

SACD

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WHERE ARE THE WOMEN?



Still not to be seen!

Report 2012-2017





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Still not to be seen!**

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A European emergency



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BY **JACQUES FANSTEN**,
SACD PRESIDENT

If any author in our midst had invented these characters or this situation, they would have been criticised for being too facile, over the top, over-simplistic, unrealistic... They were not the "knights in shining armour" they claimed to be. They were the people against whom we struggled, ten long years, due to their tireless assaults on the national regulations protecting authors and cultural diversity. Assaults in the name of a Europe set only on market law.

José Manuel Barroso, this president of the European Commission who told us so many blatant lies and of whom Costa Gavras once said "that man is dangerous", is now advisor and lobbyist at Goldman Sachs. Bravo! His vice-president, Neelie Kroes, who proclaimed that "authors' rights were not adapted to Europe" and who, in the name of competition, defended the abuses of the Internet giants, failed to declare her directorship of an offshore firm in Panama and is now employed by Uber, whom she had been supporting for some time. A reward perhaps for services rendered? Their cynicism has greatly undermined the European ideal.

But is it not time to set another challenge? And in face of outside threats and the increasing defiance, to favour only that which unites and brings people together, namely their respective cultures and creative works in all their diversity?

Today, there has been some progress and the European Commission at last has plans to regulate providers of audiovisual services on the Internet. But those plans are still not up and running and the envisaged obligations for the exposure of European works are too tame. At the same time, we must lay down a principle according to which those who exploit works must contribute to producing new ones.

Europe should protect its authors against these powerful multinationals, who are likely to impose a format on works by introducing a single model. Now that the Commission is planning to reform authors' rights, we must seize the opportunity and strengthen those rights throughout Europe, for example, by ensuring that everyone receives a genuinely proportional remuneration. There are only three countries in the EU having an inalienable right to proportional remuneration: France, Italy and Spain. Would it not be a good idea then for authors to be entitled to a guaranteed fair remuneration across Europe? So far, the Commission has not taken the idea on board, but we will continue to pursue it vigorously in our dealings with MEPs.

This would be the best answer to anyone affirming that authors' rights are an impediment to the circulation of works in Europe. This is plainly wrong. Authors want their works to be seen. A strong-willed policy, with common rules and protections, would help in this respect. In the freedom of creation bill passed in France in July, we finally obtained agreement in principle to the "sustained exploitation of works", in other words the obligation for rights holders to make their best endeavours to expose them. Could this principle be extended to Europe?

In both performing arts and audiovisual trade, what is being created in each of these countries must be better exposed and circulated. The very same "creation" bill thus set itself a priority goal: to improve the role set aside for contemporary French-speaking authors. That policy must become real, not only in France, of course, but also across the rest of Europe.

Europe needs to update and consolidate its cultural model. This is an emergency. ■

Distribution of works: something's afoot!



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BY **PASCAL ROGARD**, SACD GENERAL DIRECTOR

Three months after its promulgation, the bill on freedom of creation produced its first results. And so on 11 October an agreement was signed at the Ministry for Culture and Communication on the obligation to seek a sustained exploitation of audiovisual and cinematographic works. The title is convoluted, but the agreement signed by authors' representatives, producers, distributors, cataloguists, operators, TV stations and video on demand platforms gives us a concrete translation and defines the terms of a clear principle from now on set in stone: producers (and those who hold the rights and mandates) must make their best endeavours to ensure the exploitation of works, guarantee their availability and improve accessibility thereto.

The principle is a simple one, but, lest it be forgotten, it is the result of a political involvement and commitment requiring several years' implementation.

Involvement, first and foremost, on the part of authors, who constantly strive to ensure the greatest visibility for their works and to avoid them from becoming forever relegated to oblivion.

Authors have at once
a framework and a tool.

And secondly, the unstinting commitment on the part of the SACD, who has had to deal with alliances that are often diverse and always opposed to the idea of an explicit undertaking in favour of the distribution of works.

None of this would have been possible either without the government showing its support in favour of the measure in parliamentary debates on the draft bill. Likewise, it would have been impossible without the consensus and strong determination of parliamentarians across the left/right divide, MPs and senators alike, to impose this obligation as an essential principle governing the relations between authors and producers. Furthermore, the role of the National Centre for Cinema (CNC) should also be acknowledged and saluted, the investment and approachability of its managers having been instrumental in the signing of this professional agreement.

The agreement, extended by a ministerial decree and therefore applicable by all stakeholders across France, means that authors have at once a framework and a tool. By establishing the practical terms governing the implementation of such an obligation to seek to obtain a sustained exploitation of works, representatives of authors and cinema/audiovisual professionals have determined the undertakings of those parties to whom said authors have transferred their rights: in other words the undertaking to maintain in good order the elements having given rise to the creation of the work, to make their best endeavours to keep the work available in formats and media adapted to the exploitation methods, to inform the author of the efforts undertaken to ensure the exploitation of their works, and to respect certain timeframes for the undertaking to be presumed fulfilled...

The agreement must endure and be fully implemented.

This agreement is not a catalogue of good intentions. It is a tool for raising the awareness of professionals who have not always made the necessary endeavours to exploit works. It is also a platform on which to check that the undertakings have indeed been fulfilled. It is immediately operational and will be a useful instrument for authors by helping them to assert their rights, promoting accountability and ensuring that the best endeavours are made to make their works available. Naturally, the SACD will work alongside those who need help, support and advice and may also assist them in their dealings with AMAPA (mediation and arbitration association for audiovisual professionals) or any other body that may be designated to arrange mediation in difficult cases.

Clearly, a major bridge has been crossed with this agreement.

And it is one of benefit to authors and the distribution of their works and will especially benefit the general public, who will have easier access to films, especially on the video on demand platforms. Yet we are far from our goal. The agreement must endure and be fully implemented, and helps towards a better exploitation of works over time. For this reason, a report will be compiled eighteen months after its enforcement and an observatory dedicated to the monitoring of the exploitation of works will very soon be set up at the CNC.

Further, the goal is to extend this French approach across Europe. It is time to realise that the dynamism inherent in European creativity and the diversity of Europe's audiovisual and cinematographic heritage together constitute a powerful asset and opportunity to achieve a Europe that must be capable of supporting them. That support is not just in cold hard cash, it should also manifest itself in the introduction of a legal system to encourage the distribution of works.

Every country in the European Union should thus make it an undertaking to endeavour to improve the availability of works. It should also be a pre-requisite if the promise of an improved circulation of works in Europe, so often cited at Commission and European parliamentary level, is to be upheld.

In this age of ever-changing digital technology, which is offering many new opportunities for exposing works

and reforming the directive on authors' rights, a perfect vehicle for conveying this ambition, it would be scandalous if Europe did not include in its law the undertaking to make the sustained exploitation of works the focal point of its audiovisual policy.

I feel sure that all the professionals who signed the agreement in Paris will support and agree to the adoption of such a principle, even in Brussels.

Within this policy to give works the proper exposure, there is another principle that France should help to evolve, namely media chronology. Stuck in a six-year-old status quo that takes account neither of the changes in digital platforms, nor of the upheavals in the audiovisual sector, nor indeed audience habits, chronology is a monument to past times and a totem for all those who do not want change. But is this where the emergency lies? In the refusal to evolve?

Authors are the first to want to preserve the specific mechanisms of financing audiovisual and cinematographic creativity, mechanisms that often rest on acquiring exclusivity. They are also the first to want their works to be available and accessible. Sadly, today, they are also the first to be penalised by outrageous regulations that even go as far as to prohibit a film from being distributed between 10 and 36 months after it reaches the cinemas, even if they have not been purchased or pre-purchased by any free-TV or pay-TV stations. Whether we like it or not, it is a form of censorship and an attack on the freedom of expression of creative artists.

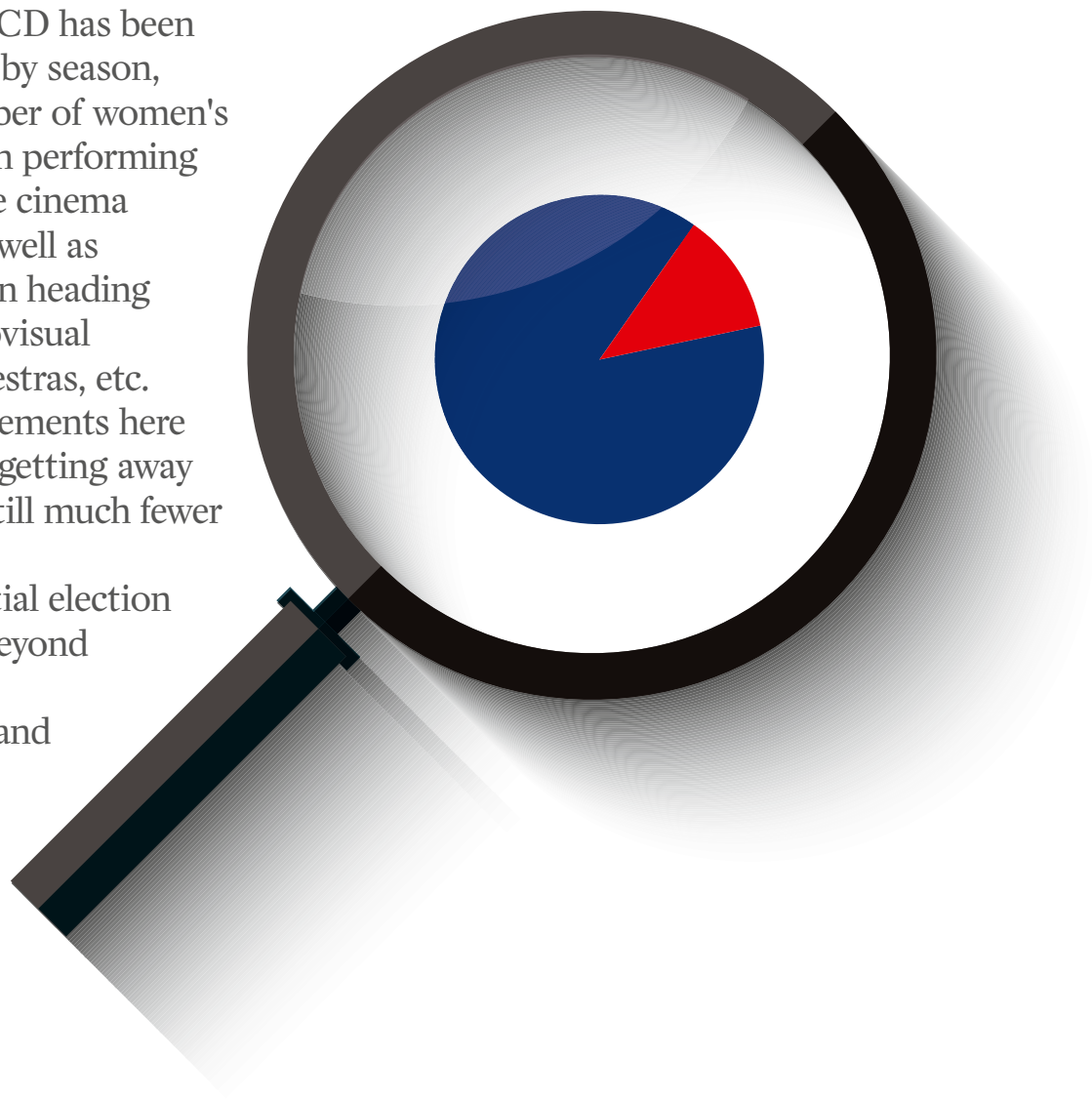
Upcoming talks on the reform of media chronology have been announced. Let's hope that they will go further than past talks, which have only met with failure and contributed nothing to the current urgent need for flexibility and adaptability.

Improving the distribution of creative works: we must admit, this is no mean feat, for ultimately it boils down to the capacity of our cultural policies to respond to the digital challenge, to enrich and strengthen the bond between creative artists, their works and the public. It is as much a cultural as a political challenge. And it is one that will continue to engage and involve the SACD totally. ■

Where are the women? Still not to be seen!

For five years, the SACD has been methodically, season by season, cataloguing the number of women's works programmed in performing arts and shown in the cinema and on television, as well as the number of women heading up cultural and audiovisual establishments, orchestras, etc. Despite a few improvements here and there, there's no getting away from it: women are still much fewer in number.

During this presidential election year, it's time to go beyond mere promises and statements of intent and instead introduce powerful, concrete measures.



Report 2012-2017

To anyone arguing that there are not many women authors, composers, or conductors because they are less interested than men, we shall cite just one statistic: 52% of performing arts students are... women. And strangely, when we take stock of female statistics over five years (2012-2017), we find there were 1% composers, 4% orchestra conductors, 5% librettists, 21% authors, 23% instrumental soloists, 27% directors and 37% choreographers.

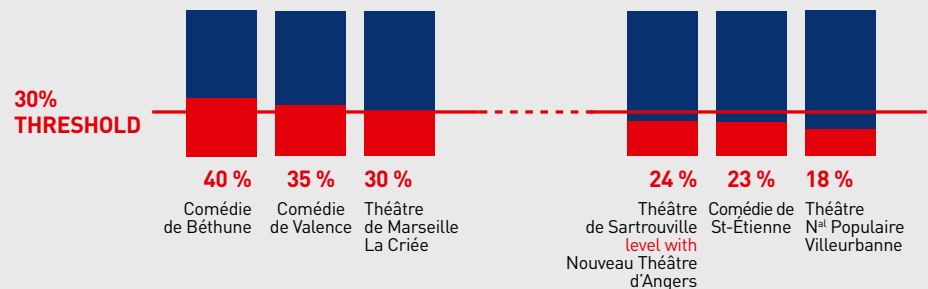
As regards management positions, progress has been made over the past few years, under the notable influence of Aurélie Filippetti during her time as Minister for Culture and Communication. By adopting the principle of full gender parity in the nomination process, she turned the tables. The statistics compiled for 2012-2016 show that the number of female heads of creative and performing arts venues subsidised by the ministry range from 11% for opera houses to 28% for the Scènes nationales (national stages), 20% for CDNs (national drama centres) and 18% for CCNs (national choreographic centres). But at 1st August 2016, there were no national theatres headed up by a woman and just 25% of CDNs... We are still far from parity.

A detailed analysis of the programming schedules for the Théâtres nationaux (national theatres), CDNs, Operas and Orchestras between 2013 and 2017 reveals no clear improvement (see graph opposite). Results above 30% are considered encouraging according to Reine Prat's 2006 report, which established a 33% thresh-

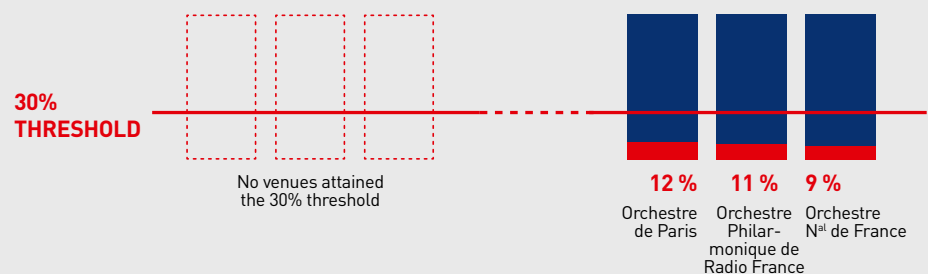
old at which a minority group is no longer deemed such, and shows us how far we have to go. Some venues are making long-lasting and significant endeavours; notably the Comédie de Béthune, Comédie de Valence, Théâtre de Marseille-La Criée, as well as the Théâtre de la Commune in Aubervilliers, where the number of female authors and directors has been rising stead-

ily since 2013; the Port de la Lune - Théâtre National de Bordeaux in Aquitaine, where, despite a few variations, the number of women is still bordering on the 30% threshold and where, this season, the directors are women in just over half the cases; and even the Comédie de Poitou-Charentes, which achieved near-parity in its programming for 2016-2017. ■■■

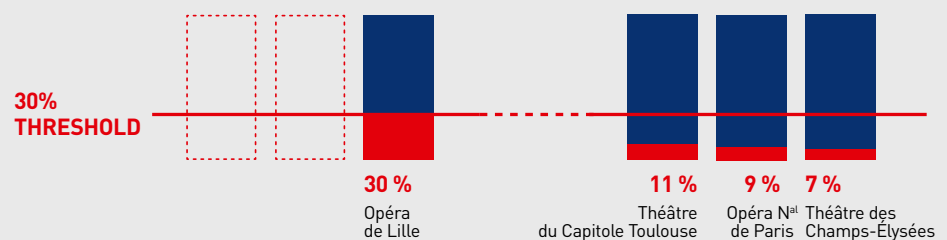
National Drama Centers (CDN)



National Orchestras



Operas



■■■ But in most cases the percentage of women seems not to have been taken into account among authors and composers.

In music, the situation is genuinely unfavourable for women. Most of the National Orchestra programs have set a ceiling of 15 - 20% women (conductors and instrumental soloists), a certain number of orchestras and operas have not had one female conductor for several seasons and when there have, they are exceptional (you rarely see more than one female conductor in the same season). The only notable exception is the Opéra de Lille, which has attained the 30% threshold over the last five years.

In the audiovisual sector, women appear to be gaining ground in performing arts, notably in management positions. In 2016, an impressive 3 in 5 company chairperson in the state-owned audiovisual sector were women and 67% of those heading up stations in the same sector were women. But the situation is quite different among authors where parity is far from being reached. Thus, between 2010 and 2014, only 12% of fictions broadcast on television (free-to-air TNT and Canal+ bouquet) were directed by a woman and 35% written by a woman. The figures are respectively 10% and 28% for animation and between 20% and 22% for cinema films. While the situation is slightly better for female scriptwriters, female directors, however, have been losing ground over the years, accounting for 25% of directors of films released in cinemas in 2012, 18% in 2013, 21% in 2014 and... 14% in 2015, with only 10% of films directed by women competing in the Official Cannes Film Festival on average over the 2013-2016 period (14% in 2016). We have, indeed, some way to go. ■

Statistics in 2016*

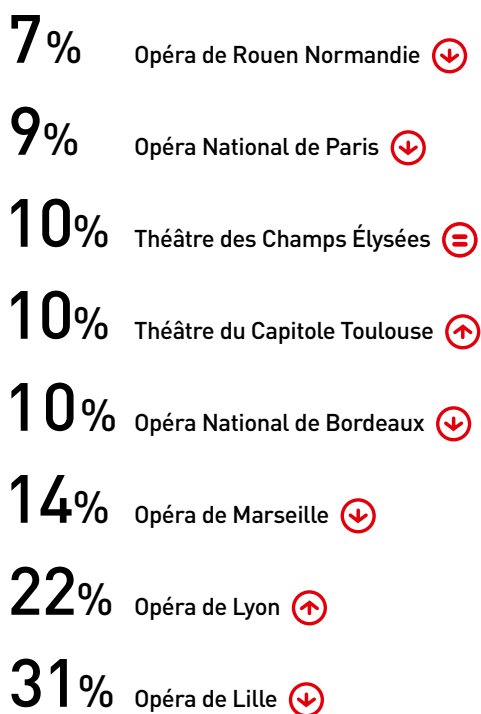
- 6% of programmed contemporary musical works were composed by women ↑
- 6% of concerts or operas were conducted by women ↑
- 7% of the top 100 large-scale cultural undertakings were managed by women
- 14% of works of fiction (TV, animation and cinema) broadcast on TV in 2014 were directed by women ↓
- 14% of films released in cinemas in 2015 were directed or co-directed by women in France ↓
- 24% of texts performed were written by women ↑
- 29% of live productions (theatre plays and operas) were directed by women ↑
- 29% of instrumental soloists were women ≈
- 30% of works of fiction (TV, animation and cinema) broadcast on TV in 2014 were written by women ≈
- 31% of state-owned cultural establishments were headed up by women

Situation at 1st August 2016

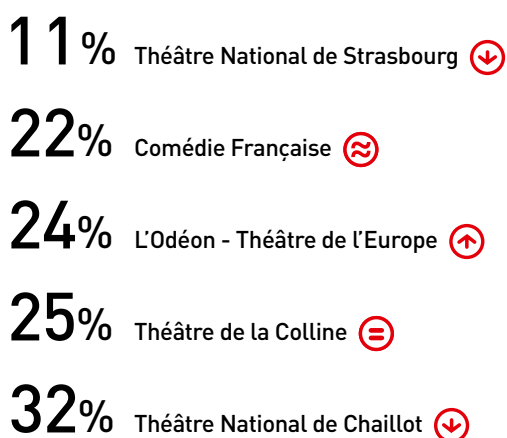
- 0% women heading up Théâtres Nationaux (national theatres) =
- 13% of National Choreographic Centres were managed or jointly managed by a woman ↑
- 15% of Opera Houses were headed up by a woman =
- 25% of National or Regional Drama Centres were managed or co-managed by a woman ≈
- 29% of Scènes Nationales (national stages) had a female manager ↑

* This study was co-ordinated by Muriel Couton and conducted by Stéphanie Herr.

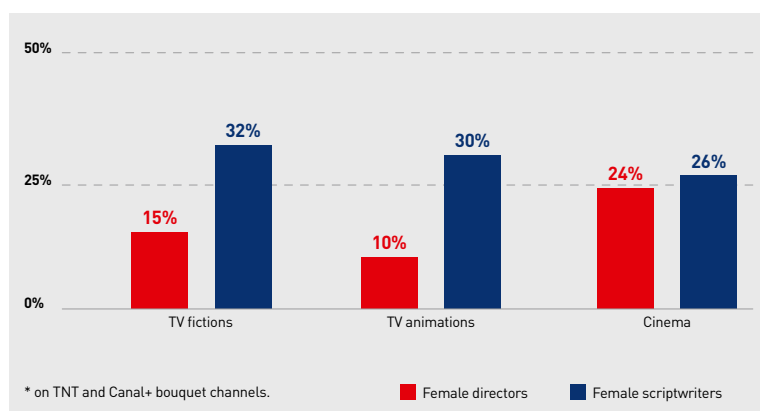
Female artists programmed in opera houses (2016-2017 season)



Female artists programmed in National theatres (2016-2017 season)



Female directors and scriptwriters of works broadcast on television in 2014*



Proposals for the future

The SACD is calling on the government to take strong measures to promote gender parity in art and culture by pursuing 7 goals:

- Introduce specific targets into the policy to reduce inequality: +5% women per year in performing arts programming over 3 years.
- Make parity mandatory in the composition of juries and other expert committees depending on the Ministry for Culture and Communication and its public establishments.
- Include concrete, measurable commitments in favour of the presence of women and works created and/or directed by women in the specifications of public cultural and audiovisual establishments and departments.
- Set up systematic feedback of parity indicators in programming.
- Make gender parity the focus of talks between the Ministry for Culture and Communication and local authorities in the managerial appointment process for cultural venues.
- Focus on parity in appointments to head up cultural establishments
- Promote gender equality, notably for access to production means.

All facts and figures can be found on www.sacd.fr and www.ousontlesfemmes.org

Andréa Bescond, word dance

Winner of a Molière "Seule en Scène" distinction and Prix Nouveau talent théâtre SACD in 2016, Andréa Bescond is to bring *Les chatouilles ou la danse de la colère* from stage to screen. Interview with an author who uses the body as a form of expression.

INTERVIEW BY CAROLINE COLLARD

Your show blends body language with the spoken language. How did you manage to combine the two?

Ten years ago, I wrote a play, *Petit conte de faits*, which dealt with paedophilia. It was a piece of physical theatre with dance and music, but there was no text. When I began to write *Les chatouilles*, I had discovered the theatre four years previously when I played in *Les 39 marches* and met Éric Métayer, director of *Les chatouilles*. I felt that I had learned how to speak and needed to follow this new path. It was like a logical progression of my artistic career: after 20 years of dance, the words started to flow... So things naturally fell into place. I began by writing a story, which became grafted together with an improvisational, and also physical, work, and I was then gradually led to elaborate upon the characters and then write the dialogues. When I began writing, I realised that for certain passages in the play, I couldn't find the words anymore... so I knew that the body needed to take over. We're talking about a very particular subject, here, and so I wanted to safeguard common decency, not stifle it. I didn't want it to get trashy, I wanted it to get through to the sensibilities and the guts, and the body was therefore the way to go, at that precise moment. Although it's true, it is words that express the drama at certain points in the play, but I wanted everyone to tell their own story and the body is a great medium for that.

When you combine the two disciplines, which do you feel more comfortable with at this stage of your artistic development?

I'm greatly drawn towards words. Now I want to talk, even though all the pieces I produce will always have a choreographic approach, the body is a genuine medium of expression I'll always need. I've never liked dance for dance's sake, for its aesthetics alone, but instead be-

cause it reveals the emotions of a body and helps tell a story.

You're going to bring the stage show of *Les chatouilles* to the cinema. How will you manage to make the transition?

The project grew out of my meeting with François Kraus and Denis Pineau-Valencienne of Films du Kiosque. They came to see us at the end of the Avignon show and proposed that we make it into a film before it goes to Paris, before it becomes successful... When Éric and I started to adapt the piece for the cinema, and to take what I was just saying about the body further, I felt that it was all very verbal, that we'd have to explain everything for people to understand the script. We were really keen to stick to a genuine adaptation and not redo the piece as a film. Given the impact of the dance piece, we wanted to provide other information about the collateral, family impact, in particular, by adding characters and broadening the spectrum. Unlike in the dance piece, all the characters will of course be played by actors.

Will the film include dance passages?

Yes, it's essential. We were keen to retain the dream-like quality of the piece and the same underlying theme, by still navigating through Odette's memories (ED: the adult Odette will be played by Andréa Bescond). You've got the present, of course, but also lots of flashbacks and references to the past. We have a lot of fun playing around with the different time levels, and so dance, inserted in image form, continues to play a big role.

How do you get on with Éric Métayer?

We're very complementary. When we met, he wanted to

"Now I want to talk"

go more towards dance and I wanted to focus more on theatre, so we met halfway! We love working together on joint scripts, combining our two worlds. I tend to write a lot... For *Les chatouilles*, he read what I wrote, gave me advice, while I tried to add little director's touches of my own. We both had different approaches to the film, so we each added our own sequences and dialogues. Then we swapped notes, each tweaking the other's work, trusting in each other respectively. It was a kind of table tennis match, if you like. For our new piece *Déglutis, ça ira mieux*, I wrote a huge chunk of text to start with, which he then proofed, and advised me to abridge, develop and adapt... We wrote the piece together and, as I like to get involved in the stage and guide the actors, we'll also be co-directing it. Ideally, we'd like to stage the piece in January 2018, right after the film.

What's the new piece about?

It's the story of a mother and her daughter (again!), where the mother is suffering from some kind of cognitive degeneration and starts thinking about death... Despite the dramatic aspect of it all, the piece explores the craziness and quirkiness arising out of the ridiculous nature of the situations, and on another level the humour and misunderstandings that can occur. Maybe my third piece will be more "lightweight"(!), but the fact is that I really like talking about all that's gone awry in the world. I want to write about human violence, misunderstandings, the way we don't listen, that's what motivates me when I'm writing. How it's possible to talk and at the same time not understand one another.

Key dates

2010-2011 : *Les 39 Marches* by Patrick Barlow, directed by Éric Métayer (Théâtre La Bruyère), actress, nominated for a Molière award in the category of Female revelation.

2014 : *Les chatouilles ou la danse de la colère*, directed by Éric Métayer (Théâtre du Chêne Noir, Avignon OFF); Prize for Best Actress at the Avignon OFF festival 2014

2015 : Théâtre du petit Montparnasse, Paris

2016 : Prix Nouveau talent théâtre SACD, Molière "Seule en Scène" and Prix du jeune théâtre de l'Académie française

19-20 octobre 2016 : Théâtre du Châtelet

Janvier-mai 2017 : *Les chatouilles ou la danse de la colère* on tour

Juin-juillet 2017 : Shooting of cinema adaptation of *Les chatouilles ou la danse de la colère*, produced by Les Films du Kiosque



So, you've been a dancer, an actress and now you see yourself as a writer?

You flatter me, but I'm not really, you know! I've always loved writing, ever since school when I used to produce these long screeds(!), but the idea of me being an "author" is very new to me. I tell myself I've just got to put my head down and get going! That's what I do in any case. But thanks for the trust, anyway...

You once said in an interview, "You have to evolve with everything that's happened to you and not despite it". Could one easily replace the word "evolve" with "write"?...

Yes... There was something very beneficial about writing *Les chatouilles*, and not just from a personal point of view. When people came up to me after the show to say "Thank you for telling my story", I understood how much they'd taken it to heart, I found it overwhelming. I'd never have imagined that people would share their secret thoughts with me, in testimonials, personal messages, and so many of them, it's incredible. ■

Blanche Gardin

"A one-woman-show is like a leap into the void..."

For years reluctant to step onto the stage alone, the former member of the Jamel Comedy Club has taken the plunge. Her first one-woman-show created at the age of 35 and the one that followed, earned her the SACD Prix nouveau talent humour last June. I met with the prize-winner, who shows no signs of giving up.

INTERVIEW BY **GUILLAUME REGOURD**

You wrote and appeared in your first show at the age of 35. What kept you from doing it for so long?

I'd had a taste of what it's like to be in a troupe with the Jamel Comedy Club ten years ago. Each of us took our turn to do a 5-minute number on stage. And over the years all my chums went over to the one-man-show format. But not me. I never felt the urge to do it. For years, my feeling of stage-fright was far stronger than my desire to go it alone. I had to get into it gradually, there was a 5-year interval when I did something else: playing minor roles here and there, short formats I'd written for TV. The idea was always going round in my head. Every time I saw a comedian friend of mine on stage, I was very jealous.

And what made you take the plunge?

It took a break-up to make me do it. I was suddenly alone for the first time in my life at the age of 35. I discovered solitude head-on and was faced with two choices, either to slide into a depression or to turn it into something else, something more creative.

So was the writing a flowing release, or was it a chore?

It was really liberating. It made me realise that I could share my experience. Once I get started, I'm very productive. For a 20-page piece, I usually write about 150. And seeing as I soon get tired of anything I write or say on stage, I quickly summoned up the desire and the tools to do a second piece, which I played from February to June.

After talking about the break-up in the first show, did you still feel like talking about such personal subjects in the current one, *Je parle toute seule*?

Yes, yes, it's still just as introspective (laughs). Myself, me, I, my guts, my brain, my suffering, my point of view about this crazy world. Sometimes I feel like a teacher ranting on about the state of the world, society, the way we behave...

How do you know when your text is ready for the stage?

First of all I test the water, get my feet wet. And then I start ringing up my funniest mates. Very often it's Béatrice Fournera and Joseph Carabalona. They're my friends, they don't mind being the guinea-pig, they know I'll be trying stuff out on them and I trust them implicitly. When it solicits a reaction, I know I'm on fertile ground. I've never taken a step into the void without first testing it out.

Do you need reassurance?

It's essential. A one-woman-show is a leap into the void.... It's awful. I also do open stages. There are more and more going on in Paris now. I'm able to try things out 5 minutes here, 5 minutes there. It's less frightening than arriving with one hour of virgin texts. Open stages are very difficult, but they make it a bit easier to get up there in front of people who've come specifically to see you. But I constantly get scared and ask myself what on earth I'm doing up on stage every time.



You've never got over it?

No. I still have stage-fright right through to the end, although it's a bit less during the performance. At one moment, you realise it doesn't exactly kill you to get up on stage. Sometimes, it even goes quite well, you rediscover a text, the emotions in the audience spur you on to ad-lib. I wouldn't go so far as to say I enjoy it. Not yet. But I feel I'm getting over some hurdles. With nearly 200 performances under my belt, I'm only just beginning to start improvising on stage. Minute details. "It takes twenty years to become a good stand-up comedian", as Louis C.K. once said. I've still got a long way to go.

How did your stand-up act evolve during your time at the Jamel Comedy Club?

I've stopped waving my arms around. I'm not saying that I might not start doing it again one day, but when I got up to do my show, I no longer needed to walk up and down with a microphone in my hand. I discovered something of myself in my writing, something that made me want to deliver a text without picking up other people's ticks and without distracting people with my own visual or body gestures. It's quite spontaneous. In real life, I don't talk quickly. I always think before I speak.

You're also an actress. What's the difference between acting out your own texts and other people's?

I don't really feel like an actress. In fact, I've never really interpreted other people's texts. Even in the cinema,

I've always arranged it so I can rewrite my roles. It's become kind of a pre-condition for me before accepting a role. I once had to deal with a female TV film director, who didn't allow me to change one comma in the text. That was a bit difficult for me. I understand totally, but I'm not ready to do it again.

I was coming to that. We'll soon see you heading up the cast in your next film by Eric Judor, *Problemos*, which you co-wrote together. Can you tell us a bit about that?

It's a film about a community of environmentalists forming a pocket of resistance against a ZAD, a zone earmarked for deferred development, which comes out in March. It's a musical and buddy film all rolled into one. We were all there from day 1 right up until the last shooting day, and just like the characters we play we were all thrown into the scenario in the middle of nowhere in Ardèche.

How do you approach comedy writing for the cinema?

To write a film, you just have to know how to tell a story, which is something I can't do. On the other hand, my co-author on *Problemos*, Noé Debré, does it well. I learned a lot from him about playwrighting, how to arrange things to increase tension... It was a sheer delight to work with him and we've already planned to collaborate together on other adventures. It's very gratifying to work on a long-term project.

And what are your plans for the stage?

I'm on tour for the first time with *Je Parle toute seule*, which I'll then be taking to L'Européen in Paris in January. And I already feel like doing a third show. I've got a rhythm going of about one show a year. It works against me a bit though: people think it's the same show every time, so they don't ever come back. Strategy-wise it's pretty dumb, but there you go, I was brought up by Communists, who never taught me how to capitalise on a situation... ■

Key dates

-
- 2006-2008** : Takes part in Jamel Comedy Club
- 2012-2014** : Acts in series *WorkinGirls*
- 2015** : 1st stage show *Il faut que je vous parle* at La Nouvelle Seine
- 2016** : 2nd stage show *Je parle toute seule* at La Nouvelle Seine and on tour
- Janvier 2017** : Revival of *Je parle toute seule* at L'Européen
-

SACD social action

We can all suffer hard knocks at times and authors, given their particular status, are more particularly exposed. The SACD is there to lend a helping hand at these specific moments.

Being an author means having a particular status. It also means having a special income structure. Making a film, writing a play or staging a show requires time. Income is irregular and there is no assistance in the form of unemployment insurance schemes or any system of individual financial support. Authors are neither employees, nor contract workers. Sometimes, their resources are enough to allow them to cope with everyday commitments, sometimes they're not. And that's without the hazards of life that can occur at any time, the death of a spouse, hospitalization, etc... In such cases, the SACD steps in with support solutions.

Why do authors come to us? "An increasing number of authors are suffering sharp drops in revenue, or finding themselves suddenly overnight without any source of revenue and forced to downsize their lives. It's quite an upheaval, financially and for the family: moving flats, changing schools for the kids, selling a home...", says Véronique Perlès, director in charge of social affairs.

Last year, the SACD assisted over 200 authors. Whenever there's a hitch, it's difficult to know where to start, how to distinguish the urgent from the important, or choose between existing solutions. Finding a kindly,

attentive ear is the first step in the search for the solutions on offer for SACD members. "We are thoroughly familiar with all the legal aid mechanisms and partners who can intercede. Depending on each particular situation, we guide authors and support them in their endeavours", Véronique Perlès specifies. "We can intercede on a case-by-case basis to support authors in their administrative dealings or in general issues amid a climate of trust. Financial aid opportunities provided by the SACD help them to address the urgency and seek out lasting solutions", adds Sabah Elmostefa, SACD welfare worker.

It's easy, but it's also the most difficult part. Making phone calls, having the courage to knock on the door of the SACD, asking for help without fear of shame or judgment is often the hardest part for authors. "Authors have very strong ties with the SACD, many of the people we see here would not dare to approach a classic welfare department in the same way", Véronique Perlès confirms. "When they arrive, after already taking that difficult first step, authors are somewhat anxious. Our goal is to watch them go away relieved of a burden. Confidentiality is of course guaranteed."

Solidarity grants

In some cases, the SACD even provides financial support for ad-hoc situations resolved upon by a welfare committee composed of directors who are also authors. "The welfare committee is a direct emanation of the board and comprises three members elected by the SACD board of directors. The committee meets around twenty times a year, and is sometimes responsible for finding effective, definitive solutions to gaps in welfare cover. Its own actions supplement the long-term support provided by the social welfare depart-

Your contacts at SACD

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ment. It always acts on a case-by-case basis, as quickly as the emergency dictates, by organising a follow-up of the situation for an author in difficulty", explains Pascal Lainé, SACD director and member of said committee. The provision of grant requires the submission of a file containing various supporting documents. When the committee allocates support, the sums are made available to the author within a very short space of time not exceeding one week. This is vital, because in many situations, time is the enemy.

The SACD proposes two specific forms of aid: a means-tested grant for orphaned children of a parent and SACD member until their 25th birthday, and aid from the Paul Milliet Foundation, reserved for authors suffering from age- or illness-related problems. In 2015, solidarity grants accounted for just over €400,000.

Making authors aware of the subtleties of their status

In order to inform as many authors as possible of the subtleties surrounding their status, the SACD organises group meetings with representatives of welfare institutions (Agessa, Ircec, etc.). In total, 300 authors have attended these meetings. For Véronique Perlès, "these are valuable moments, even if the authors don't retain everything that is being said. The mechanisms at work are so complex that it's very difficult for them to see clearly. The key point is making contact and allowing the flow of exchanges to begin. Once they are aware, they start talking amongst themselves and know who to approach."

The SACD also assists authors in their dealings with the social welfare bodies specific to their status, in issues such as their affiliation and yearly declarations to Agessa, information about supplementary retirement schemes, etc. It also supports them more generally in all administrative formalities, including housing problems and pension claims.

Specifically in this connection, when Victor Hugo was SACD president, he introduced supplementary retirement benefits, subject to certain conditions, to help alleviate the drop in income when authors retire. The total amount of these benefits varies from one year to the next, depending on the resources available, and is established by the board of directors. The benefits can be significant for authors whose pension (basic and supplementary) proves insufficient, especially due to the poor, and indeed non-existent, contribution conditions over the years. In 2015, such benefits accounted for more than 3 million Euros paid out to just over 1,200 authors.

Institutional monitoring activities

The permanent assistance given to authors allows the welfare department to monitor needs and devise collective responses. It can then report on concerns to the different welfare bodies in which the SACD is represented (RACD, Afdas funds for continuous training, etc.). The initiative is the work of the SACD, which launched the project in 1999, and which was adopted by the bill on continuous training for authors in December 2011. Today, the fund finances 4 to 5,000 courses a year. ■■■

Notes...

■ AUTHORS-PUBLIC OFFICIALS

Since July 2015, authors who also have public official status, and as such are exempt from contributing towards old age insurance, must be affiliated to Agessa as soon as their authors' revenues have attained the affiliation threshold (€8,649 in 2015).

■ SUPPLEMENTARY RETIREMENT

The reform of the RAAP supplementary pension scheme provides for the transition from an optional to a proportional contribution rate (4% of SACD rights), with a transitional period of 10 years during which authors can opt to remain in the optional class in force for them at the time of the reform's application (1st January 2017) should this prove more worthwhile for them in terms of acquiring points. The RAAP will offer them the choice during the first quarter of 2017. N.B.: contributors will have the option to change contribution classes until 31 December 2016. The decision must be taken prior to this date, as it will not be possible to make any amendments afterwards.

■ CONTINUOUS TRAINING

The access criteria have been extended to offer as many professional authors as possible the chance to enter continuous training and take account of any periods of interrupted income. From now on authors must be affiliated to Agessa or the Maison des Artistes or must have received authors' revenues of at least: €9,000 over the past 3 years or €12,000 over the past 4 years or €15,000 over the past 5 years.

■■■ On another delicate subject, many authors are unaware that they must take voluntary steps to become affiliated to Agessa, failing which they will not be contributing to their basic retirement. After many years of talks, authors should soon have the opportunity to regularize their situations regarding the necessary contributions and thus re-establish their pension rights. The implementing ministerial circular concerning the application should be published soon. This measure was accompanied by changes to the French Social security code, which provides for the withholding of old age contributions from authors rights for implementation latest 1st January 2019.

Finally, the social welfare department has started tackling a new project: housing. Negotiations are underway with a social landlord. ■

The MACD: an appealingly human mutual fund

Managed by and for authors, the MACD supplementary scheme for dramatic authors and composers is an independent not-for-profit mutual fund with a vocation for solidarity. It received a bequest of two Paris housing blocks, the rental income from which fully covers its operating expenses. "Each Euro contributed by members goes entirely towards the payment of benefits", Georges Vérin, SACD president, confirmed.

The MACD is managed by a board of 12 directors, all of whom are volunteers. Those who can join the fund include dramatic authors and composers belonging to the SACD, their children, their own beneficiaries, and members of Scam, SGDL, Agessa or Maison des Artistes. The MACD at present numbers 1,300 beneficiaries including members, their families and right-holders.

The MACD proposes only one form of coverage, but at different rates depending on age: ranging from free subscription for a child under 2 years to €76.74/month* for those over 65 years, with a very attractive rate for young people in active employment aged under 40 years (€32.37/month*). The MACD also shows the human face of funding. It has no call centre, just a team of three people who know their members and who are in contact with the other departments of the SACD and the Paul Millier foundation. "It's like one big family. The authors always get the same person on the end of the phone. And if any author is in difficulties, if they need for example a hearing device and don't have the necessary funds, we can quickly vote on special assistance", Georges Vérin explained.

* 2016 rates

Auteurs Solidaires is up and running!

Created on an initiative of the SACD, this endowment fund with a general interest purpose has just launched its first campaigns in Marseille: "Raconte-moi ta vie !" and "Un cirque dans la tête". The goal? To work on strengthening the social link through culture.

Auteurs Solidaires, presided over by Jacques Fansten, brings together professional authors to co-ordinate and successfully conclude shared creative experiences. Two long-term campaigns begin this autumn in the city of Marseilles:

"Raconte-moi ta vie !"

co-ordinated by Alhambra Cinémarseille, a regional centre for artistic educational activities and training in the cinema and audiovisual fields, is a project that has been up and running since 27 September and covers the entire school year. It invites school kids from the 10th arrondissement of Marseilles to come up with short feature films, plays or other activities incorporating testimonials from parents or relatives on their lives.

"Un cirque dans ma tête"

organised in close collaboration with Archaos, the performing arts hub forming part of the Cirque Méditerranée, since 21 September, has been inviting young people with disabilities attending the Vert-Pré medico-educational institute to join the circus, with the aim of assisting them over an 18-month period in writing and performing a circus act. ■

Two young French-speaking authors awarded prizes by the SACD

Céline Delbecq (Belgium) and Edouard Elvis Bvouma (Cameroon) were both awarded the prize for French language playwriting by the SACD Theatre Committee on 25 September at Les Francophonies in Limousin. Look out for these two authors.

Céline Delbecq

A graduate of the Royal Conservatory of Mons, Céline Delbecq is an actress, author and director. Torn between the arts and the social community, she founded the Compagnie de la Bête Noire in March 2009, for which she writes and directs theatre pieces set against a Western social backdrop. Since 2009, she has written and directed 6 shows based on the question: what needs to be said today? Having won numerous prizes, with works published by Lansman translated into English and Spanish, soon to be broadcast on France Culture, Céline Delbecq has received grants that have enabled her to take up writing and creative residences in Belgium, France and Canada. She has also had the opportunity to work in Burkino Faso, Benin, Tunisia, Haiti and Mexico. She is the impetus behind several political/artistic events in Brussels, such as the Cocq'Arts Festival and the Marathon des Autrices. She is also an actress and is playing in *Les filles aux mains jaunes* by Michel Bellier (Dynamo Théâtre/Marseille).

Since January 2016, she has been associate artist at the National Drama Centre of Montluçon, under the direction of Carole Thibaut.



© AREZKI MELLAL

Edouard Elvis Bvouma

Author, director and actor, Bvouma has participated in residences in Africa and France. Named Best author of the year in 2008 by the Grands Prix Afrique du Théâtre Francophone, his texts have been performed in Cameroon and Africa. He wrote and directed *Petit à petit l'oiseau perd son nid* and *Le Deal des Leaders*, he also directed Goethe's *Iphignie en Tauride*, *L'Assemblée des femmes* by Aristophanes or *Don't cry, stand up!*, by the humourist, Charlotte Ntamack. He published the novel *L'Épreuve par neuf* and the collection of short stories *L'Amère patrie* (Harmattan), the short stories *L'Impasse* (Fondation de Lille) and *Ave Mariana, chez Magellan*, republished by Magnard. Bvouma, a co-founder of the Zouria Théâtre company, organises a Biennial on writing called Contexttheatral (Chantier Contemporain du Texte Théâtral).

N.B.: Edouard Elvis Bvouma was one of the authors selected in the *Ça va, ça va le monde* lecture cycle in Avignon (RFI/SACD) during the Avignon Festival with his text *À la guerre comme à la Gameboy*.

RFI THEATRE PRIZE

The RFI Theatre Prize (in which the SACD also takes part) was awarded this year to Hakim Bah (Guinea) for his work *Convulsions* (supported by the Beaumarchais-SACD association).



© PIERRE JASSOGNE

La Fémis celebrates its 30th anniversary

We interviewed its new director, Nathalie Coste-Cerdan about the future.

INTERVIEW BY CAROLINE COLLARD

In 30 years, the cinema professions have changed and the training landscape has become increasingly competitive. How has La Fémis adapted?

On a technological level, the school made the switch in 2012 by implementing a major digitalisation plan to update all its technical equipment. Although students are still able to shoot in film if they so wish, digital is widely accepted in the making of films (around 100 shorts a year).

From an educational point of view, the fact that the classes are taught by industry professionals (more than 500 contributors a year) provides the guarantee that the sector is constantly and naturally adapting to the industrial and artistic upheavals that are shaking up the cinema industry and is even capable of a certain amount of anticipation. The spectrum of initial training available has increased: since 2013 there has been a department devoted to the production of series; in the general syllabus, more economically-oriented training in distribution and exploitation activities now supplements the production training. Finally, with the creation of the "La Résidence" programme (which bolsters the work undertaken since 2008 on Equal opportunities) the school is opening its doors to young people from disadvantaged backgrounds who are passionate about the cinema and new technologies.

You've just taken over the school's direction. What are your main priorities for the future?

I want to radically strengthen the school's window onto the world. For me it's a key lever towards obtaining new visions and business opportunities. It means securing a greater proportion of foreign students, implementing the use of English, developing courses and experiments in many countries. The second priority is to continue to pursue an open student recruitment policy. Updating the school's image is the third priority in our pursuit of a broader recruitment. The latest project aims to deploy the research activity with the introduction of the "Labo Fémis", which sets out to develop



© NATHALIE KLIMBERG

theses in the aesthetic, economic and technological fields, in partnership with public and private bodies.

What do you think the profile of tomorrow's authors will be?

We don't do "profiles" at our school! We just try to ensure that the school is open to students from different cultural mixes, backgrounds and experiences. This gives us the assurance that the "teams" responsible for the running of La Fémis will continue to grow in number and longevity to eventually outlive the school. People such as Léa Fehner, Julia Ducournau, Leïla Bouzid and Sacha Wolff, whose works met with recent acclaim, are among those responsible for creating the alchemy that will be the springboard for tomorrow's film industry. ■

CEEA: 20 years devoted to screenwriting

Based on the premise that screenwriting is a profession that can be learned, the Conservatoire Européen d'Écriture Audiovisuelle (CEEA) provides a two-year-long training course leading to a qualification (Master 2) and continuous training courses.

Financed by the Conservatoire's partners, this macro approach is aimed at improving the professional skills of screenwriters, enabling them to adapt to market formats and needs and be a driving force behind proposals in terms of pure creativity in three fields: cinema, television and animation. Twelve students are thus selected every year by a professional jury out of around a hopeful 250 applicants. "In 20 years, the face of teaching has necessarily changed, moving towards more hours and fewer students per workshop to arrive at the satisfactory formula we have today", confides the Conservatoire's director, Patrick Vanetti. More than 85% of students who join the course start implementing their skills as soon as they leave, with that figure rising to 90% in the following years.

Since 2007, the Conservatoire has also been providing continuous training, just under 750 hours a year, with the aim of offering 165 trainees (in 2015), not just screenwriters, but also producers, literary editors, distributors, writers, who want to adapt their works, the chance to acquire additional technical skills and proficiency in their expertise. Hence

the sometimes highly specific workshops. "The idea is to give authors the tools for very specific issues", Patrick Vanetti concedes.

Questioned about the future of the Conservatoire, he replied: "Enabling young authors to acquire professional skills remains a challenge for us. We are contemplating new training offers to cater more closely to these needs" (e.g. launching a module on English scripts to enable French authors to work with English-speaking or foreign partners, and participate in international co-productions). "We note that people in the UK or US are taking an interest in French know-how - notably with series such as *Les revenants*, *Dix pour cent* and *Engrenages*. We want to make it possible for French authors to feel more at ease when handling English to rid them of any inhibitions when it comes to working with others in that language". **C.C. ■**

Master class

From 30 November to 2 December, the CEEA (and Mille Sabords !) is proposing a Master class by Nicola Lusuardi, an Italian scriptwriter and literary editor (author of the series *1992*): entitled "TV series, the narrative revolution". Or how to devise a series around a theme rather than a plot.

See CEEA for registration details and other information.



francetélévisions

Web Series Fund: make way for innovation

By launching the Web Series Fund together with France Télévisions, in itself a national first, the SACD was keen to promote the emergence of young authors and young creative projects and to offer web authors new opportunities.

It is now a fact: audiovisual programmes, including fiction, are being watched by audiences not just on TV screens, but on computers, tablets, smartphones, etc. and increasingly while on the go. These new practices bring with them a fresh need to devise new works and develop specially adapted web series. To cater to these new needs, the SACD and France Télévisions are joining forces in the Web Series Fund. Other partners, such as the Hauts-de-France region via Pictonovo, will be taking part in the adventure to enable creatives to benefit from even more advantages.

€300,000 budget for creation, innovation, discovery and encouraging discovery

The purpose of this new Fund is to grant aid for the writing of short series and the filming of documentaries, primarily devised for mobile consumption. It is aimed at new talents, as well as authors of a first or second season of a web series. In 2016, the Fund allocated a budget of €300,000 (€150,000 donated by the SACD and €150,000 by France Télévisions). Twice a year, backed by a committee composed of authors, France Télévisions representatives and producers, the Fund will be providing support for an undefined number of projects prioritising the most innovative proposals by providing sufficient funds. The winning projects will then be followed up by the producer and the teams at France Télévisions.

The support will go towards innovation, namely the search for new formats, new technologies, and new writings in all styles (comedy, etc.). **■**

Rendez-vous !

From 17 October to 21 November 2016, first call for projects on the SACD aid portal: <http://soutiens.beaumarchais.sacd.fr/>
The 1st committee meeting will be held at the beginning of 2017.

FESTIVALS

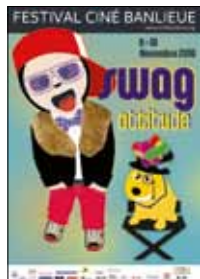
NOVEMBER



LES THÉÂTRALES CHARLES DULLIN

Les Théâtrales every two years proposes a Festival focused exclusively on contemporary theatre. The programming incorporates texts by contemporary authors, stage compositions, works symbolic of a country's creativity, shows for young audiences, small and medium formats adaptable to the technical configuration of certain venues and some events encouraging exchanges between the artists, the audience and the programmers. This year the spotlight is on: Nasser Djemai (Prix Nouveau talent théâtre de la SACD in 2014).

From 4 November to 11 December, Val-de-Marne.
www.lestheatrales.com



FESTIVAL CINÉBANLIEUE

Entitled "Swag Attitude" and sponsored by Reda Kateb (in the presence of Philippe Faucon, jury president), the 11th edition of the festival proposes an entire panorama of shorts and full-length features on this theme, a short film competition, preview screenings, and meet-ups between professionals and audiences. A master class with Reda Kateb is scheduled on 18 November at the UGC Ciné Cité Paris 19, as well as a round table on the theme of diversity. Aside from lending its support to the festival programming, the SACD also awards a Prize to a short film in the competition.

From 9 to 18 November, Cinéma l'Écran (St-Denis), Comedy Club Paris, UGC Ciné Cité Paris 19.
www.cinebanlieue.org



LES RENCONTRES À L'ÉCHELLE

This international multidisciplinary event presents contemporary authors, choreographers and directors and their works, depicting the world in movement and today's reality. Dedicated to innovative forms, Les Rencontres combines contemporary aesthetics emanating from the southern shores of Europe, and more extensively from the African continent, and other aesthetics from Europe, questioning the collective and individual issues linked to migratory routes.

From 15 November 2016 to 16 January 2017, Marseille.
www.lesrencontresalechelle.com



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FOCUS À THÉÂTRE OUVERT - F.T.O#3

12 projects and 3 venues for this new edition of *F.T.O#3*, which aims to share with audiences theatre writings in all their awareness and diversity. Texts by writers, playwrights and poets are read aloud or set to choreography.

With: Baptiste Amann, Hakim Bah, Rémy Barché, Olivier Cadiot, Guillaume Cayet, Stéphanie Chaillou, Mohammad Charmshir, Frédéric Fisbach, Erika Z. Galli & Martina Ruggeri, Ildi ! Eldi, Eugen Jebeleanu, Laureline Le Bris-Cep, Claudius Lünstedt, Aurélia Luscher, Giorgia Mavraganis, Éric Noël, Stanislas Nordey, Pauline Peyrade, Laurent Poitrenaux, Mohammad Rezaï Rad, Grégoire Strecker, Anne Théron, Gabriel Tur, Mohsen Yalfani, Jean-Pierre Vincent...

From 17 to 25 November, Théâtre Ouvert, Paris.
www.theatre-ouvert.com

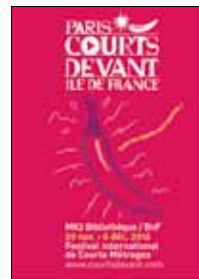


LES JOURNÉES DE LYON DES AUTEURS DE THÉÂTRE

For the 28th edition of the authors' days, more than 300 texts were received, read, re-read, annotated, and bitterly discussed and 1,508 reading notes were compiled by the jury. The honours list of the 2016 competition is marked by the very young age of the French-speaking winners, the increasing importance focused on topical subjects and the sterling efforts to find for new writing forms... 5 texts will be published with partners (Editions Théâtrales, Lansman, Actes Sud, l'Espace d'un instant, Quartett, Espace 34, Solitaires intempestifs, etc..).

And, for the first time this year, the Journées de Lyon des Auteurs de théâtre was also keen to publish a short list of texts that received the particular attention of the jury during the selection phase.

From 24 to 26 November, Lyon.
www.auteursdetheatre.org



FESTIVAL COURTS DEVANT

The purpose of this festival is to promote regional, national and international cinema projects by young filmmakers through a whole host of short film screenings and audiovisual projects, as well as professional meet-ups. This year, the SACD awards a Prize in the category "Du rifici dans les écoles d'animation" and lends its support to the Courts Devant Nouveaux Écrans programming, which is proposing the transmedia factory (a writing lab for transmedia projects and web series projects), a web series competition (comedy and drama categories), a Web Series night, and a 360° writing competition (in partnership with YouTube Space).

From 29 November to 6 December, MK2 Bibliothèque et BNF, Paris.
www.courtsdevant.com

SHOWS

DECEMBER



FESTIVAL DE CINÉMA EUROPÉEN DES ARCS

The 8th edition of the festival strives to promote the development and distribution of European indie cinema by proposing a programme of over 120 films and 230 film screenings, as well as business meet-ups. Worthy of note is the European co-production village, which organises personalised meetings aimed at producers with project ideas and conferences on film funding in Europe.

From 10 to 17 December, Les Arcs.

www.lesarcs-filmfest.com

JANUARY



© VILLE D'ANGERS - THIERRY BONNET

FESTIVAL PREMIERS PLANS D'ANGERS

Unveiling Europe's new directors and promoting a discovery of European cinema heritage, are just two of the founding goals of this festival of first films. Every year, the festival's official selection includes over 100 first works (shorts and feature films, film school projects produced in Europe). Lending its support to the festival programming, the SACD is also partnering film script readings given by well-known actors.

From 20 to 29 January, Angers.

www.premiersplans.org

OCTOBER



CHARLOTTE CREYX

After making a name for herself in *Les Brother & Brother* and their comic parodies and the series *Le oh oh* by Nora Hamzawi, broadcast on Canal+, Charlotte Creyx reveals her talent for the stage. Full of meaningful silences and inventive scripts, the piece shows her to be a subtle master of self-derision. She delivers her scripts with such a natural ease as to leave us in some doubt as to the reality of the events. The one-woman show was produced with the support of the SACD Humour Fund.

Until 21 December, Comédie des 3 bornes, Paris.



© RAPHAËL ARNAUD

MOI ET FRANÇOIS MITTERRAND

Hervé writes a letter to the President. In 1983, Mitterrand's secretary writes back in a standard letter. But for Hervé, a true friendship is born. Hervé Le Tellier, an Oulipo member, invents the story of an ordinary man who rewrites History. Performed at the Théâtre du Gymnase-Bernardines in Marseille in September, this show was produced with the support of the SACD Théâtre Fund.

Until 20 November, Théâtre du Rond-Point, Paris.



© CHRISTOPHE RAYNAUD DE LAGE

LA NUIT OÙ LE JOUR S'EST LEVÉ

An extra-mural piece performed at the Théâtre de la Ville - Théâtre des Abbesses, *La Nuit où le jour s'est levé* is the latest piece to emerge from the stage composition project, which has been run for three years by the director, Olivier Letellier (texts by Magali Mougel, Catherine Verlaguet and Sylvain Levet). This tale of the adoption of a Brazilian child by a French woman and their incredible journey back to France retrospectively sheds light on the triptych presented in February 2016 by the associate artist at Chaillot.

This show was produced with the support of the SACD Théâtre Fund.

From 3 to 10 November, Théâtre de la Ville-Théâtre des Abbesses, 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).

Submission period for projects:
15 January to 15 February 2017

OPERA CREATION FUND

The SACD lends its support to the creation and production of contemporary theatrical and operatic works, within the context of funds managed by the SACD's Cultural activities. The operatic creation fund (FCL), instigated by the SACD, the DGCA, Adami and the FCM, is tasked with allocating aid to professional creative projects and the reprisal of contemporary operatic works. This aid is aimed at opera, musical theatre and musical comedy. A committee composed of representatives of the different partners in this scheme meets twice a year, in June and December.

Submission period for projects:
until 30 November 2016

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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Alain Stern et Catherine Verhelst.



Photos Lionel GUERICOLAS

L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ. CONSOMMEZ AVEC MODÉRATION



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