

**SACD**

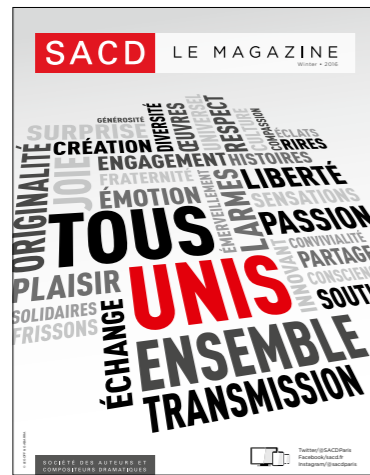
LE MAGAZINE

Winter • 2016

**TOUS UNIS ENSEMBLE TRANSMISSION**

ORIGINALITÉ  
SURPRISE  
GÉNÉROSITÉ  
CRÉATION  
DIVERSITÉ  
ŒUVRES  
UNIVERSEL  
RESPECT  
CULTURE  
COMPASSION  
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CRIRES  
ENGAGEMENT  
HISTOIRES  
FRATERNITÉ  
ÉMOTION  
MÉRVEILLEMENT  
L'ARMÉE  
LIBERTÉ  
SENSATIONS  
LA PASSION  
CONVIVIALITÉ  
PARTAGE  
CONSCIENCE  
SOUTIEN  
ÉCHANGE  
PLAISIR  
SOLIDAIRES  
FRISSEMENTS  
INNOVANT





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# Urgency and Priority

BY **SOPHIE DESCHAMPS**,  
SACD PRESIDENT



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Living Together: opinions on the fine art and tenets of 'Living Together' abound. Just listen: politicians, journalists, sociologists, presidents, ministers. All hold forth as to the imperious necessity to share, to nurture the social bond. But what exactly, I ask, is the one ingredient that enables a society to share, to dialogue, to get along with others? The answer, quite simply, is, CULTURE.

The thing is however, culture is not a priority. In fact, it has been completely overlooked in discussions and debates of all nature.

This deafening silence has emboldened politicians to cut funding, to see culture budgets as flexible and malleable, to assert – dispiriting Mr. Laurent Wauquiez – that circus and puppetry courses are a waste of time and money. How exactly do these politicians expect us all to Live Together? Are they suggesting budget-busting roundabouts to keep society turning in circles but going nowhere.

Culture is an essential life force for one and all.

Sitting side-by-side in a cinema, theatre, circus or opera house, standing side-by-side for a street festival, leaving together for a festival weekend, sitting as a family or with friends to watch television, discussing television series, making jokes with the jokes of standup comedians... These are all examples of Living Together.

It is my firm opinion that a child who does not read, who never goes out to see a movie or play, is, in a way, undernourished. And social networks can never suffice to fill this gap. Indeed, quite the contrary; a child without culture, without any critical faculties, will become an easy target for fanatics, deniers and naysayers.

Partaking of culture is not a passive action; to partake of culture is to learn, to enrich the imagination with the imagination of artists. It is a way of sharing, of debating an opinion from a time past, present or future. To partake of culture should also mean being able to choose from a diversified and varied offer, in all the visual and performing arts. In art, supply creates demand, creates desire.

As of yet however, we are a long way away from Living Together. A long way away from sufficient diversity of genres, formats, broadcasting hours on television. A long way away from an offer that gives movies enough time to build up sufficient momentum, that delivers to our screens something other than blockbusters. Yes, and regretfully, we are still a long way away from a rich irrigation over all the performing arts, this the unfortunate consequence of insufficient dissemination in the performing arts.

For years now, our position has been clear and stated: there can be no Living Together unless and until we see the emergence of major actions to support culture and cultural education.

Ignorance breeds nothing but violence. Now, there is urgency. Urgency for culture to become a priority. Urgency for parity and diversity to become a reality. Urgency for authors and artists to have their voices heard in France and in Europe.

My best wishes to you all.

# No art without authors!



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BY PASCAL ROGARD, SACD GENERAL DIRECTOR

It is without regret that we leave behind us the year 2015 marked by the slaughterous hands of barbarity and obscurantism in our country, destroying lives in a bid to have us give up what we most cherish: our freedom to live, think and laugh. Let there be no mistake: culture is under attack. Culture represents liberty, reflection and emancipation. Therefore, culture is also the target for all those who hate our societies and our differences. And so it is that I dearly want a new year 2016 marked with even more creativity, diversity, and lots of authors with lots of (good) stories.

And I hope that the news will be good. Because the obstacles of pressing importance are numerous and considerable. We need to guarantee the funding of works. To ensure the longevity of authors' rights. To enable a proper dissemination of works. To defend the remuneration of authors. To support cultural democratisation and parity between the sexes. The To-Do list is long and ever-changing in a world which is ever-changing, where what held in the past no longer does the business, where we need to be vigilant, inventive and proactive to constantly defend the causes of authors and art.

To all of these ends, the SACD is constantly striving, notably as regards the draft bill for the creative arts which will continue to go through French Parliament this year. In this regard, the recent addition of support measures for contemporary French-language creative works as one of the goals of the performing arts policy is a victory which now needs to be shored up. In a similar vein, the new requirement to follow-up the exploitation of works, notably as regards video-on-demand platforms, is another positive step to make works more readily accessible to the general public, and which merits further development. Perhaps the vicissitudes of parliamentary debates will lead to more positive developments for creators and their work.

Going beyond the draft bill, we also have the ongoing reform of audiovisual rules concerning the financing and dissemination of original works; in particular, we can expect to see more dialogue between television channels and producers to work out the fine details of the allocation between independent productions and dependent productions.

But, let us say it straight, if Act 2 of this audiovisual reform leads to nothing more than new rules between producers and broadcasters, then authors will be the ones to lose out.

To be sure, France can be proud of its policy supporting ambitious and efficient audiovisual creation. This policy guarantees the future financing of original works, which are essential to the nurturing and diversity of creation.

The fact unfortunately remains however that regulatory framework is dangerously hemiplegic; no efforts are spared to formally regulate all and every aspect

of the relationship between broadcasters and producers. However nothing, or practically nothing, is done to protect authors. Now this indeed is paradoxical given that the vast majority of authors often weigh little in their dealings with producers, or indeed nothing at all in dealings with channel operators.

Unless one ascribes to the bizarre idea that authors are a negligent component in the creative chain, nothing can justify the flimsiness of the regulatory protection in France governing the creative process, work conditions and remuneration conditions of authors. This will not do. We want roundtable discussions, in the immediate future, with producers, television channels and public powers to make sure authors, scriptwriters and directors alike, get the legal protection they deserve, including more transparency as regards financial accounts, signed agreements protecting their input, and stronger legal protection of the creative process at all stages.

Some progress has already been made. The Charter on the Development of Fiction pushed through by Rémy Pflimlin with France Télévisions as of 2011 was the first step in the right direction. We must now make sure that the Charter is correctly implemented. And we must build on this achievement to remain in step with new ways of creating, often more collaborative, and with the increasing responsibilities for TV channel operators, most of whom are interested in expanding the field of dependent production.

There can be no creation without creators. This may seem obvious or paradoxical; however, to make this obvious truth reality we need to make sure that authors are correctly protected, notably as regards their rights and entitlements. And as this new year 2016

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“The rules should be made simpler and more understandable so that they maintain their full impact”

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commences, the SACD has no intention of abandoning this clarion call.

Other key considerations regarding these discussions are ensuring the understandability and fair balance of regulations which have reached such a level of complexity and sophistication that the relevancy of these very rules might one day be endangered.

To perceive this possibility, one need only closely read the agreement signed last December between France Télévisions and French producers organizations. While certainly not as historically important as the COP21 Climate Agreement signed the same weekend, it has the merit of committing France Télévisions to finance audiovisual creation to at least the tune of €400 million per year. The agreement also created a “flexibility area” (so named by the signing parties) as part of the investment obligation of the group. And indeed, in spite of its name, this “flexibility area” is particularly strait-jacketed and a telling symbol of this complexity.

The rules currently in force should be made simpler and more understandable, so that they maintain their full impact as well as a fair balance. We consider this important because, while it is indeed legitimate to protect independent production, it is also essential to ensure that the channel operators create a cultural heritage whenever they finance a creation work, and therefore, that they have their say in the circulation of works, particularly in the case of recurring works and series which are closely linked to the identity of a channel. And this is all the more essential in the case of public services whose investments are financed by the contribution to the public audiovisual sector.

Let's get to work!

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“Nothing is done to protect authors”

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# Creation, the cornerstone of Living Together?

Misappropriated, misled, denatured by the ambient political discourse, can the concept of 'Living Together' flourish in art? Can culture encourage dialogue, awareness and curiosity of others, and help us all Live Together harmoniously in a way beyond the powers of official institutions? We put the question to some 15 authors, each replying from their heart... BY CAROLE VILLEVET

With the echoes of the Paris terrorist attacks of January and November 2015 still resonating in our ears, combined with concerns about the going emergence of a society more than ever divided along lines of individualism, communitarianism, and withdrawal from others, the concept of 'Living Together' has become increasingly present in the political arena. The question is, does this overused, hackneyed concept even still have a meaning? And what does it mean for authors and creators?

"It's very difficult to answer this question, replied Denise Chalem, theatre actress and playwright, because it's a term which has been misappropriated and overused non-stop by politicians from all sides. I have contradictory feelings about the Living Together concept. It's not that I reject the idea; it's just that these portmanteau words don't do anything for my imagination anymore." For Jean Becker, "it's practically a political slogan. I don't like it as a concept. And I don't believe it has political weight because I don't think that the politicians themselves believe in it."

And yet, there are those who do want to believe. "I grew up with the Living Together, with others who are different, with social mingling. These things have always seemed natural to me", replied the scriptwriter Is-

maël Sy Savané. "The opposite to Living Together is to live with people who are like us. And this is of no interest. The enemy of Living Together is ignorance of the other. Fear comes from not knowing my neighbour. From a historical perspective, the concept of Living Together is relatively recent, and it requires of each of us to make an effort."

## Embracing the collective body

An essential tenet of Living Together is the concept of sharing, and indeed, this is primordial for many of the authors questioned. In the opinion of the filmmaker Jacques Fansten, "To Live Together is to Dream Together, and to share a common project. Living Together cannot simply be living beside each other. In my opinion, the challenge posed by Living Together is that of how we can best share values and aspirations, that is to say a culture – something which was transmitted to us and which we have in common – and an imagination as we work together to elaborate our dreams and projects." This opinion is seconded by Frédéric Fort, a street arts author: "To really live out the concept of Living Together is to come together by way of actions where people can exchange their points of view, and individual skills. To Live Together is to

work together on creating a society in which each individual feels that he or she is connected to the public arena". For her part, the humorist and radio commentator Nicole Ferroni, replied "Living Together means embracing the collective body and making fraternity once more a part of our society".

Some authors went so far as suggesting that civic-mindedness should be part and parcel of Living Together. "Living Together has its roots in civic-mindedness", replied Jérôme Thomas, a circus artist; "I'm very receptive to the concept and practice of civic-mindedness, to this idea of how do I behave vis-à-vis others". "For me, Living Together is about altruistic men and women who are attentive to others and their differences. In other words, the complete opposite to what I see every day", lamented the radio writer and novelist Sophie Loubière, "with our headsets, buried in our telephone, so busy 'communicating' that we are more isolated than ever, cantered on ourselves. Before talking about religious affiliation, skin colour, or social standing, we would do well to ask ourselves some basic questions as to our ability to Live Together every day, to respect each other at all times."

Our respondents also believe that the current economic, social or even

political climate do nothing to facilitate the fine art of Living Together. In the opinion of the choreographer Daniel Larrieu, "There has been upheaval since the advent of the Internet and the attack on the World Trade Centre in 2001. And, within this new discomfort, we need to find common bonds, and ask ourselves how we can reinvent our rapport to each other. We need to see this as an opportunity to share and discover. If we want to stand together side-by-side, we need to focus on the differences between us, and not on our similarities."

More categorically, Ismaël Sy Savané is of the opinion that "those in power don't want us to become cultivated. By prioritising individualism, they go in the opposite direction to Living Together". This stance is largely shared by Jean Becker: "Politicians are permanently undermining the concept of Living Together. The social bond is in danger. There is a huge gap between the haves and the have-nots; the first group are afraid of the future and want to stay well away from the world, while the second group with practically nothing are often more generous." According to Frédéric Fort, "The political and economic situation leads to isolation. Work is partitioned. Our apartments are too small. We close the doors to our homes. We erect metal gates everywhere. I regret to say that we are living in a society that isolates people. And the upshot is that we don't think together anymore, there is no longer any constructive dialogue nor debate."

## Bringing artists back into the equation

Faced with this social tableau marked by difficulties and uncertainties, can creation show us a way out? Or maybe even act as a foundation stone on which to construct the edifice of Living Together? "In a society obsessed with money and profitability, to the detriment of improving



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the lot of the human race, creation becomes a fundamental contributor to the social bond", replied Jean Becker. "And since an author is necessarily a humanist, that is to say, a person who pushes society forward in a more humane direction, I think that artists should be at the heart of industry."

This position is shared by Jacques Fansten, "The question of our Social Responsibility should be a lot more present in the minds and works of authors. The author should constantly strive, with every pen stroke, to reach out to others. Authors can play their part to promote Living Together quite simply by sharing their original works." In the opinion of the scriptwriter Sylvie Coquart-Morel, "In our everyday work life, coming together as a group to work on the script is, of itself, an example of Living Together. Here already, we are in the presence of a positive and collective value."

For the playwright Louise Doutre-

ligne, there can be no doubt that culture embodies positive values of federation, "culture gives meaning to things; culture expresses, opens our eyes to the marvellous, opens our palates to new tastes, teaches us how to teach and learn, engenders curiosity. In a nutshell, culture helps us see the bright side of life". "Art brings people together", insists the scriptwriter Ismaël Sy Savané. "Culture should also be about diversity. We all need to work on making change happen, each at our own level, right there where we live. There is no need for big speeches or grand theories; simply, each individual must feel concerned." For Denise Chalem, to simply listen to music, hear a text or watch a movie is a "time of sharing, almost religious in nature, where we press the pause button, with no knowledge of what might have happened if we had taken the time to speak to each other; this suspension of time can only come from art and artists. Completely away from religious affiliation or political opinion. In ■■■

*Jeu de société, un concept de création devised piece with audience participation. Manège de Reims, 2009-2010.*



FLOW 612, a devised piece for children combining music, dance and film.

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this way, art plays its part in making it easier for us all to Live Together.”

### Art as a platform to query the world

Culture gives us an opportunity to plough the furrow of our own differences and it is precisely in doing so that we learn to know and accept each other. For Sophie Loubière, “Art is a channel to express our differences, with joy, grandeur, and fervour. Before the creative act comes listening, seeing, understanding, learning, remembering, drawing on the work of others. Then comes the creative act proper which consists in giving something back to others, giving them something to see, to hear, to understand, to learn. Thus, we irrigate others through our art. It’s a universal lesson.” And it is because culture entails analysing and understanding the world, that it can play its role in helping us Live Together. Indeed, for Nicole Ferroni, “By understanding the world, by being curious about the world and by seeking our sustenance from what the world has to offer, we accept others for what they are”, adding that since each creativity knows no barriers, and is not contingent on nor determined by a given social status, it is one of the few pursuits open to all.

Jean Becker goes even further: “Authors are the creative force behind Living Together because authors, by listening to the ideas of others without imposing their own, by their thinking, by nurturing the idea of ‘putting up with others’, they respect the ideas of others. The purpose of the creative act is to ask questions, so as to improve rapports, so as to render the world comprehensible.” And Frédéric Fort insists that, “The artist’s interpretation of the world is a point-of-view, one that asks questions without providing answers. And when performing the creative act, it is just as important to share as it is to ask oneself questions about the world.” For Daniel Larrieu, “The creative act is no guarantee of being on the side of peace and listening. We need to put an end to this idea that the creative act is some kind of substitute for a profession of faith. The creative act of the artist can never be something that’s set in stone, it can never be something sure, it simply suggests.”

### The dangers of standardized thinking

Even still, for all its benefits, can it be said that society encourages the creative act? Not so sure.... Not sure at all in fact. For many of the respondents, the first obstacle is the very obvious lack of funding. As Nicole Ferroni observes, “Since I’ve started working with the public radio station France Inter, my way of looking at the whole artistic and cultural set-up in France has changed. It seems to me that it’s easier for the well-known, well-established cultural players to get funding, to the detriment of local cultural venues and events and festivals. It’s as if we turn our back on all those people trying to make culture accessible to all.”

Other respondents were of the opinion that institutions and politicians actually prefer to have the citizens stay within the confines of standardized thinking. For example, for Jacques Fansten, “One of the big problems of our contemporary society is that it no longer encourages a shared imagination. I like to think

that the foundation stone of Living Together is actually the imagined world. But I see ever fewer commissions for really original works; now, the focus is on commissioning works according to imposed specifications. Could this uniformization be making it difficult to foster Living Together, or, conversely, is it the difficulty of Living Together which leads to lightweight creativity, amusement in fact, instead of vigorous debate, confrontation and the dialogue?”

For many respondents, the culprit is the television, seen as not up to the task. In any case, Jean Becker believes that “Artists go where the work is. And now, the work is in comedy. Television and cinema tend to suffocate originality and genuine expression, and to churn out lightweight entertainment. The truth though is that the purpose of the creative act is to stimulate robust thought and debate.” And for Sylvie Coquart-Morel, “The television operators don’t see their viewers as a cohesive entity; instead, they prefer dice up the audience into several clearly defined target groups. That’s not what I call Living Together, which entails reuniting and federating different viewer categories around different programs.” The response of Louise Doutreligne was even more damning: “Television has failed completely. It has become the opium of the people. We should insist upon a public television worthy of the name!”

Perhaps however, surmises Julien Cottureau, “Living Together starts with oneself, starts with the question ‘how can I live with myself?’. By creating, for myself, a bridge that is open to others or, even better, by building for others a bridge which is also beneficial for myself, in other words, by living out my own dreams in a way that helps others. [...] Anyone lucky enough to go after their dream has a duty to help others to find their own strength, words, gestures, and courage to change, and to keep on learning, ever further, until they attain their own existence as close as possible to who they really are.” ■

# Ideas for Living Together

Every day, authors and artists come up with ideas and concrete initiatives to encourage Living Together. A selection of big and small actions by authors involved in society and committed to Living Together.

## The public arena as originator of the creative act

“I made the choice to go and work in the public arena, and to play with this arena and with the voice of ‘the’ public. Street theatre knows no walls; street theatre goes out to reach the spectator, and the spectator comes in to reach the stage. Our way of looking at the public arena and at the world is different. In street theatre, the writing is also different. Street theatre talks to all ages and social categories, young and old, erudite or not. This is why the writing for street theatre needs to work at several levels. There must be several strata of vision and sound for the eyes and ears. Street theatre is, actually, the famous liberty, equality and fraternity. This is our rapport to the spectators.”

Frédéric Fort

“We teamed up with the photographer Arnaud Baumann to create *Jeu de Société*, a mobile piece with audience participation, that can be ‘played’ anywhere. We work with clubs (companies, municipalities, institutions, etc.). Concretely, about 100 people line up to form a human chain, with each person passing in front of a camera lens and devising a new movement, which is ‘handed over’ to the next person in the chain as he or she follows it through to create, in turn, a new movement, which is itself passed on, like a ripple. The photographs are then put on public display. And when you put them all together (the photos, the public posters and the film), it shows the local town authority what it already knew: namely, that together, everything is possible.”

Stéphanie Aubin, choreographer ■■■

## It all starts in school!

“Corporal expression, theatre, video, dance, drawing, painting, writing workshops, storytelling... These activities fully merit their place in school and should be considered as bona fides learning tools, and not as extracurricular activities. Bring artists into the classroom; they can help children imagine their future, appreciate the fabulous power of artistic creativity, bring out everything that is powerful and strong in each child, help ward off school failure and stigmatisation. The child’s parents and family should also be brought on board; it is essential that they adhere to the idea. As children learn to read, count, write and create, they learn to ‘Live Together’. It all starts in school!”

Sophie Loubière

“The most direct path to Living Together passes by the school, as well as other new public places where people can share experiences and knowledge. We should take measures to ensure that disparate social worlds intermingle and interact. And where art naturally has a role to play, which is not at all utilitarian but which is entirely necessary. This season, I’m working on a piece called *FLOW 612*, combining music, dance and film, written for children aged between 7 and 12. We have created a space for artistic play and expression, colours and rhythm, where the children can dance as they see fit, letting their imagination run wild...”

Daniel Larrieu

“In 2015, I devised a piece called *C’est la faute à Le Corbusier!* after a throwaway remark made by a lady not at all happy with the situation in her rent-controlled apartment block: ‘Tout ça, c’est la faute à Le Corbusier!’ [It’s all the fault of Le Corbusier!], she exclaimed. We wanted to take a closer look. So, we met with hypothetical successors of Mr Le Corbusier (architects, landscapers, engineers) as well as with the people who actually live inside these rent-controlled blocks, in these ‘utopias’ created by others. This planted the seeds of a major cultural project, spread over several years, and supported by the Local Council for Fontenay-sous-Bois (where the blocks are located) in the Paris suburbs. Firstly, we devised a local theatrical form (called ‘*Les Modulors*’) exploring a number of salient themes (urban living, building, demolition, renovation, environment, transport, etc.) so as to stimulate verbal participation from spectators without having to directly solicit their input. The resulting material provided the textual basis for a film, a show and songs. Our goal is to ‘re-create’ reality where actual statements made by real people rub up against each other and create a kind of vertiginous space bridging reality and fiction.”

Louise Doutreligne

“With the support of the SACD Administration Board, we recently set up the ‘*Auteurs Solidaires*’ initiative, a kind of endowment fund, calling on the generosity of sponsors. The purpose of the initiative is to organize social actions by way of original artistic works, devised and organized by artists, for persons who normally would not have so much contact to culture practices. In putting together the project, we were driven by the firm belief that many authors are willing and able to go beyond their own personal projects to show solidarity for others, and to help others make their suffocated dreams become a reality. Our goal was to show that art can act as a driver for social bonding and personal development, and that all the SACD repertoires have their own original answers to suggest.”

Jacques Fansten



*C’est la faute à Le Corbusier!*  
by Louise Doutreligne.

## Increased presence on the airwaves

“In my everyday job as a commentator with the France Inter radio station, I’m constantly asking questions about *Living Together*, using humour to put across messages and ideas that might otherwise encounter resistance or misunderstanding. In my sketches, I criticize, probe and let it be known that we are not stupid; we see what’s happening. On stage, I’m more comfortable bringing people together through laughter, amusement and fun.”

Nicole Ferroni

“Practically all subjects treated on fiction TV are societal subjects. Television is a sociological medium and it has a duty to ask questions of society. Indeed, many series, such as *Trepalium*, *Engrenages* and *Plus Belle la Vie* say things about society, about *Living Together*, and about human values, both positive and negative.”

Sylvie Coquart-Morel

“When we sat down to write the series *Les Lascars*, about a group of friends living in the same neighbourhood, we had one single goal: make a television series which reflected who we are that we want to see. A television series where diversity is explored with humour and simplicity, in an entirely natural matter. There was no question of bringing militancy into our approach; I just wanted to talk about what I was living daily, but was nowhere to be seen on television.”

Ismaël Sy Savané

# Un artiste à l'école

## Fifth edition sponsored by Philippe Faucon

Supported by the patronage of the French ministries of Education and Research, and of Culture and Communication, the Artist at school programme, sponsored by Philippe Faucon, this year invites around twenty or so artists, authors, producers to go back to the school or college they attended in their youth to talk about their life’s journey, work, or key moments in their career. The initiative, launched in 2012, grows a little more in stature every year and has now established itself a major event in the arts calendar.

Interview with Philippe Faucon, whose last feature film, *Fatima* won the Louis-Delluc prize in 2015.

BY CAROLINE COLLARD



Why did you agree to sponsor the latest edition of *Un artiste à l'école* (much to our delight!)?

I owe it to one or two of my teachers for having taught me about books or films that probably played a big role in my life’s journey, although I may not have been fully aware of it at the time. One of them ran a cine-club and that’s when I first discovered the cinema. For several of us, he no doubt fulfilled the role of knowledge transmitter.

On 4 March, you will be returning to your old school, the Lycée Marcel Pagnol in Marseille, to meet up with the students there today. What is your frame of mind as you prepare to go back?

As with any return journey, its real merit or meaning lies in its relationship to the present. I don’t know if I’ll recognise the place, but I’m always interested in meeting people of this generation.

“Fill the Thinking Void”  
Philippe Faucon

### ■ ■ ■ When you were their age, did you already know you wanted to work in the cinema?

Not yet. At their age, maybe like some of them now, I wasn't quite sure what I wanted to do. I didn't come from an environment where it might occur to me early on in life to do such a thing – it seemed so unattainable and out of reach. At the time, apart from the extra-curricular activity of the cine-club I was talking about earlier, film wasn't taught at schools, DVDs didn't exist, there was no Internet or VOD. It wasn't so easy to see some films. It was only when I was at University, when I had access to films that you could only discover in the arthouse cinemas of a university town, that I realised it was what I wanted to do

### Do you already have any idea of what you'd like to say, or convey to the students of 2016?

There is always an uncertainty in our dreams, but it's more exciting trying to make them come true than giving up. It's the same regarding the future.

### After 13 November, your film *Distintegration* (editor's note: about confused teenagers who become involved in terrorism) became tragically premonitory. In fact, this is something you'll be working on with the students you meet. Do you think that culture, or creation can still play a role in the sense that it could improve the 'togetherness' experience?

Yes. As would anything that brings thinking alive and fills the thinking void, or counteracts rigid, regressive thinking, prejudices and phobia. However, culture and creation cannot do all that alone. Many issues regarding the "togetherness experience" depend upon political action, and require courage, now more than ever before, precisely because fear and shutting down reflexes are entering increasingly into the equation. ■

## Key events

**2012:** 1<sup>st</sup> edition sponsored by Gérard Krawczyk; 12 artists meet up with 659 children in 6 regions, 9 départements

**2013:** 2nd edition sponsored by Bertrand Tavernier; 15 artists travelled to 10 départements, 6 regions to meet up with 842 children

**2014:** 3rd edition sponsored by Jean-Claude Carrière; 15 creators meet with 980 students

**2015:** 4th edition sponsored by Mohamed Hamidi; 1,450 registered students; 19 artists

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

"I often say that culture is the religion of a lay society, in the most literal sense of the term, because it connects us, in spite of everything that might force us apart. It is precisely through these positive links that we forge a Nation, rather than through identity or community. But you have to constantly reinforce and extend these links with rich, creative cultural events and by educating the very young about arts and culture. Projects like An artist at school make a major contribution."

**Najat VALLAUD-BELKACEM,**  
Minister of National Education,  
Higher Education and Research

"To open the School to artists is to open the path to creation and culture for the students. It is all about introducing them to the collective aspect of an artistic endeavour. The creative endeavour is not developed in a void: it forges a unique relationship with society. It challenges society, shakes it up, makes it think. And because of the confrontation with former students, the kids can discover in the artists' works a source of inspiration and forge a shared sense of belonging that we so need today."

## Un artiste à l'école 2016 participants

**Alain Asbire,** writer  
**Christophe Barratier,** filmmaker  
**Alain Benguigui,** producer  
**Christophe Bouffil,** producer  
**Grégo Casadesus,** composer  
**Gilles Cayatte,** documentarist  
**Sylvie Coquart-Morel,** TV scriptwriter  
**Julien Cottureau,** clown, mime artist, circus artist  
**Philippe Faucon,** filmmaker  
**Ahmed Hamidi,** film and TV scriptwriter  
**Baudime Jam,** composer  
**Lorraine Lévy,** film scriptwriter and director  
**Sophie Loubière,** writer and journalist  
**Wilfrid Lupano,** cartoon scriptwriter  
**Bénédicte des Mazery,** writer  
**Miss Tic,** visual artist, street artist  
**Jean-Christophe Onno,** composer  
**Jean-Philippe Robin,** TV and animation scriptwriter  
**Jérôme Thomas,** circus company director  
**Olivier Weber,** writer and senior reporter

# €200,000 for the performing arts

The SACD is making available exceptional funding for all authors directly affected by the 13 November attacks.

Smaller audiences in the performance venues, show cancellations, postponed school trips, shelved art education projects, troubled authors... the aftermath of the 13 November terrorist attacks on the performing arts are not yet all apparent. To be prepared for all eventualities and maintain cultural vitality, the SACD board, chaired by Sophie Deschamps and Pascal Rogard, General Director, have decided to make available €200,000 in exceptional funding.

At the start of the year, €150,000 were paid into an emergency fund for the performing arts created by the French State and managed by the National Centre for Popular Mu-

sic and Jazz ("CNV") for artistic bodies undergoing economic difficulties as a direct result of the terrorist attacks. This fund, open to all, is intended to support private theatres (creation and programming) as well as independent companies (young audiences, school performances, etc.). Interested parties can submit their applications to this special CNV fund at the following address: soutien-securite-spectacles.info.

## SACD special fund for authors

The remaining €50,000 will be put in a special fund managed by the SACD, with the priority on authors writing pieces for young audiences. As Sophie Deschamps explains "This is a special social action for authors who suffered as a result of the terrorist attacks. They need only contact the SACD." Besides, "When choosing the projects to receive CNV funding, we assess the impact of the attacks on the authors con-

cerned, and we can provide support for the most serious cases", adds Pascal Rogard. The awarding criteria are in the process of being decided, but others can already submit their applications to Véronique Perlès, in charge of SACD social action, at the following address: fondssv@sacd.fr.

"Naturally, spectator safety is a key consideration, but it's not the only factor we need to take into account", notes Sophie Deschamps who believes that the SACD support should serve essentially the cause of artistic creation. To which Pascal Rogard adds, "We have taken the time to closely assess the situation to come up with an answer which is as flexible and targeted as possible."

And, so as not to penalize future artistic endeavours supported by the Cultural Action Section, the SACD decided to fund half the overall amount of this exceptional measure from its global budget. ■

## "Support for artistic endeavours"

## Important

### ■ SACD Funding Program for Authors:

You can submit your application to Véronique Perlès, by email at: fondssv@sacd.fr

### ■ CNV Fund:

You can submit your application to: soutien-securite-spectacles.info

## Laurence Bloch

# “Drama must become a meeting place for listeners”

What place does drama and comedy have on France Inter? Its director explains. INTERVIEWED BY CAROLINE COLLARD

**When you arrived at the head of France Inter, you made certain changes affecting radio drama and you axed the night-time slot *Nuits noires, nuits blanches*. What plans did you have in mind for drama on the station today?**

Effectively, when I arrived [editor's note: in May 2014] I thought that drama on France Inter needed to be looked at, something we never had the time for under Philippe Val when I was deputy director. Cutting *Nuits noires, nuits blanches* was without a doubt difficult to swallow for some of our listeners, and I can understand that because a companionship had been established over the years with Patrick Liegibel<sup>(1)</sup> and certain other people who had gotten used to working together. Some of our authors lost their bearings, and I got that. But life is also about change.

I have one obsession: it's that drama, that is to say storytelling, continues to exist on France Inter, a generalist station, and does not remain the exclusive domain of France Culture. Having precisely worked at France Culture, I know how important drama is for talking about reality. My function, where I am today, is to make sure that drama remains essential for listeners, that it has its own legitimacy, and that it says something about reality and recent history. It must become a meeting place, something for listeners to look forward to, and not just a quota to fill or some contractual duty. So I was looking to rework this subject, starting with proposing the idea of a historical drama that could speak about the present. History is one of the cornerstones of France Inter. Alongside *La marche de l'histoire* and *Affaires sensibles*, we wanted to create a third axis, in this case a historical drama programme, Sunday evenings after *Le masque et la plume*, from 9 to 10 p.m. I gave the assignment to produce the programme to Stéphanie

Duncan, an actress and author who has worked a long time with Patrick Liegibel on *Au fil de l'histoire*. Entitled *Autant en emporte l'histoire* (see inset), the programme has really made its mark, following after *Le masque*, and has carved out a real editorial cohesiveness, so we're really happy with it. Certainly, programming it in this slot gives it great exposure, which it wouldn't have had in the middle of the night. What's more, I thought it was interesting that drama can also find its place in the middle of the afternoon, by working off documentary material and re-inserting itself into recent history. In this way, the show *Affaires sensibles* now puts out a piece of radio drama each Friday, under the guidance of Christophe Barreyre. The idea is to revive a particular character or event from recent history.

These are the choices we made for this season, but nothing is set in stone, and we'll be considering other possibilities.

**So what then are the projects and ideas in the works for the coming months?**

We're thinking in particular of the idea of a political serial, maybe even set in a future electoral campaign. I'd like to bring serials back to France Inter, but we need to reinvent the genre, reinvent a style... When people talk to me about *Maîtres du mystère* [editor note: a serial broadcast from 1952-74], that's great, but you have to realise that was sixty years ago! Bringing back the serial is a real construction process that requires finding something very contemporary. Everything remains possible and open.

**France Inter listeners are not used to listening to drama...**

Actually, it's a case of no longer being used to it. For questions of expediency, a tradition developed to

broadcast theatre on the radio. But theatre on the radio doesn't work. There has to be a particular kind of writing, maybe more in tune with everyday life, maybe more familiar, but in any case different. In a way, by inserting this strand of drama into *Affaires sensibles*, we invented something. Drama is really woven into the programme, and listeners are ushered in, not just left in no man's land. It's the same with Stéphanie Duncan: the drama isn't just dumped out there; instead, it's always introduced by some remarks on the historical context and on the precise moments when the drama takes place, the characters, etc. In a piece on Victor Hugo, Stéphanie even did the narration herself. It's a reinvention of fictional material, a way of doing things differently than France Culture. It's very important to find a way of writing for radio which suits the station broadcasting it. All that needs to be reinvented.

**Concretely, how do you plan on pushing this writing work in progress forward?**

Having spent some time thinking and working with Christophe Barreyre and Stéphanie Duncan on the types of writing best suited to the two strands in question, we now have to follow this work through. We need to consider the various forms of writing that are possible, without ruling anything out, and including a certain number of radio authors but also writers from the schools, such as the Fémis (national film school), for example, where many original screenwriters are blossoming. Whatever process we engage in, we must keep in mind our listeners, who need a clear editorial line. I can't just hand over a slot to authors to do whatever they want. Radio is like a series of meetings, where listeners know what to expect.

**Comedy occupies a large space on the France Inter airwaves, but mainly in the form of news sketches.**

Until now, yes. We have even increased the amount; during the news slots (5-7 and 7-9), they are moments to relax to and smile, in a context which is often heavy and restricted. During longer slots like these, often touching on tragic topics, it's nice to insert a few moments of light relief. Radio is like a tableau, with splashes of different colours. In the autumn of 2015, on top of the usual 11:00 a.m. to 12:30 p.m. slot, we introduced a second entertainment show at 5 p.m.: *Si tu écoutes, j'annule tout* with Charline Vanhoenacker and Alex Vizorek. Of course it's comedy, but not only comedy. As Charline says, she chops up the news items and mashes them up with irony, satire, and fun. It's something new. We wanted to work with a new generation of comedians: Charline Vanhoenacker, Alex Vizorek, Guil-



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## Autant en emporte l'histoire

France Inter's newest historical drama show, both novelistic and modern, centres around a particular character, known or unknown, real or fictional, caught up in the events of a particular episode from history, from antiquity up to 1945. The narrative and dialogue, told in the first person, reveal the main character's desires and doubts, with which listeners can identify. Intrigue, suspense, love, conspiracy, revolution... all the ingredients of a proper historical thriller.

laume Meurice, Vincent Dedienne, Nicole Ferroni... Together with them I'd like to organise encounters with the public, in various French cities. In the same way we're proposing a "day of laughter" with the SACD, on April 22<sup>nd</sup>: our comedians will have the airwaves for the entire day, and in the evening there will be a big live event at the Studio 104, featuring many comedic writers.

**Do you prefer any particular genre of comedy writing?**

No, we look for talent above all. There should be great liberty and great variety. When comedians come on France Inter, they're interested in everything. Over time, if they're not careful, very quickly they can become fixated with mocking political power. It can be quite strong, but also restrictive. Power today is not just political; it also concerns financiers, bosses of large corporations, the media, celebrities, intellectuals, etc. But the relation to this particular power fascinates them. For me, it's the biggest danger hovering over them, because it can quickly become a lid which restricts their way of seeing the world. ■

(1) Producer of the programme



# SACD Prize for radio

During “Longueur d’Ondes” (“Wavelengths”) – the radio and listener festival taking place in Brest from 4-7 February – the SACD wanted to highlight the comedy genre by creating a new SACD-Longueur d’Ondes prize for radio comedy.

As a genre that is well-represented on the airwaves, yet paradoxically whose various forms of writing are not widely recognised, comedy will now be rewarded in Brest.

“As a means for making fun of the world, and carrying on with our existence and struggles despite all the obstacles, laughter is still the best medicine”, says Sophie Loubière, SACD radio administrator. “SACD knows all about struggles as it struggles every day to defend the authors’ rights. By creating this ‘Prix de la Fiction radio d’humour’, the SACD wants to encourage the emergence of new talents and stimulate the creation of thrilling and unexpected dramatic comedy works; whether they be of the acerbic or poetic variety, they are essential sound spaces that listeners demand to hear more of on the airwaves of all radio stations.”

Fixed at €2,000, this new Prize is open: all authors may participate (professionals, amateurs, groups, etc.) as long as the work is a piece of comedy fiction and the writing is dedicated and personalised for radio. Be advised: the maximum length is 30 minutes, and read-out news sketches, personal rants,

and op-ed pieces of the “billets d’humeur” type are excluded. A single author can submit up to three works, or, in the case of a serial, can submit three episodes of a single work<sup>[1]</sup>.

In parallel to the awarding of this prize (the winner had not yet been selected at the time of publishing), the SACD will organise a round table centred around comedy: is there a particular type of humour specifically for radio? Does this lie in the strength of the text, specifically in the absence of imagery, which precludes knowing glances and visual reactions? How did comic sketches develop for radio? Is there such a thing as comedy with a big C, when there are so many ways to laugh and to make people laugh? These are all questions to be examined during our discussion about comedy and the role of comedians in the media, on Sunday February 7<sup>th</sup> at 11:00 a.m., with Violaine Schwartz, Olivier Sadoine, Alex Vizorek and Pascal Fioretto on the microphone.

[1] All the submission guidelines for the Prize are available at [www.longueur-ondes.fr](http://www.longueur-ondes.fr)

## Support for radio creation

### ■ BEAUMARCHAIS- SACD

Support for radio drama writing. Next round in spring-summer 2016.

further info: [beaumarchais.asso.fr](http://beaumarchais.asso.fr)

### ■ GULLIVER FUND (FORMERLY “DU CÔTÉ DES ONDES”)

An international francophone programme for radio creation. The SACD and the SCAM in France and Belgium as well as SSA and ProLitteris are partners in this support mechanism for production of radio drama and documentary, in association with RTBF, France Culture and RTS who open their airwaves to radio authors.

further info: [www.sacd-scam.be](http://www.sacd-scam.be)

## Radio support during festivals (events or prizes)

Quais du Polar, Lyon, Théâtre Ouvert, Phonurgia Nova Awards, Festival d’Avignon, Longueur d’ondes.

## Support for comedy creation

### ■ FONDS SACD HUMOUR-ONE MAN SHOW

Each year, around ten professional comedy productions (one-man/one-woman show with one or two characters) are supported either in the “encouragement for creation” category or in the “support for creation and reprise” category.

further info: <http://soutiens.beaumarchais.sacd.fr>

### ■ SACD WEB SERIES FUND

Support mechanism for innovative online creation, this is a fund supporting mainly comedy projects.

further info: <http://soutiens.beaumarchais.sacd.fr>

# Pension fund reform is underway

The ruling concerning the reform of the compulsory additional pension plan for authors appeared in the Official Gazette on 31<sup>st</sup> December last, taking effect on 1<sup>st</sup> January 2016. Here is a reminder of the main features of the reform.

After eight months of work and discussions with trade organisations, unions, and authors’ societies (including the SACD), the reform of the RAAP (Régime des Artistes Auteurs Professionnels/Regime of Professional Authors) concerning the compulsory additional pension plan for authors finally sees the light of day, with a dual objective: to guarantee authors an additional pension plan that properly reflects their career and, secondly, to align itself with European regulations. It ratifies the implementation of a system of contributions

## What doesn’t change

Only authors whose annual income is greater than the membership threshold (€8,649) are obliged to contribute

## What will change

The RAAP contribution rate will be raised to 8% of gross author’s fee earnings.

This rate will be reached after a series of staggered increases from 2017 to 2020: 5% in 2017, 6% in 2018, 7% in 2019, and 8% in 2020.

Nonetheless, so as to maintain flexibility for authors in difficulty, a

reduced rate of 4% can be applied for those years where author’s earnings are less than three times the membership threshold (around €26,000), requiring only the author’s request for the year in question. This option will remain in place for 10 years, after which its effect on the overall balance of the regime is to be reviewed.

Concerning author’s fees requiring contributions to the RACD (Régime complémentaire des auteurs et compositeurs dramatiques cinéma, audiovisuel et spectacle vivant/Additional Regime for Authors and Composers in the Cinema, Audiovisual and Performing Arts) the rate will be capped at 4%, which is already the case for author’s fees distributed by the SACD as well as those paid by producers to authors under audiovisual drama contracts. The same goes for earnings requiring contributions to the RACL

It should also be noted that authors who, at the moment this reform comes into force, contribute within an optional category that allow them to acquire more credits than proportional contributions will be allowed to keep this option for a transitional period of 10 years.

All of these contributions, like other

social contributions, are tax deductible.

So as to avoid any disadvantages relating to offset or delayed payments of contributions, the SACD, for author’s fees distributed to its members, will withhold contributions like it has already done for RACD contributions, and pay them directly to the RAAP. Setup of this “pre-account” should be in place by July 2016. ■

For further information:

[www.ircec.fr](http://www.ircec.fr)

## Agessa, contribution to pension funds

Reminder: concerning pension fund contributions in the general regime, the ministries of Social Affairs and of Culture and Communication have agreed to allow authors who are not affiliated with Agessa due to lack of information to rectify their situation should they so desire.

A ministerial circular specifying the modes of application of this decision is being formulated. This option should become available within the upcoming months.

For further information:

[veronique.perles@sacd.fr](mailto:veronique.perles@sacd.fr)

# Building up the “author’s rights reflex”

The SACD helps future audiovisual and cinema screenwriters and directors defend their rights. It’s a service at the very heart of its mission, appreciated more and more every year. BY CAROLINE COLLARD

Having observed that young and upcoming authors were largely unaware of notions of author’s rights and how audiovisual contracts should be negotiated, the SACD’s Audiovisual Department has for several years been offering training sessions within film and audiovisual schools. These sessions take place in parallel with others that are offered during the year at festivals or other suitable events. They are led by legal experts from the SACD section providing advice in negotiating audiovisual production contracts.

“We feel there is a vital need”, says Isabelle Meunier-Besin,

the section head. “With student screenwriters and directors, often we’re starting from scratch. It’s really important that new authors arriving on the scene are familiar with the fundamental principles of author’s rights and have at least a basic grasp of what an audiovisual contract should contain.” The SACD’s actions with these future young authors – without agents – are thus in a certain way “preventative” and help them avoid making mistakes and signing contracts containing unfavourable conditions.

With a minimum duration of three hours, the training session tackles the basics and the main principles of author’s rights: what works are protected by author’s rights, who owns these rights, and what are they? It then looks at how author’s rights are used, starting with a study of a standard writer’s agreement with transfer of rights. The other topics examined include the principle of proportional remuneration according to type of exploita-

tion, the scope and length of the rights transfer, and management of sales reports.

“Our goal is not to turn these future audiovisual professionals into author’s rights experts, but simply to point certain things out that they need to be careful of, and to build up healthy reflexes with them, especially when it comes to signing contracts”, says Isabelle Meunier-Besin. A lot of things come into play right at that moment. Teaching these students is undeniably a central part of the SACD mission, and the SACD also offers an advice service to young authors without agents for the signature of their first audiovisual contract.

For the SACD, these training sessions are also an instructive opportunity to learn about emerging practices in the field and thus to be able to adapt legal practices to new tendencies, namely with the emergence of trans-media productions. ■

## In the performing arts

In the performing arts, the SACD is working towards integrating author’s rights training sessions into the curriculum of the various schools and workshops of theatre, circus, dance, etc. that are under State supervision: the 11 national theatre schools, the National Centre for Circus Arts, l’Académie Fratellini, l’École de danse de l’Opéra National de Paris, the Conservatoire National Supérieur de Musique et de Danse de Paris, and initial or vocational education and training for cultural managers (administrators, production attachés) in universities, etc.



Students from the first graduating class of CinéFabrique will receive training about author’s rights this year.



La Poudrière school in Valence.

## In which schools?

### In 2015

- La Fémis, Paris (in the context of a day dedicated to first professional experience for young graduates, screenwriters, directors, and producers including a screenwriting workshop)
- Rubika (ex Supinfocom), Valenciennes
- La Poudrière, Valence
- École Supérieure d’Études Cinématographiques (ESEC), Paris
- École de la Cité, Saint-Denis
- CEEA (Conservatoire Européen d’Écriture Audiovisuelle), Paris

### In 2016 (forecast)

- MOPA (ex Supinfocom), Arles
- École Supérieure de Réalisation Audiovisuelle (ESRA), Paris, Nice
- École Émile Cohl, Lyon
- Aries, Aix-en-Provence, Annecy, Grenoble, Lyon, Toulouse
- LISAA, Paris, Nantes, Strasbourg, Rennes
- ArtFx, Montpellier
- École des Gobelins, Paris
- École Bellecour, Lyon
- École Nationale Supérieure Louis-Lumière, Saint-Denis
- CinéFabrique, Lyon

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SOCIÉTÉ DES AUTEURS ET  
COMPOSITEURS DRAMATIQUES

## FESTIVALS

## FEBRUARY



## MOMIX

To celebrate its 25<sup>th</sup> birthday, the festival "which helps children grow up" proposes forty theatre, dance, and musical shows from around thirty different companies. Asking questions about the world through laudable poetry, their productions play out at kids' height (from the age of 18 months!), but it's not just for kids. With 31,500 spectators in 2015, this festival for little people is also for bigger ones. It has remained faithful to the Alsatian town of Kingersheim and to the CREA (Centre de Rencontre d'Échange et d'Animation – Alsace State Youth Theatre), its accomplice for 25 years. This partnership explains the strong involvement of the town's children and families, in particular through school programmes, workshops, and during school holidays.

**From 28 January to 7 February, Kingersheim and various cultural venues in the Haut-Rhin département.**  
[www.momix.org](http://www.momix.org)



## MY FRENCH FILM FESTIVAL

The goal of this original concept is to shine a light on the young generation of French filmmakers for web users around the world. For its 6<sup>th</sup> edition, the festival returns with new films, new partner platforms and theatrical releases in several territories. For ten days, film buffs from around the world can enjoy ten French feature films and shorts in competition on MyFrenchFilmFestival.com, as well as almost forty other partner platforms in 90 countries, including iTunes. Screenings will also take place in cinemas and planes of several airlines all year round.

**Until 18 February.**  
[www.myfrenchfilmfestival.com](http://www.myfrenchfilmfestival.com)



## LUCHON TELEVISION CREATION FESTIVAL

For 18 years the Luchon festival has been celebrating French and Spanish TV drama in all its forms: one-offs, series, mini-series, short programmes, and web dramas. The SACD supports this event which is open to both industry and the general public, with many sneak previews, meetings, debates, round tables, masterclasses, audience favourites and retrospectives.

**From 3-7 February, Luchon.**  
[www.festivaldeluchon.tv](http://www.festivaldeluchon.tv)



## LONGUEUR D'ONDES ("WAVELENGTHS")

For its 13<sup>th</sup> edition the festival proposes a rich programme of meetings, public interviews, round tables, acoustic experiences and interesting listening. This year's novelties are a round table organised by the SACD in order to highlight the comedy genre, and a new SACD-Longueur d'Ondes Prize for fictional radio comedy, to be awarded on 6 February (see p.16). It seeks thus to reward writers of radio comedy fiction and encourage the emergence of new talent and new creation.

**From 4-7 February, Brest.**  
[www.longueur-ondes.fr](http://www.longueur-ondes.fr)



## CLERMONT-FERRAND INTERNATIONAL SHORT FILM FESTIVAL

With its solid support for short films, the SACD will award the SACD Prize in Clermont for Best French-language First Drama and the SACD Prize for the best French-language animation during the closing ceremony on Saturday 13 February. On Thursday 11 February, from 11 a.m. to noon at the Marché du Film, the SACD will run a workshop called "Zoom sur mon premier contrat" focusing on helping authors work their way through signing their first contracts.

**From 5-13 February, Clermont-Ferrand.**  
[www.clermont-filmfest.com](http://www.clermont-filmfest.com)

## MARCH



## BIENNALE DES ÉCRITURES DU RÉEL

La Biennale des écritures du réel #3 (Biennale of documentary writing) is an initiative of the Théâtre de la Cité in Marseille, in association with various cultural establishments around the city and the region of Provence-Alpes-Côte d'Azur. The programme, which includes theatre, literature, cinema, exhibitions, and conferences brings artistic creation, issues of society, artists, researchers, and general public together into dialogue. How should we assimilate the enormous changes happening in our society? What kind of dialogue should we be building with our youth? How to live in the "world-city"? Here are some of the bigger issues running through this edition. Proposals and creations from Sanja Mitrovic, Jean-François Comminges, Aurélia Barbet, Alexandra Badéa, Jérôme Richer, David Lescot, Bouziane Bouteldja, Peter Verhelst... will be presented, as well as *Une Longue apnée* (A Long Apnea) by Julien Mabiata Bissila (2014 RFI-Theatre Prize), his first autobiographical piece, relating his flight from Congo...

**From 2-26 March, Théâtre de la Cité, Marseille and other cities in the PACA region**  
[www.maisondetheatre.com](http://www.maisondetheatre.com)

## SHOWS

## FEBRUARY



**CHATONS VIOLENTS**  
Océanosemarie is back on stage with her droll and cutting show *Chatons Violents* (Violent Kittens).

Once again she hits the bulls-eye as she takes on highly sensitive and politically incorrect topics with her wicked sense of humour in this show directed by Mickaël Chirinian. This production benefitted from the 2015 SACD Comedy Fund.  
**Sundays and Mondays at 8:30 pm, until 4 April, Théâtre de la Gaîté-Montparnasse, Paris.**



**AMOK**  
Designed for Reims Scènes d'Europe, this opera by François Cattin (music) and Oriane Moretti (libretto and staging) features the turbulent relationship of two characters crossing a continent that slips towards the havoc of World War I: Alma Mahler and Oskar Kokoschka (whose combined initials form the opera's title: *Amok*). This production benefitted from the 2015 "Création Lyrique" Fund.  
**Premiere on 6 February, Opéra de Reims.**

## MARCH



**BENJAMIN, DERNIÈRE NUIT**  
A world premiere for the 2016 "Biennale Musiques en scène," *Benjamin, dernière nuit* (Benjamin, Last Night) is a musical drama in 14 scenes, with music by Michel Tabachnik, libretto by Michel Debray, and staging by John Fulljames. A philosopher, art critic, and translator, associate of Adorno, Brecht and Hannah Arendt, Walter Benjamin is a rich yet elusive character. In 1940, in a grotty hotel room where he is hiding from the Nazis, he sees his life in a series of flashbacks covering his travels, encounters, and regrets. This production received the support of the 2015 "Création Lyrique" Fund.  
**From 15-26 March, Opéra de Lyon.**

## APRIL



**GIORDANO BRUNO**  
The first opera from Italian composer, Francesco Filidei, from a libretto by Stefano Busellato, *Giordano Bruno* is directed by Antoine Gindt who works again with the German conductor, Peter Rundel. Bringing no fewer than sixteen singers onto the stage and the prestigious Ensemble Intercontemporain, this collaborative European work is dedicated to the heretic visionary and philosopher burned at the stake by the Roman Inquisition in 1600. This production received the support of the 2015 "Création Lyrique" Fund.  
**From 14-21 April, T26, Gennevilliers.**

## SACD funding programs

All year round, the SACD, by means of its cultural action, supports artistic endeavours by means of funds collected through the private copy levy.

### FUND FOR STAGE MUSIC

In 2007, the SACD launched a fund to support the writing of music scores intended to be used with theatre plays, choreographies, circus or street art performances.

The purpose of this fund is to overcome the difficulties encountered by producing companies when commissioning a composer to write an original work in these performing arts. Indeed, existing music is frequently preferred to original scores, and the budgets available for new musical compositions are constantly shrinking, which obviously complicates matters significantly for composers.

The purpose of this SACD Stage Music Fund is to encourage original scores. Concretely, a maximum of €5,000 can be granted per project. The funds are paid to the production company upon submitting a commissioning contract and proof of payment to the composer(s).

Application deadline **before 15 February 2016**

Submit your funding application online  
(SACD and Beaumarchais-SACD Association):  
<http://soutiens.beaumarchais.sacd.fr>

### SACD THEATRE FUND

This Theatre Fund was established in 2005 by the SACD Administration Board to support public and private theatre projects as follows:

- 10 contemporary theatrical works;
- 3 contemporary theatrical revivals.

This SACD Fund prioritizes audacious works reflecting the diversity of contemporary writing styles, with a real chance of being staged and meeting with large audiences.

Application period: **1<sup>st</sup> March to 10 April 2016**

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