

SACD

LE MAGAZINE

WINTER • 2018

**EQUALITY, DIVERSITY,
LET'S KNUCKLE DOWN!**





EDITORIAL p.03
by Jacques Fansten, SADC President

FORUM by Pascal Rogard p.04

FEATURE

Equality, Diversity, Let's Knuckle Down!

The Equality and Diversity Charter p.06
Bernard Focroulle

"It is urgent to take action" p.08
Claire Diao

"The main difficulty encountered by
these filmmakers is the network" p.10
Catherine Morin-Desailly

"The search for equality must become a reflex" p.12

WEB CREATION p.13
Opportunities,
for YouTubers with the SADC!

ARTISTIC EDUCATION p.16
The Artist in the Classroom program
takes up its spring quarters

SADC GENERAL MEETINGS p.19
Voting to elect your SADC representatives: how?

RENDEZVOUS p.20
Winter 2018 Festivals and Shows

CULTURAL ACTIVITIES p.22
The SADC Funds

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Speaking of dissemination...



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BY **JACQUES FANSTEN**,
SACD PRESIDENT

Of course, it's our role and responsibility, we fight to make sure that works from all our repertoires can be produced. This is essential, since diversity of creativity and freedom of expression are linchpins of civilisation. But is that enough? Indeed, when we turn to the performing arts, how can we not be taken aback at the low levels of dissemination and circulation of works, notably those that are supported by our cultural policies? How can we not want it to be possible for spectators to have access to fascinating works with excessively ephemeral lifespans, or for these works to be seen by the greatest number?

In January, at the International Performing Arts Fair (Biennales Internationales du Spectacle), in Nantes, the theme of one of our grand debates was: "Dissemination: the Achilles Heel of the performing arts?". All participants highlighted a desperate insufficiency of dissemination, with Régine Hatchondo, Head of Artistic Creation at the Ministry of Culture, concurring as to the alarming state of dissemination,

Here at the SACD, we have been highlighting this problem for several years now. Indeed, a 2007 comparative study of National Drama Centres here in France found that, on average, an original piece was only performed 6.5 times per establishment, dropping to 4 performances in the case of dance works. And indeed, in the absence of available statistics, we were only able to prepare this comparative study by going through the programs of each individual theatre which, in the eyes of some cynics, discredited our assertions. However, the fact remains that for 15 years now, several reports including the 2009 report prepared by the Court of Auditors (in charge of auditing public spending in France) reached the same conclusion. In 2004, Bernard Latarjet, in a report on the future of the performing arts noted "the number of productions is increasing even as the lifetime of each production is shortening. In this regard Inter-European comparisons are edifying; France is the leader when it comes to the quantity of productions but is right at the back when it comes to dissemination".

In other words, our opinion is shared. But even now, it is still impossible to have access to irrefutable objective data for the performing arts to determine the level of vi-

sibility, audience numbers and dissemination of works. This is why we consider it a matter of urgency to set up a National Observatory for the Performing Arts, a measure which we have been requesting for ages, and for which the legal texts have at last been issued. It is essential that we be properly informed of the realities and practices if we are to come up with the right solutions. Should public arts venues be obligated to respect precise targets? Should we formally earmark a portion of funding for the dissemination, circulation and reception of works? Naturally, the goal in doing so is not in the slightest to impede on their editorial liberties, but rather to make them part and parcel of the shared ambition. Should we insist on having gateways between the public sphere and the private sphere? Naturally, I am aware that the economic bases of these spheres are different, but how can we accept that shows which have moved, amused and educated suddenly just disappear because they didn't have access to artistic venues that might have otherwise welcomed them?

The Ministry of Culture has indicated its intention to make dissemination, and thus, the sharing of artistic works, a priority. In particular, the Ministry has voiced its support for the touring and mobility of works. Naturally, we warmly welcome such an initiative, subject to this not impacting negatively on the creation of new works, exacting standards of professionalism and diversity. In fact, we believe that dissemination is the natural prolongation of such considerations. Indeed, how can we ever accept that entire population sectors of our country remain cut off from cultural life and artistic creativity? Is it not high time to rethink, relay and renew the grand ideas of cultural democratisation based on decentralisation and which, from the 30s to the end of the 20th century, from Firmin Gémier to Jeanne Laurent, and from Jean Vilar to Roger Planchon, were rooted in the idea of making theatre available to all. Even back then, their question focused on whether the challenge was to win over audiences or renew repertoires, fully aware as they were that both go hand in hand.

Where are we now with these dreams?

In the course of a ceremony recently organised in his honour, Gabriel Garran reminded us that "theatre belongs to those who don't go to theatre"....who don't yet go? Here also lie our role and our responsibility. ■

The Cultural Pass to get out of the cultural impasse



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BY **PASCAL ROGARD**, DIRECTOR GENERAL

Will 2008 be the year of the Culture Pass?

In any case, this is the promise made by Françoise Nyssen, the Minister of Culture. In a recent interview given in the newspaper *Le Monde*, she describes some of its features, and reiterates her belief that the Culture Pass will be a revolutionary measure, giving access to culture as never before.

The Culture Pass, initially part of an election promise in January 2017 by Emmanuel Macron, then running for presidency of France, took many by surprise, and it soon became a marker of the cultural policy he wanted to embrace. Indeed, the idea was simple, create a Culture Pass worth €500 intended for all persons turning 18, to enable them, by means of a geo-localised application, to choose and access cultural activities: music, theatre, cinema, concert, book, recorded music, and so on.

Naturally, we at the SACD can only subscribe to the idea underlying the Culture Pass: put an end to inequality in accessing the arts, help develop a taste for culture, and break free from what can be described as culture under house arrest.

One year on and the need to break down social, geographical and ethnical determinisms is just as strong, and cultural democratisation remains an ideal to embrace and propagate. And this is indeed the challenge of the Culture Pass, of which the cost (estimated at €450 million) has yet to be funded: make sure that all young people enjoy equal opportunity when it comes to culture.

So, will the Culture Pass meet expectations? In any case, it is essential that we avoid the shortcomings of similar experiences elsewhere.

Launched initially by Matteo Renzi who rightly considered that culture could be a powerful arm against terrorism, the take-up rate for the Culture Pass in Italy, where the Pass has been available since October 2016, has stagnated at 60%. Worse again, it has given rise to

a kind of parallel market with reselling and swapping of cultural entitlements for cash.

It is fitting that the French public powers bear this in mind to successfully develop a Culture Pass here. In my opinion, three requirements need to be met, since a policy giving access to culture cannot simply be a question of allocating financial resources.

An Artistic Educational Plan

The Culture Pass cannot be a standalone feature; it should be part of a general learning program where the School plays a major role in developing the cultural level of young people and in facilitating equal access to culture for all.

In fact, I would go as far as saying that what we now need is a new Lang-Tasca plan for artistic education, of which the Culture Pass could be the icing on the cake. One thing is sure: there is no place better than the School to encounter art and culture and reduce disparities of access.

The Minister of Culture and the Minister of Education have announced the launch of a Chorale plan to have a choir in every school with a budget of €20 million. This I welcome, but culture in School must be deployed in a broader sense, and include at least three factors:

The development of artistic practices, of all artistic practices. Indeed, anyone who has taken part in, for example, putting on a theatre play in school will be fully aware of how these projects can act as tools to facilitate cultural transmission by combating social intimidation, and of how they can help people to become more open to others and participate in collective projects.

Knowledge of the arts and of the various artistic disciplines, notably by means of their respective histories, is the second factor which should form a natural part of a revitalised artistic education policy.

“Make culture a sector where equal opportunity is a reality”

Lastly, face-to-face encounters between artists and students play a determining and irreplaceable role in building a new bond to culture. Indeed, this was the idea underlying the 2011 SACD initiative *Un artiste à l'école* (Artist in the Classroom) which brought together other Societies of Authors, artists and professional bodies to work on an original idea: artists go back to the classrooms of their youth for a complete day of interchange with students.

More than ever, this initiative, to be continued in 2018, is a useful return to sources for the participating artists as well as the very incarnation of an up-close and human face of artistic creativity for the students.

The Culture Pass as a tool to foster cultural diversity

The Culture Pass will be successful if it is one measure of a number of measures to encourage artistic exchange and cultural diversity. Indeed, initial exchanges with young people, notably last December during a workshop organised in Seine-Saint-Denis, highlighted a central question: what exactly do we mean by 'culture'? And what 'culture' will be accessible through the Culture Pass application?

It goes without saying that all forms of culture should have their place when it comes to satisfying users of this application. That said, it is just as important that two obvious pitfalls be avoided: firstly, this Pass must not simply just be the equivalent of a cheque, because if this were to be the case, the cultural windfall would be reserved only for those who use the cheque, and in particular people coming from favoured backgrounds, but also for cultural distributors including American online platforms.

Also, this application must not serve to reinforce the echo chamber effect, with young people staying inside the cultural universe with which they are already familiar. On the contrary, it must also be an opportunity for

discoveries, surprises as well as for genuine access to the diversity of creativity and culture.

Naturally, the measure requires establishing limits, and attaining the right balance between a personal freedom which must be respected, as well as the goal of cultural diversity, which must be pursued. By doing so, we can fight against culture staying inside its own four walls.

A policy of equal opportunity

As part of the fight to overcome cultural segregation – this idea underpinning the general thinking as regards the planned Pass – one aspect is essential: make culture a sector where equal opportunity is a reality, regardless of neighbourhood, sex, skin colour, or whatever.

Indeed, I note a paradox which I consider intolerable: even though culture is the very symbol of openness, otherness, diversity, and respect of differences, the cultural world itself is structured around practices at diametrical opposites to these noble ideals!

Very masculine, the microcosm of the current cultural world is also very mono-colour and is not really open to people coming from neighbourhoods politely referred to as "sensitive".

We must waste no more time: we must open the doors and windows of cultural institutions and accompany this movement by a new cultural policy, more open and more diverse. We need to create the right conditions so that aspiring artists, these authors of today and tomorrow, are not left outside of public action.

For we must never forget, all over France, from the inner city to the furthest countryside, not forgetting suburbia, there is talent, lots of it, and lots of potential audiences too!

It's still not too late to make a wish for the new year; so, here is mine: that this Culture Pass enable Culture for All, going beyond just the concept, to become a visible reality.

Best Wishes 2018 to one and all. ■

Equality, Diversity,

Engaged, for several years now, in the fight for equality between the sexes, and for the respect of diversity in the cultural sector, the SACD has drafted a Charter for this very purpose. The aim of this initiative is to secure a real commitment in this sense from cultural establishments and public officials in charge of cultural policies.

Why propose such a Charter today? Well, five years ago, the SACD published the brochure 'Où sont les femmes' (Where are the women?) with one objective: to make visible the inequalities suffered by women in terms of accessing managerial positions and having their works programmed in cultural venues. As the brochure made eminently clear, women were under-represented in the management of cultural venues, with very few works from female artists being performed. Our thorough situation review as described in the brochure, combined with other initiatives, led to an awareness of the need to change mentalities and in particular, to advance policies as regards gender parity. Along with the brochure, a number of concrete proposals were floated to reinforce and enhance the importance of female artists and their work, as a matter of urgency.

Now, we must go even further. Moreover, it is with concrete action in mind that the SACD has made

this Charter public, which it will be submitting for signature to cultural establishments and elected representatives in charge of local and regional cultural policies, and to any other parties playing a role in implementing cultural policies and the arts.

The signatories of the charter will be expected to give a commitment to work towards a number of objectives to facilitate gender equality, including more programming of works from female artists, a guarantee of equal access to means of production, parity of appointment to job positions, and measures to demolish racial and sexist stereotyping.

These clear commitments, combined with others described in the Charter aim to federate the good intentions of the signatories. Indeed, in recent years, more and more voices in theatre and the other arts have clearly signalled their desire to have the current biased status quo undone. With this Charter, the SACD hopes to amplify its actions in favour of equality and diversity, and to encourage this general movement to defend gender equality and to combat diversity which is the flip side of inequality and discriminations.

Naturally, all year long, we will keep you informed as to the Charter signatories. We will also be deploying other actions to combat equality, not only in the cultural field per se, but also in cinema and audiovisual. Indeed, the defence of gender parity and a cultural policy embracing the diversity of our society is also at the

heart of the SACD's missions.

Introduction To the Charter

Gender equality is an essential and central value in a democratic society. A new bill passed in France on 4 August 2014 formalised the need to develop actions to ensure equal treatment between men and women, this including equal access to cultural and artistic creation and production, and the dissemination of their works. The above bill has since been complemented by the so-called "Freedom of Artistic Creation" bill of 7 July 2016, setting out a formal foundation to encourage gender parity in all areas of the arts. Going beyond the strictly legal level however, equality must be a permanent and clearly asserted cultural and political commitment.

More than any other sector, culture must be the symbol and voice of openness, otherness, diversity and respect for differences. Culture must be the preferred arena to fight against discrimination of all types, to guarantee genuine equality of treatment and to refuse the blind reproduction of the current barriers of our society.

By signing the Charter, the directors of accredited establishments and public officials in charge of cultural policies make voluntary commitments in terms of actions and involvement to promote equality between men and women and to ensure the respect of diversity. ■

let's Knuckle Down!

The signatories of this Charter, for those matters of concern to them, give an undertaking to:

Advance gender parity

and the presence of works written, staged, choreographed and performed by women
in the artistic programming of the venues for which they are responsible;

Ensure the visibility of women

and facilitate the expression and representation of the diversity of society;

Fight against sexist and racist stereotypes

Ensure a balanced representation

of women and men in the management of cultural institutions
through open tenders and shortlists respecting parity;

Make parity and diversity a strategic and priority axis

of Contracts of Objectives for cultural institutions;

Allocate equally between men and women

the creation and production resources;

Ensure equal pay to all team members;

Sensitise and train their teams as to the requirement of parity and diversity;

Foster a balanced representation

of women and men in decision-making bodies, juries and expert committees;

Avail of statistical tools to identify gender inequalities

as well as report on progress made to foster equality and diversity;

Strengthen efforts

to broaden the diversity of audiences in cultural venues.

Bernard Foccroulle

“It is urgent to take action”

Bernard Foccroulle, composer, General Director of the Aix-en-Provence Festival.

You have spoken out in favour of a greater role for women in the creative arts, “for today’s cultural life and for the world of tomorrow”. What do you think of the current situation?

I think the current situation is not satisfactory. Neither for female artists, nor for art in general, nor for the health of our cultural life. It is therefore urgent to take action to improve things fundamentally.

According to the figures collected in recent years, the male/female ratio is particularly unbalanced in the music world (composition, conducting, etc.). Why is this, in your opinion?

There are many reasons for this, including factors related to education (including artistic education!), prejudices inherited from our traditions (such as “a woman cannot be a good conductor”!), and hackneyed mechanisms of professional selection. Also, I am sure that many male deciders (unconsciously?) prefer to

see men in power; and, perhaps, as regards to some women, there is a certain apprehension or reserve to request the resources they need to realise their deep aspirations.

At your level, how do you try to get things done, what concrete actions could you take and what difficulties would you expect to encounter when doing so?

Personally, I had a great pleasure to work for several years with female artists, such as the choreographers Trisha Brown, Anne Teresa De Keersmaeker (in residence at Théâtre de la Monnaie for fifteen years) and Katie Mitchell (in residence at the Festival d’Aix for seven years). Collaborations with the composer Ana Sokolovic and the conductor Emmanuelle Haïm are amongst recent highlights of the Aix-en-Provence Festival. But I readily admit that this is insufficient!

Katie Mitchell suggested conducting a two-year workshop (2016-2017) with about a dozen female artists in the fields of opera and theatre, in order to identify barriers and obstacles to women fully pursuing their career in the arts. The findings were particularly instructive, and we decided to make parity a priority for the Aix-en-Provence Festival and for the Academy.

At the level of the Academy, parity is globally very well respected, and this I consider very important going forward, since by doing so we facili-

itate the career development of lots of emerging female artists. We have set ourselves a number of objectives, including identifying all the obstacles encountered on the journey from the Academy to the Festival, and which have resulted in a much less satisfactory level of gender parity at the level of the Festival when compared with the Academy.

We have also engaged dialog on this topic as part of European networks such as Opera Europa and ENOA (European Network of Opera Academies) which we facilitate, and I am convinced that such dialog will accelerate those changes which we would really like to see happening.

Turning now to the national scale, what measures do you think would be beneficial?

I agree with most of the SACD’s recommendations in this area. Concretely, I think we should work simultaneously on several levels. I think that the political world should strengthen parity as regards the management of cultural institutions, and improve parity as regards assessment and recruitment committees. The cultural world, for its part (and in particular musical institutions) should set common goals to be achieved in this area. These goals could include gradually increasing the female presence in activities such as composing, conducting, writing and directing.

“Make parity a priority for the Aix-en-Provence Festival and Academy”



Naturally, this requires real commitment since it calls for a significant, albeit necessary, investment in terms of respecting, listening and sharing.

We will have the opportunity to discuss these topics this summer in Aix during meetings of *Accord majeur*, a platform federating the main professional networks of classical and contemporary music. It is by way of a collective dynamic that we will succeed in taking a significant step forward. ■

Key moments

1986: Director of *Jeunesses Musicales de Belgique*

1992: Director of the *Théâtre royal de la Monnaie*, Brussels

1993: Founder of the *Association Culture et Démocratie*

2007: Director of the *Festival International d'Art Lyrique d'Aix-en-Provence*

2009: Founder of the *European Network of Opera Academies*

Claire Diao

“The main difficulty encountered by these filmmakers is the network”

Claire Diao, journalist, film critic, and author of *Double Vague. Le nouveau souffle du cinéma français**.

What situation does your book describe?

My book describes ten years in the careers of about fifty French filmmakers, born or raised in underprivileged neighbourhoods between the years 1970 and 1990, whose parents did not work in cinema (considering it to be a hobby but not a “real job”) but who have nevertheless made their way into the industry, although not necessarily the mainstream, through hard work and perseverance. Most of them grew up in a double culture (family/local surroundings), their influences tended to be American (Martin Scorsese, John Cassavetes, Spike Lee), they learned their art thanks to VHS, DVD, Internet and unlimited movie passes, and their films have been produced independently, either through associations or production companies.

Guerilla or not, these filmmakers have infiltrated networks parallel to the major distribution channels, and some have gained attention in Cannes (Djinn Carrénard, Carine May and Hakim Zouhani, Moha-

med Hamidi, Franck Gastambide, Mohamed Bouroukba, Pascal Tessaud, Houda Benyamina ...) or at the Caesar Awards (Maïmouna Doucouré, Alice Diop).

The social uprisings of November 2005 that shook France were a turning point for many of them because the subsequent media treatment of the suburbs was problematic and stigmatising. Most took up the camera to show another side of themselves and their peers (many were actors before becoming directors) and to tell the story of a different France, underprivileged and multicultural. For them, there is a great divide between what they actually live and the image that the society and the media have of them. This lack of understanding has resulted in the emergence of a new cinema genre, namely “Suburbs Cinema”, which in reality does not exist.

How do you explain the difficulties encountered by authors stemming from diversity to access the traditional production circuits?

The answer is in the question. Once a society considers that some of its citizens “stem from” another category, there are differences in treatment. It starts with administrative forms and public speaking remin-

ding one and all that such and such and name or place of birth “does not sound French”. It also concerns career counsellors telling these aspiring cineastes that their career preferences “were not going to be possible”, it concerns employees in Town Halls where orienting them towards funds earmarked for Town Policy rather than for Art, and lastly, it concerns some producers who had neither the time nor the interest in actually listening to what they were saying preferring instead to suggest what might work (drugs, strong language, violence, etc.). The main difficulty faced by these filmmakers is the network. When you don't know anyone inside a community, how do you get in? How do you get known? How do you last?

For those who do manage to shoot an independent feature film, the question of distribution – and therefore of the legality of the work – is another closed door. The second difficulty is financial because the cinema is an expensive art. The third is lack of understanding. Since we tend not to understand the environments, the modus operandi nor the cultural codes of these cineastes, we tend to overlook them. This sometimes stems from disinterest, or paternalism or even racism. Because, if so many



Double vague

Claire Diao Le nouveau souffle du cinéma français



of these moviemakers produce their own work to be shown via the Internet or social networks, then we need to ask ourselves the question: what do they have to say that the cinema industry is unable to listen to? Why do they keep producing movies even in the absence of proper funding? Does French cinema allow all citizens to feel represented?

What measures would you like to see introduced to improve the situation?

There are many, but the problem is that meetings where such questions are asked generally bring together the people concerned by these questions but not the people who should be asking themselves these questions.

One possible measure could be broadening the age limits for cer-

tain types of funding: many filmmakers aged between 35 and 45 are already active and are asking themselves if they will be able to keep making movies but are excluded from funding reserved for younger people aged between 18 to 25 who are quite simply wondering if they would like to make a movie. I would also like to see it possible for artists with more of a visual eye than a written literary talent to submit their ideas as a storyboard rather than a written script. The Aide après réalisation (post-shooting grant) whereby movies are selected for funding after they have been shot supported many of the filmmakers mentioned in my book. I would also suggest setting up sponsorship systems between structures and/or persons helped by the French Film Board ("CNC") and/or aspiring cineastes for the purpose of understanding how the

Key moments

2013: Founder of *Quartiers Lointains*, a touring program of short movies

2015: Co-founder of AWOTELE, a magazine of African cinema

2016: Founder of the distribution company SUDU CONNEXION

Since 2016: Host of Le Cercle a program on Canal+, member of the Screenwriting Aid Committee of the French Film Board and Host of the "Expresso" (morning debates) at the Clermont-Ferrand International Short Film Festival

2017: Presenter at the channel TV5 Monde of the Cinema program (African Affairs)

business works. I find it unacceptable to think that, in 2018, some filmmakers assume from the outset that the institution in place is not made for them.

The approval of distribution to legalise the release of films produced outside of the beaten tracks would also be a good way to identify and support moviemakers on the edge of the mainstream.

Diversifying the profiles of the persons sitting on juries and selection commissions would also be a good way to compare and contrast sensitivities in regards to films or projects submitted for support.

French cinema has an undeniable global influence; it would be a pity if the talent and energy that exists in this country were to turn into bitterness and frustration. ■

* Édition Au Diable Vauvert, 2017, 368 pages.

Catherine Morin-Desailly

“The search for equality must become a reflex”

Catherine Morin-Desailly, Senator for the region of Seine-Maritime, Chair of the Committee on Culture, Education and Communication.

Are we doing enough in terms of gender equality in culture?

As Vice-President of the Women's Rights Delegation in the Senate between 2008 and 2011, I observed the progressive evolution of the legal framework. I feel that a genuine awareness has emerged of the need to create conditions for real equality between women and men. As proof of this, the Ministry of Culture obtained this year the Égalité label issued by AFNOR.

However, the glass ceiling is still far from broken. The number of employment positions held by women in the cultural sectors is not on a par with their participation in cultural life. Imbalances remain, both as regards cultural establishments financed by the State and local authorities as well as the programming of cultural events and access to production resources.

What actions should be undertaken in favour of parity and equality?

Notwithstanding the essential changes that needed to be made in terms of the legislative framework, there is still progress to be made in terms of attitudes. The search for equality must become a reflex. Should we take coercive measures in the meantime? The question is valid. One of the objectives of the Freedom of Artistic Creation Bill is parity in terms of the persons

leading accredited artistic venues. Should we go further by including, for example, in Contracts of Objectives and Means, a requirement to promote parity in terms of the events program? Female artists and their work must be valued as much as men. From this point of view, I am looking forward to the implementation of Cultural Rights, which, in my opinion, are as salient to the professional media as well as to the general public. Cultural diversity represents an excellent opportunity: we all know this. So, why should we deprive ourselves of the contribution that women can make culture?

How does the region of Normandy envisage gender equality in its cultural policies?

We established the principle of annual meetings with the cultural milieu. This year we will be discussing “Cultural Rights” as part of a prospective reflection at these meetings, with a specific workgroup focusing on issues of parity and the quality. Given that the principle of Cultural Rights was part and parcel of our policy, we will be attentive to deploy it in such a way as to ensure a balanced representation of women. I am happy to report that the Normandy region has women in many positions of responsibility, chosen, I hasten to add, on the basis of



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their skills. Parity starts with the composition of juries for the recruitment of positions of responsibility. We make sure that as many women as men access the shortlist. Assuming equal skills, everyone must have an equal chance. To absolutely require that a woman be hired to a position would not be respectful of anyone. Thanks to this policy, teams inside the structures are increasingly mixed with responsibilities evenly distributed. In reality however, if we want to change attitudes we must go back to the source; we believe that we should focus more on schools, where self-confidence is attained, and on encouraging girls to lean in to just as much as the boys! One such example is academies, where we must ensure that the girls believe that they have just as good a chance as the boys of conducting an orchestra one day! ■

Opportunities for YouTubers with the SACD!

Receive royalties, meet other artists, explore new activities, get informed advice... easy at the SACD.

Yes, YouTubers are satisfied with the SACD. And there's lots more to come.

"We are constantly striving to do even better and develop our range of services for artists. And YouTubers are not forgotten" asserts Patrick Raude, General Secretary of SACD. "Thanks to the excellent agreement that has just been renegotiated with YouTube for the next four years, we have put the collection of royalties on a secure footing, and we will now be able to distribute them quarterly".

Gone the days when works were declared in bulk; now artists can declare their works as they create them, following a simplified procedure, online. The SACD can only collect on views of declared works, doing so quarterly. Once the declarations have been finalised, everything else is taken care of: counting the number of views, analysing the reports, calculating and paying royalties using a transparent and efficient system. "We have done everything to make things easier for the web artists whose job is to make videos, and not to be carrying out administrative formalities" summarises Patrick Raude adding that the SACD is "currently in the

Sophie Garric

"In practically all cases, artists who chose digital as their preferred medium of dissemination are self-taught. Since the digital economy does not yet have a solid model, the fact that we can receive royalties thanks to the SACD not only legitimises our work but also allows us to continue producing singular works which would have difficulty finding their place in the traditional media circuits. The SACD is a wonderful support base which, personally, fuelled my motivation and desire to continue along this path. Lastly, I would say that the procedures themselves are extremely simple and I am deeply grateful to all the people at the SACD who helped me receive my royalties, non-negligible, and which I was able to plough right away back into my creative process. So a big Thank You to the SACD!"

process of setting up a shooting/editing studio for web artists, to open next spring."

Moreover, "we are preparing the opening of a film-editing studio dedicated to the creators of the web for next spring," he announces.

To be a web artist means multitas-

king (producing, technical, marketing, commercial, advertising, etc.). However, at the end of the day, to be a web artist is to engage in a creative activity, thus entitling the artist to be considered as an author, and thus, entitled to SACD membership. The procedures are simple, and the SACD can provide web artists with support, answers to their questions, and means to protect their work.

How do I collect royalties on my videos?

Nothing could be easier. It all starts with a video posted on a platform with which the SACD has signed an agreement, such as YouTube. This can be a sketch, a humorous stand-up, a web series, a short film (fiction/anima- ■■■

Julien Josselin

"At the SACD, I've always been able to have my questions answered. As an aspiring author, I was a bit lost at the start, but the SACD always took the time to explain what I didn't understand. Now, authors can fully complete their declarations online, which makes things even easier!"

tion), an extract from a show, etc.. The only requirement is that it be eligible for consideration as an original work. The artist then contacts the SACD (becoming a member if she or he is not already one) and enters the URL of the concerned video during the on-line declaration. The SACD uses this URL when computing the artist's royalties. The procedure is repeated for each video (see box page 15). The royalties combine with the remuneration paid by the video platform and depend on the number of views. This is a significant source of additional income for web artists, especially for people who want to evolve towards new activities such as cinema or stage performance.

Want to make a web series?

In addition to managing authors' rights, the SACD has a number of schemes in place to finance and promote emerging art forms. For example, the SACD teamed up with France Télévisions to set up the Fonds Web Séries (Web Series Fund), a fund to encourage the writing of short web series in episodic form, primarily intended

Pierre Croce

Extrait d'une interview au Montreux Comedy Festival

"The SACD enables another revenue stream in addition to the fees paid by festivals. When you start out as an artist, you don't necessarily think about registering with the SACD, you put it off for months, but in the end, you are glad you signed up. The importance of royalties should not be ignored especially if, as I did, you leave your regular job to focus on becoming an artist full-time. It was through meeting Anne Branchereau of the SACD here at the Montreux Comedy Festival that I found out about registering with the SACD. Anne was there to make web artists become aware of how they could make money through view-related royalties, as opposed to advertising-related royalties. On stage you have your fee and your royalties; on the Internet it's the same thing, with royalties coming in as well."

for projects assuming a high level of mobility on the part of the viewer. This fund is intended for emerging talents as well as authors who have already completed one or two seasons of web series.

The fund - with a total budget of €300,000 (€150,000 from the SACD and €150,000 from France Télévisions) supports avant-garde projects in order to ensure proper financing.

Applications are to be submitted via the SACD-Beaumarchais Support Portal. Web series are still an emerging art form; as a result, budgets are often tight and the legal frameworks are often

loose. This is where the SACD can come in by helping these artists with funding and in negotiations with producers.

Cyprien,
SACD 2017
Digital
Creation Prize

Alexandra Monaury, Le Woop

"I represent Le Woop, an artist collective which puts humorous videos on their YouTube channel. The collective includes Mister V, Hugo Tout Seul, Malcolm TotheWorld, Youssoupha Diaby, Hakim Jemili, Jeremy Dethelot, and Mike Kenli. We now register all our works with the SACD. And, I have to say, we are delighted with the Society of Authors. If ever we have questions, there is always someone available, on the phone or in their offices. We really feel supported by the SACD, and things will be even easier in the future thanks to their new Web platform. On behalf of Le Woop and myself, I can say that the SACD is like family."



3 questions for...

Roswell Agodjro

*Development Officer
SACD New Media Emerging Talents*

What is the first piece of advice you would give to a YouTuber?

Contact us! The web is an arena of innovation and creativity. When Web artists launch their first YouTube channel, they don't realise that they have become authors, and as such enjoy a status protected by law and defended by the SACD. By becoming an SACD member, these artists can access all the services provided by the SACD, avail of our know-how, and receive information as to exploitation of their works. Signing up is also about joining a community of authors and participating in meetings, dialog and professional events, and gaining a better understanding of the aid measures available from the various institutions in the arts and finding the right financing for their projects, to say nothing of the offices and meeting rooms at the Maison des Auteurs where a

shooting/editing studio will soon be opened (but mum's the word on that for the moment). Lastly, YouTubers can ring the SACD with their legal and tax questions. We are there for them, as they soon realise.

Are the various SACD formalities complicated?

Not at all, and we keep simplifying them. One example is the online declaration, launched late last year for web artists, and marking a major step in terms of simplification. Already everything, including becoming an SACD member, can be done online in just a few minutes. And of course this is essential for artists who are frequently, how shall I put it.... not so good at administrative stuff. With the URL of the video and some basic information provided by the authors, it's all done and dusted. And seve-



ral videos can be declared simultaneously if they're on the same channel.

One thing I would say: don't wait before declaring your videos. In fact every time you upload a new video you should declare it. By doing so, you will get your royalties every quarter.

If you had to convince them in one sentence, what would you say?

Call around to see me and let's have a chat and... don't forget to 'Like' me! [Laughs] ■

Convenient: Declare your videos online!

Web authors can now declare their videos online, provided they are original works, and have been published on a legal platform.

To do this, simply go to the site www.sacd.fr, connect to your member space, rubric "My Works".

This space also contains the repertoire of works that you have declared to the SACD.

Not sure how to declare your works? Simply contact us!

Useful contacts:

MEMBERSHIP AND/OR DECLARATIONS

mail: audiovisuel@sacd.fr
phone: +33 (0)1 40 23 44 55

CONTRACTS

mail: contrats.audiovisuels@sacd.fr
phone: +33 (0)1 40 23 46 49

OTHER QUESTIONS

mail: roswell.agodjro@sacd.fr
phone: +33 (0)1 40 23 47 37

The *Artiste à l'École* program takes up its spring quarters

Now in its seventh year, the *Artiste à l'École* program (Artist in the Classroom) has made some changes. Sponsored by Julie Gayet, the program now features four months of events all over France. Let's take a closer look!

Once again this year, about 20 artists and authors will be returning to their alma mater, to their elementary school or high to talk about their chosen careers and its key moments. This is an excellent opportunity for direct dialog as part of the Artist in the Classroom program which has been extended from 2 months to 4 months (13 February to 13 June). Why this decision to extend the duration of the program? As Julie Carrère, Director of the Un Artiste à l'École Association explains, "(because) doing so enables us to get even closer to the students and to set up a complete educational and artistic project for each meeting".

The program was enabled and formalised by setting up a non-profit association (i.e., "*Un Artiste à l'École*"), and the SACD initiative (Pascal Rogard is the President), supported by the French film Board, the Hauts-de-France Region, the SACD, the Association *La Culture avec la Copie Privée*, Proci-rep and ADAGP. As before, this year's program will

be multidisciplinary, including fiction, documentary, animation, writing, graphic arts, music and the performing arts.

Another innovation of this year's festival will be a focus on the recently formed Hauts-de-France Region (located in the north of France), reflecting the support of the Regional Council for that area. Concretely, about 12 meetings with the artist will be organised in that region in order to highlight the importance of artistic and cultural education for students in their place of learning.

Last but not least, the program will also feature, from 14 to 20 March, a short film festival, attended by the director in person. ■



Some of the 2018 participants

Julie Gayet, actress, director, producer

Etienne Chatillez, filmmaker

Christian Carion, filmmaker

Marc Jousset, animation movie producer

Abdel Raouf Dafri, scriptwriter

Frédéric Tellier, scriptwriter and TV director

Mélanie Duval, screenwriter and illustrator

Jérôme Mesnager, street artiste

Big Flo & Oli, performers

Grand Corps Malade, author and performer

The goals of *Un Artiste à l'École* program

- Facilitate the transmission of knowledge by fighting against social intimidation because even today culture frequently suffers from an image of elitism and remoteness;
- Engage in educational outreach about artistic professions by explaining, to the children, a personal career path with which they can identify;
- Enrich the link between students and their schools;
- Create a complete educational and artistic project concerning the visiting artist, prepared beforehand with the support of the teaching staff.

Interview with Julie Gayet, Sponsor of Artist in the Classroom 2018

Why did you accept to be the Sponsor of Artist in the Classroom 2018?

I accepted because I like the idea of going back to the alma mater, to elementary or high school, or to university, back to where it all started. The Artist in the Classroom program is a way of giving back, of transmitting, of telling our story to students sitting where we used to sit, and, in a certain way perhaps, helping them imagine future professions that they might not have otherwise imagined. We see this a lot in America. One example is George Lucas who frequently returns and invests in the university where he did his studies. I find it generous and enriching for the students. If we all did that when we become parents, I think it would be interesting... It would help young people get a better idea of their possible future careers. I think it's always interesting to hear about the paths taken by others.

What will be your frame of mind on the day you return to your high school?

A frame of mind marked by curiosity, a certain feverishness and a lot of emotion. I still recall how nervous I was on the day I started the Albert Camus Junior High School in Bois-Colombes, waiting with my mother in front of the large entrance gates. I get nervous when I think of all these adolescent memories that these places set off in me.

And what do you intend to say, to pass on to the young people you will be meeting, and also, what would you like to know about them?

I would like to undo any preconceived ideas that they might have, and to give a woman's take on things! I hope that being a female actress, as well as producer and director, could give these young girls a more multi-faceted idea of women nowadays. Above all, I would like to get to know them, to nourish myself with their visions, to hear their opinions about things like current affairs and movies. I'm also looking forward to seeing what has changed inside the school itself compared to when I was there. Is the sports ground still there? Is there still the Home Education room with the stoves and cooking utensils?



© CELINE NIESZAWER

When you were their age, had you already plans to work in the movie industry?

In fact, that is precisely why I'm so looking forward to going back to my alma mater. I have vivid memories of my French teacher Mr. Leroy who had us read *The Grapes of Wrath* by John Steinbeck, and then showed us the movie of the book directed by John Ford. It's clear to me now that this could well have been the starting point of my fascination for cinema. You know sometimes all you need is to meet the right person, which generally happens in school, and this can influence us for the rest of our life. I owe a lot to Mr. Leroy; I wonder if he's still there!

Do you think that culture and the arts can still play a part in being conducive to "living together"?

I like this quote from George Sand: "I want to see people as they are. People are not good or bad. People are good and bad. But there's something else at play, namely nuance, this nuance which for me is the purpose of art"... and the purpose of cinema. I hope that I can pass on this passion. ■



2016: Jean-Christophe Onno - Linxe (40)



2017: Jean Faucheur - Versailles (78)

Six years in pictures and figures

Since its inception in 2012, the program has already reached out to almost 9000 elementary and high school children, bringing over 100 artists back into their classroom, spanning all genres: fiction, documentary, animation, music, comic books, plastic arts and the performing arts.

2012: first year of the program sponsored by **G rard Krawczyk**;
12 artists met with children in 6 regions of France,
9 counties, meeting 659 students

2013: second year of the program sponsored by **Bertrand Tavernier**;
15 artists met with children in 6 regions of France,
10 counties, meeting 842 students

2014: third year of the program sponsored by **Jean-Claude Carri re**;
15 artists met 980 students

2015: fourth year of the program sponsored by **Mohamed Hamidi**;
19 artists met 1,450 students

2016: fifth year of the program sponsored by **Philippe Faucon**;
20 artists met 2,000 students

2017: sixth year of the program sponsored by **Catherine Corsini**;
20 artists met 2,500 students



2017: Emmanuelle Bercot - Paris 15 



2017: Michel Hazanavicius - Paris 9 



2015: Mohamed Hamidi - Bondy (93)

Voting to elect your SACD representatives: how?

The next SACD Annual General Meeting will be held on 28 June. Your vote counts, and you can cast your vote in a number of ways.

The Annual General Meeting of the SACD is an important moment. Now fixed by our statutes at the fourth Thursday of June (previously the third Thursday), the 2018 AGM will take place on 28 June. Your participation is important, whether it be to vote on the resolutions submitted or to elect your representatives on the Board of Directors and the Supervisory Commission.

There are four ways you can cast your vote at SACD General Meetings:

- You can personally attend the AGM;
- E-voting;
- Postal voting;
- Proxy voting (i.e., another person represents you at the AGM, and votes on your behalf).

E-voting:

E-voting is fast and easy. You cast your vote remotely by means of the

secure Internet site:

<https://vote.election-europe.com/Elections-SACD>

From **28 May to 25 June 2018**, mid-day Paris time (UTC + 2).

To access the website and vote, simply enter your identifier and password indicated on the notice of convocation sent to you one month prior to the AGM. All the preceding information is restated on the notice of convocation.

Postal voting:

The reform of our statutes enacted 15 June 2016 put an end to the automatic inclusion, with notices of convocation, of voting material sent to members (article 37-II of the Statutes).

Therefore, if you want to use postal voting, you must inform us in writing of your preference at least four months before the AGM (i.e., no later than **Wednesday, 28 February 2018**), and will receive the voting

material you need.

You can notify us of your preference either by email (ag2018@sacd.fr) remembering to include your land address, or by sending a letter to:




SACD
Service des Assemblées G^{ales}
11 bis rue Ballu
75009 Paris

Proxy voting:

With this option, you entrust an SACD member, **of the same category as you** (author, heir/legatee or assignee) to vote in your name during the AGM.

You can only appoint a proxy for one single AGM. The member you designate will vote according to your instructions. A member cannot act as proxy for more than one other member.

A proxy voting form is included with the convocation to the AGM, and can also be downloaded from your member space. ■

 POSTAL VOTING Request voting material before 28 February 2018, by way of letter or email ag2018@sacd.fr	OR	 E-VOTING From 28 May to 25 June 2018, midday Paris time (UTC + 2) https://vote.election-europe.com/Elections-SACD/	OR	 AGM Thursday 28 June 2018, in person or by proxy
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FESTIVALS

FEBRUARY



FESTIVAL INT'L DU COURT MÉTRAGE DE CLERMONT-FERRAND

For its 40th year, 54 short films have been selected. A selection that is open to the world, strongly focused on the real world, and marked by the return of genre film and comedy. No fewer than 75 films have been selected for the international competition. As a faithful supporter of short films, the SACD will be present at the Clermont-Ferrand Festival with 2 awards, one for the best French-language fiction, and the other for the best French language animation movie. The awards will be handed out during the closing ceremony on 10 February. On 8 February at 9:30 AM, in the Salle Conchon, the SACD will host a special workshop on the theme of helping emerging authors establish their first professional contacts. **From 2 to 10 February, Clermont-Ferrand.** www.clermont-filmfest.com



FESTIVAL DES CRÉATIONS TÉLÉVISUELLES DE LUCHON

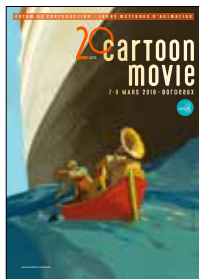
The Luchon Television Film Festival celebrates its 20th birthday this year... and, as always, all forms of fiction: one-offs, series, miniseries, short programs, web series, and digital series. The SACD supports the program of this event, open to trade professionals and the general public alike, and featuring lots of previews, debates, round tables, master classes, favorites and tributes. **From 7 to 11 February, Luchon.** www.festivaldeluchon.tv



BIENNALE MUSIQUES EN SCÈNE

Organised by Grame (National Centre for Contemporary Original Musical Works), this festival of contemporary music and creation features concerts, performances and sound installations, totalling over 40 artistic proposals. This year's guest composer is Michaël Levinas. **From 27 February to 21 March, Lyon.** www.bmes-lyon.fr

MARCH



CARTOON MOVIE

Created in 1999, Cartoon Movie is a key event for writers, directors, producers, distributors and indeed, all actors of animation cinema at European level (850 participants from 41 countries in 2017). The festival offers several pitch sessions for projects at all stages (basic concept, in development, production startup). Last year saw 55 projects pitched. **From 7 to 9 March, Bordeaux.** www.cartoon-media.eu

APRIL



FESTIVAL NATIONAL DU FILM D'ANIMATION

After seven years in Bruz, the French Animation Movie Festival 2018 is going to Rennes. Dedicated to animation in all forms (short and feature length, series, web series, clips, virtual reality), the Festival offers a panorama of works in production as well as future projects, with 2 pitch sessions for 12 animation series and short films. Presented by their authors, projects in development will be presented to a professional audience. **From 4 to 8 April, Rennes.** www.festival-film-animation.fr



FESTIVAL SÉRIES MANIA

Created in 2010, Series Mania has grown steadily welcoming over 50,000 spectators and 1200 accredited participants in 2017. Dedicated exclusively to TV series, the Festival is open to trade professionals and the general public alike. This year's festival will be taking place in Lille, with the most emblematic venues in the city hosting about 100 screenings (including the two competitions, Official and French), previews, conferences, a "comedy night" marathon, and a Best of USA. **From 27 April to 5 May, Lille.** www.seriesmania.com

SHOWS

FEBRUARY

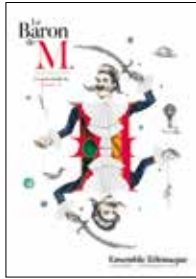


ARTHUR ET IBRAHIM

The author, Amine Adjina, drew on his own story of a young Frenchman of Algerian origin to write this fable of childhood and friendship.

He tells the tale of two little heroes confronted with the conflicting certainties put by two adults: the school teacher in the difficult role of the educator, and the father with one foot in France and the other in Algeria, a man no longer neither here nor there.

This text intended for young spectators (from the age of 9) was supported by the SACD Theatre Fund. **From 29 January 29 to 2 February, Le Tarmac, Paris, then on tour.**



LE BARON DE M.

Opéra bouffe with circus acts, cannonballs, waterfalls and high Cs, by the ton. Le Baron de M. is a joyous and unusual multi-disciplinary project, centered around music as an original score composed by Raoul Lay, also author of the libretto with Charles-Eric Petit. Embracing songs and images, circus and theatre, as well as body and voice, this show was supported by the SACD Opera Fund.

From 9 to 10 February, L'Odéon (Marseille) From 4 to 5 May, Limoges Opera House.



© SHARON TULLOCH DESIGN

L'ÉBLOUI

After *La Maison qui chante* and *Courte longue vie au grand petit roi*, the puppeteers of the Compagnie du Carrosse d'Or return to delight their audiences with a libretto by Joël Jouanneau and music by Michel Musseau. Open to young audiences, *L'Ébloui* (The Dazzled Boy) tells the initiatory journey of Horn, a child born with two black holes instead of eyes, who thanks to his meeting with Aube manages to escape the clutches of Merveille, his tyrannical mother, to finally see Light and Life. This opera for three puppeteer singers was supported by the SACD Opera Fund. **February 13, Rouen Normandy Opera House.**



© ARTHUR PEQUIN

LA CAVERNE

Nadir Legrand and the artistic collective *Avantage du doute* have imagined their own allegory of Plato's cave to shed light on the relationship between reality and virtual reality. Where does reality stop, and where does fiction start in our world replete with images? In the theatre, the world is recreated before our eyes; could this illusion help give us back a taste for unbridled thought? Aimed at young people from the age of 7, this poetic fable on the theme of the pleasures to be found beyond screens and standardised consumption was supported by the SACD Theatre Fund. **14 February, Théâtre de Nîmes, then on tour.**

MARCH



POINGS

Spark, Alienation, Pining, Obsession, Separation. Five moments of a love story told in text, dance, music and acrobatics. Poings (Fists) was born from the meeting of Pauline Peyrade (actress) and Justine Berthillot (circus artist) during a *Sujet à Vif* (Heart of the Matter) event created at the Avignon Theatre Festival in 2015. As was the case when the show was created, they will be joined by the composer Antoine Herniotte. **15 March, Le Préau, Vire.**



© CLAIRE LEROUX

KAFKA DANS LES VILLES

Starting from a composition by Philippe Hersant inspired by Kafka's short story *First Sorrow*, Élise Vigier and Frédérique Loliée, along with Leslie Kaplan (dramaturgy) and Gaétan Levêque (circus) devised a show mixing music, songs, circus and theatre. Ten singers and two musicians, four young circus artists and two actors tell the story of a trapeze artist who lives only for his art, even eating and sleeping on his trapeze, but who is suddenly seized by doubt and starts to question the meaning of his work and his life. This show, part of the SPRING Emerging Circus Arts Festival (Normandy from 15 March to 18 April) was supported by the SACD Opera Fund. **19 and 20 March, Comédie de Caen.**

SACD funding calendar

All year round, the SACD supports creative production through funds financed by its cultural activities.

SACD THEATRE FUND

This production-assistance fund was created in 2005 by the SACD Board of Directors to support projects in private and public theatres, as follows:

- 12 contemporary theatrical works

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

Application period:
1 March to 15 April 2018

WEB SERIES FUND

Since its creation in 2017, the Web Series Fund launched by France Télévisions and the SACD focuses on accompanying the evolution of television towards more mobility. Works of fiction are now being watched on multiple screens (TV, computer, tablets, smartphones) and in multiple places. Fiction is adapting to these new practices through new types of works, including web series.

The purpose of the Web Series Fund is to provide financial aid for the writing of short series, in episodic form, which albeit varied in terms of styles and genres, should be devised with consumer mobility in mind. Awarded by a commission of authors, France Télévisions' representative and producers scheduled to meet in Spring, the Funds (2018 budget of €300,000, provided equally by the SACD and France Télévisions) will support a number of non-predefined and innovative proposals in order to finance them in the best possible manner.

The winning projects will be supported throughout the creative process: some will be supported by France Télévisions for the production, and Pictanovo, a structure in charge of implementing the cinema and audiovisual policy of the Hauts-de-France Region, will provide support complementary to projects shot in that region provided that a production company is involved.

Application deadline: **2 March 2018**

Apply on line through the SACD
and association Beaumarchais-SACD support portal:
<http://soutiens.beaumarchais.sacd.fr>

Authors' magazine N°181 • Winter 2018

Responsible Editor:
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Editorial coordination:
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Graphic design:
Dimaj Studio

Printed by Escourbiac (Graulhet)

Cover photo:
Le Goff & Gabarra

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Mon

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NOUVEAU EAU DE PARFUM FLORALE



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