

SACD

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If not
culture
then “what are
we fighting for?”





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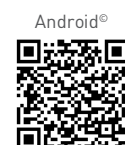
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Wishful thinking or genuine objectives?

BY **JACQUES FANSTEN**,
SACD PRESIDENT



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It's that time of year, even if you happen to be reading this in February, for me to wish each and every one of you, on behalf of your SACD representatives, the very best of luck and success with your professional projects.

But what can we collectively wish for ourselves?

First of all, in this year of elections, we hope that those standing for the Presidency of the Republic will put the focus back on culture and creativity. For so long now, this has been virtually absent from the agenda, or, when it is spoken about, it's mostly in terms of heritage. How to bring people to understand that today's creativity is tomorrow's heritage? That, in these times of anguish and the attraction of self-imposed isolation, what we need is shared dreams and projects? That culture is the link that unites people and unlocks exchanges with others? That a society which abandons its artists is doomed? Our country must renew its mission of cultural democratisation. Decentralisation does not have to necessarily mean the disengagement of the government or the local authorities. With the growing precariousness of cultural venues, companies or artists, the entire social fabric crumbles.

Let us hope that creativity in all its forms comes back on the agenda, that the place of living authors amidst that creativity, especially that of women, is brought to the forefront and that people's minds are opened to all forms of diversity.

We hope to see fewer subsidies withdrawn, fewer companies who fail, far fewer decision-makers who only back the latest successful project, we hope for visible transparency surrounding revenue recoupment. We want authors to be better protected. We hope that none of us ever again have to hear the words: "but apart from that, what do you do for a living?"

We hope that the technocratic word "content" is banished from the dictionary and that we start talking about "works of art" again.

We want people to stop referring to us as the "cultural industries". We are naturally (and fortunately) aware that cultural activities also generate jobs and spin-off economic benefits, but that's not the essence of it: one "industry" can always be placed at the mercy of another, but not culture.

We want our language to continue to remain our common possession and means of expression. That those who harp on about writing in English for export purposes finally discover that there's no sense in copying everyone else, that our originality is our fortune and that it is specificity that exports so well.

We want the so-called European leaders who are driving Europe to reject citizens to return to common values. That they stop, in the name of pseudo-modernity, bowing down to the Internet giants who are amassing their fortunes by avoiding taxes and responsibilities for the works they distribute. We want them to understand that the author's right is not an enemy that must be vanquished, but a tool for freedom of expression and diversity. They must accept the fact that the digital revolution not only spells progress, but also requires rules. This we have continued to maintain for a long time, despite our occasional critics. Today many other sectors being gradually undermined by the unrestrained liberalism silently at work under the guise of sharing, are making the same discovery.

Once every 365, sometimes 366, days, we make resolutions. Are they in vain?

In 2016, some progress was made. On January 1st, after ten years of fighting for their rights, authors who had in all honesty never understood the functioning of the AGESEA (Association for the Management of the Social Security of Authors), were at last able to buy back pension quarters. The culture budget was increased. And a "creativity" bill was finally adopted, which established a bedrock of objectives for performing arts and provided for the mandatory exploitation of audiovisual works. What remains now is for all of this to become written in stone.

Finally, in 2017, we all hope to put up a stolid fight! ■

The presidential elections, Europe, Churchill... and authors



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BY **PASCAL ROGARD**, SACD GENERAL DIRECTOR

"Cut culture? Then what are we fighting for?" Winston Churchill was alleged to have uttered these words in response to a proposal to cut culture funding in order to finance the war effort. We felt it provided the perfect starting point for our New Year's resolutions.

This statement may appear obvious to all those having resolved to devote their lives to their artistic passion, their desire to tell stories, to make people laugh, or provide food for thought. Culture is not just a string of facts and figures that show who is stronger, or bigger, as is the wont of those in Brussels. It is a window onto the world, a shared reflection, an expressed emotion. It is an attempt to give meaning to human activities, a tireless attempt to contribute to our togetherness and identity.

Churchill's voluntarist statement displays an acute awareness of the essential role of culture in our societies. It was uttered more than 70 years ago at a period in history we thought we would never again have to experience. Yet it is now more poignant than ever. For this reason, it will be our guiding principle throughout the year, because it allows us to pay tribute to all creators and it also conveys perfectly our state of mind in this important political year with the upcoming legislative and presidential elections.

It is our responsibility, our task and our daily commitment to listen to your concerns, understand your problems and translate them into political terms. Defending authors' rights, authors' interests, creativity and cultural diversity is an everyday struggle. It's a tough, bitter struggle, but of course it's essential. We would have to

be very naive indeed to believe that everything could be achieved like *that*.

The cultural policy issue absent from the presidential debate

The struggle is especially necessary since France's cultural policy has now reached an important juncture and must deal with some powerful issues. The digital society, Europe, support for contemporary creativity, defence of the French language, funding, etc... The list is endless, but it illustrates the challenges we are facing and also the shortfalls, insufficiencies and sometimes even the anachronisms that threaten to lead us up a blind alley.

Let's face it, there's probably no other country in the world that has managed to defend such a lofty ambition as to promote culture and acquire the means to nurture cultural diversity. But, be that as it may, you can be a die-hard militant for cultural policy and still see the signs of exhaustion and cracks starting to appear.

But steering away from any pointless, paralysing pessimism, we need to gauge the threats of deregulation stemming from Europe, the risks of budget cutbacks by the government and especially local authorities. We must not be narrow-minded about the digital revolution, from which we all benefit daily, but which might also undermine our policies in favour of culture. Nor should we pretend to be oblivious to the conservatism, risk aversion and sometimes even the corporatism of certain professional trades or organisations and the harm that they are causing us all.

A recognition of these weaknesses will drive us to action, while there is still time. Still time to take action and restore the balance to our cultural policy; still time to update these policies.

Culture is a window onto the world.

More of an authors' policy than a cultural industries' policy

It's a fact. Our policy has lost its way in past years. It has forgotten its origins as an authors' policy and become a cultural industries' policy instead.

But that does not mean that we have achieved nothing on behalf of authors in the policy actions we have taken: social advances, such as the recent regularisation of prescribed old-age insurance contributions, introduction of legislation governing the mandatory sustained exploitation of audiovisual and cinematographic works by producers, or the imminent implementation of programming obligations for contemporary works in the French language in approved performing arts establishments. To name but a few.

While the task of persuading public policymakers has proven successful, the fact still remains that the prevailing tendency is to preserve the economic instruments of culture, and sometimes indeed even those of a cash crop culture.

This shift away from a regulation focused on protecting a profession and "independent" producers has manifested itself in the exclusion of authors from talks between distributors and producers held to define the framework for mandatory investments in creativity. All too often, talks in the performing arts sector take the form of face-to-face meetings between directors/employers and employees/casual workers.

This political line has resulted in a kind of hemiplegia and the erection of a monument "lest we forget" to the predominantly cultural dimension of culture! "The cinema is an art, but it is also an industry", as Malraux once said. In future, we run more of a risk of seeing creativity evolving into nothing but an industry.

To combat this logic, we must continue to defend the notion that creative artists are not ancillary to creativity. They are the very heart, the passionate heart that beats inside the work. This is our belief, our approach. But the new President of the Republic must also support this view.

A digital Europe, but also a cultural Europe

The other main presidential challenge will be to establish a framework, an ambition and a cultural footprint to the on-going digital revolution.

France can be the architect of such a future if culture is to become a new pillar of Europe. Let's not forget that it is thanks to the government's determination and that of the president Francois Hollande, not to mention the vote of the European parliament that we managed to divert the Commission's ambition to include audiovisual activities in transatlantic trade talks.

The new pillar presupposes the need to be able to define the new shape of cultural diversity, let's call it cultural diversity version 2.0. Therein lies the urgency: Europe must not become an arena in which digital and Internet developments lead to an increase in unfair competition. However, current European regulations are offering the American Internet giants the opportunity to set up business where the rules are more relaxed, be it regarding taxation or compliance with obligations concerning creativity.

This European bankruptcy is undermining French and European video on demand operators and television channels, who are having trouble dealing with competition from players with significant resources, operators who do not have the benefit of the same relaxed fiscal and cultural requirements. It is therefore promoting a watered-down cultural model which is mortifying for European creativity and culture, not to mention the European ideal. Supporting European creative artists and creativity should never be seen as a punishment or a constraint.

Finally, the most appropriate, resourceful and fairest path would be to place authors back at the heart of cultural policy in France and to fight for bringing culture back into alignment with the digital era in Europe. This is the only way in which the future president might respond to the demands of authors... not to mention Churchill's statement!

Arsenic and Old Lace*

The management of author rights triggers much controversy and regularly gives rise to the same criticisms, some of which are warranted, some erroneous or blatantly unfounded and yet used, nonetheless to destabilise the status quo. Time for a stock-take.

Firstly, authors' rights comprise a non-transferrable moral right (works always belong to their authors and cannot be changed without their agreement). They also comprise an economic right, which entitles the author to authorise or refuse the use of his/her work in consideration for a remuneration proportional to the resultant exploitation revenues. Admittedly, that right is proportional to the work's success, it is its very foundation. For some authors, it is the only remuneration they receive. They need it to be able to continue to create. Being associated with that success means they should also receive part of the value generated by their works, where others are recouping the total value. It is in the interest of authors to see their works distributed in that the act of creation is, in most cases, motivated by the possibility of being able to reach out to the greatest number possible.

Together we are stronger

The SACD is not a commercial venture; it makes no profit and it pays out no dividends. It is an SME employing 235 people, a not-for-profit

membership organisation owned by the authors themselves. It collects and distributes rights to the 57,000 authors and authoresses who are its members. This is major part of its activity, but not the only one. More importantly, the SACD is there to defend their rights, support and assist them, this is the very DNA of its existence. For the record, it was founded by 22 authors who formed a grouping around Beaumarchais to defend the right of authors to make a living from their work. Authors felt the need to form such a grouping, because, individually, they were unable to defend their own interests. That was two centuries ago, but the problem continues to be a topical issue today. At the time, theatre directors were depriving authors of their property, their works, in order to use them for their own ends and reap all the benefits resulting from their performances. Nowadays, the list of all those parties wanting to take their cut of the benefit at the expense of the author is growing, including those who like to remain unaccountable, those who deliberately envelop themselves in a cloak of obscurity to avoid remunerating the authors, those who are hungry for free "content" to share for their

own benefit, and those who prefer to see authors' rights as items to be written off, etc..

For several months, years even, here and there we have been witnessing the emergence of articles, tweets and posts, always in the form of attacks, on the subject authors' rights, and collecting societies. Those who set out to reign alone in the digital world try to make us think that a private individual will go to prison if they publish a meme* on their twitter or instagram account. (As Wikipedia clearly explains: "An Internet meme is an activity, concept, catchphrase or piece of media, which spreads, often as mimicry, from person to person via the Internet"). For those who need further clarification, a meme can be, for example, a video of a film excerpt with a different soundtrack added, a famous photograph used in another context, or a video of the illumination of the Eiffel Tower. Memes are already legion on the social networks and no-one will be sent to prison providing the practice is for non-commercial purposes only and providing respect is shown for the author. The Digital republic bill of 2016 reiterates this principle.

The society of authors

In its capacity as a society of authors, the SACD is a regular target. All the arguments levelled against us are persuasive, seemingly common sense statements, richly analytical and passing for modernity, dynamism and transparency. We are the old guys, the evil intermediaries, the ones who have no conception of the changing times, who want to stand in the way of progress. How very convenient...

Intermediaries? At the SACD, authors come together to meet professionally, seek information, find help, see their rights defended, protect their creations, work in fully equipped offices, find support at difficult times... The SACD is very much a place for information and exchange, advice and assistance. It is, first and foremost, a place where authors, creative artists are very present and represented by a board of directors composed of around thirty authors, and individuals only. There are no commercial companies with boards of directors, no publishers, no producers, just authors. They represent the entire SACD repertoire and meet twice a month to debate and pass resolutions on general policy or management issues.

The entire system could be more finely-honed, but experience show that it is still the best system when it comes to protecting authors' rights. Just because they have a lot of experience does not mean they are out of the ark. You may be surprised to learn that the SACD is not full of uncultured, imbecilic and even dishonest old fogeys. Yes the world is changing and authors are understanding and describing these changes at first hand. But they are also anticipating those changes. In their artistic practices and writ-

ings (for they are often multi-disciplined), they are often avant-garde in their use of technologies and analysis of trends and society. Virtual reality, transmedia, artificial intelligence, etc.. All these innovative creative activities form part of our everyday existence, one in which dramatic authors, choreographers, filmmakers, screenwriters, directors, composers, street artists, circus performers... are very present.

An ideological struggle

The attacks launched on authors' rights, collective management and sometimes on the authors themselves are not without consequences. In order to understand the relevance of the arguments involved, it is better to have some knowledge of the agendas involved, of the powers that be.

It is very much an ideological struggle bringing two opposite camps into conflict, and authors and their works are the focal subject. Some

people claim to be entitled to make use of them without being accountable to anyone, not even the authors themselves, and yet deriving benefit therefrom. For these people, creativity is not a professional activity, but a pastime that is pursued above and beyond "real work" and as such is not worthy of rights or remunerations. Being a filmmaker, screenwriter, choreographer, dramatic author, etc.. means carrying on a profession that requires their full-time investment.

What we are talking about is people who are denying authors their rights and appropriating the dividends that are generated by films, music, books, press articles, everything that provides content, the search engines, digital services; everything that generates a genuine dividend and gives meaning. It is the very status of the author that is under attack.

Behind this ideology there are ultra-liberal multinationals initially founded on the principle of sharing and who are now fighting ■■■



The "powerful culture lobby"

■■■ to be exempt from the rules, including taxation, social and other constraints, for the benefit of their shareholders. For them, authors' rights are not even a part of the equation; they are contrary to THEIR own economic interests, which continue to grow by the minute. Likewise, so is the idea of sharing out the dividends generated by works, films, and shows. Do they even ask themselves whether their own practices are contrary to the author's interests, whether professional or amateur? They no doubt scoff at the very thought...

For the new order to prevail, it is first necessary to destabilise the old order. And the old order means us, we who defend the rights of individuals who are the authors, that means you, the creative artists in question, who hope to make a living from your work. We are all in their sights, centre stage and if we fall, it will be the authors, each and every one of them, who are targeted first. At the end of the day, theirs is not a modern ideal, but a medieval one; they stem from a world in which noble blood staked its claim to all rights, all possessions, all the honours. There's no noble blood here, just a global elite based on power and money, an ultra-liberal, deeply reactionary world elite intent on appropriating the work of all authors without so much as batting an eyelid and dreaming about the whole-sale uberisation of all workers.

At least such attacks prompt us into taking action and making progress in the service and interests of authors. So, if you find yourself faced with people promising you the earth regarding your rights or your contracts for an extra 20 to 40% commission, just remember to get in touch with us first. It will be more efficient and cheaper. ■

* Franck Capra (1944)

Not a week passes without this term being employed. We are flattered. Here at the SACD, we have two people dedicated to institutional relations. They often travel to Brussels, the Senate, the National assembly and European parliament to defend authors' rights. They do not defend the SACD, they defend authors, the funding of creativity, support for the distribution of works and also a valid concept that appears wrong to all those who think everything should be free, requiring no framework or respect for individual rights: the concept that all work warrants payment.

Some people take pleasure in denouncing "the powerful culture lobby" mainly because when authors mobilise themselves, we

see results: cultural diversity, the obligation of sustained exploitation of films and dramas to ensure their distribution or the obligation to perform a minimum number of works by living authors in the French language in national drama centres, the introduction of supportive schemes for writing by the CNC for films, or even measures for retired authors... This is not lobbying, we simply believe in fighting for the fair and essential values of freedom, justice and diversity.

We are confronted with genuine lobbies; they are powerful, structured, organised, highly integrated. They are lobbying firms recruited by the global digital giants, mainly in Brussels. These companies settle lobbying bills amounting to millions of euros every year.

Anti-authors' rights petitions

Petitions abound against authors' rights, it's a great tradition on the Internet. But in order to understand the issues involved, let us focus on their source and the interests that be. One such example is Mozilla, which published a petition on its homepage accompanied by a nice little video clip explaining the grand and noble principle of sharing and transforming (meme) works to stimulate creativity. This is tantamount to saying that all web developers are copiers and that without such copies, without reusing what once already existed, no creativity would be possible. Creative artists are well placed to know that talent

lies in originality. No-one is preventing creative freedom on the Internet and no-one is preventing the circulation of works so long as everyone's rights are preserved intact.

That said, it is important to see the reality hiding behind this petition. Did you think that Mozilla was the publisher of Firefox? You would be right, but there's more to it than meets the eye. Mozilla is a not-for-profit foundation based in Mountain View. It makes every endeavour to ensure that the Internet remains an open global public resource, free of charge and accessible by all. At the same time, Mozilla is also a highly lucrative activity thanks to Mozilla

A heavily controlled society

Few companies are so closely controlled as the collective management bodies (OGC). In addition to standard inspections (conducted by statutory auditors, general meetings, board of directors), the SACD also has a Budget control committee composed of author-directors, which is soon to be transformed into a supervisory board to fulfil the prescriptions of the European directive on collective management.

Although it is a private society, the SACD, like all French collective management bodies is more closely controlled than any other public company. Public companies are examined by the Court of Auditors

every 4 or 5 years, but no sanctions can be directly imposed in case of default. The SACD, however, is subject to an annual inspection by the OGC Permanent Control Committee (CPC), appointed to the Court of Auditors and commissioned to produce a public report. This in-depth report globally focuses on the entire management of OGCs, but for the biggest companies, such as the SACD, the Committee also thoroughly examines a particular aspect of our activity (cultural action, real estate policy, distribution) every year. And the European directive on collective management confers disciplinary powers on the CPC.

Corporation, whose sales in 2015 leaped 28% to 421 million Dollars following deals with Yahoo! for the United States, Baidu for China and Yandex for Russia. Just so that we understand, Mozilla Corporation, a for-profit organisation, is part of the Mozilla Foundation, a not-for-profit organisation. The Foundation naturally uses Firefox to disseminate its anti-authors' rights petition to the greatest possible number of people. Here we have a rich and powerful lobby intent upon destroying the freedom of authors to make a living from their work. And despite this fact, in order to conduct its lobbying actions against authors' rights,

the Mozilla Foundation regularly launches appeals for donations among Internet users.

In the field of digital civil liberties, it seems we should be concerned with the inherently dangerous member state surveillance, but not with the billions of personal data collected by the world giants of the Net without regulation or control. The protection of freedom is such a strange concept! According to their logic, in order to protect freedom, we would have to change the laws of the Republic and replace them with the GTCs of the afore-mentioned American companies and their hordes of attorneys.

We defend all authors!

No, we do not defend the "big guys" to the detriment of the small ones. Here at the SACD, we have just authors. The society was founded on the principle of mutualisation; that is how Beaumarchais and all the authors who formed a grouping around him in 1777 wanted it.

The SACD even provides protection for authors in that it guarantees equal treatment for all. Whatever their reputation, age, or experience, member authors benefit from the same conditions. The author of a first film will be remunerated in exactly the same way as a seasoned author for a film broadcast at 8.40 p.m. on France 2. In the performing arts, the SACD imposes minimum conditions on all authors. More globally speaking, when we conduct actions in favour of training or for authors' retirement, we conduct them for all authors, without distinction...

And last but not least, each author holds a single share in the SACD.

Did I hear you say freedom?

Individual freedom, such as it is defended by the Internet giants is a steamroller capable of crushing our most basic individual liberties: respect for our privacy, the act of working to make a living, or of making a living from our work. We believe the opposite is true. That the remuneration of works is a virtuous circle enabling creative artists to finance new works and therefore allowing the public access to an increasingly rich and diversified cultural marketplace.



The building in the Rue Ballu

There's no doubt about it, the Hotel Blémont is a magnificent building. So is this where the author-directors and co-workers of the SACD live their lavish lifestyle? The answer is simple; this is where they work. Not in individual offices groaning beneath the weight of works of art and luxury furniture, just functional desks equipped with the necessary computers and telephones...

Yes, there are a few paintings or busts dotted around the lounges and at reception, and there's even a piano belonging to Maurice Yvain, but these represent the 200-year-old legacy of the society and were never purchased. They are a testimonial to the long and particularly full life of the Society of authors.

For the record, initially established in the adjoining building at 9-11 Rue Ballu, which it purchased in 1928, the SACD first of all leased the Hotel Blémont after 1929, on the basis of a rental agreement with a promise to sell at the end of the contract. The promise to sell was implemented in June 1932. In the mid 60s, the purchase of the building was recorded in the SACD accounts as fully amortized. The purchasing decision was taken by the dramatic authors who wanted to turn the SACD into a convivial meeting place, which is what it effectively became, especially after the opening of the Maison des auteurs as per Robert Enrico's wishes.

They come from a variety of backgrounds, they have staged very different plays, but they all share the same enthusiasm for their work on the set, the acting and the staging. They didn't know each other before they met at the SACD, but they were willing to exchange their ideas and feelings about the future of the theatre, the role of the director, winning over the audience... INTERVIEW BY **CAROLINE COLLARD**



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Overlapping perspectives

Salomé Lelouch, Juliette Deschamps, Thomas Jolly



In the all-digital age of screens and virtual reality, what future for the theatre? What strength(s) does it have that the other arts don't?

Salomé Lelouch (SL). I've always found it very comforting that you can't bring the theatre into the computer! With a tablet you can read, watch films, series, etc. in your own home, whereas you have to go out for the theatre. So, I don't think that the reduction format will do any damage to the real theatre. It's more a case of images and virtual reality being brought onto the stage...

Thomas Jolly (TJ). The theatre has been in existence for 2,500 years and has witnessed I don't know how many technological revolutions. And yet, it's still with us. The more screens and digital technologies there are, the more the theatre will develop into a place of refuge, a place where we can go to look for something else, something increasingly rare: a place where we can be together. The theatre will build on this convening power to bring human beings together under one roof, which, for me, is its prime definition. And it's also a lesson for society in how to learn to live together in the same place, at the same time. The little experiments we've done using digital technologies (via Twitter, our digital installations on *Richard III*, etc.) were only portals to encourage people into the theatre. Like Salomé says, I'm not worried...

Juliette Deschamps (JD). I sometimes wonder whether we even need to compare the two: reality, on the one hand, and virtual on the other. In the end, they are both totally different poetic and aesthetic approaches, but they don't contradict each other. As for the question of togetherness, of being in the same place at the same time, there's nothing that will ever get rid of the eroticism of a body on a stage, a voice that reaches out to you, the need for another human presence. ■■■



TJ. When the cinema came along, the theatre already had to start rethinking its relationship with the human body, the audience, the written word, character portrayal, narrative. In reality, water always finds its own level. The theatre's not going to stop existing, it will evolve, adapt itself accordingly. Just as it found its place alongside the cinema: we'll now be going to the theatre not so much for the illusion that it creates than for a certain idea of truth, proximity, intimacy with the human body, the presence of other human beings, and of course the audience... In a theatre auditorium, we come together as one, I think it's more of a sharing experience.

Regarding this adaptation process, do you get the feeling that the stuff written by today's authors, the works

that are brought to the stage now, are contemporary enough? Do you think they give the public what they want to see?

TJ. I don't think there's enough stuff written about politics, society, there are no great sagas like in the cinema with *Harry Potter* or *Twilight*. In the theatre, I'm always looking to seek out, or track down, authors who might be able to retell an epic tale. It raises the question of longevity, the time required for the narrative, the narrative journey we make together...

JD. But there are some fairly strong contemporary writings that focus on political and societal facts. I'm thinking of people like Joel Pommerat, for example, who has almost become a classic now.

SL. Last year, together with the Théâtre Michel and the Théâtre du Soleil, I staged *Chute d'une nation* by Yann Reuzeau, a series of theatre performances of four episodes. There we had an epic saga, a political focus, a world view. I'm beginning to sense a very strong writing trend developing among young authors. And thanks to its "epic" aspect and, at the same time, its ability to tell many tales, this series is a pioneering example. Today, the tendency is to opt for the tableau format in the theatre, while pursuing a long narrative. Now that it has become more common prac-

tice on a stage to transition from one era to another, or from one character to another, now that the credibility codes have been erased (thanks to film scriptwriting), today's scripts and theatrical narration are, to my mind, far more interesting now than what was being done in the 70s... The language was no doubt more elaborate at that time, but today it's the meaning that's coming back, after being somewhat neglected.

How would you define the creative role of today's stage director? As a director yourself, do you feel like you're an author serving the needs of other authors...?

TJ. The director's role has become somewhat watered down for the good of the collective, collaborative creativity with scenographers, technicians, actors, actresses, authors, etc.. A generation is necessarily built "in relation to" other things. For the generation before us, the stage director was someone who represented the entire piece, people would talk of Chéreau's *Phèdre*, for example. Today, the emphasis is different. It's also linked to economic issues. Being part of a company, and doing things together, is also a way of receiving some reassurance about the difficulties facing the profession (lack of money, lack of space, etc.).

The other factor, I think, is the big comeback of the actor or actress. Maybe it's because of the many schools that have sprung up in the past ten years in France. There is a huge number of actors and actresses; they tend to form collectives, sometimes without a director, with or without an author, and with ideas for burgeoning scripts. It all creates a shift of emphasis, it's somewhat symptomatic of our generation.

SL. I agree and I would also add that I come across a lot of actors who've already done a lot of stuff. They've already written, adapted, dabbled a bit in stage direction. When you're, for instance, directing seven people, four of whom are directors themselves, there's a different rapport, and so something happens which makes it become more of a collaborative search; whereas, before, actors were more able to be guided by an "all-knowing" director. When I first started out as a young actress, I remember it was really not done to show you could see a director's doubts and insecurities, you had to ignore them, you had to carry on regardless! Today, those doubts are used positively to try out new angles, and even when there's no script, we ask ourselves questions, we seek out different solutions and that's what you would call having a huge degree of freedom. The stage director's role is to search.



"The stage director's role is to search."

Salomé Lelouch

JD. I agree with you about some things, such as scripts that write themselves in situ, the love that forms with others involved on the stage (where I tend not to be), those who carry through the project we've created together... But at the time it's being conceived, created, I feel very much alone, even if I'm aware of having manufactured that solitude myself, of having knowingly organised it (laughs): I am alone and I'm dialoguing with dead people, Plato, Mérimée, Sarah Bernhardt! It's a strange, lonely, solitary conversation. Then, suddenly, it's rehearsal time. Every time, it's a real physical effort for me to enter into contact with others again, to meet up with the actors, to try and tell the story, express, convey my ideas, and give physical shape to those ideas. Of course, I give a lot of freedom to the actors, but I also give them space in which they can move around in, which has been invented and created by someone who is not one of them. A space or a costume... They can sometimes be held back by a simple costume! I remember once an actor, far more famous than me, who simply would not listen to what I was asking him to do; it was one of my first stage direction jobs and I had no authority over that man. Ten minutes before the first night, I decided to change the lighting and just put a single spotlight on him to stop him wandering from one end of the set to the other, so he would stick to what I wanted! A bit brutal, I know, but at the risk of being a bit of a tyrant or bully, there comes the moment when the director has to say "that's it!", "we're doing it like this now!"

TJ. I think I must be quite a remote director (!), because right from the start I tend to submerge the actors in autonomous tasks. I get them to start working immediately and get straight into the role. I remember that at school, as an actor, I hated the feeling of being forceful with someone. I always felt that, as an actor, I had the potential to create a collective work. Now, as a director I don't want to get into that scenario again. In reality, I expect actors to grasp the situation, I give them directions. Naturally, I have to ensure the general coherence, but I don't start out with any assumptions. Also, I'm not at all domineering; when they ask me for feedback on their work I tend to answer, "but you know already". The task is simply to do what the author wants and bring the play to the stage. The script is our single common possession and it is the script that prevails. As far as I'm concerned, as I tend not to lay down any pre-conceived notions about what the author might be trying to say, I endeavour to implement what the script says, resolve any problems it might

create for me. Problems such as how to portray such and such a battle, or how I make the transition from France to England, for example, in Shakespeare... And that's the challenge I set the actors; to act out what the script says, the fact that you're seeing your son being murdered before your eyes, for instance. I often hide behind the script, because I also feel I'm behind the author. I know that it's different from other types of theatre that are happening at the moment, but I, as a director, am obviously supposed to be behind the author.

Do you all feel bound by the script?

JD. In actual fact, we tend to be fairly protestant to the script! We consider it our Bible!

TJ. Yes. I tend to follow the script religiously. But I sometimes cut bits out. Not because I reach a sticking point, only when the author starts talking too much, when you know what's going to happen. Obviously, as Shakespeare is not here anymore, we have to do the best we can, despite all the aberrations, textual errors, etc. (which actually remain in the *La Pléiade* edition). With a contemporary author, it can take forever! When do they stop being a help and start being a hindrance? Should we ask them up on stage or not? These are all bone fide questions.

JD. I'd tend to say that it's easier without the author. Because it can be quite complicated working with a script that's still undergoing changes. It needs to be in its fixed and final version before it hits the stage. There's a time for writing and then there's everything after.

SL. We need freedom as directors.

TJ. Then there are also time, production and budget constraints, where we're sometimes forced to change things, find different solutions, adapt in another way. As far as I am concerned, I don't really want to get into a dialogue with the author. When I've grasped the essence of the script, it must be once and for all. ■■■



“In actual fact, we tend to be fairly protestant to the script! We consider it our Bible!”

Juliette Deschamps

■■■

JD. As far as I'm concerned, the easier it seems; the more I get the feeling I'm putting on the same piece over and over again. It doesn't always take place at the same time and isn't always acted out by the same people, but, in the end, I always paint the same picture to a certain extent. And as there are always imperfections, I carry on.

The future of the theatre belongs to those who don't go*. What does this statement inspire in you? Capturing a younger public when the tendency is towards one that's getting older?

SL. In my personal experience, audiences are not getting older wherever you go. Before, people often "went to the theatre", without necessarily finding out what the subject matter was. Now, the audience will specifically go out for such and such a theme, or such and such a director, or to "go to the Odeon" or elsewhere, because they're interested in the programme they have. It seems like they know exactly what they are going to see. Perhaps they're also taking fewer risks that way...

JD. Theatres are like people's homes, it's like you describe it in fact. People must get back into the habit of going to these vibrant, living spaces, complete with caretaker, dressing rooms, showers, foyers, and familiar objects arranged around the stage set! And these places are also often civic centres maintained by our taxes, they can sometimes be very intimidating. Even though going to the theatre is always a bit of a ritual, we can approach the practice with humility. Everyone is allowed to go in and take a seat.

TJ. I totally agree, people should get back into the habit of going to these living spaces, but then those spaces must also change. France went through a Jeanne Laurent, Jean Vilar, Malraux phase, a time of decentralisation, cultural centres, etc., a time I particularly approve of. Just after the war, things weren't so good in France and we said "culture will rebuild the country", which is really good political reasoning. Then Jack Lang arrived, who institutionalised almost everything... I think we're paying for that period now. Everything has been institutionalised, there's a lot of theatre happening everywhere, the houses are always full, but there's little performance time. Today, we've reached a third phase where these spaces need to be more open, places where people can come, as Juliette was saying, not just to see plays, but also attend meetings, citizens' debates, etc. Yes, theatres need to be less intimidating.

JD. I think our generation needs to reconsider its position as regards this phenomenon of self-segregation, something that the previous generation didn't have. Beyond the well-meaning speeches about the fact that it's necessary to open these meeting places, we note a dreadful phenomenon taking place in the theatrical milieu: a deliberate wish for self-segregation. Is that really what we want? To stay among our own kind?

TJ. Absolutely. It's good to talk about a theatre for all, but it's far better to "do" it! And I'm a bit surprised when I see that, for example, we're being criticised by some professionals, and sometimes the press, for the work we did in the neighbourhood, the media libraries, and the rural areas around Rennes for *Richard III*. Some even went so far as to refer to "Thomas Jolly and his derivative works". In actual fact, we were undertaking cultural and artistic education actions. That worries me: we make popular theatre (not without exigency) and yet we're accused of making "theatre for dummies", of democratising the theatre. This was also the case with the 2-minute video chronicles made during the last Avignon Festival (Ed's note: together with the SACD). It's pretty astonishing because, when you think about it, names such as Jeanne Laurent, Jean Vilar, Katie Mitchell, Castellucci, etc., have reached the ears of 3 million people for three weeks long. When that comes under criticism, I admit it makes me somewhat suspicious, to put it mildly...

SL. In the private theatre, togetherness is not so much of an issue. Basically we are more geared towards the audience, which, if it doesn't turn up, signs the play's death warrant. But, today, when we reach the 100th performance it means it's already a big success. ■



"It's good to talk about a theatre for all, but it's far better to "do" it!"

Thomas Jolly

* Title of a documentary on the 50th anniversary of the Théâtre de la Commune.

The importance of nurturing cultural works

An initiative instigated by the SACD has just been introduced, a new mechanism concerning the sustained exploitation of cinematographic and audiovisual works. We take a look at the measures adopted and at what aid the SACD is able to offer authors in this field.

Even though the development of new modes of distribution has made public access easier than before, many cinematographic or audiovisual works are still not available.

In order to remedy the situation, the law of 7 July 2016 introduced into article L. 132-27 of the French Intellectual Property Code an obligation for the producer to ensure a sustained exploitation of works. The conditions for implementing this obligation are defined by an interprofessional agreement, which was reached on 3 October 2016 under the aegis of the CNC. It was then extended by decree on 7 October. The agreement is intended as an accountability tool for professionals, a basis on which to ensure actual fulfilment of the commitments undertaken and a means for authors to assert their rights and request accounts.

The sustained exploitation of works summarised in 8 points:

1. Which works are concerned?

For the most part, the works concerned are cinematographic and audiovisual French patrimonial works (drama, animation, creative documentary and adaptation of live performance having received aid from the CNC).

2. What are the producer's undertakings?

Producers have three undertakings. The first is to ensure that the elements used for the making of the film are preserved intact in order to guarantee that the works will be available in digital format and therefore accessible on online services.

This is a key point. Its implementation is, in effect, contingent upon compliance with other provisions of the agreement. Where there is a lack of available formats adapted and kept up to date with technological developments, the remaining producers' undertakings may go unheeded.

In this respect, authors' and producers' representatives are required to meet to define the adaptation criteria for the preservation of works in the digital format. This may mean introducing a digitisation policy for some of them and the search for the necessary funding.

The second is an undertaking to find an exploitation for each work,

either by finding a distributor, or by finding a broadcaster able to ensure exploitation by one of the following methods:

- cinema theatres
- broadcast on a national or local TV channel
- video recording (DVD, Blu-Ray)
- SMAD (video on demand by subscription or one-off service, with or without permanent download)
- non-commercial networks (media libraries, film libraries, festivals, cine clubs, etc.)

Finally, producers also have a duty to inform. They must hand the author an account of the revenues from each mode of exploitation at least once a year. They are, above all, under obligation to reply to all written requests of the author regarding measures taken in order to ensure the sustained exploitation of the work, and, where applicable, notify any reasons that might prevent them from fulfilling that undertaking.

3. What means do producers have to prove they have fulfilled the obligation of sustained exploitation?

The agreement of 3 October defines a certain number of situations in which the producer is presumed to have fulfilled the obligation of sustained exploitation.

A work is presumed to have been the subject of sustained exploitation if:

- for a period of five years from its first exploitation, it has had one of the following exploitations in the past 3 years: cinema theatres, TV broadcast, on-demand audiovisual media service accessible in France or in certain other European countries, online service, video recording;
- beyond the five years from its first exploitation, it has had one of the exploitations mentioned above in the past five years.

4. What is the extent of the producer's undertaking?

A producer may not be held accountable for failure to implement sustained exploitation in situations beyond its control.

This is the case in particular if there is a legal obstacle, such as the refusal of a rights holder to renegotiate a lapsed production contract with the producer. It is also the case if, for objective reasons, there is no technically exploitable format in existence, if the work's profitability prospects are not likely to offset the exploitation costs, or if it is proven that there is no public demand.

A work is also presumed to have been the subject of sustained exploitation if it has given rise to a mandate or rights assignment contract for exploitation via two of the modes listed above. It is stipulated that beyond the five year period from the first exploitation, one of the two modes of exploitation may involve a foreign country.

When the work has given rise to rights assignment contracts, a single exploitation mode for France may suffice for that exploitation to be presumed fulfilled.

Said presumption shall in no way exempt the producer from having to account to the author, if questioned by this latter, about the efforts undertaken for the work's exploitation.

5. Who can request accounts to prove the sustained exploitation of the work?

One of the work's authors or his/her heirs.

The afore-mentioned also have the option to mandate a third party for these purposes.

The SACD may be designated as an authorised agent by the author or his/her heirs. In such cases, it is the society which questions the producer about any efforts made to ensure the work's exploitation and which shall be tasked with monitoring this request.

6. What recourse in case of disagreement?

The agreement of 3 October provides recourse to mediation for settling any disputes between the author and the producer. Recourse to mediation is useful in the event where the author might, say, deem that the efforts deployed by the producer are insufficient, if not non-existent, or that the conditions for presumption were not fulfilled. In the event of such mediation, authors might be able to request a time-limited mandate to search themselves for an exploitation for their works. The agreement of 3 October, in effect, provides that the producer has the option to seek the author's co-operation to implement the obligation.

7. What is the enforcement date?

- The agreement of 3 October entered into effect on 7 October, at which date it was extended by the minister of culture. It applies to all works under on-going contract. In the case of works whose first exploitation predates the agreement, producers nonetheless have a period of two years in which to bring themselves into conformity with the stipulated provisions.

8. What follow-up for the agreement?

The agreement of 3 October provides for the introduction of an observatory created by the CNC.

This observatory shall place special attention on the conditions governing the technical upgrading of old works (digitalisation), the diversity of the offering (in terms of seniority, genre and author) and on ensuring an account of the effective exploitation of French works in accordance with the data available or yet to be established. This account shall enable the provision of precise information about works whose exploitation is evidently insufficient or non-existent and for which producers should step up their efforts. ■

The SACD at your side

In order to ensure the strict observance and full application of this agreement, the SACD works alongside authors in need of help, support and advice. It also remains at their disposal should they require help with recourse to the mediation stipulated in the agreement, especially in dealings with the AMAPA (Mediation and arbitration association for professional in the audiovisual sector), which is able to propose any measures it deems useful. These latter focus, in particular, on the possibility of entrusting authors with a non-exclusive mandate for seeking out a sustained exploitation of their works. Please do not hesitate to contact us.

Views and feedback...



Bertrand Tavernier

Cinéaste, président de la commission Cinéma de la SACD

As an author, I'm, of course, very much in favour of these new measures. When making my last film (Ed's note: *Voyage à travers le cinéma français*), I came across so many works having sunk into oblivion, either because the producer had died, or they were part of a catalogue, or belonged to people who didn't consider them worthy of exploitation or restoration.

I could not gain access to some films because some people were simply ignorant of their existence, and didn't understand what the work stood for. Catalogues change hands and, in some cases, those people who facilitated the acquisition of certain works at the beginning had to hand over the torch to less knowledgeable people.

I constantly come across astonishing films, of hitherto, unsuspected top-notch quality films that have never before been shown; films that are in catalogues, but have neither been restored, nor digitised, films that no-one is helping to exploit.

But if we want to avoid restoration simply becoming a burdensome cost, a revenues obligation needs to be introduced. More work should be done among distributors and also the CNC so that it can aid and facilitate restoration.

For those films not yet considered heritage, the question is also important in that the windows for exploitation in cinemas are now very

short. Films that are not an immediate resounding success can very quickly be forgotten. If there are no distributors to decide on recirculating the film in the art house circuit, at festivals, etc., then it can be impossible to reinject a momentum. In the past, it has also transpired that some producers are refused a film access to a festival or some other event. Some filmmakers have been forced into a situation of conflict, where only by winning a court case could they have their films be seen. There are several ways of getting films back into the circuit, by promoting the film among students, easing their distribution abroad, etc.. In order to achieve

this, the Ministry of foreign affairs would need to acquire the works in order to distribute them. This was regularly the case when we had a Minister of foreign affairs who was interested in culture... We can do tremendous things providing the films are digitised, and that there is a DCP.

For all these reasons, the new measures are clearly headed in the right direction...



Jean Becker

Filmmaker, director SACD Cinema

The new provisions are definitely headed in the right direction. Every effort must be made to ensure that films can be seen on television or elsewhere. If films are not properly preserved and restored, nothing will happen. When a producer owns a catalogue, he/she must ensure its proper preservation, this is hugely important.

Recently, at two festivals I went to in Bologna and San Sebastian, which were screening some retrospectives devoted to my father

(Ed's note: Jacques Becker), I was once again struck by how delighted the public were to see those films again, or, as in the case of younger audiences, discover them for the first time. This was only made possible due to their excellent restoration.

Producers are primarily responsible for the restoration of films over which they hold the rights. From this perspective, it would be good if the CNC could be given a budget to grant them aid for restoration...

An artist at school, take 6!

Sponsored by Catherine Corsini, the Artist at school initiative this year sees another twenty or so artists, authors, producers go back to the primary and secondary schools they attended during their youth to talk about their careers and key moments in their profession. A special opportunity for knowledge transfer.

Instigated by Pascal Rogard, director general of the SACD and organised by the La Culture avec la Copie privée (Culture with private copying) association, the mechanism is based on a simple idea; to send authors back to their primary and secondary schools to meet with today's students, talk to them about their lives, compare and contrast their cultures. The four main objectives of this initiative, which has the support of the French Ministries of state education and Culture and

communication, takes on even more significance with every passing edition: namely to promote the transfer of knowledge in the fight to prevent social intimidation and shed culture's continuing elitist, aloof, exclusive image; educate the students about the artist's approach and profession by talking about their own personal career path; enrich the link between students and educational establishments and instigate an educational art project structured around the artist using visual aids.



Catherine Corsini

The participants in 2017

Catherine CORSINI, screenwriter – director

Géraldine ALIBEU, illustrator;
David ANDRÉ, documentary filmmaker;
Emmanuelle BERCOT, author-director;
Samuel BOLLENDORFF, photojournalist
documentary filmmaker;
Éric BOUVET, press photographer;
Anne BOUVIER, stage actor;
Catherine CUENCA, youth writer;
Catherine CUNY, music publisher;
Olivier DELEVINGNE, composer;
William GOTESMAN, director;
Michel HAZANAVICIUS, author - director - producer;
Sam KARMANN, actor - director;
Éric LARTIGAU, author - director - producer;
Laurent LÉVY, TV director;
Olivier RONCIN, producer;
Céline SCIAMMA, author-director;
Nicolas SÉGUY, composer;
Jean-Robert VIALLET, documentary filmmaker;

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2015 : Mohamed Hamidi - Bondy (93)



2016 : Jean-Christophe Onno - Linxe (40)



2016 : Jérôme Thomas - Angers (49)



2016 : Miss Tic - Orly (94)



2016 :
Baudime Jam -
Orcet (63)

Five years in facts and images

Since its creation in 2012, the five editions of An Artist at school have already reached out to nearly 6,500 primary and secondary schoolchildren and involved 81 authors and artists spanning all genres of creativity: drama, documentary film

- 2012:** 1st edition sponsored by Gérard Krawczyk;
12 artists met up with 659 children in 6 regions,
9 départements
- 2013:** 2nd edition sponsored by Bertrand Tavernier;
15 artists travelled to 10 départements,
6 regions, and met up with 842 children
- 2014:** 3rd edition sponsored by Jean-Claude Carrière;
15 authors met up with 980 pupils
- 2015:** 4th edition sponsored by Mohamed Hamidi;
1,450 registered students; 19 artists
- 2016:** 5th edition sponsored by Philippe Faucon;
2,000 students, 20 artists

FESTIVALS

FEBRUARY



LUCHON TELEVISUAL CREATIONS FESTIVAL

The Luchon festival celebrates all forms of French and Spanish TV drama: single-episodes, series, mini-series, short programmes, web-dramas and digital series. The SACD supports the programming of this event, which is open to professionals and the general public alike, with a whole host of exclusive previews, debate/meet-ups, round tables, masterclasses, curators' choice sessions and tributes...

1st to 5 February, Luchon.
www.festivaldeluchon.tv



CLERMONT-FERRAND INTERNATIONAL SHORT FILM FESTIVAL

A loyal supporter of the short film, the SACD will be awarding the SACD prize for the best first work of fiction in the French language at Clermont, and the SACD prize for the best animation film in French at the closing ceremony on Saturday 11 February. On 9 February, at 9.30 a.m., in the Salle Conchon, the SACD will be co-ordinating a "Spotlight on my first contract" workshop to help authors take their first steps

3 to 11 February, Clermont-Ferrand.
www.clermont-filmfest.com

MARCH



EN ACTE(S), FESTIVAL

This Festival sets out to promote the work of authors by putting them in direct contact with the stage and seeing their work performed immediately. Ten authors are thus commissioned to write a 1-hour theatre script for the stage subject to certain requirements: 5 actors maximum for the cast and relevancy to topical issues. Each script must have a different director, who is given 10 days to bring the play to the stage, with actors chosen from among volunteers. A set designer and a costume designer are invited to work on all the projects. The exercise is aimed at illustrating the efficacy of a theatre script in obtaining maximum impact close to the street theatre concept.

7 to 19 March, Théâtres de l'Elysée et des Clochards Célestes, Lyons
www.enactes.fr



VALENCE SCENARIO INTERNATIONAL SCRIPTWRITERS FESTIVAL

The go-to event for scriptwriters writing for short and feature-length cinema, TV films and series, the festival is celebrating its 20th anniversary this year. The forum is aimed at developing exchanges between professionals and proposes a host of exclusive previews, masterclasses and debates, as well as workshops and writing marathons. New for 2017: a second marquee reserved exclusively for professionals will be set up in the heart of the village to offer them an appropriate meet-up space conducive to work and interactions.

29 March to 1st April, Valence.
www.scenarioaulongcourt.com



QUAIS DU POLAR

The 2017 edition of the Quais du Polar festival will revolve around the main theme of "Europe from East to West", as well as several other side themes. Adaptation promises to be one of the key subjects with the "Polar en séries" prize being awarded to a French thriller for its adaptability to the TV, and a full cinema programme for the partnering Institut Lumière, Pathé and Comœdia cinemas, which will be showing films adapted from the romans noirs. Polar Connection is a day devoted to professional meet-ups scheduled to take place on 31 March in the presence of 200 publishers, agents, translators, producers, scriptwriters and directors, and of course authors.

31 March to 2 April, Lyon.
www.quaisdupolar.com

APRIL



BRIVE MEDIUM-LENGTH FILM FESTIVAL

Founded in 2004 by Katell Quillévéré and Sébastien Bailly as part of the SRF Society of film directors, these Meet-ups provide a platform for debate between the public and professionals involved in the medium-length feature film (30 to 60 mins). A diversified programming schedule sets out to reflect the vivacity of this format by proposing over 100 screenings, a competition of recent films, themed events, tributes and school programmes, round tables, and a cine-concert. The festival is also an opportunity for the general public to meet up and discuss topics with professionals in a friendly atmosphere: film presentations by directors, actors or technicians; public-film crew meet-ups over a drink, image education, debates, discovery of rare works, etc.

D4 to 9 April, Brive.
www.festivalcinemabrive.fr

SHOWS

FEBRUARY - MARCH - APRIL



ON N'EST PAS DES CHIENS -JEAN-RÉMI CHAIZE-

With a cast of colourful characters, Jean-Rémi Chaize invites his audience to partake in a singular universe; men and women who pour their hearts out and tell us their stories, in a poignant display of humanity. A one-man show, which has the support of the SACD Humour Fund.
Until 11 February, Complexe du Rire, Lyons.
3 March to 24 April, La Nouvelle Seine, Paris.
Followed by region-to-region tour.



OLIVER TWIST, THE MUSICAL

A troupe of 15 actors/singers/dancers and an orchestra of 6 musicians give a passionate reinterpretation of the masterpiece by Charles Dickens. When a monument of classic literature plunges once more into the criminal underworld of 19th century London, the sparkling and sometimes sinister Dickensian characters resonate as one with woodwind, keyboards and percussion instruments...
Written and set to music by Christophe Delarue and Shay Alon, stage direction by Ladislav Chollat, this musical has the support of the Lyrical Creation Fund.
Until 19 February, Salle Gaveau, Paris.



JE SUIS UN HOMME RIDICULE

Inspired by a libretto by the actor Volodia Serre, who is also responsible for the staging of this piece, the composer Sébastien Gaxie sets to music *Je suis un homme ridicule*, after Dostoevsky's near eponymous novella (*The Dream of a Ridiculous Man*). Under the musical direction of Pierre Roullier, with the 2E2M ensemble, the Musicatreize vocal ensemble accompanies Lionel Peintre and Lionel Gonzales. Combining the lyricism of the script with that of the score and voice, this electronic, operatic version opens the mind to a discovery of infinite spaces providing the backdrop for the interstellar adventures of Dostoevsky's characters. This musical has the support of the Lyrical Creation Fund.
25 February to 4 March, Athénée Théâtre Louis-Jouvet, Paris.



NINA, DES TOMATES ET DES BOMBES

In a poetical, explosive and musical one-woman show (co-written by Marie-Claire Neveu and Nicolas Bazin and staged by Nicolas Bazin), Nina, aka Marie-Claire Neveu, sets out to share her discovery of the world with a unique, uncontrollable masquerade of characters! Playing the part of a crazy, bitter and twisted begloved clown, using a colourful mix of irony, humour and naive cruelty, she has fun with nonsensical musings, laughs at the grotesque and ridiculous scandal. Devised as a humoristic treatment of serious themes, *Nina, des tomates et des bombes* is an invitation to travel and reflect. Amid a mixture of laughter, fantasy and music, it opens up the possibilities of another world. This piece has the support of the SACD Humour Fund, in the "Discovery" category.
Until 15 March, Théâtre de l'Essaïon, Paris.
Followed by a region-to-region tour.



BEN H, LE MONDE DES GRANDS

With his phoney airs of an ideal son-in-law, Ben H is a cocky brat who prefers to stay young and reckless for fear of growing old and bitter. With its stand-up comedy and array of loony characters, this comedy show with its incisive script, as tender as it is provocative, attempts to understand the aberrations of today's world by appealing to the inner wild child lying dormant within all of us. It is staged by Jarry and has the support of the SACD Humour Fund.
Until 26 March, Théâtre du Marais, Paris.
Followed by a region-to-region tour.



TROMPE LA MORT

For this world premiere, Luca Francesconi (author of the score and libretto) examines a recognised figure of the Human Comedy: Vautrin, aka Jacques Collin, aka l'abbé Carlos Herrera, aka Saint-Estève, aka... Trompe-la-mort. Staged by Guy Cassiers, this tableau of a society of three permeable levels gives its own reworking of the question raised by Balzac: "Is the world not a theatre?" The third sub-level is the one underneath the Opera's stage concealing the machinery, machine operators, the lights, apparitions, the blue fire-vomiting devils, etc.. This opera has the support of the Lyrical Creation Fund.
16, 18, 25 and 30 March, Opéra Garnier, Paris.

SACD Funding programs

Throughout the year, the SACD supports creativity through funds financed by its cultural action department.

STAGE MUSIC FUND

In 2007, the SACD instigated an assistance fund to help composers writing scores for theatre plays, choreographies, circuses or street arts.

This fund is aimed at helping production units seeking to commission an original music score for shows in these various disciplines. The use of pre-existing music is becoming a widespread practice, much to the detriment of artistic creativity. The budgets allocated to music composition are dwindling, which is forcing composers to work in difficult conditions.

The SACD Stage Music Fund is an assistance fund for composition. The aid granted per project shall not exceed €5,000 and is paid to the production unit on presentation of an order contract and proof of payment to the composer(s).

FONDS SACD THÉÂTRE

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

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

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

Application period: **1 March to 10 April 2017**

Application deadline: **15 February 2017**

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

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GUERLAIN

MON NOUVEAU
MASCARA

La petite Robe noire

DES CILS OVER LOOKÉS

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