

2018
Annual
Report

SACD

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

Authors
30.000

living authors received
a distribution in 2018
(+0.35%)

Social Action
€3.3 million

Cultural Action
€6.9 million

€5.5 million statutory
allocations

€1.4 million voluntary
allocations

Collections/Distributions

€227.4 million
collected in 2018 (-0.52%)

Audiovisual:
€163.2 million (-1.4%). Record collections abroad were offset by a drop in collections from France (mainly the private copying levy), coming on the heels of a significant increase in 2017 caused by adjustments from previous years.

Performing arts:
€63.9 million (+2.2 %). Collections grew in France, mainly in Paris where more big-name performances and shows were organized. Collections from abroad fell, after an exceptional 2017.

€245.4 million
distributed in 2018 (+13.42%)

The level of distributions increased sharply in 2018, thanks to faster processing and a reduction in pending royalties, to exceed the 2018 total collections amount by almost 8%.

Of every €100 collected by the SACD
€6.92 are spent on administration costs
€93.08 are distributed to beneficiaries

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Sophie Deschamps
SACD President

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Pascal Rogard
SACD General Director

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A word from the president and the general director

In a period of major change, the SACD has stayed the course. Throughout 2018, we remained faithful to our commitments: to pursue rigorous and effective financial management; to improve our quality of services; to defend authors' rights and an ambitious cultural policy.

Our policy has resulted in good financial results: thanks to faster processing and a reduction in pending royalties, distributions grew by an impressive 13% reaching €254.5 million paid out to authors. Collections, almost stable compared to 2017, remained at a high level (€227.4 million), thanks in particular to performing arts in France and audiovisual media abroad. The management efforts that accompanied these positive results have enabled us to pay back €3.2 million in statutory withholding levy to the authors this year.

Good news also came from Europe with the adoption of three directives to which the SACD has made a strong commitment: the Copyright Directive, enshrining, for the first time, a right to proportional remuneration for authors throughout Europe and strengthening their rights as regards producers; the Audiovisual Media Services Directive, which makes it possible to integrate Internet giants into our policies to support European creation; and, lastly, the Satellite Cable Directive, which extends the scope of collective copyright management and strengthens authors' rights.

These new rules will be useful in dealing with a distressed French audiovisual universe. First of all, we have troubling news as regards the future of a public television service in France, with ministerial statements calling for the abolition of the television license and the plan to abolish France 4. It should be recalled that France 4 broadcasts 60% of public TV animation and almost 35% of all cinema works broadcast on TV in France. Any attempts to replace all this with a digital platform (currently

non-existent), and moreover, accessible only to viewers with sufficiently high-speed Internet, would be senseless.

Maintaining a strong public service identity and strengthening France Télévisions' support for original works must be hallmarks of French audiovisual policy.

In this uncertain horizon for the public service, the SACD and the ADAGP (Society of Authors in the Graphic and Plastic Arts) terminated, with effect from 1 January 2019, the contract with France Télévisions signed in 2010, before the rise of catch-up television. Faced with a public group in full digital evolution, with the growth of delinearized uses and with criteria that had become insufficient when assessing the monetary value of our repertoires, the contract had to be renegotiated.

On a more positive note, 2018 was also a year of new contracts with VOD paying platforms, with YouTube formalizing the management of royalties over the next four years. After a lengthy dispute, we were also able to conclude a memorandum of understanding with Canal+, under which authors on French territory will continue to receive their royalties as before and also allows for an increase in rights for the activities of the Canal+ Group on the African continent.

This is clearly a sign that, when faced with difficulties and sometimes trying negotiations, the SACD can be counted on to vigorously defend its authors. These events are show that in an increasingly digital and concentrated audiovisual and cinematographic world, the weight of the SACD and collective management remains a force for the benefit of creators.

Also, in the Performing Arts, the time is ripe to voice greater support for authors who are the vital force behind contemporary creation and for better circulation of their works. National and regional policy makers

need to prioritize supporting contemporary creators. This is our constant message as we fight to ensure a better future for authors in the Performing Arts.

The SACD also enriched the pallet of services made available to authors. This included expanding the work areas available at the Maison des Auteurs and setting up free filming and editing facilities for SACD authors. With these new services, the SACD is able to support creators throughout the entire creative process, from writing to dissemination.

Helping authors undergoing temporary difficulties is also part of our cultural action policy, financed by the private copying levy. Cultural action saw an 11% increase in resources, representing an additional €700,000 for a total of 378 partnerships. More than ever, the SACD supports authors at all steps of their creative journey, and promotes the vitality of artistic creativity in French.

The SACD has also remained firmly committed to defending a protective and effective social status for authors. In all consultations, particularly on the reform of the authors' social and pension system, the SACD made sure that authors were heard. Lastly, any cultural policy not designed to be open and inclusive would lose its soul and meaning. That is why we have maintained our commitments to gender parity and to diversity, where much progress needs to be made.

When Beaumarchais set up the SACD, he settled on the motto "United and Free". We continue to embrace these resolutely modern ideals, for you and with you.

Sophie Deschamps and Pascal Rogard

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The SACD, authors at the service of creativity

By authors – for creators



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

The Board of Directors

President:

Sophie Deschamps, television (scriptwriter)

First Vice-President:

Brigitte Bladou, theatre

Vice-Presidents:

Brigitte Buc, theatre

Caroline Huppert, television (director)

Laurent Tirard, cinema

Alain Stern, television (scriptwriter)

Catherine Verhelst, music and dance

Delegate Administrators:

Catherine Cuenca, interactive arts

Luc Dionne, President of Canadian Committee (television)

Jean-Luc Goossens, President of Belgian Committee (cinema)

Frédéric Michelet, street arts

Jani Nuutinen, circus

Eric Rondeaux, animation

Catherine Tullat, radio

Panchika Velez, directing

Administrators:

Nelly Alard, television (scriptwriter)

Marion Aubert, theatre

Sylvie Bailly, television (scriptwriter)

Jean-Xavier de Lestrade, television (director)

Michèle Dhallu, dance

Valérie Fadini, television (scriptwriter)

Graciane Finzi, music

Laurent Heynemann, television (director)

Arthur Joffé, cinema

Laurence Katrian, television (director)

Corinne Klomp, theatre

Joanne Leighton, dance

Mathilde Maraninchi, animation

Marie-Castille Mention-Schaar, cinema

Blandine Pélissier, theatre

Dominique Sampiero, cinema

Social Action Committee:

Nelly Alard, television

Sylvie Bailly, television

Eric Rondeaux, animation

Catherine Tullat, radio

The management committee

Sandrine Antoine, Véronique Aubergeon, Jean-Louis Blaisot, Pierre-Emmanuel Bourgouin, Linda Corneille, Christophe Dubois, Marie-Noelle Guiraud, Yves Le Coënt, Géraldine Loulergue, Véronique Perlès, Guillaume Prieur, Hubert Tilliet, Catherine Vincent, Frédéric Young.

General Director:
Pascal Rogard
General Secretary:
Patrick Raude

Belgian Committee

President:

Jean-Luc Goossens, cinema, television

Vice-Presidents:

Gabriella Koutchoumova, dance

Members:

Fred Castadot, cinema, television

Jean-Benoît Ugeux, cinema, television

Delphine Noels, cinema, television

Véronique Jadin, cinema, television

Gabriel Vanderpas, cinema, television

Sybille Cornet, theatre, opera

Geneviève Damas, theatre, opera

Jasmina Douieb, theatre, opera

Virginie Strub, theatre, opera

Barbara Sylvain, theatre, opera

Ariane Buhbinder, theatre, opera

Émilie Maquest, theatre, opera

Valérie Lemaître, interactive multimedia works

Layla Nabulsi, radio

Canadian Committee

Honorary President:

Gilles Carle

President

Luc Dionne, television

Vice-president:

Benoît Pilon, cinema

Television:

Diane Cailhier,

Bruno Carrière,

Marie-France Landry,

Charles-Olivier Michaud,

Patrick Lowe.

Cinema:

Denys Arcand,

Louis Bélanger,

Johanne Prigent.

Performing arts:

Marie Chouinard,

Pierre-Michel Tremblay.

Executive Committee:

Luc Dionne,

Benoit Pilon,

Patrick Lowe.

The Supervisory Board 2018-2019

Rapporteur:

Christiane Spièro

Vice-Rapporteur:

Elizabeth Verry

Audiovisual:

Jérôme Diamant-Berger, Laurent Hébert,

Elizabeth Verry, Christiane Spièro

Performing arts:

Nicole Sigal,

Julien Simon

Role and missions

The Supervisory Board, composed of members elected by the AGM, oversees the activities of the management, administrative and executive bodies.

This Board was created at the AGM of 15 June 2017, pursuant to the ordinance of 22 December 2016 on the transposition of the European directive of 26 February 2014 on the collective management of copyright and related rights.

The Supervisory Board has a three-fold mission:

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

Summary of the Supervisory Board's report

In terms of long-term fixed assets, the SACD did not acquire any new properties during the year.

The Board received no complaints on the grounds of failing to honor requests for official Society documents.

The Board monitored the implementation of the SACD's general policies by the Board of Directors and the General Director, and, in this regard, noted the following:

- **The general policy on the use of non-distributable amounts:** the non-distributable amounts were allocated in 2018 in accordance with the provisions of the said general policy;
- **The general policy of deductions on royalties:** several changes were made to the statutory withholding rates, within the limits set by the general policy applicable in this area, including, in particular a number of reductions in withholding rates in the performing arts and audiovisual;
- **The general policy on the distribution of royalties:** changes to the royalties-distribution scales were adopted in the audiovisual sector, and the rate of distribution of royalties in the performing arts was doubled;
- **General risk management policy:** several measures were taken to proactively address **IT risks** (server outsourcing, data backup, increased security measures against virus attacks, etc.), **operational risks** (ISO 9001 certification from AFNOR for several SACD services, in particular the collection and distribution of royalties), **competitive risks, legal risks** (compliance with the new regulations on collective management, the new General Data Protection Regulation (GDPR), social and tax regulations), **economic and financial risks** (signature of a memorandum of understanding with Canal+; streamlined management of financial investments), risks related to human resources (signature of several company agreements at the end of June 2018, teleworking campaign, increase in the budget of the works council's social works) and **natural and**

security risks (review of the various insurance policies taken out);

- **The general policy for investing income from royalties:** an update of the financial investment management charter is being finalized.

The Supervisory Board also noted that the **decisions adopted by the AGM on 28 June 2018** have been implemented, both with regard to the decisions adopted by the **Extraordinary General Meeting** (the new procedures for sending individual requests to attend AGMs, the relaxation of the conditions for membership of the SACD (the proposal to strip authors of membership if they fail to declare a work within 36 months of becoming a member has yet to be adopted), the new procedures for the distribution of pending royalties in the event of disagreement between authors on the sharing of royalties, the amendments concerning the annual promotion of authors to the various membership grades and the procedures for reforming the Supervisory Board), as well as the decisions voted by the **AGM**, in regards of which Supervisory Board does not have particular comments to make.

With regard to the implementation of the **decisions adopted by the 2017 AGM**, the Board noted that **Resolutions 8 and 9** concerning animated television works, which could not be implemented in 2018, are still ongoing. A working group has been set up, and it will soon make proposals for a new definition of the graphic bible and the accelerated payment of some of the royalties to which authors and their beneficiaries are entitled.

Finally, the Board notes that two of its suggestions were taken on board: firstly, the reintegration measure relating to the depositing of works previously managed by Scala within the SACD, and secondly, setting up a Budget Monitoring Committee within the Board of Directors.

"This is the outcome of a year rich in reforms. The Supervisory Board is delighted to have acted as an attentive witness and, we hope, agent of, positive change."

Christiane Spièro,
Supervisory Board Rapporteur

Defending, supporting and assisting authors

2018 highlights

Negotiate on behalf of authors

In early 2018, the SACD and the ADAGP (Society of Authors in the Graphic and Plastic Arts) signed a new agreement with YouTube formalizing the management of royalties over the next four years, doing so at a significantly higher rate than under the previous agreement.

The SACD also signed agreements with VoD providers Brefcinéma, Benshi, La Cinétek, Uncut and VoD Factory. In the radio sector, the SACD signed a new agreement with Europe 1 to upgrade the per-minutes value of the repertoire, and drafted a standard contract with Radio France that will be applied to all units of the group.

Termination of the France Télévisions agreement

With effect from 1 January 2019, the SACD and the ADAGP terminated an agreement signed with France Télévisions in 2010 (with the SCAM also a signatory). Signed before the striking growth of catch-up television, we considered that the agreement was no longer appropriate, particularly in view of announcements made concerning the future of public television in France, the growth in delinearized uses whose current and future scale was not taken into account in the terminated agreement, and lastly, the criteria for assessing the monetary value of repertoires as contained in the 2016 Ordinance. The combined effect of these three considerations made it clear that the remuneration being paid to the SACD for its repertoires was objectively insufficient. Despite the SACD's willingness to enter into discussions very quickly, no agreement could be reached by June 2019. Thus, from a legal perspective, since 1 January 2019, the France Télévisions group has been broadcasting works represented by the SACD and ADAGP without authorization, in violation of the Intellectual Property Code.

Conflict with Canal+ resolved

After a very long dispute, the SACD and the Canal+ Group signed a memorandum of understanding on 12 July 2018 under which authors will continue to receive their royalties as before, and allows for a gradual increase in royalties for the activities of the Canal+ Group on the African continent. This MoU, which has been in use, since Summer 2018, to determine, royalties due to the SACD, must now be transposed to contracts for each of the Group's Departments and Services.

The special case of Amazon Prime

With Amazon Prime, discussions are ongoing but remain complex and have not yet been concluded. This means that since Amazon Prime commenced operations in France and Belgium, Amazon has been in violation of the Intellectual Property Code.

Belgium

In Belgium, the SACD has concluded several positive agreements with major users of our repertoires, including VMMA, Proximus, and Telenet-LG (despite a significant dispute still ongoing with the latter). By contrast, negotiations with the VRT (Flemish public service) were not concluded before the end of the year, and are still underway.

Canada

In Canada, the authors' committee was involved in renewing agreements with Canadian channels (Radio-Canada, the largest public channel, ARTV, a cultural channel), and negotiating agreements with new channels.

Continually improving how we manage royalties

In 2018, the SACD continued its actions to continually enhance the management of royalties, in terms of efficiency, speed, transparency and cost. For several years now, the SACD's constant focus has been on increase overall efficiency whilst reducing costs for authors.

In the **Performing Arts**, the reorganization work done following the termination, in 2013, by the SACEM of the contract covering mixed activities for royalties collected in the performing arts sector outside the Paris region, led to an increase in the level of collections and reduced the time required to collect and distribute the royalties to authors. The reorganization also led to lower management costs with the benefits passed on to authors; indeed, as of July 2018, the amount that the SACD deducted from royalties generated by shows performed outside Paris and in Belgium, had fallen by almost 10%.

The time required to collect royalties was reduced in 2018 to 3.4 months (in 2017, it had already been cut by one month). At the same time, since last spring, the SACD has been operating two distributions per month for performing arts authors, who now receive their royalties twice as quickly. In addition to the usual distribution on the 10th of the month, a second distribution takes place around the 25th of the month.

In the **Audiovisual sector**, the frequency of distributions increased in 2018. For example, royalties generated by the usual channels will, from now on, be distributed monthly instead of quarterly. This naturally reduces the time required to pay out royalties, and led to a 12% increase in distributions during 2018.

As regards the management of audiovisual royalties, the SACD needs to receive reliable data about the broadcasting of the works. This data is supplied by the channels and is used to carry out the definitive calculations for the distribution of royalties. Thus, depending on how quickly the channels provide the data, authors can be left waiting for a long time to receive their royalty payments. The SACD alleviates the effects of this waiting time by making advance payments of royalties, which authors can request online the day after their work is broadcast. On another front, the SACD has streamlined relations with CMOs outside of France, and this had the positive knock-on effect, as of July 2018, of reducing the amount that the SACD deducted from royalties generated by shows performed outside of France.

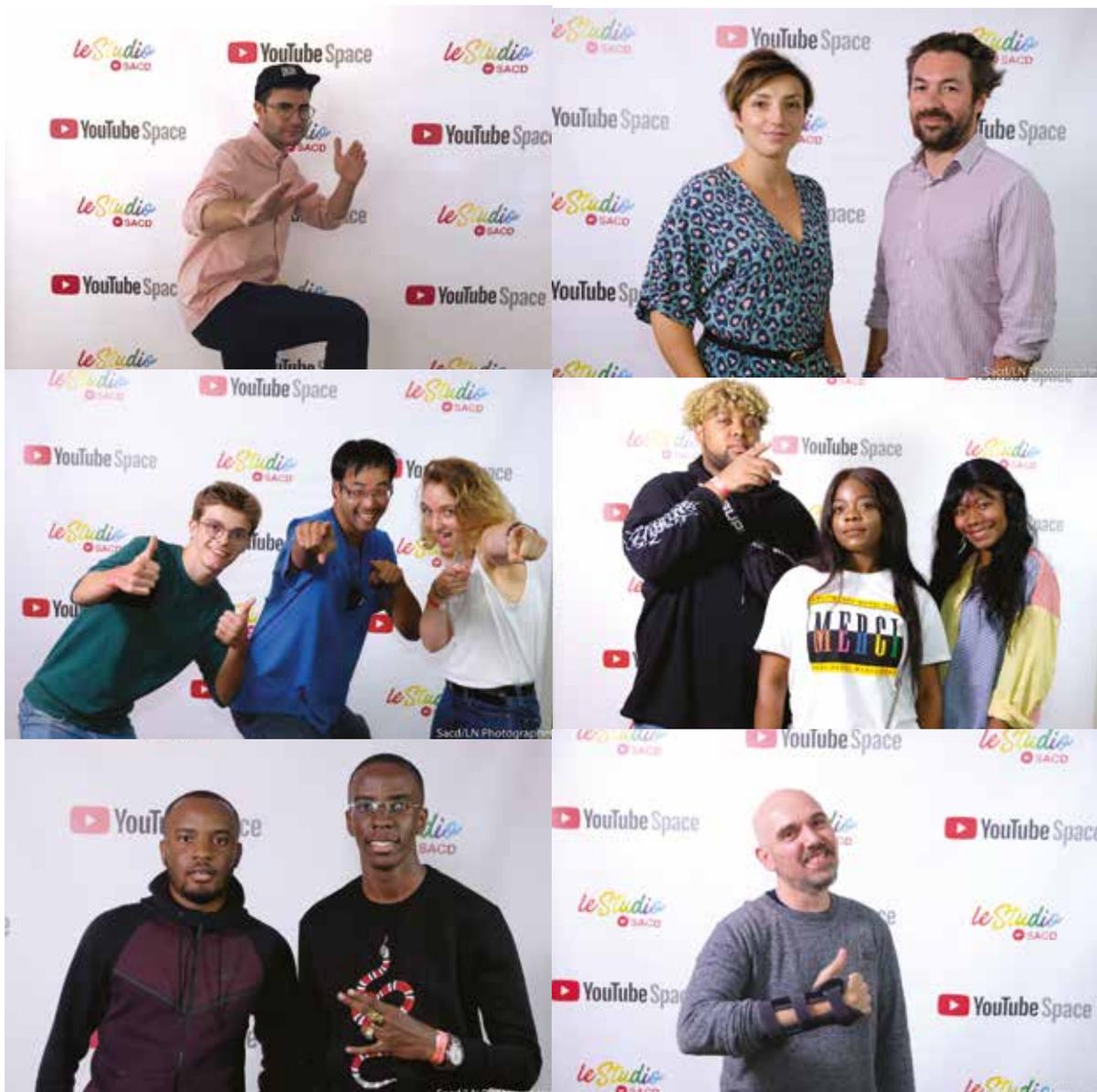
Significant Reduction In pending royalties

A major project has been underway for several years to reduce pending royalties, which were, in fact, reduced by a further 31% in 2018, thanks in particular to the commitment of the SACD's teams and the launch of an online service indicating, for each author, the amount of the pending royalties, the reason for the non-release of the royalties, and giving, whenever possible, the author a chance to take the action required to release them. Thanks to this new feature, over €15 million in pending royalties were distributed during 2018.

The SACD Studio and the expansion of the Maison des Auteurs

The range of services available to authors was considerably expanded in 2018. Since 5 September 2018, SACD authors and creators have had their own filming and editing facilities, available free-of-charge, subject to reservation. The facilities include two 33m² and 17m² studios for rehearsing, filming, recording, producing..., and a post-production station for editing and calibration. The SACD Studio is currently shared with YouTube Space Paris, whose usual premises are undergoing expansion. This partnership ensures that YouTubers don't experience any service discontinuity (due to the works) while SACD members get to work with high-performance equipment, as well as specialized teams and training. Since opened, the SACD Studio has met with great success from authors and creators of all SACD repertoires, and not only from YouTubers.

The work completed at the SACD/Maison des Auteurs doubled the workspace available to authors in these premises. More than just a working tool, the SACD/Maison des Auteurs is the hub of a community of authors interested in sharing experiences, information, ideas, and professional opportunities. Since 2018, the SACD has been providing their members with places where they can advance their artistic projects at all stages, from writing to dissemination.



As close as possible to web creators

The personalization of the relationship between the SACD and authors entails taking into account the specific needs of authors and being able to meet these needs in a coordinated and effective manner. This realization led to the creation of a special Internet Cell in 2018, federating several SACD departments, but acting as a single entry point for web authors. This proved to be a fruitful initiative.

Opportunities & Encounters

At the same time, the SACD strives to generate contacts and opportunities for its member authors. The various support funds set up for Web-series, First Original Series and Podcasts allow authors to make their ideas become reality. The SACD also organizes (Maison des Auteurs or rue Ballu) Theme Meetings (some of them in collaboration with the CNC or Artcena), Master Classes with leading authors or meetings with broadcasters Operations Managers, in fiction, cinema and animation (TF1, Canal+, Gulli, France Télévisions...). And because the new modes of creation are opportunities for authors, the SACD forges partnerships with major broadcasters to launch funds to support creation. The SACD continues to be very involved in the professional training of authors with major recognized institutions such as La Fémis, the CEEA, the Gobelins, La Poudrière and La Cinéfabrique in Lyon.

More online services, better online services

In 2018, a number of new services were launched intended generally for authors, but also of potential interest for producers, broadcasters and other CMOs outside France with which the SACD works. Now, every SACD author has a password-protected Member Space, tailored to their profile with services and information of potential interest. Other services have also been modernized and improved in the light of user feedback and/or changes to technology. From their Member Space, author-members can now consult the exploitation of their works and the related royalties, unlock any pending royalties, and pay their annual membership online. Changes were also made to the online declarations feature to make it even easier to use and facilitate the uploading of new declarations (web, English language version, etc.). For new members, online membership has been considerably streamlined and simplified, to such an extent that now over 90% of memberships are processed online.

The online service dedicated to Amateur companies has also been simplified after factoring in feedback from users of the first version. Almost all requests for authorizations from Amateur companies are now transmitted to the SACD via this online service. Broadcasters have access to a complete online billing and payment follow-up service, featuring new options to pay invoices. The SACD has also undertaken proactive measures to dematerialize exchanges and payments with authors and broadcasters, with a view to guaranteeing efficient and secure payment. The Collective Management Organizations with which the SACD has signed partnerships can now access a new online service to manage authorizations in the Performing Arts. The e-dpo online registration service was renovated and registration costs updated. The purpose of this digital transformation is to automate whenever possible, so that the SACD's teams can focus on value-added actions and personalized relationships with authors, rather than on administrative tasks.

International relations

Following the transposition into French law of the European directive on the collective management of copyright and related rights, the amendment of the statutes of the SACD at the AGM in 2017, and the entry into force of the General Data Protection Regulation (GDPR), the SACD has undertaken to renegotiate all its representation contracts with foreign Collective Management Organizations (CMOs).

The goal is to reduce the distribution times, and clarify and update certain clauses and the management fees applied under these agreements. In 2018, 16 contracts were renegotiated and signed with 13 European CMOs and this renegotiation work will continue in 2019.

Beaumarchais and...

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



Pascal Rogard, Émilie Cariou, Françoise Nyssen and Costa Gavras.



Pascal Rogard, Kessen Tall, Abderrahmane Sissako, Marlène Schiappa and Jacques Fansten



Jean-Paul Salomé



Laurent Tirard, Sibylle Veil, Jacques Fansten



Malika Séguineau, Pascal Rogard, Justine Ryst



Pascal Rogard, Evelyne Gebhardt, Costa Gavras and Helga Trüpel



Raoul Peck, Inès Rabadàn, Gérard Krawczyk



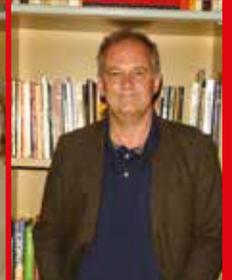
Stanislas Carré de Malberg and Bernard Jeanjean



Olivier Ayache-Vidal and Laurent Tirard



Pascal Rogard, Jean-Pierre Leleux, Catherine Morin-Desailly, Raoul Peck and Françoise Laborde



Christian Carion



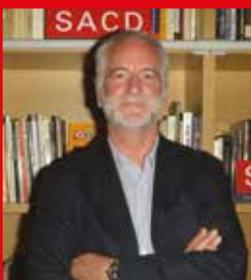
Pascal Rogard, Laurent Bouhnik and Gérard Krawczyk



Déborah François, Rosalie Varda and Agnès Varda



Patrick Raude, Veronika Wand-Danielsson, Radu Mihaileanu



Brice Cauvin



Pascal Rogard and Martin Ajdari



Pascal Rogard, Frédérique Bredin, Costa-Gavras



Anne Bennet and Nathalie Coste-Cerdan

Debate in Avignon moderated by Pascal Rogard with Pierre Beffeyte, Brigitte Buc, Deborah Munzer, Bruno Studer, Elise Vigier, and Sophie Zeller.



Defending authors in France and internationally

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

During 2018, the most important political and institutional victories for authors' rights took place in Brussels, and each time, the SACD, in conjunction with its European partners, played a leading role.

The Copyright Directive, a victory for creators.

After several years of intense fighting against the global Internet giants, the Copyright Directive was adopted by the European Parliament in March 2019. The directive includes major and unprecedented advances for authors and for a Europe of Culture.

In particular, this directive enshrines, for the first time, a right to fair and proportional remuneration for creators throughout Europe, a request first made several years ago by the SACD, alongside the Société des Auteurs Audiovisuels (SAA), which now represents 31 collective management organizations and of which Patrick Raude is vice-president on behalf of the SACD. The adoption of this proposal is a success that should improve the situation and remuneration of French and European authors.

The adoption of this directive also strengthens authors' rights as regards producers, and offers real opportunities to increase the transparency of accounts for authors and to enhance their contractual situation.

Finally, the Directive also brings a very positive development, supported by the SACD throughout the debates preceding its adoption: the sharing of value with the major digital platforms. Article 17 enshrines two new principles in European law: first, the obligation for online content-sharing service providers to conclude licensing agreements with right holders; and second, the removal of limitation of liability for these providers if they are involved in the unlawful dissemination of works.

Whilst agreements have already been concluded for several years with companies such as Netflix and YouTube, other Internet giants, and in particular Facebook, are still seeking refuge behind the façade of "neutral platform", eschewing the status of "publisher" or "media company" and thus avoiding regulation and not paying royalties to authors whose works are available on their platform. This article of the Directive was needed to force these unwilling actors to sign licensing agreements with the SACD and pay royalties due.

The AMS Directive - The Satellite and Cable Directive

The same applies to the Audiovisual Media Services Directive, adopted in October 2018, which forced the Internet giants to embrace policies to support European creation by means of obligations of investment and minimum quotas for European works in platform catalogues. The Satellite and Cable Directive, adopted in March 2019, extends the scope of collective copyright management to OTT services and the web. This directive also establishes a new framework for direct input, more secure and protective in terms of authors' remuneration, of key importance given the rise in litigation.

2019 is a year of European elections. The SACD will take all necessary actions to ensure that the interests of authors are properly understood and taken into account.



Pascal Rogard, Mariya Gabriel, Viviane Reding in Brussels



Debate during the Cannes Film Festival on the "love-hate" relationship between cinema and digital platforms, moderated by Pascal Rogard with Frédérique Bredin, Emilie Cariou, Justine Ryst, Céline Sciamma, and Nathalie Sonnac.

Reform of the Law on Audiovisual Communication

The preparatory work for the announced reform of the 1986 French Law on Audiovisual Communication was also launched in 2018. Here, the SACD will be focusing on three key issues: ensuring a high level of investment by broadcasters in creation; supporting the successful transposition of new obligations on platforms based outside of France; and lastly, regulating relations between broadcasters, producers and authors. The never-ending postponements of this reform since 2017 are now penalizing the audiovisual sector and creators.

In defense of a public television license

The SACD is also pushing back against plans, by some ministers in France, to abolish the public television license, a ring-fenced tax stream that exists in all European countries with a public television service worthy of the name.

Risks related to the possible disappearance of the France 4 and France Ô television channels

In France, the results are more mixed and indeed worrying in several respects, particularly as regards France Télévisions, the French public national television broadcaster. Specifically, in June 2018, the Ministry of Culture announced that France 4 and France Ô, both State channels run by France Télévisions, were to be discontinued. Now, one needs to bear in mind that France 4 broadcasts 60% of public TV animation and almost 35% of all cinema works broadcast on TV in France. Together, they carry 45% of the cinema works broadcast by France Télévisions. France Télévisions has announced the transfer of programs previously carried by France 4 and France Ô to a digital platform which does not yet exist, and which will only be accessible to French subscribers to high-speed Internet access services. It goes without saying that the SACD is strongly opposed to this reform, and has highlighted the risks it brings to animation and cinema, both of which are sectors of French excellence. Animation and cinema works must continue to be available free-of-charge on public service channels in France, just as is the case in all other major countries. The SACD has taken all the necessary actions to bring this fact strongly across to all key deciders.

Writing grants, a major challenge

A new study, drafted in conjunction with the CNC (French Film Board) of a study on writing costs in for movie scripts and series and on the remuneration of scriptwriters, published in April 2019, is a major first. The SACD hopes that the shared findings resulting from this study will be the starting point for a new public policy to support writing, more ambitious and protective for authors. In the same spirit, the study commissioned by the SACD from the Centre de Sociologie des Organisations (Sciences Po/CNRS) on Working Conditions for Television Animation Scriptwriters in France was presented at the Annecy Festival in June 2019.

Framework for contractual practices in the audiovisual sectors

The support provided to authors, scriptwriters and directors needs to be modernized. This is why the SACD has been actively participating in negotiations with audiovisual producers to develop a reinforced framework for contractual practices and make sure authors get a better and fairer share of operating revenues.

Media chronology

As part of the modernization of the chronology of the media, the SACD has constantly worked to protect and foster the best interests of authors to ensure that their works be created, available and seen. The stakes are high. The goal is to convince new platforms to invest in cinema, and thus complement traditional sources of cinema financing. Seen from this perspective, the media chronology reform is but a small step forward. The future audiovisual law may provide an opportunity to further modernize this media chronology, which is still obsolete despite its recent amendment. The SACD will work towards this end.

In defense of contemporary creation

In the Performing Arts, the SACD defended, before local authorities and the Ministry of Culture, the place of contemporary creation and living authors. The SACD continues to advocate for enhanced touring and dissemination of dramatic creations. On a related issue, we note that the Observatory of the Performing Arts, provided for by the 2016 "Freedom of Artistic Creation" Bill, has still not been set up.

Guarantee authors a protective social status

As regards the social status of authors, the SACD actively participated in a consultation launched by the Ministry of Culture, along with the Ministry of Social Affairs, on the special social regime for authors. During the consultation, the SACD defended authors' interests as concerned by the implementation of the reform provided for by the 2018 Bill on Funding Social Welfare concerning first, changes in the collection of payer contributions to the general social security system and the conditions for accruing rights to the various benefits on 1 January 2019; second, the transfer, to ACOSS (Central Agency of Social Security Organizations) of the task of collecting these contributions; and third, the envisaged retirement contribution to be paid right from the first euro in royalties earned by an author. The decree implementing the Bill was issued on 19 December 2018. The SACD was particularly vigilant as to the conditions of implementation of this major development, thanks to which authors will be automatically affiliated to the general social security system from the first euro in royalties earned, and will accrue pension rights faster than before. The SACD also obtained the right to represent authors on AGESEA's professional committees. The SACD exerted its influence to get the French government to expedite the publication of a decree whereby producers will pay some of the contribution to the RAAP (i.e., the Supplementary Pension Plan for authors).

As regards measures to compensate authors for the increase in the CSG levy, the SACD began discussions with the new government in June 2017. Bolstered by solid support from authors in a host of the creative sectors, this action by the SACD led to a solution, in May 2019, compensating authors for the increase to the CSG levy charged on royalties.

Support to Professional bodies

The SACD supports organizations that have sufficient representativeness in the category concerned and that are involved in the promotion and defense of authors in a manner that is complementary to, and in solidarity with, the SACD's own actions. The total amount of the financial support it provided for the functioning of organizations remained stable in 2018 at €550,000.

The support provided in 2018 went to the following organizations:

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



Presentation of the TFOU Animation Prize to Anne-Lise Deffoux and Anton Likiernik for "Les Malheurs de Monsieur Renard".

In Europe and internationally

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

The SACD, a member of the CISAC Board of Directors, which includes CMOs of all repertoires and all countries, is always attentive to ensuring that authors working in the Audiovisual and Theatre repertoires are heard by CISAC. In addition, the SACD chairs, through its Director of International Affairs, Géraldine Loulergue, the CISAC Technical Commission federating all the CMOs in the audiovisual and performing arts sectors: in 2018, several projects were launched to clarify and document the respective practices of the CMOs, in particular with regard to the distribution of royalties on cable broadcasting and the adaptation of pre-existing works. Moreover, there are plans to harmonize the procedures used to request authorization to performing a work from the Performing Arts repertoire. The definition of good practices, the harmonization of tools and processes and the improvement of documentation exchanged between CMOs are just some of the concerns and goals that the SACD actively promotes and defends in the course of contacts with foreign CMOs, particularly within the framework of CISAC. CISAC actively promotes the introduction of a non-transferable proportional remuneration right for audiovisual authors in all countries of the world where this does not yet exist. In June 2019, Patrick Raude was elected CISAC Vice-President.

The French and European Coalitions for Cultural Diversity

Since its creation in 2004, the SACD has led and coordinated the French Coalition for Cultural Diversity, federating 52 professional cultural organizations and presided by Pascal Rogard. The SACD is also an active member of the 13 national coalitions that have come together to form the European Coalitions. In 2017, they pursued 2 major objectives:

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

The Society of Audiovisual Authors (SAA)

Created in 2010, the SAA represents, at European level, the interests of collective management organizations and their audiovisual author members. Patrick Raude, Secretary General of the SACD, is the Vice-President.

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

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

3

Activity and management report

Promotions and memberships 2018

New author-members

In 2018, the SACD welcomed **2,667** new authors and now counts **54,837** members (as of 31 Dec. 2018)

2,667

New author-members

Distribution by gender:

1,034

women

1,633

men

Distribution by age:

The 30-50 age group represents 64% of the year's memberships.

New Full Members and New Associate Full Members

1,017 authors were promoted in 2018.

675 standard members were promoted Associate Full Members.

As 2019 started, the SACD had **9,294** Associate Full Members (+2.30 % on 2017).

342 Associate Full Members were promoted to Full Members in 2018

As 2019 started, the SACD had **8,153** Full Members (+3.07% on 2017).

Collections in 2018

SACD collections
in 2018 amounted to
€227.4 million,
down 0.5% on 2017

€227.4 million
(-0.5%)

Audiovisual

€163.2 million

71.8% of Total
(72.4% in 2017)

Audiovisual:

€163,2 million (-1.4%). The positive effects of record collections abroad were tempered by a drop in collections in France, mainly in regards to the private copying levy coming on the heels of some very significant catch-up adjustments made during 2017.

Performing arts

€63.9 million

28.1% of Total
(27.3% in 2017)

Performing Arts:

€63.9 million (+2.2%). Collections increased in France, especially in Paris where an increased number of high-potential shows and events took place. Collections from Performing Arts works performed outside France declined, after an exceptional year in 2017.

Written works:
€0.3 million
0.1% of Total
(0.3% of Total in 2017)

Collections 2018 – Amount & Sources

(figures in thousands of euro)

AUDIOVISUAL			Change 2018/2017
France	133,562		-5%
Private copying levy	14,085		-25.80%
Standard contracts	109,076		-1.40%
Individual contracts	2,104		19.78%
New Media contracts	8,296		-10.10%
Direct-collection countries	14,805		-6.98%
Belgium	11,688		-1.34%
Canada	3,117		56.52%
Abroad	14,826		33.92%
TOTAL	163,193		-1.40%

PERFORMING ARTS			Change 2018/2017
France	54,501		4.82%
Paris city and region	18,605		7.21%
Outside Paris city and region	35,895		3.62%
Direct-collection countries	3,594		1.36%
Belgium	3,362		-0.43%
Canada	232		-40.35%
Abroad	5,832		-13.69%
Graphic publishing	3		-66.37%
TOTAL	63,929		2.25 %

WRITTEN WORKS			Change 2018/2017
Reprographic Rights Belgium	164		-66.98%
Reprographic Rights France	158		42.65%
TOTAL	322		-47.05%

Distribution of royalties to authors

€245.4 million

(+13.4%)

Audiovisual:

The level of distributions increased compared to last year (+18%) thanks to first, a reduction in the time required to process royalties, and second, the release of pending royalties. Overall collection on the Audiovisual repertoire did however fall during 2018.

Performing Arts:

The level of distributions increased by 1.9%.

A reduction in the processing time combined with a reduction in pending royalties led to a significant increase in royalties distributed (+13.4% on 2017).

Almost

30,000

beneficiaries

(living authors or their heirs)
**received royalties
in 2018**

Distribution of revenues by repertoire

Revenue Bracket	Performing Arts*	Audiovisual*	Multi-repertoire*	All accounts combined*	Percentage*
over €100,000	3	246	117	366	1.2%
€50,000 to €100,000	14	472	159	645	2.2%
€10,000 to €50,000	274	1,769	632	2,675	9%
under €10,000	11,228	12,318	2,645	26,191	87.7%
TOTAL	11,519	14,805	3,553	29,877	100%

*Authors or heirs receiving royalties

A healthy and robust financial situation

Overview

The 2018 results are robust:

- > A reduction in the processing time combined with a reduction in pending royalties led to a significant increase in royalties distributed (+13.4% on 2017).
A total of €245.5 million was distributed to authors in 2018 (€216.4 million in 2017).
- > **Distributions** remained level (€227.4 million).
- > **Operating costs** remained under control, with the 4.1% increase mainly attributable to the very strong increase in Cultural Action expenses (+11.4%), itself the result of the increase in the private copying levy in 2017. Apart from Cultural Action, operating costs are stable.
- > **Revenue from financial investments** (€1.06 million) was down on 2017, due to a decline in cash flow, itself due to an increase in distributions to authors, the reduction in pending royalties, and the low rates of return on investments.
- > **Exceptional revenue** posted a positive balance (€1.13m) thanks to the write-back of several provisions for risks or disputes.

All these factors led to a significant surplus of Resources, and enabled the SACD to **refund, to authors, €3.2 million in statutory deductions**, slightly less than last year's figure (€3.25 million) but still well above the average for the last ten years. This reimbursement represents more than 10.4% of the statutory deductions and about three times the specific deduction.

Tight cost control....

Operating costs increased significantly (+4.1%) compared to 2017, largely owing to the increase in cultural action costs, itself resulting from the increase in revenue from the private copying levy in 2017.

The other operating costs grew very moderately.

The cost of management (operating costs + financial costs attributable to the management of royalties) came in at €33.6 million, bringing the ratio 'Management Costs' to 'Royalties Collected' to 14.8%, excluding the cost of managing cultural and social action expenditure.

Thus, for 2018, this important ratio remained under the 15% rate recommended by the CMO Audit Committee.

Ratio

$$\frac{\text{Management Costs}}{\text{Royalties Collected}} = 14.8\%$$

The contribution of authors to the financing of the SACD

Deductions on royalties

In 2018, the SACD changed the accounting procedure used for deductions on audiovisual royalties, thus making any comparisons with 2017 inoperable. Also of note is the significant increase in distributions caused by an increased frequency of distribution of royalties. Be that as it may, the rate of deduction on royalties stood at 6.92% of 2018 collections.

Breakdown of deductions on royalties

Deductions on royalties for 2018 were as follows:

Specific Deduction	0.5%
Performing Arts (professional)	
Paris	9%
France (excluding Paris), Belgium, Luxembourg, Canada, Monaco, French Overseas Territories	11.75%
Switzerland, Abroad	7%
Commissioning allow	2%
Audiovisual	
Broadcasting rights (France)	10.6%
Private copying levy (France, Belgium)	11%
Broadcasting rights (Belgium, Canada, Luxembourg)	11%
Broadcasting rights and Private Copying Levy (abroad)	6.5%
Videograms and phonograms	3%
Individual contracts	2.5% ou 10% (*)
Written Works	
Reprographic rights (Belgium)	5%
Reprographic rights (France)	7%

(*) The rate of 2.5% applies to individual contracts concerning Radio France, and the rate of 10% applies to special TV or cinema contracts.

The deduction rates on royalties from Performing Arts works collected in France (excluding Paris), Belgium and Luxembourg, as on Audiovisual royalties collected abroad, decreased in July 2018. This represents a fall of almost 10% in the deduction on royalties.

The annual membership fee

The annual membership fee charged to authors was kept at €40 in 2018, a fee which has remained unchanged for the past 10 years.

Key figures for repertoire use

82,729

new works were declared in 2018, of which:

7,214 in the Performing Arts

(9% of the total and +21% compared to 2017)

75,515 Audiovisual works

(91% of the total and +105% compared to 2017)

Performing Arts

Over

51,000

Performances in and around Paris

Over

129,000

Performances outside Paris area

Number of performances in Paris city	
Amateur	731
Professional	50,561
Private theatre	26,533
Unionized subsidized theatres	1,278
Non-unionized subsidized theatres	1,521
Independent companies and others	21,229
TOTAL	51,292

Number of performances in the Greater Paris Area and all over France	
Amateur	26,593
Professional	103,084
Private promoters	5,272
Unionized subsidized	25,095
Non-unionized subsidized	285
Independent companies and others	72,432
TOTAL	129,677

Audiovisual

344,906

works broadcast in 2017 (linear and non-linear broadcasts)

Number of works broadcast		
TV works	250,517	72.64%
Movie films	32,423	9.40%
Short films	2,949	0.86%
Radio	59,017	17.11%
TOTAL	344,906	100%

NB : The final figures for audiovisual broadcasts for 2018 are not known at the time of printing of this report.

of which

76,973

remunerated works (non-linear broadcasts)

272,461

program hours (linear broadcasts)

of which 95% Television (258,525 hours of programming) and 5% Radio (13,936 hours of programming)

NB : These figures include works managed by the SACD on behalf of foreign CMOs.

The SACD - A closely audited organization

Like all collective management organizations (CMO), the SACD is subject to annual audits by the CMO Audit Committee, itself under the authority of the French Court of Auditors (*Cour des Comptes*). Its annual report, published on 5 June 2019, is available (in French) on the SACD website (www.sacd.fr) and on the Court of Auditors' website (<https://www.ccomptes.fr/fr/publications/rapport-annuel-2019>).

The CMO Audit Committee made no specific comments about the implementation of the new provisions of the French Intellectual Property Code following the adoption of the Collective Management Directive. With regards to the SACD, all recommendations will be incorporated into the SACD's Statutes at the end of the AM on 27 June 2019.

As regards cultural action, the Audit Committee noted the sharp increase in resources and in sums distributed by the CMOs between 2013 and 2017, funding that were all the more eagerly awaited by cultural sector "given that [funding] from the State or local authorities have either stagnated or declined significantly".

In regard to the preceding, the Audit Committee had two comments to make: first, the high level of funding not used but instead carried over the years by the CMOs, and second, the disproportionate level of support in just four regions, namely, Paris, Provence-Alpes-Côte d'Azur, Auvergne, and Rhône-Alpes. The SACD is not concerned by the former observation regarding unused funding (all funding was appropriated in 2018). With regard to the latter observation, the SACD is naturally most active in those places organizing the major festivals featuring works in the SACD's repertoire (Avignon, Cannes, Annecy, etc.).

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

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

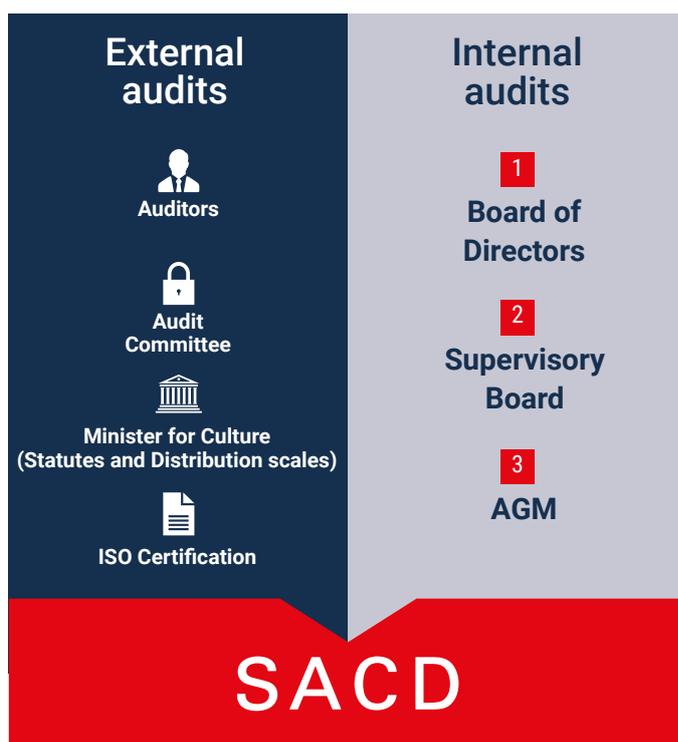


As an additional auditing measure, the SACD has, since 2017, willingly and voluntarily undergone an evaluation process by an independent body: ISO 9001 certification by AFNOR. In 2017, the scope of this certification covered all activities in the following Departments within the SACD: Authors, Performing Arts, Royalties. In 2018, this scope was extended to the individual management of audiovisual contracts and to the activities of the SACD in Belgium.

This year again, the SACD was accredited with the coveted AFNOR certification, thus acknowledging the quality of the Society's management and the efficiency of its procedures. In this regard, the goal for 2019 is to have the certification expanded to include the Audiovisual Department.

The SACD is the first CMO to obtain this certification in France.

By willingly and voluntarily undergoing this demanding external evaluation every year, the SACD aims to continuously improve its management and provide the best service possible to its authors.



4 Social and solidarity actions

Key figures for social action in 2018

€3.3 million

Overall budget 2018

Areas of Intervention

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

In 2018, the total volume of solidarity expenditure charged to the Society’s management account amounted to €246,000, slightly lower than 2017.

Concerning solidarity grants, the average grant awarded was €3,000, which is very similar to 2017. Grants allocated as a “specific provision” were significantly higher (€10,000) and concerned about sixty authors. A total of 21 “godchildren” allocations were made in 2018, identical to 2017.

Motivated by similar altruistic desires, the Paul Milliet Foundation uses its own resources to provide assistance to authors facing difficulties relating to age or illness, or to life’s difficulties in general.

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

The amount of supplementary allowances paid to retired authors amounted to approximately €3 million, an amount maintained in 2019.

The Paul Milliet Foundation

In 2018, the Foundation made 13 aid payments amounting to a total of €36,748, for an average amount of €2,826.

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

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

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

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

The Auteurs Solidaires endowment fund

Auteurs Solidaires, an endowment fund created at the instigation of the SACD, aims to implement innovative projects in the field of social intervention, led by professional authors and based on the sharing of original artistic experiences. In 2018, the SACD provided cultural action support to *Auteurs Solidaires* to enable it to finance, alongside other partners, various actions carried out throughout the year and/or undertaken during the year:

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

In Sarcelles (city near Paris)

From 9 October 2017 to 20 June 2018, creative workshops were run for high-school ("lycée") students, non-speakers of French, recently arrived in France and now attending school in Sarcelles. Drawing on personal and family experience, they have created a work of fiction combining theatrical and audiovisual elements. Work presented 20 June 2018.

In Hauts-de-France (region near Paris)

From October 2018 to June 2019, a total of 250 students from 10 classes in 10 high schools penned their story based on personal and family experience. A jury selected 8 stories to be prepared for a public reading as well as 2 stories that the students will write and direct in the form of short films to be screened publicly. The initiative is supported by scriptwriters, directors and audiovisual professionals.

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

In Marseille

From 19 September 2016 to 19 February 2018, young people with disabilities from the Vert-Pré Medico-Educational Institute participated in an artistic and human adventure: immerse themselves in the world of the circus and write for the circus arts. Supervised by circus arts authors and hosted at the ARCHAOS circus, Pôle National Cirque Méditerranée, they discovered circus techniques (juggling, apparatus...) and wrote scripts that they entrusted to professional artists to perform them.

> 2 performances on 19 February 2018 at the Archaos circus in Marseille.

La vie rêvée... (The dream life....)

In Nogent-sur- Marne

from 4 October 2017 to 13 June 2018 Workshops led by authors on the themes of intergenerational transmission between children aged 9 to 11 and senior citizens in a retirement home. The participants were urged to compare and contrast their personal life stories, to bring resonance to these stories and to fictionalize them.

> 9 and 13 June

5

A strong involvement in cultural dynamism

Key figures for cultural action in 2018

The SACD's cultural action supports contemporary creation thanks to a budget partially funded by the private copying levy (25% of which goes to Cultural Action). The SACD supplements this 25% with voluntary allocations in order to encourage the emergence and dissemination of original works, and the training of authors. These actions are also part of the SACD's commitment to cultural diversity and access to culture for all

Overall Budget:

€6.9 million
(+11.4%)

of which:

€5.5 million
statutory allocations

€1.4 million
voluntary allocations

Allocation of available amounts

5.8 million

direct costs
(grants, partnerships, etc.):

- > General actions not assigned to a repertoire: **€2.8 million**
- > Actions by repertoire: **€3 million**

€1.1 million

contribution to administrative costs

Partnerships:

378 (+3.8%)

- > **152** for the performing arts
- > **84** for the audiovisual sector
- > **6** "multi-platform" partnerships
- > **136** as part of the Original Works Fund (Fonds d'Aide à la Creation):

Breakdown of allocations of the Original Works Fund:

In the performing arts:

- > Comedy / One Man/Woman Show Fund: **9** works and **18** authors supported
- > Theatre Fund: **11** works and **19** authors supported
- > Stage Music Fund: **18** works and **18** authors supported
- > Opera Creation Fund: **16** works and **33** authors supported
- > Avignon Off Theatre Fund: **13** works and **24** authors supported
- > Avignon Off Comedy Fund: **11** works and **20** authors supported
- > Street Arts Writing Fund: **6** works and **8** authors supported
- > Auteurs d'Espace Fund: **8** works and **12** authors supported
- > Circus Fund: **6** works and **10** authors supported

En audiovisuel :

- > Web Series Fund SACD – France TV **14** works and **20** authors supported
- > Podcasts Fund SACD - France Culture **7** works and **10** authors supported
- > Original Series Fund - France Europe: **12** works and **18** authors supported
- > SACD – OCS Signature Fund **5** works and **8** authors supported

SACD Actions to support creativity

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

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

The SACD's Cultural Action policy, defined by the Board of Directors, is mainly financed by payments from the private copying levy; indeed, 25% of this revenue stream must, by law, be allocated to Cultural Action.

The SACD complements this funding through voluntary contributions supporting creative production, which represent 20% of the SACD's Cultural Action Budget. Cultural Action events are accompanied by other activities financed directly by the SACD (outside of the Cultural Action Budget) and are intended to encourage encounters, exchanges, shared experiences and opportunities for authors.

New Developments 2018

In order to better respond to the strategic challenges of the SACD and at the request of the permanent CMO Audit Committee, the Board of Directors voted, in 2018, for a reform applicable from 2019, in order to support emblematic and priority cultural actions. A short list of events to be supported in 2019 was voted by the Board of Directors at the beginning of the year after an evaluation of the strategic events. The governance of decisions relating to cultural actions was also profoundly transformed following the recommendations of the Audit Commission.

In addition to support for festivals and events, which are now decided by the Board of Directors, decisions to grant individual support to an author or an original work are taken by separate juries, independent of the Board of Directors and its members

Support for cultural action

The funds

Funding schemes such as the First Original Series ("Première série") (with OCS Signatures), Theatre, Web-Series (with France Télévisions), Stage Music ("Musique de Scène"), Opera ("Création Lyrique"), Comedy ("Humour"), Street Arts ("Écrire pour la rue"), *Auteurs d'espace* (e.g., street arts), Circus ("Processus Cirque"), SACD Avignon fund, and the Private theatre support fund ("Fonds de soutien au théâtre privé") all contribute to the diversity of contemporary creation.

Direct support for authors

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

Partnerships with festivals

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

Professionalization actions

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

Artistic and cultural education

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

Access to culture for all

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

Cultural Action Budget

The overall SACD 2018 Cultural Action Budget was **€6.9 million**, an increase of 11.4% compared with 2017 (see appendices). Cultural Action budgets are based on the sums received the previous year. The very significant increase in the private copying levy revenue stream in 2017 was the result of adjustments of previous years, and this had a positive impact on the Cultural Action Budget. The drop of 2018 will be visible in the 2019 budget.

Allocation of the Cultural Action Budget

	Statutory allocations	€5,527,931
Audiovisual private copying levy (art L321-9 of the CPI)		€3,869,256
Audio private copying levy (art L321-9 of the CPI)		€854,572
Non-distributable royalties (art L321-9 of the CPI)		€487,856
Financial income		€36,482
Surpluses from previous years		€279,765
	Voluntary allocations	€1,383,257
	Total	€6,911,188

Association Beaumarchais - SAD

Established in 1987 by the SACD, Association Beaumarchais awards writing grants to emerging authors in 11 audiovisual and performing arts disciplines. In 2018, the SACD allocated €718,000 to Association Beaumarchais.

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

2018 in figures

> **75 writing grants** awarded in the main SACD repertoires: theatre, dance, opera, street arts, circus, theatre directing, cinema, television, radio, TV animation, virtual reality
 > **93 93 authors** supported

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

- **30** production or development grants
- **16** residence/festival grants
- **6** translation grants
- **9** publishing grants

Since 2009, Association Beaumarchais-SACD have been growing a partnership with Orange, the Telecom Operator, on the theme of original written works. In 2018, the **Bourse Orange XR** initiative supported 3 projects (4 authors) announced at an awards ceremony during the Cannes Film Festival. The winners also benefited from two masterclasses organized jointly by Orange and Beaumarchais.

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

From 7 to 13 July and then from 18 to 24 July 2018 at the Jardin de la Vierge of the Lycée St-Joseph, 8 devised pieces commissioned from 17 authors and artists jointly invited by the Festival d'Avignon and the SACD.

For more than twenty years, the *Sujets à vif* initiative has surprised festival goers with their short form and the inexhaustible space for experimentation they offer to authors invited to take risks and dare embrace interdisciplinarity. This year, the SACD-Festival d'Avignon commissioned 17 authors to let their imaginations run unbridled.



4 - Commissioned from Mathieu Delangle, Nathalie Maufroy and Claudio Stellato



Fenanoq - Commissioned from Beatrix Simko and Jenna Jalonen



Georges - Commissioned from Mylène Benoît and Julika Mayer



L'invocation à la muse - Commissioned from Caritia Abell and Vanasay Khamphommala



La rose en céramique - Commissioned from Scali Delpyrat and Alexander Vantourhout



Le bruit de l'herbe qui pousse - Commissioned from Thierry Balasse and Pierre Mifsud



Long time no see! - Commissioned from Beatrix Simko and Jenna Jalonen



TOC TOC EN TOC - Commissioned from Sophie Bissantz and Meriem Menant



Round table discussion on musical theatre



La Soirée rouge (with the Adami)



Humour Noir (round table discussion with stand-up comedians)



Phia Ménard and Laure Adler



Hakim Bah

Avignon 2018

IN AVIGNON, EVERY YEAR, THE SACD RUNS A COMPLETE AND DIVERSIFIED PROGRAM FOR THE DEVELOPMENT OF CONTEMPORARY CREATION AND AUTHORS WITH:

- > Round-table meetings at the Conservatory
- > *Sujets À Vif* (Heart of the Matter)
- > Devised works in partnership with France Culture at the Calvet museum
- > *Ça va, ça va le monde!* (the world's just fine!) with RFI
- > *La journée des auteurs du OFF* (Off-Avignon Authors Day)
- > *Territoires cinématographiques* (Dance event)
- > SACD events in Belgium at the Jardin du Théâtre des Doms
- > TOTEM(s) at the Chartreuse
- > Other events supported at Avignon



Totem



Olivier Py



Le feuilleton quotidien (a "daily news" event) at the Ceccano garden



Ça va, ça va le monde !

2018 Awards



Laurence Sendrowicz, Translation and/ Adaptation



Noémie Lvovsky, Prix Cinema



SACD Grand Prix 2018, Georges Aperghis



Sou Abadi, Emerging Talent Cinema, with Gérard Krawczyk



Jacqueline Camaud, Translation and/ Adaptation



Frédéric Rosset, Camille Rosset and Stephen Cafiero, Emerging Talent Television



Mor Israeli, Emerging Talent Animation, with Eric Rondeaux



Daniel Martin-Borret, Emerging Talent Radio with Jacques Fansten and Catherine Tullat



Antoine Lacomblez, Television Scriptwriting, with Marie-Pierre Thomas and Laurent Lévy



Ladislav Chollat, Directing



Vincent Dediene, Emerging Talent Comedy, with Brigitte Bladou



Blanche Gardin, Comedy, Marion Aubert



Martine Pisani, Choreography



Virginie Sauveur, Television Directing, with Sophie Deschamps



Award Winners 2018



Franck Dion, Animation, with Jean-Philippe Robin



Raphaël Navarro and Valentine Losseau, Circus



Catherine Dan, Beaumarchais medal



Nicolas Frize, Music, with Catherine Verhelst



Jérôme Blanquet, Interactive Original Work, with Stéphane Piera



Jérôme Blanquet, Interactive Original Work

Césars 2018 / Authors Gala

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



Marie-Castille Mention-Schaar and Nathalie Coste-Cerdan

Sarah Van Den Boom

Aude Walker

Bertrand Tavernier and Jacques Audiard



Jean-Bernard Marlin and Catherine Paillé

Raphaëlle Desplechin, Nathalie Hertzberg, Valérie Leroy and Cécile Vargaftig

Thibault Segouin and Anaïs Deban



Jean-Paul Salomé

Rémi Allier and Pablo Muñoz Gomez

Xavier Legrand

Thomas Bidegain and Benjamin Charbit



Pierre Schoeller

Véronique Cayla and Sophie Deschamps

Gilles Pélisson, Jean-Christophe Thiéry, Pascal Rogard and Ara Aprikian



Romain Protat

Céline Calvez and Aurore Bergé

Alex Lutz, Emmanuel Mouret and Thomas Lilti



Thomas Lilti, Jean-Bernard Marlin and Camille Vidal-Naquet

Samuel Doux and Fanny Burdino

Jean-François Mary, Nathalie Sonnac

6 Appendices

Collection statistics

2018 Collections (net of VAT)

	COLLECTIONS		SACD DEDUCTIONS / COLLECTIONS			Net Royalties to distribute
	Royalty collected	Change 18/17	CCSA*	Specific Deduction	SACD Deduction	
PERFORMING ARTS	63,928,606.16	2.25%	7,680,893.21			56,247,712.95
France	54,500,672.87	4.82%	7,369,424.19			47,131,248.68
Paris	18,605,457.27	7.21%	1,872,989.33			16,732,467.94
Regions	35,895,215.60	3.62%	5,496,434.86			30,398,780.74
Direct Collection Countries	3,593,712.25	-4.55%	311,469.02			3,282,243.23
Belgium**	3,362,014.10	-0.43%	311,469.02			3,050,545.08
Canada	231,698.15	-40.35%	0.00			231,698.15
Foreign countries	5,831,651.60	-13.69%	0.00			5,831,651.60
Graphic publishing	2,569.44	-66.37%	0.00			2,569.44
AUDIOVISUAL	163,192,871.83	-1.40%				163,192,871.83
France	133,562,275.07	-5.00%				133,562,275.07
Private copying	14,085,409.14	-25.80%				14,085,409.14
Standard Contracts	109,076,491.59	-1.40%				109,076,491.59
Individual Contracts	2,104,246.29	19.78%				2,104,246.29
Video and New Media Contracts	8,296,128.05	-10.10%				8,296,128.05
Direct Collection Countries	14,804,918.25	6.98%				14,804,918.25
Belgium**	11,687,650.81	-1.34%				11,687,650.81
Canada	3,117,267.44	56.52%				3,117,267.44
Foreign countries	14,825,678.51	33.92%				14,825,678.51
WRITTEN WORKS	321,615.60	-47.05%				321,615.60
Publishing rights France	164,080.60	-66.98%				164,080.60
Publishing rights Belgium	157,535.00	42.65%				157,535.00
GRAND TOTAL	227,443,093.59	-0.52%	7,680,893.21			219,762,200.38

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

(amounts expressed in Euro)

** Excludes royalties collected on behalf of *deAuteurs*; for 2018, these stood at €506,465.08 and €1,861,842.49 in the Performing Arts and Audiovisual Sectors respectively.

Itemized distribution of royalties during 2018

	RÉPARTITIONS		RETENUE SACD / RÉPARTITIONS		
	Royalties distributed	Change 18/17	Specific Deduction	SACD Deduction	Net Royalties to distribute
PERFORMING ARTS	57,243,135.93	1.88%	277,193.77	5,002,707.39	51,963,234.77
France	47,507,021.48	3.97%	231,355.40	4,288,891.19	42,986,774.89
Paris	16,866,595.91	6.88%	79,858.53	1,046,762.54	15,739,974.84
Regions	30,640,425.57	2.43%	151,496.87	3,242,128.65	27,246,800.05
Direct Collection Countries	3,848,806.75	-0.61%	16,409.86	344,056.92	3,488,339.97
Belgium*	3,615,918.89	3.97%	15,295.40	317,989.26	3,282,634.23
Canada	232,887.86	-40.98%	1,114.46	26,067.66	205,705.74
Foreign countries	5,884,661.36	-11.01%	29,415.66	369,603.60	5,485,642.10
Graphic publishing	2,646.34	-66.96%	12.85	155.68	2,477.81
AUDIOVISUAL	187,807,170.18	18.05%	296,149.63	6,364,339.36	181,146,681.19
France	161,553,329.75	21.01%	266,019.15	5,902,862.80	155,384,447.80
Private copying	12,371,333.10	32.92%	7,599.69	218,398.46	12,145,334.95
Standard Contracts	132,471,033.44	14.54%	173,630.56	4,211,519.51	128,085,883.37
Individual Contracts	2,183,625.85	22.32%	12,152.21	156,560.24	2,014,913.40
Video and New Media Contracts	14,527,337.36	114.93%	72,636.69	1,316,384.59	13,138,316.08
Direct Collection Countries	12,652,934.60	-2.88%	6,136.53	182,137.63	12,464,660.44
Belgium*	10,453,810.05	-3.15%	2,403.87	103,052.85	10,348,353.33
Canada	2,199,124.55	-1.59%	3,732.66	79,084.78	2,116,307.11
Foreign countries	13,600,905.82	8.28%	23,993.95	279,338.93	13,297,572.94
WRITTEN WORKS	402,079.05	-64.34%	0.00	7,504.02	394,575.03
Reprographic rights France	243,634.88	-76.49%	0.00	0.00	243,634.88
Reprographic rights Belgium	158,444.17	73.70%	0.00	7,504.02	150,940.15
GRAND TOTAL	245,452,385.16	13.42%	573,343.40	11,374,550.77	233,504,490.99

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

(amounts expressed in Euro)

Profit & Loss statement for 2018

Expenses

	2018		2017	
I - OPERATING COSTS	43,840,545		42,123,516	
A - Purchases and external expenses	11,801,041		11,376,055	
B - Taxes	758,550		838,004	
C - Personnel expenses	18,801,321		18,254,807	
Salaries	10,833,852		10,749,802	
Social contributions	5,174,517		5,128,610	
Miscellaneous expenses	802,252		683,150	
Brussels Delegation	1,990,700		1,693,244	
D - Other operating costs	10,323,249		9,770,668	
a) Authors social action	3,307,906		3,476,200	
Supplementary benefits allowances	3,061,377		3,222,108	
Other social expenses	246,529		254,092	
b) Cultural action expenses	6,911,200		6,204,800	
Allocated from statutory resources	5,527,931		4,835,704	
Allocated from voluntary resources	1,383,269		1,369,096	
c) Other operating costs	104,143		89,669	
E - Depreciation	1,771,379		1,483,981	
F - Provisions	385,005		400,000	
II - FINANCIAL COSTS	52,672		37,592	
Bank interest	0		14	
Currency exchange losses	806		816	
Costs for disposal of securities	6,068		0	
Costs for disposal of equities	0		0	
Provision for depreciation of equities and related receivables	0		0	
Provision for financial costs	0		0	
Share of financial products related to cultural action	45,799		36,762	
III - EXCEPTIONAL EXPENSES	33,401		1,938,989	
IV - PROFIT SHARING	681,951		493,420	
Total expenses (I+II+III+IV)	44,608,570		44,593,517	
Profit (loss) for the period	181,795		182,019	
GRAND TOTAL	44,790,365		44,775,535	

Total P&L with euro cents:

44,790,364.99

44,775,535.37

Resources

	2018		2017	
I - OPERATING REVENUE	42,514,631		42,431,059	
A - Recovery and re-invoicing of expenses	1,124,000		989,600	
Recovery of cultural action operating expenses	1,124,000		989,600	
B - Deductions on royalties	16,991,034		25,009,729	
Deductions on royalties from the performing arts	5,279,901		5,276,369	
Deductions on royalties from the audiovisual sectors	17,080,737		14,886,946	
Reprise provision	-10,420,248		0	
Deductions on royalties from written works (copy)	7,504		29,201	
Deductions on royalties from other sources	0		0	
Deductions on miscellaneous collections	5,043,139		4,817,213	
C - Other operating revenue	24,399,597		16,037,347	
a) Revenue from daily administration	1,191,624		842,133	
b) Miscellaneous revenue	16,296,785		8,990,373	
- Revenue allocated to supplementary benefits (ring-fenced)	3,061,377		3,222,108	
- Other revenue	13,235,408		5,768,265	
c) Cultural Action revenue	6,911,188		6,204,841	
- Statutory portion	5,527,931		4,835,704	
- Voluntary portion	1,383,257		1,369,137	
D - Reversals of provisions	0		394,383	
II - FINANCIAL REVENUE	1,112,649		2,344,436	
Interest on Loans	5,069		7,679	
Revenue from receivables	37,771		39,597	
Revenue from securities	1,023,456		1,773,460	
Foreign exchange gains	445		6,804	
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	45,908		516,895	
Reversal of provisions for depreciation on equity securities and related	0		0	
Reversal of provisions for financial costs	0		0	
III - EXCEPTIONAL RESOURCES	1,163,085		40	
GRAND TOTAL (I + II + III)	44,790,365		44,775,535	

Total P&L with euro cents:

44,790,364.99

44,775,535.37

Balance sheet as of 31 december 2018

Assets

	As of 31 December 2018			2017
	Gross Value	Depreciation or provision	Net Value	Net Value
INTANGIBLE FIXED ASSETS	10,605,353	7,397,685	3,207,668	2,346,015
Software Licenses	10,502,353	7 397 685	3,104,668	2,346,015
Goodwill	103,000		103,000	0
TANGIBLE FIXED ASSETS	21,599,827	13,198,874	8,400,953	8,321,281
Buildings:				
a) Land	1,784,131		1,784,131	1,784,131
b) Plantations	24,423	13,917	10,506	12,948
c) Landscaping and maintenance	50,544	24,807	25,738	28,265
d) Buildings	5,994,555	2,751,475	3,243,080	3,342,391
e) Façade	2,101,073	1,174,739	926,334	984,239
f) Buildings facilities	4,357,609	3,266,714	1,090,895	1,071,182
g) Offices facilities	2,723,348	2,137,159	586,189	530,862
h) Technical facilities	1,878,164	1,531,073	347,091	206,215
Other tangible fixed assets:				
a) Transport equipment	191,750	62,794	128,956	59,583
b) Computer equipment	1,149,755	970,544	179,211	208,949
c) Office equipment	321,256	311,608	9,648	15,422
d) Office furniture	988,870	933,457	55,412	67,250
e) Other tangible goods	34,349	20,587	13,762	9,843
FIXED ASSETS UNDER PROCUREMENT	349,545		349,545	1,119,976
FINANCIAL ASSETS	6,990,379	175,820	6,814,560	6,396,759
Equities and securities	189,109	12,147	176,962	176,962
Receivables from securities	5,841,033	163,673	5,677,360	5,254,662
Loans	940,115		940,115	944,899
Deposits and sureties	20,123		20,123	20,235
TOTAL I - FIXED ASSETS	39,545,105	20,772,378	18,772,726	18,184,030
RECEIVABLES	54,135,256	353,358	53,781,897	40,546,146
Receivables from Authors	2,913,004	353,358	2,559,645	2,159,863
Advanced payments on account payables	11,041		11,041	18,912
Receivables from customers	42,453,012		42,453,012	29,544,179
Receivables from staff	124,981		124,981	4,772
Receivables from State & Social organizations	488,881		488,881	516,742
Receivables from professional institutions	0		0	0
Other accounts receivables	8,144,336		8,144,336	8,301,679
SECURITIES	77,692,946		77,692,946	95,221,287
UCITS ("monetary")	16,262,657		16,262,657	35,796,281
UCITS ("diversified"):				
- FCP SACD investment	30,800,735		30,800,735	30,800,735
- Other diversified short term securities	30,445,580		30,445,580	28,448,161
UCITS ("Stock")	0		0	0
Equity shareholdings	50		50	50
Shares on deposit	183,923		183,923	176,060
TERM DEPOSITS AND NEGOTIABLE CREDIT INSTRUMENTS	91,510,028	1,018,791	90,491,237	109,175,942
AVAILABLE CASH FUNDS	13,842,103		13,842,103	2,977,174
TOTAL II - CURRENT ASSETS	237,180,332	1,372,149	235,808,183	247,920,549
Prepaid expenses	491,852		491,852	385,536
Deferred charges	0		0	0
TOTAL III - ACCRUALS AND DEFERRED REVENUE	491,852		491,852	385,536
GRAND TOTAL (I+II+III)	277,217,289	22,144,527	255,072,761	266,490,116

Total Balance Sheet with euro cents:

255,072,761.23

266,490,115.91

Liabilities

	As of 31 December 2018		As of 31 December 2017	
SHARE CAPITAL		2,056,639		2,415,435
BALANCE CARRIED FORWARD		604,604		422,585
PROFIT/(LOSS)		181,795		182,019
TOTAL I - EQUITY		2,843,038		3,020,038
PROVISIONS FOR SOCIAL COMMITMENTS		7,032,829		6,853,922
Provision for staff pensions	3,350,331		3,237,356	
Provision for work awards	224,523		227,969	
Provision for retirement allowances	3,457,975		3,388,597	
PROVISIONS FOR LEGAL COSTS		5,742,519		6,778,207
PROVISIONS FOR SOCIAL ACTION		533,115		520,576
TOTAL II - PROVISIONS		13,308,463		14,152,705
ACCOUNTS PAYABLE		238,805,063		249,142,701
Received deposits and guarantees	8,826		6,963	
Loans and bank loans	3,457,504		0	
Suppliers	9,701,865		8,858,396	
Personnel costs	2,905,034		2,479,627	
State and social organizations	12,554,176		12,157,944	
Other Accounts payable	6,266,247		3,347,905	
Accounts payable to authors	41,704,245		51,833,127	
Additional amounts payable to authors	3,840,726		4,037,535	
Accounts payable to Professional institutions	446,524		1,403,678	
Audiovisual sector royalties to be distributed	97,725,185		112,085,086	
Performing Arts royalties to be distributed	400,023		1,139,377	
Royalties from written works (France) to be distributed	0		116,177	
Private copying - authors' portion to be distributed	9,355,101		11,991,300	
Private copying - Cultural Action Share	4,671,216		6,054,797	
Royalties France (Audiovisual & Performing Arts) Billed to be collected	13,877,911		0	
Royalties Belgium (Audiovisual & Performing Arts) Billed to be collected:				
Audiovisual	30,859,787		32,603,008	
Performing arts	852,971		873,414	
Reprographics, loans...	177,721		154,368	
TOTAL III - ACCOUNTS PAYABLE		238,805,063		249,142,701
PREPAID REVENUE		116,197		174,671
TOTAL IV - TOTAL IV - ACCRUALS & DEFERRED REVENUE		116,197		174,671
GRAND TOTAL (I+II+III+IV)		255,072,761		266,490,116

Total balance with cents:

255,072,761.23

266,490,115.91

Organizations which have benefited from allowances

for three consecutive years (2016/2017/2018)

Dance

Faits d'hiver
La Danse de tous les Sens
Festival June Events
Uzès Danse
Vive la Danse
Rencontres chorégraphiques internationales de Seine-Saint-Denis

Theatre

Focus Théâtre Ouvert
Festival des Quatre Chemins
L'Avant – Scène Théâtre
Le Paris des femmes
Les Journées de Lyon des Auteurs de Théâtre
Avignon Festival & Compagnie
Les Nuits de Fourvière
Le 1er juin des écritures théâtrales jeunesse (Scènes d'enfance et d'ailleurs)
Prix jeunes metteurs en scène « Théâtre 13 »
Festival des francophonies en Limousin
Les Molières
Editions Espace 34
Editions Quartett
Festival Actoral
Les Mardis midis des textes libres présentés au Théâtre 13
Récidives
Festival Momix
Festival Impatience
Festival Fragments
Parcours d'auteurs / Festival d'automne
La Chartreuse / Studio européen des écritures pour le théâtre
Forum du SNES
Mots en scène
La semaine extra – les ados font leur festival
Fonds de soutien au théâtre privé - ASTP
Fonds SACD Théâtre (*)
Fonds SACD Humour / One Man Show (*)

Music

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

Circus arts

Circus Next / Jeunes Talents Cirque Europe
Rencontres des Jonglages
Académie Fratellini Processus cirque

Street arts

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

International

Cross Chanel Theatre Reading Group
Drameducation
Fonds Transfabrik
Kids Trail
Sala Beckett (Barcelone)
Collection « Scène » / Bureau du Théâtre à Berlin
FERA
France Odéon – Festival du cinéma français de Florence
Les Films de Cannes à Bucarest
Atelier Grand Nord
Fonds Gulliver / Du côté des ondes (RTBF)

Television

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

Animation

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

Cinema

Agence du Cinéma Indépendant pour sa Diffusion (ACID)
Institut Lumière
Cinéma des Cinéastes
La Quinzaine des Réalisateurs
Semaine Internationale de la Critique
Festival International du Court Métrage (Clermont-Ferrand)
Festival CinéBanlieue
Festival Premiers Plans d'Angers
Rencontres Cinématographiques de Dijon
Emergence
Festival Lumière
Grand Prix du meilleur scénariste
Festival du cinéma européen des Arcs
La Maison des Scénaristes
La Maison du Film court
Les cinéastes invitent l'ami européen (ARP)
Festival du film court en plein air de Grenoble
Talents en Courts
La Ruche
Cinemed Meetings
La Cinéfabrique
Méditalents
L'Ecole de la SRF
Next Step Lab

Radio

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

Interactive creation

Marseille Web Festival

Miscellaneous audiovisual

Marseille Web Festival
Montreux Comedy Festival

Actions not restricted to a particular discipline

Association Beaumarchais – SACD
Auteurs solidaires
Sujets à Vif (Festival d'Avignon) and live recording
AFDAS (ongoing training)

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

Extract of the auditor's report on the annual accounts

To Whom It May Concern

"In accordance with the assignment entrusted to us by your Annual General Meeting, we have audited the accompanying annual financial statements of the Société des Auteurs et Compositeurs Dramatiques (SACD) for the year ended 31 December 2018.

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

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

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

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

Prepared in Paris La Défense, on 24 April 2019

The Auditor



Mazars / Luc MARTY

Extract from the auditor's certificate on the information provided for in 1°, 7° to 10° of II and III of Article R. 321-14 of the Intellectual Property Code communicated in the annual transparency report provided for in Article L. 326-1 of the same Code for the year ended 31 December 2018.

"In our capacity as statutory auditors of the SACD and pursuant to Articles L. 326-8 and R. 321-14 IV of the French Intellectual Property Code, we have prepared this certificate on the information provided for in Articles 1°, 7° to 10° of II and III of Article R. 321-14 of the same Code communicated in the annual transparency report provided for in Article L. 326-1 of the said Code for the year ended 31 December 2018.

This information has been prepared under the responsibility of your Board of Directors from the accounting records used to prepare your entity's annual financial statements for the year ended 31 December 2018. The methods and main assumptions used to prepare this information are specified in the transparency report. It is our responsibility to certify this information. (...)

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

This certificate serves as a special report within the meaning of Article L. 326-8 and R. 321-14 IV of the Intellectual Property Code.

It is drawn to your attention in the context specified in the first paragraph and must not be used, disseminated or quoted for any other purpose".

Prepared in Paris La Défense, on 26 April 2019

The Auditor



Mazars / Luc MARTY

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SACD

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