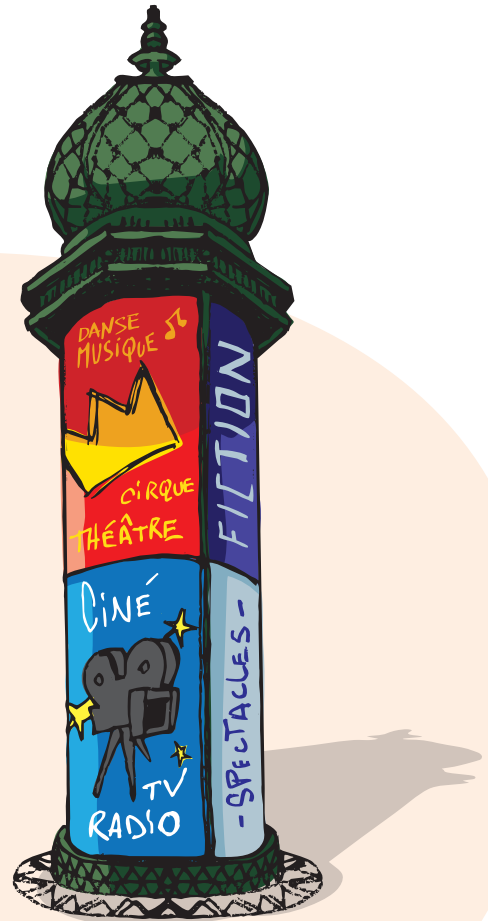


# ANNUAL REPORT

## Fiscal year 2014



contents



works

**CULTURE IS DIVERSITY!**  
NOT UNIFORMITY

**SACD**

SOCIÉTÉ DES AUTEURS ET  
COMPOSITEURS DRAMATIQUES



## AUTHORS

**57,130** members (55,436 in 2013)  
**20,758** living authors benefited from distribution in 2014 (+2%)

## COLLECTION / DISTRIBUTION

€ **217** M collected in 2014 (+0.8% compared to 2013)

**Performing arts:** +7%, i.e. €4.6m, out of which 4.4 in France. This increase can be accounted for both by a rise in collected sums in Paris (+10%, especially owing to successes scored in theatres) and a 7% increase in the Regions, thanks to a couple of compounded effects, namely the great efficiency of the regional delegates in the first half-year and the successful resumption of collection in the Regions through the recruitment of 25 new, exclusively SACD-dedicated staff members making up the new network.

**Audiovisual:** -2% (collected sums reduced by €3m), the decline resulting from a sharp fall in private copying after significant inflows of beneficial accruals in 2013 and from lower amounts collected abroad. These decreases are offset by substantial rises connected with the general contracts, through the renewal of two ADSL contracts, as well as in the new media apart from private copying with +€2.3m (mainly YouTube).

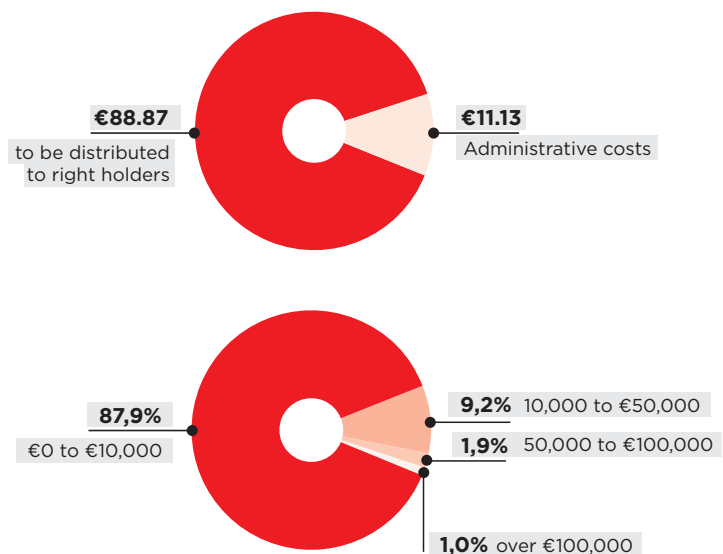
€ **207** M distributed in 2014 (+7% compared to 2013)

La hausse des perceptions en 2014 entraîne de fait une hausse des répartitions. Et la SACD réduit sans cesse ses délais de répartitions aux auteurs.

+ 70 % d'œuvres reconnues et rémunérées entre 2012 et 2014 avec 30 % d'enregistrements informatiques en moins.

**Distribution of revenue by income bracket:**  
**87.9%** of remunerated authors received less than €10,000 a year as royalties in 2014 (compared to 88.1% in 2013)  
**81.2%** of authors received less than €5,000 a year (81.6% in 2013)

Out of €100 collected:



## SOCIAL ACTION

Supplementary allowance for pensions: **€3.21m**  
 Direct Mutual Aid actions: **€0.283m** (58 cases of support granted)  
 Mutual Aid (old age/illness) from the Paul Milliet Foundation: **€0.095m** (26 cases of support granted)  
 Social aid: **282** people consulting

## CULTURAL ACTIVITY

Overall budget: **€5.556m**  
 Legal allocations (private copying, Art. L312-9 of the CPI): **€4.640m**  
 Voluntary allocations: **€0.92m**

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Photos © Enguerand

## A FEW WORDS FROM THE PRESIDENT AND THE GENERAL MANAGER

SACD had a busy year in 2014, both internally and with respect to the defence of creation and creators. It was an intensive year with advances and changes, as well as struggles against regression. On the one hand, SACD makes every effort towards modernization and improvement of its collection:/distribution scheme, increasingly transparent actions, and finding new responses to the authors' ever increasing needs and ever more precise requests; on the other hand, it has to combat the ideological and groundless attacks on copyright and individual and overall creators' rights. All that taking place against an unstable and alarming background.

In political terms, SACD has run intensive European-wide campaigns to tackle those who, under the guise of Internet freedom, are attempting to deregulate copyright, collective management and work funding. SACD is working alongside the creators across Europe, SAA, the French Coalition for Cultural Diversity and all the creation and creators organizations. The battle is not yet won, even though it seems the European Commission is getting a better understanding of the issues affecting our sectors.

Cultural diversity is crucial for Europe, it is the basement and the purpose of our continent. Without diversity, without the freedom of each Member State to support its national creation to have it shared and appreciated, Europe does not exist.

Supporting creation also requires actions for promoting festivals, performances and authors. The State Council has endorsed the compensation arrangement for private copying and dismissed the hardware importers' appeal. That's good news. Furthermore, Apple will pay -It's about time!- the royalties creators have been asking for years. Hence, we can continue to distribute the collected sums and carry

on our cultural activities in favour of authors and creation. That's great news too in view of the severe constraints on the budgets of the local authorities, sometimes jeopardizing the balance or even the existence of festivals or structures. Supporting creation means, inter alia, meeting its financial needs!

That is also at stake in the audiovisual sector. It is the reason why we fought for an increase in the funding of fiction writing. By now, 10% of the producers' COSIP taxes will be allocated to writing expenses. This will greatly help scriptwriters in their work.

The uncertainties over the resources of France Télévisions, which funds as much as 60% of the fictional works, should not result in cuts in the creation-oriented investments. We will be particularly vigilant to ensure that the new president will stick to her promises in that respect, ensure work diversity, give a new impetus to original creation and comply with the earlier commitments towards the animation section, especially on the France 3TV channel. Reforming an enterprise should not be detrimental to the authors, but quite the contrary. This is especially true since, moreover, TF1 has already obtained from the CSA (audiovisual council), in 2014, a decrease in its broadcasting obligations as regards animation words, a decision that is challenged by SACD.

Against such a complex background, SACD is acting, upgrading and evolving in order to keep in pace with the ongoing changes. First, the establishment of the regional collecting network for performing arts in July 2014 was a success owing to the great involvement of the SACD's teams. Though this new arrangement, we can make management savings while improving the quality of the service.

Thanks to the efficient management of

SACD, €21.1m of statutory withholdings will be refunded to the authors this year.

SACD's next project is a digital restructuring. This will allow authors to join the society and declare their works online, track the careers of their works, it will also streamline the procedures and offer access to an upgraded, user-friendly website. Digital techniques are constantly evolving, we definitely need a strategy for moving forward again and again while remaining respectful of the SACD's DNA and values: dematerializing does not mean dehumanizing; in fact, the direct links with the authors will be all the stronger.

Keeping abreast of the new digital developments additionally involves negotiating agreements. A contract similar to that already signed with CanalPlay has been signed with Netflix and we have made the first CanalPlay distribution. A special attention is paid to the subscription video-on-demand sector in which the dissemination of film and TV productions has increased by 70% over the last two years.

Lastly, social action had to address many requests. The effects of crisis are becoming strongly felt and a growing number of authors are faced with difficulties. The dedicated resources are not sufficient and you will therefore receive fundraising appeals from the Milliet Foundation. Last year, Jacques Fansten told you about the forthcoming establishment of Auteurs Solidaires; now it's done. He chairs its board of directors. Several actions are about to be implemented for remunerating authors who will conduct workshops in underprivileged areas both in the Paris conurbation and the regions.

We are passionately defending copyright; the fight for authors' rights is a concern for all of us.

SOPHIE DESCHAMPS AND PASCAL ROGARD



# Management and social life in 2014

## BOARD OF DIRECTORS 2014-2015

### Chair:

**Sophie Deschamps**

### Vice-Chairs:

**Didier Long**, first Vice-Chair,  
Stage direction

**Louise Doutreligne**, Theatre

**Louis Dunoyer de Segonzac**, Music

**Caroline Huppert**, Television

**Claire Lemaréchal**, Television

**Bertrand Tavernier**, Cinema

### Managing Directors:

**Catherine Cuenca**, Interactive Creation

**Frédéric Fort**, Street Performance

**Philippe Goudard**, Street Performance

**Daniel Larrieu**, Dance

**Didier Long**, Stage direction

**Pascal Mirleau**, Animation

**Georges-Olivier Tzanos**, Animation

### Administrateurs :

**Jean Becker**, Cinema

**Denise Chalem**, Theatre

**Sylvie Coquart-Morel**, Television

**Luc Dionne**, President of Canadian Committee

**Jean-Paul Farré**, Theatre

**Michel Favart**, Television

**Joëlle Goron**, Television

**Victor Haïm**, Theatre

**Philippe Hersant**, Music

**Laurent Heynemann**, Cinema

**Luc Jabon**, President of Belgian Committee

**Jean-Louis Lorenzi**, Television

**Jean Marboeuf**, Cinema

**Franck Philippon**, Television

**Dominique Probst**, Music

**François Rollin**, Theatre

**Christiane Spièro**, Television

### Action sociale :

**Michel Favart**, Television

**Joëlle Goron**, Television

**Christiane Spièro**, Television

**Philippe Goudard**, Circus Arts

### Prix :

**Denise Chalem**, Theatre

**Joëlle Goron**, Television

### Humour :

**Catherine Cuenca**, Interactive Creation

**François Rollin**, Theatre

and, as a qualified personality:

**Charles Nemes**

### Legal Affairs delegate:

**Georges Werler**



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Partially renewed every year, the Board of Directors meets once a month in a plenary session (and again in Committees specialized by repertoire) and decides on the Society's policy —with consent from the President and Director General, both co-managers.

## EXECUTIVE COMMITTEE

**General Manager:** **Pascal Rogard**

**Deputy General Manager:** **Janine Lorente**

**Members:** Jean-Louis Blaisot, Pierre-Emmanuel Bourgouin, Linda Corneille, Muriel Couton, Christophe Dubois, Rodolphe Morin-Diolé, Marie-Noëlle Guiraud, Yves Le Coënt, Géraldine Louergue, Véronique Perlès, Guillaume Prieur, Hubert Tilliet, Catherine Vincent, Frédéric Young.

## AUTHORS ELECTED TO SERVE AUTHORS

### BUDGET CONTROL COMMITTEE

The Budget Control Committee meets once a month to oversee, with the SACD Board, the implementation of the Society's annual budget, on whose adoption it is consulted beforehand. It reports to the General Assembly every year.

**Chair:**

**Corinne Klomp**, Live Performance

**Vice-Chair:**

**Jean-Pierre Igoux**, Audiovisual

**Rapporteur:**

**Christophe Botti**, Live Performance

**Deputy Rapporteur:**

**Marc Rivière**, Audiovisual

**Members:**

**Myriam Boyer**, Live Performance

**Michèle Dhallu**, Live Performance

**Nelly Kaplan**, Audiovisual

**Sandrine Ray**, Audiovisual

### COMMUNICATION RIGHTS COMMITTEE

This special Committee meets on a quarterly basis and can be called upon by all members who have been refused communication of documents referred to in Article 35 §3 and 4 of the Statutes. Its justified opinions are notified to the member making the request. Its activity report is submitted to each Assembly.

**Chair:**

**Frédérique Topin**, Audiovisual

**Members:**

**Jean-Luc Annaix**, Live Performance

**Claire Barré**, Audiovisual

**Michel Beretti**, Live Performance

**Dominique Lefebvre**, Live Performance

**Annick Rannou Laforet**, Audiovisual

### BELGIAN COMMITTEE

**Chair:**

**Luc Jabon**, Audiovisual

**Vice-Chairs:**

**Stéphane Arcas**, Theatre, Opera

**André Buytaers**, Television, Cinema

**Isabelle Wery**, Theatre, Opera

**Members:**

**Julie Annen**, Theatre, Opera

**Brice Cannavo**, Radio

**Vanja d'Alcantara**, Television, Cinema

**Miguel Decleire**, Theatre, Opera

**Martine Doyen**, Television, Cinema

**Yves Hanchar**, Television, Cinema

**Marie Henry**, Theatre, Opera

**Annabelle Perrichon**, Multimedia

**Myriam Saduis**, Stage Direction

**Jean-Louis Sбилle**, Television, Cinema

**Fré Werbrouck**, Choreography

### COMITÉ CANADIEN

**Chair:**

**Luc Dionne**, Television

**Vice-Chairs:**

**Benoît Pilon**, Cinema

**Members:**

**Diane Cailhier**, Television

**Bruno Carrière**, Television

**François Gingras**, Television

**Marie-France Landry**, Television

**Patrick Lowe**, Television

**Denys Arcand**, Cinema

**Louis Bélanger**, Cinema

**André Mélançon**, Cinema

**Marie Chouinard**, Live Performance

**Pierre-Michel Tremblay**, Live Performance

The Belgian and Canadian committees, whose members are elected by the General Assembly of members residing in Belgium and Canada respectively and are renewed in part every year, participate in defining the Society's general policy and have the prerogatives necessary for its implementation in their territories. Their respective Chairs are on the SACD Board of Directors.

# A dynamic enterprise in the service of

## 2014 DEVELOPMENTS

SACD IS A DYNAMIC SOCIETY THAT IS CONSTANTLY KEEPING IN PACE WITH ITS ENVIRONMENT AND THE AUTHORS' ONE, THANKS TO ITS 250 EMPLOYEES, ALL OF THEM VERY COMMITTED TO PROVIDING SERVICES TO THE AUTHORS. SACD IS CONSTANTLY ENGAGED IN INTERNAL REFORMS OF ORGANIZATION AND DEPARTMENTS. IN THAT RESPECT, SEVERAL MAJOR PROJECTS HAVE BEEN COMPLETED IN FRANCE IN 2014.

### THE REGIONAL COLLECTION NETWORK

Setting up the SACD's Regional collection network was the most notable project in 2014. After a 50-year long management of the collection of performing art royalties in the regions through a network of delegates shared by SACEM and SACD, these two soci-

eties have terminated their collaboration. SACD has set up its own team which collects the royalties that are due under performance rights in mainland France, Corsica, overseas departments and territories and in Monaco. The result was, indeed, a success: an 8%

increase of collected royalties in the regions, an 11% shortening of the average settlement period, a significantly lower number of complaints sent to the tax collectors... Additionally, this new scheme yields annual management savings against the earlier one.

### AN ONLINE SERVICE FOR LAY THEATRE COMPANIES

In order to address the exponential growth of the annual number of shows performed by lay theatre companies in recent years, SACD had to streamline the permit application procedures. As a very significant step forward in the

upgrading of performing art royalty management, the online service for the processing of permit applications was introduced on November 4<sup>th</sup>, 2014. It was paralleled with a revamp of the flat-rate scale for two purposes: defining flat

rates for the royalties from the performances and getting as close as possible to the exploitation profiles of the various venues and shows.

### NEW AGREEMENTS IN THE AUDIOVISUAL SECTOR

SACD signed a new agreement with Netflix, the newcomer in the subscription video-on-demand sector. The terms are similar to those in the agreements with such French SVoD operators as CanalPlay, a service under which SACD has made

the first distribution of royalties in 2014. In addition, general contracts have been signed with Infinkids and Pass M6. As regards the ADSL contracts, SACD benefits from new intersocietal agreements entered into with Bouygues Télé-

com, Free, Tevolution or Bis TV Online and SFR. A new agreement has been signed with Canal + Afrique - a terrestrial channel.

### AUTEURS SOLIDAIRES

The endowment fund *Auteurs Solidaires*, which had been announced 2013, is established by now. Chaired by Jacques Fansten and managed by Véroniques Perles, its main purpose is to give disadvantaged

groups of population access to culture while involving the authors in such missions as social link and support to creation. *Auteurs solidaires* has a twofold ambition: solidarity of the authors towards under-

privileged populations; solidarity towards the authors. Three projects are being discussed with three large cities.

### THE COLLECTIVE MANAGEMENT DIRECTIVE

SACD has made every effort to express the specificities of the collective management in the audiovisual sector, particularly the fundamental principles which the management conducted by SACD is based on and which almost do not exist elsewhere in Europe. The Directive was adopted on February 26<sup>th</sup>, 2013 and shall be transposed into French law no later than April 10<sup>th</sup>, 2015. In 2014, SACD

followed the transposition process together with the Ministry of Culture. The purpose of this Directive is to harmonize the European rules on the collective management societies, focusing on four main issues: facilitating the use of collective management, arranging a greater involvement of the authors in the decisions and control of their societies, laying down the rules and terms governing the

management of rights and ensuring a greater transparency.

Whereas some European countries currently have no relevant regulation, things are different in France where many specific provisions applicable to the royalty collection and distribution societies are in force since 1985. SACD already complies with many provisions of the Directive. A few adjustments will be necessary.

# authors

# 85%

## CLIENT SATISFACTION

The approach to evolution is based on the actual needs of the authors and SACD listens to them to be as close as possible to their concerns. Then, for the first time in 2014, SACD has conducted a satisfaction survey with a representative panel of member authors. Over 85% of the authors expressed their satisfaction with SACD and its services. Some necessary upgrades have been noted regarding the website and the handling of complaints. They are being addressed and improvements are under way.

## IN BELGIUM

Chaired by Luc Jabon, the Belgian Committee and all its teams in Brussels – spearheaded by the managing director for Belgium Frédéric Young – have continued to improve the services provided to the authors, particularly by joining the relevant SACD's overall projects.

It has been deeply involved in the debates raised by the introduction of a new code of intellectual property in Belgium in 2014 and successfully advocated for the authors' rights to a compensation (especially for cable distribution of the audiovisual works) and for the role of the collective management societies. Furthermore, Frédéric Young has been appointed by the government as an independent expert to contribute in the drafting of new cultural policies.

Several negotiations were also completed, especially in the audiovisual sector where litigations with broadcasters (Nethys, Telenet, VTM or VRT) have been settled, allowing significant complementary sums to be collected. Positive agreements were also reached, particularly on VoD.

As to performing arts, thanks to the efficiency of the computerized procedures and the enhanced follow-up of the humour, live performance and circus art sectors, the SACD's position has been strengthened and large sums have been collected in spite of severe resignations within the Dutch-speaking society of authors.

Beyond its usual cultural endeavours in favour of the authors through grants, partnerships and presence in festivals both in Belgium and abroad, the Belgian Committee has put a lot of effort in the European Authors House project that was made possible in 2013 by the acquisition – through SCR SAGEL within which SACD is associated with SCAM – of the building adjoining the offices which currently home the Belgian delegation in Brussels: better facilities, permanent hosting of European organizations involved in the defence of copyright (SAA, IFFRO) and fitting-out of a proper «house» for organizing seminars, training courses, debates and screenings are planned in the next two years.

## IN CANADA

Chaired by Luc Dionne, with the collaboration of Élisabeth Schlittler, Delegate General for Canada, the Canadian Committee took action in 2014 in the negotiations of licences for preserving the authors' acquired rights that are systematically undermined by the radio broadcasters.

Despite a difficult environment – for both relations and budget – in the audiovisual

sector, a second contract has been signed with an Ontarian channel and advances have been achieved in the collection of rights from cable TV. Likewise, for performing arts, the delegation has continued its works in negotiations notwithstanding the more and more hostile context for copyright and French language.

Regarding cultural activity, the Canadian

delegation has successfully proposed new activities to the Quebec creators, such as the Actoral/L'Usine C-Montreal festival that was added to the SACD grants and an array of projects that had already been initiated in previous years (One project, three feedbacks, Pour la suite du monde, as well as L'Atelier Grand Nord pour l'Audiovisuel and the drama competitions for young audiences.

# Membership and promotions in 2014

## NEW MEMBER AUTHORS

In 2014, SACD welcomed 1,508 new authors as ordinary members, down 11.55% compared to 2013. SACD had **57,130** members from all membership categories on 31 December 2013, i.e. 3% more than in 2013.

**57,130**  
MEMBERS

### Sex ratio:

Nearly two-thirds of these new members are men.

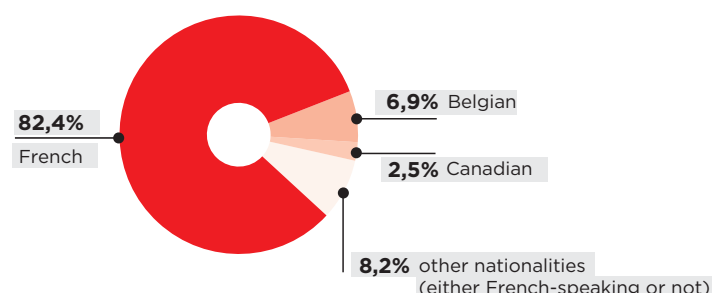


### Age ratio:

The 30 to 50 year-old age group accounted for 65% of new members last year.

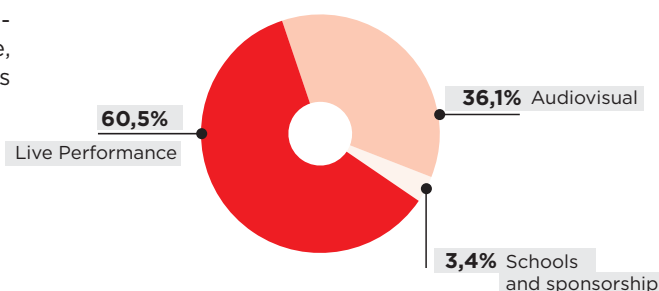
### Nationalities:

The vast majority of the new members are French, the others being Belgian, Canadian and of other nationalities, either French-speaking or not.



## THEIR REPERTOIRES

Authors join the Society for the first performance or dissemination of a work. In 2014, 60.5% joined for Live Performance, 36.1% for audiovisual works and the remaining 3.4% for schools and sponsorship.



## NEW FULL MEMBERS AND ASSOCIATE FULL MEMBERS

483 ordinary members were promoted to the category of associate full member, for a total of 3,937 in SACD today (+4.26% compared to 2013).

340 associate full members were promoted to the category of full member in 2014, for a total of 5,862 (+5.72% compared to 2013) on January 1st, 2015.

## A WIDE RANGE OF SERVICES FOR CREATORS

In addition to the collection and distribution of authors' rights, SACD offers its members a multitude of other services:

### PÔLE AUTEURS-UTILISATEURS

This Authors-Users unit answers all questions, general or specific, on training, rights, registration, retirement..., or identifies the appropriate contact. It is the entry point for all authors into SACD. Authors –all authors– can go there to find the information they need, become members, register their works...

Pôle Auteurs-Utilisateurs also negotiates, through the Avantages programme, benefits for members, such as discounts for subscriptions to the press, seats for performances, travel, fitness programmes... not to mention temporary social assistance for authors in need or their families.

### PROFESSIONAL SERVICES

SACD provides a complete range of professional services to authors: single management of licensing for works in Live Performance, contract templates for audiovisual works, negotiation service for audiovisual contracts, legal assistance, simulation service for audiovisual royalties, mediation service...

SACD is also pursuing the digitization of its services to achieve better responsive-

ness and ease of procedures. For example, the online service launched in 2014 for lay theatre is available to get a permit with a few simple clicks. The commented contract published on the website [www.sacd.fr](http://www.sacd.fr) helps the authors to become familiar with the legal subtleties that are so important for a safe professional environment...

All SACD services can be consulted on the site [www.sacd.fr](http://www.sacd.fr).

SACD is also present on Facebook ([facebook.com/sacd.fr](https://facebook.com/sacd.fr)), Twitter (SACD Official, @SACDParis), Instagram and as well as iPhone and Android applications.



### LA MAISON DES AUTEURS

La Maison des Auteurs is a unique venue that is dedicated to authors and their creations. Authors can book offices or meeting rooms, use the Cyberspace and organize convivial meetings in Café des Auteurs. A 72-seat auditorium also enables them to organize screenings, lectures and debates.

Throughout 2014, it has accommodated many authors, in the Café, offices and

auditorium, for a total of 131 screenings, some fifty readings and many meetings and other events organized by SACD and its professional and institutional partners. An overall number of 342 events have been organized there.

### THE SACD LIBRARY

The Library is dedicated to information, consultation, hospitality and work, open to all creators, both amateur and professional. It is also a resource centre for researchers, journalists, academics... Its collections include documents retracing over 250 years in the history of enter-

tainment. It makes use of SACD archives and information shedding light on the Society's history, its authors' repertoire, programming in theatres and the authors' struggles over the years.

It also has archives having belonged to authors of theatrical plays, radio, music,

dance, cinema and television, all available to the public. In 2014, the Library acquired 360 texts of plays, among which 134 are still unpublished.

# Accounting and financial management

## ACCOUNTING AND FINANCIAL MANAGEMENT IN 2014

### GENERAL INFORMATION

The Society's accounts (cf. annexes) show that fiscal year 2014 reflects a year of transition due both to the return to an internal management of collections for performing arts in the regions and to the expenses arising- over the same year - from the terminated collaboration with SACEM and the establishment of new regional collecting teams.

The fiscal year, however, went well, with:

\_a rise in collections by 1% compared to 2013, with a substantial increase in performing arts in France offsetting the slowdown in the audiovisual sector, generating more operating revenues than those expected in the budget and (excluding the reversal of provisions) in 2013;

\_unquestionably higher operating expenses due to specific staff costs and general overheads stemming from the internalization of collections for performing arts in the regions, but under control by means of other - both running and financial - specific resources;

\_exceptional operations again showing a negative balance although much lower than in 2013 (€111.6 k versus €875 k) and the posting of considerable profit sharing, albeit less than in 2013.

All these elements led to excess resources and made it possible to reimburse €2.1m in statutory deductions to authors much more than last year (€1.5m) and amounting to twice as much as the "specific deduction" alone.

NOTE: regarding the methods, a new procedure has been implemented as from this fiscal year for the annual adjustment of the operating provisions within the management account now including (both as expenses and income) the "net" movements of transfers from/to provisions, instead of the overall transactions recorded till year 2013 (at the end of each year, reversal of all the operating provisions and new global envelope for all the reassessed provisions. In order to prevent that new method from affecting the year-to-year comparative reading of accounts, the 2013 reference figures have been recalculated with the new modalities for the accounting of the operating provisions.

### SOCIAL AND CULTURAL ACTIVITIES: MILESTONES

The revenue and expenditure accounts includes income and expenses allocated to the latter under the headings "Other income" (C) or "other operating expenses" (D) (cf. detail in annexes), also taking into account, under the headings "recovery and re-invoicing of expenses" (A) and "financial costs" (II), the partial recovery of management costs for cultural activity on the one hand, and the transfer of investment income linked to income for cultural activity on the other hand.

### REVIEW OF MILESTONES:

Income		Costs	
FOR SOCIAL PURPOSES	FOR CULTURAL PURPOSES	FOR SOCIAL PURPOSES	FOR CULTURAL PURPOSES
1.€3.208m allocated to donations, i.e. 2% less than in 2013. This amount corresponds to the income collected in 2013, these resources being limited to covering supplementary allowances for pensions, which have slightly decreased last year.	Increase by over 30% in cultural activity resources, with: 1.private copying revenue up in the audiovisual (+71%) and sound (+30%) sectors versus compared to 2013; 2.the rise resulting from the financial products transferred to Cultural activity (+38.5%) and the rise of voluntary funds (+15.9%); 3.the decrease in non-distributable royalties allocated to the budget for Cultural activity (-7.3%) in compliance with the law and the remainder (-43%).	1.the amount of supplementary allowances paid to authors as donations in 2014 corresponds precisely to that of the income allocated to this; 2.expenses for Mutual Aid are rising remained unchanged after a sharp increase in 2012 and 2013 in spite of still significant applications for aids from authors in need.	1.The costs correspond precisely to the amount of income (€4.265m). Imputed to legal and voluntary income respectively, they continue showing the overall pre-eminence of "mixed" aid. 2.Such mixed aid covers actions in favour of creation, dissemination and/or training in a single project.

## THE COST OF MANAGEMENT

The operating costs –which account for the true cost of operating SACD– are made up of the costs debited from the revenue and expenditure accounts (cf. annexes) with deduction of the charges for Social and Cultural activity, purely financial operations, provisions and reimbursements of charges to the Society on various accounts and which, according to accounting rules, appear as income in the Revenue and expenditure accounts.

As calculated on this basis, the net operating costs amounted to €36.2m in 2014, i.e. an overall volume significantly above that in 2013 (+11.5%).

Purchases and external expenses have slightly increased (+2.2%), since the new

expenses for reorganizing the collecting network in the regions (property rentals, technical installation costs), and the rise of other costs (softwares, documentation, legal expenses, etc.) are offset by savings achieved on various items (fluids, maintenance works, representation, communication and mission expenses) and above all on the management fees paid to SACEM (end of the joint network as from 30/06/2014). Hence, the rise in management costs primarily stemmed from the reorganization of collection for Performing arts in the regions: dismissals of the regional delegates (after a first half year with very high remunerations because of the growing collected rights), and hiring of 25 people for the new regional collection unit.

Though it had been expected and covered by specific resources (refer to «Funding SACD below»), that increase in the net management costs, along with the slight rise of the sums collected by SACD over the year (€216.7m vs €215m), is substantially detrimental to the «management cost/collected rights» ratio the value of which was 16.70% (vs 15.09% in 2013) and nearly returned to its 2012 level (16.64%).

That adverse trend, however, should remain temporary, since the new organisations of collection for performing arts in the regions will ensure –over a whole year – a **€1.2m saving** compared to the former «mixed» network –with an overall cost of €2.Mm vs €3.6m).

### OPERATING COSTS AND THEIR ALLOCATION IN 2014

Net personnel expenses	22,065	60,94%
Purchases and net external costs	11,522 *	31,82%
Other operating expenses	220	0,61%
Taxes	784	2,17%
Depreciation expenses	1,310	3,62%
Exceptional costs excluding provisions	0	0,00%
Profit sharing	309	0,85%
<b>Total operating costs</b>	<b>36,209</b>	<b>100%</b>

\*

Computer equipment	3,189
Properties	1,350
Overheads	6,983

(K€)

## LE FINANCEMENT DE LA SACD

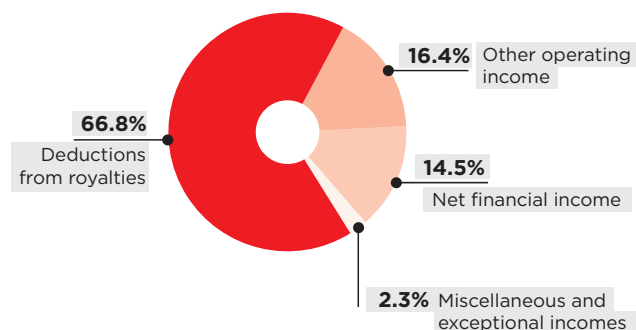
Comme ce fut le cas à six reprises depuis 2007, la SACD a procédé au titre de 2014 à un remboursement de retenue statutaire significatif, qui réduit sensiblement la contribution des auteurs aux frais de gestion.

Ce remboursement, qui s'élève à 2,1M€, représente en effet une ristourne au bénéfice des auteurs de plus de 8% des retenues opérées dans l'année, équivalente à plus de deux fois le montant annuel du prélèvement spécifique de 0,50% (cf. infra «Contribution des auteurs»).

### FUNDING SACD

Deductions from royalties	24,188
Other operating income (*1)	5,949
Net financial income (*2)	5,235
Sundry and exceptional (*3)	836
<b>Total</b>	<b>36,209</b>

(Figures in k€)



(\*1): is deducted from the figure in the Revenue and Expenditure Accounts under this heading the amount of income for cultural activity, income allocated to supplementary allowance (containment) and to social action and making personnel available (15,177 - 5,556 - 3,491 - €181 k = €5949 k)€

(\*2): the amount of financial costs is deducted from the figure in the Revenue and expenditure accounts under this heading (5,321 - 86 k = €5,235 k)

(\*3): This figure represents exceptional income plus the recovery of expenses for cultural activity, with deduction of net provisions (envelope - reversals), exceptional costs not taken into account in calculating the operating costs and operating surplus [ 8+7,132 - (2,481 -2,254) - 119 - 12 = - €836 k]

## FUNDING OPERATIONS

Deductions from royalties declined by -4.2% compared to last year. This decrease, paradoxical as it may seem against a background of increasing (slightly, indeed) collected rights (+0.8%), results both from a significant reimbursement of statutory deductions (+40% compared to the previous year) and from the capping of individual deductions.

Considering the specific increase in management costs in 2014, due to the reorganization of collection for Performing arts in the regions, the deductions from royalties now only cover two thirds of the SACD funding needs (versus three-quarters in 2013).

However, when cumulated with other operating income (lapsed royalties, authors' membership fees, operating income, etc.), they are on the rise (+1) compared to 2013 – mainly because of higher, lapsed royalties, donations,

bequests and deduction for foreign transfers – and they nevertheless enabled the Society to fund over 90% of its management costs with its operating income.

Financial income has strongly grown (+61%) due to the exceptional externalization of specific financial products (from the SACD's portfolio of assets and accounts for a 16.8% contribution to the management costs, i.e. much above its usual level (less than 10%).

As to the miscellaneous and exceptional incomes, they have returned – after the short negative period in 2013 – to almost the same contribution level as in 2012.

## FINANCIAL MANAGEMENT

As usual, the investment income realized by the Society have completed its operating income and balanced its management budget, exceptionally to a much greater extent than in 2013, in order to cover the specific costs incurred by the reorganization of collection for performing arts in the regions.

This contribution of investment income for 2014 still delivered modest returns on our managed capital, albeit they have slightly increased compared to 2013.

In an European economic environment marked by a slow resumption of growth and the implementation of very accommodative monetary policies inducing a collapse of the interest rates and a near-stagnation of the stock markets, SACD has adapted its management to maximize the yield on its equity.

For **current funds** (where outstanding debt progressed by 8.5% and reached nearly €177m), the security allocation of assets was pursued, but the share allocated to cash UCITS was reduced to the minimum necessary for daily adjustments, because of their flat or even negative returns.

Funds were allocated first to term deposits, structured contracts with guaranteed capital, or capitalization contracts offering better returns, as well as to "short-term" UCITS debenture securities that performed well.

At the end of the year, this allocation of assets helped obtain a total of m€8.7m investment income (both latent and realized), including €3.4m generated in the year and representing overall a net return of some +1.91%, slightly higher than in 2013 and, of course, very much more than the performance of the standard interest rate Eonia.

For the **portfolio**, managed in the framework of the dedicated **SACD Investissement** open-end investment fund, exposure to speculative shares has remained close to 35%. The European high-yield securities, as well as US securities having benefited from the rise of the dollar against the euro, have contributed to the performance of that portfolio.

Regarding income from "rates", making up approximately two-thirds of the fund's overall assets, the debentures (convertible, variable rates and short duration), held either directly or through UCITS, have benefited from the lower rates.

This strategy enabled out our investment funds to take sufficient advantage of market trends and advantageously yield +4.43% (i.e. +€1.7m). At the end of the fiscal year, the unrealized gains – after the externalization of €1.9m capital gains that were recorded under income of the fiscal year – amounted to €9,15m.

### REMINDER

SACD HAS TWO TYPES OF CAPITAL, THE FINANCIAL MANAGEMENT OF WHICH – THROUGH THE REVENUE IT YIELDS – IS ONE OF THE SOCIETY'S SOURCES OF INCOME:

**\_current funds**, made up of royalties awaiting distribution (or unexpired non-distributable royalties), are managed directly by the Society departments through securities investments, essentially money-market funds, ensuring stable but rather modest returns.

**\_The "portfolio"**, made up of permanent capital belonging to the Society and resulting from donations and bequests accumulated over time, is managed through a "dedicated" open-end investment fund – meaning that SACD is the sole investor. Its allocation is more diversified in terms of assets (shares, debentures and money-market funds). It is part of long-term management aiming to add value.

In 2014, the Society's managed capital amounted to a permanent volume of some

€ **206** M

## AUTHORS' CONTRIBUTION

### ANNUAL MEMBERSHIP FEES

A contribution to managing the Society, whose legal and economic necessity is defined by the Statutes, annual fees must be paid by all authors. They were maintained at €40 in 2014 (unchanged for eight years).

### DEDUCTIONS FROM ROYALTIES

In compliance with the Board of Directors' decisions on the 2014 budget, the specific deduction that was established in 2004 in order to re-balance the Society's operating resources was maintained at the rate of 0.50% (prevailing since 1 July 2007) in 2014.

The other statutory deduction rates are listed in the table below, it being understood that the reimbursement of the statutory deduction of €2.1m, which was applied once year this year, reduces by some 8% the amount that is actually deducted from the royalties paid to authors.

In this context, the mean deduction rate, calculated at the end of each fiscal year (including the so-called CCSA - the

share of secondary collections for "social and administrative purposes" collected from Live Performance and allocated by SACD to cover its administrative costs), was, in 2014, slightly lower than in 2013 or even in 2012. It amounted to 11.13% of collections (compared to 11.78 in 2013 and 12.17% in 2012) and was split among the repertoires as follows:

**\_Performing Arts:** 5.19% (compared to 16.37% in 2013)  
**\_Audiovisual:** 9.33% (compared to 9.91% in 2013)  
**\_Written word:** 4.76% (compared to 4.9% in 2013)

These figures indicate that, on average, €88.87 out of €100 of royalties collected and distributed by SACD are intended for authors.

### DEDUCTION TARIFFS

The deductions on royalties applied in 2014 are listed below:

<b>Performing Arts</b>	
Paris	9%
France (outside Paris), Belgium, Luxembourg	13%
Switzerland, Canada, Abroad	7%
Commissioning allowances	2%
<b>Audiovisual</b>	
Performing and mechanical reproduction rights (France)	10.6% <sup>*(1)</sup>
Private copying (France, Belgium)	11%
Performing and mechanical reproduction rights (Belgium, Canada)	11%
Performing rights and private copying (abroad)	7%
Videograms and phonographs	3%
Special contracts	2,5 %, 5,5 % ou 10 % <sup>*(2)</sup>
<b>Written works</b>	
Reprographic rights in Belgium	5%
Reprographic rights in France	7%

<sup>\*(1)</sup>The 10.60% rate is applicable to lump sums collected as from 1 January 2013. For prior lump sums, the rate is 11%

<sup>\*(2)</sup>The 2.5% rate is applied to specific contracts concerning Radio France and the 10% rate to specific TV or Cinema contracts (reduced to 5.5% for renewals)

### DEDUCTIONS BY INTERMEDIARY SOCIETIES

Before being processed by SACD, royalties that are not directly collected by the Society are generally subject to a deduction made by intermediary societies, in particular foreign ones, to remunerate their intervention in terms of collections and distributions.

Regarding the private copy levy, the intervention of COPIE FRANCE gives rise to deductions - from the royalties it transfers to SACD-as detailed (rates and amounts for 2014) below:

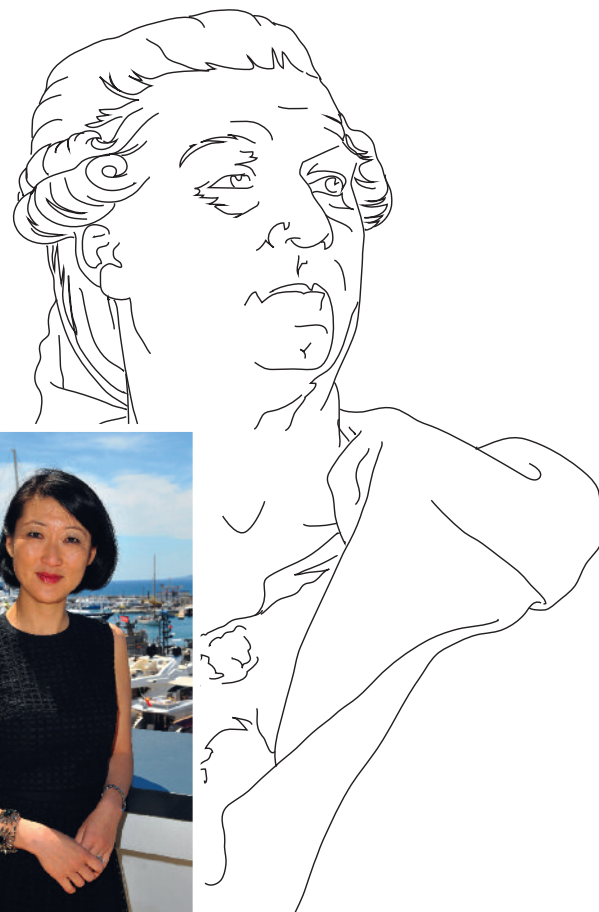
<b>Nature of royalties</b>	<b>Rate</b>	<b>Amount withheld in 2014 (€)</b>
Private copy levy for audio works	1.18%	€24,954
Private copy levy for audiovisual works	1.57%	€130,202

## Beaumarchais et...

Founded in 1777 by Pierre-Augustin Caron de Beaumarchais, SACD has adapted this heritage of authors' rights to all technological developments and even to the digital revolution. To defend authors' rights and adapt to their needs, SACD is in constant contact with creators and institutional and political bodies.

In 2014, many personalities attended events organized by SACD, including: Fleur Pellerin, Eric Assous, Audrey Azoulay, Rodolphe Belmer, Patrick Bloche, René Bonnell, Frédérique Bredin, Véronique Cayla, Jean-Claude Carrière, Costa-Gavras, Jean-Pierre and Luc Dardenne, Nasser Djemaï, Aurélie Filippetti, Isabelle Giordano, Adèle Haenel, Jean-Pierre Leleux, Pierre Lescure, Madeleine Louarn, Bertrand Méheut, Jean-Luc Moreau, Nonce Paolini, Sylvie Pierre-Brossolette, Rémy Pflimlin, Katell Quillévéré, Jean-Paul Salomé, Olivier Schrameck, Abderrahmane Sissako, Audrey Azoulay and Patrick Timsit, Jacques Toubon, Serge Toubiana...

Fleur Pellerin, Adèle Haenel, Nasser Djemaï, Katell Quillévéré, Costa-Gavras, Jean-Claude Carrière, Jean-Pierre Leleux, Rodolphe Belmer and Bertrand Méheut, Nonce Paolini, Eric Assous and Jean-Luc Moreau, Patrick Timsit, Frédérique Bredin and Abderrahmane Sissako, Audrey Azoulay and Aude Accary-Bonnery, Olivier Schrameck.



# Political actions

As per Article 3 of its Statutes, SACD stands up in “defence of its members’ moral and material interests and of the author’s profession. In 2014, SACD launched various actions (intelligence, coordination, interventions, proposals), all for the same purpose: preserving authors’ social and professional dignity; ensuring their place in the creative economy and ceaselessly recalling that there can be no living creation without a fair remuneration for authors; promoting authors’ rights, the indispensable instrument for authors’ moral and economic status.

Rodolphe Belmer, Lorena Boix Alonso, Pascal Rogard, Francine Mariani-Ducray.



## SACD ACTION PURSUED FOUR MAIN OBJECTIVES:

### AUTHOR’S RIGHT, A NEVER-ENDING STRUGGLE

After a year 2013 marked by major threats to cultural diversity due to the opening of the trade negotiations between Europe and the United States, the threats came once again from the European Commission: Jean-Claude Juncker, its new president, has made it a priority to reform the copyright law and manage to «break down national barriers on copyright regulation». In the European Parliament, the MEP Julia Reda was entrusted with the copyright directive assessment work.

SACD, particularly in connection with the French Coalition for Cultural Diversity and SAA, has advocated with the national authorities, Commission officials and MEPs for the defence of copyright, which is being severely attacked whereas it is the very basis for creation funding and authors’ remuneration. We shall further our commitment even though it seems the Commission is starting listening to the main arguments of the authors.

Photos© LN\_Photographers et SACD



Patrick Bloche, Sophie Deschamps, Pascal Rogard

### GUARANTEEING A FAIR REMUNERATION FOR AUTHORS

Providing authors with a fair compensation for the exploitation of their works is, indeed, central to the fights waged by SACD. That’s particularly true in Europe, where SACD has lobbied with the MEPs during the debates on the Casterx’s report on private copying levies. The mobilization was a success, since the report has acknowledged the relevance and legitimacy of private copying

and called for its extension to cloud computing.

In France, SACD has actively contributed to the Cinema symposium organized by CNC. It has supported - and obtained - measures to make the financial accounts of films more transparent for the authors.

As regards to new dissemination media such as video on demand, SACD is fully entitled to collect the authors’ remunerations. Collective management is a powerful tool to address the complexity of the digital world. Once again under the leadership of CNC, it has pursued the dialogues with the producer organizations to collect the authors’ remunerations.

## POLITICAL ACTIONS (CONT.)

### BETTER FUNDING AND DISSEMINATION OF WORKS

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Spurred on by SACD, positive steps have been taken by the public authorities: 10% of the producers' COSIP are earmarked for fiction writing expenses and increased amounts are allotted to animation and fiction by the audiovisual innovation fund. Additionally, SACD has contributed to the editing and publishing of an opinion piece signed by 194 prominent personalities and creators from the audiovisual and cinema sectors in order to prevent the cuts in the CNC's resources. The funding was maintained!

It has also made its best efforts to defend the culture and performing arts budgets in a context of budgetary stringency (both for State and local authorities).

The French commitment to promote a steady support to creation was extended

to Europe through proposals aiming at getting the new stakeholders in digital and Internet technologies to contribute to the funding of creation.

A better work funding... and a better dissemination too! First, the presence of works must be provided when their dissemination is threatened. To that purpose, SACD fought the CSA's decision to allow TF1 to reduce its obligation to broadcast animation works by 25%. In the framework of its institutional contacts, it has also stood by its will to provide a better dissemination - currently insufficient - of the performing arts works.

The opportunities made available by the digital world should be used to facilitate the permanent and sustained exploita-

tion of works. Nothing should prevent a ready accessibility of works on the digital platforms once the periods of exclusivity have elapsed. This is not the case today, and many audiovisual and cinematographic works remain unexploited. The rules should be revisited to incite the right holders to exploit the works, and the media chronology has to be reformed to make the works more available.

Public-service television has a key role to play in the dissemination of works; SACD has therefore urged it to ensure a better airing of the performing arts works on its channels and to aim at making films available on catch-up TV.

### SUPPORTING THE CULTURAL DEMOCRATIZATION AND THE GENDER EQUITY

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More than ever, the advancement of arts education must rank high. Therefore, SACD has renewed, for its third edition, together with the "Culture avec la Copie privée" association, the «An artist at school» operation patronized by Jean-Claude Carrière. Owing to that operation, some fifteen authors returned to the schools they had attended in childhood to debate with over one thousand students.

The culture community is outward-looking and should also combat the discriminations that are still prevailing in it and, particularly, are experienced by women: lesser access to decision-making positions, gender stereotypes, minor exposure allotted to the works filmed or staged by women. Through the organization of debates, the publishing of a flyer dealing with gender assessment, ongoing contact with the CSA and the

ministry of Culture and communication, SACD has made major commitments once again in 2014. These commitments shall be pursued, since there is still much work to do to reach gender equity!

## FRENCH COALITION FOR CULTURAL DIVERSITY

Since its foundation in 2004, SADC has directed and co-ordinated the French Coalition for Cultural Diversity ([www.coalition-francaise.org](http://www.coalition-francaise.org)) grouping 52 professional cultural organizations, with Pascal Rogard as president. It is a member of the International Federation of Coalitions for cultural diversity, comprising the 43 national coalitions existing at present worldwide.

In 2014, the Coalition for Cultural Diversity's goals were to:

- \_structure the 13 coalitions existing in Europe and raise their profiles with the European Parliament and European Commission ;
- \_arrange contacts with the MEPs and the new European Commission following the European elections of May 2014;
- \_support the diversity of cultural expressions: Awards for Cultural Diversity, responses to European Commission consultations, support to the Chaillot Forum and the mobilization of European creators; organization of a symposium on cultural taxation at the European Parliament;
- \_defend the Cultural Exception: monitoring of the trade negotiations and mobilization to avoid the adoption of a Communication Cinema that would be detrimental to the current audiovisual and cinematographic policies.

## SOCIETY OF AUDIOVISUAL AUTHORS (SAA)



SAA (SOCIETY OF AUDIOVISUAL AUTHORS) WAS FOUNDED IN 2010 BY EUROPEAN COLLECTIVE MANAGEMENT SOCIETIES TO REPRESENT THE INTERESTS OF THEIR AUDIOVISUAL AUTHORS, PARTICULAR THE SCRIPTWRITERS AND DIRECTORS.

SAA's main goals are to:

- \_defend and reinforce the moral and economic rights of European authors of cinematographic and audiovisual works (scriptwriters and directors);
- \_ensure their fair remuneration for each exploitation of their works;
- \_develop, promote and facilitate rights

management by collective management societies

Based in Brussels, SAA groups 25 audiovisual societies from 18 European countries and indirectly represents some 120,000 scriptwriters and directors. Since the end of 2011, Janine Lorente has been President

and Cécile Despringre is Director.

[www.saa-authors.eu](http://www.saa-authors.eu) and

[info@saa-authors.eu](mailto:info@saa-authors.eu)

twitter: @saabrussels



# Professional actions and international cooperation

IN ACTIVELY DEFENDING AUTHORS' PROFESSIONAL AND MATERIAL INTERESTS, SACD TOOK ACTION IN SEVERAL WAYS IN 2014.

## RELATIONS WITH TRADE ORGANIZATIONS

SACD has maintained its financial support, i.e. €536 k, to seven professional authors' organizations that are sufficiently representative in the related sector and actively promote and defend authors in accordance and in all solidarity with SACD's own actions.

The support granted went to the following organizations:

- \_ **Guilde Française des Scénaristes** (grouping scriptwriters for television and cinema),
- \_ **Groupe 25 images** (professional association of television directors),
- \_ **SRF** (Society of Film Directors),
- \_ **EAT** (Writers associated with the Theatre),
- \_ **SNMS** (National Stage Directors Union),
- \_ **AGRAF** (Grouping of French Animation Authors),
- \_ **Syndicat des Chorégraphes Associés** (Union of Associated Choreographers).

## NEW AGREEMENTS WITH USERS OF REPERTOIRES

In 2014, in accordance with the respective exploitation specificities for each of its repertoires, SACD kept on acting to improve the remuneration of authors, either by amending its tariff policy or by negotiating with users of its repertoire.

In **Live Performance**, two protocols were signed set up in 2014:

- \_ with the SYNDEAC (National artistic and cultural enterprise union), the main union in the public sector grouping the largest structures, such as the CDNs, Scènes nationales and companies, whose protocols had been long-discussed, a new treaty was concluded. This "broadcaster" agreement aiming at promoting the circulation of works, specifies the collection rate and basis and makes the calculation of minimum guarantees simpler;
- \_ with SNSP (National public theatre union), an amendment to the earlier

treaty was adopted to reform and simplify the calculation of the minimum guarantees, comprising a procedure for taking the impacts of grants into account.

Four new treaties were also signed with the following festivals:

- \_ the "*Biennale Internationale des Arts du Cirque Provence Alpes Côte d'Azur*", organized by the ARCHAOS association in Marseilles;
- \_ "*Région en scènes*", a festival organized by the Le Cercle de Midi association in various places of the PACA-Corsica region;

- \_ "*Rire Onet*", a festival organized by the Onet-le-Château commune in the Aveyron dept. (a treaty concluded in partnership with FFH / Fédération des Festivals d'Humour);
- \_ and, finally, "*Latitudes Contemporaines*", a choreographic festival organized annually in Lille.

Lastly, most of the treaties with amateur troupes have been revisited following the pricing reform (flat-rate system) and new agreement have been signed with the already partner federations, as well as with another federation in the Alsace region, namely the "*Groupeement du Théâtre du Rhin*".

In the **audiovisual sector**, negotiations have been conducted and/or concluded with:

- terrestrial channels (CANAL + AFRIQUE) for the satellite distribution of the channel either direct-to-home or to local networks, as well as for catch-up TV and additional contents;

- special-interest channels (Trace Africa, Trace Tropical, Beblack) for broadcasting via cable, satellite, ADSL and mobile network;

- ADSL distributors (Bouygues Telecom, Free, Revolution, Bis TV Online-AB Sat) for broadcasting of TV services, catch-up and radio via ADSL and fibre optics

and possibly mobile network, as well as VoD (Tevolution);

- as well as such SVOD (Subscription video on demand) service providers as Netflix, Infinkids and Pass M6.

## INTERNATIONAL COOPERATIONS

In order to develop collections abroad and increase the representation of its members, SACD signed new reciprocal agreements or partnerships in 2014:

- in the sector of **Performing Arts**, the Society has signed several reciprocity agreements (with GCA in Georgia, COPYRO in Romania and KAZAK in Kazakhstan), as well as an extension of its prior agreement with RAO (Russia) to live performance recording;

- in the **audiovisual sector**, SACD has also signed another two reciprocal representation mandates for the exploitation of secondary rights (private copying / cable) with ATHINA-SADA (Greece) on the one hand and CINEMA (Ukraine) on the other hand.

SACD has also renegotiated its agreements with SGAE (Spain) after re-assigning the management of its audiovisual repertoire to the society DAMA as of 1<sup>st</sup> January 2015; SGAE retains, the management of SACD's performing arts repertoire.

Moreover, the Society is pursuing its active participation in the technical and policy bodies of CISAC (International Confederation of Societies of Authors and Composers, [www.cisac.org](http://www.cisac.org)), as Vice Chair of the Board of Directors since 2010. In 2014, it remained involved in standardizing the exchange of royalties through such a database as IDA - audiovisual works and rights holders- managed by SACD on behalf of all audiovisual societies, or ISAN (international identifier for audiovisual and cinematographic works), as well as common standard documentation exchange formats (for performing arts).

Within CISAC, it has also contributed to the establishment of «Writers and Directors Worldwide», an international council of authors in the audiovisual, live performance and literature sectors, chaired by Yves Nilly (SACD's first vice-chair till June 2014), which held its first meeting in Mexico City.

CISAC brings together 230 members from 120 countries and represents nearly 4 million creators from every part of the world and all the artistic repertoires: music, audiovisual, drama, literature and visual arts.

Founded in 1926, CISAC is a non-profit non-governmental organization headquartered in Paris and having regional offices in Africa Burkina Faso), South America (Chile), Asia-Pacific region (China) and Europe (Hungary).

[www.cisac.org](http://www.cisac.org)

Twitter: @CISACNews

Facebook: CISACWorldwide



International meeting of authors at WIPO

## The economic mission

### THE REPERTOIRE AND ITS USE

In 2014, the registration of new works in the Society's repertoire (*cf.* box) increased again (+23.17%) compared to 2013. In the **audiovisual sector**, the number of registered works continued to rise (+32.31%). As last year, this increase was largely due to the development of series and true-life drama, it being known that having to make a registration for each episode in one series mechanically increases the number of registered works.

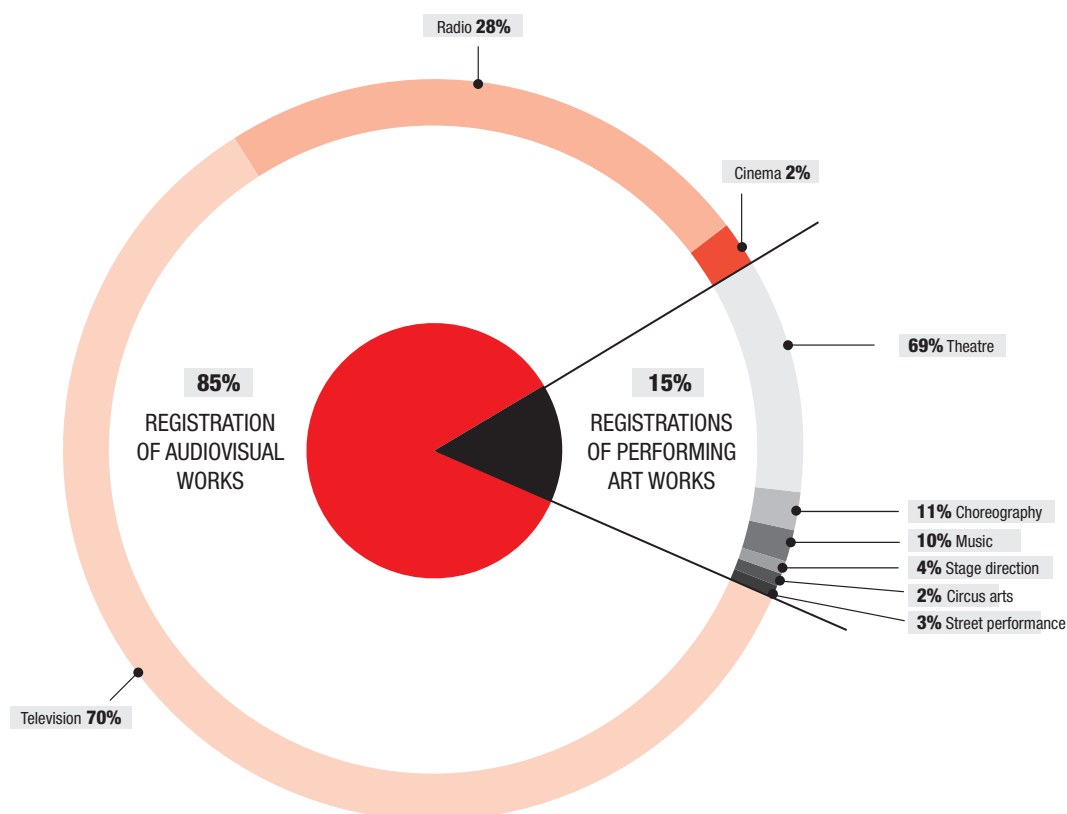
In **Performance arts**, the number of registrations has fallen compared to 2013 (-11.19%), but that trend must be put in light of year 2013 with the combination of exceptional factors, particularly adjustments of registrations. Actually, the volume of registrations was back to its 2012 level.

#### NEW WORKS

# 37,695

NEW WORKS WERE  
REGISTERED IN 2014,  
INCLUDING:

- 5,714 for Performing arts (15% of the total and -11% compared to 2013)
- 31,981 for audiovisual (85% of the total and +32% compared to 2013)



Concerning **the figures on how the repertoire is used** (*cf.* box), it can be noted that, in the Performing Arts sector, the number of shows in Paris steeply rose (+8%), in line with the growing amount of royalties (+10%). Conversely, in the regions and near Paris, the overall num-

ber of shows has slightly declined (-1.6%), mainly due to the amateur exploitations (-12%), whereas the collected royalties are on the rise (+7.4% in the regions and +6.6% in Ile-de-France). In the audiovisual sector, the number of disseminated works in 2013 -the royalties of which

were mostly distributed in 2014- increased by 41.9% whereas the programme hours were up by «only» 28%. The same trend was noticed in 2013 and largely resulted from the ever growing number of short formats.

## Efficient collection and distribution of authors' revenue

### KEY FIGURES FOR USE OF THE REPERTOIRE

#### PERFORMING ARTS

NEARLY  
**50,000**  
PERFORMANCES IN PARIS

OVER  
**125,000**  
PERFORMANCES IN THE PROVINCES

#### NUMBER OF PERFORMANCES IN PARIS

Amateur	741
Professional:	
Private theatres	20,472
Subsidized union theatres	2,891
Subsidized non-union theatres	1,637
Independent troupes and others	24,190
<b>Total</b>	<b>49,931</b>

#### NUMBER OF PERFORMANCES IN THE PROVINCES AND ÎLE-DE-FRANCE

Amateur	23,857
Professional:	
Private tour organizers	3,048
Subsidized union	19,069
Subsidized non-union	500
Independent troupes and others	78,595
<b>Total</b>	<b>125,069</b>

#### AUDIOVISUEL

**253,801** WORKS BROADCASTED IN 2013\*

#### NUMBER OF WORKS BROADCASTED

TV works	169,703	66,87%
Films	31,544	12,43%
Short films	3,690	1,45%
Radio	48,864	19,25%
<b>Total</b>	<b>253,801</b>	<b>100%</b>

\*NOTE: The final figures on audiovisual broadcasts for 2014 were not known when this report went to print.

**245,140** HOURS OF PROGRAMMES

**Television:** 96%, with 234,176 hours of programmes

**Radio:** 4%, with 10,964 hours of programmes

In this total, the **French broadcasters** account for 91.03% of the works and 91.30% of the timing.

NOTE: These figures include works whose rights have been entrusted to SACD by foreign societies.

## COLLECTIONS IN 2014

SACD collections in 2014 amounted to €216,674,107, up 0.8% compared to 2013, mostly thanks to Performing Arts (+7.4%).

On the other hand, the royalties collected in the audiovisual sector decreased (-2%), a fall occurring after the rise in 2013 (+13.5%) and being due to the significant decrease of the collections from private copying (after strong recoveries in 2013 following the signing of new contracts) and the lower collections from abroad and Canada, partly offset by the increase of the general contracts and the new media.

On the other hand, in the performing arts sector, after a previous overall 3% rise in 2013, the amount of collections has increased both in France (+8.3%) and abroad (+2.2%) and grew up to an unprecedented level of €67m.

The strong progression in the performing arts and the decline in the audiovisual sector considerably alter the respective weight of the Society's repertoires:

<b>_ Performing Arts</b>	€67,065,592	i.e.	30.9% (vs. 29% in 2013)
<b>_ Audiovisual</b>	€148,992,906	i.e.	68.8% (vs. 70.7% in 2013)
<b>_ Written works</b>	€615,610	i.e.	0.3% (unchanged)

In **PERFORMING ARTS**, the overall 7% increase is due to a combination of factors:

**\_ progression in the exploitations in Paris** (+10.1%), which reverses the downwards trend seen over the previous three years and results from successful shows in theatres as well as an increase of royalties from the Paris Opéra;  
**\_ progression, too, in the collections from Île-de-France** (+6.6%) and the **other regions** (+7.3). The rise in the regions stems from two compounding effects: the great efficiency of the regional delegates in the first half of the year and

the rewarding internalization of activity within the regional collection unit in the second half, thanks to the professionalism of the team of 25 exclusively SACD-dedicated new staff members entailing the improvement of all the management and quality indicators (particularly the payment deadlines);  
**\_ overall progression in collections from abroad** (+2.2%), but there was a contrast between the downturn (-2.5%) in French-language countries with a

"direct intervention" (Belgium, Canada, Luxembourg) and the rise +5.1% in the non-francophone countries where the strong increase in royalties from Italy and Spain or the more modest one in those from Germany, Russia and the Eastern countries offsets the decline of payments from Switzerland and Argentina (where significant rises had occurred in 2013).

In the **AUDIOVISUAL** sector, the decrease (-1.97%) is attributable to:

**\_ In France**, nearly unchanged collections year-on-year (-0.2%), but a sharp drop in private copying (after significant accruals collected in 2013) offset by great progressions – especially owing to the general contracts (+2.2%) with the beneficial renewal of two ADSL contracts (SFR and Free) – as well as the progression of the new media, excluding private copying (+104%), particularly thanks to YouTube (the Dailymotion contract being currently renegotiated);

**\_ royalties globally dropped abroad** (+10.2%) after large accruals in 2013, both in the French-language countries (-6.8%) – particularly in Canada (-38%) – and the non-francophone countries + Switzerland (-15%) with decreases, especially in Germany, after a pretty good year in 2013, and Spain (where the substantial fall in the SGAE performances incited SACD to shift to another partner society – DAMA).

For the **WRITTEN WORKS**, collections in 2014, as marginal as ever, are progressing (+1%), thanks to collections from Belgium (+25.7%)

## COLLECTIONS FOR 2014 AND THEIR ALLOCATION

## AUDIOVISUAL

		Variation 2014/2013
<b>France</b>	<b>124,861</b>	<b>-0,20%</b>
Private copying	10,636	-31,27%
General contracts	107,392	+2,20%
Individual contracts	2,223	-3,34%
Contracts for video and new media	4,610	+103,93%
<b>Direct collection countries</b>	<b>14,604</b>	<b>-6,83%</b>
<b>Abroad</b>	<b>9,528</b>	<b>-15,00%</b>
<b>Total</b>	<b>148,993</b>	<b>-1,97%</b>

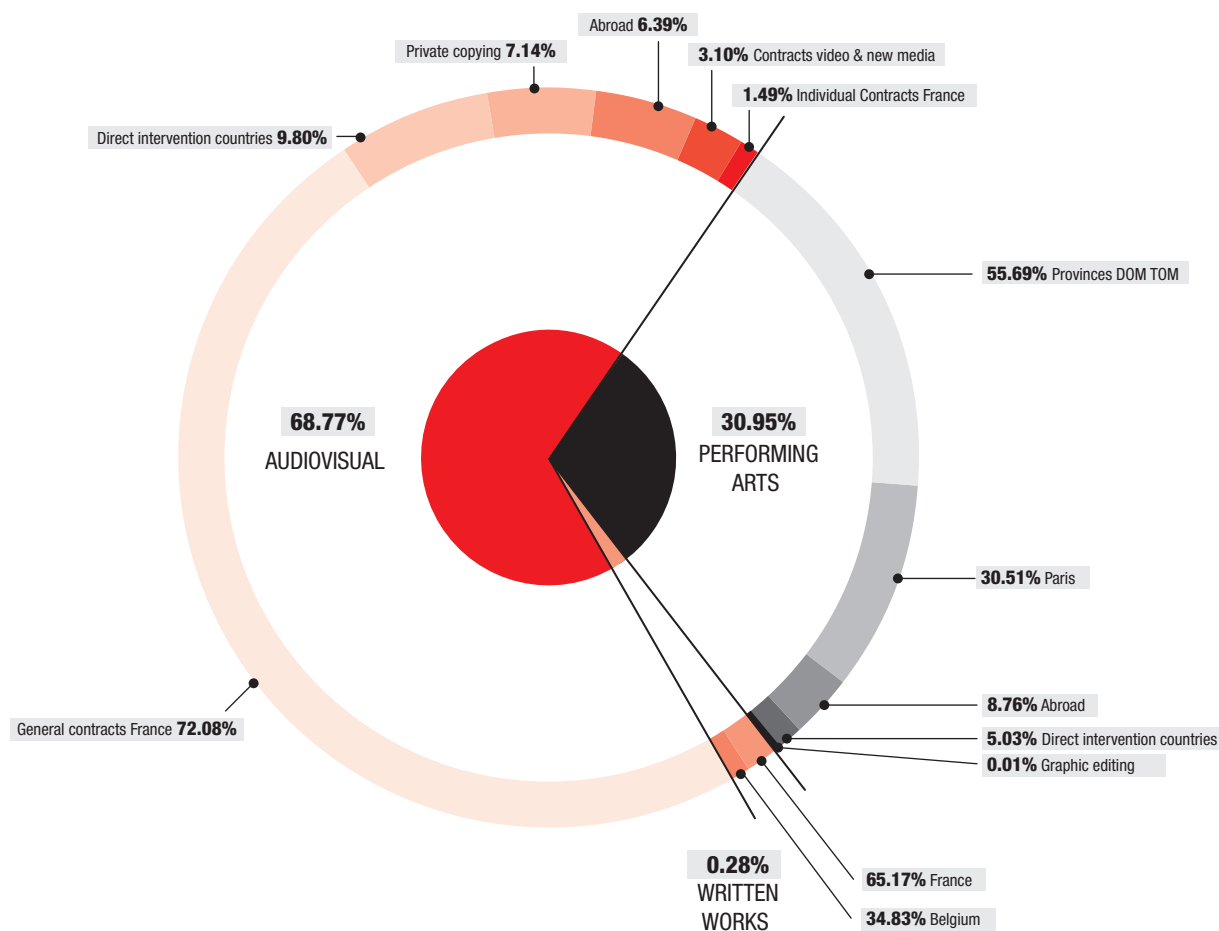
(Figures in k€)

## PERFORMING ARTS

		Variation 2014/2013
<b>France</b>	<b>57,808</b>	<b>+7,39%</b>
Paris	20,462	+10,12%
ÎdF / Provinces/ DOM TOM	37,345	+7,27%
<b>Direct intervention countries</b>	<b>3,371</b>	<b>-2,49%</b>
<b>Abroad</b>	<b>5,877</b>	<b>+5,11%</b>
<b>Graphic editing</b>	<b>10</b>	<b>+101,40%</b>
<b>Total</b>	<b>67,066</b>	<b>+7,39%</b>

## WRITTEN WORKS

		Variation 2014/2013
Reprographic rights Belgium	215	+25,71%
Reprographic rights France	401	-8,55%
<b>Total</b>	<b>616</b>	<b>+1,04%</b>



## DISTRIBUTIONS OF ROYALTIES

Distributions in 2014 account for 95.6% of rights collected during the year. The amount of royalties distributed in 2014 –€207,056,264– **was up by 6.51%** compared to last year.

For **Performing Arts**, where the collected sums are distributed on average one month after being received, the increase in distributions (+6.66%) is consistent with the growth of collections (+7.39%).

In the **Audiovisual** sector, where SACD remains dependent on broadcasters' payment schedule and where – for technical reasons – the cycle of allocation of royalties collected is longer, the level of distribution progressed too compared to last year (+6.43%). This positive trend derives from mitigated results: the collections had steeply risen in 2013 whereas they have rather declined in 2014. This also results from SACD's efforts to reduce the mass of royalties on hold, thereby increasing the level of distributions.

For **written works**, the sums distributed in 2014 come exclusively from reprographic rights received during the year in Belgium, so their evolution (+25.49%) follows that of Belgian collections.

# 95,6%

**20,758 LIVING AUTHORS, SACD MEMBERS, BENEFITED FROM AT LEAST ONE DISTRIBUTION IN 2014:** AMONG THEM ARE 13,744 ORDINARY MEMBERS, 2,272 ASSOCIATE FULL MEMBERS AND 4,742 FULL MEMBERS. THIS FIGURE IS HIGHER +2.19% THAN IN 2013.

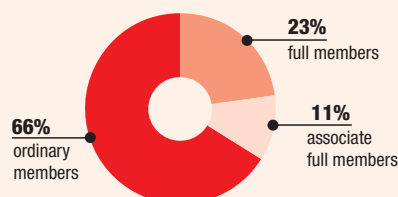
### DISTRIBUTION OF REVENUE ACCORDING TO MEMBERSHIP CATEGORY

Although the overall number of authors having been paid royalties in 2014 has increased by 2.19%, this rise variously affects the membership categories:

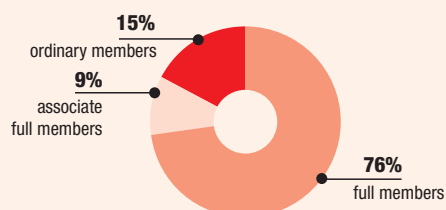
- the full members have progressed more than the average (+3.56%) but have remained stable in relative share (22.8% of the total);
- the associate full members have progressed less than the average (+0.75%) and have also remained stable in relative share (10.9% of the total);
- as regards the ordinary members, their number has increased in line with the average (+1.97%) and their relative share has remained stable at 66.7%.

The distribution of revenue still remains very uneven, however, regardless of membership categories. But the reversal of trend towards growing disparities observed till 2012 (with more authors at either end of the scale), already felt in 2013, was confirmed this year: 81.2% of authors (81.6% in 2013 and 81.9% in 2012) can be found in the lowest income brackets (under €5k), and 3.7% (as in 2013 and vs 3.9% in 2012) occur in the highest income brackets of remuneration (>€40), the beneficiaries of the median income brackets (€ 5 k to €40 k) growing from 14.7% to 15.1%

### NUMBER OF AUTHORS



### GROSS ROYALTIES PAID



	Ordinary members	Associate full members	Full members	Total authors	Percentage	Cumulative percentage
Over €200,000	0	1	50	51	0.2%	100%
€100,000 - €200,000	6	8	147	161	0.8%	99,8%
€75,000 - €100,000	6	8	118	132	0.6%	98,9%
€50,000 - €75,000	16	19	223	258	1.2%	98,3%
€40,000 - €50,000	17	17	161	195	0.9%	97,1%
€30,000 - €40,000	25	20	210	255	1.2%	96,2%
€20,000 - €30,000	78	53	340	471	2.3%	95,0%
€15,000 - €20,000	68	42	241	351	1.7%	92,7%
€10,000 - €15,000	169	91	381	641	3.1%	91,0%
€5,000 - €10,000	515	215	662	1,392	6.7%	87,9%
€3,000 - €5,000	605	191	403	1,199	5.8%	81,2%
€1,000 - €3,000	2,149	468	655	3,272	15.8%	75,4%
€0 - €1,000	10,090	1,139	1,151	12,380	59.6%	59,6%
<b>Total</b>	<b>13,744</b>	<b>2,272</b>	<b>4,742</b>	<b>20,758</b>	<b>100%</b>	<b>100%</b>

## AUTHORS' REVENUE

As usual, the authors' revenue, taken individually, remains very disparate. Yet -in the context of the increasing volume of distributed royalties - the overall mass of accounts benefiting from at least one distribution per year progressed again in 2014 (+2.2%) at a higher pace than in 2013 (+1.75%), evenly spread between living authors (+2.2%) and estates (+2.3%).

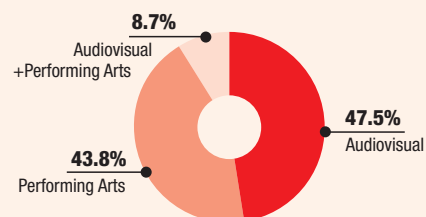
**29,653 RIGHTS HOLDERS** (LIVING AUTHORS AND ESTATES, BUT EXCLUDING SOCIETIES) HAD ROYALTIES CREDITED TO THEIR ACCOUNTS IN 2014 (I.E. 2.22% MORE THAN LAST YEAR)

### DISTRIBUTION OF REVENUE BY REPERTOIRE

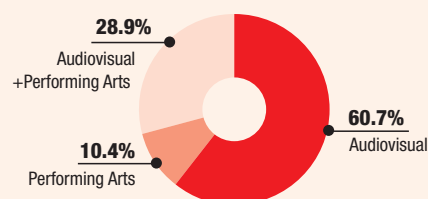
For rights holders having been paid royalties in 2014, the overall progression observed (+2.2%) is more disparate when segmented by repertoire: the number of rights holders from "Performing Arts" progressed less (+0.7%) than for beneficiaries from the "audiovisual sector" (+4%), but more than for "mixed" rights holders (+0.2%). Conversely, the former (Performing Arts) were even mostly concentrated in the lowest revenue levels (97.8% received less than €10,000 versus 97.9% in 2013), while rights holders for audiovisual works only are even more numerous (3.62 vs 3.42% in 2013) in the highest income brackets (over €50,000). The "multi-repertoire" rights holders are those for whom revenue levels seem the least irregularly split:

- under €10,000 >>> 68.9% (compared to an overall 88.9%),
- €10,000 - €50,000 >>> 22.1% (compared to an overall 8.5%)
- over €50,000 >>> 9% (compared to an overall 2.6%),

#### NUMBER OF AUTHORS



#### GROSS ROYALTIES PAID



	Performing Arts	Audiovisual	Performing Arts and audiovisual	All accounts taken together	Percentage	Cumulative percentage
Over €200,000	1	26	31	58	0.2%	100%
€100,000 - €200,000	4	129	68	201	0.7%	99,8%
€75,000 - €100,000	7	131	40	178	0.6%	99,1%
€50,000 - €75,000	17	225	94	336	1.1%	98,5%
€40,000 - €50,000	11	173	64	248	0.8%	97,4%
€30,000 - €40,000	14	243	80	337	1.1%	96,6%
€20,000 - €30,000	46	440	135	621	2.1%	95,4%
€15,000 - €20,000	59	329	109	497	1.7%	93,3%
€10,000 - €15,000	131	514	178	823	2.8%	91,7%
€5,000 - €10,000	475	1,016	351	1,842	6.2%	88,9%
€3,000 - €5,000	553	803	245	1,601	5.4%	82,7%
€1,000 - €3,000	1,939	1,902	429	4,270	14.4%	77,3%
€0 - €1,000	9,724	8,166	751	18,641	62.9%	62,9%
<b>Total</b>	<b>12,981</b>	<b>14,097</b>	<b>2,575</b>	<b>29,653</b>	<b>100%</b>	<b>100%</b>

# The social mission

## KEY FIGURES FOR SOCIAL ACTION IN 2014

OVERALL BUDGET: € **3.491** MILLION

Number of beneficiaries: **1,282** people  
Mean annual amount of allowances paid: **€2,508**

Allocation to beneficiaries according to income bracket:

NOMBRE DE PENSIONNÉS PAR TRANCHE DE REVENU

Over €30,000	0
€20,000 - €30,000	1
€15,000 - €20,000	21
€10,000 - €15,000	23
€5,000 - €10,000	115
€3,000 - €5,000	152
€1,000 - €3,000	504
€0 - €1,000	466

SUPPLEMENTARY ALLOWANCE FOR  
RETIREMENT PENSIONS

€ **3.208** MILLION

Number of donations: **37**  
Mean amount: **€4,245**  
Number of "wards": **27**  
Amount of grants: **€764** to **€2,260**  
Number of people consulting the Social Service Department in 2014: **282**

MUTUAL AID: € **0.283** MILLION

### LA FONDATION PAUL MILLIET

Founded in 1926 thanks to a bequest to SACD by the librettist Paul Milliet (1848-1924) to create a Foundation to provide assistance to authors suffering from old age or ill health, the Paul Milliet Foundation –granted State approval from the start– has been managing a rest and retirement home for authors in Le Ron- don, Olivet (Loiret), near Orléans, for nearly fifty years.

For some thirty five years, its action has exclusively taken the form of aids or coverage of expenses for authors suffering from

problems linked to old age or ill health, in particular for stays in two institutions where it has privileged access. An extension of its Statutes in 2014 enables it to help authors confronted with all the difficulties of life.

Its income is made up of royalties bequeathed to it (today, essentially those of the writer Henri Jeanson), revenue from the capital of its endowment and –for the past 3 years– donations it receives by appealing to the generosity of authors who are able to contribute.

## PARTICIPATION IN AUTHORS' WELFARE ORGANIZATIONS

SACD participates actively in organizations concerned with authors' social security coverage: health and old-age insurance within AGESEA (Association for the Management of Authors' Social Security) and mandatory supplementary pension plans within RACD (Retirement for Dramatic Authors and Composers) and RAAP, managed by IRCEC.

Authors' representatives, elected to these three organizations' Boards of Directors, inform them of the concerns of members, both active and retired, to help defend the individual and collective interests of the various professions involved. The Society's administrative departments are also present in AGESEA and RACD.

When it comes to the **authors' social security scheme**, 2014 has been dominated by the question of a merger of Agesea and Maison des Auteurs into one national fund dedicated to authors and artist authors, which is contemplated by the line ministries (Culture and Social Affairs) for the sake of streamlining and economy and with a view to improving the social welfare status. Various procrastinations in the course of the year interrupted the process of consultation with the professional bodies that has been initiated at the beginning of the year. It is expected to be resumed in 2015 and many items shall be addressed, namely the conditions for affiliation (possible discontinued use of the concepts of coverage and affiliation), the overall dues check-off, the inclusion of ancillary revenues, the scheme scope and governance... SACD, which does not object to the establishment of a single fund, is still looking hard at the terms for setting it up and the potential impacts on the status of authors. Pending that, the Society has urged the relevant authorities that a prompt response be given with respect to the "buy-back" of contributions as prescribed for those authors who have not contributed to the pension fund and are willing to regularize their situations by retroactively joining the pension scheme).

Furthermore, the statutory functioning of **AGESEA** (just like that of the Maison des Artistes) has been disturbed by the expiry of the terms of their respective boards of directors during the first half of 2014, whereas the future common structure was not yet set up. The works of their various committees – particularly the committee in charge of social welfare – were therefore affected. The line ministries did not agree with an extension of the directors' terms of office and appointed an interim administrator in the second half of the year in order to enable both entities to pursue their key missions. This was the case with AGESEA, whose general assembly – chaired by a representative of SACD – also continued to ensure the statutory functioning (budget, accounts, etc.). New elections are expected to be held by the end of 2015, a date corresponding to the end of the interim administrator's appointment period, unless the latter is extended to allow some time for the single fund to be set up.

Regarding **IRCEC and "pensions"**, 2014 was primarily marked by the reform of the RAAP (professional artist authors scheme). This mandatory supplementary scheme which – for dramatic authors – supplements the cover provided by RACD, was operating so far according to an optional contribution system that had become inconsistent (since it came under private insurance) with the relevant European regulations.

On the instigation of the line ministries, the RAAP's board of directors proposed a reform introducing an 8% proportional contribution (reduced to 4% for the authors contributing to the RACD) accompanied by transitional arrangements. A consultation on these proposals is under way with all the professional organizations. SACD, understanding the rationale behind the reform, endorses a reduced rate of 4%, since it would like the cumulative payment of contributions (RACD and RAAP) to stay at a sustain-

able level for authors while still providing them with a good social security coverage.

In addition, SACD has focused on the implications of **the law of 20 January 2014 "ensuring the future and fairness of the pension scheme"**, which provides in particular that the wind-up of the basic pension plan (CNAV or others) implies that the contributions later paid in respect of the mandatory supplementary pension plans no longer accrue any pension rights. In spite of a strong mobilization of the various sectors of creation, the public authorities did not wish to consider any exception for the authors. Therefore when winding up their basic pension plans, they are advised to take steps with RAAP and RACD to guarantee they won't be affected by these new provisions and contribute "for nothing".

Lastly, as regards the continuing professional training for authors, the fund for continuing training has **continued to develop its offer for authors**. Accommodated in a specific section of AFDAS, it is financed from the levies paid by the authors and broadcasters (recovered by SACD, on behalf of AGESEA, under its repertoire), and by the contributions paid by the societies of authors, including SACD. The amount of the levy paid by SACD (accounting for 4.5% of the quarter of private copying collections dedicated to cultural actions, as defined by the triennial convention signed in 2013) amounted to €160,800 in 2014 (+33% compared to 2013), thanks to the increase in private copying levies having made up the cultural activity resources in 2014. Within the fund, professional committees (specific to each creation sector) in which SACD is involved, manage the available sums and offer crosscut training programmes (languages, office automation, management, etc.) and trade-related training sessions.

## PERMANENT ACTIONS

Founded from the start on active solidarity between members, SACD constantly uses its own income to implement aid intended to respond not only to the drop in revenue at the time of retirement, but also to difficult situations facing certain authors, even in active life, by helping them –and their families– in their daily lives.

## SUPPLEMENTARY PENSION ALLOWANCES

Concerned with the living conditions of authors and their possible spouses, SACD provides, in the context of benefits reserved for its members, a supplement to pensions paid in certain conditions. Such allocations, which are not a supplementary pension plan and for which there are consequently no accrued rights, are donations the Board of Directors decides to allocate to SACD members. Every year, it defines the amount of income to be collected in the year and allocated to funding allowances paid the following year. Currently, the income thus set aside comes, on the one hand, from collections made by SACD in the sector of Performing Arts under the CCSA (Contribution for Social and Administrative Purposes) and, on the other hand, from the contribution for

Mutual Aid applied to royalties paid to estates and, finally, from revenue collected by SACD from the exploitation of works in the public domain. The individual amounts of this benefit are thus likely to vary according to the amount of income allocated and the number of beneficiaries. Thus, the income allocated to supplementary allowances paid to beneficiaries in 2014 amounted to €3.21m (-1.9% compared to 2013). The level of income collected in 2014 – to be allocated to the payment allowances in 2015 – remains substantially stable since it amounts to €3.37m.

The reform of the conditions for granting the allowances, implemented as of January 2012 in order to match that advantage

with the new demographic and economic parameters of the pension plans and to develop its spirit of solidarity, enabled to regulate the access of the new recipients and preserve the average individual level of the allowances being paid, as evidenced by the report drawn up at the end of 2013. The latter, based on an actuarial study with satisfactory projections, has underpinned the maintenance, in 2014, of the provisions adopted to secure the future of this advantage offered to the authors by SACD.

## SOCIAL SUPPORT AND MUTUAL AID

Advised by a social worker, the Social Action Committee, made up of three authors who are also Board members, grants aid in the form of donations paid out of its Mutual Aid funds. SACD also grants allowances to its “wards” (children of deceased authors) to support their education and tuition fees.

In 2014, as authors’ social situation worsened, the overall volume of the individual aids (mutual aid grants to authors in need plus allowances to “wards”) has remained at the same level as in 2013 (€283k). Moreover, additional aids have been granted by taking €24k (vs. only €10k in 2013) from the Special Reserve of €200k provided for social action in 2010 and was complemented once again by a contribution of €120k in 2014, through non-dis-

tributable (since non documented) royalties paid by the Ministry of National Education on account of the use of the Society’s repertoire in a pedagogical context.

With regard to mutual aid donations, the average individual amount of the allocated aids has soared (+48%). With respect to the “ward” allocations, the level of which has been significantly raised, the number of recipients has increased.

In the same spirit, the **Paul Milliet Foundation**, which has its own income, grants authors aids to help them face difficulties linked to age or diseases and – since the broadening of its Articles as validated by the Council of State in 2014 – all the hardships of life. The overall volume of its aids

has soared in 2014 and their average individual levels have increased as well (+17%).

Moreover, in addition to financial aid, SACD accompanies these individual actions with an administrative assistance (various procedures, orientation towards legal aid, support for access to appropriate health care) and, of course, the psychological support indispensable in situations of economic or moral distress.



In order to push solidarity further through sponsorship, an endowment fund known as **Auteurs Solidaires** was set up by SACD in 2014 on an initiative by Jacques Fansten, then Society’s President. It has the twofold goal of enabling disadvantaged strata of society to gain access to culture while involving authors in the creation of social ties and the accompaniment of creation.

To carry out its duties, the Fund’s Board of Directors – which brings together representatives of SACD and figures from different backgrounds, all driven by a shared desire

for social and cultural solidarity – will soon try to get patrons (a priori mostly firms) to support the practical and targeted actions it intends to develop within the current associational and institutional fabric.

In order to enable it to initiate its first action, SACD has supported it financially in 2014 through a grant of €210k as part of its cultural activity. Alongside Jacques Fansten, it is headed by Véronique Perlès.

# The cultural mission

SACD's cultural activity supports contemporary creation through the 25% compensation for private copying collected from the blank recording media. SACD supplements these 25% with voluntary assignments to foster the emergence of numerous creations, their dissemination and the authors' training.

Thanks to a couple of new contracts signed by Copie France with Free and SFR as well as increased tablet sales which the compensation for private copying applies to, the amounts allotted to cultural activity have soared in 2014.

## KEY FIGURES FOR CULTURAL ACTIVITY IN 2014

OVERALL BUDGET: € **5,556** M

UP 30.37% COMPARED  
TO 2013, INCLUDING:  
\_€4.64m for legal allocations  
\_€0.92m for voluntary allocations

### USE OF AVAILABLE AMOUNTS:

\_direct expenses (support, partnerships, etc): **€4.82m**  
\_including: general actions not imputed to a repertoire: **€2.65m**  
                  actions per repertoires: **€12.17m**  
\_contribution to operating costs: **€0.73m**

PARTNERSHIPS: **281**  
(+7% COMPARED TO 2013)

\_136 for Performing Arts  
\_75 for audiovisual  
\_4 "cross-repertoire" partnerships  
\_66 to fund aid to creation:

### DETAILS FOR THE FUND TO AID CREATION

Fund for Humour /one-man show	9 aids
Fund for translation	2 aids
Fund for Fiction 2.0	10 aids
Fund for Theatre	14 aids
Fund for Stage music	11 aids
Fund for Operatic creation	20 aids

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Sujets à Vif: Irrévérence(s)/commissioned from Marie-Agnès Gillot and Lola Lafon  
Creation and performance: Marie-Agnès Gillot and Lola Lafon



Sujets à Vif: Religieuse à la fraise/commissioned from Kaori Ito and Olivier Martin-Salvan  
Creation and performance: Kaori Ito and Olivier Martin-Salvan

## CULTURAL MISSION (CONT'D)

### THE BUDGET FOR CULTURAL ACTIVITY

SACD's overall budget for Cultural activity in 2014 is **€5,555,910**, up 30.27% compared to 2013 (cf. Annexes). The budgets for cultural activity are defined on the basis of the sums received in the year n-1. Thus, the rise in private-copying revenue observed in 2013 affects the 2014 budget, whereas the drop observed in 2014 will be felt in the 2015 budget.

RESOURCES FOR THIS BUDGET ARE AS FOLLOWS:

LEGAL ALLOCATIONS		€4,640,216
Private copying for video (Art. L 321- 9 of the <i>CPI</i> )		€2,984,555 <sup>(1)</sup>
Private copying for audio (Art. L 321- 9 of the <i>CPI</i> )		€588,974 <sup>(2)</sup>
Non-distributable royalties (Art. L 321-9 of the <i>CPI</i> )		€760,548 <sup>(3)</sup>
Investment income		€78,511 <sup>(4)</sup>
Remaining amounts from previous years		€227,628 <sup>(5)</sup>

Legal allocations correspond to the income as defined "strictly speaking" in Article L 321-9 of the *Code de la Propriété Intellectuelle* (items 1, 2 and 3 above) -with the consent of the CPC of CMOs. SACD adds a share of investment income (item 4) and the reprise of the remaining amounts from previous years (item 5).

For voluntary allocations, the income freely allocated by SACD to funding its Cultural activity includes: a share of the distributable royalties from private copying for audio, the entire distributable share from private copying for digital collected in the year n-1 and various income from ticket sales during the exploitation of the performances it produced in various festivals.

VOLUNTARY ALLOCATIONS		€915,694
Total		€5,555,910

### ALLOCATION OF THE AVAILABLE AMOUNTS FOR 2014

Focusing its cultural activity primarily on all actions likely to promote creation and dissemination of contemporary French-language dramatic works, in the diversity of textual, musical, choreographic, theatrical, audiovisual and interactive writing, SACD, as in previous years, dedicated the available sums to funding support for cultural activity (€4.8m) and partial funding of the operating costs for its cultural activity (€0.7m).

Out of the **€4,823,700** of support granted, an amount of **€2,649,400** went to actions not identified with a specific discipline, as follows:

SACD Awards	€24,000
Decentralized action in the Regions	€60,000
International actions	€60,000
Beaumarchais subsidy	€900,000
ARP	€69,060
Cultural activity for Belgium	€165,000
Cultural activity for Canada	€26,000
SACD Fund	€195,000
Fund for responsiveness	€622,840
"Cross-discipline LP" Cultural activity	€110,000
"Cross-repertoire" Cultural activity (PA + AV)	€46,000
Cultural activity for Authors' Training	€160,800
Auteurs Solidaires Fund	€210,700

The remainder, representing an amount of **€2,174,300**, went to actions imputable to SACD's different disciplines, as follows:

Theatre	€442,600
Dance	€77,400
Music	€362,100
Radio	€39,000
Television	€629,500
Cinema	€242,300
Interactive Creation	€40,000
Animation	€167,900
Circus arts	€78,800
Street arts	€94,700



Luc and Jean-Pierre Dardenne (SACD award)



Valérie Lemerrier (Mots en scène)

## EMBLEMATIC EVENTS, FUNDS AND FINANCIAL SUPPORT

SACD's cultural activity is built around:

**major systems** directly operated by SACD, primarily including the gradual set-up, since 2005, of several creation Funds. The Funds are allocated by a committee comprising professionals who are not SACD members. Funds currently exist for the following: Theatre, Humour-One Man Show, Stage Music, Fictions 2.0, Operatic Creation, Musical Creation. The SACD's cultural creation teams accompany each project individually. Moreover, there are such schemes as *Ecrire pour la rue* and *Auteurs d'espaces*, e.g. in the street art sector;

**supports to festivals in all its repertoires:** Avignon Off Festival, TV fiction in La Rochelle, Série Mania at the Forum des images, Totally Serialized, Longueur d'Onde, June Events, Hautes Tensions,

Spring, Festival Mondial du Cirque de Demain, Fipa, Francophonies en Limousin;

### **coproductions with festivals**

Les Sujets à Vif with the Avignon Festival (propose eight original cross-discipline creations every year). Auteurs d'espaces, Le Vif du Sujet Itinérant, L'Objet des mots (with Actoral);

**professional encounters** or author promotion activities (Mots en Scène, pitching sessions, les Rendez-vous du Conservatoire, Voix d'auteurs...);

### **training activities;**

**work and author promotion activities abroad** (Jeunes talents cirque, la Moisson des traductions);

**openness to new media and new writings** (Fiction 2.0 Fund, Cross Video Days, Paris

Courts Devant and its Fabrique en Transmedia, I Love Transmedia, Marseille Web Fest, Web Program Festival, L'Académie-SACD-You Tube);

**individual aids to authors** through the Beaumarchais-SACD association;

**various activities** to support creation: the Cinéma commission's favourites, the TV favourites, the Radio favourites;

The aids and supports, approved by the Board of Directors, are for all the disciplines in the SACD's repertoire: theatre, music, dance, stage direction, circus arts, street arts, humour, cinema, television, animation, radio, interactive creation.

## PROMOTING WORKS ABROAD

To help promote contemporary French-language dramatic authors, SACD transmits manuscripts selected in particular by reading committees of *Entr'actes* (103 texts read in 2014) and the *Beaumarchais-SACD Association*, makes a targeted offering to its foreign partners (determined in particular on the *Moisson des Traductions* database) and, through its presence in different events, ensures the dissemination of its dramatic repertoire beyond the national borders.

In this context, thanks to SACD's action, some fifty authors have had some of their works translated, published, read or performed in 2014 in over 20 countries.

The Society also develops -in the context of its international cultural activity- many actions in partnership with foreign operators, particularly, in 2014:

**in the Performing Arts sector** (**Theatre in Europe** with Germany, Spain and Greece, as well as Sweden with the LABO07 project - for the development of a network of contemporary theatre for children and young people- , **Theatre in America** in Havana and Québec with L'Atelier Grand Nord, and **dance** with the New York Dance Festival).

**French film festival in Richmond**, for audiovisual

2014 SACD award winners (refer to p. 34)



## CULTURAL MISSION (CONT'D)

## AWARDS IN 2014

## 2014 SACD AWARD WINNERS

- Grand Prize: **Jean-Claude Carrière**
- European award: **Jean-Pierre and Luc Dardenne**
- Cinema award: **François Dupeyron**
- New talent Cinema award: **Katell Quillévéré**
- Suzanne Bianchetti award: **Adèle Haenel**
- Granted to a young theatre actress starting a promising career in cinema
- Television award: **Charlotte Brandström**
- New talent Television award: **Sophie Lebarbier and Fanny Robert-Ferrey**
- Animation award: **Hélène Giraud and Thomas Szabo**
- new talent Animation award: **Augusto Zanolello and Jean-Charles Finck**
- Interactive creation award: **Alain Damasio**
- Radio award: **Xavier Mauméjean**
- New talent Radio award: **Camille Kohler**
- Drama award: **Yasmina Reza**
- new talent Drama award: **Nasser Djemaï**
- Stage direction award: **Jean-François Sivadier**
- Translation and/or adaptation award: **Huguette Hatem**
- Humour/One-man show award: **Muriel Robin**
- Humour/one-man show new talent award: **Nicole Ferroni**
- Circus arts award: **Marie Molliens**
- Street arts award: **Les Grooms company**
- Choreography award: **Thomas Lebrun**
- New talent choreography award: **Daniel Linehan**
- Music award: **Philippe Hersant**
- New talent Music award: **Vincent Bouchot**
- Henri-Jeanson award: **Pierre Jolivet**
- SACD award for the Cannes Festival Critics' Week (cinema, feature film): **Hope** by **Boris Lojkine**
- SACD award for the Cannes Festival Directors' Fortnight (cinema, feature film): **Les combattants** by **Thomas Cailley**
- SACD award for the best first French-language fiction work at the Clermont-Ferrand Festival (short film): **Son seul** by **Nina Maïni**
- SACD award for the best French-language animation film at the Clermont-Ferrand Festival (animation, short film): **Deep Space** by **Bruno Tondeur**
- SACD award in the short film category at the Annecy festival (animation): **Los Días de los Muertos** by **Pauline Pinson**
- SACD award in the cross-media category at the Annecy festival (animation): **Les Mystères de Paris** by **Matthieu Dubois** (direction and graphics) and **Véronique Puybaret** (script) after **Eugène Sue**
- SACD French-language dramaturgy award at the Francophonies en Limousin (theatre): **Pays** by **Pedro Kadivar**
- RFI Théâtre 2014 award at the Francophonies en Limousin: **Chemin de fer** by **Julien Mabiala Bissila**
- SACD/Max Linder Grand Jury's award: the e-comic **Je vous ai compris** by **Frank Chiche**
- SACD/Max Linder Association script award: **Tube Tube**
- Supported awards
- Plaisir du théâtre-Marcel Nahmias award : **Gérard Desarthe**
- Jean-Jacques Gautier award: **Thomas Jolly**
- J.M. Bajen Foundation New author award: **Quiproquo** by **Charles-Henri Ménival**
- Cent Livres award: **Emmanuelle Marie Chimères Theatre, Biarritz**
- Author's Performance: **Justine Remy**

BEAUMARCHAIS MEDALS: **Gisèle Casadesus, Reine Prat, Jo Dekmine, Frédéric Franck, Androulla Vassiliou, Michel Barnier & Antonio Tajani.**

Awarded to figures who have worked in support of authors and creation.

## THE BEAUMARCHAIS-SACD ASSOCIATION

SUBSIDY 2014: €900,000



Founded in 1988, the Beaumarchais-SACD Association has been chaired by Jacques De Decker since 2001, with Corinne Bernard as Director.

In 2014, "Beaumarchais" means:

- 92 aids to writing (for some 2,000 candidatures) in the SACD disciplines.
- 6 projects/12 authors supported by La Bourse Orange / Formats Innovants and the organization of a pitching session at the Gaité Lyrique as part the I Love Transmedia Festival.
- Coproduction of 44 shows + 4 in Avignon (17 dramas, 11 choreographic pieces, 5 circus shows,
- 5 street shows and 6 operas);
- Coproduction of 10 short films.
- Support to some ten authors as part of drama readings (Grignan Festival, MET, Balcon Theatre, Soirées d'Été en Luberon, Paris des Femmes, Lundis en Coulisses, Théâtre Ouvert, SACD's Maison des Auteurs) to promote new Beaumarchais-supported authors.
- 20 aided translations (in theatre, opera and cinema, television).
- 10 publishing aids (in theatre, dance).
- 8 residence aids (circus arts, street arts, theatre).
- Some twelve awards in different cinema and

dance festivals (Paris, Cannes, Contis, Grignan, Brest, Montpellier, Castres, Vannes).

Revival of the RFI Award. Beaumarchais grants a residence aid as part of this partnership.

Cooperation in two contests: one with the France-Culture and France-Inter radios stations, the other one called "Transfert Théâtral" with DVA-Stiftung (Stuttgart) and the Goethe Institute (Paris).

Continuation of international activity with various partners from many countries: Germany, England, Belgium, Canada, Italy, Spain, Guinea...

# Private copying, 30 years of cultural dynamism

Private copying was established by the Lang law 30 years ago. SACD's cultural activity dates back to 1987.

Every year, the elected authors on the Board of directors try to identify the priority actions to be carried out and the authors' new needs. They are backed by a dedicated team that prepares the cases and gives substance to the recommended actions. This is how such new creation aids as, for instance, the Fictions 2.0 Fund, actions promoting multi-screen, the performing art aid funds... could be initiated. SACD also focuses on professional encounters in order to provide new work opportunities for the authors.

The authors in the Board of Directors apply the utmost rigour and strictly adhere to the rules and the budget. No elected director can be granted any aid nor may take part in a jury established for any SACD support fund. SACD is transparent with regard to the activities and aids and displays the actions funded by Private Copying and the allotted amounts on its website every year.

For a greater transparency, all the aids offered by SACD and Beaumarchais association are available through **Le Portail des soutiens** which is accessible from the SACD's website homepage ([www.sacf.fr](http://www.sacf.fr)).

## AN ARTIST AT SCHOOL, THIRD EDITION

Private copying also finances such cross activities for the dissemination of culture as **An artist at school (Un artiste à l'école)**, a system that has been imagined by SACD and is run by the La Culture avec la Copie privée association.

Since 2012, the year of the first edition, some forty artists, authors or producers from the audiovisual, performing arts, music, written works and graphic arts sectors have taken part in the operation. The system is based on a quite simple idea:

sending the creators back to the elementary, middle and high schools they have attended when they were young in order to meet today's pupils and students. Over one thousand pupils and students took part in the third edition of **An artist at school**.

The main four objectives of that operation make more and more sense every year: fostering transmission of knowledge by combating social intimidation because, even today, culture too often has an elitist,

stand-offish and far-off image; giving information on the artistic approach and professions through the telling of a personal history; strengthening the relationships between the students and the educational institutions and nurturing an artistic and educational project around the artist using visual aids.

The 2014 edition was sponsored by the scriptwriter and playwright **Jean-Claude Carrière** who met the students at the Lakanal high school, in Sceaux.

Mohamed Hamidi in Bondy



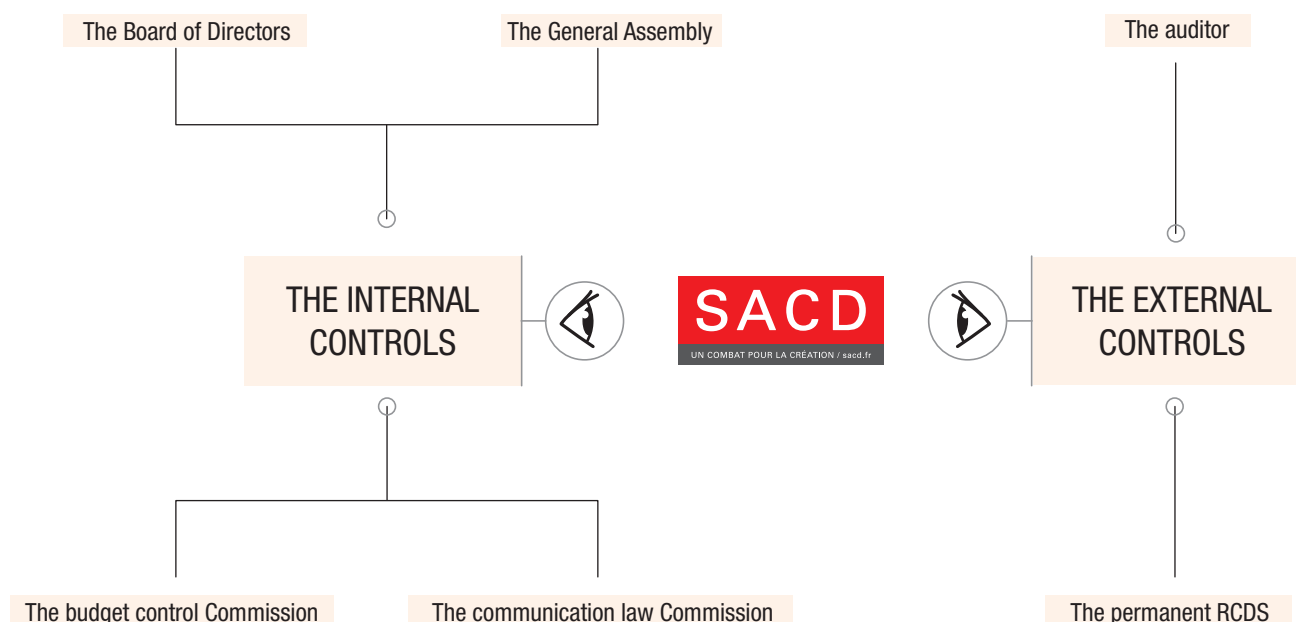
Franck Philippon in La Rochelle



- **Lise BLANCHET**, journalist, chairwoman of the Albert Londres award, Jeanne d'Albret high school, St-Germain-en-Laye
- **Julie BERTUCCELLI**, filmmaker, chairwoman of Scam, Houdon school, Paris XVIII
- **François ROLLIN**, author-humorist and actor, Hoche high school, Versailles
- **Jeanne LABRUNE**, filmmaker, Marie Curie high school, Châteauroux
- **Erick BENZI**, author-composer, Victor Hugo high school, Marseilles
- **Yves JEULAND**, documentarist, Sabatier high school, Carcassonne
- **Mohamed HAMIDI**, filmmaker, Henri Sellier middle school, Bondy
- **Sébastien LIFSHITZ**, documentarist, La Bruyère high school, Versailles
- **Alex JAFFRAY**, author-composer, producer and music columnist, Jean Perrin high school, St-Ouen-l'Aumône
- **Frantz STEINBACH**, record producer, Chaptal middle school, Paris VIII
- **Anne GEORGET**, documentarist, Grandmont high school, Tours
- **Franck PHILIPPON**, scriptwriter, Missy middle school, La Rochelle
- **Philippe GOUDARD**, author, actor, producer for circus and theatre, Jules Ferry middle school, St-Dié-des-Vosges
- **Pascal KANÉ**, filmmaker, Jacques Decours high school, Paris IX

Chaired by Christophe Barratier, an author, filmmaker and producer in the cinema sector, the La Culture avec la Copie Privée association comprises royalty collection and distribution societies, associations representing the general public, trade unions and professional associations. The members of the Board of Directors are: ADAMI, ADAGP, ARP, PROCIREP, SACD, SACEM, SAIF, SCAM, SOFIA, SPEDIDAM, SPPF.

# SACD, a highly monitored society



Furthermore, as provided in the Code de la Propriété Littéraire et Artistique, SACD – like all the RCDSs – transmits its annual accounts and the related reports every year to the **Ministry of Culture and com-**

**munication** and also submits to it – prior to its approval by the General Assembly – every draft amendment to its articles or its rules for collection and distribution of royalties.

Likewise, the Society provides its annual accounts and the related reports every year to the chairs of **the committees on the cultural affairs of the National Assembly and the Senate.**

## THE REPORT OF PERMANENT MONITORING COMMITTEE

In 2014, the RCDS permanent monitoring Committee focused on the artistic and cultural activity and the aid to performing arts as implemented by the main RCDSs, including SACD. The Committee also examined the follow-up carried out by all the RCDSs according to its recommendations in the 2010 and 2011 reports (relating to the flows and services between societies on the one hand, and to the participation of the societies' members in social life on the other hand) and the relevant commitments of the said societies.

Regarding **SACD's cultural and artistic activities**, more particularly its support to

performing arts, the Committee – beyond the reported decline of cultural activity resources over the 2006-2013 period and considerations on their insecure future – has made few recommendations: tracking the operating and management savings that are liable to be achieved through the Portail des soutiens, developing more formal case appraisal procedures and strengthening the monitoring of the uses of allotted aids, particularly for the high amounts.

With respect to the **follow-up of recommendations and commitments**, SACD was only concerned by the 2011 report on the

participation of the societies in social life and the Committee has noted with satisfaction that the Society had fully or partly implemented its related suggestions or requests (particularly as regarded all the invitation and e-mail voting procedures for the general assemblies).

The general report resulting from these two surveys – and released in mid-May 2015 – is the 12th annual report of the Permanent Committee. It is fully available on the Society's website [www.sacd.fr](http://www.sacd.fr) along with the remarks made by the Society members.

# L'ACADÉMIE

SACD - YOUTUBE

IN 2014, SACD AND YOUTUBE ORGANIZED THE SECOND EDITION OF THE SACD-YOUTUBE ACADEMY IN THE FORM OF A HALF-DAY OF EXCHANGES AND TRANSMISSION OF KNOWLEDGE BETWEEN CREATORS FROM ALL UNIVERSES, ALL DISCIPLINES AND ALL GENERATIONS.

The writing aid « Bourse Orange / Innovative Formats » was born of a partnership between Orange and Beaumarchais-SACD association in 2009 to promote the development of novel audiovisual formats linked to the advent of new digital distribution networks. It is intended to provide help and support to the authors in their writing work in order to develop innovative audiovisual formats that would be interactive and multi-platform, linear and nonlinear, etc.

In order to confront the demands made on the authors by the digital revolution, Orange and the Beaumarchais-SACD association are proud of this partnership marrying technology and creation.

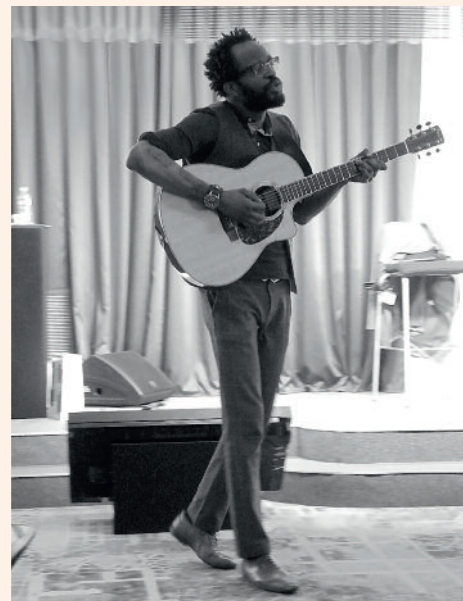
Norman Thavaud



Cyprien



Tété



Photos © SACD

## The Orange Grant/Innovative formats

ORANGE IS A TRUSTED AND LONG-STANDING PARTNER OF CREATION AND CREATORS

The writing aid « Bourse Orange / Innovative Formats » was born of a partnership between Orange and Beaumarchais-SACD association in 2009 to promote the development of novel audiovisual formats linked to the advent of new digital distribution networks. It is intended to provide help and support to the authors in their writing work in order to develop innovative audiovisual formats that would be interactive and multi-platform, linear and nonlinear, etc.

In order to confront the demands made on the authors by the digital revolution, Orange and the Beaumarchais-SACD association are proud of this partnership marrying technology and creation.

2014 winners



In 2014, the winners of the Orange Grant / Innovative Formats are:

- *Bit too much* by Sébastien BUFFI
- *Fucking French Film* by Vincent OOGHE
- *Phonophore* by Alain DAMASIO, Floriane POCHON and Tony REGNAULD
- *Pilule Alpha* by Lella DEROUX, Vincent DIDEROT and Eric VIENNOT
- *La Pluie à midi* by Julie CHHENG
- *Update Marilyn* by Pierre ALIVON, Anseau DELASSALLE and Sylvie LARDET

Photos © Beaumarchais - SACD

## STATISTICS FOR COLLECTIONS AND DISTRIBUTIONS

## 2014 COLLECTIONS (VAT EXCLUDED)

	COLLECTIONS		DEDUCTION SACD / COLLECTIONS			
	Amounts collected	Variation 14/13	CCSA*	Specific deduction	SACD deduction	Royalties to be distributed
<b>LIVE PERFORMANCE</b>	<b>67,065,592.16</b>	<b>7.39%</b>	<b>7,967,445.49</b>			<b>59,098,146.67</b>
France	57,807,924.55	8.26%	7,672,313.81			50,135,610.74
Paris	20,462,385.65	10.12%	1,921,155.45			18,541,230.20
Province	37,345,538.90	7.27%	5,751,158.36			31,594,380.54
Direct intervention countries	3,371,492.88	-2.49%	295,131.68			3,076,361.20
Belgium	3,008,240.02	0.26%	295,131.68			2,713,108.34
Canada	363,252.86	-20.53%	0.00			363,252.86
Abroad	5,876,594.10	5.11%	0.00			5,876,594.10
Graphic editing	9,580.63	101.40%	0.00			9,580.63
<b>AUDIOVISUAL</b>	<b>148,992,905.59</b>	<b>-1.97%</b>		<b>711,547.34</b>	<b>13,118,465.61</b>	<b>135,162,892.64</b>
France	124,860,815.40	-0.20%		587 056.47	11,067,005.52	113,206,753.41
Private copying	10,635,515.61	-31.27%		42,371.18	817,085.33	9,776,059.10
General contracts	107,392,461.87	2.20%		526,148.10	9,850,366.46	97,015,947.31
Individual Contracts	2,223,186.15	-3.34%				2,223,186.15
Contracts for video and new media	4,609,651.77	103.93%		18,537.19	399,553.73	4,191,560.85
Direct intervention countries	14,604,324.75	-6.83%		74 215.22	1,451,274.47	13,078,835.06
Belgium	13,068,400.30	-0.93%		66,548.61	1,301,206.85	11,700,644.84
Canada	1,535,924.45	-38.15%		7,666.61	150,067.62	1,378,190.22
Abroad	9,527,765.44	-15.00%		50,275.65	600,185.62	8,877,304.17
<b>WRITTEN WORKS</b>	<b>615,609.59</b>	<b>1.04%</b>		<b>1,373.11</b>	<b>18,301.74</b>	<b>595,934.74</b>
Reprographic rights France	401,177.07	-8.55%		1,373.11	18,301.74	381,502.22
Reprographic rights Belgium	214,432.52	25.71%				214,432.52
<b>GRAND TOTAL</b>	<b>216,674,107.34</b>	<b>0.75%</b>	<b>7,967,445.49</b>	<b>712,920.45</b>	<b>13,136,767.35</b>	<b>194,856,974.05</b>

CCSA\* Contribution for social and educational purposes, paid in addition to the royalties by the managers of performing art shows

(Data in euros)

## INDIVIDUAL DISTRIBUTIONS OF ROYALTIES IN 2014

	DISTRIBUTIONS		DEDUCTION SACD / DISTRIBUTIONS		
	Royalties distributed	Variation 14/13	Specific deduction	SACD deduction	Net royalties
<b>LIVE PERFORMANCE</b>	<b>59,963,132.06</b>	<b>+6.66%</b>	<b>290,685.64</b>	<b>5,466,733.19</b>	<b>54,205,713.23</b>
<b>France</b>	<b>50,505,466.20</b>	<b>+7.98%</b>	<b>246,441.94</b>	<b>4,764,610.83</b>	<b>45,494,413.43</b>
Paris	18,656,705.71	+9.16%	91,344.71	1,154,911.85	17,410,449.15
Province	31,848,760.48	+7.30%	155,097.23	3,609,698.98	28,083,964.27
<b>Direct intervention countries</b>	<b>3,091,133.37</b>	<b>-1.54%</b>	<b>13,343.76</b>	<b>288,910.10</b>	<b>2,788,879.51</b>
Belgium	2,753,087.93	+1.52%	13,240.27	286,403.14	2,453,444.52
Canada	338,045.44	-20.96%	103.49	2,506.96	335,434.99
<b>Abroad</b>	<b>6,357,186.84</b>	<b>+0.86%</b>	<b>30,853.44</b>	<b>412,635.31</b>	<b>5,913,698.09</b>
<b>Graphic editing</b>	<b>9,345.65</b>	<b>+93.13%</b>	<b>46.50</b>	<b>576.95</b>	<b>8,722.20</b>
<b>AUDIOVISUAL</b>	<b>146,878,102.23</b>	<b>+6.43%</b>	<b>16,152.88</b>	<b>128,624.32</b>	<b>146,733,325.03</b>
<b>France</b>	<b>120,639,144.54</b>	<b>+2.59%</b>	<b>16,152.88</b>	<b>128,624.32</b>	<b>120,494,367.34</b>
Private copying	9,419,131.15	+39.12%	0.00	0.00	9,419,131.15
General contracts	105,300,159.98	-1.59%	0.00	0.00	105,300,159.98
Individual Contracts	2,148,083.47	-13.05%	16,152.88	128,624.32	2,003,306.27
Contracts for video and new media	3,771,769.95	+178.97%	0.00	0.00	3,771,769.95
<b>Direct intervention countries</b>	<b>11,862,369.56</b>	<b>-5.58%</b>	<b>0.00</b>	<b>0.00</b>	<b>11,862,369.56</b>
Belgium	10,340,094.73	+2.59%	0.00	0.00	10,340,094.73
Canada	1,522,274.83	-38.71%	0.00	0.00	1,522,274.83
<b>Abroad</b>	<b>14,376,588.13</b>	<b>+83.13%</b>	<b>0.00</b>	<b>0.00</b>	<b>14,376,588.13</b>
<b>WRITTEN WORKS</b>	<b>215,029.68</b>	<b>25.49%</b>	<b>0.00</b>	<b>9,637.67</b>	<b>205,392.01</b>
Reprographic rights France	0.00	+0.00%	0.00	0.00	0.00
Reprographic rights Belgium	215,029.68	+25.49%	0.00	9,637.67	205,392.01
<b>GRAND TOTAL</b>	<b>207,056,263.97</b>	<b>+6.51%</b>	<b>306,838.52</b>	<b>5,604,995.18</b>	<b>201,144,430.27</b>

(Données exprimées en euros)

# REVENUE AND EXPENDITURE ACCOUNTS

FISCAL YEAR 2014

EXPENSES	FISCAL YEAR 2014		FISCAL YEAR 2013	
<b>I - OPERATING EXPENSES</b>		<b>47,381,452</b>		<b>42,825,033</b>
A - EXTERNAL PURCHASES AND COSTS		11,521,530		11,272,368
B - TAXES		784,489		694,635
C - PERSONNEL COSTS		22,245,209		18,860,735
- Wages	11,975,127		11,223,227	
- Payroll taxes	5,603,418		5,223,614	
- Sundry costs	3,085,083		846,916	
- Brussels Delegation	1,581,581		1,566,979	
D - OTHER OPERATING EXPENSES		9,266,734		7,922,640
a) Authors' welfare costs	3,490,761		3,556,818	
- Supplementary allowance	3,207,542		3,272,031	
- Other welfare-related costs	283,219		284,788	
b) Cultural activity costs	5,555,910		4,264,800	
- Allocated to legal resources	4,640,216		3,474,987	
- Allocated to voluntary resources	915,694		789,813	
c) Other operating expenses	220,063		101,022	
E - DEPRECIATION EXPENSE		1,309,652		1,220,899
F - PROVISIONS		2,253,837		2,853,756
<b>II - FINANCIAL COSTS</b>		<b>85,865</b>		<b>59,815</b>
Bank interests	517		2,846	
Exchange losses	6,837		282	
Costs on disposal of investment securities	0		0	
Costs on disposal of equity shares	0		0	
Provision for depreciation of securities and related debt	0		0	
Provision for financial costs	0		0	
Share of investment costs related to cultural activity	78,511		56,687	
<b>III - EXCEPTIONAL CHARGES</b>		<b>119,178</b>		<b>876,470</b>
<b>IV - PROFIT SHARING</b>		<b>308,572</b>		<b>503,237</b>
<b>TOTAL COSTS (I+II+III+IV)</b>		<b>47,895,067</b>		<b>44,264,556</b>
<b>PROFIT OR LOSS FOR FISCAL YEAR</b>		<b>11,966</b>		<b>25,755</b>
<b>GRAND TOTAL</b>		<b>47,907,033</b>		<b>44,290,310</b>
Profit or loss account total with cents:		47,907,032.76		44,290,310.40

RESSOURCES	FISCAL YEAR 2014		FISCAL YEAR 2013	
<b>I - OPERATING INCOME</b>		<b>42,578,234</b>		<b>40,978,247</b>
<b>A - RECOVERY AND RE-INVOICING OF COSTS</b>		<b>732,210</b>		<b>717,500</b>
Recovery of costs related to Cultural activity	732,210		717,500	
<b>B - DEDUCTIONS FROM RIGHTS</b>		<b>24,188,178</b>		<b>25,239,975</b>
Deductions from Live Performance rights	5,758,528		5,914,207	
Deductions from audiovisual rights	13,973,681		14,984,873	
Deductions from writing (reprographic) rights	29,313		29,873	
Deductions from other rights	0		0	
Deductions from secondary collections	4,426,657		4,311,023	
<b>C - OTHER OPERATING INCOME</b>		<b>15,176,532</b>		<b>13,909,230</b>
a) Operating income	926,413		1,049,232	
b) Sundry income	8,694,209		8,595,198	
- income allocated to supplementary allowance (containment)	3,207,542		3,272,031	
- other income	5,486,667		5,323,168	
c) Resources from cultural activity	5,555,910		4,264,800	
- statutory share	4,640,216		3,474,987	
- voluntary share	915,694		789,813	
<b>D - REVERSAL OF PROVISIONS</b>		<b>2,481,314</b>		<b>1,111,542</b>
<b>II - FINANCIAL INCOME</b>		<b>5,321,285</b>		<b>3,310,509</b>
Loan interests	11,372		12,094	
Income from sundry credits	74,587		77,283	
Investment security income	2,103,328		2,680,036	
Exchange profits	258		1,246	
Net gain from equity share sale	0		0	
Net gain from investment securities:				
- From SACD mutual funds investment	1,901,794		0	
- From other investment securities	1,229,946		539,850	
Reversal of provision for depreciation of equity shares and related debts	0		0	
Reversal of provision for financial costs	0		0	
<b>III - EXCEPTIONAL INCOME</b>		<b>7,513</b>		<b>1,554</b>
<b>GRAND TOTAL (I+II+III)</b>		<b>47,907,033</b>		<b>44,290,310</b>

Profit or loss account total, with cents:

47,907,032.76

44,290,310.40

# PROFIT & LOSS ACCOUNT

ON 31 DECEMBER 2014

ASSETS	ON 31 DECEMBER 2014			FISCAL YEAR 2013
	Gross value	Deprec. or provision	Net value	Net value
<b>INTANGIBLE ASSETS</b>	<b>5,990,582</b>	<b>4,364,092</b>	<b>1,626,490</b>	<b>1,792,027</b>
Software licences	5,990,582	4,364,092	1,626,490	1,792,027
<b>TANGIBLE ASSETS</b>	<b>15,845,846</b>	<b>10,796,570</b>	<b>5,049,276</b>	<b>5,053,916</b>
Constructions:				
a) Land	1,173,095	0	1,173,095	1,173,095
b) Plantations	19,388	5,166	14,223	16,162
c) Exterior arrangement and development	45,544	14,993	30,552	32,829
d) Buildings	3,735,526	2,378,317	1,357,209	1,411,378
e) Façade	1,523,984	914,489	609,495	659,298
f) Installation and layout of construction	3,467,172	2,745,401	721,770	801,148
g) Installation and fitting out of premises	2,049,465	1,615,909	433,556	341,742
h) Technical facilities	1,616,361	1,279,481	336,880	392,621
Other tangible assets:				
a) Transport equipment	95,025	40,998	54,027	75,822
b) IT equipment	750,928	582,931	167,997	5,238
c) Office equipment	393,491	335,232	58,259	67,970
d) Office furniture	958,276	866,061	92,215	76,613
e) Other tangible assets	17,592	17,592	0	0
<b>ASSETS BEING CURRENTLY ACQUIRED</b>	<b>340,549</b>	<b>0</b>	<b>340,549</b>	<b>364,058</b>
<b>FINANCIAL ASSETS</b>	<b>5,883,740</b>	<b>163,673</b>	<b>5,720,067</b>	<b>6,432,397</b>
Equity shares	198,142	0	198,142	198,142
Claims related to equity shares	4 679,207	163,673	4,515,535	5,263,774
Loans	932,824	0	932,824	939,196
Deposits and guarantees	73,567	0	73,567	31,284
<b>TOTAL I - NON-CURRENT ASSETS</b>	<b>28,060,717</b>	<b>15,324,335</b>	<b>12,736,382</b>	<b>13,642,398</b>
<b>RECEIVABLES</b>	<b>45,556,852</b>	<b>673,486</b>	<b>44,883,366</b>	<b>51,181,509</b>
Author debtors	3,244,670	565,725	2,678,945	3,598,678
Supplier advances and down payments	23,388		23,388	5,220
Trade account receivables	30,267,590		30,267,590	32,276,960
Personnel	9,031		9,031	5,700
State and welfare bodies	388,825		388,825	278,176
Trade organizations	5,780	107,761	5,780	5,780
Other receivables	11,617,568		11,509,807	14,716,676
<b>CURRENT INVESTMENT</b>	<b>83,096,264</b>	<b>0</b>	<b>83,096,264</b>	<b>89,313,306</b>
UCITS "Money-market" funds	25,097,293		25,097,293	21,221,151
UCITS "Diversified: - SACD mutual funds	30,800,735		30,800,735	28,898,941
- Other short-term diversified funds	27,043,143		27,043,143	39,043,999
UCITS "Equity"	0		0	0
Shares	50		50	48
Depository receipts	155,043		155,043	149,167
<b>TERM DEPOSITS and MARKETABLE DEBT INSTRUMENTS</b>	<b>118,534,397</b>	<b>1,018,791</b>	<b>117,515,607</b>	<b>112,180,153</b>
<b>FUNDS AVAILABLE</b>	<b>11,764,770</b>		<b>11,764,770</b>	<b>6,787,213</b>
<b>TOTAL II - CURRENT ASSETS</b>	<b>258,952,284</b>	<b>1,692,277</b>	<b>257,260,007</b>	<b>259,167,861</b>
Deferred expenditure	321,813		321,813	199,602
Costs to distribute over several fiscal years	0		0	0
<b>TOTAL III - ADJUSTMENT ACCOUNTS</b>	<b>321,813</b>	<b>0</b>	<b>321,813</b>	<b>199,602</b>
<b>GRAND TOTAL (I+II+III)</b>	<b>287,334,814</b>	<b>17,016,612</b>	<b>270,318,20</b>	<b>273,009,861</b>

Total of Profit &amp; Loss Account, with cents:

270,318,202.31

273,009,860.70

LIABILITIES	ON 31 DECEMBER 2014		ON 31 DECEMBER 2013	
SHARE CAPITAL		2,174,479		2,104,913
RETAINED EARNINGS		346,876		321,122
PROFIT OR LOSS FOR THE FISCAL YEAR		11,966		25,755
<b>TOTAL I - PAID-UP CAPITAL</b>		<b>2,533,321</b>		<b>2,451,789</b>
PROVISIONS FOR (SOCIAL) COMMITMENTS		6,675,836		5,625,330
Provision for staff pensions	3,429,217		2,830,538	
Provision for long-service medals	209,700		185,329	
Provision for end-of-career allowances	3,036,919		2,609,453	
PROVISIONS FOR DISPUTES		4,667,585		5,854,048
PROVISIONS FOR SOCIAL ACTION		251,690		157,061
<b>TOTAL II - PROVISIONS</b>		<b>11,595,111</b>		<b>11,636,430</b>
CURRENT LIABILITIES		256,009,794		258,771,216
Deposits and sureties received	3,946		3,070	
Loans and overdrafts	283,885		1,526	
Suppliers and related accounts	2,602,845		2,396,024	
Personnel	2,092,312		2,197,774	
State and Welfare bodies	10,966,105		10,162,758	
Sundry accounts payable	2,395,683		1,739,758	
Creditor authors	57,653,603		57,906,643	
Donations to pay to authors	3,872,820		3,718,854	
Trade organizations	1,267,465		1,319,419	
Audiovisual royalties to allocate	122,389,121		120,484,433	
Authors' royalties to distribute	7,590,405		9,834,334	
Royalties for private copying "Authors' share" to allocate	7,158,645		9,559,550	
Royalties for private copying "Cultural activity share"	3,470,220		4,476,757	
Royalties for the written word (France) to distribute	692,206		459,995	
Royalties from Belgium to allocate:				
- Audiovisual	32,944,217		33,761,644	
- Live Performance	530,863		748,678	
- Reprography, loan	95,454		0	
<b>TOTAL III - LIABILITIES</b>		<b>256,009,794</b>		<b>258,771,216</b>
UNEARNED INCOME		179,976		150,426
<b>TOTAL IV - ADJUSTMENT ACCOUNTS</b>		<b>179,976</b>		<b>150,426</b>
<b>GRAND TOTAL (I+II+III+IV)</b>		<b>270,318,202</b>		<b>273,009,861</b>
Total of Profit & Loss Account, with cents:		270,318,202.31	273,009,860.70	

## DETAILS OF SOCIAL AND CULTURAL ACTIVITIES

### DETAILS OF OTHER WELFARE-RELATED COSTS

	FISCAL YEAR 2014	FISCAL YEAR 2013
<b>OTHER WELFARE COSTS</b>	<b>283,219</b>	<b>284,788</b>
<b>OTHER WELFARE-RELATED COSTS</b>	<b>229,207</b>	<b>224,772</b>
- Donations, Mutual Aid Fund	229,207	224,772
<b>OTHER MUTUAL AID COSTS</b>	<b>54,012</b>	<b>60,016</b>
- Funeral honours	9,542	4,910
- Life insurance (assistance)	41,470	52,605
- Donations, welfare subsidies	0	0
- Awards, bequests	3,000	2,500

### DETAILS OF RESOURCES RESTRICTED TO SUPPLEMENTARY ALLOWANCES

	FISCAL YEAR 2014	FISCAL YEAR 2013
<b>RESOURCES RESTRICTED TO SUPPLEMENTARY ALLOWANCES</b>	<b>3,207,542</b>	<b>3,272,031</b>
- Contribution for Social and Administrative Purposes (CCSA)	2,016,505	2,110,225
- Collections from the public domain		
. Public domain radio television	127,187	122,074
. Loan for unprotected repertoire	155,056	140,307
. Rights from the community of authors	908,794	899,424

## DETAILS OF COSTS AND INCOME FOR CULTURAL ACTIVITY

	FISCAL YEAR 2014	FISCAL YEAR 2013
<b>CULTURAL ACTIVITY COSTS</b>	<b>5,555,910</b>	<b>4,264,800</b>
<b>COSTS IMPUTED TO LEGAL RESOURCES</b>	<b>4,640,216</b>	<b>3,474,987</b>
Direct costs	3,908,006	2,757,487
- Aid for creation	445,012	256,908
- Aid for dissemination	795,859	576,344
- Aid for training	392,031	248,202
- Mixed aid	2,275,104	1,676,033
- Leftovers, current year	0	0
Operating costs attributed to Cultural activity (share imputed to legal resources)	732,210	717,500
<b>COSTS IMPUTED TO VOLUNTARY RESOURCES</b>	<b>915,694</b>	<b>789,813</b>
Other direct costs		
- Aid for creation	104,272	73,585
- Aid for dissemination	186,480	165,079
- Aid for training	91,858	71,091
- Mixed aid	533,085	480,057
<b>RESOURCES ALLOCATED TO CULTURAL ACTIVITY</b>	<b>5,555,910</b>	<b>4,264,800</b>
<b>LEGAL ALLOCATIONS</b>	<b>4,640,216</b>	<b>3,474,987</b>
Private copying for audiovisual	2,984,555	1,744,803
Private copying for audio	588,974	453,727
Non-distributable royalties (Article 321-9 of the CPI)	760,548	820,782
Financial income	78,511	56,687
Balance of previous years brought forward	227,628	398,989
<b>VOLUNTARY ALLOCATIONS</b>	<b>915,694</b>	<b>789,813</b>
Distributable share for private copying of audio	865,792	675,942
Sundry income	15,680	16,690
Private copying (text, image, etc)	34,223	97,181

## ORGANIZATIONS HAVING RECEIVED SUPPORT FOR 3 CONSECUTIVE YEARS (2012/2013/2014)

### DANCE

- \_ Uzès Danse
- \_ Rencontres chorégraphiques de Seine-Saint-Denis
- \_ Plastique Danse Flore
- \_ Les Hivernales
- \_ June Events Festival
- \_ C'est comme ça! Festival
- \_ IADU (Initiatives d'Artistes en Danse Urbaine)
- \_ La Danse de tous les sens
- \_ Extension sauvage

### THEATRE

- \_ Entr'actes
- \_ Fonds de Soutien au Théâtre Privé
- \_ Les Chantiers de Blaye & de l'Estuaire
- \_ Éditions Espace 34
- \_ Avignon Festival & Compagnie
- \_ À Mots Découverts : Les Hauts-Parleurs Festival
- \_ Actoral Festival
- \_ Les Mardis Midis des textes libres présentés au Théâtre 13
- \_ Théâtre 13 Young stage directors award
- \_ Francophonies en Limousin Festival
- \_ Écritures en Partage
- \_ Éditions Quartett
- \_ SACD Theatre Fund
- \_ SACD Humour / One-Man Show Fund
- \_ Conservatoire du Grand Avignon
- \_ Binôme/ Le sens des mots
- \_ Collidram Award
- \_ Clastic Théâtre
- \_ TAM TAM Festival
- \_ Essayages (biennial aided every second year since 2010)
- \_ Performance d'auteur
- \_ Les Journées de Lyon des Auteurs de Théâtre
- \_ MIMESIS Festival

### MUSIC

- \_ Fonds de Création Lyrique
- \_ Fonds de Création Musicale (FCM)
- \_ Fonds SACD Musique de Scène
- \_ Valorisation Lyrique
- \_ Musique Française d'Aujourd'hui (MFA)
- \_ Académie Nationale de l'Opérette (ANAO)
- \_ Centre de la Documentation de la Musique Contemporaine (CDMC)
- \_ MUSICA Festival
- \_ Atelier Opéra en Création -Festival d'Aix-en-Provence

### CIRCUS ARTS

- \_ Talents Cirque Europe
- \_ Hautes Tensions (La Villette)

### STREET ARTS

- \_ Chalon dans la Rue
- \_ Festival International de Théâtre de rue d'Aurillac
- \_ Écrire pour la Rue
- \_ Auteurs d'Espace

### INTERNATIONAL

- \_ Scène/Bureau du Théâtre (Berlin)
- \_ Crossing the Line Festival (New York)
- \_ Sala Beckett (Barcelona)
- \_ LABO07
- \_ Atelier Grand Nord
- \_ French Film Festival
- \_ Institut Français de Tokyo / Éditions Théâtre Francophone
- \_ Primeurs Festival

### TELEVISION

- \_ Fonds SACD Fictions 2.0
- \_ FIPA (Festival International de Programmes Audiovisuels)
- \_ Conservatoire Européen d'Écriture Audiovisuelle (CEEAA)
- \_ Festival International des Scénaristes (Bourges)
- \_ Fiction Télévisée Festival (La Rochelle)
- \_ Séries Mania Festival
- \_ Luchon Festival
- \_ Web Program Festival
- \_ Totally Serialized
- \_ La Maison des Scénaristes
- \_ Les entretiens filmés de La Rochelle
- \_ Série Series: les Rencontres de Fontainebeau

### ANIMATION

- \_ La Poudrière
- \_ Festival d'un Jour
- \_ Fête du Cinéma d'animation (AFCA)
- \_ Cartoon Forum
- \_ Festival International du Court Métrage (Clermont-Ferrand)
- \_ Cartoon Movie
- \_ Festival International d'animation d'Annecy
- \_ Festival Courts Devant
- \_ Festival National du Film d'Animation
- \_ Cinéma des Cinéastes
- \_ Un Festival c'est trop Court
- \_ Croq'Anime Festival
- \_ Les Toiles Enchantées
- \_ Cinéma des cinéastes

### CINEMA

- \_ Agence du Cinéma Indépendant pour sa Diffusion (ACID)
- \_ Institut Lumière
- \_ Cinéma des Cinéastes
- \_ Directors' Fortnight
- \_ International Critics' Week
- \_ Festival International du Court Métrage (Clermont-Ferrand)
- \_ Festival International des Scénaristes (Clermont-Ferrand)
- \_ Premiers Plans Festival
- \_ Rencontres Cinématographiques de Dijon
- \_ Émergence
- \_ Grand Lyon Festival
- \_ Grand Prix du Meilleur Scénariste
- \_ Festival du Cinéma Européen (Les Arcs)
- \_ Les Toiles Enchantées
- \_ La Maison du Film court
- \_ Les cinéastes invitent l'ami européen (ARP)
- \_ Myfrenchfilmfestival

### RADIO

- \_ Longueur d'Ondes Festival
- \_ Du Côté des Ondes (RTBF)
- \_ Primeurs Festival
- \_ Phonurgia Nova

### INTERACTIVE CREATION

- \_ I LOVE TRANSMEDIA

### ACTIONS NOT ALLOTTED TO A SPECIFIC DISCIPLINE

- \_ Beaumarchais - SACD Association

### TRANS-REPERTOIRE

- \_ Sujets à Vif (Avignon Festival)
- \_ Voix d'Auteurs (Radio France)
- \_ AFDAS (continuing training)

# AUDITOR'S GENERAL REPORT

Société des Auteurs et Compositeurs Dramatiques (S.A.C.D.)

Siège Social: 11 bis rue Ballu - 75009 - PARIS

Société Civile/N° Siren: 784 406 936

## AUDITOR'S REPORT ON THE ANNUAL ACCOUNTS

For the year ending on 31 December 2014

Ladies and gentlemen,

As part of the execution of the mission entrusted to us by your General Assembly, we hereby submit our audit report concerning the fiscal year ending on 31 December 2014, on:

\_verification of the annual accounts of the Society of Dramatic Authors and Composers (SACD), as they are enclosed with this report,

\_the justification of our appraisal,

\_specific verifications and information as provided for by law.

The annual accounts were approved by the Board of Directors. It is incumbent upon us, on the basis of our audit, to express an opinion on these accounts.

### I - Opinion on the annual accounts

We undertook our audit in compliance with professional standards applicable in France; these standards require the implementation of due diligence for the purpose of having a reasonable assurance that the annual accounts contain no significant anomalies. An audit entails checking, by sampling or by other methods of selection, the elements justifying the sums and information in the annual accounts. It also involves assessing the accounting principles applied, the significant estimations made and the overall presentation of the accounts.

We consider that the elements we gathered are sufficient and appropriate for us to issue an opinion.

We certify, in view of French accounting rules and principles, that the annual accounts are consistent and true and provide an accurate image of the result of operations in the past year as well as the Society's financial situation and asserts at the end of this year.

Without calling the above opinion into question, we draw your attention on the following point, described in the note on page 12 of the annex dealing with the provisions and reversals of provisions for contingencies and charges. By the end of 2013, the provisions were fully recorded and reversed. By the end of 2014, your Society has only recognized as a provision or a reversal the variation of the provision from one year to the other. We draw your attention on the fact that this change affects the presentation of the profit and loss account but has no effect on the very income statement nor on the balance sheet.

### II - Justification of appraisal

Pursuant to the provisions in Article L. 823-9 of the *Code de commerce* concerning the justification of our appraisal, we inform you that our appraisal bore on the appropriateness of the accounting principles applied.

The appraisal thus made is part of our approach in auditing the annual accounts, taken as a whole, thereby contributing to the formation of our opinion as expressed in the first part of this report.

**III - Specific verifications and information** We also proceeded, in compliance with professional standards applicable in France, with the specific verifications provided for by law.

With the exception of the facts set forth in the first part of this report, we do not have any other observation to make on the honesty and consistency with the annual accounts of the information given in the Board of Directors' Management Report and in the documents sent to members on the financial situation and the annual accounts.

Drawn up in Courbevoie, on 15 April 2015

The Auditor

MAZARS/Luc MARTY



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