Jessica Batut

Production: Figure Project, Latitudes Prod

Co-production: SACD and the Avignon Festival

With the support of Spectacle vivant en Bretagne

Connais-moi toi même

Commissioned from Dominique Boivin

and Claire Diterzi

Creation and performance: Dominique Boivin and

Claire Diterzi

Production: Beau Geste company

Co-production: SACD and the Avignon Festival

PROGRAMME B / 6:00 P.M.

Rave

Commissioned from Matej Kejzar and Nino de Elche

Creation and performance: Matej Kejzar

Vocals: Nino de Elche

Choreography: Matej Kejzar

Production: Pekinpah, King Kong

Co-production: SACD and the Avignon Festival

Est

Commissioned from Justine Berthillot and Pauline Peyrade

Creation: Justine Berthillot and Pauline Peyrade

Choreography: Justine Berthillot

Soundtrack: Antoine Herniotte

Artistic collaboration: Mathieu Bertholet

Production: Le Monfort Théâtre

Co-production: SACD and the Avignon Festival



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Virgin garden at the Saint-Joseph Gymnasium.

July 15-21 (lay-day on 18 July)

PROGRAMME C / 11:00 A.M.

Allonger les toits

Commissioned from Frédéric Ferrer and Simon Tanguy

Creation, and Performance: Frédéric Ferrer and Simon Tanguy

Production: Propagande C company, Vertical Détour company

Co-production: SACD and the Avignon Festival

Et quand le soleil était au zénith, une voix transperçait le ciel...

Commissioned from Eleanor Bauer and Veli Lehtovaara

Creation and performance: Eleanor Bauer and Veli Lehtovaara

Production: Caravan Production

Co-production: SACD and the Avignon Festival

Co-production: SACD and the Avignon Festival

PROGRAMME D / 6:00 P.M.

Avignonsens(e)

Commissioned from Eleanor Bauer and Veli Lehtovaara

Creation and performance: Eleanor Bauer and Veli Lehtovaara

Production: Caravan Production

Co-production: SACD and the Avignon Festival

Co-production: SACD and the Avignon Festival

Contrechamp

Commissioned from Kate Moran and Rebecca Zlotowski

Creation: Kate Moran and Rebecca Zlotowski

Performance: Kate Moran

Production: Latitudes Prod

Co-production: SAC and the Avignon Festival

Arnaud Desplechin

“Scriptwriting starts with one or two scenes”

The SACD’s cinema Committee has presented to Arnaud Desplechin the directors’ fortnight award he won for *Trois souvenirs de ma jeunesse*. A co-written film, a rewarded work of authors. AN INTERVIEW WITH CAROLINE COLLARD

Has this SACD award particular significance for you?

So far, my films have rather won awards through their actors. This time, I am rewarded as an author, and by SACD, which is significant, indeed! It is an acknowledgement of my work.

***Trois souvenirs de ma jeunesse* conjures up many key events, founding moments that will make up the characters as adults. Was it the starting point for the script?**

When I am writing, I don’t trust the everyday life, I do prefer to recount exceptional, unexpected moments when the character is facing himself. I don’t dislike films dealing with the everyday life, but I feel more inclined towards those moments when the character gets stuck on an effect of truth; they are, indeed, what I try to relate. The writing of this film (like that of my earlier films) started with one or two scenes of which I know I can write them successfully. The first step, above all, consists in collecting “material” from within myself. Then I have to work a lot at structuring, fitting the scenes within a story.

Which scene of this film came to your mind first?

The museum scene was among the very first ones; even though, at that time, I didn’t know who was the girl, who was the boy... It’s just after several scenes have been written that I can gradually set off to meet characters. The characters emerge from the scene rather than the opposite.

You have written the film with Julie Peyr. How did you carry out that work in twos?

The basis, for Julie and me, was a text of some thirty

pages which I had written during the preparation of *Jimmy P.*; I was in Paris, idle and I had begun collecting that famous material for what was to become *Trois souvenirs de ma jeunesse*. Together, we first examined, developed, modified that material. The bulk of the work came later on. I go into an improvisation in front of Julie, I clown about, I act the buffoon and she returns things to me, challenges me, takes notes. My modesty vanishes in front of her! In the evening, she sends me back the text as amended by these improvisations, and we rework that text in twos, refining, condensing, developing the dialogue, analyzing the dramatic material provided by the improvisation. Rendering the pleasure, the wit of an improvisation and turning it into a text, only few people can afford that. This is what Julie does best. Her creative work is crucial. I ask her to be a viewer and return me a film. She grasps the film that can be made, “recovers” scenes which I would be inclined to discard, suggesting me to rework, improve them. She, of course, also submits scenes (although she does not improvise them in front of me!), major scenes for which she has greatly helped me, such as the Greek lesson scene by the end of the film, which she has proposed to me and was finalized thanks to her. A film is a dialogue, something that is done by several people, from the very beginning.

Does working on writing in twos enable you to some extent to forget that, afterwards, you will have to make the film, or do you find yourself constantly thinking about it?

Yes, I am aware of that, but it’s no trouble. It is a fluent process. With Julie, we watch films together and make lots of comments on the scenes. That’s use-



Highlights

1991: *La vie des morts*, first feature film

1996: *Comment je me suis disputé (ma vie sexuelle)*

2004: Louis-Delluc award for *Rois et reines*

2008: *Un Conte de Noël* in official competition at the Cannes festival

2014: *La Forêt*, a TV film for Arte

2015: *Trois souvenirs de ma jeunesse* at the Directors' Fortnight

First stage direction: *Père* by August Strindberg at the Comédie-Française theatre

ful for fuelling “our” scenes. This exercise can be shared, because I display all the scenes in the form of a chart including columns and numbers. The chart is filled gradually. This work can be done when the film is being constructed, without having to wait until everything is constructed. Thus, we can improve, fill, garnish the scenes, make them express several things simultaneously, made them more glistening... Evading naturalism and moving towards fiction. This analytical work, which is commonly linked to direction, is made in common in our case.

Quentin Dolmaire, who plays the character of the younger Paul in the film, has told about you: “He is so familiar with his script and characters that, as soon as we are on the set, we don’t talk about it any more”. What then happens on the set? Do you focus on your work with the actors?

Yes, everything is about direction. Having great theories about the characters is useless, I prefer to be more practical, propose such or such movement or gesture to the actors. The sense often originates from there. I find a gesture – often quite unnatural –, the actor accepts to do it and that ultimately imparts oddness to the scene or sounds like a singular line. A gesture may pin a character down, put him at the right place. The actor always offers me something immodest, a disorder, a highly valuable singularity that nurtures, reveals the character.

What is a fanatic heart? (referring to the WB Yeats’ volume of poems *The winding Stair*, quoted as an epigraph to the film, “I carry from my mother’s womb a fanatic heart...”).

The poem is more explicit than that, but I use this

excerpt in connection with those characters who are softly fanatic, soft fanatics. At the beginning of the film appears a character, Paul, who attacks his mother with a knife, a very violent behavior whereas he is usually gentle; his anger results from the impossibility of reaching a consensus with his mother. Throughout the film, whenever he does something it does it entirely, absolutely, until its completion. I care so deeply anger in a gentle person!

What are your current projects?

Whereas I had vowed I would never work in a theatre, I have accepted a proposal! It was my ultimate taboo. Like many filmmakers, I have chosen cinema because I hated drama. In the schoolyard, there were those who liked living and visiting theatres and those who wanted to be protected from life and enjoyed going to the cinema. I belonged to the latter group. Later on, I have visited theatres and learnt a great deal but I liked to think it was for an aristocracy which I was not a member of, and I preferred cinema as an art for children and folk. Lastly, Eric Ruf proposed me to direct August Strindberg’s *The Father* for the Comédie-Française, using so kind words that I accepted! We have just started the rehearsals, it’s quite new to me, very destabilizing but so powerful! The show will be performed in September, with Michel Vuillermoz and Anne Kessler. In addition, I have resumed writing with Julie. We are collecting scenes and we are still wavering between two quite different paths. We are, as is often the case, at a bizarre moment when a film can be made by grafting two projects onto each other and, when they are successfully engrafted, the film takes shape. ■

2015 vintage winners

Grand Prize: Jean-Paul Rappeneau

European Award: Emma Dante

Cinema Award: Sólveig Anspach

New Cinema Talent Award (tie): Jeanne Herry and Thomas Cailley

Suzanne Bianchetti Award: Marine Vacht

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

Television Director Award: Denis Mallevat

Television Scriptwriter Award: Anne Landois

New Television Talent Award: Magaly Richard-Serrano

Animation Award: David Alaux, Eric Tosti and Jean-François Tosti

New Animation Talent Award: Julien Berjeaut

Interactive Creation Award: Claire Bardainne and Adrien Mondot

Radio Award: Caroline de Kergariou

New Radio Talent Award: François Pérache

Drama Award (Tie): Eric Assous And David Lescot

New Drama Talent Award: Pauline Bureau

Stage Direction Award: Emmanuel Demarcy-Mota

Translation And/Or Adaptation Award: Gérald Aubert

Humour/One-Man Show Award: Florence Foresti

New Humour/One-Man Show Talent Award: Kev Adams

Circus Arts Award: Elsa De Witte And Laurent Cabrol

Street Arts Award: Tartar(E)

Choreography Award: Robyn Orlin

New Choreography Talent Award: Kaori Ito

Music Award: Thierry Escaich

New Music Talent Award: Coralie Fayolle

Beaumarchais Medals: Marie-Thérèse Allier, Claude Coret, Bernard Focroulle, Francis Nani and Viviane Reding *(awarded to individuals who have worked in support of authors and creation)*



Julien Rappeneau, Jean-Paul Rappeneau and Jean Becker



Kaori Ito



Jérôme Thomas, Pascal Rogard and Viviane Reding



Georges-Marc Benamou and Emmanuel Dechartre



Emmanuel Demarcy-Mota





Marine Vacht



Bertrand Tavernier, Thomas Cailley and Sophie Deschamps



Kev Adams



Sophie Barjac, Jean-Pierre Mocky and Evelyne Dress



Florence Foresti



Éric Assous



Tartar(e)



Jeanne Herry



David Lescot and Louise Doutreligne



Emma Dante



Pauline Bureau and Jean-Paul Farré



Daniel Larrieu and Robyn Orlin

Directors 2015-2016

Sophie Deschamps has been re-elected Society's President. 13 new directors have been elected at the Board of Administrators, 3 at the Budget Control Committee, 4 at the Communication Rights Committee for a 3-year term upon the General Meeting held on 18 June 2015. Refer to their 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 Assembly by the new Board of Directors. The President is elected for a one-year term.

Newly elected directors: Stéphanie Aubin, Marc Olivier Dupin, Jacques Fansten, Gérard Krawczyk, Pascal Lainé, Christine Laurent, Laurent Lévy, Christine Miller, Stéphane Piera, Jean-Philippe Robin, Alain Sachs, Jérôme Thomas and Marie-Pierre Thomas.

President



Sophie Deschamps
(television)

First Vice-Présidente



Louise Doutreligne
(theatre)

Vice-Presidents



Denise Chalem
(theatre)



Sylvie Coquart-Morel
(television)



Louis Dunoyer de Segonzac
(music)



Michel Favart
(télévision)



Bertrand Tavernier
(cinema)

Delegate Directors



Stéphanie Aubin*
(dance)



Frédéric Fort
(street arts)



Sophie Loubière* (radio)



Pascal Mirleau
(animation)



Stéphane Piera*
(interactive creation)



Jean-Philippe Robin*
(animation)



Alain Sachs*
(stage direction)



Jérôme Thomas*
(circus arts)

Directors



Jean Becker
(cinema)



Luc Dionne
(president, Canadian com)



Marc-Olivier Dupin*
(music)



Jacques Fansten*
(television)



Jean-Paul Farré
(theatre)



Victor Haïm
(theatre)



Philippe Hersant
(music)



Gérard Krawczyk*
(cinema)



Pascal Lainé*
(television)



Christine Laurent*
(cinema)



Laurent Lévy*
(television)



Christine Miller*
(television)



Jean-Louis Lorenzi
(television)



Inès Rabadàn
(president, Belgian com)



François Rollin
(theatre)












Marie-Pierre Thomas*
(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:
Charli Beléteau, Pascal Kané and Charlotte Paillieux.

President	Vice-President	Reporter	Vice-Reporter	Members				
								
Michèle Dhallu (perform. arts)	Christophe Botti (perform. arts)	Pascal Kané* (audiovisual)	Charli Beléteau* (audiovisual)	Nelly Kaplan (audiovisual)	Corinne Klomp (perform. arts)	Charlotte Paillieux* (audiovisual)	Sandrine Ray (audiovisual)	Marc Rivière (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 members:
Raphaëlle Farman, André Grall, Lou Jeunet and Edouardo Manet.

President	Vice-President	Members			
					
André Grall* (audiovisual)	Annick Rannou Laforet (audiovisual)	Raphaëlle Farman* (perform. arts)	Lou Jeunet* (audiovisual)	Dominique Lefebvre (perform. arts)	Edouardo Manet* (perform. arts)

COMMITTEES AND DELEGATIONS

Social welfare committee

Christine Miller, Pascal Lainé and Michel Favart

Awards delegates

Jean-Paul Farré and Christine Laurent

Humour delegates

François Rollin, Charles Nemes and Sophie Loubière

Executive director



Pascal Rogard

Deputy executive director



Janine Lorente

DELEGATE LEGAL AFFAIRS



Georges Werler

Georges Werler, the Delegate for legal affairs, is directly appointed by the Board of Directors for that specific mission

SACD in 2014: the key figures

THE AUTHORS

57,130 associate members
1,508 new members
3,937 associate full members among whom are 483 new associate full members
5,862 full members among whom are 340 new full members

20,758 living authors have enjoyed a distribution in 2014 (+ 2%)

SOCIAL WELFARE

Direct solidarity actions:

283,000 euros
 (58 granted supports)

Solidarity (age/sickness) through Paul Milliet Foundation:

€95,000 (26 granted supports)

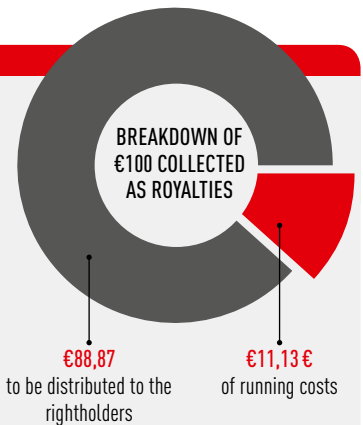
Social aid: 282 consulting people

Complementary retirement allowances: €3,21 M

COLLECTION/DISTRIBUTION

217 million euros have been collected in 2014 (up 0.8% from 2013)

This rise primarily results from an increase of collected royalties from the performing arts sector (+ 7.4%) whereas, on the other hand, the collected royalties from the audiovisual sector have decreased (- 2%), which happened after an increase in 2013 and can be accounted for by the significant decrease in the payments for private copying (after significant catching-up processes in 2013 resulting from the signing of new contracts) and the decrease of royalties collected abroad and in Canada, partly offset by the higher number of general contracts and the development of the new media).

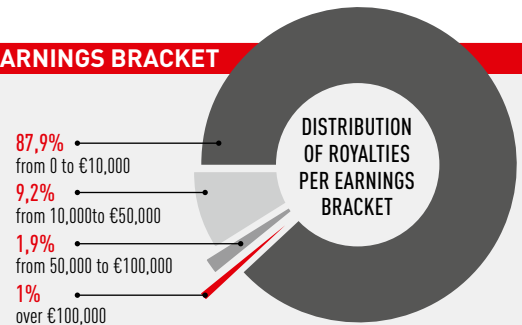


In 2014, SACD has distributed 95.6% of the collected amounts (up 6.51%)

DISTRIBUTION OF ROYALTIES PER EARNINGS BRACKET

87,9% of the authors have received less than 10,000 euros as annual royalties in 2014 (versus 88.1% in 2013)

81,2% have received less than 5,000 euros as annual royalties (81,6% in 2013)



CULTURAL ACTION

- **Global budget:** 5.556 million euros
- **Legal allocations** (art. L312-9 CPI): 4.640 million euros
- **Voluntary allocations:** 0.92 million euros

The cultural action budgets are drawn up on the basis of the receipts in year n - 1.
 The increase in the receipts from private copying in 2013 is then reflected in the budget that has been distributed in 2014.

The decrease in the receipts in 2014 will, in turn, affect the 2015 budget.

PARTNERSHIPS:

281 partnerships in 2014 (+7% compared with 2013) among which: 136 for performing arts

75 for audiovisual works
 4 "cross-sectoral" partnerships

66 under creation support funds among which:

- Humour/One man show fund 9 aids
- Translation fund 2 aids
- Fictions 2.0 fund 10 aids
- Theatre fund 14 aids
- Incidental music fund 11 aids
- Lyric creation fund 20 aids

2014: SACD commitments

Support to copyright at the European level, advocacy for private copying, actions for a better work funding in the digital age... A busy year for political actions.

Copyright: an ongoing fight

After a year marked by major hazards for cultural diversity in 2013, further threats came once again from the European Commission: Jean-Claude Juncker, his new President, has included the copyright reform and the «breakdown of national copyright barrier» among his priorities. In addition, in the European Parliament, the hon. Member Julia Reda from the Pirate Party has been entrusted with the assessment of the Copyright Directive. SACD, in particular cooperation with the French Coalition for Cultural Diversity and SAA, has made representations to the national authorities, Commission officials and members of the European Parliament to advocate for the highly endangered copyright. A commitment that will have to be pursued even though it seems the Commission is beginning to take notice of the main claims of the authors.

Defending the fair compensation of the authors

SACD has approached some members of the European Parliament during the discussions of the Castex report on private copying levies. The report has finally acknowledged the virtues and legitimacy of private copying and called for its extension

to the cloud computing services. In France, it has taken an active part in the activities of the conference on cinema organized by CNC and obtained measures to improve the transparency of the accountability reports on films for the authors. As regards such new broadcasting media as VOD, SACD is quite entitled to collect royalties for the authors. Furthermore, collective administration is a leverage to handle the complexity of digital technology. It has then continued, once again under the leadership of the CNC, the discussions with the producer organizations for the purpose of collecting the compensations for the authors.

Better work funding, better dissemination

Spurred on by SACD, positive steps have been taken by the public authorities: 10% earmarking of the producers' COSIP for fiction writing expenses, increase in the amounts allotted to animation and fiction by the audiovisual innovation fund. Additionally, SACD has contributed to the editing and publishing of an opinion piece signed by 194 prominent personalities in order to prevent the cuts in the CNC resources. The funding was maintained! It has also made its best efforts to defend the culture and performing arts

budgets in a context of budgetary stringency. In Europe, it has made proposals aiming at involving the new stakeholders in digital and Internet technologies as well in work funding. With a view to promoting the dissemination of the works, SACD has appealed against the CSA's decision to allow TF1 to reduce its obligation to broadcast animation works by 25% and advocated for a ready accessibility on the digital platforms once the periods of exclusivity have elapsed.

Supporting the cultural democratization and the gender equity

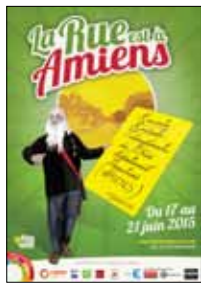
More than ever, the advancement of arts education must rank high. Therefore, SACD has renewed, for its third edition, together with the La Culture avec la copie privée association, the "an artist at school" operation, patronized by Jean-Claude Carrière this year. Another major action is the fight against the discrimination that may still be experienced by the women (less access to decision-making positions, gender stereotypes, minor part allotted to the women's works). Through the organization of debates, the publishing of a flyer, ongoing contact with the SCA and the ministry of Culture and communication, SACD has made major commitments. ■

STREET ARTS

Auteurs d'Espaces

As part of the Aurillac, Chalon dans la rue and La rue est à Amiens 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. 9 original works have been chosen this year, among which are 2 projects combining writing for, public space and interactive creation. The winning companies are granted a writing and creation aid and are featured at least twice in one of the three 2015 partner festivals. The directors of these three events were members of the jury along with public space artists/authors.



LA RUE EST À AMIENS FESTIVAL

- *Nous sommes*, by Olivier Germser, Mathias Forge and Laure Terrier, Cie Jeanne Simone
 - *10000 pas sans amour*, by Françoise Guillaumond, Cie La Baleine Cargo.
- June 17-21. www.laruestaamiens.com



CHALON DANS LA RUE À CHALON-SUR-SAÔNE FESTIVAL

- *Dévéte(e)*, by Sophie Mesnager et Amédée Renoux, Cie Thé à La rue
 - *Je suis un pur produit de ce siècle*, by Gwenola Breton, Lise Casazza and Yoris Dutour, Cie Nue
 - *Murmures urbains*, by Xavier Boissarie and Emmanuel Guez, Cie Orbe (Arts de la rue et Création interactive)
 - *Out !*, by Zineb Benzekri, David Gallon and David Picard, Random Collectif.
- Note: SACD will organize an encounter with the authors and the troupes present in Chalon on July 25.
- July 22-26. www.chalondanslarue.com



INTERNATIONAL STREET ARTS FESTIVAL IN AURILLAC

- *L'homme est un animal mobile*, by Joanna Jéquier and Marc Ménager, Cie La Ménagerie (a 2014 project, postponed to 2015)
 - *No visa for this country*, by Alix Denambride, Royal magic beans company (Arts de la rue et Création interactive)
 - *The Baiha Trampa Fritz Fallen*, by Guillaume Bautista, Florent Bergal, Sylvain Cousin, Jean-Yves Faury and François Juliot, Association le Georges Bistaki
 - *Trip(les) ou mes parents n'ont pas eu les couilles de faire des enfants*, by Alix Montheil, Cie Derrière le hublot.
- August 18-22. www.aurillac.net

AVIGNON FESTIVAL

JULY 4-26



LIBERTÉ

From the bistro where he grew to the artist's life in Paris, the young Joffrey Verbruggen leads us into his off-beat and decadent world teeming with lifelike characters. Directed by Anne bouvier. A show supported by the Humour/One-Man-Show SACD Fund. At 7:40 p.m., at the Béliers Theatre.



NI L'UN NI L'AUTRE

The twins, whose civil names are Steeven and Christopher Demora, are featured at the OFF Festival in Avignon with their show *Ni l'un ni l'autre*. The story is about a spermatozoon and its ovum, Sarkozy and his Carla, a bee and its trainer, Luchini and his craziness, Hollande and his wives... At a break-neck pace, the twins *Les Jumeaux* split and juggle with all the styles of humour: absurd, dark, burlesque, stand-up, imitation, exaggeration and improvisation. Directed by Marie-Pascale Osterrieth. 2014 Humour/One-Man-Show SACD Fund. At 7:15 p.m., at the Cinévox Theatre.



CHAGRIN D'AMOUR

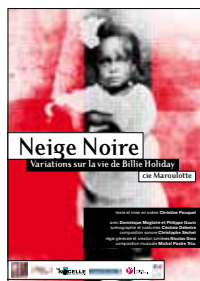
Audrey Vernon brilliantly swaps from Freud, Dalida, Maria Callas, Pasolini, Medea or Phaedra to Jennifer Aniston to narrate stories about broken hearts... A unique, literary, poetical and funny show built around the most famous broken hearts and the best ways to recover. Directed by Vincent Dediene. A show supported by the Humour/One-Man-Show SACD Fund. At 7:10 p.m., at the Vents Theatre. Audrey Vernon performs at the Pandora too, at 0:30 p.m., with her show *Marx et Jenny*.

FESTIVALS

SEPTEMBRE - OCTOBRE



SACCO ET VANZETTI
23 August 1927, in the Cherry Hill prison. Nicola Sacco, alone in his cell, while the electric chair is being prepared. Alone ? Here comes Bartolomeo Vanzetti! That's impossible, since they have been isolated from one another! Is Nicola dreaming? Jacques Dau and Jean-Marc Catella, who are prone to absurd, laughter, tenderness and nostalgia, cleverly cope with the challenging acting of these "symbols" of the struggle against iniquity, intolerance and discrimination in a drama written by Alain Guyard and supported by the Theatre SACD Fund. Directed by François Bourcier, with the assistance by Nathalie Moreau.
At 3:40 p.m., at the Lucioles Theatre.



NEIGE NOIRE, VARIATIONS SUR LA VIE DE BILLIE HOLIDAY
The female signer Billie Holiday was faced in the lifetime with social violence, racial as well as gender biases. Her talent was lastly acknowledged but that could neither obliterate the initial distress nor save Billy from decay. The show, which is fed with facts and tales taken from the Billie's memoirs, only sings the "blue note", that of life. In that biographical score written and directed by Christine Pouquet, scenes and narratives – sometimes truthful, sometimes fictional – are interleaved with the tunes, the vocals from the Billie Holiday's repertoire. This show is supported by the Theatre SACD Fund.
At 10:50 a.m., at the Trois Soleils theatre.



SAMEDI DÉTENTE
Within the framework of its Summer Encounters, la Chartreuse-Centre national des Ecritures du spectacle features *Samedi détente*, premiered by the singer, dancer and choreographer Dorothee Munyaneza of Rwandan origin (creation, text, dance and vocals), choreographed and danced by Nadia Beugré (*Sujets à Vif* 2014). Through dance and voice, and from testimonies, a sober and powerful narrative reminding what the massacres in Rwanda were, 21 years ago. This show is supported by the Theatre SACD Fund.
At 10:00 p.m. on July 22, 23 and 24 at the Chartreuse church, Villeneuve les Avignon.



TV FICTION FESTIVAL, LA ROCHELLE
The TV Fiction Festival is a unique event for discovering unreleased audiovisual works made during this season, i.e. over 60 films. In addition, enough time is allowed for debates and entertainment. This year, SACD will organize its pitching session from 4:00 to 5:30 p.m. on September 10 at the Brasserie des Dames, with Pascale Diard Robert, Marion Festræts, Anthony Lemaitre, Didier Lacoste, Clément Koch and a Belgian author. An encounter "Retour d'expérience - Feedback" will then take place from 6:00 to 7:00 p.m. with Thalia Ribinsky and Séverine Jacquet who will tell about the showrunner training experience they've had in Los Angeles.
September 9-13.
www.festival-fictiontv.com



FRANCOPHONIES EN LIMOUSIN
For its 32th edition, the Francophonies en Limousin festival, as every year, will present an overview of the international French-language creation. This year, a window is opened onto the Récréâtrales festival in Ouagadougou which, since 2002, brings great potential for work, training and thinking for artist from Burkina Faso and the African continent. Several events will be proposed around the Congolese novelist, poet and playwright Sony Labou Tansi. Note that a significant part of the program is dedicated to the young audience.
From September 23 to October 3.
www.lesfrancophonies.fr



MUSICA
This edition provides an opportunity to look into the way the composers view the today's world and human beings in their relationships with others. The festival offers several reflection leads through eight shows that draw inspiration from texts of facts that have become landmarks in our history and stirred our imagination. To provide room for entertainment, Musica also invites to dance at the Bal contemporain for which it has commissioned ten composers. This year too: a composition academy with Philippe Manoury and Hanspeter Kyburz, an evening which is fully dedicated to Arvo Pärt to mark his 80th anniversary, chamber music concerts, a tribute to Pierre Boulez with his early works...
From September 17 to October 3.
www.festivalmusica.org

© FRANTISEK ZVARDON

SACD funds

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

WEB SERIES FUND

In 2015, the Fictions 2.0 SACD Fund changes and becomes the Web Series SACD Fund. The authors are increasingly interested in short formats, on all kinds of media; furthermore, the conventional production and broadcasting schemes are in transition. Series is a booming genre.

SACD, wanting to be closer to the creators to help them in the creation of their new web-series seasons, has set up the Web Series SACD Fund.

This Fund aims at supporting both experienced and young authors, providing them with a financial aid enabling them to achieve the 2nd, 3rd or 4th season of a fiction or animation Web Series.

In this first year, the fund will support 15-20 projects.

The application files can be submitted **from September 15 to September 27**

HUMOUR/ONE MAN SHOW FUND

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 experienced authors and the distribution of shows.

The application files can be submitted **from September 15 to October 15**

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 can 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>

Authors' magazine No. 171 • Summer 2015

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