

SACD

LE MAGAZINE

SUMMER • 2017

CARTE BLANCHE
HUMOUR

LES
SUJETS
À **VIF**

LE **SUJET**
DES
SUJETS

THE SACD RENDEZVOUS
AT THE CONSERVATOIRE
DU GRAND AVIGNON
8 > 21 juillet 2017

#AVIGNON2017

WITH SACD, AN ENTIRE PROGRAM

ÇA VA, ÇA VA
LE MONDE !

TERRITOIRES
CINÉMATOGRAPHIQUES

LES
INTRÉPIDES

DES
SPECTACLES
SOUTENUS

LES
RENCONTRES DU
CONSERVATOIRE

VOIX
D'AUTEURS

**SOIRÉE
ROUGE**

SOCIÉTÉ DES AUTEURS ET
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Iconoclastic questions?

BY **JACQUES FANSTEN**,
SACD PRESIDENT



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Are we entering a new era? Within the space of a few months, there has been a rebirth, a whole next generation which has emerged and learned to reject the old habits and customs that all too often passed for a political vision.

For us, who have been flabbergasted by the absence of any cultural debate during successive electoral campaigns, is it not time to ask (again) a few possibly disturbing questions, even disturbing to ourselves?

For example, what exactly is "cultural policy?" Is it something else besides a long list of actions, certainly necessary ones, but ones that are simply performed to respond to needs as they occur, filling gaps here and there? Some people think of this as an extravagant luxury. We know through experience that without this interventionism, whole sections of cultural life would simply collapse. But let's start giving it some sense of direction. How should we gauge success? Should economic success be our only compass? Should we act on impulse, or through instinct to protect? Are we gate-keepers or governors?

And then, should we support cultural decentralisation? Some think it but aren't say it out loud. We know that this has become essential, but in these times of tight budgets, when companies throughout are suffering, what about the disparity between cultural famine and feudalism? Can we admit that, after so much effort, access to culture is still so imbalanced? What is our collective responsibility, when excluded sectors of the population have no choice but to turn to extremes? Should we not think about what is left of the post-war dream? In this light, how is it possible that this long-awaited Creative Arts Bill, felt the need to specify that we need to protect living francophone authors, ensure better distribution of works, or seek gender balance, as though these things were not already blindingly obvious?

Do we really need an audiovisual public service? How can we justify to French citizens that they should pay a

TV license, unless the programmes they see and hear come with a difference and unless a particular link is created between creators and their audience? Why do we still talk about competition and market share? Globalisation, digital technology, and the amount of supply and screens available end up, paradoxically, creating greater uniformity, as though competition was reduced to imitating each other. Isn't the role of public service to allow the creation of smaller works outside the system of market demand, and to put on offer what cannot be found elsewhere?

Is our model of cinema protection and regulation outdated? Or stifled, as some might say? Yes, it saved French cinema, but in the face of current crises and shake-ups to come, how should it evolve, between closed corporatism and short term interests?

What is artistic education? A school subject? Something to do outside of school? Knowledge that is passed down or an opening to a richer kind of citizenship? How should authors and artists contribute to this?

Must we always defend authors' rights, against those who consider it an obsolete way of surviving? How to convince people that, aside from creative pastimes that are increasingly popular, a real author must be able to live from his art, and that this is essential for the production of new material? That an intellectual work has at least as much value as a physical one, and that protection of its integrity is essential?

These are just a few questions among others. We have our various answers, but also our hopes and our concerns.

We have a great respect for our new minister, a woman of culture and commitment. But we still don't know what her projects are, nor the projects of the new government and presidency. In history, times of construction often coincided with times of cultural effervescence. Are we entering such times? And will culture as we know it now have its place? ■

Renewal



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BY **PASCAL ROGARD**, DIRECTOR GENERAL

Who would have thought of such a political renewal a few months ago? The rise to position of president of the French Republic by someone less than 40 years old, who was not even a candidate a year ago, supported by a party which didn't even exist, came as somewhat of a surprise, to put it mildly. Clearly this is the expression of a desire for change and rejuvenation, new practices and new faces in politics and a fresh start for our country.

A renewal for the performing arts?

There are many questions to be asked about the future policy regarding the performing arts: should state support be maintained? Which political direction will be followed? Is there a will to demand more accountability from institutions receiving public subsidies?

It's surely still too early to gauge or comprehend the possible consequences of this major political change. Rather than lose ourselves in futile speculation, let's take a look at what's at stake from a collective point of view.

Making diversity more visible

Culture is obviously a symbol for openness, for otherness, for diversity, and for respect for differences. But the reality depicts a world whose contours are decidedly less attractive than we like to think, too often marked by discrimination and injustice for reasons of gender, social status, or skin colour.

It's time for a cultural policy that is even more open and inclusive. We can't deny that the previous five-

year presidency made useful steps making us aware of discrimination towards women. Measures were taken to take stock of and rectify the situation by reinforcing the presence of women, particularly in high level positions of responsibility such as directorships of public institutions.

With the publication over the last five years of the brochure *Où sont les femmes?* (Where are the Women?), the SACD also played a role. We're actually proud for having steered a steady course in this struggle in the public interest. And we shall keep steering this course, and not let our guard down, since the history of social advancements has taught us that nothing is set in stone forever.

We shall also follow through because we are today still only in midstream. Awareness and political intervention on their own have proved themselves insufficient as a driving force for deep and long lasting change. We will most likely need to take a more active and aggressive stance in order for this principle of gender parity, dear to our hearts, to take a foothold.

Beyond the status of women, our struggle has also the vocation to expand to all those who cannot break beyond the barriers of a cultural microcosm. The SACD commits to this. It is unacceptable that in 2017 the cultural scene should be so monochrome. How can one fight for cultural diversity and not at the same time be more open to social diversity, which, thankfully, is not restricted to elderly white men? It is required of us today that we open ourselves to new talent, new ways of looking at things, new pathways, and that we set ourselves the ambitious yet simple goal of giving everyone the chance to succeed in our Crossbred Republic of Culture.

“It’s time for a cultural policy that is even more open and inclusive”

Making francophone works more visible

Increasing the visibility of the diversity of talent also means doing everything we can so that works of living authors working in French can find their audiences within artistic programmes. Everything should come together in harmony: an extended network of performing venues and cultural institutions over the whole country, a performing arts strategy heavily influenced by public service remits and requirements; emerging talent that expresses itself across all disciplines of the performing arts.

Let us not forget that the erection of a new legal framework will soon have its effect. The July 2016 Loi Création (Creativity Law) supporting contemporary francophone creation was designed primarily to take steps supporting the performing arts. This positive move was completed by the adoption of regulatory measures bringing these same objectives into the statutes and contractual specifications signed with the national dramatic centres and other public institutions.

It will be the responsibility of the new minister for culture – and we wish her well in her endeavours – to nurture and respect what surely must be called a new social contract between the state and its public institutions. This will depend on reciprocal commitments that must be adhered to: on one hand, solid financial support that will not fail, and on the other, keeping promises made regarding nominations for team leaders: production of contemporary francophone works, access to works by women in the programmes, opening doors to youth, and artistic education... All of these objectives, which are now at the heart of contractual specifications, outline an insistence to be followed through by scrupulous and all-encompassing evaluation.

Breaking down borders?

To build a new policy for the performing arts, we must now choose between continuity and rupture. Guaranteeing key principles, defending artistic independence and creative freedom, ensuring strong commitment from the state and local authorities are all part of the essential ongoing attention that the performing arts require to thrive, creatively and dynamically in our country.

But we also should and must make certain breaks. There is one that is particularly urgent: we must put an end to this schism between public and private theatre. Instead of maintaining this sterile and artificial distinction, which is now completely outdated and often penalises authors who are pressured into choosing one side or the other and who fear reprisals if they make the wrong choice, we should now find a way for the two systems of theatre to complement one another.

There is no longer, on the one hand, a type of theatre that is demanding and brilliant, and on the other, a theatre that is necessarily dull and pointless.

Absurd and futile conflicts and divisions should now give way to intelligent synergy, meaningful collaborations, and shared initiatives. This can be done without lowering our ambitions that should make up the strategy for the performing arts in France, and without ever losing sight of our vital interests for creativity.

Opening windows and doors, encouraging new practices, breaking down borders – these are all expressions of political renewal. The policy for the performing arts might also, in the end, take inspiration in order to lay the foundations of a theatre that really is “on the move,” to use an current expression. ■

#AVIGNON 2017

And they're off!

Encounters, debates, and partnerships are all on the programme at the SACD Meetings at the Avignon Conservatory, from 8 to 21 July. Services for authors are also on call, with a dedicated reception and information centre.

SACD Meetings at the Grand Avignon Conservatory

**FACE TO FACE
WITH THE ARTISTS****TUESDAY 11 JULY****• Olivier Py and his double**

He is a man of many talents: actor, author, theatre and opera director, dancer, singer, and managing director of the National Dramatic Centre of Orleans, the Odeon National Theatre, and the Avignon Festival. Olivier Py has a lot of hats and he wears them with disarming adaptability. But this ravenous-for-life hedonist and at the same time believer, dressing and undressing in these seemingly contradictory costumes, fascinates us all the more for it, because that's what makes him up. That's also what likely allowed him to communicate with, direct, write for, and work with the inmates of the Avignon-Le Pontet Penitentiary. In *Les Parisiens*, his latest work, which he adapted and directs for this 71st Avignon Festival, he sketches out two strong portraits, both of which resemble himself, one of hope and the other of distress. It's an opportunity to meet and question Olivier Py about himself and his "double." With: Jacques Fansten, SACD President, Jérôme Chrétien, director of

the Grand Avignon Conservatory, Enzo Verdet (former student at the Conservatory and a colleague of Olivier Py), and Sébastien Laudembach, writer-director.

Moderated by Elsa Boubllil, journalist.

WEDNESDAY 12 JULY**• Les Chevaliers du Fiel**

During this exchange, the comedy duo Les Chevaliers du Fiel review their particular trajectory and reveal some of their secrets as authors.

Moderated by Charles Nemes, SACD comedy delegate (2016-2017)

THURSDAY 13 JULY**• L'Odeur des arbres
Meeting with Koffi Kwahulé and
Isabelle Pousseur**

A meeting with the Ivory Coast actor, director, playwright, and novelist who is all over Avignon this year with one commissioned piece for "Sujet à Vif," entitled *Ezechieel et les bruits de l'ombre* (*Ezekiel and the Sounds of Shadow*, with Michel Risse), his own play *Jaz* at the Chapelle du Verbe Incarné and a lecture during the series "Ça va, ça

va le monde" (with RFI). Koffi Kwahulé will be in discussion with the stage director Isabelle Pousseur, founder of the Theatre Océan Nord and winner of the Performing Arts Prize from SACD Belgium in 2015. They will review in particular their collaboration on *L'Odeur des Arbres*, a text by Koffi Kwahulé written specially for Isabelle Pousseur and produced in 2014 for the festival les Recréâtrales, in Ouagadougou, then revived at the Theatre Océan Nord. Trained at the National Institute for the Arts in Abidjan and then at ENSATT in Paris, Koffi Kwahulé has written around thirty plays and is an associated artist at the Montluçon National Dramatic Centre, which is directed by Carole Thibaut.

A meeting proposed by SACD Belgium.

SACD STAND

From July 8-21, the SACD will run a reception and information stand for authors. Open every day except 9, 14 and 16 July from 10:00 a.m. to 12:30 p.m. and from 2-5 p.m. in the entrance hall of the Conservatory.





Still more!

- The SACD and the Conservatory have made the reading room available to authors.
- Find the Conservatory students' Picks of the OFF festival on the SACD and "Avignon le OFF" YouTube channels.
- Clips under the title "vide'OFF" on the "Avignon le OFF" YouTube channel.
- Receptions by our partners: AAFA, ANRAT, anPad, E.A.T., SNMS, SAA.

MONDAY 17 JULY

• Les Intrépides

For its third edition, at the behest of Denise Chalem, Les Intrépides will be expressing themselves in an audacious free-form writing session based on the theme of Courage. The texts will be read in playful style by their authors in a space arranged by Catherine Schaub, accompanied by original music by Aldo Gilbert. The six texts to be read by Les Intrépides are published by l'Avant-scène theatre.

With: Penda Diouf, Camille Laurens, Julie Gilbert, Céline Delbecq, Sandie Masson and Meriem Menant.

DEBATES

SATURDAY 15 JULY

• Decolonizing outlooks

Although the issues of numbers of minorities on stage and of attribution of roles to minorities, victims of racial profiling or outright racism, are finally beginning to raise eyebrows in the cultural world, it remains an urgent task to challenge people's perceptions: listening to stories from the colonized and overseas territories, and sharing the aesthetic forms

that emerge from them.

With: Eva Doumbia, Leïla Cukierman, Marine Bachelot Nguyen (members of the Decolonize the Arts Collective), Caroline Guiela-Nguyen, Jade Herbulot, artists (to be confirmed), Séverine Kodjo-Grandvaux (researcher). Proposed by the SACD and the Decolonize the Arts Collective.

• 2017: A breath of fresh air for a performing arts strategy?

After the successive presidential and legislative elections, a new political order is in place. Will this bring about a new direction concerning policy for the performing arts? The question is crucial as the stakes are high and many: cultural democratisation, level of public financial commitment, support for contemporary creation and its distribution, territorial dynamism, gender parity, etc. The SACD has invited to take part in the debate a number of elected politicians, people involved in work on the ground, professionals, and involved authors of both genders.

With: Jérôme Chrétien, director of the Grand Avignon Conservatory,

Pierre Beffeyte, president of the Avignon Festival OFF, Olivier Bianchi, president of the Clermont-Auvergne Métropole and co-president of the Culture Commission of Urban France, Régine Hatchondo, general director of artistic creation at the Ministry of Culture, Corinne Klomp, first vice-president of the SACD, and Carole Thibaut, author and director of the National Dramatic Centre of Montluçon. Moderated by Pascal Rogard, SACD Director General.

SUNDAY 16 JULY

• Comedy: its authors and its jokers

Comedy is everywhere: on TV, online, on the radio, on stage and on screen, and at the Avignon Festival! During the Authors' Day of the OFF Festival, the SACD invites authors who are working on stage and/or on radio, or indeed in the cinema, together with producers, programmers, distributors and promoters, to talk about the production of comic writing. Explore the various current comedy writing styles through the experience of these authors and the contexts and particularities of their productions.

Events supported by the SACD

WITH FRANCE CULTURE

Musée Calvet, public event
9 AND 10 JULY, 8 P.M., live

Concert-drama:

Antigone by Stéphane Michaka, based on the play by Sophocles
 Original composition and musical direction: Didier Benetti

With the musicians of the Orchestre National de France and the actors Judith Chemla, Marion Malenfant, Luc-Antoine Diquero, Pierre Moure, André Oumansky

Directed by: Cedric Aussir

As much music as text for a purely radiophonic but nonetheless spectacular piece of work. A "trilogy" for this invention of an unusual and unexpected format: unlike with opera, the orchestra is not in the pit, but on stage, sharing the space with the actors, who are like one with the orchestra.

15 JULY, 8 P.M.

Authors' Voices

An evening dedicated to the poet and writer, Nathalie Quintane.

Reading and performance by Nathalie Quintane of her text Joan of Arc, followed by an interview with Blandine Masson (France Culture) and a reading of Quintane's *Descente de médiums* by the actress Dominique Reymond.

Director: Baptiste Guiton

WITH RFI

Garden of the rue de Mons, public
15-20 JULY

Ca va ça va le monde !

For this fifth encounter with contemporary francophone authors, Radio France International (RFI) participates in the Festival's Focus on sub-Saharan Africa with a series of lectures dedicated entirely to African authors. Spectators are invited to come listen to different types of stories from another perspective of the world and discover a lively style of literature from a mixture of established and emerging authors, many of them with unpublished texts.

WITH THE AVIGNON FESTIVAL

Ceccano Garden, public event
8-23 JULY (except 10 and 17 July)

On aura tout

Actors, students at the Conservatoire National Supérieur d'Art Dramatique, and ordinary citizens, lovers of theatre, are put into the shoes of some of the greatest and well-known authors by Christiane Taubira and Anne-Laure Liégeois (assisted by Camille Kolski, Roxane Isnard and Nelson Rafaell-Madel). They play out these episodes while they breathe new life into texts and speeches pronounced or having appeared at the time of great conquests. The Ceccano Garden transforms back into the Agora where serialised struggles may unfold through words.

BINÔME

Avignon University, Cour minérale
11, 12, 13, 17, 18 JULY

Five original shows associating theatre and science: five short plays freely inspired by a meeting between an author and a scientist, whose filmed interview is projected during the show.

Conception: Thibault Rossigneux / the meaning of words.

Arrangement and performance: Sandrine Lanno, Anne Loiret, Thibault Rossigneux, Paola Secret and Florian Sitbon.

Musical Creation: Christophe Ruetsch.

TERRITOIRES CINÉMATOGRAPHIQUES

Grand Avignon Conservatory

In the context of our "animation" cultural activities, the SACD supports Cinematographic Territories, a film festival organised by the Avignon Festival and the Utopia Cinema. Workshops for initiation to animation will be offered to children aged 7-12 from 2-4 p.m.

Reservations through the ticketing service of the Avignon Festival.

CARTE BLANCHE SACD AVIGNON OFF COMEDY FUND

Palace

11, 13 AND 19 JULY, 10:10 P.M.

The SACD is programming three "cartes blanches" sessions of around an hour each offered to the 21 winners of the SACD Avignon OFF Comedy Fund and presented by 2016-2017 SACD Comedy delegates Charles Nemes, (on the 11th and 13th) and Sophie Loubière (on the 13th and 19th). The SACD also supports the AVIGNON FESTIVAL YOUNG TALENT scheme, in particular the "Best OFF," the daily OFF Festival comedy platform.

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INFORMATION AND PROGRAMME ON:

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At the Heart of creativity

To celebrate the 20th anniversary of its “Sujets à Vif” (“Heart of the Matter”) section, the SACD and the Festival are putting on a special programme: le Sujet des Sujets

LE SUJET DES SUJETS

WHAT IS IT?

A 2017 production in the Jardin de la Vierge of the Lycée Saint-Joseph.

WHO DOES IT?

A co-production between Vertical Detour, SACD & Avignon Festival 2017.

8 > 25 July

Jardin de la Vierge of the Lycée Saint-Joseph

To celebrate the 20th anniversary of the launch of the “Vif du Sujet” section, launched in 1997, and which became “Sujet à Vif” in 2004, and then “Sujets à Vif” in 2008, the SACD and the Avignon Festival have asked the author, actor, director, and geographer, Frédéric Ferrer (who presented his play *Allonger les toits* at the 2015 Sujets à Vif) to give us a historical overview of this event.

“My idea is to relive the history of this very particular festival event by questioning some of its protagonists who contributed to the richness of the event, and revisiting some of the scenic creations that made such splendid use of the Jardin de la Vierge, as well as certain architectural aspects of the garden, and maybe even certain aspects of the Blessed Virgin, too, and, why not, a few lines of inquiry that were made into areas of dance and theatre whose memory lingers inside the garden. I won't forget the other arts, either, and for this I'll be using certain statistical tools, which are certainly not beyond question, but which, behind

the reality of figures and graphs, will unquestionably put into context the beauty, the singularity, as well as the complexity of the subject, the subjects, and the heart of them, all the while of course making sure not to forget to raise a few perspectives for development into the future, because an anniversary is not an anniversary unless it uses the past to gaze into the future.”

Frédéric Ferrer

Conception and performance:

Frédéric Ferrer & invited artists

Assistant:

Claire Gras

Scenography:

Samuel Sérandour



Invited guests day by day

- 8 July : **Melissa Von Vepy** (Sujet à Vif 2009)
9 July : **Olivier Dubois** (Sujet à Vif 2006)
10 July : **Aude Lachaise** (Sujet à Vif 2012)
12 July : **Jacques Bonnafé** (Sujet à Vif 2011)
13 July : **Johanne Saunier** (Sujet à Vif 2004)
14 July : **Phia Ménard** (Sujet à Vif 2010)
19 July : **D' De Kabal** (Sujet à Vif 2013)
20 July : **Josef Nadj & Dominique Mercy** (Sujet à Vif 1999)
21 July : **Claire Diterzi** (Sujet à Vif 2015)
23 July : **Nadia Beugré** (Sujet à Vif 2014)
24 July : **Sylvain Prunec** (Sujet à Vif 2003 and 2008)
25 July : **Agnès Sourdillon** (Sujet à Vif 2010)

LES SUJETS À VIF

WHAT IS IT?

16 authors conjointly invited by the Avignon Festival and the SACD try out the adventure of a multi-disciplinary experience and present 8 previously unseen productions.

WHO DOES IT?

An Avignon Festival/SACD co-production



Sisters,
Sujet à Vif 2016

8>14 July (day off on the 11th)

Jardin de la Vierge
of the Lycée Saint-Joseph

PROGRAMME A / 11 A.M.

Ezéchiël et les bruits de l'ombre

Commissioned from Koffi Kwahulé and Michel Risse

"Koffi said to me: 'It's not so bad.' What he meant was, 'It's not the end of the world.' I heard: 'Escaping gravity.' So I decided to stage sounds rather than write music. For this original experience, to escape gravity, I wanted to hang sounds in space the way you hang up paper lanterns, to shine a light on silence, to taste the color of the sounds that are already there, the flavor of the words that are coming."

Michel Risse

Incidence 1327

Commissioned from Gaëlle Bourges and Gwendoline Robin

"As a child, Francesco Petrarca – in English: Petrarch – followed his parents to Avignon, where Pope Clement V had just moved his papacy. On 6 April, 1327, he saw a girl called Laure for the first time at the Sainte-Claire church. According to his writing, the encounter happened "during the morning," and had life-long repercussions: we can read today from his texts in the *Canzoniere* (*Songbook*), which are mostly love poems intended for Laure, who remained inaccessible. Certain events have thus an

enormous impact on our lives, and we keenly remember the year, the day, and the time. As a secondary effect, these traces remain behind for others, readers of Petrarch, historians, painters, or people simply curious about human affairs. The effect of an encounter cannot also be measured right away; sometimes it even comes at a glancing angle. This is what performance artist Gwendoline Robin, and choreographer Gaëlle Bourges, will attempt: to measure the glancing angle of their meeting point by following the steps of Clement V, Petrarch, and Laure in Avignon. History, art history, language, and explosive matter will mark out the path leading to 1327. There will be an element of randomness, some debatable points, some unsteadiness, and some unlikely passages, effects that will seem unsure, that barely happen at all, or that will pop up right when least expected."

**Gaëlle Bourges
and Gwendoline Robin**

PROGRAMME B / 6 P.M.

La Même Chose

Commissioned from Nikolaus and Joachim Latarjet

"Georges Carl always performed the same number his whole life. All his life, the same thing..."

Three times a day, for over 40 years, he made people laugh at exactly the same places and for the same gags.

What was he thinking of each time? Did he think that at that exact moment, at this exact place, he was writing a little piece of the history of the universe? He must have, otherwise he would have changed his routine, and changed his life. Well, for us, it's the same thing."

Nikolaus et Joachim Latarjet

Le rire-pare-balle

Commissioned from Julien Mabilia Bissila and Adèll Nodé Langlois

"Going through the museum of intimate things takes time, and there is usually not enough time. He who is in a hurry to have a child should marry a pregnant woman. In life, you might be in a hurry, but your behind will never be in front." African philosophical saying

9>25 July (day off on the 22nd)

Jardin de la Vierge
of the Lycée Saint-Joseph

PROGRAMME C / 11 A.M.

(Untitled) Humpty Dumpty

Une commande à Cristina Kristal Rizzo et Sir Alice

Commissioned from Cristina Kristal Rizzo and Sir Alice

"As an ellipse, the world invites us to slip into its circle and constant modulations in the middle of bodies that wrap around each other and unwrap, form and disintegrate, attract and influence each other. An

instant is a undefined form. The choice of a particular posture or attitude is just an illusion. Can we create a vibration without moving? Can we produce a system without spatial or temporal borders? Can we construct an object without getting caught in its mesh of relations? It's in this space that Sir Alice and Cristina Kristal Rizzo will bring their artistic connection to life. The piece is designed as an arrangement in which improvised elements are the key turning points, each time done differently: starting a move to create a sound, being in movement by creating a sound, playing on the senses, following instinct alone, one's own body, just for an instant. Dance is not a language – it's dance. Sound is not a language – it's sound. (Untitled) Humpty Dumpty is the possibility to be meaningless, a poetic space in the middle of dance. It will show just how much the essence of creativity comes from both vulnerability and magic. Creativity comes from vulnerability and magic

Cristina Kristal Rizzo and Sir Alice

Accents

Commissioned from David Somló and Claudia Triozzi
 "The term 'accent' has three accepted meanings, but David Somló and Claudia Triozzi see at least six. Here is the proof, by means of example:
 Accents have their particular place / Accents can be placed anywhere / I'm sorry, I don't understand your accent / Oh, your accent is sexy / My body expresses its accents / I tried to accentuate this, but it got away from me."

David Somló and Claudia Triozzi

PROGRAMME D / 6 P.M.

Bâtards

Commissioned from Mathieu Desseigne-Ravel and Michel Schweizer
 "Limit: a tendency, anchored in the structure of modern thought, to transform the space in which life develops into zones of separation containing life.
 Sujets à vif: a person who has come to experience separation.
 Sujets à vif: profile of a person inclined to separate from the living.
 Bastard: balanced human subject who seems to have accepted his own uncertain origins, who has been advised not to pay too much attention to his/her moods and by extension to him/herself.
 At the entrance to the monastery there is a notice engraved in marble: don't throw stones.
 But they cannot wait to do so, and empty their pockets. Their heads call for respite."

Mathieu Desseigne-Ravel and Michel Schweizer

L'Écllosion des gorilles au cœur d'artichaut

Commissioned from Lazare and Jann Gallois
 On the outside, there are two disproportionate bodies, two dissonant voices, two faraway worlds. On the inside, sensibilities converge: they discover they are of similar sizes, ready to go, to drift, even to capsize, if at all possible. Always curious, sometimes wild, the souls sway on their legs in a jungle of emotions, between loud interludes and silent inner struggles.

Lazare and Jann Gallois

LES INTRÉPIDES

WHAT IS IT?

Since three years, at the initiative of Denise Chalem, SACD first Vice-president from 2016-2017, *Les Intrépides* (the Fearless Ones) have been putting women at the front of the stage.

For this 3rd edition, the SACD commissioned short form pieces from six authors, based on the theme of "Courage." The texts will be performed in playful manner by the authors, in a spatial arrangement by Catherine Schaub.

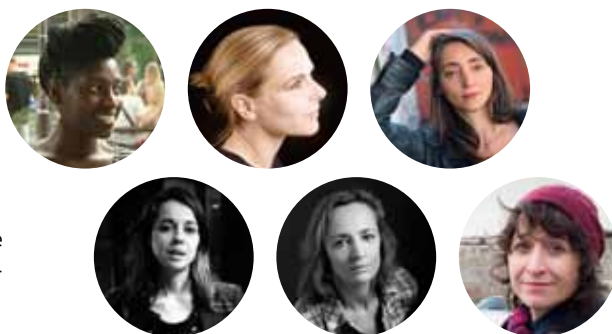
Gender parity is a challenge for democracy. The SACD have for five years made it a priority by systematically pointing out each season the number of works by women programmed in the performing arts, the audiovisual sector and in the cinema. The yearly brochure *Où sont les femmes?* (Where are the Women?) has for several years been demonstrating the under-representation of works written, acted, or directed by women in the performing arts. And yet they are there, talented, courageous, fearless.

After a one-off presentation at the Theatre Antoine on 26 June, *Les Intrépides* return to the Avignon Conservatory on 17 July during the festival and will then appear on 17 November at the Theatre de Poche in Geneva, with the support of the Cultural Fund of the Swiss Authors Society (SSA).

17 July at 3 p.m.
Grand Avignon Conservatory

Authors and performers: **Penda Diouf, Camille Laurens, Julie Gilbert, Céline Delbecq, Sandie Masson and Meriem Menant**

Spatial arrangement: **Catherine Schaub**
 Original music: **Aldo Gilbert**



Léa Mysius

There is something dreamlike with children

Having graduated from the state film school La Fémis barely three years ago, Léa Mysius this year presented her first feature film in Cannes, *Ava*. The film won the SACD Prize during the International Critics' Week. already noticed for her short films, she now writes as well for Arnaud Desplechin and André Téchiné. INTERVIEW BY **GUILLAUME REGOURD**

How was your experience at the Cannes Film Festival, where not only your film *Ava* was selected for the Directors' Fortnight, but you were also there as co-writer of the opening film in the Official Selection, *Ismaël's Ghosts*?

I was in fact more stressed out for Arnaud Desplechin's film than for mine. There was this question hanging over of the shorter version of the film [editor note: the film was screened in its 1:45' length, and there is another version of 2:15'], and it was the beginning of the festival...

You've been known up to now for your short films, and we get the feeling that you're taking another step in your career. How is making a feature different from making a short?

For me, making shorts was an essential step. Each short I made taught me new things. The first one was very intuitive and simple, with little dialogue. Bit by bit, I added on layers. This process fed into my first feature and allowed me to gain some experience. For writing, it doesn't really change much between a short and a feature. The re-writing process is more involved and demands more time. And shooting on set, there were more characters, more people, more money at stake and more production questions that were asked. But I still consider that as pretty much the same, only longer and on a larger scale.

Why does childhood have such a strong presence in your films since the beginning?

I like writing about children. Maybe simply because I'm young and it's one of the only periods in my life I can

contemplate with sufficient distance. And also I really love directing young actors. I started with *Cadavre exquis*, and the actress, Ena, was 8 years old, I think. With *Ava*, they're a little older, around 16-17. Young actors have this wild side, untameable, and yet at the same time they are very malleable and listen very well. They really take direction on a physical level, regarding their bodies and their voices. And they project themselves differently than adults, with force and spontaneity. And so I ended up directing the professional actress in the film, Laure Calamy, like I did her young partners. But Laure works a lot with her physique anyway, so it worked out well between us.

In the film there is a balance between realism and symbolism that mustn't have been easy to communicate to your young actors, who might take things too literally...

I'm not so sure about that. *Ava* looks for the storytelling in life and I want the film to gradually break away from naturalism in order to reach her point of view. She will soon lose her sight and from that point on, she can see beautiful things. I think there's something dreamlike with children. In any case, when I was a child, that's how I saw things. As a kid, I wrote stories, went on adventures in the woods...

Stories that were not necessarily very bright and sunny...

Sometimes it was pretty grim, actually. I wrote a lot of stories about death, mystics, stories about sex. That's something else that children are obsessed with. Sexuality with children is overflowing. And healthy. But

when you talk about it, people get easily offended. That caused a few production issues during the shoot. I couldn't see myself filming a 12 or 13 year old girl naked. The actress had to be over 16. And then, below that age, you're restricted to a maximum of 4 hours shooting per day, which we couldn't manage, for budgetary reasons. We worked a lot on physique with Noée, who played Ava, so that she'd look like a 13-year-old, her shoulders a bit slouched forward like a little boy, so as to hide the very feminine stride she has in real life.

Was it during your childhood that you developed this passion for cinema?

My parents always showed us films, to my twin sister and me. *The Night of the Hunter* was a film that had a huge impact on me. When I saw it I was somewhere between 2 and 7 years old, too young to read the subtitles. I've only seen it once since, but I know it by heart. During my childhood and adolescence, I wanted to be a writer. That film and *Freaks* really influenced the short stories I wrote. Why did I go from writing to the cinema? We moved from Medoc to the Reunion Island, and maybe seeing the landscapes change, I had this desire for imagery. And then I discovered *My Sex Life...* or *How I Got into an Argument*, which created a bridge between literature and cinema. And then I started taking photos and getting really interested in imagery.

Could you direct someone else's script?

I could only do it if I was allowed to rewrite. I need to make things my own. I remember once almost directing a kind of commission, an 8 minute short. I had the right to rework the script a bit, but I rewrote everything. I got fired because I didn't respect the rules. For the time being, directing someone else's script seem hard to imagine.

But inversely, you have no problem writing for other directors. What was it like writing for a director who had had such an influence on your work?

When I write for others, it's not like I hand them the script and then it's over. It's a collaboration and I adapt to it. I'm at the service of someone else. Then, if the director gives you some leeway, you can put a bit of yourself in it. I've always admired Desplechin. But in working with him, the idol became a man, and that's even more interesting. I understood better how his films were made. And it was a real meeting of minds: Arnaud taught me a lot of things. I could begin to appreciate his vision of the world. I'm not going to start imitating his writing style, but it will have an influence on me.



Léa Mysius and Gérard Krawczyk

Is it the same with André Téchiné, who choose you to work on the script of his next film?

Every director is different and writes his own way. It's never the same. André Téchiné, who I also admire a lot, is now showing me another vision of writing and of the world. That's what I really find exciting in this business – discovering each time a new way of thinking and creating.

And what will be your own next film?

I've started writing but I have to let it ripen a bit. I'll take it up again when I have a bit more time, when everything has settled down. It's working away in a corner of my head. ■

Dates

-
- 2017:** First feature film, *Ava*
SACD Prize from the International Critics Week in Cannes
Co-wrote *Les Fantômes d'Ismaël* by Arnaud Desplechin
- 2016:** Third short film, *L'Île-jaune*
- 2014:** Graduated from La Fémis in the screenwriting section
Second short film, *Les Oiseaux-tonnerre*
- 2012:** First short film, *Cadavre Exquis*, SACD Prize for the best first work of fiction at the Clermont-Ferrand International Short Film Festival in 2013
-

The 2017 Awards

Grand Prizes: André Téchiné and Johann Le Guillerm

Theatre Prize: Pascal Rambert

Theatre New Talent Prize: Marie Remond

Director Prize: Thomas Jolly

Translation and/or Adaptation Prize:

Séverine Magois

Comedy/One Man Show Prize: Anne Roumanoff

Comedy /One Man Show New Talent Prize:

Audrey Vernon

Cinema Prize: Fiona Gordon et Dominique Abel

Cinema New Talent Prize: Stéphanie Di Giusto

Suzanne Bianchetti Prize: Suliane Brahim

(awarded to a young actress starting a promising cinematographic career)

Television Writer Prize: Nathalie Saugeon

Television Director Prize: Xavier Durringer

Television New Talent Prize: Laurent Perreau

Animation Prize: Michael Dudok de Wit

Animation New Talent Prize: Sébastien Laudenbach

Interactive Creation Prize: Cyprien

Circus Prize: Jean-Baptiste André

Street Arts Prize: Caty Avram et Pierre Berthelot

Radio Prize: Nicole Sigal

Radio New Talent Prize: Claire Richard

Music Prize: Gérard Pesson

Music New Talent Prize: Arthur Lavandier

Choreography Prize: Nacera Belaza

Choreography New Talent Prize: Sylvain Bouillet,

Mathieu Desseigne-Ravel et Lucien Reynes

European Prize: Aki Kaurismäki

Beaumarchais Medals:

Nils Bouaziz ; Sabine Chevallier ; Olivier Chatel and Thierry Desurmont ; Pierre Sellal ; Caroline Sonrier
(honouring public figures who have worked for authors and creativity)



2017 Award winners



Christine Citti



Fiona Gordon and Dominique Abel



Anne Roumanoff



Audrey Vernon and Gérard Krawczyk



Marie Remond



Pascal Rambert



Thomas Jolly



André Téchiné and Jacques Fansten



Nacera Belaza, Lucien Reynes,
Mathieu Desseigne-Ravel and Stéphanie Aubin



Thomas VDB



Pascal Légitimus and Vincent Azé



Stéphanie Di Giusto and Bertrand Tavernier



Guy Bedos



Suliane Brahim

Board Members 2017-2018

Jacques Fansten was re-elected President of the Society. During the AGM of 15 June 2017, 9 new Board Members were elected to the Board of Directors for a mandate of three years, and 9 new members were elected to the Supervisory Commission. See their biographies on www.sacd.fr

BOARD OF DIRECTORS

The Board of Directors decides and defines the policy of the Society, in conjunction with the President and the Director General (Article 21 of the statutes). Each Board Member is elected for a period of three years at the Annual General Meeting. The President is elected for one year by the new Board of Directors.

The following new Members were elected to the Board: Marion Aubert, Sophie Deschamps, Louis Dunoyer de Segonzac, Graciane Finzi, Laurent Heynemann, Frédéric Michelet, Dominique Sampiero, Laurent Tirard and Catherine Tullat.

President



Jacques Fansten
(television)

First vice-president



Corinne Klomp
(theatre)

Vice-presidents



Brigitte Buc
(theatre)



Gérard Krawczyk
(cinema)



Laurent Lévy
(television)



Marie-Pierre Thomas
(television)



Catherine Verhelst
(music)

SUPERVISORY COMMISSION

As a new statutory organ created by obligation to the decree of 22 December 2016 relating to the adaptation of the European directive of 26 February 2014 regarding collective management of royalties and neighbouring rights, this commission is composed of 6 members elected by the General Meeting. It watches over the activities of the management, administration and executive organs. The 6 authors elected to the first Supervisory

Commission have differing lengths to their mandates, in order to allow for annual renewal of a third of its membership. The longest mandates, of three years, are for the two authors elected from those repertoires with the largest number of votes. The shortest mandates, of one year, were handed to the two authors from those repertoires with the fewest number of votes. The mandates of the two remaining authors are for two years.

Rapporteur



Sandrine Ray
(audiovisual)

Vice-rapporteur



Charlotte Paillieux
(audiovisual)

Commissaires



Cerise Guy
(performing arts)



Christiane Spièro
(audiovisual)



Elisabeth Verry
(performing arts)



Anca Visdéi
(performing arts)

ANNUAL GENERAL MEETING

Delegated Board Members



Stéphanie Aubin
(dance)



Frédéric Michelet*
(street arts)



Stéphane Piera
(interactive creation)



Éric Rondeaux
(animation)



Alain Sachs
(staging)



Jérôme Thomas
(circus)



Catherine Tullat*
(radio)

Board Members



Marion Aubert*
(theatre)



Brigitte Bladou
(theatre)



Sophie Deschamps*
(television)



Luc Dionne
(Canadian committee Chairman)



Louis Dunoyer de Segonzac*
(music)



Graciane Finzi*
(music)



Laurent Heynemann*
(television)



Caroline Huppert
(television)



Pascal Lainé
(television)



Christine Laurent
(cinema)



Christine Miller
(television)



Blandine Pélissier
(theatre)



Inès Rabadàn
(Belgian committee President)



Jean-Philippe Robin
(animation)



Dominique Sampiero*
(cinema)



Alain Stern
(television)



Laurent Tirard*
(cinema)

GAL ADMINISTRATION

Director general



Pascal Rogard

Secretary general



Patrick Raude

COMMISSIONS & DELEGATIONS

Social Action Commission

Brigitte Bladou,
Pascal Lainé,
Christine Miller
and Catherine Tullat.

Prize Delegation

Sophie Deschamps
and Christine Laurent

DELEGATE FOR LEGAL AFFAIRS



Georges Werler

Georges Werler,
delegate for legal affairs,
was directly nominated
by the Board of Directors
for this specific
assignment.

The SACD in 2016: key figures

AUTHORS

60,139 members
1,706 new members
4,166 associate senior members including 437 new associate senior members
6,374 senior members including 334 new senior members

21,900 living authors and SACD members received at least one royalty payment in 2016 (1.3% more than in 2015).

COLLECTION / DISTRIBUTION

224.6 million euro collected in 2016 (up 1.21% over 2015)
213.4 million euro distributed in 2016 (down 4.9% over 2015)

The 2016 results are solid:

- Collections increased by 1.21% over 2015 with a sharp rise in the audiovisual sector (+6%) which made up for an 8% fall in the performing arts.
- Distribution levels reached €213m. The 4.9% decrease is explained mainly by the exceptionally steep increase in 2015 due to once-off events.



SOCIAL ACTION

Direct solidarity actions:

€300,000

Social assistance:

246 people helped

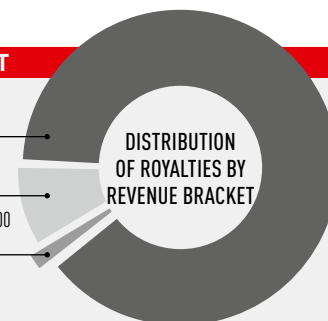
Supplemental retirement allocations:

€3.6m

DISTRIBUTION OF ROYALTIES BY REVENUE BRACKET

88% of beneficiary authors received less than €10,000 of royalties in 2016 (as in 2015).

88% from €0 to €10,000
9% from €10,000 to €50,000
3% more than €50,000



CULTURAL ACTIVITIES

- **Overall Budget:** €5.8m
- **Legal allocations** (article L312-9 of the CPI): €4.6m
- **Voluntary allocations:** €1.2m

After the drop in Private Copying receipts seen in 2014 – which restricted Cultural Activity resources allocated for 2015 – receipts in 2015 rose sharply (+28.4%), thanks mainly to significant back payments brought up to date by Apple, which in turn explains the increase in allocations for 2016.

PARTNERSHIPS:

314 partnerships in 2016 (up 1.3% over 2015) including:

- 139 for the performing arts
- 70 in the audiovisual sector
- 4 “inter-repertoire” partnerships

101 under the banner of Creativity Support Fund, including:

Comedy / One man show Fund	10 grants	Web series Fund	19 grants
Opera creation Fund	17 grants	Theatre Fund	14 grants
Stage music Fund	14 grants	Authors in Spaces	9 grants
Translation Fund	7 grants		

2016 in actions

Where issues in the public interest and future challenges for artists and culture meet, the SACD will continue to answer present!

SUPPORTING AMBITIOUS FUNDING FOR CREATIVITY

Cultural policy comes at a cost. In times of economic crisis, this can lead to reduced funding. Faced with this risk, the SACD intervened in discussions with the state and regional authorities about maintaining in place financial commitments supporting creation and authors and also defended levies and credits allocated to the National Cinema Centre (CNC) supporting audiovisual and cinematographic production. The SACD made a particular point of supporting a major modernising of the financing

of creative production by helping to push through Parliament the adoption of the so-called "YouTube" tax, filling in a loophole that exempted ad-supported video on demand platforms from payment of any contributions to the CNC. In Europe, we defended the adoption of new rules obliging digital and internet media content undertakings to participate in the financing of new works, and we argued for a major reform of the directive on audiovisual media services.

GUARANTEEING A HIGH LEVEL OF PROTECTION FOR AUTHORS' RIGHTS

Defending authors' rights is a fight. For this reason, during the "Assises du Cinema" and during examination of the draft bill regarding freedom of creation, the SACD defended the adoption of measures increasing transparency of accounts. We even obtained assurances that these measures, which were restricted at first only to the cinema, would be extended to relations between authors and producers in the entire domain of audiovisual creation. We began negotiations with producer representatives in order to define production contracts better

and to clarify clear commitments strengthening transparency. Opaque contracts are a curse that harms authors' rights. We were also obliged to do a certain amount of convincing and educating with members of parliament during examination of the draft bill on the "Digital Republic" in order to prevent author's rights losing ground. In Europe, the SACD, in conjunction with the SAA and the European Coalitions for Cultural Diversity, we followed the exchanges with the European Commission during the preparatory phase of the reform project on authors' rights.

STRENGTHENING DISSEMINATION AND EXHIBITION OF WORKS

Works that are well financed and works that have a high degree of exposure go hand in hand. Thanks to action by the SACD, positive measures in favour of better exhibition and dissemination of works have been adopted, namely within the "Creativity Law" with the introduction of an obligation of ongoing exploitation of audiovisual and cinematographic works. Initiated and defended by the SACD, this measure obliges the producer or rights-holders of a work to make best efforts to ensure its exploitation. The definitions of the windows of exploitation (theatrical, TV, DVD, online, etc.) should also be made more flexible in order to strike a balance between the need to preserve production finance and a better availability of films. Here as well, the Creativity Law made a step forward by limiting the duration of the ministerial decree which validates the professional agreement on the windows of exploitation. The expected result will be a greater incitation for industry professionals to take up renegotiation. Improving distribution and promotion is also a vital challenge for the performing arts. Although we create a lot in France, we still distribute too little.

COMMITTING TO AN OPEN CULTURAL POLICY, GUARANTOR OF THE PUBLIC INTEREST

A lot of people talk about artistic education, but SACD acts upon it, namely by giving our strong and continued support to the initiative we launched in 2012 called "Un artiste à l'école" ("An artist in School"). Another priority project for us is gender parity. The 5th edition of the brochure *Où sont les femmes?* (Where are the Women?) once again demonstrates the ongoing discrimination and the need for this campaign to be continued. ■

AVIGNON FESTIVAL

JULY



© VINCENT ARBELET

OUÛ SONT LES OGRÉS ? Pierre-Yves Chapalain

A woman lives alone with her daughter, Hannah. Hannah doesn't come out of her room. Drawn by strange desires that upset her and drive others away, she only has eyes for someone she has never seen but who understands her like a sister: Angelica. They chat together online night and day. Hannah's mother consults a doctor friend: are they sure that Hannah is not chatting with some artificial intelligence programme? She needs to react, get out, have fun. In the end they meet in the countryside, in the flesh, and the two teenagers share the secrets of their particular nature... Author and director Pierre-Yves Chapalain mixes dream, magic, and virtual reality to explore the emerging instincts of two young girls.

This production received the support of the SACD Theatre Fund.

Chapelle des Pénitents Blancs.

6 - 11 July (except the 10th) at 11 a.m. and 3 p.m.



© BRUCE CLARKE

UNWANTED Dorothee Munyaneza

This choreographer originally from Rwanda takes on the story of women victims of rape. Rape like a weapon of mass destruction still used in conflict zones today. Rapes from which are born children traumatised by their lineage and ostracised because of the taboo surrounding their birth. To write these tales, Dorothee Munyaneza went to meet these rejected mothers, these wounded women, and always asked them the same question: Do you accept yourself?

The choreographer is accompanied by improvising musician Alain Mahé, musician Holland Andrews, and British plastic artist Bruce Clarke. This production received the support of the SACD Theatre Fund and the SACD Stage Music Fund.

**Chartreuse de Villeneuve-lez-Avignon,
7 - 13 July (except the 10th) at 6 p.m.**



© PIERRE GROSBOIS

MEMORIES OF SARAJEVO & DANS LES RUINES D'ATHÈNES Jade Herbulot et Julie Bertin

Memories of Sarajevo is meant to be a historical fresco where the voices of those people under siege call out. Trawling through library archive and witness testimony, and immersing themselves in this basin-shaped city, the two co-directors, Julie Bertin and Jade Herbulot attempt to answer this question: How to embrace this history, which is not really ours, by turning it into a story we could tell?

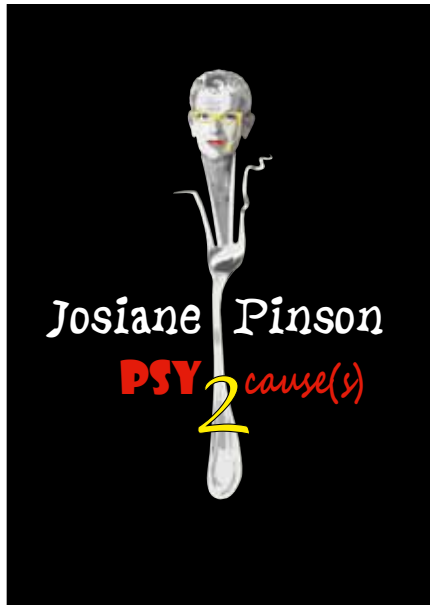
On stage sits the façade of a building. In the street below, residents pass by. Above them, international and European leaders meet but never agree on a solution. *Memories of Sarajevo* and *In the ruins of Athens* are the last two chapters of the tetralogy *Europe mon amour* (Europe, My Love) by the Birgit Ensemble, the company formed by the two co-directors. This production received the support of the SACD Theatre Fund and the SACD Stage Music Fund.

Gymnase Paul Giéra.

9 - 15 July (except the 12th) at 5 p.m.

AVIGNON OFF

JULY



PSYCAUSE(S) 2
Josiane Pinson

"She" is always psyching people out. Always very professional, but on the edge of an existential breakdown! And the more she fixes up the subconscious minds of her patients, the more her own minds screams out for help... After *Psycause(s)*, performed over 500 times, *Psycause(s) 2* invites you back to take another dive into the depths of the female psyche, with a dose of black humour but also generosity.

This production received the support of the SACD Comedy Fund.

Le petit chien Theatre.

6 - 30 July (except the 10th, 17th and 24th) at 7:05 p.m.



LE FILS
David Gauchard et Marine Bachelot-Nguyen

The mother is a pharmacist. Her sons have grown up. Her life goes on without incident, until an encounter with some traditional Catholics, whose talk draws her in. Through a desire to fit in, and because of her social standing, she starts to attend mass more diligently, protests against so-called blasphemous performances, and gets involved in anti-abortion and anti-marriage equality groups. She flourishes within this spirit of activism and tries to rope her friends and children into what she sees as the most exciting adventure of her life. This production received the support of the SACD Stage Music Fund.

La Manufacture.

6 - 26 July (except the 12th and 19th) at 1:10 p.m.



LA TORTUE DE GAUGUIN
Luc Amoros

Starting from a rumour according to which, during one of his trips to the Marquesas Islands in French Polynesia, Paul Gauguin had the idea to paint right onto the shell of a living turtle stranded on the beach, the Compagnie Lucamoros presents a remarkable show: nestled inside a large scaffolding, 8 artists undertake with music and painting the task of creating, before your very eyes, a monumental polyptych, with the hope of inspiring you with a singular vision of art and of painting in particular. This production received the support of the SACD Stage Music Fund.

Festival Villeneuve en Scène, Theatre d'image, Clos de l'Abbaye, Villeneuve-lez-Avignon.

11 - 22 July (except the 14th and 19th) at 10 p.m.

SACD Funding Programs

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

COMEDY / ONE-MAN-SHOW FUND

Comedy is supported and encouraged by the SACD's community of authors. The SACD launched our Comedy / One-man-show Fund in 2009, intended to support authors from the first stage of creation to guide them right through the development of their production. This unique type of fund brings appreciation for comedy authors and writers for the one-man-show format. Through this support awarded to producers, the grant encourages the emergence of new talent, and supports established authors and promotion and distribution of their shows.

Application period:
from 15 September to 15 October 2017

Apply online through the SACD and
Association Beaumarchais-SACD funding portal:
<http://soutiens.beaumarchais.sacd.fr>

Authors' magazine N°178 • Spring 2017

Responsible Editor:
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Chief Editor:
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Editorial coordination - redaction:
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Graphic design:
Dimaj Studio

Printed by Escourbiac (Graulhet)

Cover photo:
Le Goff & Gabarra

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Board of directors 2017-2018

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Gérard Krawczyk (cinema)
Laurent Lévy (television)
Marie-Pierre Thomas (television)
Catherine Verhelst (music)

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Frédéric Michelet (street arts)
Stéphane Piera (interactive creation)
Éric Rondeaux (animation)
Alain Sachs (staging)
Jérôme Thomas (circus)
Catherine Tullat (radio)

Board Members:

Marion Aubert, Brigitte Bladou, Sophie Deschamps, Luc Dionne, Louis Dunoyer de Segonzac, Graciane Finzi, Laurent Heynemann, Caroline Huppert, Pascal Lainé, Christine Laurent, Christine Miller, Blandine Pélissier, Inès Rabadàn, Jean-Philippe Robin, Dominique Sampiero, Alain Stern et Laurent Tirard.

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