

# ANNUAL REPORT

Accounting Year 2016

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

**SACD**

SOCIÉTÉ DES AUTEURS ET  
COMPOSITEURS DRAMATIQUES

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# KEY DATA FOR THE SACD

## AUTHORS

60,139

members  
(+2,7%)

21,873

living authors received a distribution in 2016  
(+1,3%)

## COLLECTIONS/DISTRIBUTIONS

€ 224.6<sub>M</sub>

collected in 2016  
(+1,21%)

**Performing arts:** €64M (-8%).

This fall is due to a decrease in collected sums in Paris (-16%) caused by fewer spectators in response to the terrorist attacks (especially in the independent sector) and by fall in the collected sums outside the Paris region (-7%), albeit after two exceptional years.

**Audiovisual sector:** €160M (+6%).

Collections from historical channels, distribution networks and new medias (VoD, Web) which led to an increase in collected sums in France (+€1.9M) compensating for the drop in the sums collected through the private copying levy. This increase was even more pronounced abroad.

€ 213.4<sub>M</sub>

distributed in 2016  
(-5%)

Even though in decline compared with the record level of distribution in 2015, distributions to authors remain high and account for over 95% of sums collected during the year. The decline reflects the drop in the sums collected in the performing arts, but does not benefit from the increased collections stemming from the audiovisual sectors which have a longer management cycle.

### OF EVERY €100 COLLECTED



### DISTRIBUTION OF REVENUE BY INCOME BRACKET



## SOCIAL ACTION

€ 3.9<sub>M</sub>

## CULTURAL ACTION

€ 5.8<sub>M</sub>

Private copying, French Intellectual Property Code: €4.6M  
Voluntary allocations: €1.2M



© I.N. Photographers at SACD

Jacques Fansten  
SACD Chair



© I.N. Photographers at SACD

Pascal Rogard  
SACD CEO

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## A WORD FROM THE CHAIR AND THE CEO

We are emerging from a singular electoral campaign where, for a long time, cultural considerations were absent from the campaign debate. Now, we are entering a new period where we will have to reassert our firm commitment that culture, along with education, is an essential issue.

Indeed, our own singularity is twofold; whilst we naturally do collect and distribute royalties, we also protect authors and their works, and quite simply, defend the role played by culture.

Your elected representatives and the entire SACD teams spare no efforts to this end.

In 2016, overall collections by the SACD reached a record level of €224.6M, enabling us to refund 13% of the statutory withholdings on royalties distributed to members. This increase came mainly from the audiovisual sector, but it stems essentially from clawbacks and early payments, bearing in mind that, as regards the performing arts, we suffered a decrease of over 8%, mainly in Paris, almost certainly due to the terrorist attacks and the current State of Emergency declared in France. By contrast, our new network outside of the Paris region confirmed its good health, with an increase of 3%.

We continued our modernization and improvement program.

As an example, the new SACD website, revamped to deliver more and easier services and transparency, was launched in March 2017. Without compromising on user-friendliness and maintaining the option of direct contact with your SACD, the new website comes with a number of new online services.

In order to comply with the transposition, into French law, of the European directive regarding Collective Management Organizations, the SACD teams worked on a number of reforms which will be submitted for approval at our Annual General Meetings. If approved, some of our operating rules will evolve. We have done our utmost to ensure a general evolution towards more efficiency and transparency.

Likewise, we had to engage several battles.

The report submitted by our Permanent Observatory of Audiovisual Contracts once again revealed serious deficiencies in ensuring that authors are properly associated with the future lives of their own work. We need to remedy a number of contractual practices and, in this regard, we managed to have Françoise Mariani-Ducray appointed as mediator. Let us hope that her proposals will lead to essential improvements.

We signed an agreement with the SCELf (Civil Society for French Language Publishers), with, from now on, a fixed distribution scale for original works in French. More work needs to be done here by means of broad consultation to determine the respective parts, within the context of this new configuration, of animation writers.

A Creative Arts law, which we have been seeking for some time, was finally voted by the French Parliament in July 2016. While naturally welcoming the several positive features of the new law, it is essential that we remain vigilant to ensure their proper implementation.

On the European level, once again we found ourselves having to respond to the recurring attacks on authors' rights. We are continuing our combat to obtain the

right for authors to a proportionate remuneration all over Europe, so as to protect the creativity and diversity policies. Likewise, we continued the fight to force digital platforms to respect legislation and contribute their fair share to production.

Regarding the social status of authors, we are happy to report that, after practically a decade of efforts, we obtained the possibility for authors who had not understood the functioning of the AGESEA (special Social Security regime for authors in the broadest sense) to purchase additional months so as to be entitled to retirement payments. The SACD can help authors with the paperwork, just as we did when the additional retirement scheme was reformed.

Our cultural action policy, financed by the private copying levy, continued to develop by adapting to the new means of creation and dissemination. The SACD teamed up with France Télévisions to create a Web Series fund, two new funds for the Avignon-Off Theatre Festival have been launched, as the fund to encourage Theatre Directing Writing. On a similar note, we further bolstered schemes to support Stage Music and the Street Arts.

Furthermore, we vigorously continued our essential combat to improve the women position in cultural institutions and in creation, as well as our ongoing commitments to defend the French language and cultural diversity.

A new president, a new government, a Europe still too reluctant to hear our genuine considerations... As always, we shall be continuing to make sure that artists get heard.

JACQUES FANSTEN AND PASCAL ROGARD



# 1 The SACD, authors at the service of creation

## BY AUTHORS – FOR CREATORS



Composed of authors elected by all authors who are members of the SACD, the Board of Directors meets twice monthly, once a month in plenary session and once in Special Committees per repertoire. It decides the SACD's policies, doing so in agreement with the Chair and the CEO, both jointly responsible for heading up the Society.

### BOARD OF DIRECTORS 2016/2017

#### Chair:

Jacques Fansten, television

#### First Vice-Chair:

Denise Chalem, theatre

#### Vice-Chairs:

Philippe Hersant, music

Laurent Lévy, television

Alain Sachs, theatre

Bertrand Tavernier, cinema

Marie-Pierre Thomas, television

#### Delegated Members of the Board:

Stéphanie Aubin, dance

Frédéric Fort, arts de la rue

Sophie Loubière, radio

Stéphane Piera, interactive arts

Jean-Philippe Robin, animation

Jérôme Thomas, circus

#### Members of the Board:

Jean Becker, cinema

Brigitte Bladou, theatre

Brigitte Buc, theatre

Luc Dionne, President of the Canadian Committee (television)

Caroline Huppert, television

Corinne Klomp, theatre

Gérard Krawczyk, cinema

Pascal Lainé, television

Christine Laurent, cinema

Jean-Louis Lorenzi, television

Christine Miller, television

Blandine Péliissier, theatre

Inès Rabadan, Chair of the Belgian Committee

Eric Rondeaux, animation

Alain Stern, television

Catherine Verhelst, music

#### Social Action Committee:

Brigitte Bladou, theatre

Pascal Lainé, television

Christine Miller, television

#### Awards:

Brigitte Buc, theatre

Christine Laurent, cinema

#### Humour:

Sophie Loubière, radio

Gérard Krawczyk, cinema

Charles Nemes (appointed directly by the Board of Directors)

#### Delegate for legal affairs:

Georges Werler, appointed directly by the Board of Directors for this specific assignment

### THE MANAGEMENT COMMITTEE

CEO: Pascal Rogard.

Secretary-general: Patrick Raude.

Jean-Louis Blaisot, Pierre-Emmanuel Bourgouin, Linda Corneille, Muriel Couton, Christophe Dubois, Marie-Noëlle Guiraud, Yves Le Coënt, Géraldine Loulergue, Rodolphe Morin-Diolé (up to February 2017), Véronique Perlès, Guillaume Prieur, Hubert Tilliet, Catherine Vincent.

## BUDGET

## CONTROL

## COMMISSION

In 2016, the Budget Control Commission met once monthly to supervise with the SACD's departments, the implementation of the Society's annual budget, previously approved after consulting with this Commission. As a result of the transposition of the EU directive concerning Collective Management Organisations, this commission will cease to exist as of 2017 to be replaced by the Supervisory Commission (subject to approval in the course of the Annual General Meeting in June 2017).

Chair:

**Christophe Botti**, performing arts

Vice chair:

**Sandrine Ray**, audiovisual

Rapporteur:

**François Luciani**, audiovisual

Deputy:

**Philippe Alkemade**, performing arts

Members:

**Charli Beléteau**, audiovisual

**Pascal Kané**, audiovisual

(démissionnaire à compter du 13 avril 2017)

**Charlotte Paillieux**, audiovisual

**Pierre-Yves Pruvost**, performing arts

**Marc Rivière**, audiovisual

## COMMUNICATION RIGHTS

## COMMISSION

This special commission can be called on by any member who has been refused access to various documents stipulated in the Society's Statutes. As a result of the transposition of the EU directive concerning Collective Management Organisations, this commission will cease to exist as of 2017 to be replaced by the Supervisory Commission (subject to approval in the course of the Annual General Meeting in June 2017).

Chair:

**André Grall**, audiovisual

Vice-chair:

**Lou Jeunet**, audiovisual

Members:

**Raphaëlle Farman**, performing arts

**Dominique Lefebvre**, performing arts

**Eduardo Manet**, performing arts

## BELGIAN COMMITTEE

Chair:

**Inès Rabadan**, television, cinema

Vice-chairs:

**Stéphane Arcas**, drama, opera

**Isabelle Wery**, drama, opera

Members:

**Vanja d'Alcantara**, cinema, television

**Florent Barat**, radio

**Isabelle Bats**, drama, opera

**Miguel Decleire**, drama, opera

**Jean-Luc Goossens**, audiovisual

**Gabriella Koutchoumova**, choreography

**Valérie Lemaître**

**Emilie Maquest**

**Myriam Saduis**, stage direction

**Philippe Sireuil**

**André Buytaers**, television, cinema

## CANADIAN COMMITTEE

**Gilles Carle**

Chair 1987-1992 – Honorary Chair 1993-2009

Chair:

**Luc Dionne**, television

Vice-chair:

**Benoît Pilon**, cinema

Television:

**Diane Cailhier**,

**Bruno Carrière**,

**François Gingras**,

**Marie-France Landry**,

**Patrick Lowe**.

Cinema :

**Denys Arcand**,

**Louis Bélanger**,

**Johanne Prigent**.

Performing arts:

**Marie Chouinard**,

**Pierre-Michel Tremblay**.

Executive committee:

**Luc Dionne**,

**Benoît Pilon**,

**Patrick Lowe**.

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



## IN SHORT

### OUR COMMITMENT TO SUPPORT AUTHORS

During 2016, the SACD led several political battles to defend and support authors and the creation. Our objectives are clear, both at national level, as well as in our dealings with European institutions, namely:

- **To ensure a high level of protection for authors' rights.**
- **To act decisively and proactively to pursue an ambitious policy to support creation.**
- **To boost the dissemination and exposure of works.**
- **To support a policy to facilitate access to culture, open and diverse.**
- **To enhance and defend a protective social status for authors.**

The SACD also managed to have a mediator appointed, namely Françoise Mariani-Ducray, to facilitate discussions between authors and producers.

### AMBITIOUS CULTURAL ACTION

During 2016, the SACD engaged a dynamic policy to favor authors and contemporary creation in the full expression of its rich diversity. During 2016, the SACD's Cultural Action added artistic education to complement its obligations as regards training, creation and dissemination.

The Support Funds and other support schemes initiated by the SACD are constantly adapting to changing modes of creation and dissemination. For example, last year saw the SACD and France Télévisions come together to create the Web Series Fund. On a similar note, our support schemes for stage music and the street arts were reinforced, and Cultural Action initiated a Theatre Directing Writing Support Fund. Likewise, new funds for the Avignon-Off Theatre Festival were launched early 2017.

### ONGOING ACTION TO SUPPORT THE SOCIAL RIGHTS OF AUTHORS

In 2016, the SACD obtained state approval to defend and represent authors to this effect. Above and beyond individual support and solidarity actions to help authors going through a difficult time, the SACD helps out with questions of social rights, such as the special measure to regularize, post factum, retirement contributions for authors for periods during which they had overlooked to pay their contributions to the AGESSA. This combat was finally won in 2016, and the special measure became effective in early 2017.

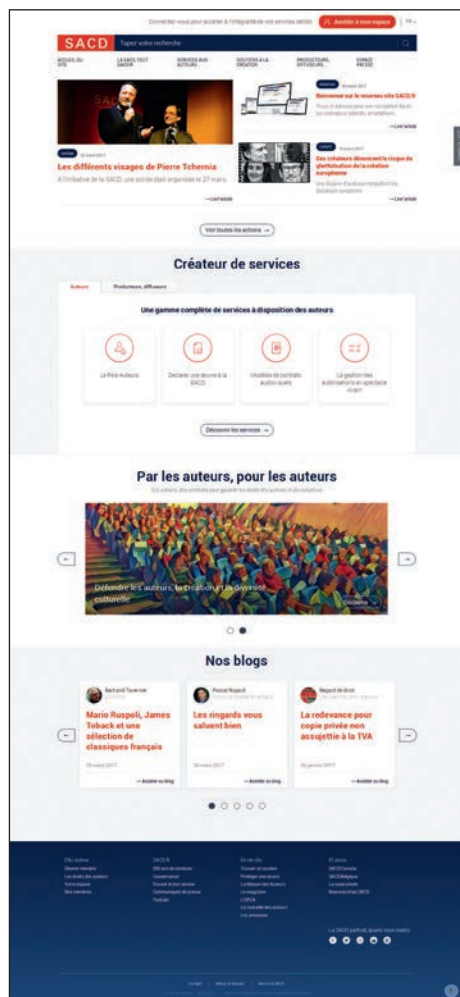
### EVER MORE SERVICES FOR AUTHORS

We made good on an earlier promise to facilitate and expand online access to the Society's services. March 2017 saw the launch of a significantly revamped website, easy to use, and giving access to new online features such as declaring works, author's repertoire of works, and Amateur Performances. The following weeks saw new services going live such as the Dataclac service offering authors dynamic and easy access to information concerning their rights.

The functional aspect of the Amateur Performances service (launched in late 2014) was renewed so that nonprofessionals can request performance rights online. This functionality will soon be tweaked to further enhance the user experience.

Before the summer break, it will be possible to apply for SACD membership online, and numerous other services will be added before the end of the year. Naturally, for best results, we will be liaising constantly with authors and users of these services.





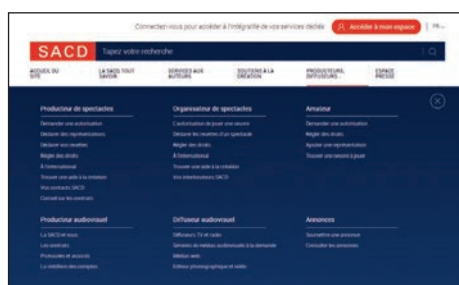
## 1. A LONG HOME PAGE

listing the SACD's activities in support of authors, and the services provided to them.

## 2. THE SEARCH ENGINE MAKES FINDING A CHILD'S PLAY



## 3. NAVIGATION: A MEGA-STRUCTURED MEGA-MENU



## 4. ACCESS FOR PRODUCERS/ BROADCASTERS

and other creation partners



## 5. AND BECAUSE HUMAN CONTACT IS MORE NECESSARY THAN EVER IN THE DIGITAL WORLD,

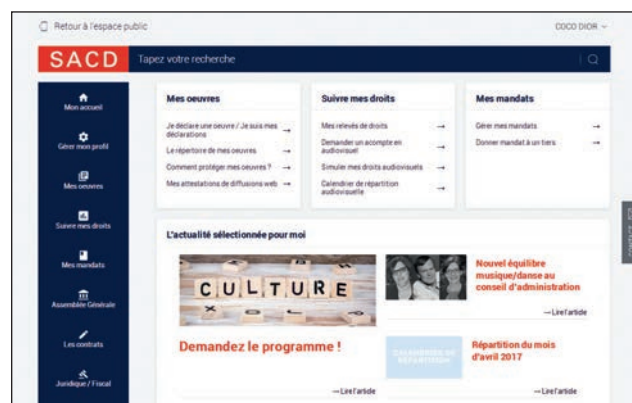
we are here to support you. Contact us at any time.

# A THEMED AND STRUCTURED MEMBER AREA

The public website and the member area have been designed so that one flows smoothly into the other. This creates a new user experience where it is easy to find out information and then move on to conduct one's administrative procedures. New services are now available

in the member area, such as the online registration of works and the catalogue of each author's works. The new member area is functional and uncluttered, containing your key services and indispensable information, with other new services coming soon.

## 4. The general meeting: browse, choose, vote.



## 1. Login to access

2. No more headaches and mislaid documents: now you can declare your works online. It is simple, quick, and you can do it whenever you like.



3. Find all of your works in your personal catalogue.

## IN BELGIUM

Chaired by Inès Rabadan since June 2015, the Belgian Committee and all the Brussels teams, under the impetus of Frédéric Young (General Delegate for Belgium), continued, throughout 2016, their involvement in the service of authors: discussions with the Belgian authorities to firmly refocus the cultural policy around the person of the author, actions to support the new Stage Arts decree, ongoing supervision of judiciary and legislative dossiers in course to defend authors rights to remuneration according to the use of their works, and (re)negotiations of various agreements with broadcasters.

The Belgian Committee continued its cultural action in favor of authors through grants, partnerships and by helping authors personally attend festivals in Belgium and abroad. The Committee also focused on new modes of creation and broadcasting such as virtual reality with a Virtual Reality International Day on 15 February 2015 in Brussels with highly informative discussions and experience-sharing. Authors members of the Committee were also firmly implicated and mobilized to impart visibility to each of their actions.

Audiovisual collections in Belgium for authors (members of SACD in Paris, Brussels and Montreal) increased significantly year-on-year, reflecting significant agreements signed - sometimes after years of arduous discussions - in cable and VoD, as well as negotiations concluded with the RTBF (the leading Belgian radio broadcaster) and other broadcasters (VRT, Medialaan and SBS) as well as operators/distributors of Cloud-based and NPVR-based services.

In 2016, the Belgian branch of the SACD distributed €5 million to authors, of which €2.8 million for audiovisual authors and €2 million for performing arts authors, with the remainder going to literary authors.

## IN CANADA

Under the chairmanship of Luc Dionne, with the participation of Élisabeth Schlittler, General Delegate for Canada, the Canadian Committee pursued its work on the preparation of a new royalties-distribution scale, and was also in negotiations with conventional and specialized TV channels, radio broadcasters and video-on-demand service providers on the subject of expired licenses. Once again, 2016 saw a lot of time and energy devoted to defending the long-standing rights of authors, and to reminding Québécois and Canadian radio broadcasters that their new business model for the digital era must feature fair remuneration for authors. Indeed, given an environment increasingly hostile to author's rights and the French language, the Canadian branch of the Society continued reaching out to provide information to authors themselves, as well as their agents, lawyers, unions, but also producers, distributors, theatres and broadcasters.

As regards cultural action, the Committee continued its policy of supporting authors by renewing all its activities and partnerships in this regard, including intergenerational workshops, meetings with authors from different artistic backgrounds and grants including, in particular, for the "Grand Nord" Studio (audiovisual sector) and for the "Festival du Jamais Lu" (performing arts sector). Moreover, the Committee created a new measure to distribute and promote Québécois authors, which, we are convinced, will be all the more useful and appreciated given that some support measures have been discontinued.

Working alone or within other organisations such as the Coalition for Cultural Diversity, SACD Canada participated in a number of public consultations and in the Forum on Author's Rights in a Digital Era (organized by the provincial government keen to shore up the future of Québec culture in Canada and internationally) as well as in an assessment workgroup steered by the Department of Canadian Heritage on the modernization of the Copyright Act. Despite budget cuts and the particularly unstable financial situation of cultural sector, 2016 saw several original works of quality emerge. Collections increased substantially for the performing arts and were stable for the audiovisual sector.

# MEMBERSHIP APPLICATIONS AND PROMOTIONS IN 2016

## NEW AUTHORS MEMBERS

In 2016, SACD welcomed 1,706 new authors, bringing the Society's total membership count to 60,139

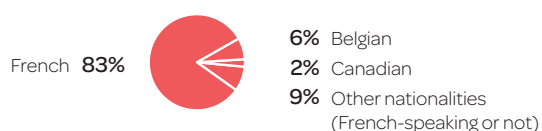
**1,706**  
new members

Proportions of women/men:  
most of the new members are men.

**661** **1,045**  
Women Men

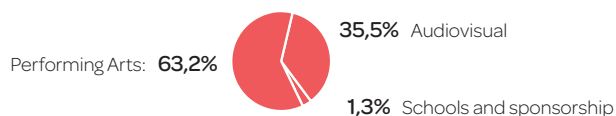
Proportions by age:  
The 30-50 age-group accounted for 76% of new members last year.

Proportions by nationality:



## REPERTOIRES

63.2% of new SACD members joined in connection with the performing arts, 35.5% in connection with audiovisual sector.



## NEW FULL MEMBERS AND ASSOCIATE FULL MEMBERS

437 members were promoted to the rank of associate full members.

The total number of associate full members currently stands at **4,166** (+ 1.66% compared with 2015).

334 associate full members were promoted to the rank of full member during 2016.

As of 1<sup>st</sup> January 2016, the total number of full members stood at **6,374** (+3.52% compared with 2015).



## 2 Defending Authors in France and Abroad

### Beaumarchais and...

Founded in 1777 by Caron de Beaumarchais, SACD has adapted this heritage of authors' rights to meet the imperatives of the constantly changing technological environment, including our digital age. In order to defend authors' rights and meet their requirements, the SACD constantly brings creators, institutional actors and politicians together.



François Hollande, Costa Gavras



Audrey Azoulay, Thierry Frémaux, Jean-Jacques Annaud



Delphine Ernotte, Audrey Azoulay, Pascal Rogard



Pascal Rogard, Viviane Reding



Bertrand Tavernier, Agnès Varda



Dante Desarthe, Julie Bertucelli



Pascal Rogard, Mazarine Pingeot



Barmak Akram, Kessen Tall



Agnès Varda



François-Xavier Demaison



Mika Tard



Bruno Lemaire



Sébastien Missoffe, Virginie Rozière



Frédérique Dumas, Sophie Deschamps



Xavier Giannoli



Pierre Lescure



Douglas Kennedy



Alain Juppé



Nicolas Sarkozy



Nathalie Sultan, Catherine Morin-Desailly, Sophie Deschamps



Bernard Cazeneuve



Éric Lartigau



Jean-Pierre Leleux

## DEFENDING AUTHORS AND CREATION

Right since it was first established in 1777 by 22 authors gathered around Caron de Beaumarchais, it has been the SACD's mission to defend and protect authors, creation and cultural diversity. It is registered in the Article 3 of the Society's Statutes: SACD acts "to defend the moral and material interests of members of the Society as well as the profession of authors".

The SACD is fully committed to making sure authors get heard and their interests constantly progressing. It is precisely this credo that imparts meaning, purpose and clout to the SACD's permanent engagement with others, be they professional organisations, political figures or public authorities, in France as in Europe.

All the actions launched in 2016 reflect our core mission, and naturally embody our unwavering intention of defending authors' rights and enabling ambitious cultural policies.

### OUR COMMITMENT TO CULTURE AND CREATION FOCUSED ON FOUR TARGET AREAS:

#### ENSURING A HIGH LEVEL OF AUTHORS' RIGHTS PROTECTION

Authors' rights protection is a struggle. A cliché perhaps but nonetheless increasingly relevant given that the basic entitlement of an author to fair remuneration is often the subject of reservations, not to say outright contestation.

One particular bone of contention is the absence of transparency regarding the reporting back of takings and the submission of accounts. Thus, our unyielding insistence, throughout the "Assises pour la Diversité du Cinéma" Meeting as well as during the reassessment of the draft Creative Arts law, of the need to adopt measures to increase the transparency of accounts. Our arguments won the day; indeed, we even managed to have these measures (originally intended just for the cinema sector) extended to formalise relationships between authors and producers in the audiovisual sector. We also engaged negotiations with representatives of these producers in order to give a better framework to production contracts and define clear commitments to favour transparency.

Opacity is a veritable scourge on the rights of authors. In addition, we have to bear in mind the genuine risk of the

digital majors teaming up with special-interests groups in order to contest the very existence of authors' rights. In France for example, where 2016 saw the French government review the French Digital law, we found ourselves having to reach out and convince politicians, to make sure that they properly understand the essential need for authors' rights protection, and avoid any temptation to impair it.

In Europe, the SACD, in liaison with the SAA and the European Coalitions for Cultural Diversity, continued discussions with the European Commission during the preparatory phases relative to the amended directive on authors' rights. The SACD also engaged in constructive exchanges with Members of the European Parliament in regards to the draft text. And indeed, the stakes were high: To make sure that the MEPs understood the important role played by authors' rights in financing creation; to encourage the introduction, in all European countries, of a right to remuneration for authors whenever their works are used on digital platforms.

In a nutshell: Authors' rights protection encapsulates fairness and modernity and must be defended.

#### SUPPORTING AMBITIOUS FINANCING TO ENCOURAGE CREATION

Cultural policy has a cost which, in difficult times, can lead to a drop in funding.

Faced with this risk, the SACD engaged with the French Government, both at national and local level, to ensure that financial commitments in favour of creation, art companies and authors themselves be maintained.

We took proactive action in the audiovisual and cinema sectors by insisting on the need to maintain sufficient financing for the public audiovisual sector, in exchange for renewed commitments to encourage original works. We defended the credits and taxes granted to the French Film Board (CNC), which enable to maintain the support to audiovisual and cinematographic original works.

In 2016, the SACD specially focused on the need to develop new financing models for the creation in order to prepare for the future. For example, we liaised particularly with the French Parliament to bring in the so-called YouTube Tax and close off an anomaly whereby VoD services financed by advertising were exempted from paying levies to the CNC.

It was with this same competitive spirit that we defended, in Europe, the approval of new rules to force digital and internet players to pay their fair share to finance works. And, by way of an ongoing dossier, we continued the fight against the fiscal and cultural dumping practices of Internet majors by arguing for a complete review of the directive on audiovisual media services. Our involvement has already borne some fruit, and the matter has been escalated to the European Parliament.



## REINFORCING THE DISTRIBUTION AND EXPOSURE OF WORKS

Properly financed works, and works gaining the exposure they deserve. One cannot exist without the other.

Thanks to SACD action in this regard, a number of positive measures to bolster the exposure and distribution of works were adopted, notably the Creative Arts law formally approved by the French Parliament.

Initiated and defended by the SACD, one aspect of the Creative Arts law means that, henceforth, producers (or the party owning the rights) of an audiovisual or cinematographic work have an obligation to guarantee ongoing exploitation of the work. Although in appearance a simple principle, we were struck by the intense opposition we had to overcome.

The media chronology is also expected to become more flexible by reconciling the need to protect the financing of creation with the enhanced availability of films. Here too, the Creative Arts law ushered in some welcome progress by limiting, in time, the validity of the ministerial order validating the professional agreement on the media chronology. From our perspective, we are expecting this to bring sector professionals around the negotiations table.

Improved distribution is also essential for the performing arts. Because, whilst it is true that many original performing arts works are created in France, the obstacles to successful and proper distribution remain numerous. Thus, the SACD restated the need to de-compartmentalise the performing arts and to consolidate initiatives to boost the touring of works. One of our notable achievements is a commitment to the effect that French-speaking contemporary original works would become a performing arts priority in France.

## COMMITTING TO ENCOURAGE AN OPEN CULTURAL POLICY UPHOLDING THE GENERAL INTEREST

Much is said about artistic education. As for the SACD, it plays its part by delivering strong and ongoing support to an initiative which was launched in 2012, called “Un Artiste à l’école” (“an artist at school”).

Now in its fifth year, this initiative has seen 18 writers and artists return to their alma mater for educational and article quality meetings with almost 7,000 children. Sponsored by Philippe Faucon, the 2016 edition perpetuated this original and positive initiative.

Another focus issue is male/female parity. For indeed it is simply not possible to defend the diversity of creation without defending the diversity of those working in the arts. And right from the early stages, SACD have been rightly committed to play its part to ensure parity. Alas, the brochure “Where Are the Women”, now in its fifth year, shows that discrimination persists and much remains to be done. We shall continue this struggle.

Convinced of the general interest and future challenges for creators and culture, the SACD will continue to step up to the plate!



Abderrahmane Sissako, Andrus Ansip, European Commissioner, and Bertrand Tavernier

## THE FRENCH COALITION FOR CULTURAL DIVERSITY

Since its creation in 2004, the SCD has been facilitating and coordinating the French Coalition for Cultural Diversity ([www.coalition-francaise.org](http://www.coalition-francaise.org)). Chaired by Pascal Rogard, the Coalition federates 52 cultural professional organisations.

In 2016, the Coalition continued its European integration mission. It is now at the European level that the future of cultural diversity is at stake.



Rights Defender and former Minister of Culture, Jacques Toubon, as well as the MEP Silvia Costa, awarded in 2016 for their actions in favour of cultural diversity.

It reinforced its implication in the European Coalitions organization, which gathers 13 national coalitions existing in Europe. Of particular note of this European investment was the organization of a conference at the European Parliament to discuss the reform of authors' rights and the regulation of digital technology to support creation.

The French Coalition played its part in European debates in front of the European Commission and the European Parliament, and also made its voice heard in regards to the current reform of the Digital Single Market as well as regards other trade negotiations where the Coalition's actions play a key role in defending the cultural exception by keeping as many audiovisual and cultural services as possible outside from EU trade negotiations.

By means of the annual Cultural Diversity Award, the Coalition acknowledges the expression of culture in all its diversity, as well as the efforts of those working to this end.

## SOCIETY OF AUDIOVISUAL AUTHORS (SAA)

SAA was created in 2010 to represent the interests of collective management organisations and their audiovisual members at the European level. Barbara Hayes from the Authors' Licensing and Collections Society is Chair of SAA, and Patrick Raude, SACD Secretary-General, is Vice-Chair since April 2016.

The main current objectives of the SAA are:

- To defend and reinforce the moral and economic rights of European authors of audiovisual and cinema works (scriptwriters and directors);
- To make sure scriptwriters and directors are properly paid for each exploitation of their work;
- To develop, foster and facilitate the management of royalties by collective management organisations.





## A HEALTHY AND ROBUST FINANCIAL SITUATION

### GENERAL INFORMATION

The 2016 results are robust:

- Collections increased by 1.21% on 2015, with a significant increase coming from the audiovisual sector which made up for the drop in collections from the performing arts;
- Distributions reached €213 million; the drop of 4.9% must be put into perspective with a sharp increase in 2015 caused by exceptional events;
- Operating costs are stable following a significant drop in 2015;
- Income from financial investments remain modest albeit slightly higher than in 2015.

**All of these factors led to a significant surplus of resources, and enabled us to refund €3 million in statutory withholdings on royalties distributed to authors. This refund, well above the average of the last ten years, represents almost 13% of total statutory withholdings, and about three times the “specific deduction”.**

### TIGHT CONTROL OF COSTS

The increase in the SACD's collections during 2016 (€224.6M from €221.9M in 2015) as well as the significant reduction in net management fees had the combined effect of further lowering the ratio “Management Costs/Collections” which came in at 14.24% (15.01% in 2015 and 16.70% in 2014) and thus bringing it back to its best level over the past 5 years.

Net management costs for 2016 came in at €31.9 M. This tight control of costs was achieved mainly by reducing personnel costs and external costs.

Net personnel costs fell by 4.5%, building on the significant decline already posted in 2015, and clearly reflecting the SACD's rigorous control of its payroll.

## BREAKDOWN OF ADMINISTRATION COSTS IN 2016

Net Personnel Costs	17,852	55.8%
Nets external expenses and purchases	10,789 *	33.7%
Other operating costs	786	2.5%
Taxes and similar	815	2.5%
Depreciation	1,334	4.2%
Exceptional expenses (excluding provisions)	0	0.0%
Profit-sharing	411	1.3%
<b>Total Administration Costs</b>	<b>31,988</b>	<b>100%</b>

★	IT	3,155
	Buildings	1,460
	Operations	6,174
	(figures in thousands of euro)	

## .... FUNDED BY DEDUCTIONS ON ROYALTIES

Deductions on royalties continued to cover over three-quarters of the SACD's financing requirements. When combined with other operating income (membership fees from authors, income from ordinary operations, etc.), and even though slightly less than 2015 (-3.9%), these withholdings enabled the Society to fund, in 2016, almost 97% of its administration costs with operating income. Compared with 2015, net financial income

fell significantly (-46%), and contributed to covering less than 4% of our administration costs.

Their aggregate with operating income exceeds 100% and covered the line item "Miscellaneous & Exceptional income" by way of a paradoxically negative contribution this year (owing to the significance of the Provisions line item and the negative Exceptional Income).

## FUNDING OF ADMINISTRATION COSTS

Deductions on royalties	24,379
Other operating income (*1)	6,567
Net financial income (*2)	1,306
Miscellaneous & Exceptional income (*3)	-264
<b>Total</b>	<b>31,988</b>

(figures in thousands of euro)

(\*1): income from Cultural Action, as well as income allocated to supplementary benefits (ring-fenced) and to Social Action and the provision of personnel are deducted from the figure given in the Profit and Loss Statement under this heading (16,590 - 5,809 - 3,861 - 353,000 = €6,567K).

(\*2): the amount of finance charges is deducted from the figure given in the Profit and Loss Statement under this heading (1,382 - €76K = €1,306K).

(\*3): this figure is the addition of exceptional resources and the recovery of costs of cultural action, with the deduction of net provisions (allowance - reversals), of special costs not taken into account in the administrative costs, and of the administrative surplus (92+778 - (756-75) -436-17 = - €264K).



## PRUDENT MANAGEMENT OF AVAILABLE FUNDS

Reflecting the objective of the prudent management set by the Society, the return on our investments (see box) remains modest, although slightly higher compared with 2015.

In an economic environment marked partially by the return of growth, but also by several financial and geopolitical tensions, and by interest rates which remain extremely low (and even negative in the case of short-term placements), the SACD did its best to adapt the financial strategy put in place, for each of the compartments of its capital managed (Available Cash and “Investment” Portfolio) in order to optimise the return.

As regards Available Cash, where the average outstanding amount fell by 6.3% to about €160M (owing to the increased rate of distributions), monetary assets continue to be the preferred investment vehicle given its conservative nature, by reducing the share allocated to the minimum “cash” UCITSs required for daily adjustments, and owing to their zero (or even negative) rate of return.

As a result, funds were transferred as a priority to deposit accounts or to longer-term products such as “term deposits”, “structured products with capital guaranteed” or “capitalization contracts” offering better returns, as well as to a special fund partially invested in bonds, and whose investment strategy enabled the Society to get through the year relatively unscathed (in particular, in response to the Brexit in June/July).

This asset allocation generated, as of 31 December 2016, €8M in financial income (unrealized and realized), of

which €2.5M generated in the course of the year and corresponding roughly to a net rate of return of about 1.56%, above the 2015 performance, and well above the performance of the EONIA reference monetary index over the same year (negative at -0.35%, approximately).

As regards the “Investment” Portfolio, managed as part of an SACD-dedicated mutual fund, the equity-risk exposure, which had remained relatively stable during the first six months of the year (around 35%) increased significantly between July and December, reaching almost 40% at end of year, for a France/Foreign Markets breakdown of 70/30 respectively. The “blue chips” were somewhat disappointing, and the main gains came from cyclical values.

As regards “rate” products, which correspond to almost 66% of the fund’s total assets, investment capital decisions focused on short-term issues in order to minimise the exposure to rate risks and on retaining a significant quantity of Monetary UCITS, in spite of their low yield, in order to ensure the liquidity of the fund.

This was the background to which our dedicated mutual fund returned a yearly performance of +1.37%, in line with its reference index but nevertheless well below the three previous years during which the markets were generally more buoyant.

As 2016 closed, the unrealized capital gains (which do not need to be tapped to balance the Society’s books, as was the case last year) represented more than the €12.2M (i.e., a €0.7M year-on-year increase).

## THE CONTRIBUTION OF AUTHORS

### DEDUCTIONS ON ROYALTIES

In 2016, the average rate of the deductions on royalties stood at 10.79% of collections, a slight increase on the previous year (10.29%).

It can be broken down by repertoire as follows:

- **Performing arts works:** 15.3% (compared with 14.2% in 2015),
- **Audiovisual works:** 9% (compared with 8.5% in 2015),
- **Written works:** 10.6% (compared with 6.4% in 2015).

**On average, out of every €100 of royalties collected by the SACD  
and earmarked for distribution,  
€89.21 are paid out to the authors themselves.**

### WITHHOLDINGS BREAKDOWN

Statutory deductions on royalties applied in 2016 were as follows:

Performing Arts		
	Paris	9%
	France (excluding Paris), Belgium, Luxembourg	13%
	Switzerland, Canada, Abroad	7%
	Commissioning allowances	2%
Audiovisual works		
	Public Communication and Mechanical Reproduction Rights (France)	10,6%
	Private copying levy (France, Belgium)	11%
	Public Communication and Mechanical Reproduction Rights (Belgium, Canada)	11%
	Public Communication right and private copying levy (abroad)	7%
	Videograms and phonograms	3%
	Individual contracts negotiation	2,5%, 5,5% ou 10% (*)
Written works		
	Reprographic rights Belgium	5%
	Reprographic rights France	7%

(\*) The 2.5% rate applies to individual contracts negotiation involving Radio France, and the 10% rate to individual TV or cinema contract negotiation (discount to 5.5% for renewal).

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

# PROTECTING AUTHORS IN FRANCE AND INTERNATIONALLY

As part of its action to defend the professional and material interests of authors, the year 2016 saw the SACD intervene in a number of ways.

## RELATIONS WITH PROFESSIONAL ORGANISATIONS

The SACD slightly increased (from €532K to €540K) the financial support to the operation of professional bodies representing authors, and which have a significant level of representativeness in the category concerned, and whose actions to promote and defend authors could be considered as complementing those of the SACD. This year, the SACD supported a new structure, namely "Séquences 7", gathering scriptwriters at the beginning of their career.

**Specifically, the SACD provided financial support to the following organisations:**

- **AGrAF** (French Animation Authors Group),
- **Auteurs dans l'espace public** (Authors for the Street Arts),
- **EAT** (Associated Theatre Writers),
- **Groupe 25 Images** (Professional Association of TV directors),
- **Guilde Française des Scénaristes** (French Screenwriters Guild, federating TV and Cinema Writers),
- **Séquences 7** (emerging professional screenwriters),
- **SMNS** (National Stage Directors Union),
- **SRF** (Society of Film Directors),
- **Syndicat des Choréographes associés** (Union of Associated Choreographers).

## NEW INTERPROFESSIONAL AGREEMENTS

In 2016, the SACD managed to get a specific interprofessional agreement signed to ensure ongoing exploitation of works. Pursuant to this agreement, best efforts must be deployed to make the works available for the audience. A Monitoring Committee whose members will be taken from the signatories of the agreement (producers, broadcasters, distributors, authors) is to be set up. Concerning the programming and screening commitments, SACD was signatory in May 2016 of the agreement aiming at enhancing the level of exploitation of films in cinema.

## NEW AGREEMENTS WITH REPERTOIRE END-USERS

The SACD also continued, in 2016, with specific regard to the operations of each repertoire, initiatives designed to bolster the remuneration of authors, be it by revising fees, or through negotiations with users of the repertoire concerned.

## THE PERFORMING ARTS

- Two new memorandums of understanding were negotiated and signed in 2016 to strengthen and amend previous relationships and agreements, firstly with the PRODISS (Union of Private producers working mainly in the Music and Comedy Sector), and secondly with JM FRANCE (Musical Youth of France).
- A special agreement was signed with a new Paris venue (BO ST-MARTIN) along with nine "festivals" agreements (of which six with members of the Federation of Standup Comedy Festivals).

Moreover, in 2016, as was the case during 2015, the SACD's services provided support all year long, to authors and troupes alike, as regards deploying and improving the online services to request licenses for amateur performances (and their price-list), the service initially launched in 2014. Thanks to this feature, over two-thirds of licenses for amateur performances were issued online in 2016.

At the same time, a number of new features were rolled out: single point of contact to request authorisations, and a guarantee granted to amateur companies to get a reply to their requests within 31 days, in the case of works not eligible for automatic authorisation. This welcome improvement was made possible by amending the Society's statutes, and has the consequence that silence (i.e., no answer) from a member or a foreign author member of a sister company, for a period exceeding 30 days, shall henceforth be considered as tantamount to the author having given tacit approval for amateur performances of his/her work.

Lastly, two more measures were introduced:

- introduction of a specific royalties-distribution scale for text readings (with the author entitled to request supplement);
- return to a time pro-rated system for the distribution of royalties in the case where several works are performed in the course of the same show.

## AUDIOVISUAL

- the status of two terrestrial television broadcasters (namely HD1 and 6ter) was regularised by signing a new contract (previously, these two broadcasters only paid provisions on royalties due);
- new contracts were signed in regards to video-on-demand services fee subscription, comprising two services of the Lagardère Group (Gullissime and Gullimax), the SFR service (SFR play - Zive), and the TF1 service (TFOU Max).

## INTERNATIONAL CO-OPERATIONS

In order to develop collections abroad and strengthen the representation of its members, the SACD concluded, in 2016, two new reciprocal agreements in the audiovisual sector: with the Romanian society DACIN-SARA for the collection of all audiovisual royalties, and with ONDA (Algeria) for private-copying fees only. We also added video-on-demand to existing agreements with ARGENTORES (Argentina).

The SACD also terminated its agreement of reciprocal representation with VG-WORT, a German scriptwriter organisation, and entrusted its interests in this regards to GWFF, an organisation which represents, in particular, producers.

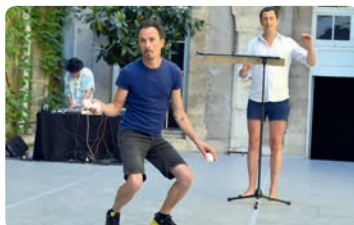
The SACD continued negotiations with DAC (directors in Argentina) and AIPA in Slovenia (in partnership with the SCAM) for the purpose of reciprocal representation, as well as with the WGA (Writers Guild of America) for the payment of private copying fees.

Moreover, the Society actively pursued its participation in the CISAC (International Confederation of Societies of Authors and Composers – [www.cisac.org](http://www.cisac.org)). As a member of the Board of Directors and Governance committee, the SACD continued its involvement in the normalisation of rights data exchange, in particular through its involvement in the IDA data-

base, administered by SACD on behalf of CISAC and all audiovisual collective management organisations, as well as ISAN (international identifier of audiovisual and cinematographic works), or its standardised shared-exchange formats for documentation (for the performing arts). Also as part of its work with the CISAC, the SACD was involved in the definition of governance and transparency rules for member Societies and the applicable membership criteria. . Lastly, the SACD participated actively in several technical committees, such as the CT-DLV (technical committee of dramatic, literary and audiovisual societies).

## AGITATORS FOR CREATION

**STIMULATE ENCOUNTERS BETWEEN CREATORS FROM ALL BACKGROUNDS AND NATIONALITIES, AND THUS ENRICH INTERNATIONAL CREATION**



Les sujets à Vif 2016, production SACD/Festival d'Avignon



### 3 Assisting and supporting authors and creation

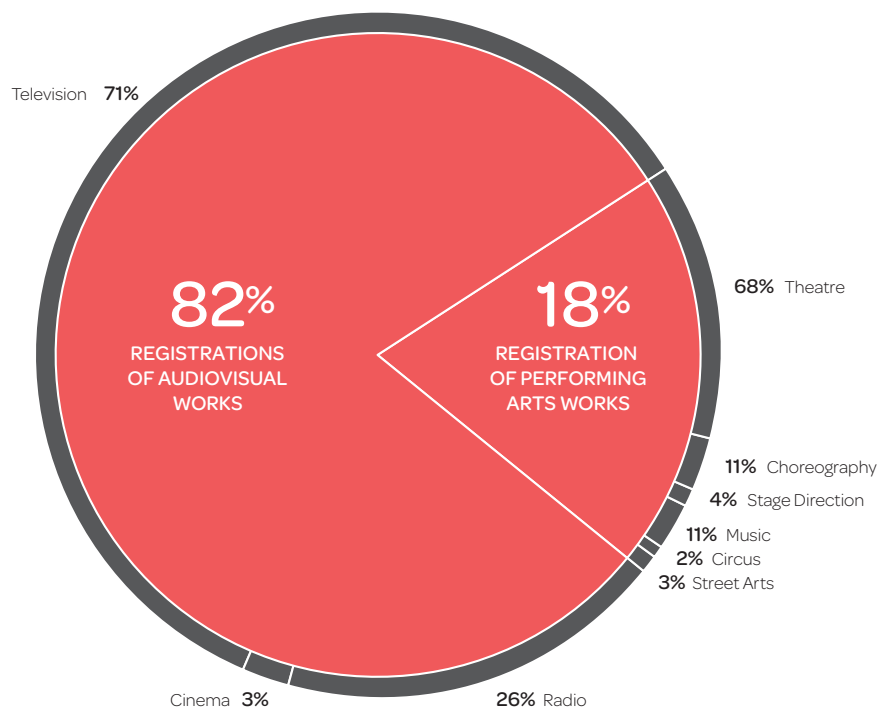
#### THE REPERTOIRE AND ITS USES

In 2016, registration of new works to the SACD increased by 13.6% over the 2015 figure.

In the **audiovisual sector**, the number of works registered rose by 15.48%, after the significant drop in 2015, although the numbers did not recover to 2014 levels. On the TV side, the increase only slightly makes up for the large drop in registrations in the previous year, after consecutive increases in the development of series and reality drama over the years 2010-2013. In radio, the increase is stronger, but concerns a smaller number of works. Aside from the year 2014, which saw a significant backlog of works being

registered, the number is slightly higher than the average for previous years.

In the **performing arts**, the number of registrations also rose in comparison with 2015 (+ 6.32%), and represents 18% of the entire body of new works. Unlike the previous year, growth is particularly strong in the areas of theatre, circus, and music, to the detriment of stage direction, street arts, and to a lesser degree, choreography.



#### NEW WORKS

# 34,106

#### NEW WORKS WERE REGISTERED IN 2016:

- 6,255 in the performing arts (18% of total, + 6% compared with 2015)
- 27,851 in the audiovisual sector (82% of total, + 15% compared with 2015)

Looking at the figures from the use of the repertoire, we can notice, in the **performing arts**, an overall drop of 4.4% in the number of performances in Paris, particularly in the subsidized and independent sector. Although less significant than the 16% fall in royalties, the figure does reflect a sharp drop in attendance and box office receipts in the first quarter of the year, in the aftermath of the Paris attacks. In the regions and the greater Paris suburbs, where collected royalties fell by 6.6%, the overall number of performances also fell proportionally (5.7%). But the tendency is not across the board, as the performances in the private and subsidized sectors actually grew by 4.3% and 7.5%, respectively, whereas performances in the independent and amateur sectors fell by 8% and 6.5%, respectively.

In the **audiovisual sector**, the number of works broadcast in 2015 – whose royalties were mainly distributed in 2016 – fell back by 3.5% over that of 2015, and the number of hours of programming shrank by 1.2%. This tendency is consistent with the downturn of the number of TV works and theatrical films, and breaks with the unusual figures of previous years, whereby the number of works increased but the overall number of minutes decreased, due to the proliferation of short formats. In radio, on the other hand, our repertoire has undergone sharp growth, also consistent but at different speeds: almost 12% additional works broadcast, representing 43% additional hours of programming.



## KEY FIGURES FOR REPERTOIRE USE

## Performing Arts

Over  
**49,000**  
performances in Paris

Over  
**128,000**  
performances in the regions

## NUMBER OF PERFORMANCES IN PARIS

Amateur	732
Professional	
Private theatres	24,131
Unionised subsidised theatres	1,554
Non-unionised subsidised theatres	1,499
Independent companies and others	21,160
<b>Total</b>	<b>49,076</b>

## NUMBER OF PERFORMANCES IN THE REGIONS AND GREATER PARIS

Amateur	24,031
Professional	
Private tour organizers	4,244
Unionised subsidised theatres	23,688
Non-unionised subsidised theatres	493
Independent companies and others	74,930
<b>Total</b>	<b>128,386</b>

## Audiovisual

**284,476**  
works broadcast or screened in 2015  
(linear and non-linear broadcasts)

## NUMBER OF WORKS BROADCAST OR SCREENED

TV works	189,462	66.60%
Theatrical films	35,977	12.65%
Short Films	2,694	0.95%
Radio	56,343	19.81%
<b>Total</b>	<b>284,476</b>	<b>100%</b>

NB: Final figures for 2016 audiovisual broadcasts are not yet known as of date of publishing this report.

**236,289**  
hours of programming  
(linear broadcasts)

Television 95% 224,570 hours of programming.  
Radio 5% 11,719 hours of programming.

French broadcasters represent 91.89% of the total number of works and 89.66% of the total hours of programming.

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

## COLLECTIONS IN 2016

**SACD collections in 2016 rose to €224.6M, up 1.21% compared with 2015, thanks to a sharp increase in the audiovisual sector, making up for losses in the performing arts.**

Audiovisual collections increased by 5.5%, accentuating the rise of 1.8% already recorded in 2015. This is explained by increased collections from standard contracts (mainly from deferred payments) and from abroad – namely from Belgium and Canada – which make up for decreases in collection from private copying and individual contracts.

On the other hand, after three years of strong growth, collections from the performing arts fell back considerably, by a little over 8%, explained mainly by the sharp drop in performing arts collections in Paris (-16%). The number of shows on offer coupled with the effect of the Paris terrorist attacks and subsequent state of emergency played a large part in this major decrease on box office receipts in Paris in 2016. It should however be noted that collections in the regions, which reached €35.9M were up by 3% compared with the last full year of collection through the SACD-SACEM regional network..

**CONTRASTING DEVELOPMENTS IN THE SOCIETY'S TWO MAIN REPERTOIRES  
ALTER THEIR RELATIVE IMPORTANCE:**

## Performing arts

**€64M**

representing 28.5%  
(31.5% in 2015)

In the **performing arts**, the global decrease of 8.3% includes a strong disparity:

- decrease in **Paris exploitations** (-16%) whereby all sectors were affected by lower attendances in the first quarter, in the aftermath of the Paris terror attacks, and whereby the subsidized and independent sectors were additionally affected by a drop in the number of performances;

- decrease in collections from the **regions** (-6.6%), a figure which, as usual, hides variations according to the type of distribution, with a sharp fall with regards to independent companies and festivals (-9%);

- increase in collections from **abroad**, with variations according to their origin: a 4% increase in collections from “direct collection” francophone territories (Belgium, Canada, Luxembourg) and a more modest 1.6% increase from other foreign countries, where the fall in collections from Switzerland and Germany (although they remain among the most significant “contributing countries”) was easily made up for by increases in collections from Italy, Russia, Argentina, and Japan.

## Audiovisual

**€160M**

representing 71.3 %  
(68.3% in 2015)

In the **audiovisual sector**, the overall 5.5% increase also masks varying situations:

- **In France (+1.5%)**, the overall increase is mainly due to general contracts (+3.2%), in particular an advance payment from France Télévisions, and an increase from M6 as well as from distribution networks (revised distribution scheme for cable and catch-up TV), and from thematic channels. As for the main private broadcasters, TF1 figures were down, and so were those of Canal+.

vate copying (-9.8%, in both audiovisual and audio), and collections from individual contracts (-21.5%).

- **Abroad**, overall collections increased by 27.6%, which makes up for the decreases in 2014 and 2015. This increase is spread across the francophone territories – Belgium and Canada (+30.1%) as well as non-francophone countries and Switzerland (+24.8%).

## Writing

**€0.5M**

representing 0.2%  
(iso vs. 2015)

Collections for **writing** in 2016 were still quite marginal but nevertheless rose sharply (+28%).

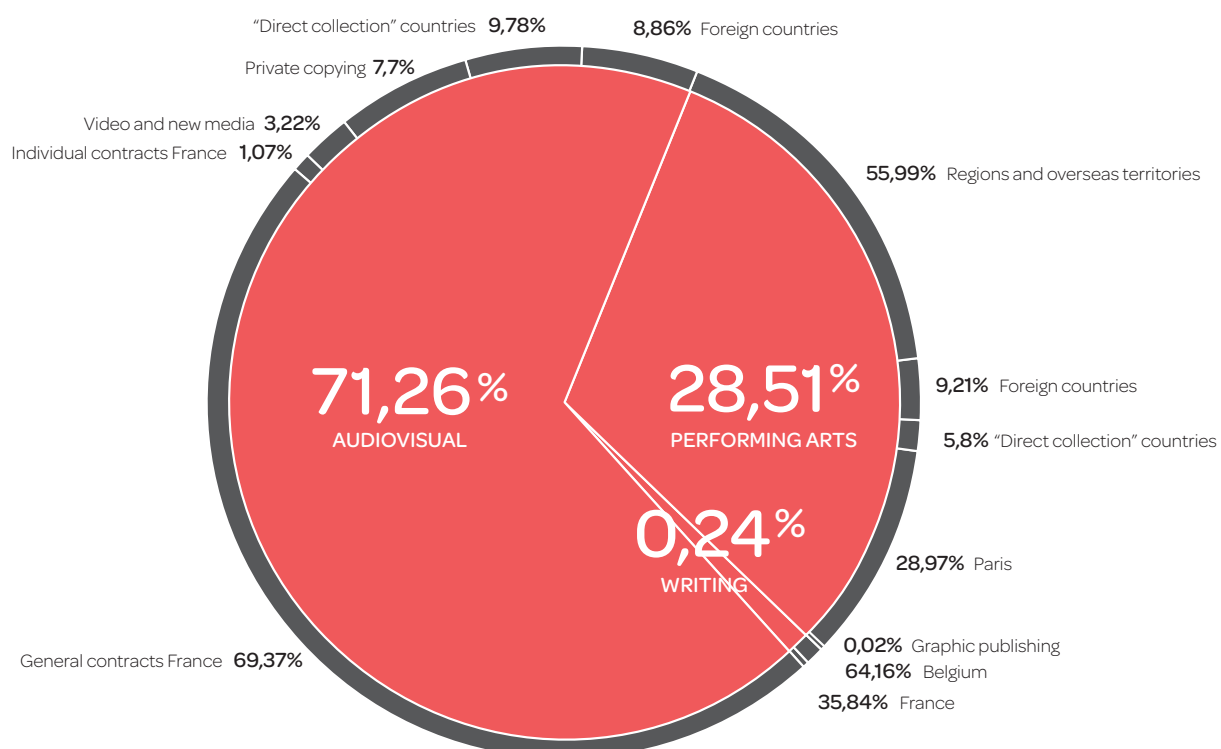
## BREAKDOWN OF 2016 COLLECTIONS

(In 000's of €)

Audiovisual		Variance 2016/2015
France	130,231	+1,5%
Private copying	12,322	-9,8%
General contracts	111,044	+3,2%
Individual contracts	1,714	-21,5%
Video and new media contracts	5,151	+6,2%
SACD "direct collection" countries	15,655	+30,1%
Other foreign countries	14,187	+24,8%
<b>Total</b>	<b>160,073</b>	<b>+5,5%</b>

Performing Arts		Variance 2016/2015
France	54,413	-10%
Paris	18,555	-16%
Greater Paris/regions/overseas territories	35,858	-6,6%
SACD "direct collection" countries	3,714	+4%
Other foreign countries	5,899	+1,6%
Graphic Publishing	14	+146,1%
<b>Total</b>	<b>64,041</b>	<b>-8,3%</b>

Writing		Variance 2016/2015
Reprography Belgium	191	-37,3%
Reprography France	341	+205,9%
<b>Total</b>	<b>532</b>	<b>+27,97%</b>



## DISTRIBUTION OF ROYALTIES TO AUTHORS

After an exceptional year 2015 which saw a sharp rise in royalties distributed to authors, due to one-off events, the royalties distributed in 2016, namely €213.4M, are down by 4.9% compared with 2015. Nonetheless this amount represents over **95% of the year's collections**, and thus remains satisfactory.

In the **performing arts**, where royalties are assigned one month after collection, the decrease in royalties paid matches exactly the decrease in collections (-8.3%).

In the **audiovisual sector**, where the SACD remains dependent on payment term and turnaround time for information to be passed down from broadcasters, distribu-

tion levels are also down on the previous year, by 3.47%, whereas collections for the year actually increased by more than 5.5%. This discrepancy is mainly because collections were higher due to advance payments received right at the end of the year and which could not immediately be distributed.

In the **writing sector**, royalties distributed in 2016 came almost entirely from reprographic rights in Belgium, and their 30.6% decline matches the decrease in collections there.

## 30,800 BENEFICIARIES

(living authors or their beneficiaries, excluding companies)  
received royalties on their accounts in 2016,  
which is 0,62 % more than the previous year

### INCLUDING

## 21,900 LIVING AUTHORS

SACD members who received at least one payment in 2016  
including: 14,263 ordinary members, 2,421 associate full members, and 5,189 full members.  
This figure is up by 1.3% compared with 2015

### REVENUE DISTRIBUTION BY MEMBERSHIP GRADE

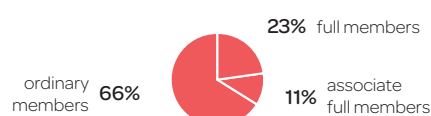
Although the overall number of authors receiving royalties in 2016 has increased by 1.27%, the increase varies across the different membership grades of the Society.

\_the number of full members benefitting has increased higher than the average (+3.43%) and brings the section share up to 23.7% of the total

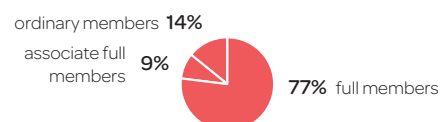
\_the number of associate full members benefitting has also risen higher than the average (+2.72%), and they now make up 11.1% of the total.

\_the number of ordinary members benefitting has remained more or less stable compared with 2015 (+0.27%), making up 65.2% of the total, a slight decrease.

#### NUMBER OF AUTHORS



#### GROSS ROYALTIES DISTRIBUTED

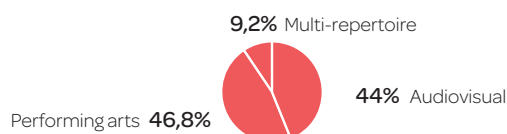


Breakdown of revenue remains uneven whatever the membership grade. But the tendency for this disparity to increase (which reappeared in 2015 after three years of evening out), with more authors on each end of the scale, has somewhat slowed in 2016, with an overall decrease of individual levels: 82.3% (82% in 2015) of authors are in the lowest brackets of payments (less than €5,000), and 4% (4.3% in 2015) are in the highest brackets (more than €40k); recipients in the middle brackets (between €5k and €40k) increase slightly from 13.8% to 14.1%.

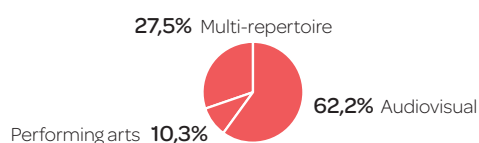
### DISTRIBUTION OF ROYALTIES PER REPERTOIRE

brackets	performing arts	Audiovisual	Multi-repertoire	Cumulative	Percentage	Cumulative percentage
over €200,000	1	31	31	63	0,2%	100%
€100-200k	1	133	69	203	0,7%	99,8%
€75-100k	1	123	41	165	0,5%	99,1%
€50-75k	19	277	92	388	1,3%	98,6%
€40-50k	14	197	59	270	0,9%	97,3%
€30-40k	30	254	84	368	1,2%	96,5%
€20-30k	51	393	137	581	1,9%	95,3%
€15-20k	61	327	123	511	1,7%	93,4%
€10-15k	147	507	177	831	2,7%	91,7%
€5-10k	414	1,018	362	1,794	5,8%	89,0%
€3,000-€5,000	550	809	262	1,621	5,3%	83,2%
€1,000-€3,000	2,056	1,778	500	4,334	14,1%	77,9%
less than €1,000	10,217	8,568	881	19,666	63,9%	63,9%
<b>Total</b>	<b>13,562</b>	<b>14,415</b>	<b>2,818</b>	<b>30,795</b>	<b>100%</b>	<b>100%</b>

### NUMBER OF AUTHORS



### GROSS ROYALTIES PAID



# SOCIAL ACTIONS AND SOLIDARITY

## KEY FIGURES IN 2016 SOCIAL ACTION

Overall Budget:

€ 3,9 M

• Supplementary retirement allowance:

€ 3,6 M

Number of beneficiaries: 1,232

Average annual amount of benefit paid: €2,714

Breakdown of beneficiaries by bracket:

NUMBER OF PENSIONERS BY REVENUE BRACKET	
€20,000 and over	1
€15 000 to €20,000	21
€10,000 to €15,000	26
5,000 to 10,000	127
€3,000 to 5,000	166
€1,000 to €3,000	498
less than €1,000	393

• Solidarity Grants

€ 0,3 M

Number of grants: 46

Average amount: 3,272

Number of "godchildren" (children of deceased authors): 24

Grant amounts paid: from 452 to 1,130

Number of people seen to by the social service in 2016: 246

## AUTHORS IN SOLIDARITY

Created as an SACD initiative and founded in 2014 by then SACD Chair, Jacques Fansten, the purpose of this fund is to grant access to culture to underprivileged communities by assigning authors on specific missions with a social vocation and assisting creative production.

To bring these projects to fruition, the Fund's Board of Directors, made up of representatives of SACD and other leading figures from several backgrounds, all of them motivated by a common wish for "active" social and

cultural solidarity, designed a number of projects based on an existing social tissue of associations and institutions already in place. The first two projects were launched in 2016 and are based in Marseille: "A Circus in my head" bringing together circus authors and disabled children, and "Tell Me About your Life" involving secondary school students from disadvantaged neighbourhoods writing fiction based on their family history. Three other projects in the Paris region were conceived in 2016: "Tour à Tour" at the

Mureaux Theatre in the Yvelines, which aims at breaking down geographical and social barriers between neighbourhoods, "La vie rêvée" ("Dream Life") in Nogent-sur-Marne, about intergenerational communication, and "À l'écoute du vent" ("Listening to the Wind") in Argenteuil, bringing children from priority neighbourhoods and their mothers together to create performance pieces. The Fund received several sponsorships for these projects (Google and the France Télévisions Foundation, in particular), and is

looking for more sponsorships for future projects, to partner the SACD who has supported the initiative since 2014 in accordance with our Cultural Action goals: continuing existing actions and initiating new ones.

Alongside Rodolphe Belmer, the new Chair since January 2017 (who succeeded founder Jacques Fansten), Véronique Perlès serves as director, and the SCALA company, an SACD affiliate, manages the accounts and finances.

## SOCIAL AND SOLIDARITY SUPPORT

In 2016, the SACD obtained legislative recognition in our mission to defend authors and represent them to this effect. To this end, we participate actively with the organisations providing social coverage to authors: medical insurance and pensions with the AGESEA (Association for the Management of the Social Security of Authors), as well as compulsory additional retirement funds with the RACD (Retirement fund for Authors and Dramatic Composers) and the RAAP (Professional Artists and Authors Pension Scheme), both of which are managed by IRCEC.

### PARTICIPATION WITH AUTHORS' SOCIAL PROTECTION ORGANISATIONS

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

Concerning the social security plan for authors, we saw in 2016 the enactment of one of the measures announced in 2015 by the two relevant Ministries (Culture and Social Affairs), namely to restore fully rights of authors in the area of general retirement benefits, and in particular the introduction of a mechanism whereby authors can “buy back” stamps by making retroactive contributions to cover periods where they may not have been affiliated to the AGESEA. An inter-ministerial circular, dated 24 November 2016, lays out the modalities of how the measure should be applied. The SACD has since been assisting many authors in putting their papers in order so as to apply at the CNAVTS (National Retirement Fund Centre for Employees)

On the other hand, looking at the future withholdings regarding pension contributions, in theory coming into application on 1st January 2019 – since the adoption of an amendment to PLFSS2016 and the subsequent modification of article L382-4 of the Social Security Code – the effective implementation of this mechanism has scarcely advanced this year, because of the lack of additional funding by the authorities to the AGESEA to develop the software tools required to manage the scheme, in particular to address the problem of reimbursements of overpayments to authors whose annual revenue exceeds the social security ceiling.

Speaking of the AGESEA, the authors' social security organisation was still undergoing disruption in 2016 because of the continued absence of a Board of Directors, whose mandate expired in 2014. Still no date has been set by the governing body to elect a new Board. The acting administrator's term of office expired on 31 December 2016 and has not yet been renewed. This is having an effect on at least a part of the body's core functions, although the General Meeting, presided over by an SACD representative, is ensuring the continuation of basic functions (budget, accounts, etc.)

With regards to IRCEC and supplementary pensions, the reform of the RAAP came into effect on 1st January 2016. This act enshrines changeover from a voluntary contribution system to one proportionally based on the author's revenue, after a transitional period. After a step by step increase, the contribution amount will be set at 8% of royalties from 2020 onwards, although this rate is reduced to 4% regarding royalties already subject to another mandatory supplementary pension scheme, such as the RACD. This includes royalties distributed by SACD as well as those paid by producers to authors of an audiovisual fiction work.

The SACD has been applying the deduction of this 4% contribution on royalties since the July 2016 payments.

Since 1st January 2017, audiovisual producers have been applying this deduction on royalties paid directly to authors, and an awaited decree should determine the producer share of this contribution. It is the position of the SACD that this share – like it is for the RACD – should be set at a quarter of the entire contribution.

Lastly, concerning continuing professional education of authors, the continuing education fund carried on in 2016 with its programme for authors, despite the governance difficulties – still not settled by the authorities – caused by the decision of the Council of State (following an appeal by two professional plastic artists organisations) cancelling regulatory texts defining the composition of the Management Board. Over 5,000 internship applications were handled across all sectors in the course of the year (+13% compared with 2015), including almost 1,500 in the sectors of written works for dramatic arts, music, dance, and audiovisual works. Eligibility criteria (in terms of means) were widened in order to facilitate access to authors, and a specific choreographic training programme called “Special Edition” was launched in 2016.

This fund, let us remember, is housed in a special section of the AFDAS and is financed by contributions paid by authors and users of the repertoire (collected by the SACD, on behalf of the AGESEA, as part of its repertoire), and by a contribution of authors' societies (including SACD), which represents 5% of the quarter portion dedicated to cultural actions originating from private copying collections, as defined by the new triennial agreement signed in 2015 with AFDAS. This amount, which reached €170,300 in 2016 (as against €112,400 in 2015), increased mainly due to the 36.2% rise in private copying collections, which are the resources for cultural actions in 2016.



## ACTIVE SOLIDARITY

Founded upon the principle of active solidarity between members, the SACD in 2016 undertook a study about how to strengthen our links and activities between authors in the regions. Concrete action has been planned for 2017.

The Society also implements, on a permanent basis and with our own resources, financial assistance for authors in financial difficulty or facing life-changing situations.

### MEANS OF INTERVENTION

Advised by a social worker, the Social Action Committee, made up of three members of the Board, awards grants taken from the Solidarity Fund. The SACD also grants allocations to our “godchildren” (children of deceased authors) in order to support them with their school fees and other education expenses.

In 2016, the overall volume of solidarity expenditure reached €298,000, the same as in 2014, after an exceptional increase in 2015 in which special provision of €50,000 was made to assist authors suffering economically from the fallout of the state of emergency. These individual grants (solidarity grants to authors in difficulty + “godchildren” allocations), totalling €244,000 (stable compared with 2015), make up the large part of this fund, which reflects the continuing precarious and difficult social situation many authors find themselves in.

Concerning solidarity grants, the individual amount of grants awarded are around the same level as that of 2015: €3,200 on average. For the “godchildren” allocations, the number of beneficiaries fell slightly this year (24 vs. 28).

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

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

Moreover, the amount of funding assigned to supplementary allocations paid to beneficiaries in 2016 rose to €3.56M. The amount of resources assigned by the Board of Directors collected from 2016 collection in order to fund the 2017 donations reached a level of €3.22M, more consistent with previous years before the two exceptional years of 2014 and 2015.

### THE PAUL MILLIET FOUNDATION

In 2016, the Foundation granted 16 allowances amounting to a total of €49,945, for an average amount of €3,121.

Founded in 1926 as the result of a legacy to the SACD by the librettist Paul Milliet (1848-1924), to create a foundation intended to help elderly and ill authors, the Paul Milliet Foundation – recognised as

a charity from the beginning – has, for nearly 50 years, run a resting and retirement residence open to authors, located in Rondon, near Olivet in the *département* of Loiret. From the 1980s until very recently, the Foundation only acted through grants or fee payments to the benefit of authors suffering issues related to age and illness, in particular for their stays

in two treatment and retirement institutions to which it has special access. Latterly, thanks to the widening of the original statutes approved in 2014 by the Council of State, the Foundation can act to the benefit of authors facing any adversity.

Its resources result from the royalties it inherited (nowadays

mainly those of the screenwriter, Henri Jeanson), from the income from investments, and – for the last three years – from donations it receives thanks to the generosity of authors and non-authors alike.

## STRONG INVOLVEMENT IN THE CULTURAL DYNAMIC

SACD Cultural Action support contemporary creation thanks to the 25% share from private copying collection on blank recording devices. In addition, the SACD makes voluntary allocations to promote the development of numerous projects, their distribution, and the training of authors. These actions are also categorised as part of the commitment towards cultural diversity.

After the drop in private copying collections in 2014, which restricted resources allocated for cultural action in 2015, the level of collections recorded in 2015 rose sharply (+28.4%), thanks mainly to major back payments made by Apple. This explains the increase in amounts allocated in 2016.

### KEY FIGURES FOR CULTURAL ACTION IN 2016

#### Overall Budget:

**5.8** million euro  
(+18,9%)

#### of which:

- €4.6M legal allocations
- €1.2M voluntary allocations

#### USE OF AVAILABLE AMOUNTS:

_direct costs (grants, partnerships, etc.):	€5M
of which: general actions not assigned to a repertoire:	€2.3M
actions by repertoire:	€2.8M
_contribution to administrative costs:	€0.8M

#### Partnerships:

**314**  
(+1,3%)

- 139 for the performing arts
- 70 for the audiovisual sector
- 4 “cross-repertoires” partnerships
- 101 as part of the fund to support creation:

#### BREAKDOWN OF THE CREATION SUPPORT FUND

Comedy / One man show Fund	10 grants
Translation Fund	7 grants
SACD-France Télévisions Web series fund	19 grants
Theatre Fund	14 grants
Stage Music Fund	14 grants
Opera Creation Fund	17 grants
Authors in Spaces	9 grants

## CULTURAL ACTION BUDGET

The overall SACD 2016 Cultural Action budget was **€5.8M**, an increase of 18.9% compared with 2015 (see Appendices). Cultural Action budgets are based on the sums received the previous year. The significant rise in private copying revenue in 2015 thus impacted the 2016 budget, and the decrease recorded in 2016 will be felt in the 2017 budget.

### BUDGET RESOURCES BREAK DOWN AS FOLLOWS:

LEGAL ALLOCATIONS	€4,564,856
Audiovisual private copying (art L321-9 of the CPI)	€ 2,691,700 (1)
Audio private copying (art L321-9 of the CPI)	€ 715,511 (2)
Non-distributable royalties (art L321-9 of the CPI)	€ 550,462 (3)
Financial income	€ 62,184 (4)
Surplus from previous years	€ 547,000 (5)
VOLUNTARY ALLOCATIONS	€1,244,383
<b>Total</b>	<b>€ 5,809,230</b>

*Legal allocations correspond to defined assets stricto sensu according to article L 321-9 of the French Intellectual Property Code (items 1, 2 and 3 above), to which – with the assent of the Professional Consultative Committee of the Collections and Distribution Societies – we add: a proportion from the financial products (item 4) and the residues from previous years (item 5).*

*As for voluntary allocations, the assets freely allocated by the SACD to finance Cultural Action incorporate: a proportion of non-distributable royalties from audio private copying, the whole of the distributable share from private copying from digital sources collected in the previous year, and the miscellaneous profits made by ticket receipts during the performance of shows SACD produced in various festivals.*

## ALLOCATION OF AVAILABLE AMOUNTS FOR 2016

Directing our cultural action so as to prioritise projects which promote creation and dissemination of contemporary French-speaking dramatic works, in a variety of forms (written, musical, choreographic, scenographic, audiovisual and interactive), the SACD has – as in previous years – devoted the available sums as part of our Cultural Action budget to fund allowances for Cultural Action (€5.03M) and partially towards funding the administrative costs of our Cultural Action (€0.8M).

### Of the 5 million euro of direct support:

- the amount of €2.3M was assigned to actions not related to a particular discipline as detailed:

SACD prizes	€ 24,000
Devolved regional action	€ 60,000
International actions	€ 60,000
Beaumarchais subsidy	€ 980,000
ARP	€ 85,000
Belgium Cultural Action	€ 195,000
Canada Cultural Action	€ 30,000
Reactivity Fund	€ 217,060
“Interdisciplinary” Performing Arts Cultural Action	€ 130,000
“Interdisciplinary” Performing Arts + Audiovisual Cultural Action	€ 111,000
Cultural Action: training for authors	€ 170,300
Strategy	€ 100,000
Authors in Solidarity	€ 100,000

- the remainder, i.e. the sum of €2.8m, was allocated to actions ascribed to particular disciplines of SACD, and divided as follows:

Theatre	€ 839,000
Dance	€ 117,200
Music	€ 407,000
Radio	€ 42,900
Television	€ 646,300
Cinema	€ 307,300
Interactive creation	€ 40,000
Animation	€ 170,500
Circus arts	€ 91,400
Street arts	€ 107,200

## ACTIVITIES SUPPORTING CREATION

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

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

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

### SUPPORT FOR CULTURAL ACTION

**Funds:** Theatre, Web-Series (with France Télévisions), Stage Music, Opera Creation, Comedy, Writing for Street Arts, Authors Space, Circus, SACD Avignon fund, private theatre venues support (for street arts performances for example).

**Direct support for authors:** outside of the numerous funding schemes intended to encourage the emergence of new talent, the SACD created the Association Beaumarchais in 1997. Many direct aids for emerging authors are managed by Beaumarchais, which delegates the awarding process to independent commissions composed of recognised professionals in their respective disciplines.

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

**Professionalisation activities:** showrunner training, Atelier Grand-Nord, support for certified schools (Fémis, Louis Lumière, CinéFabrique, CEEA, les Gobelins, La Poudrière...).

**Support for professional organisations:** each trade has its own particular constraints and peculiarities. The SACD supports professional authors' organisations such as ARP, the SRF, the Screenwriters Guild, the 25 Images group, Agraf, EAT, Associated Choreographers, the SNMS, etc.

**Artistic and cultural education:** operations such as "An artist at school," Animated cinema workshops (Territoires Cinématographiques), sound effects workshops ("Longueur d'Ondes"), etc.

**Access to culture for all:** Authors in Solidarity, launched in November 2014 as an SACD initiative, is an endowment fund whose purpose is the carrying out of projects in the public interest, conceiving and implementing innovative projects in the field of social intervention. These activities are led by professional authors and based on shared creative experiences.

## WORKING ALONGSIDE YOUNG TALENT

### WEB SERIES FUND

A joint SACD-France Télévisions fund was launched in 2016 to assist young talent and develop new formats. 200 projects were submitted, with 19 selected, of which 9 were attached to a producer and 10 were still looking for one. All the selected projects can be seen on the SACD website [www.sacd.fr](http://www.sacd.fr).

Intended for new talents and established authors alike, this fund is for screenplay development for short episodic series, designed mainly to be watched by people on the move and tending towards innovation in format, style, and dramatic genre. Winning projects will be followed through the creative process, and some will benefit from production support from France Télévisions. Pictanovo, a structure put in place by the Hauts-de-France regional council, will also provide supplementary assistance to projects shot inside the region, if there is a production company involved.



The jury associated to SACD Chair, Jacques Fansten, includes Pierre Block de Friberg, director of new content and innovation at France Télévisions, Simon Bouisson, author, Alexandre Boyer, producer, Judith Louis, producer, Christophe Louis, drama programme consultant at France 2, Alexandre Philip, author, and Angela Soupe, author.

### THE #TRANSMEDIA GRANT SETS A COURSE FOR #RÉALITÉVIRTUELLE

Orange, Beaumarchais and the SACD awarded seven projects in 2016 for their formal innovation, quality of writing, and original approach, wishing each of these the opportunity to propose new creative experiences.



For 2017, in order to better respond to authors' expectations, the #transmedia grant, which was launched in 2009, has become the #RealiteVirtuelle (#VirtualReality) grant, intended to accelerate creation in virtual reality. The 2016 winners of Bourse #transmedia are:

- *La grande Histoire d'un petit Traité* by Camille Duvelloy and Antoine Robert
- *Les Philous* by Corine Bachy, Christelle Didier and Bastien Quignon
- *Les Passagers* by Nicolas Peuffailit and Jean-Christophe Yacono
- *Les Mémoires Courtes* by Elisabeth Rull
- *L'homme de la situation* by Rémi Besse
- *Exit* by Matthieu Chevallier and Fabrice Garate Delgado
- *La Hot Line* by Hugues Derolez



# PRIZES

IN

## 2016



Andréa Bescond



Alain Serluppus



Blanche Gardin



Brigitte Jaques-Wajeman



Charline Vanhoenacker



Alex Lutz



Frédéric Tellier



William Forsythe



Benjamin Dupé



Hippolyte Girardot, Alex Vizorek and Juliette Arnaud



Hervé Hadmar and Marc Herpoux



Jacques Gamblin



Simon Bouisson



The Eliane project - Diane Bonnot, Laurence Cools, Lula Hugot, Charlotte Saliou



An Artist at School is an artistic and pedagogical programme launched in 2012 in order to make young people more aware about artistic professions. **Creators, authors, and artists from the worlds of the audiovisual, music, writing, the performing arts, the graphic arts, and the plastic arts go back to the schools they went to as kids** to spend some quality time, in both an artistic and pedagogical capacity, with the current generation of students.

## AN ARTIST AT SCHOOL

In 2016, this operation was sponsored by the filmmaker **Philippe Faucon**.

The following people participated:

Miss Tic, Christophe Barratier, Lorraine Levy, Julien Cottureau, Jérôme Thomas, Ahmed Hamidi, Sophie Loubière, Jean-Philippe Robin, Greco Casadesus, Sylvie Coquart-Morel, Wilfrid Lupano, Gilles Cayatte and Olivier Weber.



© Unartist à l'école



Bertrand Tavernier  
and Sébastien Laudenbach



Chabname Zariab  
and Gérard Krawczyk



Séverine Boschem



Philippe Lioret  
and Jean Becker

## CÉSAR AWARDS DINNER

### CINEMA

Since 2015, the SACD has invited to our salons all the directors and screenwriters of films selected for the César Awards, in order to incite professional socialising and new encounters, during the course of a special dinner: the authors' dinner.

Until then, only producers were invited to meet for the César Awards Dinner. The SACD took it upon itself to remedy this situation.

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David Oelhoffen  
and Frédéric Tellier



Emmanuel Finkiel



Olivier Seror, Agnès Feuvre  
and Vincent Poymiro



Julien Rappeneau



Houda Benyamina  
and Romain Compingt



Sophie Reine, Sabrina B. Karine,  
Alice Vial, Gladys Marciano



## THE SACD, A WELL WATCHED SOCIETY

Like all collective management organisations, the SACD is subject to annual inspections by the Permanent Inspection Committee of CMOs (collective management organisations), which is under the authority of the Court of Auditors (Cour des Comptes). In addition, in keeping with the terms of the literary and artistic property Code, the SACD – like all CMOs – presents our annual accounts and corresponding reports every year to the Ministry of Culture, and also submits – subject to approval in the General Meeting – any project concerning a change in its statutes or regulations affecting collection and distribution of royalties.

In the same manner, the SACD each year presents its annual accounts and corresponding reports to the respective chairs of the Committees of cultural affairs in the National Assembly and the Senate.

In 2016, a report by the Permanent Inspection Commission of CMO's (available on the SACD website: [www.sacd.fr](http://www.sacd.fr)) looked specifically at distribution of royalties to authors over the period 2010-2015. The result from this examination operated by the Commission demonstrated that over this period, the SACD had the highest ratio of royalties distributed over royalties collected, as can be seen on page 19 of this report. In 2016, this ratio exceeded 90%, thanks in particular to the efforts made to speed up treatment of outstanding royalties (page 20 of the report).

Concerning handling costs and the setting of distribution rules, the Commission encouraged all organisations concerned towards greater transparency, all the while acknowledging the complexity of the process and the length of time involved, especially in the audiovisual sector. It also recommended strength-

ening the means of proper identification of repertoires (works and beneficiaries) within each society (particularly within the SACD and the SACEM concerning comedy works), in order to reduce the number of unidentified works.

Following up on recommendations expressed in previous reports, the Commission took note that on audio-visual uses of works and relations with broadcasters, the observations it had expressed in its 2012 report – aside from its “formal” recommendations – remained unfulfilled, due in large part to the poor quality and incomplete nature of exploitation statements communicated by the broadcasters.

The Commission, now named “Inspection Commission of Author's Rights and Neighbouring Rights Management Organisations,” took note of the modifications that these provisions would incur within the collection societies (now referred to as “Collective management organisations”) in terms of governance, transparency, and performance, in the context of stricter regulations on means of distribution, particularly in terms of time frames

for turnaround. The Commission, which by order has seen both its size and scope enlarged, and which has new powers of mediation, as well as sanctions, indicated that it would pay particular attention to the respect of these provisions.

Within its organisation, the SACD has already been responding for several years to the many provisions handed down by the Directive, particularly in the areas of inspection, transparency, performance, and inclusion of authors in our decision-making processes. Yet the SACD remains a society on the move and has proposed for our June 2017 General Meeting a wide range of statute reform in order to be able to respond even better to the needs of authors, the changes in the environment in which they work, and challenges to come. Concerning inspection, members will decide upon the creation of a Supervisory Commission, which, if the measure is adopted, will replace the current Budget Control Commission and the Communication Rights Commission. For further information, please consult the SACD website.

## STATISTICS FOR COLLECTIONS AND DISTRIBUTIONS

## 2016 COLLECTIONS (EXCLUDING TAXES)

## COLLECTIONS

	Royalties collected	Variance 16/15
<b>PERFORMING ARTS</b>	<b>64,040,747.17</b>	<b>-8.32%</b>
France	54,412,718.68	-10.01%
Paris	18,554,861.69	-16.00%
Regions	35,857,856.99	-6.57%
Direct Collection Countries	3,714,366.20	4.04%
Belgium	3,401,572.48	6.15%
Canada	312,793.72	-14.42%
Foreign countries	5,899,531.63	1.61%
Graphic publishing	14,130.66	146.07%
<b>AUDIOVISUAL</b>	<b>160,073,197.67</b>	<b>5.53%</b>
France	130,231,180.84	1.51%
Private copying	12,321,711.70	-9.77%
General Contracts	111,044,022.87	3.20%
Individual Contracts	1,714,092.35	-21.48%
Video and New Media Contracts	5,151,353.92	6.25%
Direct Collection Countries	15,655,159.60	30.13%
Belgium	12,984,454.22	26.92%
Canada	2,670,705.38	48.39%
Foreign countries	14,186,857.23	24.84%
<b>WRITTEN WORKS</b>	<b>532,056.41</b>	<b>27.97%</b>
Reprographic rights France	341,372.47	205.92%
Reprographic rights Belgium	190,683.94	-37.31%
<b>GRAND TOTAL</b>	<b>224,646,001.25</b>	<b>1.22%</b>

## SACD DEDUCTIONS ON COLLECTIONS

CCSA*	Specific deductions	SACD Deductions	Net Royalties
<b>7,524,250.03</b>			<b>56,516,497.14</b>
<b>7,202,561.35</b>			<b>47,210,157.33</b>
1,751,344.59			16,803,517.10
5,451,216.76			30,406,640.23
<b>321,688.68</b>			<b>3,392,677.52</b>
321,688.68			3,079,883.80
0.00			312,793.72
<b>0.00</b>			<b>5,899,531.63</b>
<b>0.00</b>			<b>14,130.66</b>
	<b>790,898.20</b>	<b>13,667,795.46</b>	<b>145,614,504.01</b>
	<b>627,833.16</b>	<b>11,330,752.16</b>	<b>118,272,595.52</b>
	46,585.04	893,354.98	11,381,771.68
	559,663.36	9,982,087.86	100,502,271.66
			1,714,092.35
	21,584.76	455,309.32	4,674,459.84
	<b>77 731.41</b>	<b>1 517 056.76</b>	<b>14,060,371.43</b>
	64,413.40	1 260 274.75	11,659,766.07
	13,318.01	256 782.01	2,400,605.36
	<b>85,333.63</b>	<b>819,986.54</b>	<b>13,281,537.06</b>
	<b>2,663.90</b>	<b>20,508.45</b>	<b>508,884.06</b>
	2,663.90	20,508.45	318,200.12
			190,683.94
<b>7,524,250.03</b>	<b>793,562.10</b>	<b>13,688,303.91</b>	<b>202,639,885.21</b>

CCSA\*: Contribution for social and administrative purposes, paid in addition to the rights by performing arts promoters.

(Data expressed in euros)

## INDIVIDUAL DISTRIBUTION OF ROYALTIES IN 2016

### DISTRIBUTIONS

	Royalties, distributed	Variance, 16/15
<b>PERFORMING ARTS</b>	<b>57,829,237.76</b>	<b>-8.38%</b>
France	48,367,572.86	-9.29%
Paris	17,085,297.90	-15.66%
Regions	31,282,274.97	-5.39%
Direct Collection Countries	3,433,891.98	+2.98%
Belgium	3,114,645.46	+5.56%
Canada	319,246.52	-16.86%
Foreign countries	6,012,153.38	-6.91%
Graphic publishing	15,619.54	+262.91%
<b>AUDIOVISUAL</b>	<b>155,379,443.71</b>	<b>-3.47%</b>
France	124,940,856.43	-5.86%
Private copying	8,888,467.04	+10.59%
General Contracts	109,738,872.66	-7.36%
Individual Contracts	1,671,580.10	-11.51%
Video and New Media Contracts	4,641,936.63	+6.81%
Direct Collection Countries	16,549,014.77	+6.61%
Belgium	13,681,835.09	+1.87%
Canada	2,867,179.69	+37.01%
Foreign countries	13,889,572.51	+9.16%
<b>WRITTEN WORKS</b>	<b>201,682.00</b>	<b>-29.90%</b>
Reprographic rights France	3,560.48	+72.98%
Reprographic rights Belgium	198,121.52	-30.64%
<b>GRAND TOTAL</b>	<b>213,410,363.48</b>	<b>-4.89%</b>

### SACD DEDUCTIONS ON ROYALTIES

Specific Deduction	SACD statutory Deduction	Net, Royalties
<b>283,552.86</b>	<b>5,245,824.14</b>	<b>52,299 860.76</b>
238,277.95	4,518,244.92	43,611 049.99
83,993.57	1,090,822.12	15,910,482.21
154,284.38	3,427,422.80	27,700,567.79
15,683.02	349,021.49	3,069 187.47
15,554.41	332,662.56	2,766,428.49
128.61	16,358.93	302,758.98
29,543.68	377,976.87	5,604,632.83
48.21	580.86	14,990.47
<b>13,419.83</b>	<b>93,094.53</b>	<b>155,272,929.35</b>
13,419.83	93,094.53	124,834,342.07
0.00	0.00	8,888,467.04
0.00	0.00	109,738,872.66
13,419.83	93,094.53	1,565,065.74
0.00	0.00	4,641,936.63
0.00	0.00	16,549,014.77
0.00	0.00	13,681,835.09
0.00	0.00	2,867,179.69
0.00	0.00	13,889,572.51
<b>0.00</b>	<b>8,226.91</b>	<b>189,894.61</b>
0.00	0.00	0.00
0.00	8,226.91	189,894.61
<b>296,972.69</b>	<b>5,347,145.58</b>	<b>207,762,684.73</b>

(Data expressed in euros)

# PROFIT AND LOSS STATEMENT FOR 2016

## EXPENSES

	YEAR 2016		YEAR 2015	
<b>I – OPERATING COSTS</b>		<b>42,356,229</b>		<b>42,318,888</b>
<b>A - PURCHASES AND EXTERNAL EXPENSES</b>		<b>10,789,388</b>		<b>11,732,901</b>
<b>B – TAXES</b>		<b>814,748</b>		<b>897,584</b>
<b>C – PERSONNEL EXPENSES</b>		<b>18,205,236</b>		<b>18,955,009</b>
Salaries	10,613,664		10,820,844	
Social contributions	4,974,922		5,184,790	
Miscellaneous expenses	848,650		1,224,659	
Brussels Delegation	1,768,000		1,724,716	
<b>D – OTHER OPERATING COSTS</b>		<b>10,456,591</b>		<b>8,684,488</b>
a) Authors social action	3,861,109		3,713,467	
supplementary benefits allowances	3,562,427		3,369,900	
other social expenses	298,682		343,567	
b) Cultural action expenses	5,809,239		4,885,602	
allocated from statutory resources	4,564,856		3,917,017	
allocated from voluntary resources	1,244,383		968,585	
c) other operating costs	786,244		85,419	
<b>E - DEPRECIATION</b>		<b>1,333,982</b>		<b>1,457,385</b>
<b>F - PROVISIONS</b>		<b>756,283</b>		<b>591,520</b>
<b>II – FINANCIAL COSTS</b>		<b>76,550</b>		<b>154,745</b>
Bank interest	0		6	
Currency exchange losses	2,219		1,526	
costs for disposal of securities	0		98,868	
costs for disposal of equities	0		0	
Provision for depreciation of equities and related receivables	12,147		0	
provision for financial costs	0		0	
Share of financial products related to cultural action	62,184		54,346	
<b>III - EXCEPTIONAL EXPENSES</b>		<b>436,204</b>		<b>124,733</b>
<b>IV – PROFIT SHARING</b>		<b>411,058</b>		<b>460,951</b>
<b>TOTAL EXPENSES (I+II+III+IV)</b>		<b>43,280,040</b>		<b>43,059,318</b>
<b>PROFIT (LOSS) FOR THE PERIOD</b>		<b>16,621</b>		<b>47,122</b>
<b>TOTAL WITH CENTS:</b>		<b>43,296,661</b>		<b>43,106,439</b>
(Data expressed in euros)		43,296,660.95		43,106,439.32

## RESSOURCES

	YEAR 2016		YEAR 2015	
<b>I – OPERATING INCOME</b>		<b>41,822,517</b>		<b>40,513,942</b>
<b>A- RECOVERY AND RE-INVOICING OF EXPENSES</b>		<b>777,779</b>		<b>733,602</b>
Recoupment of cultural action operating expenses	777,779		733,602	
<b>B - DEDUCTIONS ON RIGHTS</b>		<b>24,379,375</b>		<b>22,714,176</b>
Deductions on performing arts	5,529,377		5,327,077	
Deductions on audiovisual	14,540,139		12,758,454	
Deductions on written works (reprography)	56,468		26,508	
Deductions on miscellaneous rights	0		0	
Deductions on side collections	4,253,391		4,602,138	
<b>C - OTHER OPERATING INCOME</b>		<b>16,589,925</b>		<b>15,700,275</b>
a) Income from daily administration	979,450		1,136,418	
b) Miscellaneous income	9,801,236		9,678,255	
- Income allocated to supplementary benefits (ring-fenced)	3,562,427		3,369,900	
- Other income	6,238,809		6,308,354	
c) Cultural Action income	5,809,239		4,885,602	
- Statutory portion	4,564,856		3,917,017	
- Voluntary portion	1,244,383		968,585	
<b>D - REVERSALS OF PROVISIONS</b>		<b>75,438</b>		<b>1,365,890</b>
<b>II - FINANCIAL INCOME</b>		<b>1,382,195</b>		<b>2,577,455</b>
Loans Interest	8,838		9,641	
Income from receivables	42,267		57,148	
Revenues from securities	1,266,254		2,393,111	
Exchange profits	1,013		658	
Net gain on disposal of equities	0		0	
Net gain on disposal of securities:				
- On F.C.P. SACD investment	0		0	
- On other securities	63,822		116,897	
Reversal of provisions for depreciation on equity securities and related	0		0	
Reversal of provisions for financial costs	0		0	
<b>III - EXCEPTIONAL INCOME COSTS</b>		<b>91,949</b>		<b>15,042</b>
<b>GRAND TOTAL (I + II + III)</b>		<b>43,296,661</b>		<b>43,106,439</b>

(Data expressed in euros)

43,296,660.95

43,106,439.32

# BALANCE SHEET AS OF 31 DECEMBER 2016

## ASSETS

	AS OF 31 DECEMBER 2016			YEAR 2015
	Gross Value	Depreciation or Provision	Net Value	Net Value
<b>INTANGIBLE ASSETS</b>	<b>6,901,863</b>	<b>5,675,796</b>	<b>1,226,067</b>	<b>940,050</b>
Software Licences	6,901,863	5,675,796	1,226,067	940,050
<b>TANGIBLE ASSETS</b>	<b>20,891,521</b>	<b>12,013,153</b>	<b>8,878,367</b>	<b>9,057,912</b>
<b>Buildings:</b>				
a) Land	1,784,131	0	1,784,131	1,784,131
b) Plantations	19,388	9,043	10,345	12,284
c) Landscaping and maintenance	50,544	19,752	30,792	28,274
d) Buildings	5,994,555	2,552,853	3,441,702	3,493,254
e) Façade	2,101,073	1,046,125	1,054,948	1,125,749
f) Buildings facilities	4,264,693	3,062,522	1,202,171	1,359,106
g) Offices facilities	2,451,574	1,828,336	623,238	489,692
h) Technical facilities	1,656,587	1,424,072	232,514	262,582
<b>Other tangible assets:</b>				
a) Transport equipment	125,723	40,595	85,128	31,777
b) Computer equipment	1,104,513	803,555	300,958	355,859
c) Office equipment	327,338	301,004	26,334	39,086
d) Office furniture	993,809	907,704	86,106	76,119
e) Other tangible goods	17,592	17,592	0	0
<b>FIXED ASSETS UNDER PROCUREMENT</b>	<b>1,664,160</b>	<b>0</b>	<b>1,664,160</b>	<b>1,497,772</b>
<b>FINANCIAL ASSETS</b>	<b>5,587,322</b>	<b>175,820</b>	<b>5,411,502</b>	<b>5,896,510</b>
Equities and securities	188,864	12,147	176,717	189,142
Receivables from securities	4,429,923	163,673	4,266,250	4,685,461
Loans	931,920	0	931,920	941,924
Deposits and sureties	36,616	0	36,616	79,983
<b>TOTAL I - FIXED ASSETS</b>	<b>35,044,866</b>	<b>17,864,769</b>	<b>17,180,096</b>	<b>17,392,244</b>
<b>RECEIVABLES</b>	<b>43,537,051</b>	<b>543,093</b>	<b>42,993,958</b>	<b>38,703,023</b>
Receivables from Authors	1,916,624	435,332	1,481,292	1,593,850
Advanced payments on account payables	14,144		14,144	3,265
Receivables from customers	30,690,153		30,690,153	32,366,072
Receivables from staff	9,937		9,937	7,544
Receivables from State and social organisations	1,158,801		1,158,801	679,715
Receivables from professional institutions	0		0	5,780
Other accounts receivables	3,747,392	107,761	3,639,631	4,046,796
<b>SECURITIES</b>	<b>75,038,707</b>	<b>0</b>	<b>75,038,707</b>	<b>77,601,586</b>
Market funds "monetary"	15,083,699		15,083,699	17,662,397
Market funds "diversified": - FCP SADC investment	30,800,735		30,800,735	30,800,735
- Other diversified short term	28,978,162		28,978,162	28,978,162
Market funds shares	0		0	0
Social fund	50		50	50
Shares on deposit	176,060		176,060	160,242
<b>TERM DEPOSITS AND NEGOTIABLE CREDIT INSTRUMENTS</b>	<b>119,131,777</b>	<b>1,018,791</b>	<b>118,112,987</b>	<b>114,146,119</b>
<b>AVAILABLE CASH FUNDS</b>	<b>16,228,690</b>		<b>16,228,690</b>	<b>8,383,539</b>
<b>TOTAL II - CURRENT ASSETS</b>	<b>247,930,180</b>	<b>1,561,883</b>	<b>246,368,297</b>	<b>238,834,266</b>
Prepaid expenses	330,779		330,779	379,160
Deferred charges	0		0	0
<b>TOTAL III - ACCRUALS AND DEFERRED INCOME</b>	<b>330,779</b>	<b>0</b>	<b>330,779</b>	<b>379,160</b>
<b>GRAND TOTAL (I+ II+ III)</b>	<b>283,305,825</b>	<b>19,426,653</b>	<b>263,879,173</b>	<b>256,605,671</b>

Total balance with cent

263,879,172.77

256,605,670.71

## LIABILITIES

	AS OF 31 DECEMBER 2016		AS OF 31 DECEMBER	
SHARE CAPITAL		2,320,583		2,244,647
BALANCE CARRIED FORWARD		405,964		358,843
PERIOD PROFIT/(LOSS)		16,621		47,122
<b>TOTAL I – EQUITY</b>		<b>2,743,168</b>		<b>2,650,611</b>
PROVISIONS FOR SOCIAL COMMITMENTS		7,067,109		6,559,290
Provision for staff pensions	3,624,665		3,219,569	
Provision for work awards	223,483		209,475	
Provision for retirement allowances	3,218,961		3,130,246	
PROVISIONS FOR LEGAL COSTS		4,508,182		4,072,718
PROVISIONS FOR SOCIAL ACTION		435,534		379,657
<b>TOTAL II – PROVISIONS</b>		<b>12,010,825</b>		<b>11,011,665</b>
ACCOUNTS PAYABLE		248,986,645		242,815,645
Received deposits and guarantees	12,963		3,145	
Loans and bank loans	95		677,049	
Accounts payable to suppliers	9,230,624		4,013,768	
Accounts payable to staff	2,261,824		2,425,364	
Accounts payable to State and social organisations	13,433,628		10,770,501	
Other Accounts payable	2,597,571		2,168,470	
Accounts payable to authors	59,563,934		57,137,738	
Donations payable to authors	4,405,645		4,527,953	
Accounts payable to Professional institutions	1,563,037		908,533	
Audiovisual rights payables	106,171,181		108,247,942	
Royalties to be distributed	1,407,303		1,595,598	
Private copying– authors' share	8,137,225		8,499,826	
Private copying - Cultural Action Share	4,412,331		4,667,510	
Written rights (France) to be distributed	805,548		692,206	
Rights from Belgium awaiting assignment:				
Audiovisuel	34,091,209		35,480,689	
Spectacle vivant	758,685		885,319	
Reprographie, prêt,...	133,842		114,034	
<b>TOTAL III - ACCOUNTS PAYABLE</b>		<b>248,986,645</b>		<b>242,815,645</b>
NOTIFIED PROFITS		138,536		127,751
<b>TOTAL IV - ACCRUALS AND DEFERRED INCOME</b>		<b>138,536</b>		<b>127,751</b>
<b>GRAND TOTAL (I+II+III+IV)</b>		<b>263,879,173</b>		<b>256,605,671</b>
Total balance with cents:		263,879,172.77	256,605,670.71	



## DETAILS ABOUT CULTURAL AND SOCIAL ACTIONS

### DETAILS OF OTHER SOCIAL EXPENSES

	2016	2015
<b>OTHER SOCIAL EXPENSES</b>	<b>298,682</b>	<b>343,567</b>
<b>OTHER SOCIAL EXPENSES</b>	<b>244,586</b>	<b>293,307</b>
Donations, solidarity fund	244,586	293,307
<b>OTHER SOLIDARITY EXPENSES</b>	<b>54,096</b>	<b>50,260</b>
Funeral honours	8,196	6,290
Death benefits (support)	42,900	41,470
Donations, social grants	0	0
Prizes, legacies	3,000	2,500

## DETAILS OF EXPENSES AND INCOME OF CULTURAL ACTION

	2016	2015
<b>EXPENSES OF CULTURAL ACTION</b>	<b>5,809,239</b>	<b>4,885,602</b>
<b>EXPENSES ALLOCATED FROM STATUTORY RESOURCES</b>	<b>4,564,856</b>	<b>3,917,017</b>
Direct expenses	3,787,077	3,183,415
Creation allowances	358,318	576,403
Broadcast allowances	993,168	420,148
Training allowances	200,470	157,621
Mixed allowances	2,193,432	2,029,243
Artistic and cultural training allowances	41,689	0
Operating expenses incumbent on cultural action (proportion allocated to statutory income)	777,779	733,602
<b>EXPENSES ALLOCATED TO VOLUNTARY ASSETS</b>	<b>1,244,383</b>	<b>968,585</b>
Other direct costs		
Creation allowances	117,739	175,376
Broadcast allowances	326,342	127,834
Training allowances	65,872	47,958
Mixed allowances	720,733	617,417
Artistic and cultural training allowances	13,698	0
<b>RESSOURCES D'ACTION CULTURELLE</b>	<b>5,809,239</b>	<b>4,885,602</b>
<b>STATUTORY ALLOCATIONS</b>	<b>4,564,856</b>	<b>3,917,017</b>
Audiovisual private copying	2,691,700	1,983,430
Audio private copying	713,511	515,405
Non-distributable royalties (article 321-9 of the CPI)	550,462	575,836
Financial income	62,184	54,346
Balances carried forward from previous years	547,000	788,000
<b>VOLUNTARY ALLOCATIONS</b>	<b>1,244,383</b>	<b>968,585</b>
Audio private copying distributable	1,060,726	769,261
Miscellaneous income	18,052	17,619
Private copying (text, image, other)	165,605	181,705

## ORGANISATIONS WHICH HAVE BENEFITED FROM ALLOWANCES FOR THREE CONSECUTIVE YEARS (2014/2015/2016)

### DANCE

Uzès Danse  
Rencontres chorégraphiques de Seine-Saint-Denis  
Festival June Events  
Festival C'est comme ça !  
La Danse de tous les Sens  
Extension sauvage

### THEATRE

Private theatre support fund  
Editions Espace 34  
Avignon Festival & Compagnie  
Festival Actoral  
Les Mardis midis des textes libres présentés au Théâtre 13  
Prix jeunes metteurs en scène « Théâtre 13 »  
Festival des francophonies  
Editions Quartett  
Fonds SACD Théâtre  
Fonds SACD Humour / One Man Show  
Le Conservatoire du Grand Avignon  
Binôme/ Le sens des mots  
Prix Collidram  
Les Journées de Lyon des Auteurs de Théâtre  
Festival Ambivalence(s)  
Les Francos  
Mots en Scène  
Performance d'auteur  
SNES

### 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)  
Festival MUSICA  
Atelier Opéra en création – Festival d'Aix-en-Provence  
Tous à l'opéra!  
Festival Manifeste (IRCAM)

### CIRCUS ARTS

Circus Next / Jeunes Talents Cirque Europe

### STREET ARTS

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

### INTERNATIONAL

Scène/Bureau du Théâtre à Berlin  
Crossing the Line Festival (New York)  
Sala Beckett (Barcelone)  
Atelier Grand Nord  
French Film Festival  
Focus Theatre  
Fonds Gulliver / Du côté des ondes (RTBF)

### TELEVISION

Fonds SACD Fictions 2.0 / Fonds Web Séries  
FIPA (Festival International de Programmes Audiovisuels)  
Le Conservatoire Européen d'Ecriture Audiovisuelle (CEEAA)  
Festival International des Scénaristes (Bourges)  
Festival de la Fiction Télévisée (La Rochelle)  
Festival Séries Mania

Festival des créations télévisuelles de Luchon  
Web Program Festival  
Totally Serialized  
La Maison des Scénaristes  
Les entretiens filmés de La Rochelle  
Séries, Séries : les Rencontres de Fontainebleau  
Web Program Festival

### ANIMATION

La Poudrière  
Festival d'Un Jour  
Fête du Cinéma d'Animation (AFCA)  
Forum Cartoon  
Clermont-Ferrand International Short Film Festival  
Cartoon Movie  
Annecy International Animation Festival  
Festival Courts devant  
Cinéma des Cinéastes  
Un festival c'est trop court  
Festival Croq'Anime  
Territoires cinématographiques (Festival d'Avignon)  
Rencontres de l'Agraf

### CINEMA

Agence du Cinéma Indépendant pour sa Diffusion (ACID)  
Institut Lumière  
Cinéma des Cinéastes  
Directors Fortnight  
International Critics Week  
Clermont-Ferrand International Short Film Festival  
Festival International des Scénaristes (Valence)  
Festival Premiers Plans  
Rencontres Cinématographiques de Dijon  
Emergence  
Festival Grand Lyon  
Grand Prix for best screenwriter  
Les Arcs European Cinema Festival  
La Maison du Film court  
Les cinéastes invitent l'ami européen (ARP)  
Myfrenchfilmfestival  
Grenoble Outdoor Short Film Festival  
Talents en Courts  
La Maison des Scénaristes  
L'Agence du court métrage

### RADIO

Festival Longueur d'Ondes  
Fonds Gulliver / Du côté des ondes (RTBF)  
Ca va, ça va le monde (RFI)

### INTERACTIVE CREATION

I LOVE TRANSMEDIA

### ACTIVITIES NOT RESTRICTED TO A PARTICULAR DISCIPLINE

Association Beaumarchais – SACD  
Festival Onze Bouge

### TRANS-REPERTOIRE

Sujets à Vif (Festival d'Avignon)  
Voix d'auteurs (Radio France)  
AFDAS (continued training)

# AUDITOR'S GENERAL REPORT

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

Headquarters: 11 bis rue Ballu – 75009 – PARIS

Société Civile / N° Siren : 784 406 936

## AUDITOR'S REPORT ON THE ANNUAL ACCOUNTS

Period ending on 31 DECEMBER 2016

Dear Sirs, Madams,

In pursuance of the task entrusted to us by your Annual General Meeting we present our report on the year ending on 31 December 2016 on:

- Scrutiny of the annual accounts of the Société des Auteurs et Compositeurs Dramatiques (S.A.C.D.) as attached to this report
- The rationale of our appraisal
- The specific checks and information provided for by law.

The annual accounts were established by the Board of Directors. It is for us on the basis of our audit to express a judgement about the accounts.

### I – JUDGEMENT ON THE ANNUAL ACCOUNTS

We performed our audit according to the professional standards which apply in France; these standards require the implementation of diligences to reasonably ascertain that the annual accounts carry no significant anomalies. An audit consists in checking by sampling or other means of selection the elements constituting amounts and information featuring in the annual accounts. It also consists of assessing the accounting principles followed, the significant estimates selected and the presentation of the accounts as a whole. In our view the elements we have collected form a sufficient and appropriate basis for our judgement. We certify that the annual accounts are with regard to the rules and principles of French accounting regular and honest and give a faithful picture of the results of the operations of the year gone by as well as of the financial situation and assets of the Society at the end of this year.

### II – RATIONALE OF THE APPRAISAL

In pursuance of the provisions of article L. 823-9 of the French Code of Commerce relative to the rationale of our appraisal we inform you that the appraisal we performed examined whether appropriate accounting principles had been applied.

The appraisal thus performed falls within the framework of our audit approach for annual accounts taken as a whole and thus contributed to the formation of our judgement expressed in the first part of this report.

### III - SPECIAL VERIFICATIONS AND INFORMATION

We also performed according to the professional standards which apply in France special verifications laid down in the law.

We have no other observations to make on the honesty and concordance with the annual accounts of the information provided in the administrative report of the Board of Directors and in the documents supplied to about the financial situation and the annual accounts.

Paris La Défense, 15 April 2017

The Auditor

MAZARS / Luc MARTY



\*phrase often attributed to Winston Churchill,  
although we cannot verify if he really said it.  
The British PM supposedly uttered this reply  
when it was suggested to cut the culture budget  
in order to finance the war effort.

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