

2017

# Annual Report

SACD

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**Coordination :** Catherine Vincent  
**Editing :** Jean-Louis Blaisot et Catherine Vincent  
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# SACD key data

## Authors

# 30,000

living authors received a distribution in 2017 (-3.3%)

## Social Action

# €3.5 million

## Cultural Action

# €6.2 million

€4.8 million legal allocations

€1.4 million voluntary allocations

## Collections/Distributions

# €228.6 million

collected in 2017 (+1.8%)

### Audiovisual:

**€165.5 million** (+3 %). This increase is mainly due to digital platforms and video-on-demand operators, DTT, thematic channels and private copying. The incumbent channels are lagging behind, particularly Canal+. Similarly, foreign countries fell significantly (-6.5%) after the strong increases of previous years.

### Performing arts:

**€62.5 million** (-2 %). This decrease is explained by an overall decrease in collections in France both in Paris (-6.5%) and around France (-3.4 %). This shortfall was caused by having fewer major productions, with an increase in collections from abroad insufficient to offset the shortfall.

# €216.4 million

distributed in 2017 (+1.4%)

Marked by an increase on 2016, the level of distributions to authors still accounts for over **95% of sums collected during the year**. It follows on the decrease in collections from the performing arts, and reflects, through an acceleration of their management cycle, the increased amounts collected from the audiovisual sectors during 2016 and 2017.

### Of every €100 collected by the SACD

**€10.94** are spent on administration costs

**€89.06** are distributed to beneficiaries

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**Jacques Fansten**  
SCD President



**Pascal Rogard**  
SCD General Director

# A word from the president and the general director

The year just closed was replete with questions. And indeed, even now, we have little information about future cultural policies. Proposals are being made, reforms and upheavals are in preparation. At the SACD, our role is to represent the point of view of authors, and to defend, with all our strength, the idea that new and diverse works can be created, produced and performed, just as it is also our role to collect and distribute royalties.

Indeed, as regards royalties, overall collections reached a record level of €228.6 million and distributed royalties amounted to €216.4 million. Further information is given in this report, which also details our efforts to reimburse, to authors, the 11.5% deduction on royalties. Our administration work was applauded in the Commission's report by the *Cour de Comptes* (the Court of Auditors for the State of France) as part of their yearly audits of all Collective Management Organizations.

In 2017, we continued our program of modernization and improvement and, in particular, our digital evolution. We set up mechanisms to provide authors with enhanced information about their royalties, and to pay them faster. Likewise, we took steps to simplify the declaration of works and the procedure to sign up as an SACD member.

At the same time, of course, we had to fight many battles.

Beginning with Europe: we welcomed the approval of the Audiovisual Media Services (AMS) directive, achieved after much effort, and thanks to the support of the French authorities. The AMS directive includes a number of improvements, such as the obligation for subscription platforms to make sure their offers comprise 30% of European works, and the application, to the Internet majors, of the principle of Country of Destination, both as regards matters of taxation and regulations. That said, we are eagerly waiting a future copyright directive, and we are fully focused on our efforts to get a new regulation, throughout Europe, enshrining the right for authors to receive unwaivable proportional remuneration on the digital exploitation of their works.

In France, we remain present on many fronts. We are undergoing a crucial period for the audiovisual sector, starting with the announced reform of public service television. We are actively participating in the related discussions, doing so with the firm conviction that although the sector definitely needs renewal, it can only be truly

strengthened by firstly setting out meaning and purposes for the sector. Faced with multiple upheavals and a globalization of usages, we are convinced that the sector needs to embrace a new and indispensable role, in particular so that it be able to foster original works not driven solely by market demands.

Turning now to cinema, we are convinced that the rules that have saved cinema for more than 50 years need to be updated so as not to become obsolete and therefore inapplicable. This is also the case for the media chronology windows, where negotiations of general interest are currently being blocked by an accumulation of special interests.

This report cannot pass over in silence our conflict with Canal+. For the first time in the history of television in France, a broadcaster stopped paying royalties, in spite of agreements legally obligating it to do so. Throughout 2017, we decided, for reasons of solidarity, to make advance payments to authors of the royalties to which they were entitled as a result of Canal+ using their works. In the end, Canal+ did actually pay the contractual royalties for 2017, but terminated almost all the agreements between the SACD and Canal+ as of 2018, whilst requiring that we agree to an additional reduction in royalty payments above and beyond the significant and mechanical fall in royalties as a result of Canal+ itself suffering reduced revenue. And, even though other Collective Management Organizations agreed to negotiate new terms and conditions, the SACD and ADAGP stood firm. This means that, since the beginning of the year, most of the Canal+ Group's channels have been broadcasting your works illegally, in breach of the French Intellectual Property Code. We remain firm and negotiations are ongoing in spite of difficult circumstances caused by the aggressiveness of the Canal+ management board.

Contrast the above with a number of healthy relationships with other operators: we signed a new agreement with YouTube, Altice Studio and SFR Play, as well as with Netflix. And discussions are ongoing with Amazon and Facebook.

As regards the performing arts, we are happy to report that the requisite legal measures have at last been enacted to set up a Performing Arts Observatory, a development we've been requesting for several years now. We expect the Observatory to provide us with much-needed and objective

data concerning the diversity, financing, creation and circulation of works. We also expect the data to serve as a reliable source to verify compliance with legal obligations as regards living authors, French-language works and gender parity.

More broadly, the SACD, along with other parties, are concerned about the budgetary restrictions imposed by local authorities. We believe that this could lead to the general impoverishment of artistic companies and structures, and by extension, could negatively impact artistic creativity. This is why we believe that now is the right time for France to conceive of a significant project of renewal of cultural democratization and decentralization. Naturally, this is a project to which we would like to contribute.

We remain very active in our ongoing struggle to promote and protect the social status of authors, and we were very active in our attempts to obtain compensation, for authors, to set off the increase in the CSG levy. And we were successful, at least for the year 2018. Moreover, we are expecting our achievements in this regard to become permanent as of the beginning of 2019, assuming that the AGESEA contribution withholding is introduced, as we had been demanding for a long time and which is now planned.

Our cultural action policy, financed by the private copying levy, has developed by creating new funds to support authors, the details of which are given in this annual report. Likewise, our endowment fund, *Auteurs Solidaires*, saw first projects come to fruition during 2017, and we have high hopes for this fund going forward.

And, of course, let us not forget the ongoing combat for gender parity that we have been pursuing for a long time. We are proud to have contributed to current progress in this matter, and are pleased to note that ambitious gender-parity targets have been adopted by the public authorities. For our part, we have launched a charter of commitments for equality between women and men and diversity in culture. We call on elected officials and people in charge of cultural venues to sign this charter.

We know how essential culture and artistic creativity are in a world where everything is changing very quickly. This is why we would like to take this opportunity to remind you all, above and beyond your talent and works, that your voices and participation are also essential.

**Jacques Fansten and Pascal Rogard**

# The SACD, authors at the service of creativity

By authors – for creators



The Board of Directors is composed of authors elected by the members of the SACD. It meets twice a month, once in plenary session and once in the form of specialized committees. It decides, in cooperation with the President and the General Director, both of whom are co-managers, on the Society's policy.

## The Board of Directors

### President:

Jacques Fansten, television

### First Vice-President:

Corinne Klomp, theatre

### Vice-Presidents:

Brigitte Buc, theatre

Gérard Krawczyk, cinema

Laurent Lévy, television

Marie-Pierre Thomas, television

Catherine Verhelst, music

### Delegate Administrators:

Stéphanie Aubin, dance

Frédéric Michelet, street arts

Stéphane Piera, interactive arts

Eric Rondeaux, animation

Alain Sachs, directing

Jérôme Thomas, circus

Catherine Tullat, radio

### Administrators:

Marion Aubert, theatre

Brigitte Bladou, theatre

Sophie Deschamps, television

Luc Dionne,

President of the Canadian Committee (television)

Louis Dunoyer de Segonzac, music

Laurent Heynemann, television

Caroline Huppert, television

Pascal Lainé, television

Christine Laurent, cinema

Graciane Finzi, music

Christine Miller, television

Blandine Pélissier, theatre

Inès Rabadàn,

President of the Belgian Committee (cinema)

Jean-Philippe Robin, animation

Dominique Sampiero, cinema

Alain Stern, television

Laurent Tirard, cinema

### Social Action Committee:

Brigitte Bladou, theatre

Pascal Lainé, television

Christine Miller, television

Catherine Tullat, radio

### Awards Committee:

Sophie Deschamps, theatre

Christine Laurent, cinema

### Director of legal affairs:

Georges Werler,

appointed directly by the Board of Directors for this specific assignment

**General Director:**  
Pascal Rogard  
**General Secretary:**  
Patrick Raude

## The management committee

Sandrine Antoine, Jean-Louis Blaisot, Pierre-Emmanuel Bourgoïn, Anne Branchereau, Linda Corneille, Muriel Couton, Christophe Dubois, Marie-Noëlle Guiraud, Yves Le Coënt, Géraldine Loulergue, Véronique Perlès, Guillaume Prieur, Hubert Tilliet, Catherine Vincent, Frédéric Young.



The Belgian and Canadian committees whose members are elected by the Annual General Meeting of members residing, respectively, in Belgium and Canada, are partially renewed each year. These Committees participate in setting the general policies of the Society, and enjoy the necessary powers to implement these policies in their countries. Each President sits on the Society's Board of Directors.

## Belgian Committee

### President:

Inés Rabadán, television, cinema

### Vice-presidents:

Jean-Luc Goossens, cinema, television

Gabriella Koutchoumova, choreography

### Members:

Fred Castadot, cinema, television

Jean-Benoît Ugeux, cinema, television

Delphine Noels, cinema, television

Véronique Jadin, cinema, television

Isabelle Bats, drama, opera

Geneviève Damas, drama, opera

Jasmina Douieb, drama, opera

Virginie Strub, drama, opera

Barbara Sylvain, drama, opera

Ariane Buhbinder, drama, opera

Émilie Maquest, drama, opera

Valérie Lemaître, interactive multimedia works

Layla Nabulsi, radio

## Canadian Committee

### Honorary President:

Gilles Carle

### President:

Luc Dionne, television

### Vice-president:

Benoît Pilon, cinema

### Television:

Diane Cailhier,

Bruno Carrière,

Marie-France Landry,

Charles-Olivier Michaud,

Patrick Lowe.

### Cinema:

Denys Arcand,

Louis Bélanger,

Johanne Prigent.

### Performing arts:

Marie Chouinard,

Pierre-Michel Tremblay.

### Executive Committee:

Luc Dionne,

Benoît Pilon,

Patrick Lowe.

## The Supervisory Board

### Rapporteur:

Christiane Spièro

### Vice-Rapporteur:

Elizabeth Verry

### Audiovisual:

Elizabeth Verry, elected for 2 years

Christiane Spièro, elected for 1 years

### Performing arts:

Cerise Guy, elected for 3 years

Anca Visdéi, elected for 1 year

The 6 authors elected to the first Supervisory Board have different terms of office, in order to allow for the annual regular renewal of a third of its members: the term of office of the two authors elected in each repertoire with the highest number of votes is 3 years, that of the two authors elected in each repertoire with the lowest number of votes is for a single year and the term of office of the other 2 elected authors is 2 years.

Charlotte Paillieux and Sandrine Ray, elected to the Supervisory Board in June 2017, resigned for professional reasons.

### Role and missions

Pursuant to the Ordinance of 22 December 2016 on the transposition of the European Directive of 26 February 2014 on the collective management of copyright and related rights, several statutory reforms were presented to the AGM of 15 June 2017. These reforms included the creation of a new statutory body, made mandatory by the Ordinance, whose role is to monitor the activity of the management, administrative and executive bodies. This is the Supervisory Board.

Composed of 6 members elected by the AGM, the Supervisory Board has a three-fold mission:

- > monitor the activities of the Board of Directors and the General Director, with a focus on supervising the implementation of resolutions voted by the AGM, including, in particular, the general policies adopted by the AGM with regard to the distribution of royalties, deductions applied to royalties, investment and risk management, and the use of non-distributable funds;
- > exercise the powers delegated to it by the AGM, in particular in the field of real estate (acquisition, sale or mortgage of all immovable properties), the creation of subsidiaries, mergers and alliances, the acquisition of equity interests in other entities, and, lastly, the provision of loans, borrowings and other guarantees;
- > issue an opinion on any refusals by the SACD services to information requests from author-members.

## Summary of the Supervisory Board's report

Our Supervisory Board was created on completion of the AGM of 15 June 2017. Of note is that the AGM resolved that all members of the first Supervisory Board should be female.

Those amongst us who had not previously held responsibilities within the SACD needed to learn about the various SACD services along with their skills, organization and functioning. Those amongst us who considered themselves familiar with the SACD needed to refresh our knowledge given that the SACD is constantly evolving and restructuring.

We would also like to thank the SACD managerial personnel who gave their time to provide us with information and answered our many questions, and we applaud the efforts made to make the SACD website and its portal for authors more transparent and accessible to all.

Thus, before fully entering into action, we took stock of the SACD's General Policy as implemented over recent years. We verified if all the resolutions voted in the AGMs had been executed and properly implemented. We limited the scope of operations to the General Policy of the past three years. In particular, we verified if the Board of Directors and the General Director were implementing the resolutions adopted by the AGM of 15 June 2017.

Pursuant to article 33 of the SACD's statutes, the AGM delegates to the Supervisory Board the task of approving any acquisition, sale or pledging of real estate, borrowing, lending and lending pledges as well as any mergers or alliances with other Collective Management Organizations. Given however, that no acquisitions had been undertaken in the past 12 months, we did not have to give an opinion in this regard. By contrast, we made every effort to clearly define the SACD's asset base. The Supervisory Board's remit also includes issuing an opinion on any refusals, on the part of the SACD, to give a favorable response to requests from members for document; however,

no such refusals were handed down.

Regarding the SACD's General Policy, almost all of the resolutions adopted during the 2017/2018 financial year have now been implemented.

We expressed our regret that, as a result of the dissolution of the Budget Control Commission, no author was involved in controlling or monitoring the budget. Following a request in this regard made by us, the Board of Directors set up a Budget Monitoring Commission from amongst its members, composed of 2 administrators (1 representative from the Audiovisual repertoire; 1 representative from the Performing arts repertoire) and the SACD President. As of today's date, this Commission has not yet met (officially set up during the board meeting of 24 May). Therefore, the 2018 Budget, approved by the Board of Directors in December 2017 could not be examined. This may be attributable to a lack of time, but it is important to bear in mind that the SACD is managed by authors for authors. Therefore, we hope that 2018/2019 will see the Supervisory Board take on all the necessary importance within the Board of Directors.

The above observation is our one and only reservation regarding a year that made us appreciate the speed with which general policies are implemented, and the efforts made to this end by the concerned services.

First of all, with regard to the major amendment to the Society's statutes approved by the Extraordinary General Meeting of 15 June 2017, all the amendments designed to bring those statutes into line with the new legislation were made.

Several SACD social documents and procedures were amended and new social documents and procedures, now mandatory, were written up.

The three general policies that the SACD has yet to adopt (general policy on the distribution of royalties, general

risk management policy and general policy on the investment of royalties) were approved by the Board meeting of 14 April and will be submitted to the next AGM of 28 June.

The other amendments to the statutes aimed at improving and simplifying the management of the SACD have been fully implemented. The other decisions were also implemented, in particular: general policy on the use of non-distributable sums (resolution 6); general policy concerning amounts withheld on royalties (resolution 7).

Resolutions 8 to 13 concerning the distribution scale of audiovisual royalties have been duly implemented, with the exception of resolutions 8 and 9 concerning Animation.

Resolution 8 empowers the Board of Directors for television animation works to determine the portion of the royalties to be paid to the author of a pre-existing work adapted as an animation work for television, in the case where the owner of the adaptation rights is an SACD author-member. Resolution 9 empowers the Board of Directors to define, following consultation with professional bodies, scales for the allocation of royalties between scriptwriters, graphic designers and directors of audiovisual animation works created for television and adapted from a pre-existing literary work, as well as the date of entry into force of these royalties-distribution scales, with the onus on the Board of Directors to report back to the AGM in regards to this matter. At the time of preparing this report, the considered associations of scriptwriters, graphic designers and animation directors had not yet reached agreement. We sincerely hope that they will soon find a favorable outcome.

All the other resolutions adopted were implemented. In this regard, 2017 can be considered a year rich in reforms.



# Defending, supporting and assisting authors

## 2017 highlights

# 86%

of satisfied authors\*

\* At the end of 2017, more than 2,600 member authors had responded to the SACD satisfaction survey; 86.6% were 'Satisfied' with the SACD services compared to 85.5% in 2014. The number of authors responding 'Not Satisfied' and 'No Opinion' were 8.6% and 5.2% respectively.

## Increasingly committed authors

Strong increase in the number of Full Members (up 1,985) and Associate Full Members (up 7,035) in 2017 thanks to a simplification of the conditions for membership enacted by the Board of Directors for the purpose of ensuring a better representation of the diversity of its authors. Their commitment can be measured easily: +170% of author-members vote at the June 2017 General Meetings.

## Negotiate for the benefits of authors

Broadcasting rights represent an important part of authors' remuneration. Agreements between the SACD and broadcasters therefore have a vital interest for creators. In 2017, several agreements were negotiated or renegotiated directly by the SACD.

- > **YouTube-SACD-ADAGP:** January 2018
- > **SFR Play:** March 2018
- > **Altice Studio:** March 2018

The SACD also defended the authors' point of view and interests in the transparency agreements negotiated with producers from the audiovisual and cinema sectors.

## Canal+ Group, a tense year

The SACD, faithful to its mission of defending authors, did everything possible to defend the status and rights of authors in this conflict. At the end of 2016, the Canal+ Group unilaterally decided to suspend, in breach of its contractual commitments, the payment of royalties as formalized by current agreements in order to obtain, in addition to the mechanical reduction linked to the decline in Canal+ Group's revenues (-20%), a further reduction of about 20% in the royalties due to authors for the broadcasting of their works. All the evidence we have on the use of the SACD repertoire shows, on the contrary, that these royalties should be maintained or even increased depending on the group's platforms. Canal+ has paid the 2017 royalties in full. For 2018, in the absence of an agreement, the Group made "partial payments" to the SACD, whilst simultaneously making it clear to the SACD that it reserves the right to request that even these partial payments be refunded.

## Parity and diversity

The year-end publication of the brochure *Where are the Women?* laid the matter out in stark terms: in five years, little progress has been made. The brochure, written and published by the SACD did however increase the general level of awareness and led to the Ministry of Culture announcing a number of concrete actions.

- > The SACD published its Equality and Diversity Charter (January 2018)
- > Françoise Nyssen, Minister of Culture, announced an ambitious plan for gender equality (February 2018)

## What about the authors' right to remuneration?

At European level, the SACD and the SAA (Society of Audiovisual Authors) have been driving the movement to have the principle of proportionate remuneration enshrined in the Copyright Directive, with petitions, parliamentary lobbying, public square arguments, mobilization of authors and so on. CISAC (International Confederation of Societies of Authors and Composers) has launched a similar campaign at global level. Educational and explanatory actions are ongoing.

## Commitment in favor of the authors

Thanks in particular to the considerable efforts undertaken by the SACD, the public authorities have undertaken to compensate authors for the increase in the CSG levy. The SACD has been actively working on setting up measures to regularize retirement pension scheme contributions that should have been paid up in the past.

## Embracing the momentum of creation

New funds, new creations,  
new works; everything to encourage original works:

- > French and European Original Series Fund, in partnership with Arte (October 2017)
- > First Series Fund in partnership with Orange (March 2018)
- > Native Podcast Fund, in partnership with France Culture (July 2017)
- > Avignon OFF Humor Fund (July 2017)
- > Avignon OFF Theatre Fund (July 2017)
- > French-language original works by emerging authors
- > SACD/Radio Nova Award (March 2018)

## More and more services

With the redesign of the [www.sacd.fr](http://www.sacd.fr) site in March 2017, the SACD began its digital transformation underpinned by two goals: simplification and continuous improvement, including for non-digital services. The main new features for 2017-2018 were:

- > Online declaration (March 2017)
- > Repertoire of My Works (March 2017)
- > Online membership (July 2017),
- > Tracking performances of My Works (June 2018)
- > Dataclac, the royalties-tracking application (June 2018)
- > Release My Pending Royalties (April 2018)
- > Extension of the La Maison des auteurs in Paris (May 2018): more space, more meeting places, with preparations currently underway for a shooting and editing studio in collaboration with YouTube.

## A SACD, faster, more efficient

In February 2018, the SACD received ISO 9001 Certification attesting to the quality of the service provided to its members in terms of membership, declaring works, granting authorization to perform Performing arts works, and collecting royalties from the Performing arts. In 2018, the scope of certification will extend to our activities in Belgium and to the individual management of audiovisual agreements.

At the same time, the SACD has undertaken several medium to long-term actions aimed at providing authors with an even better service:

- > Faster payment terms for audiovisual rights for major DTT channels, for YouTubers and on the Netflix platform
- > Pre-filled declarations, to facilitate the procedures for authors
- > Reduce pending royalties: the major plan launched in 2016 led to a 10% reduction in pending royalties in 2017. And a new online service launched in April 2018 will allow each member to release pending royalties.

## Belgium

Opening in Brussels of the MEDAA (European House of Authors), a place for all creators and defenders of cultural diversity in Belgium and Europe to meet, work and exchange (April 2018).

- > New agreement with **RTBF**, the main broadcaster in Belgium
- > New VOD agreements: **iTunes, M7, Orange Telenet-Liberty Global**

## Canada

- > New copyright agreements with **TVA Group, Vidéotron and Bell Media**
- > Defending creators as part of the review of the 2012 Bill





# Beaumarchais and...

Founded in 1777 by Caron de Beaumarchais, the SACD has adapted this copyright heritage to all technological developments and even to digital technology. To defend the rights of authors and adapt to meet their needs, the SACD constantly brings together creators, institutional and policy communities.



Pascal Rogard, Nathalie Sonnac, David Assouline



Pascal Rogard, Audrey Azoulay



Pascal Rogard, Ara Apkarian, Gilles Pélisson, Jacques Fansten



Kessen Tall, Abderrahmane Sissako



Françoise Nyssen, Jacques Fansten, Gérard Krawczyk



Jacques Fansten, Olivier Schrameck, Pascal Rogard



Christophe Tardieu, Sébastien Missoffe, Pascal Rogard



Jacques Fansten, Jérôme Enrico, Christine Laurent



Pascal Rogard, Brice Cauvin



Véronique Cayla, Jacques Fansten



Carole Bienaimé Besse



Pascal Rogard, Catherine Morin



Pascal Rogard, Ocean, Cyprien Vial



Pascal Rogard, Sonia Rolland, Mathieu Gallet



Mika Tard, Patrick Raude, Inès Rabadán



Jacques Fansten, Bernard Cazeneuve, Pascal Rogard



Committee of Cultural Affairs at the French National Assembly



David Kessler

# Defending authors in France and internationally

The SACD is a Collective Management Organization (CMO) but, since its creation by Beaumarchais, it has also been a society for the defense and protection of authors, creation and cultural diversity in France and internationally.

In a year 2017 marked by a change of government, the SACD was involved throughout the electoral campaign for the presidential election and with the public authorities resulting from the elections, in order to promote its ideas, make authors' voices be heard and establish contacts with new decision-makers.

In 2017, the SACD rallied for creators at the political and institutional level for:

## A high level of protection of authors' rights

### **Establish a right to remuneration for authors in Europe:**

The SACD and the SAA have initiated an action plan to the intention of European institutions to support a key measure: the extension, in Europe, of the right to remuneration for audiovisual and film authors on digital platforms.

### **Ensure transparency of royalty streams and accounts:**

The SACD was an active participant in professional negotiations that culminated in July 2017 in 3 agreements:

- > Agreement on the transparency of production accounts for feature-length cinematographic works;
- > Agreement on the transparency of the operating accounts of feature-length cinematographic works;
- > Agreement on the transparency of relations between audiovisual producers and authors, and the remuneration of authors.



## An ambitious policy to support creation

### Revise the Audiovisual Media Services directive

In Europe, the SACD has actively supported an essential and modern measure: the obligation for digital platforms to contribute to the financing of original works in the countries in which they operate.

### Support the financing of the French Film Board (CNC)

The SACD defended the CNC's budget against attacks by some television channels, at the risk of destabilizing the financing of audiovisual and cinematographic creation.

### Defend France Télévisions' investment in original works

Faced with budgetary restrictions requested from the public service, the SACD intervened to ensure that its investments in fiction, film, the performing arts and animation were preserved.

### Guarantee fair financing for the performing arts

The SACD took action to ensure that the financial commitments of the State and local authorities in favor of original works, companies and authors be maintained.



Gérard Krawczyk, Patrick Raude, Frédérique Bredin, Léa Mysius, Costa-Gavras, Françoise Nyssen (Cannes 2017).

## Strengthen the dissemination and exposure of works

### Modernize the media chronology windows

Increased film availability; Internet and video-on-demand giants brought into the circle of creative funding partners.

### Defend the diversity of works

Make it mandatory for video-on-demand services throughout Europe to have at least 30% of European works in their catalogues.

### Increase the dissemination of works of performing arts

Increased awareness of works of contemporary creation, with enhanced dissemination for such works.

### As part of the initiative to modernize public service broadcasting

Promote a vision of the future, a public service focused on digital and original works, along with increased investment in the creation of audiovisual and film works.



Frédérique Bredin, Michel Combes, Delphine Ernotte-Cunci, Evelyne Gebhardt, Pascal Rogard, Olivier Schrameck, Radu Mihaileanu, Maxime Saada.



Jacques Fansten, Pascal Rogard, Marlène Schiappa  
looking at the brochure *Where are the Women?*

## Making diversity and gender parity a requirement

### **The Diversity Equality Charter**

The SACD launched a Charter of commitments to the intention of elected representatives and managers of performing arts venues to change the current gender imbalance and fight discrimination.

With its brochure ***Where are the Women?***, the SACD is at the origin of the fight for gender parity in culture, which was taken up by the public authorities at the beginning of 2018. In February, Minister of Culture Françoise Nyssen announced an ambitious plan in favor of gender parity, a plan largely based on the findings of the SACD in this matter.

## A protective social status for authors

### **Ongoing compensation for the increase in the CSG levy**

Thanks to the considerable efforts carried out by the SACD, the public authorities have undertaken to compensate authors for the increase in the CSG levy.

## Relationships with professional organizations

The SACD supports organizations that have sufficient representativeness in the category concerned and that are involved in the promotion and defense of authors in a manner that is complementary to, and in solidarity with, the SACD's own actions. The total amount of the financial support it provided for the functioning of organizations remained stable in 2017 at €540,000, after an increase of 1.5% in 2016.

The support provided in 2017 went to the following organizations:

- > AGrAF (Auteurs Groupés de l'Animation Française),
- > Auteurs dans l'espace public (grouping of street arts authors),
- > EAT (Ecrivains Associés du Théâtre),
- > Group 25 Images (professional association of television directors),
- > Guilde Française des Scénaristes (television and film scriptwriters),
- > Séquences 7 (writers at the beginning of their professional careers),
- > SNMS (Syndicat national des Metteurs en Scène),
- > SRF (Société des Réalisateurs de Films),
- > Syndicat des Chorégraphes Associés.

## In Europe and internationally



Pascal Rogard, Mariya Gabriel, Viviane Reding.

### The French and European Coalitions for Cultural Diversity

Since its creation in 2004, the SACD has led and coordinated the French Coalition for Cultural Diversity, federating 52 professional cultural organizations and presided by Pascal Rogard.

The SACD is also an active member of the 13 national coalitions that have come together to form the European Coalitions.

In 2017, they pursued 2 major objectives:

- > Monitor international trade negotiations to defend the principle of "cultural exception"
- > Push for the application of regulations in Europe to the digital sectors so as to support cultural diversity and original works

### The Society of Audiovisual Authors (SAA)

Created in 2010, the SAA represents, at European level, the interests of collective management organizations and their audiovisual author members.

Patrick Raude, Secretary General of the SACD, is the Vice-President.

In a year marked by copyright reform in Europe, the SAA has taken action to:

- > Have the principle of proportionate remuneration enshrined for audiovisual authors all over Europe
- > Develop, promote and facilitate the collective management of authors rights

### The International Confederation of Societies of Authors and Composers (CISAC)

CISAC, fresh from celebrating more than 90 years of existence, and counting SACD General Secretary Patrick Raude as a member of its Board of Directors, was established with the aim of protecting the rights of authors and promoting the interests of creators around the world.

The year 2017 saw CISAC combat for an unwaivable right to proportionate remuneration, worldwide, for audiovisual authors. The SACD, through its International Affairs Director Géraldine Loulergue, chairs the CISAC's global committee on audiovisual, performing arts and literary works.

# Activity and management report

## Promotions and memberships 2017

### New Full Members and Associate Full Members

Thanks to the reform of the rules on promotion to membership grades, now based solely on declared works in the SACD repertoire, the number of authors promoted (more than 9000) increased considerably in 2017, more than doubling the number of Associate Full Members and increasing the number of Full Members by more than 25%, all of which has the effect of making for a better representation of the diversity of authors.

**8,153**

Full Members  
(+27.91%)

**9,085**

Associate Full Members  
(+118.07%)

### New author-members

In 2017, the SACD welcomed **1,858** new authors and now counts **61,866** members

**1,858**

new author-members

#### Breakdown Women/Men:

Most new members are men.

**717**

women

**1,141**

men

#### Distribution by age:

The 30-50 age group represents 66% of the year's memberships.

# Collections in 2017

SACD collections in 2017 amounted to €228.6 million, up 1.8% compared to 2016, thanks to strong growth in the audiovisual sector, which offset the decline in the performing arts.

**Total**  
**€228.6** million  
 (+1.8%)

**Audiovisual collections** (€165.5 million) increased by 3%. This increase is mainly due to digital platforms and video-on-demand operators, DTT, thematic channels and private copying. The historical channels are lagging behind, particularly Canal+. Similarly, foreign countries fell more significantly (-16.5%) after the strong increases of previous years.

**Audiovisual**  
**€165.5** million  
 72.4% of Total  
 (71.3% in 2016)

**Collections from the performing arts** (€62.5 million) fell by a further 2%, due to an overall decrease in collections in France, both from in and around Paris (-6.5%) as well as countrywide (-3.4%), as a result of fewer long-running shows in large-capacity venues than in 2016. This fall was however set off by the significant increase in collections from Belgium, Canada and Luxembourg (+1.4%), where the SACD operates directly, and other foreign countries (+14.5%).

**Performing arts**  
**€62.5** million  
 27.3% of Total  
 (28.5% in 2016)

In terms of **written works**, collections in 2017 remain modest (€0.6 million) but are on the rise (+14.2%).

**Written works**  
**€0.6** million  
 0.3% of Total

Since 2017, collections made in Belgium on behalf of deAuteurs, a CMO bringing together Dutch-language authors, with whom the SACD has concluded a services agreement, are no longer included in our collections. This corresponds to an amount of approximately €2.8 million, including €0.4 million in the performing arts and €2.4 million in audiovisual.

## Collections 2017 – Amount & Sources

(figures in thousands of euro)

AUDIOVISUAL		Change 2017 / 2016
France	140,598	+7.96%
Private copying	18,984	+54.07%
General agreements	110,629	-0.37%
Special agreements	1,757	+2.49%
Video agreements		
and new media	9,228	+79.13%
Belgium, Canada, Luxembourg	13,839	-11.60%
Abroad	11,070	-21.97%
<b>TOTAL</b>	<b>165,506</b>	<b>+3.39%</b>

PERFORMING ARTS		Change 2017 / 2016
France	62,525	-2.37%
Paris	17,354	-6.47%
Paris city and region /		
Outside Paris city and region /		
Overseas	34,641	-3.39%
Belgique, Canada, Luxembourg	3,765	+1.36%
Étranger	6,756	+14.52%
Édition graphique	8	-45.93%
<b>TOTAL</b>	<b>62,525</b>	<b>-2.37%</b>

WRITTEN WORKS		Change 2017 / 2016
Reprographic Rights Belgium	497	+45.58%
Reprographic Rights France	110	-42.09%
<b>TOTAL</b>	<b>607</b>	<b>+14.16%</b>



# Distribution of royalties to authors

Royalties 2017 (€216.4 million)  
increased by 1.4% compared to 2016.

**95% of royalties collected  
throughout the year  
were distributed to authors.**

**€216.4** million  
(+1.4%)

In the **audiovisual** sector, the level of distributions is up compared to last year (+1.4%), but only partially reflects the increase in collections of the year (+3.4%).

As was already the case in 2016, this mismatch is largely due to the fact that the increase in collections is the result of collections received in advance at the very end of the year and which could therefore not be processed by the close of the calendar year.

In the **performing arts**, where the allocation of the sums collected takes place on average one month following collection, the level of distributions dropped by 2.9%, reflecting the fall in collections

In terms of **written works**, almost all amounts allocated in 2017 concerned reprographic rights collected in France over several years, which explains the exceptional level of growth (+459%).

**30,000**  
**beneficiaries**  
(living authors or their heirs)  
**received royalties  
in 2017**

## Distribution of revenues by repertoire

Brackets	Performing Arts*	Audiovisual*	Multi-repertoires*	All accounts combined*	Percentage*
over €100,000	5	180	100	285	1.0%
€ 50,000 to €100,000	11	415	148	574	1.9%
€10,000 to €50,000	239	1,669	602	2,510	8.4%
under €10,000	11,135	12,836	2,432	26,403	88.7%
<b>TOTAL</b>	<b>11,390</b>	<b>15,100</b>	<b>3,282</b>	<b>29,772</b>	<b>100.0%</b>

\*Authors or heirs receiving royalties

# A healthy and robust financial situation

## Overview

The 2017 results are robust:

> **Collections** during the year rose again by 1.8% compared to 2016 (itself a record year) thanks to the increase in the audiovisual sector (and in particular new media and private copying). By contrast, collections from the performing arts fell.

> **Distributions** were also up (+1.4%) to €216.4 million.

> **Operating costs** were slightly lower (-0.55%) than in 2016.

> **Income from financial investments** (€2.3 million) returned to its 2015 level, but remained moderate. Given the positive operating income, income from financial investments largely covered the significant exceptional expenses (provisions) for the year.

> **A positive operating income.**

All these elements led to a significant surplus of resources, and made it possible to **reimburse €3.25 million in statutory withholdings on royalties distributed to authors.**

This reimbursement, well above the average of the last 10 years, represents almost 13% of total statutory withholdings, and about three times the "specific charge"

## Rigorous cost control....

Operating costs were almost stable compared to 2016, thanks to strict cost control:

> limited increase in personnel expenses despite an increase in the provision for paid leave almost offset by a decrease in the head office payroll.

> overall reduction in all expenses (external and other), thanks in particular to the reduction in real estate expenditure.

When combined with the significant increase in 2017 collections, this controlled evolution of management fees yielded yet another reduction in the ratio 'Management Costs' to 'Royalties Collected'.

Indeed, the operating and financial costs validated by the auditor as part of the SACD's transparency report (see page 43) amounted to €31.4 million.

These costs, which constitute the cost of managing the SACD, include all expenses actually attributable to the Society's activities (excluding cultural and social actions). This yielded, for 2017, a ratio 'Management Costs' to 'Royalties Collected' of 13.7%, this rising to 18.2% if all cultural and social budgets are included in the management cost.

## ...funded by deductions on royalties

Deductions from royalties and authors' membership contributions cover nearly 80% of the SACD's financing needs. Given the increases in collections and distributions, deductions on royalties also increased in spite of the reimbursements made at the end of the financial year exceeding those of 2016.

This increase in collections and distributions, combined with a slight contraction of operating costs enabled the SACD to generate, for the first time, a positive operating income.

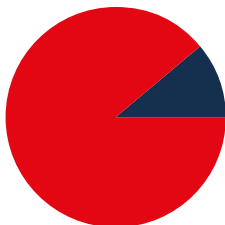
### Ratio

$$\frac{\text{Management Costs}}{\text{Royalties Collected}} = 13.7\%$$

# The contribution of authors to the financing of the SACD

## Deductions on royalties

In 2017, the average rate of the amounts withheld on royalties stood at 10.94% of collections, a slight increase on the previous year (10.79%).



On average, of every **€100** of royalties collected by the SACD and earmarked for distribution, **€89.06** are paid to the authors themselves.

## Breakdown of deductions on royalties

Deductions on royalties for 2017 were as follows:

Performing Arts	
Paris	9%
France (excluding Paris), Belgium, Luxembourg	13%
Switzerland, Canada, Abroad	7%
Commissioning allowances	2%
Amateur with mandate (all of France)	9%
Amateur without mandate (all of France)	25%
Audiovisual Works*	
Performance and Mechanical Reproduction Rights (France)	10.6%
Private copying levy (France, Belgium)	11%
Performance and Mechanical Reproduction Rights (Belgium, Canada)	11%
Performance rights and private copying levy (abroad)	7%
Videograms and phonograms	3%
Written Works	
Reprographic rights (Belgium)	5%
Reprographic rights (France)	7%

\* Collective management rates

In addition, the SACD has reviewed the processing conditions audiovisual collections on behalf of public users made on its behalf by SACEM, and now includes, as part of its expenses, the 15% management fee previously deducted directly by SACEM on royalties paid. This has made it possible to increase the amounts paid to authors.

## The annual membership fee

The annual membership fee charged to authors was kept at €40 in 2016, a fee which has remained unchanged for the past 10 years.

# New agreements with users of the repertoire

## France

In France, in 2017, the SACD pursued contractual negotiations with users of its repertoires.



### Audiovisual:

> A new General Contract was negotiated with **YouTube** and **YouTube Red**.

> **New agreements** were signed with 11 theme channels (AB Thématiques, Altice Studio, Angoulême Ciné TV, ATV Guadeloupe, Elle Girl, Exo TV, Gulli Africa, Melody d'Afrique, My Zen TV, Outremer 5 and Trace Mziki), with numerous local channels who are members of the TLSP and TLF federations, with a distributor (Virgin Box), a SVOD service (SFR Play) and a radio channel (RTL).

In parallel with these new agreements, negotiations with the Canal+ group were initiated to a backdrop of an ongoing conflict. An audit of SFR was carried out by the Societies of Authors who in 2014, co-signed, with the SACD, a General Contract with this access provider. The audit highlighted an undervaluation of the fees paid.

### Performing arts:

> four **new memoranda of understanding** were concluded with federations of entertainment entrepreneurs: two in the professional sector (FFFSH / Fédération Française des Fêtes et Spectacles Historiques, and FCF France / Fédération des Carnavals, festivals et Fêtes de France), and two in the amateur sector (AXOTHEA in the Aisne region and TRAM 303 in several regions of the Pays de Loire)

> several **specific agreements** were signed:

- an agreement with a new Parisian venue (Le Nez Rouge) specializing in comedy shows
- 7 "festival" agreements (including four with members of the *Fédération des Festivals d'Humour*).
- 9 amendments to the agreements with "opera houses" that are members of the professional federation "*Les Forces Musicales*".

The SACD also continued its actions to improve the online service dedicated to amateur productions. More than 80% of performance licenses were issued via this online service.

Finally, the authors' fees rates were adjusted on 1 September 2017 to reflect the size of the venue (50 seats or less/over 301 seats).

This new categorization makes for fees that better reflect the economic reality of the venues.



## Belgium

In Belgium, the SACD concluded a new agreement with RTBF, the main broadcaster in French-speaking Belgium, which sets out, for the period 2017 to 2022, the conditions for the use and remuneration of its repertoires, both in radio and television, or in online services. The result of lengthy negotiations, this new agreement is an important achievement for all SACD authors, whose works account for about 33% of the broadcaster's air time.

Further discussions continued with VRT (Flemish public service), as well as with Medialaan and SBS, and various agreements were negotiated and concluded in VOD and cable (iTunes for Belgium, M7, Orange, Telenet-Liberty Global).



## Canada

In Canada, the authors' committee was involved in negotiations to renew expired agreements with Canadian channels and completed the study undertaken in 2015 of a new distribution scale.

## International cooperations

The SACD has concluded a multi-year agreement to represent *deAuteurs*, a CMO bringing together Dutch-language authors, and provide it with all the necessary services.

In addition, the SACD signed two new reciprocity agreements in the audiovisual sector (with the Directors Guild of Japan, for private copying for Japanese directors, and with the Writers Guild of America, also for private copying by American screenwriters who have participated in works declared to the SACD).

Following the transposition into French law of the European directive on the collective management of copyright and related rights, the SACD initiated a revision of its reciprocity agreements to contractually guarantee faster payment of royalties due to its authors for the exploitation of their works abroad.



# Key figures for repertoire use

# 44,369

**new works were declared in 2017, of which:**

**7,545** in the performing arts

(17% of the total and +21% compared to 2016)

**36,824** in audiovisual works

(83% of the total and +32% compared to 2015)

## Performing Arts

Over  
**51,000**

Performances  
in and around Paris

Over  
**128,000**

Performances  
outside Paris area

Number of performances in Paris city	
Amateur	854
Professional	50,215
Private theatre	26,385
Unionised subsidised theatres	1,536
Non-unionised subsidised theatres	1,402
Independent companies and others	20,892
<b>TOTAL</b>	<b>51,069</b>

Number of performances in the Greater Paris Area and nationwide	
Amateur	25,380
Professional	103,139
Private promoters	5,005
Unionised subsidised	23,873
Non-unionised subsidised	434
Independent companies and others	73,827
<b>TOTAL</b>	<b>128,519</b>

## Audiovisual

**284,271**

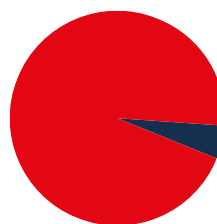
works broadcast in 2016  
(linear and non-linear diffusions)

Number of works broadcast		
TV works	196,545	69.1%
Movie films	30,082	10.6%
Short films	2,714	1.0%
Radio	54,930	19.3%
<b>TOTAL</b>	<b>284,271</b>	<b>100,00%</b>

*NB : The final figures for audiovisual broadcasts for 2017 are not known at the time of printing of this report.*

**261,094**

hours of programming (linear broadcasts)



**Television: 95%**  
(249,023 hours of programming)

**Radio: 5%**  
(12,071 hours of programming)

**French presenters/broadcasters represent 86.97% of the total number of works and 88.24% of the total hours of programming.**

*NB : These figures include works managed by the SACD on behalf of foreign collective management organizations.*

# The SACD - A Closely audited organization

Like all CMOs, the SACD is subject to annual audits by the CMO Control Commission, itself under the authority of the Court of Auditors (*Cour des Comptes*). Its annual report, published on 16 May 2018, is available, in French, on the SACD website ([www.sacd.fr](http://www.sacd.fr)) and notes that the SACD has managed to keep expenses under tight control.

In addition, in accordance with the provisions of the French Code of Literary and Artistic Property, the SACD, like all CMOs, sends a copy of its annual accounts and related reports to the Ministry of Culture each year, along with any draft amendments to its statutes or rules for the collection and distribution of royalties, doing so prior to submission for approval at the AGM.

In the same manner, each year the SACD sends a copy of its annual accounts and related reports to the respective Presidents of the Committees of Cultural Affairs at the French National Assembly and Senate.



The SACD obtained **ISO 9001** Certification at the beginning of 2018 for its performing arts activities (licenses, collections, memberships, declarations). We consider this achievement as attesting to the quality of the service provided to authors. The scope of certification was extended in 2018 to our activities in Belgium and to the individual management of audiovisual agreements.



# Social and solidarity actions

## Key figures for social action in 2017

**€3.5 million**  
Overall budget 2017

### Areas of Intervention

Advised by a social worker, the Social Action Committee, made up of three members of the Board, grants aids to authors in difficulty. The SACD also grants allocations to our “godchildren” (children of deceased authors) in order to support them with their school fees and other education expenses. All this aid, allocated in the form of donations, is taken from the solidarity funds.

In 2017, the total volume of solidarity expenditure charged to the Company's management account amounted to €250,000, slightly lower than 2016. As is typically the case, grants to individuals (solidarity grants to authors in difficulty and “godchildren” allocations) totaling €200,000 (stable compared with 2015) accounted for the lion's share of this expenditure. In addition, aid granted on the “specific provision for social action” (set up from 2010 and intended for more substantial support), amounted to €90,000 in 2017, a significant increase on 2016. In total, this represents a total amount of individual support of €290,000, up from €280,000 in 2016, which reflects the continuing precarious and difficult social situation in which many authors find themselves.

Concerning solidarity grants, the average grant awarded was €3,000, which is very similar to 2016. Those allocated as a “specific provision” is significantly higher. They concerned about fifty authors. A total of 21 “godchildren” allocations were made in 2017, compared with 24 in 2016.

In the same light, the Paul Milliet Foundation (see page 28), which uses its own resources, offers assistance to authors facing difficulties relating to age or illness, and in a wider sense relating to life's difficulties in general.

In addition to our financial assistance, the SACD combines individual actions with personalized assistance (help with various administrative procedures, legal advice, support for access to health specialized care centers, etc.)

Finally, with regard to the additional allowances paid to retired authors in addition of statutory pension schemes – which constitute another area of intervention of the SACD in the field of social action – the amount allocated in 2017 to finance these schemes (on the basis of the resources collected in 2016) amounted to €3.2 million.

## Participation in authors' social protection bodies

Authors representatives bring whatever concerns active and retired members might have to the attention of the IRCEC – the national body for complementary retirement funds for artists and authors – and advance the individual and collective interests of the many professions concerned. SADC services are also available at the AGESEA and the RACD.

Concerning the **social security plan for authors**, the year 2017 marked the actual start-up of a mechanism whereby authors can make retroactive contributions to their pension scheme to cover periods for which these contributions were not paid (because the author in question was not affiliated to the AGESEA). In this regard, the SADC did its utmost to heighten authors awareness in regards to this important matter, including offering them customized advice to study the financial impact and potential interest of these contributions paid retroactively. And, almost 100 authors received our support in putting their papers in order so as to apply to the CNAV (National Pension Fund in France).

However, and despite the SADC's interventions, no progress was made as regards the plan to set up a **retirement contribution withholding mechanism** as of 1 January 2019. This stalling was due in particular to the redefinition of the AGESEA's tasks and the transfer of one of its previous tasks (namely, collection of Social Security contributions) to ACOSS (an umbrella organization of the various URSSAF branches) scheduled for start up on 1 January 2019. In this regard, rest assured that the SADC will remain vigilant during 2018 as to the impact that these important modifications could have on the social entitlements of authors.

Speaking of the **AGESEA**, we unfortunately note the ongoing disruption during 2016 owing to the continued absence of a Board of Directors, and the non-renewal of the term of office of its provisional Director. In accordance with the Ordinance of December 2016 transposing into French law the Collective Rights Management Directive of the EU, authorizing CMOs the right to "sit on bodies competent in social protection matters", an amendment acknowledging the place of CMOs on the professional committees of the AGESEA was unanimously voted at the end of 2017, within the framework of the Social Security Financing Act for 2018.

With regards to the **IRCEC**, the year 2017 saw (after a delay of one year caused by the time required to call up contributions) the actual effects of the reform of the RAAP (*Régime des Artistes Auteurs Professionnels*), which formalized the transition (using the 2016 income as a baseline reference) from an optional contribution system based on category to a new contribution system based on the author's actual income. After a gradual increase, the contribution amount will be set at 8% of royalties from 2020 onwards, although this rate is reduced to 4% for royalties already subject to another mandatory supplementary pension scheme such as the RACD. This includes royalties distributed by SADC as well as those paid by producers to authors of an audiovisual fiction work. In addition to the introduction on 1 July 2016 of the 4% withholding tax on royalties distributed by the SADC to its members, the year 2017 also saw the SADC engage in proactive outreach and information actions to the attention of its members.

Lastly, **concerning continuing professional education of authors**, the Adult Education Fund ("*fonds de formation continue*") carried on in 2017 with its program for authors, despite the governance difficulties caused by the decision of the Council of State to cancel regulatory texts defining the composition of the Management Board. Over 5,300 training actions were handled in 2017 (+15% compared with 2016), to the benefit of 3,700 authors including 1,330 authors in the sectors of written works for dramatic arts, music, dance, and the audiovisual. A work group was set up to assess the criteria relating to applicant eligibility and covering training costs; this new measure was considered necessary so as to properly juggle the challenge of dealing with an ever-increasing number of requests for training courses within a limited budget. Subject to validation by the AFDAS Board of Directors, the new management rules ensuing are expected to enter into force during 2018.

It is worth bearing in mind that the Adult Education Fund is part of a special section of the AFDAS and is financed by contributions paid by authors and broadcasters (collected by the SADC, on behalf of the AGESEA, as part of its repertoire), and by a contribution from CMOs (including SADC), which represents 5% of the portion dedicated to cultural actions originating from private copying collections. The decrease in this amount, which reached €153,000 in 2017 (compared with 170,300 in 2016) is linked to the 10% decrease in private copying collections which made up the cultural action resources in 2017.

# The Paul Milliet Foundation

**In 2017, the Foundation made 25 aid payments amounting to a total of €84,491, for an average amount of €3,380.**

Founded in 1926 as the result of a legacy to the SACD by the librettist Paul Milliet (1848-1924), to create a foundation intended to help elderly and ill authors, the Paul Milliet Foundation has, right from inception, been recognized as a public-interest organization.

From the 1980s, the Foundation has been making direct-aid payments or covering health-related costs for authors suffering from issues related to age and illness. This role was expanded and approved by the 2014 by the Council of State to include helping authors facing any type of adversity.

In particular, the Foundation intervenes with two institutions with which it has a special relationship: a care facility located in Paris, and a retirement home located in Nogent-sur-Marne and managed by the FNAGP (*Fédération Nationale des Arts Graphiques et Plastiques*). With regard to the latter, the Foundation strengthened its partnership in 2017 by providing the retirement home with new financial support, in return for which the Foundation gets special treatment in terms of access to the home for authors.

The Foundation lives from bequeathed royalties (nowadays mainly from screenwriter, Henri Jeanson and director Roger Kahane), from income on capital that constitutes its endowment, and from the generosity of donations from authors.

## The Auteurs Solidaires endowment fund

*Auteurs Solidaires*, an endowment fund created at the instigation of the SACD, aims to implement innovative projects in the field of social intervention, led by professional authors and based on the sharing of original artistic experiences. In 2017, the SACD provided cultural action support to *Auteurs Solidaires* to enable it to finance, alongside other partners, various actions carried out throughout the year and/or undertaken during the year:

### ***Raconte-moi ta vie !*** **(Tell me all about you!)**

*High school students draw on their family history to devise original works combining stage performance and audiovisual technology. The works were performed in public and were recorded.*

**In Marseille** from 27 September 2016 to 15 November 2017, a group of 50 high school students and 9 authors worked together to collect, build, share, analyze, dialog, script and perform their stage and audiovisual creations with high emotional and social value.

**In Sarcelles**, in partnership with the city of Sarcelles, the Voltaire High School and the Association *Accueil et Culture* ran 35 hours of workshop + 10 hours of rehearsals and readings with 13 students from an Allophone class of the High School and 3 authors.  
Dates: from 9 October 2017 to 30 June 2018.

The initiative was deployed in the **Hauts de France region**, with the Academies of Lille and Amiens, the Department for the Promotion of the *Hauts de France region*, and ACAP. The initiative will be rolled on in October 2018 with 10 classes from 10 high schools from around the region.

### ***Un cirque dans ma tête*** **(A circus in my head)**

**In Marseille**, for eighteen months, about fifteen young people with some type of physical disability underwent an initiatory path leading them to the practice of one or more circus arts.

### ***La vie rêvée...*** **(The dream life....)**

A joint creative experience nourished by intergenerational encounters between children aged 9 to 11 and residents of Maison Nationale des Artistes, a retirement home located in Nogent-sur-Marne. Accompanied by professional authors, young people and seniors imagine the past life of persons gone missing and who are unknown to them. The initiative included writing, using audiovisual technology and organizing a stage representation.  
**Operational partners:** MNA, FNAGP, Town of Champigny.



# A strong involvement in cultural dynamism

## Key figures for cultural action in 2017

The SACD's cultural action supports contemporary creation through the 25% private copying levy collected on blank recording media.

The SACD supplements this 25% with voluntary assignments in order to encourage the emergence of numerous original works, their dissemination and the training of authors.

These actions are also part of the SACD's commitment to cultural diversity and access to culture for all

### Overall Budget:

**€6.2 million**  
(+6.8%)

of which:

**€4.8 million**  
legal allocations

**€1.4 million**  
voluntary allocations

### Use of available amounts

**€5.2 million**

direct costs  
(grants, partnerships, etc.):

- > General actions not assigned to a repertoire: **€2.4 million**
- > Actions by repertoire: **€2.8 million**

**€0.99 million**

contribution to administrative costs

### Partnerships

**364** (+15,9%)

- > **153** for the performing arts
- > **91** for the audiovisual sector
- > **8** "multi-platform" partnerships
- > **113** as part of the Original Works Fund (*Fonds d'Aide à la Creation*)

### Breakdown of the allocations of the Original Works Fund

#### In the performing arts:

- > **Comedy / One Man/Woman Show Fund:**  
**8** works and **17** authors supported
- > **Theatre Fun:**  
**12** works and **20** authors supported
- > **Stage Music Fund:**  
**16** works and **20** authors supported
- > **Opera Creation Fund:**  
**16** works and **20** authors supported

#### In the audiovisual sector:

- > **SACD Web series Fund:**  
**36** works and **29** authors supported
- > **Podcasts Fund:**  
**7** works and **10** authors supported

# SACD Actions to support creativity

The SACD supports contemporary creation, access to culture for all, artistic education, professionalization of authors, and cultural diversity.

The SACD maintains a dynamic policy in favor of authors and contemporary creation in all its diversity. We do this through our activities or our funding schemes assisting creation and the dissemination of works, through artistic education actions and through professionalization programs for authors.

The SACD's Cultural Action policy, defined by the Board of Directors, is mainly financed by payments from private copying – 25% of the sums collected are legally assigned to Cultural Action. The SACD complements this funding through voluntary contributions supporting creative production, which represent 20% of the SACD's Cultural Action Budget. Cultural Action events are accompanied by other activities also financed by the SACD (outside of our SACD Cultural Action Budget) and are intended to encourage encounters, exchanges, shared experiences and opportunities for authors.

## New products 2017

New funds, new creations, new works; everything to encourage original works:

- > French and European Original Series Fund, in partnership with Arte (October 2017)
- > First Series Fund in partnership with OCS (March 2018)
- > Native Podcast Fund, in partnership with France Culture (July 2017)
- > Avignon OFF Humor Fund (July 2017)
- > Avignon OFF Theatre Fund (July 2017)
  - > French-language original works by emerging authors
- > SACD/Radio Nova Award (March 2018)
  - > First set of Boulevard des Séries, Franco-American meetings dedicated to TV series in Los Angeles and Denver (June-July 2017)

## Support for cultural action

### The funds

First Series (with OCS Signatures), Theatre, Web-Series (with France Télévisions), Stage Music, Opera Creation, Comedy, Writing for the Street Arts, *Auteurs d'espace*, Circus, SACD Avignon fund, Private theatre support fund, *Auteurs d'espace* (e.g., street arts). SACD funds promote the diversity of contemporary creation.

### Direct support for authors

Apart from the numerous funding schemes intended to encourage the emergence of new talent, the SACD set up *Association Beaumarchais* in 1987. Many direct aids for emerging authors are managed by Beaumarchais, which delegates the awarding process to independent commissions composed of recognized professionals in their respective disciplines.

### Partnerships with festivals

Festivals are showcases of creative production where it is most appreciated. They are places of shared experiences, exchanges, communication, and cultural education, as well as places of discovery. For all these reasons, the SACD organizes activities in partnership with festivals intended to place value on authors, their projects, to tease out new ideas and new talents, explore new forms of trans-disciplinary creation or further professionalize authors' practices (through masterclasses, author seminars, pitches, contract-analyses sessions, etc.).

### Professionalization actions

Showrunner training, Atelier Grand-Nord, support for certified schools (Fémis, Louis Lumière, CinéFabrique, CEEA, les Gobelins, La Poudrière...).

### Artistic and cultural education

Operations such as *Un artiste à l'école* (*An artist at school*) Animated cinema workshops (Territoires Cinématographiques), sound effects workshops (*Longueur d'Ondes*), etc.

### Access to culture for all

*Auteurs Solidaires* (Authors in Solidarity), launched in November 2014 as an SACD initiative, is an endowment fund whose purpose is to carry out projects in the public interest, conceive and implement innovative projects in the field of social intervention. These activities are led by professional authors and are based on shared creative experiences.

# SACD Actions to support creativity

The overall SACD 2017 Cultural Action Budget was €6.2 million, an increase of 6.8% compared with 2016 (see appendices). Cultural Action budgets are based on the sums received the previous year. That said, the significant fall in private copying revenue in 2016 did not impact the 2016 budget, as €1.8 million in funds no longer eligible for allocation since lapsed had the effect of significantly bolstering the Cultural Action Budget. The increase in private copying funds observed in 2017 will be visible in the 2018 budget.

## Allocation of the Cultural Action Budget

Legal allocations	€4.835.704
Audiovisual private copying (art L321- 9 of the CPI)	€2.363.967 (1)
Audio private copying (art L321- 9 of the CPI)	€695.188 (2)
Non-distributable royalties (art L321-9 of the CPI)	€1.755.749 (3)
Financial income	€20.801 (4)
Surpluses from previous years	€0 (5)
Voluntary allocations	€1.369.137
<b>Total</b>	<b>€6.204.841</b>

*Legal allocations correspond to assets defined "stricto sensu" in article L321-9 of the French Intellectual Property Code (items 1, 2 and 3 above), to which - with the assent of the CMO Control Commission - is to be added: a proportion of Financial income (item 4) and Surpluses from previous years (item 5).*

*As for voluntary allocations, the funds freely allocated by the SACD to finance Cultural Action incorporate: a proportion of distributable royalties from audio private copying, the entire distributable share from private copying from digital sources collected the previous year, and miscellaneous income composed of box office takings on shows produced by the SACD in various festivals.*

## Association Beaumarchais

Established in 1987 by the SACD, Association Beaumarchais awards writing grants to emerging authors in 11 audiovisual and performing arts disciplines. In 2017, the SACD allocated €865,600 to Association Beaumarchais.

Since 2017, Beaumarchais has been chaired by Yves Nilly, writer, author and screenwriter

### 2017 in figures

> 90 writing grants awarded in the main SACD repertoires: theatre, dance, opera, street arts, circus, theatre directing, cinema, television, radio, TV animation, virtual reality

> 136 authors supported

> and as part of the combined support that accompanies grant projects:

- 22 production or development aids
- 6 translation aids (in theatre, circus, dance and cinema) and 2 publishing aids (in theatre and radio)
- 14 residence aids

Association Beaumarchais-SACD is also about a partnership with Orange renewed since 2009. In 2017, the #RealiteVirtuelle award supported 4 projects (7 authors) during an official ceremony to present the awards to the winners during the Cannes Film Festival.



## 20 years of the *Sujets à vif* initiative (Heart of the Matter)

Provoking artistic encounters between creators from all horizons, thus enabling the enrichment of international creation: this is the mission that the *Sujets à vif* initiative has been fulfilling for 20 years, co-produced by the SACD and the Festival d'Avignon.



*Incidence 1327*, Gaëlle Bourges and Gwendoline Robin.



*La même chose*, Nikolaus and Joachim Latarjet.



*Le rire-pare-balle*, Julien Mabiala Bissila and Adèl Nodé Langlois.



*Ezéchiel et les bruits de l'ombre*, Koffi Kwahulé and Michel Risse.



*(Untitled) Humpty Dumpty*, Cristina Kristal Rizzo and Sir Alice.



*Accents*, David Somló and Claudia Triozzi.



*Bâtards*, Mathieu Desseigne-Ravel and Michel Schweizer.



*L'Écllosion des gorilles au coeur d'artichaut*, Lazare and Jann Gallois



*Le Sujet des Sujets*, 20 ans de Sujets à Vif avec Frédéric Ferrer featuring Mélissa Von Vépy

## *Les Intrépides* (The intrepid)

Six authors perform their own original text on the theme of 'Courage'.



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



# 2017 Awards



Sévérine Magois



Audrey Vernon



Thomas Jolly



Anne Roumanoff



Suliane Brahim



Arthur Lavandier



Claire Richard



Bertrand Tavernier  
and Nils Bouaziz



Stéphanie Di Giusto



Cathy Avram and Pierre Berthelot



Claire Sonrier



Cyprien



Marie Rémond



Laurent Perreau



Gérard Pesson



Jean-Baptiste André



2017 Winners



Michael Dudok de Wit



Nathalie Saugeon



Nicole Sigal



Pascal Rambert



Sébastien Laudenbach



Sabine Chevalier



Nacera Belaza, Sylvain Bouillet  
and Mathieu Desseigne



# Working closely with emerging talent

## Un artiste à l'école (An artist at School)

From 2 February to 27 April 2017

Now in its sixth year, the purpose of the "artiste à l'école" initiative is to focus on crucial challenges for our time such as living together, respecting others with their differences, understanding them, exchanging, enriching and transmitting. More than ever, it is important to conduct a joint reflection to give young people future prospects, benchmarks and values.

20 artists and authors, scriptwriters, filmmakers, TV directors, actors, writers, composers, photographers... return to the benches of their alma mater (primary or secondary) for stimulating and original human encounters, as they testify to their journey, their work, key moments of their career and reconnect with the younger generation.

The "Artiste à l'école" initiative is based on an original idea by Pascal Rogard, Director General of the SACD.



Cinebanlieue  
© Willy Vainqueur

El Mehdi AZZZAM  
receives from Pascal  
Rogard, Director  
General of the  
SACD, the SACD  
Cinebanlieue prize for  
his short film *Bêlons*.  
(May 2017)



# Césars 2017 / Authors Gala

Since 2015, the SACD has organized an annual gala evening bringing together the directors and scriptwriters of films selected for the César Awards. Organized to foster professional meetings and facilitate networking, this gala evening used to be reserved only for producers; It was the role of the SACD to remedy this.



Pascal Rogard, Gilles Péliou, Ara Apkarian



Sarah Kaminsky



Olivier Nakache



Costa-Gavras, Christine Laurent, Gérard Krawczyk



Jean Regnaud



Pascal Rogard, Josza Anjembe, Pierre-Emmanuel Lecerf



Pascal Rogard, Frédérique Bredin, Hubert Charuel



Danièle Thompson



Sébastien Laudenbach



Nessim Debbiche



Hubert Charuel et Jacques Fansten



Marie Eynard



Étienne Comar



Stéphane Streker



Céline Sciamma et Julie Lethipou



Julien Arruti



Marie Amachoukeli and Nathalie Coste-Cerdan



Victor Saint-Macary



Stéphane Foenkinos



Pierre Uytterhoeven and his spouse



Frédérique Moreau



Fadette Drouard



Léa Mysius and Alexis Ducord



Clémence Madeleine-Perdrillat, Alice Vial, Sabrina B. Karine

## Collection statistics

### 2017 Collections (net of tax)

	COLLECTIONS		RETENUE SACD / PERCEPTIONS			
	Royalties collected	Change 17/16	CCSA*	Specific Deductions	SACD Deductions	Net Royalties to distribute
<b>PERFORMING ARTS</b>	<b>62,524,515.32</b>	<b>-2.37%</b>	<b>7,393,563.43</b>			<b>55,130,951.89</b>
France	5,995,646.63	-4.44%	7,040,946.85			44,954,699.78
Paris	17,354,201.05	-6.47%	1,765,907.10			15,588,293.95
Regions	34,641,445.58	-3.39%	5,275,039.75			29,366,405.83
Direct Collection Countries	3,764,853.67	1.36%	352,616.58			3,412,237.09
Belgium**	3,376,422.37	-0.74%	352,616.58			3,023,805.79
Canada	388,431.30	24.18%	0.00			388,431.30
Foreign countries	6,756,374.11	14.52%	0.00			6,756,374.11
Graphic publishing	7,640.91	-45.93%	0.00			7,640.91
<b>AUDIOVISUAL</b>	<b>165,506,463.19</b>	<b>3.39%</b>		<b>797,305.98</b>	<b>13,936,653.46</b>	<b>150,772,503.75</b>
France	140,597,516.31	7.96%		673,322.43	11,965,296.49	127,958,897.39
Private copying	18,983,717.08	54.07%		71,079.20	1,326,071.74	17,586,566.14
Standard Contracts	110,629,340.49	-0.37%		557,171.19	9,688,475.04	100,383,694.26
Individual Contracts	1,756,716.22	2.49%				1,756,716.22
Video and New Media Contracts	9,227,742.52	79.13%		45,072.04	950,749.71	8,231,920.77
Direct Collection Countries	13,838,568.17	-11.60%		69,318.48	1,294,950.87	12,474,298.82
Belgium**	11,846,907.12	-8.76%		59,357.39	1,110,309.52	10,677,240.21
Canada	1,991,661.05	-25.43%		9,961.09	184,641.35	1,797,058.61
Foreign countries	11,070,378.71	-21.97%		54,665.07	676,406.11	10,339,307.53
<b>WRITTEN WORKS</b>	<b>607,397.09</b>	<b>14.16%</b>		<b>2,428.27</b>	<b>36,458.38</b>	<b>568,510.44</b>
Publishing rights France	496,962.50	45.58%		2,428.27	36,458.38	458,075.85
Publishing rights Belgium	110,434.59	-42.09%				110,434.59
<b>GRAND TOTAL</b>	<b>228,638,375.60</b>	<b>1.78%</b>	<b>7,393,563.43</b>	<b>799,734.25</b>	<b>13,973,111.84</b>	<b>206,471,966.08</b>

\* CCSA: Contribution for social and administrative purposes, due in addition to the royalties paid by Performing Arts promoters.

(Amounts expressed in €uro)

\*\* Excludes royalties collected on behalf of *deAuteurs*; for 2017, these stood at €410,687.53 and €2,417,557.60 in the Performing Arts and Audiovisual respectively.

## Itemized distribution of royalties during 2017

	DISTRIBUTIONS		SACD DEDUCTIONS / DISTRIBUTIONS		
	Royalties distributed	Change 17/16	Specific Deductions	SACD Deductions	Net Royalties
<b>PERFORMING ARTS</b>	<b>56 187 792.46</b>	<b>-2.88 %</b>	<b>271 897.70</b>	<b>5 004 471.65</b>	<b>50 911 423.11</b>
France	45 695 001.55	-5.58 %	226 896.48	4 303 805.60	41 164 299.47
Paris	15 780 527.82	-7.64 %	74 677.07	1 004 375.94	14 701 474.81
Regions	29 914 473.73	-4.46 %	152 219.41	3 299 429.66	26 462 824.66
Direct Collection Countries	3 872 393.20	+12.77 %	15 936.57	344 203.38	3 512 253.25
Belgium*	3 477 804.28	+11.66 %	14 126.13	305 255.64	3 158 422.51
Canada	394 588.92	+23.60 %	1 810.44	38 947.74	353 830.74
Foreign countries	6 612 387.90	+9.98 %	29 026.63	356 010.49	6 227 350.78
Graphic publishing	8 009.81	-48.72 %	38.02	452.18	7 519.61
<b>AUDIOVISUAL</b>	<b>159,096,767.13</b>	<b>+2.39 %</b>	<b>11,345.71</b>	<b>126,608.88</b>	<b>158,958,812.54</b>
France	133,507,435.65	+6.86 %	11,345.71	126,608.88	133,369,481.06
Private copying	9,307,090.61	+4.71 %	0.00	0.00	9,307,090.61
Standard Contracts	115,655,946.14	+5.39 %	0.00	0.00	115,655,946.14
Individual Contracts	1,785,203.72	+6.80 %	11,345.71	126,608.88	1,647,249.13
Video and New Media Contracts	6,759,195.18	+45.61 %	0.00	0.00	6,759,195.18
Direct Collection Countries	13,027,949.02	-21.28 %	0.00	0.00	13,027,949.02
Belgium*	10,793,360.17	-21.11 %	0.00	0.00	10,793,360.17
Canada	2,234,588.85	-22.06 %	0.00	0.00	2,234,588.85
Foreign countries	12,561,382.46	-9.56 %	0.00	0.00	12,561,382.46
<b>WRITTEN WORKS</b>	<b>1,127,490.13</b>	<b>459.04 %</b>	<b>0.00</b>	<b>5,345.81</b>	<b>1,122,144.32</b>
Reprographic rights France	1,036,275.52	ns	0.00	0.00	1,036,275.52
Reprographic rights Belgium	91,214.61	-53.96 %	0.00	5,345.81	85,868.80
<b>TOTAL GENERAL</b>	<b>216,412,049.72</b>	<b>+1.39 %</b>	<b>283,243.41</b>	<b>5,136,426.34</b>	<b>210,992,379.97</b>

\* Distributions to Flemish authors in Belgium are directly made by deAuteurs

(Amounts expressed in €uro)



# Profit and loss statement for 2017

## Expenses

	EXERCICE 2017		EXERCICE 2016	
<b>I - OPERATING COSTS</b>	<b>42,123,516</b>		<b>42,356,229</b>	
A - Purchases and external expenses	11,376,055		10,789,388	
B - Taxes	838,004		814,748	
C - Personnel expenses	18,254,807		18,205,236	
Salaries	10,749,802		10,613,664	
Social contributions	5,128,610		4,974,922	
Miscellaneous expenses	683,150		848,650	
Brussels Delegation	1,693,244		1,768,000	
D - Other operating costs	9,770,668		10,456,591	
a) Authors social action	3,476,200		3,861,109	
Supplementary benefits allowances	3,222,108		3,562,427	
Other social expenses	254,092		298,682	
b) Cultural action expenses	6,204,800		5,809,239	
Allocated from statutory resources	4,835,704		4,564,856	
Allocated from voluntary resources	1,369,096		1,244,383	
c) Autres charges d'exploitation	89,669		786 244	
E - Depreciation	1,483,981		1,333,982	
F - Provisions	400,000		756,283	
<b>II - FINANCIAL COSTS</b>	<b>37,592</b>		<b>76,550</b>	
Bank interest	14		0	
Currency exchange losses	816		2,219	
costs for disposal of securities	0		0	
costs for disposal of equities	0		0	
Provision for depreciation of equities and related receivables	0		12,147	
provision for financial costs	0		0	
Share of financial products related to cultural action	36,762		62,184	
<b>III - EXCEPTIONAL EXPENSES</b>	<b>1,938,989</b>		<b>436,204</b>	
<b>IV - PROFIT SHARING</b>	<b>493,420</b>		<b>411,058</b>	
<b>Total expenses (i + ii + iii + iv)</b>	<b>44 593,517</b>		<b>43,280,040</b>	
<b>Profit (loss) for the period</b>	<b>182,019</b>		<b>16,621</b>	
<b>GRAND TOTAL</b>	<b>44,775,535</b>		<b>43,296,661</b>	

Total P&amp;L with euro cents:

44,775,535.37

43,296,660.95



# Ressources

	EXERCICE 2017		EXERCICE 2016	
<b>I - OPERATING INCOME</b>	<b>42,431,059</b>		<b>41,822,517</b>	
<b>A - Recovery and re-invoicing of expenses</b>	<b>989,600</b>		<b>777,779</b>	
Recoupment of cultural action operating expenses	989,600		777,779	
<b>B - Deductions on royalties</b>	<b>25,009,729</b>		<b>24,379,375</b>	
Deductions on performing arts	5,276,369		5,529,377	
Deductions on audiovisual	14,886,946		14,540,139	
Deductions on written works (copy)	29,201		56,468	
Deductions on miscellaneous rights	0		0	
Deductions on side collections	4,817,213		4,253,391	
<b>C - Other operating income</b>	<b>16,037,347</b>		<b>16,589,925</b>	
a) Income from daily administration	842,133		979,450	
b) Miscellaneous income	8,990,373		9,801,236	
- Income allocated to supplementary benefits (ring-fenced)	3,222,108		3,562,427	
- Other income	5,768,265		6,238,809	
c) Cultural Action income	6,204,841		5,809,239	
- Statutory portion	4,835,704		4,564,856	
- Voluntary portion	1,369,137		1,244,383	
<b>D - Reversals of provisions</b>	<b>394,383</b>		<b>75,438</b>	
<b>II - FINANCIAL INCOME</b>	<b>2 344,436</b>		<b>1 382,195</b>	
Loans Interest	7,679		8,838	
Income from receivables	39,597		42,267	
Revenues from securities	1,773,460		1,266,254	
Exchange profits	6,804		1,013	
Net gain on disposal of equities	0		0	
Net gain on disposal of securities:				
- On F.C.P. SACD investment	0		0	
- On other securities	516,895		63,822	
Reversal of provisions for depreciation on equity securities and related	0		0	
Reversal of provisions for financial costs	0		0	
<b>III - EXCEPTIONAL INCOME COSTS</b>	<b>40</b>		<b>91,949</b>	
<b>GRAND TOTAL (I+II+III)</b>	<b>44,775,535</b>		<b>43,296,661</b>	
Total P&L with euro cents:		44,775,535.37	43,296,660.95	

# Balance sheet as of 31 december 2017

## Assets

	AS OF 31 DECEMBER 2017			EXERCICE 2016
	Gross Value	Depreciation or provision	Net Value	Net Value
<b>INTANGIBLE FIXED ASSETS</b>	<b>8,753,443</b>	<b>6,407,428</b>	<b>2,346,015</b>	<b>1,226,067</b>
Software Licenses	8,753,443	6,407,428	2,346,015	1,226,067
<b>TANGIBLE ASSETS</b>	<b>21,004,651</b>	<b>12,683,371</b>	<b>8,321,281</b>	<b>8,878,367</b>
<b>Buildings:</b>				
a) Land	1,784,131	0	1,784,131	1,784,131
b) Plantations	24,423	11,474	12,948	10,345
c) Landscaping and maintenance	50,544	22,279	28,265	30,792
d) Buildings	5,994,555	2,652,164	3,342,391	3,441,702
e) Façade	2,101,073	1,116,833	984,239	1,054,948
f) Buildings facilities	4,264,693	3,193,511	1,071,182	1,202,171
g) Offices facilities	2,495,447	1,964,584	530,862	623,238
h) Technical facilities	1,698,107	1,491,892	206,215	232,514
<b>Other tangible assets:</b>				
a) Transport equipment	125,723	66,139	59,583	85,128
b) Computer equipment	1,135,628	926,679	208,949	300,958
c) Office equipment	322,795	307,374	15,422	26,334
d) Office furniture	979,421	912,171	67,250	86,106
e) Other tangible goods	28,111	18,269	9,843	0
<b>FIXED ASSETS UNDER PROCUREMENT</b>	<b>1,119,976</b>	<b>0</b>	<b>1,119,976</b>	<b>1,664,160</b>
<b>FINANCIAL ASSETS</b>	<b>6,572,578</b>	<b>175,820</b>	<b>6,396,759</b>	<b>5,411,502</b>
Equities and securities	189,109	12,147	176,962	176,717
Receivables from securities	5,418,334	163,673	5,254,662	4,266,250
Loans	944,899	0	944,899	931,920
Deposits and sureties	20,235	0	20,235	36,616
<b>TOTAL I - FIXED ASSETS</b>	<b>37,450,648</b>	<b>19,266,618</b>	<b>18,184,030</b>	<b>17,180,096</b>
<b>RECEIVABLES</b>	<b>40,908,043</b>	<b>361,897</b>	<b>40,546,146</b>	<b>36,987,913</b>
Receivables from Authors	2,413,999	254,136	2,159,863	1,481,292
Advanced payments on account payables	18,912		18,912	14,144
Receivables from customers	29,544,179		29,544,179	30,690,153
Receivables from staff	4,772		4,772	9,937
Receivables from State & Social organizations	516,742		516,742	1,158,801
Receivables from professional institutions	0		0	0
Other accounts receivables	8,409,440	107,761	8,301,679	3,633,586
<b>SECURITIES</b>	<b>95,221,287</b>	<b>0</b>	<b>95,221,287</b>	<b>75,038,707</b>
UCITS ("monetary")	35,796,281		35,796,281	15,083,699
UCITS ("diversified"):				
- FCP SACD investment	30,800,735		30,800,735	30,800,735
- Other diversified short term securities	28,448,161		28,448,161	28,978,162
UCITS ("Stock")	0		0	0
Equity shareholdings	50		50	50
Shares on deposit	176,060		176,060	176,060
<b>TERM DEPOSITS AND NEGOTIABLE CREDIT INSTRUMENTS</b>	<b>110,194,733</b>	<b>1,018,791</b>	<b>109,175,942</b>	<b>118,112,987</b>
<b>AVAILABLE CASH FUNDS</b>	<b>2,977,174</b>		<b>2,977,174</b>	<b>16,228,690</b>
<b>TOTAL II - CURRENT ASSETS</b>	<b>249,301,236</b>	<b>1,380,687</b>	<b>247,920,549</b>	<b>246,368,297</b>
Prepaid expenses	385,536		385,536	330,779
Deferred charges	0		0	0
<b>TOTAL III - ACCRUALS AND DEFERRED INCOME</b>	<b>385,536</b>	<b>0</b>	<b>385,536</b>	<b>330,779</b>
<b>GRAND TOTAL (I+ II+ III)</b>	<b>287,137,421</b>	<b>20,647,305</b>	<b>266,490,116</b>	<b>263,879,173</b>

Total Balance Sheet with euro cents:

266,490,115.91

263,879,172.77

# Liabilities

	AS OF 31 DECEMBER 2017		AS OF 31 DECEMBER 2016	
SHARE CAPITAL		2,415,435		2,320,583
BALANCE CARRIED FORWARD		422,585		405,964
PERIOD PROFIT/(LOSS)		182,019		16,621
<b>TOTAL I - EQUITY</b>		<b>3,020,038</b>		<b>2,743,167</b>
PROVISIONS FOR SOCIAL COMMITMENTS		6,853,922		7,067,109
Provision for staff pensions	3,237,356		3,624,665	
Provision for work awards	227,969		223,483	
Provision for retirement allowances	3,388,597		3,218,961	
PROVISIONS FOR LEGAL COSTS		6,778,207		4,508,182
PROVISIONS FOR SOCIAL ACTION		520,576		435,534
<b>TOTAL II - PROVISIONS</b>		<b>14,152,705</b>		<b>12,010,825</b>
ACCOUNTS PAYABLE		249,142,701		248,986,645
Received deposits and guarantees	6,963		12,963	
Loans and bank loans	0		95	
Accounts payable to suppliers	8,858,396		9,230,624	
Accounts payable to staff	2,479,627		2,261,824	
Accounts payable to state and social organizations	12,157,944		13,433,628	
Other accounts payable	3,347,905		2,597,571	
Accounts payable to authors	51,833,127		59,563,934	
Donations payable to authors	4,037,535		4,405,645	
Accounts payable to professional institutions	1,403,678		1,563,037	
Audiovisual rights payables	112,085,086		106,171,181	
Royalties to be distributed	1,139,377		1,407,303	
Private copying – authors' share	11,991,300		8,137,225	
Private copying - cultural action share	6,054,797		4,412,331	
Written rights (france) to be distributed	116,177		805,548	
Rights from belgium awaiting assignment:				
Audiovisual	32,603,008		34,091,209	
Performing arts	873,414		758,685	
Reprographics, loans...	154,368		133,842	
<b>TOTAL III - ACCOUNTS PAYABLE</b>		<b>249,142,701</b>		<b>248,986,645</b>
PREPAID REVENUE		174,671		138,536
<b>TOTAL IV - ACCRUALS AND DEFERRED INCOME</b>		<b>174,671</b>		<b>138,536</b>
<b>GRAND TOTAL (I+II+III+IV)</b>		<b>266,490,116</b>		<b>263,879,173</b>

Total balance with cents:

266,490,115.91

263,879,172.77

# Organizations which have benefited from allowances for three consecutive years (2015/2016/2017)

## Dance

Festival C'est comme ça !  
Danse élargie  
Dansfabrik  
Extension sauvage  
Faits d'hiver  
Initiatives d'Artistes en Danses Urbaines  
La Danse de tous les Sens  
Festival June Events

## Theatre

Focus Théâtre Ouvert  
En Acte(s)  
Festival des Quatre Chemins  
Festival du Nouveau Théâtre populaire  
Grand Prix de Littérature Dramatique  
Mises en capsules  
Festival Ambivalence(s)  
Binôme/ Le sens des mots  
La Mousson d'été  
L'Avant – Scène Théâtre  
Le Paris des femmes  
Les Journées de Lyon des Auteurs de Théâtre  
Prix Collidram  
Regards Croisés  
Théâtrales Charles Dullin  
Avignon Festival & Compagnie  
Les Nuits de Fourvière  
Le 1<sup>er</sup> juin des écritures théâtrales jeunesse (Scènes d'enfance et d'ailleurs)  
Prix jeunes metteurs en scène « Théâtre 13 »  
Festival des francophonies en Limousin  
Piste d'envol  
Les Molières  
Editions Espace 34  
Editions Quartett  
Festival Actoral  
Les Mardis midis des textes libres présentés au Théâtre 13  
Récidives  
Festival Momix  
Festival Impatience  
Parcours d'auteurs / Festival d'automne  
Fonds de soutien au théâtre privé - ASTP  
Fonds SACD Théâtre (\*)  
Fonds SACD Humour / One Man Show (\*)

## Music

Festival MUSICA  
Musique Française d'Aujourd'hui (MFA)  
Académie Nationale de l'Opérette (ANAO)  
Festival Manifeste (IRCAM)  
Totem(s) / Académie pour de nouvelles écritures  
Valorisation Lyrique  
Fonds de Création Lyrique  
Fonds de Création Musicale (FCM)  
Fonds SACD Musique de Scène (\*)

## Circus arts

Circus Next / Jeunes Talents Cirque Europe  
Rencontres des Jonglages  
Hors les Murs

## Street arts

Festival international de Théâtre de Rue d'Aurillac  
Chalon dans la Rue  
Ecrire pour la Rue  
Auteurs d'espaces

## International

Cross Chanel Theatre Reading Group  
Drameduction  
Fonds Transfabrik  
FERA  
Festival du Jamais Lu  
France Odéon – Festival du cinéma français de Florence  
Kids Trail  
Festival Crossing the line (New York)  
Sala Beckett (Barcelone)  
Collection « Scène » / Bureau du Théâtre à Berlin  
Fonds Gulliver / Du côté des ondes (RTBF)

## Television

Série Séries  
Festival Séries Mania  
Festival de la Fiction TV (La Rochelle)  
Festival des créations télévisuelles de Luchon  
Les entretiens filmés de La Rochelle  
FIPA (Festival International de Programmes Audiovisuels)  
Le Conservatoire Européen d'Écriture Audiovisuelle (CEEAA)  
La Maison des Scénaristes  
Festival International des Scénaristes (Valence)  
Talents en court  
Fonds Web Séries

## Animation

La Nef  
Rencontres de l'Agraf  
Festival National du film d'animation de Bruz  
Territoires cinématographiques (Festival d'Avignon)  
La Poudrière  
CEEAA – Les Gobelins  
La Poudrière – Ciclic  
Fête du Cinéma d'Animation (AFCA)  
Forum Cartoon  
Festival International du court Métrage de Clermont-Ferrand  
Cartoon Movie

## Cinema

Agence du Cinéma Indépendant pour sa Diffusion (ACID)  
Institut Lumière  
Cinéma des Cinéastes  
La Quinzaine des Réalisateurs  
Semaine Internationale de la Critique  
Festival International du Court Métrage (Clermont-Ferrand)  
Festival CinéBanlieue  
Festival Premiers Plans d'Angers  
Rencontres Cinématographiques de Dijon  
Emergence  
Festival Lumière  
Grand Prix du meilleur scénariste  
Festival du cinéma européen des Arcs  
La Maison du Film court  
Les cinéastes invitent l'ami européen (ARP)  
Myfrenchfilmfestival  
Festival du film court en plein air de Grenoble  
Talents en Courts  
FID Marseille  
L'Agence du court métrage – Bref  
France Odéon – Festival du cinéma français de Florence  
La Ruche  
Rencontres du Moyen métrage de Brive

## Radio

Festival Longueur d'Ondes  
Quai du polar  
Ça va, ça va le monde (RFI)  
France Culture Avignon – Voix d'auteurs  
Phonurgia Nova

## Interactive creation

I LOVE TRANSMEDIA  
Cross Video Days  
Courts devant

## Miscellaneous audiovisual

Marseille Web Festival  
Montreux Comedy Festival

## Activities not restricted to a particular discipline

Association Beaumarchais – SACD  
Auteurs solidaires

## Trans-repertoire:

Sujets à Vif (Festival d'Avignon)  
AFDAS (continued training)

**NB:** those beneficiaries marked by an asterisk (\*) receive funds directly from the SACD, based on the opinion of an independent jury, with the support payments made to authors and/or structures pursuant to article L 324-17.

## Extract of the auditor's report on the annual accounts

### To Whom It May Concern:

"In accordance with the assignment entrusted to us by your Annual General Meeting, we have audited the accompanying annual financial statements of the Société des Auteurs et Compositeurs Dramatiques (SACD) for the year ended 31 December 2017.

In our opinion, the financial statements give a true and fair view of the financial position and assets and liabilities of the SACD and of the results of its operations for the year then ended in accordance with French accounting rules and principles. (...)

### Verification of the management report and other documents sent to the members of the general meeting

We have also conducted, in accordance with applicable professional standards of practice in France, to the specific verifications required by law.

We have no matters to report as to the fairness and consistency with the financial statements of the information given in the Board of Directors' management report and in the other documents addressed to the members of the Annual General Meeting with respect to the financial position and the financial statements. (...)"

Prepared in Paris La Défense, on 26 April 2018  
The Auditor

Mazars / Luc MARTY



## Extract from the auditor's certificate on the information provided for in 1°, 7° to 10° of II and III of Article R. 321-14 of the Intellectual Property Code communicated in the annual transparency report provided for in Article L. 326-1 of the same Code for the year ended 31 December 2017.

"In our capacity as statutory auditors of the SACD and pursuant to Articles L. 326-8 and R. 321-14 IV of the French Intellectual Property Code, we have prepared this certificate on the information provided for in Articles 1°, 7° to 10° of II and III of Article R. 321-14 of the same Code communicated in the annual transparency report provided for in Article L. 326-1 of the said Code for the year ended 31 December 2017.

This information has been prepared under the responsibility of your Board of Directors from the accounting records used to prepare your entity's annual financial statements for the year ended 31 December 2017. The methods and main assumptions used to prepare this information are specified in the transparency report. It is our responsibility to certify this information. (...)

On the basis of our work, we have no observations to make on the information provided for in 1°, 7° to 10° of II and III of Article R. 321-14 of the Intellectual Property Code contained in the annual transparency report provided for in Article L. 326-1 of the same Code.

This certificate serves as a special report within the meaning of Article L. 326-8 and R. 321-14 IV of the Intellectual Property Code. It is drawn to your attention in the context specified in the first paragraph and must not be used, disseminated or quoted for any other purpose".

Prepared in Paris La Défense, on 26 April 2018  
The Auditor

Mazars / Luc MARTY





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