



PHONURGIA NOVA AWARDS, 3rd, 4th and 5th november 2022

Dossier de presse

LE FESTIVAL DES NOUVELLES NARRATIONS SONORES

IRCAM – Centre Pompidou (Paris)

Muséum National d'Histoire Naturelle (Paris)



Phonurgia Nova ? It is a must for those who choose to explore the possibilities of narrative sound across radio, the arts and digital media. Dedicated to passing on its heritage, practices and experiences, the association, which has been based in Arles since 1986, publishes the classics of art radio, educational works and, through workshops and residencies organised throughout the year, accompanies authors who wish to engage in a creative relationship with the sounds of our world.

Each year, the *Phonurgia Nova Awards* offer listeners a change of scenery beyond compare. Their ambition? To highlight the creative side of microphones, radio and podcasts across a broad spectrum ranging from radio fiction and sound art to

podcasting and documentaries exploring audio creation in all its narrative forms, all this, without exclusion (there are public radio productions, those of web platforms, artists' collectives and independent authors).

Recorded or invented soundscapes, documentaries or ambitious radio dramas, collections of words, and poetic productions of all kinds are heard (often for the first time) during listening sessions that expand our horizons.

"Out of step with an era that favours sight over sound, but in keeping with the urgent need to listen deeper to the world around us and to others, each year it is a tribute to the spoken voice and to the evocative power of sound," explains Marc Jacquin.

The event brings together authors from all over Europe and beyond. Sharing a burning desire to tell stories with and through sound - these adventurers renew the concept of phonography, which is not considered here as a tool for reproduction, but as a medium for interpreting reality and for creation in its own right.

Another original feature of this event is that the winners are chosen *live*. The jury's discussions takes place in public. The debate is always exciting. Listening to sound works from all over the world requires us to develop a common vocabulary for studying them. The exercise is more delicate than it seems: putting words to sounds is not easy.

But above all, we come across a new generation that is seizing the many fields of sound writing (chronicles, essays, radio fiction, hybrid creations between theatre and broadcasting), revisiting the sound forms of the past, or pushing them to new limits. Because they do not systematically reach a consensus, their sound productions, often less formatted than those found on the radio, having circulated little or not at all in other festivals, can indeed raise particularly interesting discussions (sometimes even because of their "fragility"), by provoking reflections on the role of the microphone, by way of taking up or diverting the conventions of a given radio genre, of reworking in an inventive way the frontiers between documentary and fiction, or even by proposing new modes of interaction with the listener. They renew the approach to listening, extending well beyond the reaches of the realm of music.

While contemporary art readily proceeds by revisiting or diverting pre-existing sounds or exploring devices for generating or processing them digitally, for these authors everything begins, on the contrary, with an extreme attention to the reality of sound, from which immaterial narratives are born. For sound carries with it infinite narrative power.

As a result of the many initiatives taken in recent years (from the growth in training courses to the arrival of distribution platforms such as Radiola.be, not to mention the introduction of dedicated support in France), there are more and more incentives to seize this narrative potential of sound - and this can be heard! Each edition is thus presented as a rejuvenating bath for the ears and for the mind. A new look at today's

creations. The Phonurgia Nova selection is also a source of inspiration for EBU radio stations and numerous festivals in France and Europe.

The fact that more and more film platforms are now taking a step in the direction of "sound documentaries", that national drama scenes are opening up to fiction projects on the borderline of radio, that music creation studios are now accompanying the exploration of "sounds of reality", all contribute to increasing the visibility of this new "sound scene" that Phonurgia Nova has always defended. A visibility that retroactively triggers new vocations, maintaining a virtuous dynamic that is highly contagious at a time when everyone has in his or her pocket, if only through a simple smartphone, the magical power to record and share the sounds of our world.

5 CREATIVE PRIZES

PUBLIC PRIZE PIERRE SCHAEFFER DISCOVERY PRIZE

The Phonurgia jury encourages young creation through the "Pierre Schaeffer Discovery Prize". This encouragement is richly rewarded, as the first sound productions that are awarded this prize, whatever their genre, are often born of an intimate need that runs through them with a particular energy: they dare to take risks without fear of deviating from today's media norms and conventions.

SOUND ART

The originality of listening and the singularity of the artistic gesture characterise - more than anywhere else - the works in the "sound art" section: we come across some of the most radical proposals, stories of great freedom in sound writing, unclassifiable pieces that make the microphone a tool for exploring reality, intimacy and the living.

DOCUMENTARY

One does not say by speaking, by talking with others, what one says by writing, by acting, by working. The vocation of this prize, initiated with the BnF in 2016, is to give a voice to those whose job is not to speak. There is a logic of speech that needs to be recaptured and deployed in a poetic, musical, historical, dramaturgical dimension... 4 This "archives of speech" prize attracts practitioners from radio and podcasting, but also from neighbouring expressions, photography, cinema, and other contemporary practices, in which speech, silences and sounds and the conditions of their capture are an artistic issue.

FICTION

The new "podcast generation" is also showing its enthusiasm for sound art of a dramatic nature through sound fiction. This prize, which last year rewarded Mehdi Bayad (with Rouge vif), and before that creations by the Collectif Wow!, Sebastien Dicenaire and Daniel Martin Borret, has given way to the mavericks. Proof that if

most of the time radio fiction is spoken of as a dead language, it also seems to have the power to regenerate itself.

FIELD RECORDING

The result of a partnership with the Musée des beaux-arts de la ville d'Arles, which initiated the first collection of sound art in a French museum in connection with the question of landscape, this prize rewards creative approaches in the domain of field recording. The winning works are included in its collection and are programmed in its "Listening Room". Their authors are invited to Arles for presentations, performances and installations. For example, the latter has been promoting the work of Félix Blume for the past two years.

PUBLIC AWARD

The public's perception of the award is sometimes quite different from that of the "professional" jury, even though the latter is open to a wide range of personalities from the world of culture, the arts and sound. This is why this prize has been reinstated.

THE JURY

It is made up of a dozen leading personalities from the arts, culture and sound spheres. Putting words to listening and to the emotions that emerge from it is obviously not without difficulties and risks. Each member of the jury experiences this by taking the risk of speaking publicly.

>> 4 creative residencies

Phonurgia Nova awards creative prizes but also grants creative writing residencies. This year there are 4 residencies for creators of projects that fall into the spectrum of radio creation or podcasting.

They take place in 4 partner studios supported by the Ministry of Culture: GRM of INA (Paris), GMEM (Marseille), Art Zoyd (Valenciennes) and Euphonia (Marseille). Eligible projects must demonstrate an authorial approach, but no other criteria (format, subject, treatment, duration, origin, etc.) are imposed.

TAILOR-MADE ARTISTIC SUPPORT

In each of these 4 studios, a working space is made available to the chosen residency candidates. A wide range of recording and post-production facilities are made available and adapted to fit each project. Tailor-made artistic and technical support is also provided during the residency. The aim is to provide a fertile production environment for creation. In addition to technical support, Phonurgia Nova offers an artistic follow-up to each project, this can take the form of a mentorship, if so desired.

FINANCIAL SUPPORT of 2000 € from the SACEM

For the first time, this year thanks to a grant from SACEM, Phonurgia Nova is awarding the chosen candidates 2000 € to cover their travel and accommodation expenses.

30th JULY 2022 AT MIDNIGHT (PARIS TIME)

This is the deadline for all applicants to register their productions for a grand prize or a writing residency. The registration can be made online at www.phonurgia.fr/concours

SEE YOU IN THE AUTUMN

This 27th edition will take place on the **3rd, 4th and 5th November** in the auditoriums of the **IRCAM and the Muséum National d'Histoire Naturelle**, the event's new home.

REGISTER A WORK OR PROJECT

If you are interested in taking part, you have until **30th July 2022** to register your productions or to submit your projects for a creative residency.

CONTACT

Link for registration

www.phonurgia.fr/en

Phonurgia Nova, 10, place Patrat, Arles.

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