

SACD

LE MAGAZINE

SPRING • 2017



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SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES



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Modernisation or fad?

BY **JACQUES FANSTEN**,
SACD PRESIDENT



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Perhaps you have already visited our new website, which has been online for only a few weeks. We wanted it to be simple and pleasant to use, yet packed with content – allowing everyone to keep up to date with our news and campaigns, while facilitating authors' interactions with the SACD (you will find a fuller presentation in this magazine).

I can already hear some of you wondering, why modernize? Or even quote Baudelaire: "modernity is temporary, fleeting, incidental". Or call it a fad.

In our changing world, it is a struggle to continue to cement authors' rights.

Back in the eighteenth century, this struggle seemed simpler, even if it wasn't easy. Beaumarchais brought the authors of his time together, and they at least succeeded in ensuring that they were paid and that they retained ownership of their works. We recall a strike, and the meeting of the "Etats Généraux Dramatiques", all of which contributed progressively to the founding of our SACD, the oldest authors' society in the world. The SACD comprised authors of theatre and, subsequently, opera, serving to defend their material and political rights. Gradually, in the course of inventions and evolutions in the means of expression, other authors joined them: cinema, radio, television, choreography, circus, street arts, and now web and multimedia. What new categories will tomorrow bring?

The members of the first "Dramatic Legislation Bureau" would clearly be astonished at the complicated rules we apply, at our collection and distribution procedures, and the lobbying we undertake.

For many years, authors approached the SACD for information, to register their works, and even receive their royalty payments. Many of them got to know our staff. These days, even if it is still essential to preserve this friendliness, this personal touch, much can be done online (even more so in the future). It's more

practical, and it reduces the running costs considerably. This year we will thus be distributing a refund of three million euros among those authors who have earned royalties – 13% of the statutory deductions – which would be impossible without these evolutions. The online services are growing, and will continue to grow: declaration of works, viewing of your rights and your catalogue, as well as, among others, authorization and management of Amateur performances – which is a massive saving in time and effort. And, through listening to you and taking into account your difficulties and suggestions, these services to authors and to those who exploit their works will continue to develop and become simpler.

We are also attentive and responsive to new habits, new forms of self-expression, and new ways of circulating works. Each time, we have to invent and implement collection mechanisms and distribution rules. Authors are increasingly receiving royalties for the exploitation of their works on digital platforms. Negotiations are underway (and they are far from simple) with the new arrivals, most of whom are unaware of the principle of authors' rights and often begin by refusing it.

It is through endlessly evolving – sometimes at the cost of many difficulties in foreseeing, understanding and analyzing that which lies in wait for us – that we protect what we consider essential: our freedom of expression, respect for a work's integrity, authors' remuneration, and the contribution to the funding of future works made by those who exploit works.

Authors' rights – that invention of a few authors so many years ago – has always adapted, and remains our best protection. We have a joint responsibility to maintain it, and this has nothing to do with catching the zeitgeist, but constantly evolving in order to prove that this right is more modern than the modernity claimed by new media and platforms, for that modernity is ephemeral. ■

A singularly strange campaign



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BY **PASCAL ROGARD**, DIRECTOR GENERAL

What will be the key cultural-policy positions of the coming years? It is still too early to tell. We can, however, draw some clues from this quite surprising presidential campaign, as well as take stock of the outgoing presidency.

Much has been said or written about the cultural policy of the past five years, sometimes with an exaggeratedly critical eye, sometimes with an extremely militant subjectivity. Naturally, we are all free to judge for ourselves, but, objectively speaking, there are four things everyone should be able to agree on.

The state of the culture sector

First: that France has resolutely maintained its “cultural exception” over the past five years. It has sometimes done this on its own, but always with the pugnacity required to safeguard this oh-so precious right to be able to adopt and implement policies that support culture. It was under Aurélie Filippetti’s tenure as Minister of Culture and Communications, and François Hollande’s as President, that France obtained the exclusion of audiovisual services from the trade negotiations between Europe and the United States. This was a key achievement.

Second: that it is difficult to leave a strong cultural imprint when there is instability at ministerial level. Having three different culture ministers (whatever their individual qualities) in five years doesn’t permit much continuity – an essential element.

Third: the first two years of the presidency, under the prime-ministership of Jean-Marc Ayrault, saw a renunciation to defend the culture budget. The savings made

in the overall national budget were microscopic and marginal, but they had a considerable and highly damaging impact on the funding of the creative sector and on the activities of performing arts companies, authors and artists. It would not be until Manuel Valls became Prime Minister that we saw a return to a more positive dynamic, which reached its peak with the last budget unveiled by Audrey Azoulay (an increase of 5.5%). Yet this improvement was tempered by the disastrous impact of the budgetary restrictions imposed at regional and local government level.

Third: history will show the benefits of this law on creative freedom, adopted in July 2016, the impact of which is yet to be measured fully. It took a long time for this law to come into being, but the result is the consensual adoption by the National Assembly and the Senate of measures supporting authors and creativity. The introduction of an obligation to sustain the exploitation of works, the improved transparency in the provision of accounts to authors by producers, the recognition that ensuring equality between men and women must be made a priority, and the support for contemporary French language creativity in the performing arts are just some of these measures.

An odd campaign

The recent presidential campaign was a rather odd one, not least because of the deafening silence surrounding cultural issues. In general, few key themes emerged in a campaign that was marked essentially by several scandals, so we remain hungry and unsatisfied as regards initiatives involving the creative sector.

We must hope that authors’ appeals to politicians – notably the one signed by nearly 200 creators (and fully supported by the SACD) that was published in the Huff-

ington Post in February – will be answered now this presidential election is over.

A silent, textureless, homogenous campaign too? The other criticism often heard was that the various candidates' cultural policies were too close, too similar. But this was no doubt incorrect.

Cultural policies more different than one might think

Of course there were similarities and shared proposals in the candidates' cultural manifestoes. And this is fortunate, for France must continue to maintain its singularity as regards the preservation of cultural diversity. But certain goals are prerequisites for the formulation of any cultural programme. Who could seriously imagine a candidate denying the importance of artistic and cultural education, or questioning the point of maintaining a strong, interconnected global French-speaking culture?

The bridges between the various candidates should not obscure the width of the river that sometimes separates them.

There is a chasm between the (hard-right) Front National, which considers that it is not the state's responsibility to enforce gender equality in culture, and the (hard-left) La France Insoumise, which proposes mandatory gender parity on the boards of directors of cultural institutions, and giving more management roles to women. And there are also diverging policies between the (left-wing) Parti Socialiste, which plans to raise the cultural budget to 1% of GDP by creating a Ministry of Culture, Media and Leisure Time, and the (right-wing) Les Républicains, which would like to encourage greater private patronage and more public-private partnerships.

The place and role of the state and the Ministry of Culture in cultural policy, and the increase in private patronage, are clear markers of the policy divisions between the candidates. And even though they all agree on the need to regulate the major giants of the internet, there is considerable division as regards the digital sector in general.

Divisive digital

It is undeniable: the growing digital sector has deeply affected the pertinence of some of our policies, at both French and European levels. On one hand, the digital economy – which is largely dominated by American companies – risks weakening national policies that support creativity, as well as encouraging the dumbing-down of culture, and fiscal and cultural dumping. On the other hand, it can also offer new opportunities for the distribution, sharing and creation of works. In the face of this revolution, powerful splits have opened up between parties, as well as inside them.

New world, new frontiers, new divisions! We have already witnessed these rifts during parliamentary debates in which culture and the digital sector have been entangled. The draft HADOPI bill on creation and the internet (2009) is one example; another is the more recent "Digital Republic" bill (2016).

This election confirms the difficulty in reaching consensus on cultural policy in the digital era. We have seen a return to the old proposals for the introduction of a blanket licence, yet nobody has yet been able to explain how this would be compatible with the quite specific funding of the film industry. And we have also seen a desire to act unilaterally, forgetting that regulations are made at a European level.

It is often a confrontation between two well-entrenched stances: those who think, in the name of the supposed timelessness of our cultural model, that nothing should be changed, and those who would like to practise a scorched earth policy as regards our cultural ambition, in the name of a false modernity!

It is time we got past these mindsets, and focussed on achieving a modernized policy of cultural diversity, one freed from anachronistic rules but firm on its principles: a clearly stated liberty of creation and programming; protected authors' rights; greater funding; works available and shown. These are principles we should promote in Europe, for that is where the future of cultural diversity will play out. This policy already has support: from authors. ■

Pierre Salvadori

“I am obsessed more with the genuine than with the plausible”

We meet the winner of the 2016 Prix Henri-Jeanson.

INTERVIEWER CAROLINE COLLARD

The Prix Henri-Jeanson rewards a screenwriter’s humour, insolence and dramatic force. Do you recognize yourself in these qualities?

First of all, I must say that I was most happy and appreciative to receive this prize. And yes, I hope that I demonstrate a certain kind of humour, and irony – in the most poetic sense of the term.

As for dramatic force, that’s not for me to judge, but if some people feel that in my films, then I’m happy because I believe in fiction. And when I say “I believe” in fiction, it’s almost mystical. I believe in its strength, its capacity to lift us up, to educate us, to transcend us. And so, as a “believer”, I strive to serve the fiction as best as I can with the tools – one might say the weapons – I have at my disposal! I try to find a language to fit each script; a form, a style. I am obsessed more with the genuine than with the plausible.

Sticking as closely to reality as possible doesn’t interest me, it can even make me feel uncomfortable in certain circumstances when I

am watching a film – like when you find yourself in the same room as people having an argument.

What is your relationship with the act of writing? Do you find writing a film to be a painful, enjoyable or laborious experience?

It’s quite laborious and painful. I am obliged to go through that stage in order to reach something that gives me greater (almost physical) pleasure: the shooting. At the same time, the idea of writing stimulates me, I enjoy it. I fantasize about that moment a little: the idea of having ideas...

But the writing phase itself, the physical immobility it requires, the disappointments it causes, the duration, the feeling of impotence or stagnation: all that is quite painful. I go through a range of very different emotions: hate towards what I am in the process of doing; and a kind of euphoria when I attain blazing inspiration, and the ideas flow – a wonderful yet fleeting state.

The writing advances in stages. You spend your time beating at a door,

which suddenly opens onto another room containing another door – almost certainly heavier and more difficult to open!

What basis do you start from when writing a film? Characters? A story?

The desire to make a film! The writing is the material which will allow me to make my next film. The writing process is the start of the directing process – particularly the adaptation and the dialogue. Mankiewicz considered this stage as a *mise-en-film*. That is no doubt why I have this deep-seated need to write myself; as I write I am already distilling the idea and the style of the *mise-en-scène* to come. The writing process very often starts with the choice of genre – often a comedy, as it happens. And then comes a theme, a subject or a style. You tell yourself, “let’s make a light film” or “let’s make a fast film”. I rarely have a story in mind. With the screenwriter you search more for the story that will illustrate the chosen theme.

Watching *Bringing Up Baby* again,



I said to myself that Hawks must surely have initially thought of a movement rather than a story. A woman meets a man and decides to “have him”, even though he is supposed to be getting married the next day. This man, a palaeontologist, is obsessed about something else: he is seeking a dinosaur bone stolen by a dog! It’s actually the story of a woman chasing a man who’s chasing a dog who’s chasing a bone! It’s an arrow, pure movement. Upon seeing this film, or rather upon seeing it as a movement, I felt like making a film where people spend their whole time running. The question is why? And where to?! A film can therefore start from something quite formal, theoretical or abstract.

When do your co-writers become involved? (Benoît Graffin, Benjamin Charbit, David Léotard Ed.)

At the start. I can tell them directly, “I want to make a comedy that would be similar to that” or even

sometimes look for the subject with them. The work with a co-screenwriter can commence with the subject and go right through to the treatment, even the step outline, but after that I work alone on the adaptation and the dialogue for the reasons I mentioned: for me it’s the start of the mise-en-scène.

At this stage, I can already see the film making itself. I act out the dialogue. I never leave a sentence until I have found the right tone; I rework them a lot. And as I write, I already know how I will direct the actors. Then, during the shooting, I will strive to attain this idea, this rhythm, this tone, the music of the scene that I had imagined while writing it. This might make some people howl in disapproval, but I believe that half of a film is already there in the writing. There are of course thousands of choices to be made during the shooting, but the written film is the blueprint. You already have the red car in your mind; they show you fifteen ■■■■

Key dates

-
- 2017:** Shooting and editing of *Remise de peine* with Adèle Haenel, Audrey Tautou and Pio Marmai
- 2014:** Swann d’Or for best director at the Cabourg Film Festival for *In the Courtyard*
- 2010:** *Beautiful Lies*
- 2006:** *Priceless*
- 2003:** *Après Vous...*
- 2000:** *The Sandmen*
- 1998:** *White Lies*
- 1995:** *The Apprentices*
- 1993:** *Wild Target*
-

■■■ different ones but you already know it's that one you need.

As far as the work with the actors is concerned, I've already said that naturalism, "acting the truth", doesn't interest me. What I want is for the actors to find the tone of the film. Of course there needs to be truth, force, the acting must be on point, but I love actors who act the film more than the role. It's beautiful when actors understand the film's intent, its style, more than the character and their psychology, although one has to discuss those, of course. It's great when they understand what they're involved in, what they can permit themselves, how they can lose control yet without derailing! That's what I really felt on my last film (*Remise de peine* Ed.).

You have an extremely precise idea of what you want as soon as you start writing. So how much room do you give actors on set?

The further I advance in the writing, and in the preparation, the more I know what I want to achieve. This in no way prevents me being totally surprised when the actors arrive on set, by a scene that goes beyond what had been written, becoming more powerful, funnier, etc.

But it is within something already defined that you can seek and find



new things. You have to lay out specific rules for the film, the characters, and the narrative, in order for an idea to take on its full value and resonate. Otherwise it's dull. If everything is possible, nothing happens. You have to impose a rhyming pattern on yourself. I would write in verse if I could, but anyway... Cinema has this almost economic imperative to be of its time. But it is also a constraint that I love. I would even go so far as to say that I love the economic constraints inherent in cinema – that which the cost of a film imposes on us.

Finally, what is of vital importance in a narrative?

Poetry, surprise. Surprise that, as I was saying, can only occur within

something ordered and coherent. I often lay that out in the first ten or fifteen minutes of a film. I set the film's tone and its rules. Sometimes it can even be exciting to sum up the whole film in the very first sequence.

When you watch the opening scene of *Design for Living*, in the train compartment, it is already telling you that this will be the story of a woman caught between two men. From that moment on, you can astound the viewer and show all possible variations. The stricter the rules, the more the viewer can be surprised later on, or detect a spelling mistake. The start of a film should be a promise rather than a range of possibilities.

And once on set, are you happy and joyful?

People arrive and it's marvellous, I love it! I was fortunate to shoot my first film when I was young, followed by some very happy, very lively, very festive shootings, after which several children were born [laughter]. Now I am more subject to physical exhaustion, but I try to integrate it and to count on the experience of my profession, my craft – a word that I love. On set, I continue to ask for ideas, ideas and more ideas to drive the script forward. I involve the crew, I solicit my colleagues a lot, particularly the assistant director, the director of photography and the actors. Cinema is a collective art.

The set is the end of solitude and the joy of being with the actors and the crew. On my last film, I was with a crew who were much younger than me, and that made for a really extraordinary reciprocal experience. They knew things, and suggested technical solutions to me that I didn't know. They took the film much higher than I had imagined. ■

“I was fortunate to shoot my first film when I was young, followed by some very happy, very lively, very festive shoots.”

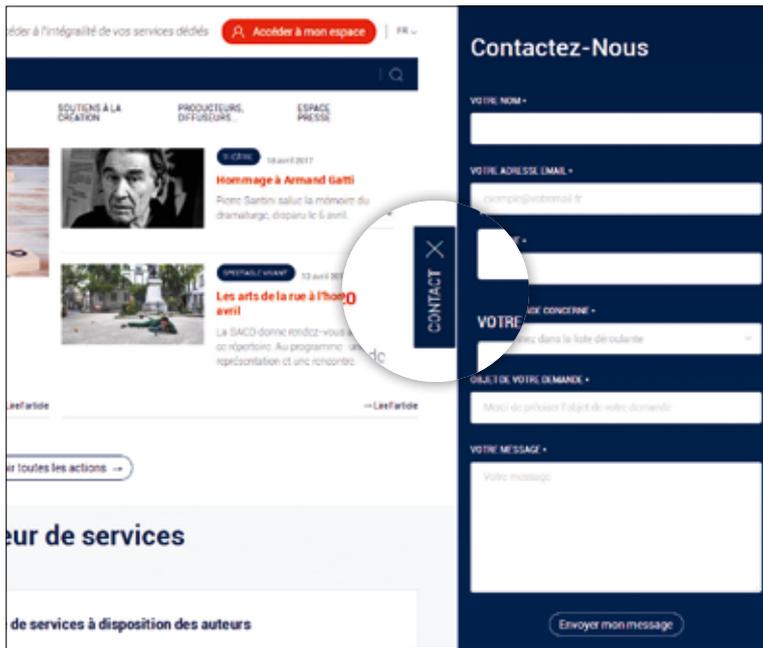
Quite simply www.sacd.fr

New services, new look, new layout, new tone...
It's now much simpler with www.sacd.fr.

Authors were consulted before and during the development of the website, as well as during the test stages. It has been built for you, the authors. Spacious and uncluttered, it meets a need for simplifi-

cation, with full, step-by-step, jargon-free explanations of all the questions you might ask, as well any issues you might have. Accessible explanations are just a few clicks away. ■■■





5 And because human contact is more necessary than ever in the digital world,

we are here to support you. Contact us at any time.

A themed and structured Personal space

The public website and the personal space have been designed so that one flows smoothly into the other. This creates a new user experience where it is easy to find out information and then move on to conduct one's administrative procedures. New services are now

available in the personal space, such as the online registration of works and the catalogue of each author's works. The new personal space is functional and uncluttered, containing your key services and information, with other new services coming soon.



Accéder à mon espace

1 Login to access

2 No more headaches and mislaid documents: now you can declare the works online. It's simple, quick, and you can do it whenever you like.

3 Find all of your works in your personal catalogue.

4 The general meeting: browse, choose, vote.



15 June 2017

Get involved!

The SACD is changing. Now, more than ever, it's essential to get involved with the activities of the SACD. The general meeting will take place on 15 June, and it is not to be missed, since the meeting provides the opportunity to discuss the major issues ahead of us, to defend your rights and to choose the initiatives to take in support of the creative sector.

All the members of the SACD are invited to the general meeting on Thursday 15 June 2017 at 1.30 pm. On the agenda: approve the accounts and the activity report of the past year; discuss the questions raised by authors*; elect the new members of the Board of Directors and the Supervisory Commission – a new statutory organ established this year (see opposite). The meeting will also see the disbanding of the Budget Control Commission and the Communication Rights Commission.

This year, there are fifteen positions to be filled between the Board and the Commission.

The reports, accounts for the 2016 financial year, and the texts of the resolutions may be consulted at the SACD, as well as in your personal space on the website (www.sacd.fr).

Direction administrative et financière
11 bis rue Ballu, 75442 Paris Cedex 09
From 10 am to 4.30 pm, Monday to Thursday
and from 10 am to 4 pm, Friday.

You will find all the information in the Assemblée Générale section of your personal space on the website (www.sacd.fr)

Over the past few weeks, a number of authors have put themselves forward for these various positions. You may view their CVs and candidate statements in your personal space on the website (www.sacd.fr). Authors may also consult them at the offices of the SACD, or request to receive them by post.

All members are invited to vote for these candidates. Each member will receive a notification by post (or by email if they have expressly requested it) at least thirty days before the general meeting (art. 35-1 of the statutes) with the agenda for the meeting and the voting papers. Members notified by post may vote either by post, online or at the meeting itself. Those notified by email may only vote online or at the meeting itself.

Members may choose to vote in one of three ways:

(see diagram p.15)

• **Online vote**

Online voting will be open to all members from 00.01 am (Paris time) on 15 May 2017 to 12 noon (Paris time) on 12 June 2017 at a dedicated website, the details of which will appear in the notifications, as well as in your personal space.

• **Postal vote**

Members may vote by post. They will receive voting papers and instructions along with the notification of the general meeting. Their votes must reach the offices of the SACD by 12 noon (Paris time) on 12

June 2017, that is to say three days before the general meeting is held (art. 37-II of the statutes).

• **In-person vote**

Members may vote during the general meeting upon showing either their membership card (see p.15 if you have not yet received your membership card) or an ID document.

The means of voting that a member chooses for the meeting will apply to all elections related to the aforesaid meeting: the vote on resolutions and the elections of candidates to the statutory bodies. As far as the general meeting is concerned, decisions (election of candidates to the various bodies, and approval of ordinary resolutions) require a relative majority, with the exception of the decision concerning the distribution of sums deriving from the Private Copying levy (allocated to cultural actions), which requires a two-thirds majority (art. L 321-9 of the French Intellectual Property Code). Decisions relating to statutory reforms require an absolute majority. ■

* Written questions from members for inclusion on the agenda of the general meeting must reach the Board of Directors by registered mail with acknowledgement of receipt at least forty-five days before the date of the meeting (art. 34-II of the statutes).

Si ce n'est *pour la*
culture

« pourquoi nous
battons-nous alors ? »

New! The Supervisory Commission

Several statutory reforms will be presented at the next general meeting on 15 June 2017. These will serve to apply the order of 22 December 2016 regarding the transposition of the European directive of 26 February 2014 on collective management of copyright and related rights. These reforms include the creation of a new statutory organ (made obligatory by the order), the role of which is to oversee the work of the managing and governing bodies, as well as the Board of Directors. At the same time, the Budget Control Commission and the Communication Rights Commission will disappear.

This new commission is called the Supervisory Commission. It is composed of six members elected by the general meeting, and has three remits:

- oversee the work of the Board of Directors and the Managing Director, notably the implementation of the general meeting's decisions – particularly the general policies adopted by the general meeting regarding the distribution of royalties, deductions from royalties, investment, risk management, and the use of non-distributable sums;
- exercise the authority delegated to it by the gen-

eral meeting, particularly with regard to immovable properties (acquiring and selling buildings, taking out mortgages), creating subsidiaries, undertaking mergers and partnerships, acquiring interests in other entities, taking out and making loans and other guarantees;

- issue an opinion on refusals by the SACD to provide documents requested by a member.

The election of members to this Commission will take place at the general meeting on 15 June 2017. There are six positions to be filled: two authors of performing art works; four authors of audiovisual works.

The six authors elected to this first Supervisory Commission will hold their positions for different lengths of time (in order that one third of the positions may change every year), according to the following system: in each of the two categories (performing arts and audiovisual), the member with the most votes will sit on the Commission for three years, and the member with the fewest votes will sit for one year; the two other members will sit for two years. ■

1. ELECT YOUR REPRESENTATIVES

The role of the different decision-making bodies

BOARD OF DIRECTORS

31

9 positions to fill

Length of mandate: 3 years

FIELDS	POSITIONS TO FILL
Authors of dramatic works (1 theatre – 1 street arts)	2
Dramatic composers	2
Television screenwriters	1
Television directors	1
Authors of radio works	1
Authors of film works	2

THE ROLE OF THE BOARD OF DIRECTORS

- Decide the Society's policies
- Agree the annual budget
- Determine the rules and methods for distribution of royalties under collective management
- Undertake the classification of works
- Agree the admission of new members
- Decide if a member of the Society should be granted legal or social assistance
- Decide the conditions for the allocation of the cultural budget in the various repertoires

SUPERVISORY COMMISSION

6

6 positions to fill

Length of mandate: variable between 1 and 3 years

FIELDS	POSITIONS TO FILL
Author of performing art works	2
Author of audiovisual works	4

THE ROLE OF THE SUPERVISORY COMMISSION

- Oversee the work of the Board of Directors and the Managing Director
- Undertake the duties delegated to it by the general meeting
- Issue an opinion on refusals by the SACD to provide documents requested by a member.

MORE INFORMATION

Administrative and financial department

Tel. +33 (0)1 40 23 44 09 – muguette.henry@sacd.fr

The statutes are also available on the website (www.sacd.fr)

DATES À RETENIR

- 01.04.2017** → Deadline for applications.
- 14.04.2017** → Provision of candidates' statements and CVs; reports; accounts for the 2016 financial year; texts of resolutions.
Candidates' statements and CVs will be available in the authors' area of the website (www.sacd.fr) and from the offices of the SACD. You may also request to receive them by post.
Contact : Muguette Henry - Tel. +33 (0)1 40 23 44 09 – muguette.henry@sacd.fr
- 15.05.2017** → Start of postal and online voting, both to elect candidates as well as for all resolutions at the general meeting.
- 12.06.2017** → **End of postal and online voting (12 noon Paris time).**
- 15.06.2017** → **1:30 pm** general meeting at the Théâtre de l'Œuvre (55 rue de Clichy – Paris 9th arrondissement).

2. HOW TO VOTE



3 WAY OF VOTING

 BY POST	OR	 ONLINE	OR	 GENERAL MEETING
From 15 May to 12 June 2017 (at 12 noon Paris time) using the pre-paid envelope received with the notification.		From 15 May to 12 June 2017 (at 12 noon Paris time) https://vote.election-europe.com/ Elections-SACD/		15 Thursday June 2017 at 1.30 pm at the Théâtre de l'Œuvre (55 rue de Clichy - Paris 9 th arr.)



TO ELECT

BOARD OF DIRECTORS 9 positions to fill	SUPERVISORY COMMISSION 6 positions to fill
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Attendance at the general meeting: all members may attend the general meeting (whether or not they have already voted by post or online) upon presentation of their membership card or an ID document.

If you have not yet received your membership card, please request one by email or post, accompanied by a passport photograph (bearing your first and last names), from:
 Pôle Auteurs Utilisateurs - 11 bis rue Ballu - 75442 Paris Cedex 09
 Mail : adhesion@sacd.fr - Tel. : +33 (0)1 40 23 46 50

You can find all the information in your personal space at www.sacd.fr.

Web Series Fund: the first winners

The Web Series Fund was developed by the SACD and France Télévisions to support the emergence of young authors, and to provide fresh opportunities to web authors. Nineteen projects were chosen for this first edition.

Aimed at both new talents and established authors of web series, this fund (worth 300,000 euros for this first session) supports the writing of short serials and series, essentially aimed at mobile devices, and innovative as regards format, style and fiction genre. The chosen projects will be supported in their creative process: some by France Télévisions (for production), while Pictanovo, a structure created by the Hauts-de-France regional authority, will provide additional support to projects shot in the region – as long as a production company is involved.

A diversity of projects and authors

On 21 February 2017, a panel led by Jacques Fansten – President of the SACD Board of Directors – and composed of Pierre Block de Friberg (Head of New Content and Innovation at France Télévisions), Simon Bouisson (author), Alexandre Boyer (producer), Judith Louis (producer), Christophe Louis (Fiction Programme Consultant for France 2), Alexandre Philip (author) and Angela Soupe (author) awarded grants to 19 projects out of 200 applications received, 186 of which met the fund's eligibility criteria. Of the 19 projects chosen, 9 already had a producer attached, while 10 were seeking one.

According to the panel, this first edition was marked by “the diversity of the projects and authors, who, be they a high-school student or an established author, all demonstrated creativity, with passion, audacity and subversion, in every genre of fiction”. The panel encourages authors who wish to apply for the next round (to be held between now and the end of the year), to “go more for original stories, while retaining a personal view of the world”. ■

15 grants

- *Arcadia*, written by Jean-Armand Bougrelle
- *Arnould*, written and directed by par Pierre Mousquet, Hubert Seynave and Marc-Antoine Delaplanque – Production Kawanimation
- *Battle*, written by Bibi Nacéri et Guillaume Dupuy, directed by Dany Dupuy
- *Dans la Lune*, written and directed by Marc Caro
- *Détecteurs Privés*, written and directed by Vincent De Oliveira – Production BrainWorks
- *Homoscope*, written and directed by Margot Bernard
- *Into the Belge*, written by Guillaume Ducreux
- *Juliet*, written by Marc-Henri Boulrier and Vincent Antonini, directed by Marc-Henri Boulrier – Insolence Productions
- *La révolution sexuelle n'a pas eu lieu*, written by Alice Voisin and Solenn Denis, directed by Alice Voisin
- *L'Aventurier*, written by Xavier Cazaux-Zago – Production Bleuprod
- *Les Contes de La Street*, written by Raymond Dikoumé, directed by Valentin Clarke, Raymond Dikoumé and Ken Mendoula – Production DraMad
- *Le Test de l'Amour*, written by Andréas Edelman
- *L'Incroyable Odyssée*, written by Gaël Rezé and Axel Rezé, directed by Gaël Rezé – Marnie Production
- *TéléGOLD*, written by Clément Marchand and Bruno Coulon, directed by Clément Marchand – La Cellule Productions
- *Version Des Faits*, written and directed by Pascal Chassoux

4 grants with special mention

(for projects that the panel wished to encourage)

- *Detox*, written by Emmanuel Sapolsky and Xin Wang, directed by Emmanuel Sapolsky – New Bee Productions
 - *Fréquence*, written by Maxime Devoye and Tommy-Lee Baik, directed by Maxime Devoye
 - *Ta mort en salopette*, written by Julien Delorme – Production Bridges
 - *Un sanglier à Paris*, written and directed by Acim Vasic and Merlyn Haycraft – Production Bridges
-

The SACD set up the Duo(s) Programme

A new initiative to encourage choreographers and company/venue directors to undertake programming together and rethink the relationship with audiences.

In 2016, the SACD developed the Duo(s) Programme, at the initiative of Stéphanie Aubin – author, choreographer and member of the SACD Board of Directors – as part of its dance-focused cultural action. This programme will support a concrete, ongoing collaboration between a cultural operator and one or several choreographers, with a view to enabling choreographers to get involved in a venue's programming. The SACD's aim is for authors to work with company/venue directors on joint projects of various formats and durations. They will co-sign a programme and collaborate in imagining ways in which diverse audiences will experience it.

The Duo(s) Programme comprises two stages. The SACD initially supports a dozen festivals in hosting these collaborations with one or several choreographers. In 2016, twelve festivals were involved.

The second stage of this programme takes the principle further, in close partnership with two venues in two different regions. The SACD leaves it up to these venues to stage two of the projects that came out of the dozen festivals the year before. The idea is to reinvent the collaboration in a new context, and present it for a new audience.

On 14 May, the Fous de Danse Festival in Brest will be staging a special collaboration between **Matthieu Banvillet** (Le Quartz, Scène Nationale de Brest) and **Boris Charmatz**, while on 27 and 28 May, the Grand Rassemblement Festival in Grenoble will stage a special collaboration between **Yoann Bourgeois** and **Rachid Ouramdane** (CCN2 Grenoble) and **Latifa Laâbissi**. ■

13 festivals soutenus en 2017

- Danse de tous les Sens (Chorège) **Catherine Gamblin-Lefèvre** in collaboration with the choreographers **Sarah Crépin** and **Étienne Cuppens**
- Festival **Faits d'hiver / Blitz** (ADDP) **Christophe Martin** in collaboration with the choreographer **Joanne Leighton**
- **DañsFabrik**, festival de Brest 2017 (Le Quartz - scène nationale de Brest) **Matthieu Banvillet** in collaboration with the choreographer **Marcela Santander Coravllàn**
- Festival **June Events** (Atelier de Paris-Carolyn Carlson) **Anne Sauvage** in collaboration with the choreographer **Mié Coquempot**
- **Désolée Maman** (Mains d'Œuvres) **Juliette Bompont** in collaboration with the choreographers **Bouside Aït-Atmane, Léa Cazauran, Iffra Dia, Abraham Diallo, Johanna Faye, Sandrine Lescourant, Michel Onomo, David Phiphak, Mathias Rassin** and **Ousmane Sy**
- Festival **Uzès danse** (Uzès danse) **Liliane Schaus** in collaboration with the choreographer **David Wampach**
- **Extension sauvage** (Figure project) **Latifa Laâbissi** in collaboration with the choreographer and scenographer **Nadia Lauro**
- Festival **360 Degrés** (La Passerelle - scène nationale de Saint-Brieuc) **Alex Broutard** in collaboration with the choreographer **Eléonore Didier**
- **Festival C'est comme ça !** (L'échangeur - CDC Picardie) **Christophe Marquis** et **Frédérique Latu** in collaboration with the choreographer **Mickaël Phélippeau**
- **Mouvements sur la Ville #9** (Mouvements sur la ville) the festival team in collaboration with the choreographers **Hélène Cathala, Yann Lheureux** et **Didier Théron**
- Festival **Danses Ouvertes** (Association Camargo) **Arnaud Sauer** in collaboration with the choreographers **Laurence Bertagnol, Jean-Christophe Bleton, Béatrice Massin** and **David Rolland**
- **Rencontres chorégraphiques internationales de Seine-Saint-Denis** (Rencontres chorégraphiques internationales de Seine-Saint-Denis) **Anita Mathieu** in collaboration with the choreographer **Franck Micheletti**
- **Focus on the theme of hospitality** – title to be refined (Association du Théâtre du Pays d'Arles) **Valérie Deulin** in collaboration with the choreographer **Michel Schweizer**

Two new SACD Funds for Avignon OFF

Named “Fonds SACD Théâtre Avignon OFF” and “Fonds SACD Humour Avignon OFF”, these two new schemes aim to help creators producing their works at Avignon OFF for the first time.

The annual Avignon OFF is the largest theatre festival in France. It is the ultimate location for contemporary performance, and, owing to the large number of theatre and comedy shows, it is also known as an economically risky place for all creators.

Conscious of the difficulties and the precariousness facing authors taking shows to Avignon, and wishing to support contemporary creation, and allow authors to chance their arm and find new audiences, the SACD's Board of Directors decided that in 2017, as part of its cultural action, it would set up two automatic assistance funds aimed at supporting original works of theatre and comedy being staged at the Avignon OFF festival for the first time.

Two funds: one for theatre, the other for comedy

Fonds SACD Théâtre Avignon OFF is aimed at original works for theatre, never previously staged in French, the first performance of which will take place at the Avignon OFF Festival 2017. The grant is worth 4,000 euros per show.

Fonds SACD Humour Avignon OFF is aimed at original comedy shows – be they one-man/woman show, sketch shows or stand-up – never previously staged in French, the first performance of which will take place at the Avignon OFF Festival 2017. The grant is worth 2,500 euros per show. ■



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SACD

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES



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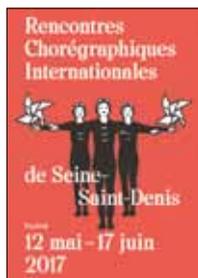
Why create these two funds?

Alain Sachs, stage director, President of the SACD Theatre Commission:

"The Board of Directors and the Performing Arts department of the SACD are always looking for new cultural actions to pursue in order to keep in step with evolving realities. For some years now, it has been clear that the Avignon OFF Festival has enabled proper theatrical production companies – working in an entirely professional context – to stage the world premieres of French-language theatrical works, as well as those of comedians. In short, encouraging and producing new writing by providing a platform where they can be appreciated before finding distribution across the whole country. It is in this spirit that we have set up – with as much care as enthusiasm – two new automatic schemes for funding original theatre and comedy shows at the Avignon OFF Festival. We invite you to explore the eligibility criteria on the SACD website. We hope that these schemes – which will of course be refined over time and with experience – will prove to be precious and relevant, as much for the authors as for everyone involved in staging and disseminating new writing at this major event – a true, multi-faceted playground." ■

FESTIVALS

MAY



RENCONTRES CHORÉGRAPHIQUES INTERNATIONALES DE SEINE-SAINT-DENIS

This international choreography festival, which takes place at twelve partner venues in Seine-St-Denis, is an opportunity for artists to share experiences and thoughts about choreographic writing and aesthetics. Twenty-nine choreographers are invited to explore and invent, with a view to introducing more audiences to dance. This annual festival supports the emergence and recognition of French and international choreographers, and has become a key event in the contemporary dance calendar. The SACD supports not only the festival but also the educational activities undertaken across the year with local artists and teachers as part of the "Ateliers du Regard" series of workshops. **12 May to 17 June.** www.rencontreschoreographiques.com



FESTIVAL DE CANNES

The SACT Authors' Pavilion – located on the Pantier – is a place for authors and other cinema professionals to meet and discuss the hot issues in the world of cinema. The SACT supports and encourages all writing for cinema, chiefly through three prizes: the Prix du Scénario (which it established in 1994), awarded at the festival's closing ceremony; the Prix SACT, awarded to a French-language feature at the end of the Quinzaine des Réalisateurs; and the Prix SACT, awarded to a feature in competition during the Semaine de la Critique. The SACT also supports the programming of the ACID at Cannes. **17 to 28 May.** www.festival-cannes.com

JUNE

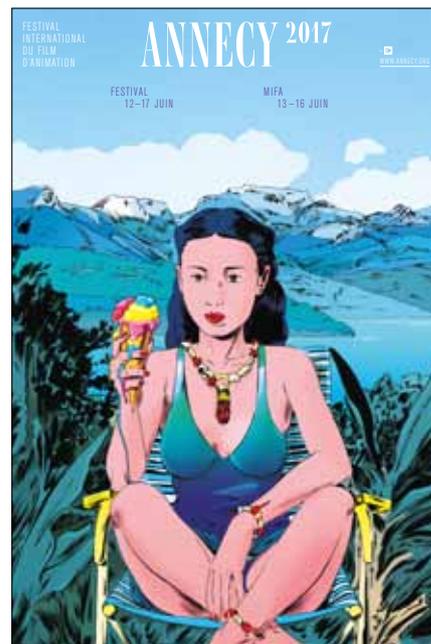


PROCESSUS CIRQUE

Processus Cirque supports research, innovation and creation in the circus arts. It was launched in June 2014, and encourages the creation of innovative circus pieces in relation to the research and development of materials and processes (new apparatuses, technologies, platforms and surfaces, sound, lighting, costume, scenography, architecture, images, IT, etc.), as well as scientific fields applicable to circus. Processus Cirque provides a space for circus authors, scientists and cultural structures to meet. The outcome of the 2016 participants' work was presented at the Académie Fratellini (co-producer with the SACT), as part of the Les Impromptus festival on 1 and 2 June: Jonathan Guichard for 3D (CIRCa Auch Gers Pôle National des Arts du Cirque); Jonathan Fenez, Anthony Moreau, Jérôme Hoffmann and Sébastien Le Guen for *Masse critique* (Lonely Circus); Raphaël Navarro and Clément Debailleul for *Wade in the Water* (Association 14:20); Cassandre Pouchet and Sarah Devaux for *À nos fantômes* (Cie Mentieuses); Anna Rodriguez for *Comme ça et tel quel* (Idem Collectif); Vincent Berhault for *Entre* (Cie Les Singuliers); Luna Rousseau and Nathan Israël for *Laboratoires - Le jardin des délices* (Le Jardin des Délices, produced by La Scabreuse); Clément Dazin for *Humanoptère* (La Main de l'Homme); Chloé Moglia for *Ose* (Cie Rhizome).

1 and 2 June.

Académie Fratellini, La Plaine-Saint-Denis.



FESTIVAL INTERNATIONAL DU FILM D'ANIMATION D'ANNECY

This world-leading animation festival comprises 230 films in official selection, and over 500 films screened (from eighty-five countries). This year, the festival pays homage to Chinese animation. Running alongside the festival is the International Animated Film Fair (MIFA), which has over 550 international exhibitors, and organises the MIFA Pitches, where animation professionals can discover the talents of tomorrow.

The SACT is running three sessions at the MIFA Pitches:

- one for young audiences, with a director (12 June);
 - one looking at negotiating one's first contract (13 June, 6 pm to 7 pm);
 - a panel discussion with the French Screenwriters' Guild (14 June, 9 am to 11 am).
- The SACT will also be awarding two prizes: one for a short film, the other for a transmedia project.

12 to 17 June.

www.annecy.org

SHOWS

JUNE



LES INTRÉPIDES

At the instigation of Denise Chalem and the SACD's theatre commission, for the past two years the SACD has brought an original event to the Conservatoire d'Avignon: *Les Intrépides*. In light of the very low number of texts by female authors programmed in Avignon, the idea was to create a joyous, militant festival to show off all the liveliness of female writing, in the shape of a daring and insolent laboratory. This year, Camille Laurens, Julie Gilbert, Céline Delbecq, Penda Diouf, Sandie Masson, Emma la clown, Anne Roumanoff and Catherine Schaub were commissioned to write original texts with a maximum duration of ten minutes. They will be directed by Catherine Schaub in collaboration with the musician Aldo Gilbert. **26 June at the Théâtre Antoine (Paris), 17 July at the Conservatoire d'Avignon, and in November at the Théâtre de Poche (Geneva).**

JULY



JOËL POMMERAT - © E. CARECCHIO

PINOCCHIO

Ever since the writer Carlo Collodi created him from his imagination (and Geppetto from a piece of wood), the puppet Pinocchio has undergone endless transformations, adaptations and revisions. Now, the theatremaker Joël Pommerat has turned him into an opera character, in a collaboration with the composer Philippe Boesmans (following their previous opera, *Au monde*). All the roles in this musical tale are played by six singers in a variety of costumes – including a cabaret fairy, a circus director, and an evil colleague – brought to life by a company director who is also the story's narrator. The show, which received support from the Fonds de Création Lyrique, will have its world premiere at the Festival International d'Art Lyrique d'Aix en Provence. **3, 7, 11 and 14 July at 8 pm; 9 and 16 July at 5 pm. Grand Théâtre de Provence, Aix-en-Provence.**

JULY



FESTIVAL D'ART LYRIQUE D'AIX-EN-PROVENCE

This year, the SACD is supporting the Opera Creation workshop run by the director Katie Mitchell, which runs from 26 June to 5 July, just before the festival. The Opera Creation workshop provides an opportunity for young creators (composers, conductors, dramaturges, directors, scenographers, etc.) to meet colleagues and share experiences, and attend rehearsals of festival productions, while being supported in their projects.

3 to 22 July.

www.festival-aix.com



LES NUITS DE FOURVIÈRE

Theatre, music, dance, opera, circus: the performing arts festival Les Nuits de Fourvière has sought the coexistence of these disciplines since 1946. Every summer, the festival presents close to sixty performances for over 130,000 people. Some of these shows are produced or co-produced by Les Nuits de Fourvière in partnership with numerous international festivals and institutions.

1 June to 5 August.

www.nuitsdefourviere.com



SÉRIE SERIES

Over three days, more than a dozen series – some previously screened, others not – are placed in the spotlight and presented by their complete creative team (screenwriters, directors, composers, actors, producers and presenters), who will explain in detail their working methods and means of production. Série Series is also a partner of "European Series Summit", a network of professionals working on series from the four corners of Europe, including: the United Kingdom, Ireland, Sweden, Denmark, Norway, Finland, Germany, Austria, Belgium, the Netherlands, Spain, France and Italy. Panels, screenings, cases studies, workshops and evening events provide the opportunity to discover an exclusive programme. **28 to 30 June.**

www.serieseries.fr

SACD Funding programs

The SACD uses funds collected via the Private Copying Scheme to operate funding programs to support cultural actions all year round.

OPERA CREATION FUND

The SACD lends its support to the creation and production of contemporary theatrical and operatic works, within the context of funds managed by the SACD's Cultural activities. The operatic creation fund (FCL), instigated by the SACD, the DGCA, Adami and the FCM, is tasked with allocating aid to professional creative projects and the reprisal of contemporary operatic works. This aid is aimed at opera, musical theatre and musical comedy.

A committee, composed of two representatives of the ministry of Culture and Communication (DGCA), two representatives of ADAMI, one representative of FCM, two representatives of SACD, meets twice a year, in June and December.

SOON TO COME

SACD COMEDY-ONE MAN/WOMAN SHOW FUND

Submission date for applications:
from mid-September to end of October 2017.

Please submit your application file online on the support computer portal of SACD and Beaumarchais-SACD association:
<http://soutiens.beaumarchais.sacd.fr>

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