

2019  
Annual  
Report

SACD

Distributions to authors: **€229.5 million**  
(+5.6% excluding exceptional items)

**30,854** authors received royalties in 2019

**3 185** new author members

Collections: **€228.6 million**  
(+0,5%)

**€159.5 million** in Audiovisual/Cinema/Web

**€68.8 million** in the Performing Arts

Royalties collected from broadcasters and audiovisual platforms remained stable in 2019. The very high level of Performing Arts royalties (both France and abroad compensated for yet another contraction in the Private copying collections as well as a drop in audiovisual royalties from abroad stemming from the once-off catch-up of 2018.

Cultural action: **€6.4 million**

Social action: **€3.3 million**

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# A word from the President and the Chief Executive Officer



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**Sophie Deschamps**  
SACD President



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**Pascal Rogard**  
SACD CEO

At the time of writing, we are living through a global health crisis that is unprecedented for each of us. A crisis that has already affected many authors in their personal and professional lives and has disrupted cultural life around the world. Faced with this convulsion, we would like to address our most sincere thoughts to all those who have lost a loved one. We would also like to underline the mobilisation of all, within the SACD, to be of help to you and to provide you with support. We have launched solidarity and emergency funds and we will continue to act to ensure that authors are included in recovery measures rolled out by the State.

To be at the service of authors is a mission that resonates today in particular, even if it was already the common thread of our commitment. This Annual Report 2019, reviewing our actions over the past year, illustrates the 3 main objectives we have set ourselves: maintain rigorous management, strengthen the services offered to authors and defend their rights and interests, both in France and in Europe.

The results are in. Royalty collections remained at a high level (€228.6 million); distributions were once again buoyant, with €229.5 million distributed to authors; an additional (and welcome) 10% reduction in deductions on royalties for Performing Arts exploitations outside Paris was enacted for authors who now receive a second monthly royalties payment; operating costs continued to decrease (by 1.4%) and we maintained IT and digital investments necessary to prepare the future.

As always, the purpose of this rigorous and cost-effective management is to keep improving the services we provide to authors.

To this end, we launched and strengthened

many online services to make things easier for our authors, in general and specifically as regards, key procedures: joining, declaring a work consulting the exploitation of one's works, requesting an advance payment of royalties... these are just some of the online services that were used more and more last year. However, notwithstanding more automation and dematerialisation, we have not lost sight of the need to maintain a personalised and human relationship with you, our authors. This is essential in a Society run by and for authors. This is why, in 2019, we increased the work and creative spaces available at Maison des Auteurs and expanded the space available for shooting and editing your works in the SACD Studio.

In 2019, we also consolidated authors rights to a backdrop of increasing challenges to these very rights. And, some clouds have indeed lifted, with the important signing of the new contract with France Télévisions to more accurately reflect the delinearised uses of works on the public service by always guaranteeing fair remuneration. In total, 18 contracts were concluded with various Canal+ Group units, even though, it has to be said that major difficulties persist in our dealings with the Group. Discussions with Amazon, Facebook and Disney+ are continuing, as we attempt to reach a satisfactory agreement and overcome an occasional clear absence of good faith on their part. In all cases, the SACD remains committed to ensuring that authors' rights are not undersold.

Consolidating the rights of authors also means assuming our mission that is the political defence of authors. This was done in Europe, where the definitive adoption of the Copyright Directive opens up opportunities to better defend the rights of authors and strengthen the resources available to Authors' Societies to

negotiate good agreements. This mission however also found its full expression in France, particularly in relation to the draft Audiovisual Bill, where the SACD defended a number of essential principles: make authors party to professional negotiations between producers and broadcasters; defend the French copyright model by better controlling the respect of moral rights and the right to proportional remuneration for authors; keep the France 4 channel alive since its discontinuance would be a grave mistake.

The year 2019 was also marked by resolute action in favour of the social situation of authors with the SACD redoubling its efforts to speak up for authors: author compensation for the CSG levy; defending the special case of authors in the Draft Bill on pensions; getting producers to pay a portion of the author's contribution to the RAAP pension scheme for authors.

The SACD also implemented reforms in order to better represent you and ensure a better representation of the diversity of disciplines covered by the SACD in terms of the modus operandi of its Board of Directors and its future Cultural Action Commission. This reform was in fact inevitable given the observations of the CMO Audit Committee, advocating a reduction in the number of directors. We wanted this reform to be gradual and to guarantee the presence of all professions and repertoires in decision-making, in particular by co-opting authors in the specialised commissions. This reform is certainly faithful to our core values of solidarity and mutualisation.

And we will not deviate from these values as we face the Covid-19 crisis together.

**Sophie Deschamps  
and Pascal Rogard**

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# THE SACD, AUTHORS SERVING CREATIVITY

The SACD was created in 1777 by a group of authors gathered around Beaumarchais. In the 18th century, the *Comédiens du Français* had a monopoly which forced each author of a play to offer to perform their texts, paying only a minimal fee in relation to the revenue generated. Beaumarchais, after the success of *Le Barbier de Séville*, was tired of the treatment inflicted on authors by the Comédiens du Français. A visionary businessman, he decided to gather around him other authors in order to have their rights recognised and invited about thirty of them to his table on 3 July 1777 for a dinner that was to become legendary.

He suggested founding the first society of playwrights, then called the *Bureau de Législation Dramatique*. This was the founding act of the SACD, renamed as such in 1829.

Over the years, the SACD has opened its doors to composers, filmmakers, screenwriters, directors, radio writers, graphic designers, choreographers, street artists, circus artists, web creators and video artists, but its *raison d'être* has not changed, because there is strength in numbers. If the SACD does carry weight in negotiations, it is precisely because it represents a very large number and diversity of authors from different repertoires: audiovisual, animation, cinema, web, theatre, dance, street arts, circus, stage music, humour... Acting in favour of authors is in its DNA, its governance, its missions, its status as a non-profit civil society.

The co-management by a President of the Board of Directors, an elected author, and a General Director who heads the Management Committee, is a guarantee of this.



## Board of Directors 2019-2020

### President

Sophie Deschamps  
(television, scriptwriter)

### First Vice-President

Laurent Heynemann  
(television, director)

### Vice-présidents

Séverine Jacquet (television, scriptwriter),  
Laurence Katrian (television, director),  
Joanne Leighton (music and dance),  
Marie-Castille Mention-Schaar  
(cinema),  
Panchika Velez (theatre).

### Delegate Administrators

Catherine Cuenca (digital arts),  
Frédéric Michelet (street arts),  
Jani Nuutinen (circus),  
Mathilde Maraninchi (animation),  
Catherine Tullat (radio),  
Panchika Velez (theatre directing),  
Barbara Sylvain (President of the Belgian  
Committee, performing arts),  
Luc Dionne (President of the Canadian  
Committee, television).

### Administrators

Nelly Alard (television, scriptwriter),  
Marion Aubert (theatre),  
Sylvie Bailly (television, scriptwriter),  
Denise Chalem (theatre),  
Jean-Xavier de Lestrade (television, director),  
Louis Dunoyer de Segonzac (music),  
Michèle Dhallu (dance),  
Valérie Fadini (television, scriptwriter),  
Jacques Fansten (television, director),  
Jean-Paul Farré (theatre),  
Graciane Finzi (music),  
Fabienne Gambrelle (animation),  
François Rollin (theatre),  
Rufus (theatre),  
Dominique Sampiero (cinema),  
Bertrand Tavernier (cinema),  
Laurent Tirard (cinema).

## Belgian Committee      Canadian Committee

### President

Barbara Sylvain (theatre, opera)

### Members

Gabrielle Borile (cinema, television),

Ariane Buhbinder (theatre, opera),

Fred Castadot (cinema, television),

Sybille Cornet (theatre, opera),

Antoine Neufmars (theatre, opera),

Michèle Anne De Mey (dance),

Thomas François (multimedia),

Réhab Méhal (theatre, opera),

Monique Mbeka Phoba (nema,  
television),

Layla Nabulsi (radio),

Delphine Noels (cinema, television),

Marie-Eglantine Petit (theatre, opera),

Virginie Strub (theatre, opera),

Jean-Benoît Ugeux (cinema, television),

Gabriel Vanderpas (cinema, television).

### President

Luc Dionne

### Vice-president

Benoît Pilon

### Member of the Executive Committee

Marie-France Landry

### Television

Luc Dionne, Rafaële Germain,

Bruno Carrière, Marie-France

Landry, Patrick Lowe,

Charles-Olivier Michaud

### Cinema

Denys Arcand, Louis Bélanger,

Benoît Pilon, Johanne Prigent

### Performing arts

Normand Chaurette,

Pierre-Michel Tremblay

## Management Committee

**Chief Executive Officer (CEO):** Pascal Rogard

**Secretary General:** Patrick Raude

### Members

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, Élisabeth Schlittler (Canada), Hubert Tilliet, Catherine Vincent, Frédéric Young (Belgium).

## The Supervisory Board 2019-2019

### Rapporteur

Christiane Spièro

### Vice-rapporteur

Frédérique Topin

### Performing arts

Julien Simon

### Audiovisual

Jérôme Diamant-Berger, Laurent Hébert, Jean-Marc Seban, Christiane Spièro, Frédérique Topin.

## 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 CEO, 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 its preamble, the Supervisory Board was impressed “by the speed and efficiency with which the SACD reacted to the pandemic responding to the urgent needs of authors faced with the unprecedented health crisis”. The response measures (teleworking, short-time work and reorganisation) implemented in just 24 hours made it possible to preserve almost all services to authors while putting in place emergency support measures for them.

Looking back on the year 2019, “the Supervisory Board is pleased with the many reforms enacted and the responsiveness with which they were implemented”.

As part of its task of monitoring the implementation of the decisions taken by the Annual General Meeting (AGM) and the implementation of the general policies adopted, the Supervisory Board carried out a detailed review of the general policy concerning deductions on royalties, the distribution of royalties, non-distributable amounts, and risk management. The Board noted in particular that “since the AGM of 27 June 2019, the Board of Directors has adjusted several statutory withholding rates, most of them downwards” and approved several changes to the royalties-distribution scale, particularly in Animation, with new rules for sharing royalties both in the case of adapting pre-existing works and original series. Scales have also been changed, notably for private audio copying (radio), Video on Demand by subscription, uses in public places rights. The Supervisory Board did not note any issues regarding the general policy on undistributed amounts, simply recalling in its report the allocation provisions submitted for approval by the AGM of 25 June 2020.

With regard to the general risk management policy, in addition to current risks (operational, economic and financial, human resources IT, competition, etc.), Covid-19's risk management policy also covers employee health, financial equilibrium and the nature of the services offered to authors.

*“In addition to the emergency measures proposed by the CEO, the Board of Directors decided to propose, at the AGM, the allocation of the entire 2019 management surplus (€2.620 million) to Retained Earnings and not to reimburse any statutory withholding amounts, as the Society usually does in the case of a management surplus. Moreover, despite the crisis, the cash position remains sufficiently liquid to ensure the distribution of royalties without any problems”* the Supervisory Board notes in its report.

On the implementation of the decisions adopted by the AGM, all the resolutions voted on 27 June 2019 have been implemented. The Supervisory Board also gives a quick assessment of the reform, voted in 2018, of the SACD Statutes concerning the easing of membership conditions which allowed 993 authors to become members of the SACD on the basis of a declaration commitment. Sixty percent of them have effectively made a declaration within a short period of time, and those who have not declared any works by the end of the 36-month period following their membership will be de-listed under conditions yet to be determined by the Board of Directors.

As to real-estate acquisitions, the Supervisory Board approved the purchase of the building to expand the Maison des

Auteurs and create, among other things, new studio workplaces for scriptwriters and a rehearsal room for performing arts authors. “We studied the project at length, thought about the investment plan and made sure that we could afford this acquisition without taking on debt.”

*“After visiting the premises several times (...) we reached the conclusion that this venue met the expectations of the authors because of its size - just under 1,000 m<sup>2</sup> - and because it offers the possibility of having spacious areas for the Performing Arts and more intimate spaces for scriptwriting. Another great advantage of this location is that it is on the same street as the Maison des Auteurs and the Studio, so there is no need to double the staff to manage it”*, the report notes.

*“Of course, this purchase was considered and planned before the Covid-19, but it still remains a good operation and a secure investment. The renovation work has for the moment been postponed due to the health crisis”*, concludes the report by Christiane Spièro, Rapporteur of the Supervisory Board.

# DEFENDING, SUPPORTING AND ASSISTING AUTHORS

## Consolidating Authors Rights

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### A new contract with France Télévisions

After many months of negotiations, conducted as part of a mission of good offices entrusted by CSA President Roch-Olivier Maistre to adviser Jean-François Mary, France Télévisions and the SACD reached an agreement at the beginning of February 2020. This forward-looking Agreement guarantees France Télévisions the free use of all works of fiction, animation, cinema, the performing arts and digital works in the repertoires represented by the SACD. Above all, it guarantees the authors of these works fair remuneration for any broadcast on the channels and digital platforms of the public audiovisual group. Indeed, the growth in the delinearised uses of works in the SACD repertoire (catch-up television and on-demand services making available, in particular, works created for digital broadcast as opposed to terrestrial broadcast), is taken into account in this agreement, which will constitute

a blueprint for future discussions with other broadcasters. It will also enable the SACD to progressively distribute significant royalties for this type of use, which was not the case in the previous contract.

### Canal+, significant progress made, but still...

In 2019, a total of 18 contracts were signed with various television services of the Canal+ Group (C8 and CStar, several theme channels including the children's channels Piwi and Télétoon, the entertainment channel Comédie+, the 6 cinema channels of Ciné+, the new channel Polar+ and the channels broadcast in Africa Canal+ Afrique, A+ and Novelas) pursuant to the Memorandum of Understanding of 12 July 2018. However, two major difficulties persist with Canal+ Group, with the latter postponing the signature of certain contracts, in particular with respect to the Canal+ channel and broadcasting done by the channels of the Group.

### M6 and TF1, let's see what happens...

TF1 has terminated the Standard Contract signed with all authors' Societies in 1990 with effect from 31 December 2020. Discussions between TF1 and SACD have unfortunately not yet begun. The dispute initiated by the M6 group in respect of its theme channels is still ongoing, but the Group, unlike TF1, has chosen not to terminate the contracts of the Group's various broadcasters.

### Amazon or the problem of bundled offers

Discussions with Amazon Prime, Disney Plus and Canal+ Séries, which raise particular difficulties insofar as these offers are bundled with other services and therefore require setting a reference price, continued in 2019 with one regret: Amazon, although already active on the French market for several years, is not embracing a level of transparency that would facilitate an agreement.

### Facebook, between denial and silence

As for Facebook, it remains to this day unresponsive to our requests. The adoption of the audiovisual bill will provide the SACD with an indisputable basis for asserting the rights of its authors on this platform. We await the resumption of its examination in Parliament following the health crisis.

### Some progress made on podcasts

On podcasts, SACD has initiated discussions with several radio stations and broadcast platforms. These discussions are ongoing, in particular with Radio France, to determine, for authors, conditions of remuneration that genuinely reflect an activity whose economic model has not yet stabilised despite its success in the ratings.

## Defending the interests of authors in Europe

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European issues largely monopolised the SACD in 2019. After the successful mobilisation in 2018 to fight for the adoption of the Audiovisual Media Services Directive, the year 2019 will have been pivotal for copyright as well as for protecting authors and their remuneration, and some real progress was made in ensuring a safer digital environment for all European authors.

After long months of scrutiny and sometimes fierce fighting, the Copyright Directive was adopted in April 2019, thanks to the decisive support of the French government and many parliamentarians. It enshrines, for the first time (despite some very strong opposition, particularly from producers) a right to fair and proportional remuneration for authors throughout Europe.

Requested for several years by the SACD, along with the Society of Audiovisual Authors (SAA) (representing 31 CMOs and of which the SACD is vice-president in

the person of Patrick Raude, SACD's General Secretary), the resumption of this proposal is a success which we expect to improve the situation and remuneration of French and European authors.

The adoption and, above all, the forthcoming implementation of this directive, which strengthens the rights of authors vis-à-vis producers, also points to other opportunities: making accounts more transparent for authors; giving authors more rights in the event of insufficient exploitation of their works; improving their contractual situation; strengthening the resources of authors' Societies in order to oblige recalcitrant platforms to negotiate authors' rights and royalties.

The European Union also adopted another directive last year reforming the copyright framework in Europe. The adoption of the Satellite and Cable Directive means that a legal framework can now be established

which is adapted to the new modes of television broadcasting, and that rules can be laid down which guarantee fair remuneration, whatever the mode of dissemination used by the broadcaster. It will come as no surprise that, at the SACD, we

played our part in achieving this result, which also puts an end to the many disputes initiated in Europe against the payment of royalties to authors.

## Defending the interests of authors in France

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### Authors relegated to the sidelines

The SACD has been saying this for years regarding the authors of the repertoires it represents: the author is the most vulnerable link in the chain of creation.

In the audiovisual sector, the independent producer is protected vis-à-vis the broadcaster, but nothing protects the author vis-à-vis the producer in an eminently unbalanced power relationship. Indeed, as Franck Riester, the Minister of Culture acknowledged in February 2020, authors have been "left on the sidelines of public

policy for too long"... a tough truth in a country that prides itself on the prestige of its culture, cinema and creators. In order to back up these assertions with quantified and qualified facts, the SACD actively participated in 2019 in two major studies setting out the extent of, and reasons for, this malaise among authors in fiction, film and animation.

#### Insufficient financing of writing

The study conducted jointly by the French Film Board (i.e., the CNC) and the SACD on audiovisual and cinema

clearly shows an under-funding of the writing phase for series as well as films. Negotiations are however underway in the film industry to reform the CNC's support policy and to regulate contractual practices between authors and producers. The SACD, amongst others, has provided its contribution and expertise to these discussions.

In the audiovisual sector, negotiations are under way as part of the mediation mission entrusted to Francine Mariani-Ducray. They focus on three areas: minimum remuneration for scriptwriters; contractual practices between scriptwriters and producers; profit-sharing for authors (after recouping costs).

Given that these discussions proved to be laborious, the SACD submitted, as a suggestion to the intention of the public authorities, a written text with a provision formalising a professional negotiation obligation and, should this prove unsuccessful, State intervention to set minimum rules. This measure could be included in the Draft Audiovisual Bill, whose consideration in Parliament will be

postponed to deal with legislative priorities designed to revitalise the country after the Covid-19 crisis.

### **Precariousness on the increase in Animation**

The second study is sociological in nature and was commissioned by the SACD from the *Centre de sociologie des organisations* (CNRS - Sciences Po).

The field survey was conducted between November 2018 and April 2019 among several hundred Animation screenwriters, the analysis of which shows that the profession is facing a restructuring of its job market and working conditions (in particular, one notes an increase in the number of screenwriters per project and a decrease in the number of episodes entrusted to each individual writer), all of which has resulted in increased job insecurity, uncertainty and pay differentials.

At the same time, the government announced in 2019 its wish to remove France 4 from the list of terrestrial networks on 9 August 2020, a move contested by many politicians in view of the role played by France 4 during

the lockdown, when the channel did indeed become the largest school in France! The SACD has multiplied its public interventions, at the CSA, in Parliament and at the highest level of the State, and in the press, asking for the reversal of this decision, which dilutes general access to public service broadcasting but which also further enfeebles authors writing in Animation, a sector of French excellence.

### **Growing impoverishment in the Performing Arts**

Also in the Performing Arts, the SACD actively participated in a study, led by the Ministry of Culture, on the reality of the place of authors and contemporary writing in national theatres and drama centres.

These statistics will be useful in defending new measures in favour of French-speaking authors and contemporary works, because Audiovisual is not the only sector impacted by the phenomenon of impoverishment – quite the contrary, in fact. Observing, understanding and taking action are the three axes leading to relevant and effective measures.

The SACD therefore supported the riposte from *Les États généraux des écrivaines et écrivains de théâtre*, in response to a claim, in the *Libération newspaper*, that there were no longer any theatre authors in France. Yes, authors do exist, and they met to carry out a detailed and in-depth analysis and recommendations presented to the Ministry of Culture.

At this stage, we need to evaluate and prioritise these recommendations, with some already emerging as priorities: the remuneration of authors (often very low given their working conditions); the role of contemporary authors in theatres or the links to be built with the national education system.

In this respect, the SACD actively advocates the implementation of a plan for Theatre in schools that would complement Arts Education Plan presented by Jean-Michel Blanquer, Minister of National Education. The Theatre is a complete school for children who can learn, thanks to the stage, how to express themselves in public, work in teams, have ideas and be creative.

## A Draft Bill in line with the changes taking place in the Audiovisual sector

The preparation of the Audiovisual Bill was an opportunity to bring to the attention of the government several important measures which were included in the Draft Bill: make Authors Associations party to professional negotiations between producers and broadcasters; defend the French copyright model by better controlling the respect of moral rights and the right to proportional remuneration of authors in contracts, all provisions which were ultimately included by the government in the Draft Audiovisual Bill.

The SACD is also in permanent contact with parliamentarians and the Ministry of Culture to add yet another provision to the bill: make professional negotiation between authors and producers mandatory in order to rebalance their relations and better protect authors by also making sure that they get to enjoy the economic spin-offs from the exploitation of works.

This approach is also an extension of our Society's active participation in negotiations and professional consultations conducted under the aegis of the French Film Board (CNC) and the Ministry, which are intended to lead to professional agreements in the audiovisual and film industries, making it possible to set minimum compensation levels and contractual practices to be regulated, and to provide for actual profit-sharing for authors (after recouping costs).

The draft Audiovisual Bill also has other components of particular interest to the authors. First of all, it must ensure the transposition of European directives. The SACD intervened to defend a maximum transposition of the provisions reinforcing the rights of authors and the regulation of digital platforms to make them partners in the creative process and ensure fair remuneration for authors.

This project also aims to reform public broadcasting and its governance and to clarify its missions. It is within this framework that the SACD has continued its

fight to ensure a future for France 4.

Unfortunately, the health crisis has left uncertainties as to the adoption of this Bill.

## Pensions, CSG levy, social status... a stressful year

2019 was also marked by resolute action in favour of the social situation of authors, many of whom have seen their living and creative conditions deteriorate in recent years.

These efforts, undertaken alongside other authors' organisations, were rewarded with the promulgation of a decree instituting measures to support the purchasing power of authors as part of the compensation for the increase in the CSG levy.

The decree maintains compensation for authors and broadens the scope of authors eligible to receive it. As a reminder, the SACD began discussions with the public authorities in June 2017 on the terms of compensation for the increase in the CSG levy, as no measure had been envisaged beforehand.

On the other hand, the publication of the Draft Bill on Pension Reform in France hinted at serious threats to authors pension entitlements.

This is why the SACD, along with some 20 professional organisations of authors in the music, audiovisual, film, performing arts, design and photography sectors, quickly mobilised both the government and members of parliament to support amendments that guarantee a truly fair, positive and supportive reform for authors.

We defended the possibility for authors to maintain their pension fund (the IRCEC) and to benefit from supplementary pension schemes in the form of a future professional layer; the possibility of having producers assume part

of the authors' contributions; or the smoothing of income over an extended period of time to take into account the irregularity and specific nature of authors' revenue.

These provisions were defended by Franck Riester, Minister of Culture, in his presentation of the post-Racine report plan.

Several amendments were also included in the Bill adopted by the members of Parliament last March. These are however minimum guarantees that will have to be strengthened when the text is submitted to the Senate for consideration. Beyond that, the organisation and the concrete functioning of the future universal pension scheme still raise many questions likely to considerably affect authors, in particular the fate of the reserves that the authors have built up within their pension fund. It is therefore essential that the project ultimately implemented undergo numerous additional consultations in the coming months and even years.

We remain mobilised to best defend the authors of the repertoires we cover, and we will keep them informed of any progress or developments.

The SACD was also a driving force in pushing for producers to pay a portion of the authors' contributions to the RAAP (supplementary pension scheme for authors), mirroring the 2005 success as regards the RACD (retirement fund for authors). The corresponding decree was published in early April 2020.

An important work of accompaniment and information for member authors was carried out in 2019 for each of the reforms adopted and/or envisaged, namely: the *prélèvement à la source* (tax withheld at source); the transfer, to the *régime général* (general social security system), of responsibility for the collection of pension contributions; the *précompte de la cotisation* (retirement contribution) paid from the first euro of income; the compensation of the CSG levy; access to professional training; and the pension reform.

## Constant enrichment and improvement of services rendered to authors

### More opportunities at the SACD Maison des Auteurs and SACD Studio

Despite the expansion completed in 2018, the capacity of the Maison des Auteurs remained insufficient to meet the needs of authors. The occupancy rate of the offices and meeting rooms is 100%, as is that of the auditorium in the evenings. Reservation delays are increasing and the number of people refused admission is on the rise. Further expansion was necessary to meet the real needs of authors.

At a time when paid "coworking" spaces are springing up everywhere in major cities, the SACD has made it a priority to meet this growing demand. Indeed, such a demand had been expressed in particular by screenwriters working alone or in groups and by playwrights struggling to find rehearsal space. All this led the SACD to acquire

additional 600-m<sup>2</sup> spaces in rue Ballu (420 m<sup>2</sup> of which will be open to authors as of 2021) just a stone's throw away from the Maison des Auteurs SACD, in order to gradually transform them into spaces for work, meetings, rehearsals and encounters, dedicated solely to authors. The opening is scheduled to take place in the first half of 2021, after work has been carried out to adapt the venue to the needs of the authors.

After the summer of 2020, the SACD will regain full use of the studios previously shared with YouTube, which used to carry out work in its own studios located rue de Londres. The two studios and the editing room in rue du Cardinal Mercier will be fully available to SACD member authors. They will be able to drop in and shoot

their videos, trailers, record their podcasts... every day of the week and in the evenings as soon as the current Covid situation is resolved.

Along with the Maison des Auteurs, the SACD has become the Studio

and the salons in which many uni- and interdisciplinary meetings are organised, the home base for communities of authors to share experiences, ideas and professional opportunities.

## Opportunities and Encounters

At the same time, the SACD is committed to generating contacts and opportunities for its member authors. The various support funds set up to support web-series, first unpublished series and podcasts, help authors to move from the idea to the concrete. The SACD also organises, at the Maison des Auteurs or in the different spaces of the rue Ballu headquarters: thematic meetings (some in collaboration with the CNC or Artcena), masterclasses with leading authors or trade meetings with the operational managers of broadcasters in fiction, cinema and animation. And because emerging modes of creation are opportunities for authors, the SACD forges partnerships with major broadcasters to launch creative

support funds. The SACD also continues to invest heavily in the professional training of authors with major recognised institutions, including La Fémis, the CEEA, Gobelins, La Poudrière and the Ciné Fabrique in Lyon.

## More efficient digital services, more transparency and responsiveness

### Modernisation and new services

The password-protected Member Space, specific to each author, has been constantly enriched over the last three years. As of 2019, a full 83% of original works were declared online (74% in 2018), 58% of annual membership fees were paid online while 100% of membership applications were submitted online, and nearly 80% of royalties paid to the SACD are paid online...

Member authors can also consult, in their Personal Space, the exploitations of their works and follow up on invoicing, request an advance payment, unblock pending royalties, view their annual royalties payment schedule, get practical information about taxation at source, social security and pension contributions and schemes, as well as amounts withheld on royalties, read up on the Draft Audiovisual Bill,

find the right contact, and access the online support request service, all without having to reconnect.

To further improve the service offered to authors, in 2019 SACD carried out several internal modernisation projects such as the renewal of its IT equipment (which generated savings of 50%), the complete renewal of its servers, the outsourcing of hosting, the redundancy of its infrastructures (increased performance plus, above all, uninterrupted operations in the event of an incident at the rue Ballu site) and the renewal of its electronic document management tool.

These projects, although not directly visible to authors, are nevertheless essential in improving the Society's operational performance and therefore the level of the services rendered to authors. For example, the modernised infrastructure allows for increased computing capacities for distributions and for

a more fluid and secure operation of the data displayed in the various online services. Having powerful electronic document management enables the SACD to archive and retrieve all the documents sent by authors, and to link them to the files of the works and authors so that the teams can increase the relevance and responsiveness of their responses to authors who call about specific issues.

The online support request service has also been completely modernised and linked to the Personal Space of author-members.

For a smoother monitoring of the use of the works of performing artists and better management of their royalties, the SACD launched a new online service at the beginning of 2020 designed to simplify the procedures for independent companies enabling them to apply for authorisation and to describe their show in a complete and transparent manner. The service covers all disciplines and situations, from the request for authorisation to the description

of the show, including for author-producers.

In addition, the Amateur online service will be enhanced in 2020 to allow for a more targeted management of exclusivities. Already, more than 97% of amateur authorisation requests are handled by the SACD online service.

### Added value for authors

The goal of this “digital transformation” remains, of course, to automate what can be automated in order to focus the work of the SACD teams on value-added actions and personal relationships with the authors rather than on administrative tasks.

The development of online services and the end-to-end automation of SACD’s IT processing chains is also essential to speed up the payment of royalties, reduce pending royalties, and make our collection and distribution processes more reliable and secure.

### Legal counselling – an efficient service for authors

The SACD Legal counselling, an essential service for authors, was reorganised, as a result of which we were able to process 1,250 requests for legal assistance during 2019. Similarly, we have stepped up activities to teach the basics of copyright in specialised schools, bearing in mind that the initiative *Zoom sur mon premier contrat* (Focus on my first contract) aimed at emerging authors and run for many years by the SACD during festivals is still as successful as ever. In total, some 30 presentations were made during 2019 on these themes.

### Focus on the creators of the web

For its part, the web unit, created in 2018, continued to provide support and information to web authors, often less knowledgeable than authors in other SACD repertoires in matters pertaining to the SACD and to copyright. And today, we note that a significant proportion of these new authors declare new works in the Society’s other repertoires after a few years.

## Support to professional organisations

Since 2001, the SACD has been financing professional organisations on a voluntary basis from its general budget, which means that all SACD author-members, whether or not they be members of these organisations, participate in financing the expenses of professional organisations. The budget and the distribution of funding are validated each year by the Board of Directors, composed of authors elected by SACD member-authors.

In 2019, ten organisations were funded to the tune of €550,000 and the SACD receives new applications every year. In 2018, film screenwriters who left the Writers' Guild to found the Scénaristes de Cinéma Associés (SCA) applied for support; In 2019, the Video Guild also applied for support...

### Funding to professional organisations in 2019



In this regard, the SACD found itself facing a number of factors: increasing demands for funding; divisions in certain professional organisations; the creation of new professional organisations; and growing contestation over how the global envelope should be apportioned. All of which pushed the SACD Board of Directors to support policy for professional organisations. Specifically, even though the overall amount has remained the same, grants will now be allocated on the basis of four weighted objective criteria, namely: the number of members of each organisation who have paid their dues; the number of works declared to the SACD by these members; the amount of the royalties distributed by the SACD for these members; and the organisation's self-funding portion.

Each of these criteria is weighted by a fixed amount uniformly applicable to each organisation in the same repertoire, but different for different repertoires.

For organisations representing Audiovisual authors, the weight

assigned to each criterion is as follows:

- Number of members: 20%
- Number of works: 20%
- Amount of royalties distributed: 50%
- Contributions-to-revenue ratio: 10%

For organisations representing authors in the Performing Arts, the weight assigned to each criterion is as follows:

- Number of members: 30%
- Number of works: 30%
- Amount of royalties distributed: 30%
- Contributions-to-revenue ratio: 10%

The goal of implementing this objective rule is to follow, as closely as possible, changes in the representation of professional organisations.

The Board of Directors also decided to preserve the major apportionments between Audiovisual and the Performing Arts by keeping their respective weights unchanged: €415,000 for Audiovisual and €129,000 for the Performing Arts.

As part of the reform, and in order to give those professional organisations for which application of these criteria will lead to a reduced grant a chance to reorganise, the Board of Directors capped the post-reform loss of grant funding at 10%;

in 2020, this will benefit la Guilde des scénaristes, EAT, 25 Images, and Chorégraphes Associé.e.s. In a similar manner, grant increases were capped at 50% per year.

The breakdown for 2020 will therefore be as follows, subject to the signature of the agreements with the SACD and the continuation of the elements that led to the decision of the SACD Board of Directors:

#### Audiovisual / Cinema

Guilde française des scénaristes .....	€226,800
Groupe 25 Images .....	€83,700
Auteurs Groupés de l'Animation Française (Agraf) .....	€52,500
Société des Réalisateurs de Films (SRF) .....	€30,000
Scénaristes de Cinéma Associés (SCA) .....	€15,000
Séquences7 (Association for emerging scriptwriters) .....	€7,000

#### Performing Arts

Ecrivains associés du Théâtre (EAT) .....	€76,500
Syndicat National des Metteurs en Scène (SNMS) .....	€32,000
Chorégraphes Associé.e.s .....	€16,200
Auteurs dans l'Espace Public .....	€4,500

## The SACD in Belgium and Canada

### Belgium

In Belgium, the Belgian Committee and teams conducted numerous actions, in response to far-reaching changes, due in particular to the adoption of the Copyright Directive and the Directive relating to broadcasting of programmes through direct injection, which was largely inspired by the Belgian experience. The entry into force, in July, of the Belgian law on direct injection guarantees authors a non-transferable right to remuneration for this mode of exploitation of radio and television programmes exclusively distributed by broadcasters. Moreover, real progress was made as regards the agendas of the new governments recently elected in Belgium after national, local and regional elections with the MEDAA organising several electoral debates about copyright and artistic creation.

After its launch in March 2018, the year 2019 was a year of consolidation for MEDAA (The European House of Authors in Brussels) which saw

its attendance soar with ever more events.

Convivial and welcoming, MEDAA is ideal for Belgian and European authors who come here to work alone or in groups, to meet, to train, to get information, to get involved...

### Canada

Against a backdrop of the legislative review of three laws crucial to the cultural sector, the SACD participated in the work to amend them. We negotiated agreements with conventional, specialty, private and public broadcasters. We continued our analysis of a new form of compensation for Quebec screenwriters. Scholarships were awarded and activities run for authors of all its repertoires.

## Europe and International

### 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 organisations and chaired by Pascal Rogard, CEO of the SACD.

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

In 2019, they pursued 2 major objectives:

- Monitor international trade negotiations to defend the cultural exception, particularly in the context of Brexit.
- Support digital regulation in Europe in favour of cultural diversity and creation.

### The Society of Audiovisual Authors (SAA)

Created in 2010, the SAA represents, at European level, the interests of collective management organisations and their audiovisual author-members. Patrick Raude, General Secretary of the SACD, is the Vice-President. The year 2019 was marked by the adoption of the Copyright Directive in April thanks to the decisive support of the government and many parliamentarians. It enshrines, for the first time, in spite of very

strong opposition – from producers in particular – a right to fair and proportional remuneration for authors throughout Europe. In 2019, the SAA took action to:

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

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

CISAC continued its work on membership criteria and governance rules to adapt to the arrival of new entrants in the field of royalties management. In addition, the Technical Committee of Societies managing Audiovisual and the Performing Arts, chaired by the SACD, continued the reflection concerning the implementation of good practices between Collective Management Organisations (CMO), the improvement of the

use of shared tools and formats, and opportunities related to the development of subscription video-on-demand operators. A resolution calling on the Israeli authorities to allow the local CMO TALI to collect and distribute the royalties of foreign authors was also adopted.

The SACD was re-elected to the CISAC Board of Directors and Patrick Raude, its General Secretary, was elected Vice-President.



# ACTIVITY AND MANAGEMENT REPORT

# Promotions and memberships 2019



## New Full Members and New Associate Full Members

The SACD now has 7,620 Associate Full Members, 18% fewer than in 2019, a development largely related to the very significant promotion of Associate Full Members, during 2019, to the rank of Full Members, of which there was 10,593 on 1 January 2020 (+30% compared to 2019), accounting for almost 20% of members.



## Distribution of royalties to authors



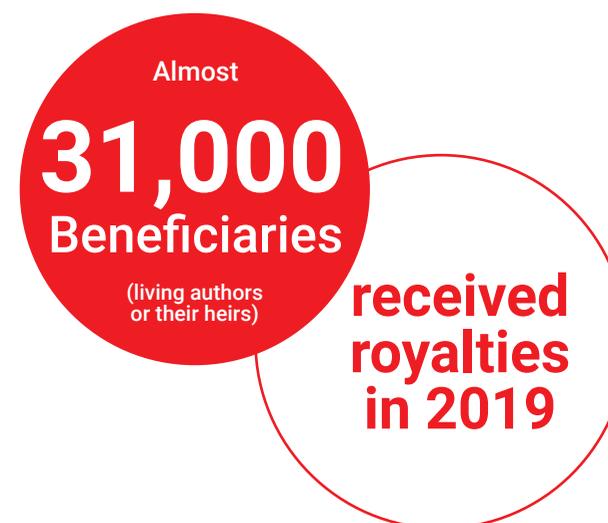
After an atypical year in 2018 (accelerated processing of Audiovisual royalties and inclusion of an additional month of Performing Arts distributions), royalties distributed in 2019 returned to a “normal” level leading to a decrease in appearance that is actually misleading: once adjusted for last year’s exceptional items, they are in fact up 5.6%.

### Audiovisual, Cinema, Web

The level of distributions fell compared to last year (-10.8%), i.e. more than collections (-2.3%), but the exceptional level of distributions of 2018 stemmed from once-off items (faster processing, reduction of pending royalties).

### The Performing Arts

The level of distributions rose by 7.5%, in line with the increase in collections.



## Breakdown of revenues by repertoire

(in number of authors)

	Performing Arts*	Audiovisual*	Multi-repertoire*	All accounts combined*	%
Revenue Bracket over €100,000	8	196	121	325	1.1%
€50,000 to €100,000	14	429	161	604	2%
€10,000 to €50,000	260	1 732	659	2,651	8.6%
under €10,000	11,433	13,277	2,564	27,274	88.3%
<b>TOTAL</b>	<b>11,715</b>	<b>15,634</b>	<b>3,505</b>	<b>30,854</b>	<b>100%</b>

\* Authors or heirs receiving royalties.

## Collections in 2019



Audiovisual, Cinema, Web

€159.5  
million

69.7% of Total  
(71.8% in 2018)

€228.6  
million  
collected in 2019

(+0,5%)



Written works  
€0.4 million  
0.2% of Total  
(0.1% of Total in 2018)



Performing Arts

€68.8  
million

30.1% of Total  
(28.1% in 2018)

## Collections 2019 – Amount and Sources

(thousands of euro)

AUDIOVISUAL		Change 2019/18
<b>France</b>	<b>133,640,327</b>	<b>0%</b>
Private copying levy	12,252,198	-13%
Standard contracts	119,737,160	2%
Individual contracts	1,650,969	-22%
<b>Direct-collection countries</b>	<b>12,343,554</b>	<b>-17%</b>
Belgium	10,279,542	-12%
Canada	2,064,013	-34%
<b>Abroad</b>	<b>13,480,244</b>	<b>-9%</b>
<b>TOTAL</b>	<b>159,464,125</b>	<b>-2%</b>

PERFORMING ARTS		Change 2019/18
<b>France</b>	<b>58,868,886</b>	<b>8%</b>
Paris city and region	20,718,245	11%
Outside Paris city and region	38,150,641	6%
<b>Direct-collection countries</b>	<b>3,798,106</b>	<b>6%</b>
Belgium	3,478,096	3%
Canada	320,010	38%
<b>Abroad</b>	<b>6,118,674</b>	<b>5%</b>
<b>Graphic publishing</b>	<b>16,421</b>	<b>539%</b>
<b>TOTAL</b>	<b>68,802,088</b>	<b>8%</b>

WRITTEN WORKS		Change 2019/18
Reprographic Rights Belgium	204,179	24%
Reprographic Rights France	174,527	11%
<b>TOTAL</b>	<b>378,706</b>	<b>18%</b>

## A healthy and robust financial situation

The year 2019 was marked by good financial results despite exceptional events that had an impact on theatre attendance and social life in general. The “yellow vests” protests and the strikes at the end of the year had a limited impact, whereas the Covid-19 health crisis that began in the first few months of 2020 will have a very significant impact due to the cumulative effect of the total

lack of revenue in the Performing Arts, a sharp drop in advertising revenue from commercial audiovisual channels, and the support measures deployed to directly help authors experiencing the most difficulty. A cost-cutting plan was therefore put in place at the start of the crisis, in parallel with the Continuity Plan launched during the health crisis.

### 2019 Overview

**Royalties distributed** to authors during 2019 amounted to €229.5 million. Once adjusted for exceptional (and therefore non-recurring items in 2018), the 2019 distributions were up 5.6% in 2019 compared to 2018 thanks to increased efficiency of processing in both Audiovisual and Performing Arts. In 2018, nearly €28.2 million of the royalties distributed were of a non-recurring nature caused by, firstly, the accelerated processing

of royalties (€19.3 million), and secondly, a change in accounting method whereby royalties pertaining to December 2018 and paid to authors in January 2019 were entered in the 2018 accounts (instead of the 2019 accounts). As a result, royalties distributed in 2018 covered 13, 14 or 15 months of distribution, whereas in 2019, the distributions covered 12 months of activity, as is the usual case.

**Collections** remained at a high level (€228.6 million), marked by a slight increase (+0.5%) on 2018. This stability masks however contrasting trends: thanks to standard contracts in Audiovisual, recently negotiated by the SACD, Audiovisual royalties were stable despite the difficulties encountered with certain broadcasters. The very strong dynamism of royalty collection in the Performing Arts both in France and abroad made it possible to compensate for yet another contraction in the amounts collected via the Private Copying levy and the decline in audiovisual levies from abroad due to exceptional catch-up payments in 2018.

**Operating revenue** increased by 7.3% due to the proforma increase in allocations and higher reversals of provisions than in 2018.

**Operating costs** decreased by 1.4%. Purchases and external charges contracted by 6.3% thanks to a rationalisation of purchasing processes and the renegotiation of certain major contracts with suppliers. Other operating costs

(notably personnel) evolved overall very moderately (+0.4%). This significant reduction in overall operating costs was achieved by continuing to invest in the company’s future, particularly in the IT and digital areas, which led to an increase in depreciation and amortisation, and by constantly pursuing a prudent provisioning policy.

**Financial income**, slightly lower in 2019 (€0.9 million for €1.07 million in 2018), contributed only 2.2% in terms of covering operating costs, the lowest level in the last 15 years and reflecting the Society’s very low dependence on financial markets.

The 2019 financial statements also include a provision for operational risks of €0.5 million to cover the impact of the December 2019 strikes on our 2020 resources for the Performing Arts. This provision will be reversed in 2020 and will partially offset the very sharp decline expected this year in revenue from the Performing Arts.

These operational performances enabled the SACD to generate

a management surplus of more than €2.62 million. Due to the consequences of Covid-19 which, based on the information available to date, could lead to a decrease in the Society's operating revenues of between €5.5 million (-15.2%) and €7 million (-19.3%) in 2020, the Board of Directors decided, on proposal from the CEO, to recommend that the

AGM resolve to allocate the entire 2019 management surplus (i.e. €2.620 million) to Retained Earnings and not to reimburse any statutory amounts withheld, as the Society usually does in the case of a management surplus. The strengthening of its equity capital will enable the Society to face the consequences of the health crisis.

## Perspectives for 2020-2021

The Covid-19 pandemic that began in March 2020 and the resulting lock-down for an indefinite period of time at the closing date of these financial statements naturally had an impact on the operation of the Society, with the discontinuation of all Performing Arts events.

Royalties collected on the Performing Arts and related deductions on royalties will

therefore show a very significant decline over 2020, which could lead to a drop of almost 66% in the Performing Arts royalties collected by the Society in 2020. In order to cope with the resulting shortfall, the Board of Directors undertook major cost-cutting measures as soon as the pandemic started, including the partial layoff of more than 100 of the Society's employees and the implementation of a plan to make

drastic savings on other expenses. However, all reception, advice and social support services for authors were maintained, as were all human resources required for the collection, distribution and payment of royalties to authors.

The same applies to the Society's IT projects and the development of online services, both essential to ensure the quality of the services offered to authors in the coming years.

With regards to the Audiovisual sector, the decrease in advertising revenue from broadcasters and possible unpleasant surprises in terms of royalties from abroad are expected to have a negative impact on the 2020 and 2021 collections.

This contraction will be partially offset by the accelerated growth in audiovisual paying services, at least for those for which the SACD has already signed representation contracts. Overall, taking into account the deduction of management fees from the distributions and the lag of several months between collections and

distributions in the audiovisual repertoire, no major reduction in audiovisual revenues is expected in 2020.

Cash in hand remains sufficiently high and liquid to deal with the drastic consequences of Covid-19: the SACD is and will remain in a position to cover its expenses and to proceed to the distribution and payment of all royalties that will be collected in 2020. Thanks to prudent cash management habits, the SACD will be able to do so without disposing of assets corresponding to investments that are currently heavily affected by the fall in the financial markets.

Indeed, above and beyond an envelope corresponding to the Society's long-term resources, the Board of Directors has always favoured essentially risk-free and liquid investments for the investment of the Society's cash, clearly opting for security with regard to sums corresponding to the royalties to be paid to the authors.

Our financial solidity meant that we could readily deploy support funds for authors affected by the Covid-19 crisis from the first days of lockdown. On 18 March, pending a specific government plan for authors and to address the most urgent situations, the SACD set up an emergency Solidarity Fund to ensure solidarity among authors to remedy the situations of those in greatest need. This fund has also

been replenished by the Paris City Council. The first payments to the authors were made just a few days after the fund was opened. This emergency fund was supplemented by several components dedicated to: television, cinema, animation and web authors created by the SACD and financed by the CNC; authors of Performing Arts and radio, financed by the Ministry of Culture.

## The contribution of authors to the financing of the SACD

### Deductions on royalties

The deduction rates applicable to Performing Arts royalties collected in France (excluding Paris), Belgium and Luxembourg, as well as those applicable to audiovisual rights from abroad, were further

reduced in July 2019 after an initial decrease of the same order in July 2018. This translates as a cumulative decrease of almost 10% in the withholding rate applied to royalties.

## Breakdown of deductions on royalties

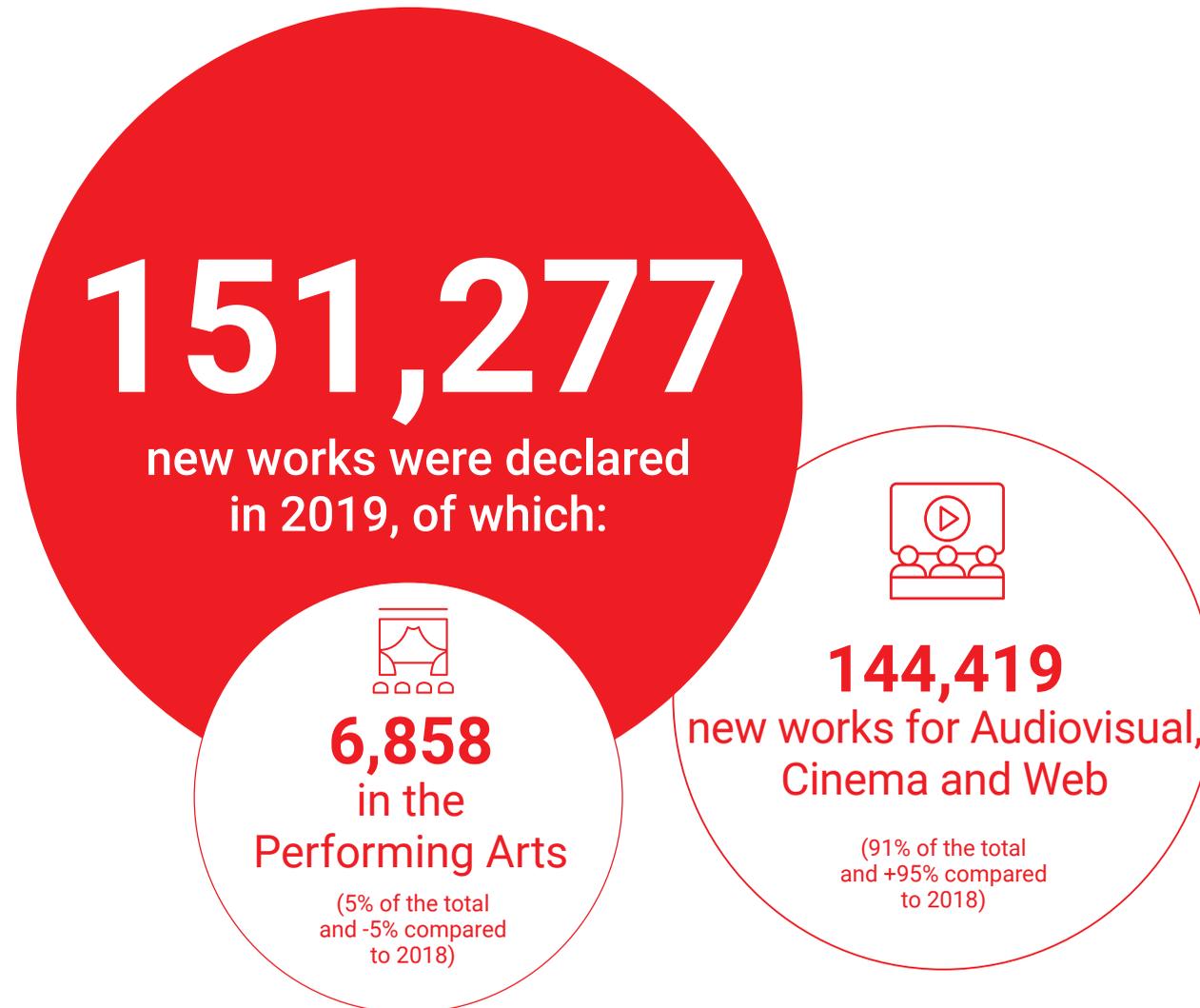
Deductions on royalties for 2019 were as follows:

Specific Deduction	0,5%
<b>Performing Arts (professional)</b>	
Paris	9%
France (excluding Paris), Belgium, Luxembourg, Canada, Monaco, French Overseas Territories	11%
Abroad	7%
Commissioning allowances	2%
<b>Audiovisual</b>	
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%
Videograms and phonograms	3%
<b>Written Works</b>	
Reprographic rights (Belgium)	5%
Reprographic rights (France)	7%

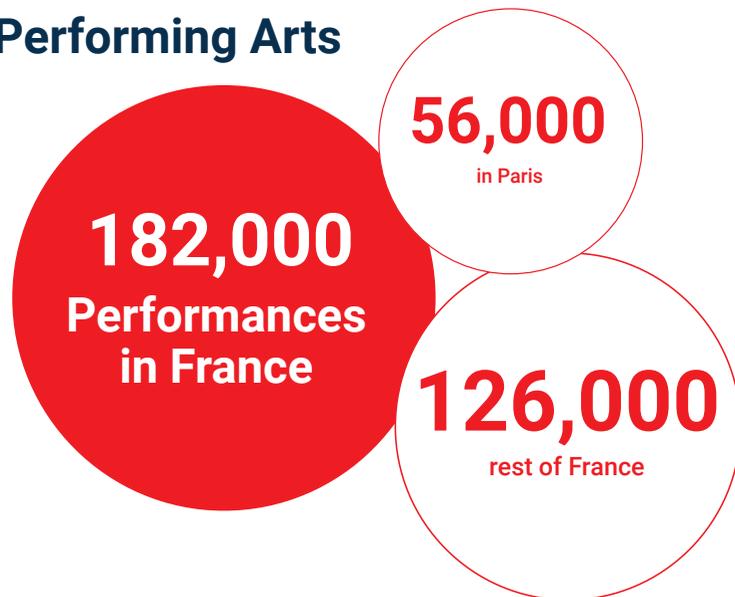
### The annual membership fee

The annual membership fee paid by each author is used to finance the fixed costs of the Society; this was kept at €40 in 2019, and has unchanged for over 10 years.

## Key figures for repertoire use



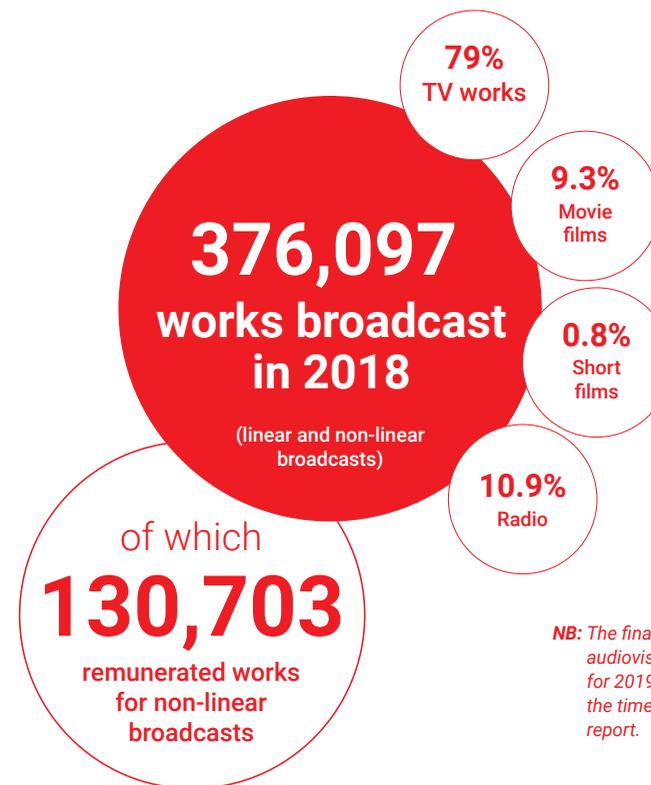
## The Performing Arts



Number of performances in Paris city	
<b>Amateur</b>	<b>829</b>
<b>Professional</b>	<b>54,995</b>
Private theatres	32,913
Unionised subsidised theatres	1,276
Non-unionised subsidised theatres	1,749
Independent companies and others	19,057
<b>TOTAL</b>	<b>55,824</b>

Number of performances in the Greater Paris Area and all over France	
<b>Amateur</b>	<b>25,766</b>
<b>Professional</b>	<b>100,177</b>
Private promoters	5,917
Unionised subsidised	19,907
Non-unionised subsidised	297
Independent companies and others	74,056
<b>TOTAL</b>	<b>125,943</b>

## Audiovisual, Cinema, Web



*NB: The final figures for audiovisual broadcasts for 2019 are not known at the time of printing of this report.*

**280,347**

program hours (linear broadcasts)

of which 97% Television (270,897 hours of programming) and 3% Radio (9,450 hours of programming)

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

## The SACD, a closely audited organisation

### CMO Audit Committee

The SACD, like all Collective Management Organisations (CMO) of author's rights and neighbouring rights, is subject to a yearly audit by the *Commission de contrôle des Organismes de gestion des droits d'auteur et des droits voisins* (CMO Audit Committee) itself under the authority of the Cour des Comptes (French Court of Auditors).

The CMO Audit Committee carried out its 2019 audit on the IT and digital services of collective management bodies. Its report, which will be made public in July 2020, welcomes the strategic and operational choices made by the SACD: *"The deployment of the SACD's digital strategy is part of an overall project, with controlled costs and significant improvements in terms of services rendered to authors and operational efficiency"*.

The Committee made only one recommendation: *"Recruit an IT*

*Security Officer"* – a recommendation that was already under consideration by the SACD. The position will be created and filled before the summer break.

### Additional audits

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 prior to submission of the latter for approval to the AGM.

### ISO Certification

Since 2017, the SACD has voluntarily undergone evaluation by AFNOR, an independent auditing body, and has obtained ISO 9001 certification for its royalties collection and distribution activities. We considered it a

good idea to entrust a recognised external assessor with the task of evaluating the quality of services we make available to our authors and the management of the Society.

The SACD has adopted a progressive approach with the goal of covering all of its CMO activities over a few years. In 2019, the scope of this certification was therefore extended to cover part of the Audiovisual activity, in addition to activities already audited since 2017 and 2018, namely, the Authors/Users Department, the Performing Arts Department, the collection and distribution of royalties in the Performing Arts, the collection and preparation of royalties-distribution scales in Audiovisual, the individual management of audiovisual contracts and the activities of the SACD in Belgium.

The AFNOR audit could not be carried out at the beginning of 2020 as planned, due to the lockdown in response to Covid-19; a partial audit was nevertheless run during

lockdown to be finalised in the autumn.

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 services possible to its authors.

The scope will be further extended in 2020 to include the distribution of audiovisual collective management, the process implemented to pay authors, as well as the negotiation and monitoring of contracts with foreign CMOs. Lastly, we plan to make the SACD's cultural action part of the scope of the 2021 audit.



4

# THE SACD SOCIAL ACTION

## The SACD Social Action

The Social Action Committee, made up of members of the Board, informed by the opinion of a social worker, grants aids to authors in difficulty. The Committee also grants allocations to our “godchildren” (children of deceased authors) in order to support them with their school fees and other advanced-education expenses. This aid, allocated in the form of grants, amounted to €0.51 million in 2019, a year-on-year increase of over 25%.

Individually, aid granted as part of solidarity donations averaged €3,000, similar to 2018.

Aid intended for more serious cases came in significantly higher (10 K€) and concerned about 60 authors in total. A total of 20 “godchildren” allocations were made in 2019 (21 in 2018).

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 personalised assistance (help with various administrative procedures, legal advice, support for access to health specialised care centres, etc.)

The amount of supplementary allowances paid to retired authors amounted to approximately €2.9 million in 2019.

## The Paul Milliet Foundation

In 2019, the Foundation made 15 aid payments amounting to a total of €62,650, for an average amount of €4,177.

Founded in 1926 thanks to donation made 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 recognised as a public-interest organisation. From the 1980s, the Foundation has been making direct-aid payments and covering health-related costs

for authors suffering from issues related to age and illness. This role was expanded and approved in 2014 by the Council of State to include helping authors facing any type of adversity.

The Foundation lives from bequeathed royalties (nowadays mainly from the screenwriter Henri Jeanson and film director Roger Kahane), from income on capital that constitutes its endowment, and from donations from authors who wish to support their work.

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

## 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 2019, 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:

In 2019, Auteurs Solidaires organised a number of exceptional arts education operations in the regions, under the banner of difference and diversity: *Raconte-moi ta vie!* (Tell me all about you!) in the Hauts-de-France and Auvergne-Rhône-Alpes, “*Tour à Tour*” in Les Mureaux and “*Un cirque de la tête aux pieds*” (A circus from head to feet”) in Marseille.

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**FULLY  
COMMITTED TO  
CULTURAL  
DYNAMISM**

## Rules and governance of Cultural Action

The reform voted by the Board of Directors in 2018 to support emblematic and priority cultural actions came into effect in 2019 to a backdrop of a 7% decrease in the budget compared with 2018. The reform of the decision-making process, enacted to comply with the recommendations of the CMO Audit Committee, also came into effect and works as follows: with the exception of support for festivals and events (now decided by the Board of Directors), decisions about the individual allocation of support to an author or a creative work are taken by specific juries separate from the Board and its members.

In addition, support for festivals and events is now a matter for deliberation by the Board of Directors and no longer decided by Committees specific to a given artistic discipline.

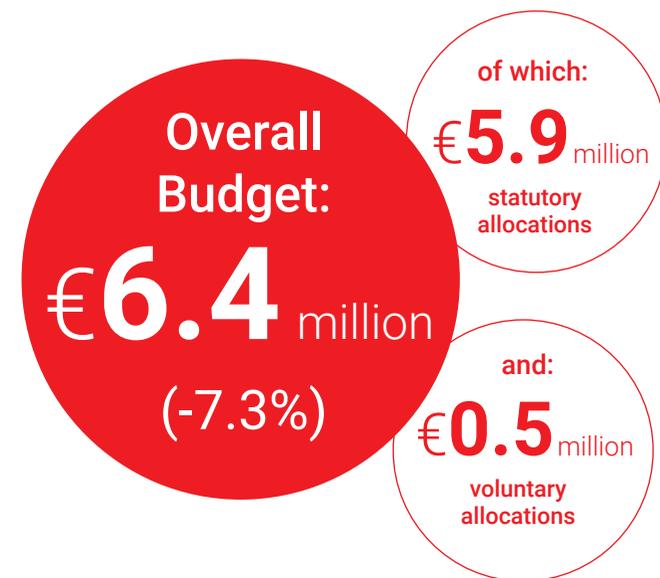
In order to prevent any conflict of interest when allocating grants, several mechanisms have been

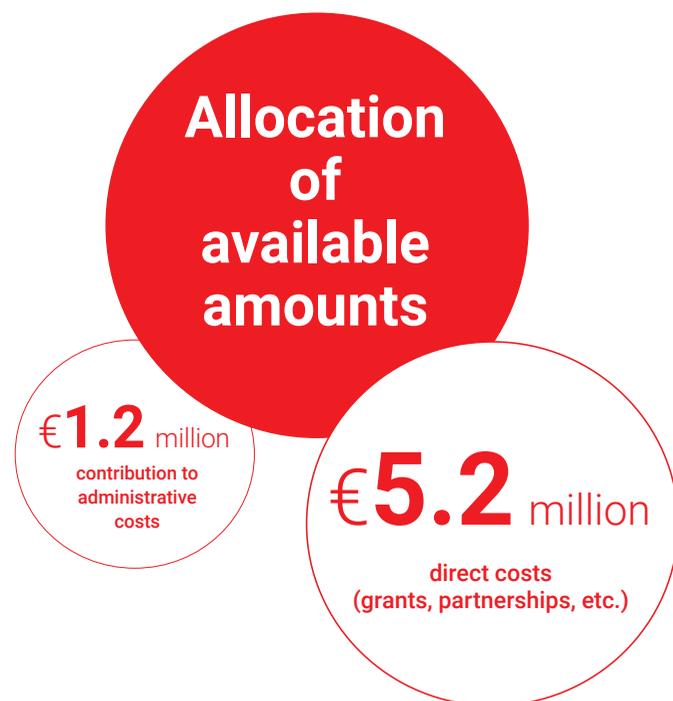
strengthened, and, going forward, SACD Board members are required to declare any direct or indirect interests that could place them in such a situation. If we receive a grant application for an event in which an SACD Board member is envisaged as a participant or if the application is for a structure in which s/he holds a management or administrative position, then this Board member does not take part in the appraisal of the application, has no contact with the event in his/her capacity as an SACD Board member, and does not take part in the discussions nor voting of the Board of Directors in regards to that application. Furthermore, an author who is an SACD Board member cannot apply for funding to any cultural action fund or scheme. Moreover, this restriction applies to any work of which s/he is the author or on which s/he collaborates in any capacity whatsoever. In short, an administrator cannot apply for any individual support from any cultural action measures (Article 17 of the Statutes).

On the allocation of funds, the rules are precise: resources allocated must benefit authors, whether by financing their travel, contributing to shows, touring, writing grants, awards, etc. The Society's annual budget for cultural action is prepared on the assumption that all resources allocated will be used

during the year. Should this not be in fact the case (funds could not be distributed as planned during the year due to cancellation events or non-compliance with requirements), the concerned amounts are carried forward to the following year or are used to finance actions organised during the year.

## Key figures for cultural action in 2019





## New Support Funds and Activities 2019



A new podcast support fund was set up in partnership with the platforms: a €5,000 grant to write a podcast series reserved for authors of projects proposed by native podcasting platforms that have signed a general contract with the SACD.

A Digital Series Fund (“Fonds Séries Numériques”) was also created and has met with great success, proof that it meets a strong demand. A total 52 projects were received of which 7 were selected – these will be receiving a grant of €15,000 in 2020 to shoot a pilot digital series for a first free webcast.

New partnerships were established, such as with the Frames Web Video Festival where 6 authors were invited to present their fiction project during a pitches session in front of an audience of producers and broadcasters.

On the theatre side, the SACD Theatre Fund (“Fonds SACD Théâtre”) was revised to adapt it as closely as possible to the real needs of authors; the Fund now includes a writing grant of €2,000 (13 authors were funded in 2019) which complements the production grant of €12,000 (12 grants) since projects, once written, must be produced.

### Allocation of the Cultural Action Budget

<b>Statutory allocations</b>	<b>€5,855,644</b>
Audiovisual private copying levy (art L321- 9 of the CPI)	€2,555,772
Audio private copying levy(art L321- 9 of the CPI)	€835,68
Non-distributable royalties(art L321- 9 of the CPI)	€1,500,270
Financial income	€10,617
Surpluses from previous years	€953,302
<b>Voluntary allocations</b>	<b>€547,501</b>
	<b>€6,403,145</b>

Other funding schemes, already established, continued in 2019:

- Avignon Off Theatre Fund (“Fonds SADC théâtre Avignon Off”): 16 grants
- Stage Music Fund (“Fonds SADC Musique de Scène”); 21 grants
- Opera Creation Fund (“Fonds de Création Lyrique”): 30 grants
- Additional Opera Fund (“Guichet complémentaire SADC Opéra”): 10 grants
- Operatic inclusion in the Visual Arts & the Performing Arts Fund (“Valorisation Lyrique AV et SV”): 3 grants
- Circus Fund (“Processus Cirque”): 6 works and 15 authors supported
- Street Arts Writing Fund (“Écrire pour la rue”): 10 grants
- Auteurs d’Espace Fund: 9 grants
- Duo(s) programme: collaboration with 16 artistic structures liable to co-produce an important event, supported by a structure director in collaboration with an associated author.
- France/Europe Original Series Fund (Fonds Création Séries France Europe): 164 applications received, 12 projects (18 authors) shortlisted to submit a more completed project for the second round of the selection process. The 5 finalist projects (7 authors) received increased support to write a treatment for the first episode.
- SADC-OCS Signature Fund: 248 applications received, 5 projects (7 authors) supported to write a pilot episode on the theme of “Time Travel”. The finalist winning project received additional support to finance the writing of a full season.
- Comedy Funds (“Fonds SADC humour”): 32 grants
- Avignon Off Comedy Fund (“Fonds SADC humour Avignon Off”): 16 grants

The development of actions in favour of artistic education and diversity continued in 2019 (Un Artiste à l’École, Association 1 000 Visages, La Ruche, la Quinzaine en Actions, Parcours d’auteurs au Festival d’Automne, Atelier des Artistes en Exil, La Résidence (program of la Fémis...)).

In addition, Cultural Action has supported a dozen comedy festivals throughout the country, for some of which an “Emerging Comedy Writing Talent” (“Nouveau Talent écriture Humour SADC”) was awarded to authors.

## Association Beaumarchais – SADC

In 2019, the Beaumarchais-SADC Association awarded direct grants to authors in all SADC repertoires, and worked to support the winners of these grants by awarding additional grants to facilitate the production or distribution of the works created by its winners.

The year 2019 was also a year of reforms for the Association: reforming the Statutes; refocusing the grant-awarding process to take better note of emerging authors by adding a new criterion (namely,

“Emerging”) to decisions taken by the 2020 committees; participating (along with the SADC) in setting up a new online service for the submission of projects; opening the Radio/Sound Fiction committee to web and podcast projects.

The Orange XR Grant, created in partnership with Orange, rewarded 3 virtual reality projects to the tune of €25,000 each.

# APPENDICES

# Collections and Distributions

## 2019 Collections (net of VAT)

(rounded off to nearest euro)

	COLLECTIONS		SACD DEDUCTIONS / COLLECTIONS			Net Royalties to distribute
	Royalties collected	Change 19/18	CCSA*	Specific Deduction	SACD Deduction	
<b>PERFORMING ARTS</b>	<b>68,802,088</b>	<b>7.62%</b>	<b>8,032.786</b>			<b>60,769,301</b>
France	58,868,886	8.01%	7.706.326			51.162.560
Paris	20,718,245	11.36%	2.002.224			18.716.022
Regions	38,150,641	6.28%	5.704.103			32.446.538
Direct Collection Countries	3,798,106	5.69%	326.460			3.471.646
Belgium**	3,478,096	3.45%	326.460			3.151.636
Canada	320,010	38.12%	0			320.010
Foreign countries	6,118,674	4.92%	0			6.118.674
Graphic publishing	16,421	NA	0			16.421
<b>AUDIOVISUAL</b>	<b>159,464,125</b>	<b>-2.28%</b>				<b>159,464,125</b>
France	133,640,327	0.06%				133.640.327
Private copying	12,252,198	-13.01%				12.252.198
Standard Contracts	119,737,160	2.01%				119.737.160
Individual Contracts	1,650,969	-21.54%				1.650.969
Direct Collection Countries	12,343,554	-12.05%				12.343.554
Belgium**	10,279,542	-33.79%				10.279.542
Canada	2,064,013	-16.63%				2.064.013
Foreign countries	13,480,244	-9.08%				13.480.244
<b>WRITTEN WORKS</b>	<b>378,706</b>					<b>378,706</b>
Publishing rights France	204,179	24.44%				204.179
Publishing rights Belgium	174,527	10.79%				174.527
<b>GRAND TOTAL</b>	<b>228,644,919</b>	<b>0.53%</b>	<b>8,032.786</b>			<b>220,612,132</b>

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

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

(amounts expressed in Euro)

## Itemised distribution of royalties 2019

(rounded off to nearest euro)

	DISTRIBUTIONS		SACD DEDUCTIONS / DISTRIBUTIONS			Net Royalties to distribute
	Royalties distributed	Change 19/18	Specific Deduction	SACD Deduction	Net Royalties to distribute	
<b>PERFORMING ARTS</b>	<b>61,561,585</b>	<b>7.54%</b>	<b>291,198</b>	<b>5,941,970</b>	<b>55,328,417</b>	
France	51,184,697	7.74%	244,807	5,079,738	45,860,152	
Paris	18,746,328	11.14%	87,452	1,469,031	17,189,845	
Regions	32,438,369	5.87%	157,355	3,610,707	28,670,307	
Direct Collection Countries	4,128,506	7.27%	17,176	420,507	3,690,823	
Belgium**	3,805,134	5.23%	15,632	360,408	3,429,095	
Canada	323,372	38.85%	1,545	60,099	261,728	
Foreign countries	6,231,938	5.90%	29,135	440,619	5,762,183	
Graphic publishing	16,445	NA	79	1,106	15,259	
<b>AUDIOVISUAL</b>	<b>167,537,136</b>	<b>-10.79%</b>	<b>784,148</b>	<b>16,449,369</b>	<b>150,303,620</b>	
France	143,722,387	-11.04%	673,149	14,357,025	128,692,213	
Private copying	13,796,846	11.52%	65,484	1,485,934	12,245,428	
Standard Contracts	128,261,217	-12.75%	597,967	12,732,025	114,931,225	
Individual Contracts	1,664,324	-23.78%	9,698	139,067	1,515,560	
Direct Collection Countries	13,622,758	11.43%	61,517	1,404,715	12,156,526	
Belgium**	11,648,381	-10.22%	51,850	1,189,241	10,407,291	
Canada	1,974,377	7.66%	9,667	215,474	1,749,235	
Foreign countries	10,191,992	-25.06%	49,482	687,629	9,454,881	
<b>WRITTEN WORKS</b>	<b>438,560</b>	<b>9.07%</b>	<b>436</b>	<b>15,501</b>	<b>422,622</b>	
Publishing rights France	264,033	8.37%	436	6,227	257,370	
Publishing rights Belgium	174,526	10.15%	0	9,274	165,252	
<b>GRAND TOTAL</b>	<b>229,537,281</b>	<b>-6.48%</b>	<b>1,075,782</b>	<b>22,406,840</b>	<b>206,054,659</b>	

Distributions to Flemish authors in Belgium are made directly by deAuthors.

(amounts expressed in Euro)

# Profit & Loss statement for 2019

## Expenses

	2019		2018	
<b>I – OPERATING COSTS</b>	<b>43,233,073</b>		<b>43,840,545</b>	
A - PURCHASES AND EXTERNAL EXPENSES	11,057,566		11,801,041	
B - TAXES	795,537		758,550	
<b>C – PERSONNEL EXPENSES</b>	<b>19,015,612</b>		<b>18,801,321</b>	
Salaries	10,821,260		10,833,852	
Social contributions	4,523,101		5,174,517	
Miscellaneous expenses	1,953,592		802,252	
Brussels Delegation	1,717,659		1 990,700	
<b>D – OTHER OPERATING COSTS</b>	<b>9,771,691</b>		<b>10,323,249</b>	
a) Authors social action	3,272,970		3,307,906	
Supplementary benefits allowances	3,031,680		3,061,377	
Other social expenses	241,289		246,529	
b) Cultural action expenses	6,403,145		6,911,200	
- allocated from statutory resources	5,855,644		5,527,931	
- allocated from voluntary resources	547,501		1,383,269	
c) Other operating costs	95,576		104,143	
<b>E - DEPRECIATION</b>	<b>1,984,302</b>		<b>1,771,379</b>	
<b>F - PROVISIONS</b>	<b>608,364</b>		<b>385,005</b>	
<b>II – FINANCIAL COSTS</b>	<b>39,817</b>		<b>52,672</b>	
Bank interest	2		0	
Currency exchange losses	21,311		806	
Costs for disposal of securities	4,673		6,068	
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	13,831		45,799	
<b>III - EXCEPTIONAL EXPENSES</b>	<b>654</b>		<b>33,401</b>	
<b>IV – PROFIT SHARING</b>	<b>696,844</b>		<b>681,951</b>	
Total expenses (I+II+III+IV)	43,970,387		44,608,570	
Profit (loss) for the period	2,620,176		181,795	
<b>GRAND TOTAL</b>	<b>46,590,564</b>		<b>44,790,365</b>	
Total P&L with euro cents	46,590,563.87		44,790,364.99	

## Resources

	2019		2018	
<b>I - OPERATING INCOME</b>	<b>45,618,808</b>		<b>42,514,631</b>	
A- RECOVERY AND RE-INVOICING OF EXPENSES	1,183,145		1,124,000	
Recovery of cultural action Operating costs	1,183,145		1,124,000	
<b>B - DEDUCTIONS ON ROYALTIES</b>	<b>28,748,763</b>		<b>16,991,034</b>	
Deductions on royalties from the performing arts	6,233,168		5,279,901	
Deductions on royalties from the audiovisual sectors	17,233,517		17,080,737	
Expenses	0		- 10,420,248	
Deductions on royalties from written works (copy)	15,937		7,504	
Deductions on royalties from other sources	0		0	
Deductions on miscellaneous collections	5,266,140		5,043,139	
<b>C - OTHER OPERATING REVENUE</b>	<b>14,176,515</b>		<b>24,399,597</b>	
a) Revenue from daily administration	1,167,794		1,191,624	
b) Miscellaneous revenue	6,605,576		16,296,785	
- Revenue allocated to supplementary benefits (ring-fenced)	3,031,680		3,061,377	
- Other revenue	3,573,895		13,235,408	
c) Cultural Action revenue	6,403,145		6,911,188	
- Statutory portion	5,855,644		5,527,931	
- Voluntary portion	547,501		1,383,257	
<b>D - REVERSALS OF PROVISIONS</b>	<b>1,510,385</b>		<b>0</b>	
<b>II - FINANCIAL REVENUE</b>	<b>971,710</b>		<b>1,112,649</b>	
Interest on Loans	5,133		5,069	
Revenue from receivables	17,085		37,771	
Revenue from securities	928,325		1,023,456	
Foreign exchange gains	7,328		445	
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	13,839		45,908	
Reversal of provisions for depreciation on equity securities and related	0		0	
Reversal of provisions for financial costs	0		0	
<b>III - EXCEPTIONAL RESOURCES</b>	<b>46</b>		<b>1,163,085</b>	
<b>GRAND TOTAL (I+II+III)</b>	<b>46,590,564</b>		<b>44,790,365</b>	
Total P&L with euro cents:	46,590,563.87		44,790,364.99	

# BALANCE SHEET AS OF 31 DECEMBER 2019

## Assets

	As of 31 December 2019			2018
	Gross Value	Depreciation or provision	Net Value	Net Value
<b>INTANGIBLE FIXED ASSETS</b>	<b>11,334,966</b>	<b>8,602,834</b>	<b>2,732,132</b>	<b>3,207,668</b>
Software Licenses	11,231,966	8,602,834	2,629,132	3,104,668
Goodwill	103,000		103,000	103,000
<b>TANGIBLE FIXED ASSETS</b>	<b>22,457,151</b>	<b>13,945,496</b>	<b>8,511,655</b>	<b>8,400,953</b>
<b>Buildings:</b>				
a) Land	1,784,131		1,784,131	1,784,131
b) Plantations	24,423	16,359	8,064	10,506
c) Landscaping and maintenance	59,263	27,734	31,529	25,738
d) Buildings	5,994,555	2,850,786	3,143,769	3,243,080
e) Façade	2,117,350	1,223,365	893,985	926,334
f) Buildings facilities	4,357,609	3,342,821	1,014,788	1,090,895
g) Offices facilities	2,733,591	2,324,086	409,505	586,189
h) Technical facilities	1,899,069	1,623,538	275,531	347,091
<b>Other tangible fixed assets:</b>				
a) Transport equipment	204,648	107,694	96,954	128,956
b) Computer equipment	1,874,359	1,133,913	740,447	179,211
c) Office equipment	353,326	315,246	38,080	9,648
d) Office furniture	1,016,433	955,516	60,917	55,412
e) Other tangible goods	38,392	24,437	13,955	13,762
<b>FIXED ASSETS UNDER PROCUREMENT</b>	<b>10,730,125</b>		<b>10,730,125</b>	<b>349,545</b>
<b>FINANCIAL ASSETS</b>	<b>7,106,069</b>	<b>185,947</b>	<b>6,920,122</b>	<b>6,814,560</b>
Equities and securities	2,349,109	12,147	2,336,962	176,962
Receivables from securities	3,777,287	163,673	3,613,614	5,677,360
Loans	967,390	10,128	957,262	940,115
Deposits and sureties	12,283		12,283	20,123
<b>TOTAL I - FIXED ASSETS</b>	<b>51,628,311</b>	<b>22,734,277</b>	<b>28,894,034</b>	<b>18,772,726</b>
<b>RECEIVABLES</b>	<b>64,069,236</b>	<b>415,164</b>	<b>63,654,071</b>	<b>53,781,897</b>
Receivables from Authors	2,536,732	415,164	2,121,568	2,559,645
Advanced payments on account payables	6,621,727		6,621,727	11,041
Receivables from customers	47,795,546		47,795,546	42,453,012
Receivables from staff	14,628		14,628	124,981
Receivables from State & Social organisations	4,134,814		4,134,814	488,881
Receivables from professional institutions	0		0	0
Other accounts receivables	2,965,788		2,965,788	8,144,336
<b>SECURITIES</b>	<b>59 430 290</b>		<b>59 430 290</b>	<b>77 692 946</b>
UCITS ("monetary")	0		0	16,262,657
UCITS ("diversified"):				
- FCP SADC investment	30,800,735		30,800,735	30,800,735
- Other diversified short term securities	28,445,581		28,445,581	30,445,580
UCITS ("Stock")	0		0	0
Equity shareholdings	50		50	50
Shares on deposit	183,923		183,923	183,923
<b>TERM DEPOSITS AND NEGOTIABLE CREDIT INSTRUMENTS</b>	<b>71,623,224</b>	<b>1,018,791</b>	<b>70,604,434</b>	<b>90,491,237</b>
<b>AVAILABLE CASH FUNDS</b>	<b>25,876,207</b>		<b>25,876,207</b>	<b>13,842,103</b>
<b>TOTAL II - CURRENT ASSETS</b>	<b>220,998,957</b>	<b>1,433,955</b>	<b>219,565,002</b>	<b>235,808,183</b>
Prepaid expenses	572,286		572,286	491,852
Deferred charges	0		0	0
<b>TOTAL III - ACCRUALS AND DEFERRED REVENUE</b>	<b>572,286</b>		<b>572,286</b>	<b>491,852</b>
<b>GRAND TOTAL (I+ II+ III)</b>	<b>273,199,554</b>	<b>24 168 232</b>	<b>249,031,322</b>	<b>255,072,761</b>

Total Balance Sheet with euro cents

249,031,322.09

255,072,761.23

## Liabilities

	As of 31 December 2019		2018	
<b>SHARE CAPITAL</b>		<b>2,146,879</b>		<b>2,056,639</b>
BALANCE CARRIED FORWARD		786,399		604,604
PROFIT/(LOSS)		2,620,176		181,795
<b>TOTAL I - EQUITY</b>		<b>5,553,454</b>		<b>2,843,038</b>
<b>PROVISIONS FOR SOCIAL COMMITMENTS</b>		<b>5,658,202</b>		<b>7,032,829</b>
Provision for staff pensions	980,364		3,350,331	
Provision for work awards	283,410		224,523	
Provision for retirement allowances	4 394,428		3,457,975	
<b>PROVISIONS FOR LEGAL COSTS</b>		<b>6,153,319</b>		<b>5,742,519</b>
<b>PROVISIONS FOR SOCIAL ACTION</b>		<b>476,649</b>		<b>533,115</b>
<b>TOTAL II - PROVISIONS</b>		<b>12,288,171</b>		<b>13,308,463</b>
<b>ACCOUNTS PAYABLE</b>		<b>231,043,830</b>		<b>238,805,063</b>
Received deposits and guarantees	2,826		8,826	
Loans and bank loans	4,437,553		3,457,504	
Suppliers	10,622,981		9,701,865	
Personnel costs	2,713,837		2,905,034	
State and social organisations	13,099,503		12,554,176	
Other Accounts payable	3,994,095		6,266,247	
Accounts payable to authors	35,523,192		41,704,245	
Additional amounts payable to authors	3,731,257		3,840,726	
Accounts payable to Professional institutions	361,024		446,524	
Audiovisual sector royalties to be distributed	94,702,396		97,725,185	
Performing Arts royalties to be distributed	1,769,859		400,023	
Royalties from written works (France) to be distributed	0		0	
Private copying- authors' portion to be distributed	5,198,962		9,355,101	
Private copying - Cultural Action Share	3,558,541		4,671,216	
Royalties France (Audiovisual & Performing Arts), Billed to be collected	17,800,649		13,877,911	
<b>Royalties Belgium (Audiovisual &amp; Performing Arts), Billed to be collected:</b>				
Audiovisual	32,613,752		30,859,787	
Performing arts	864,483		852,971	
Reprographics, loans...	48,920		177,721	
<b>TOTAL III - ACCOUNTS PAYABLE</b>		<b>231,043,830</b>		<b>238,805,063</b>
<b>PREPAID REVENUE</b>		<b>145,867</b>		<b>116,197</b>
<b>TOTAL IV - ACCRUALS &amp; DEFERRED REVENUE</b>		<b>145,867</b>		<b>116,197</b>
<b>GRAND TOTAL (I+ II+ III+ IV)</b>		<b>249,031,322</b>		<b>255,072,761</b>

Total balance with cents:

249,031,322.09

255,072,761.23

## Audiovisual, Cinéma, Web

### Television

**AFTVCP - Association Festival TV Comminges Pyrénées**  
Festival des Créations Télévisuelles de Luchon

**Kandimari**  
Série Séries

**L'Association du Festival de la Fiction**  
Festival de la Fiction TV de La Rochelle

**Le Groupe 25 Images**  
Les entretiens filmés de La Rochelle

**La Mission Culturelle et Universitaire Française aux États-Unis (MCUFEU)**  
Boulevard des Séries

### Cinema

**L'Agence du court métrage**  
Revue Bref

**L'ARP (Société des Auteurs-Réalisateurs-Producteurs)**  
Rencontres Cinématographiques de Dijon / Coups de cœurs - Cinéma des Cinéastes / Les Cinéastes invitent l'ami européen

**L'Asociatia Cinemascope**  
Les Films de Cannes à Bucarest

**L'Association Premiers Plans**  
Festival Premiers Plans

**Courts Devant**  
Festival Paris Courts Devant

**Emergence cinema**  
Emergence

**La Société de Développement des Entreprises Culturelles (SODEC)**  
Atelier Grand Nord

**France Odéon**  
Festival du cinéma français de Florence

**Gindou Cinéma**  
La Ruche

**La CinéFabrique**  
La Cinéfabrique - Cycle étude

**L'Association du Cinéma Indépendant pour sa Diffusion (ACID)**

Actions menées en faveur des auteurs d'œuvres cinématographiques indépendantes

**Le Extra-Muros - Festival Cinébanlieue**  
Festival Cinebanlieue

**L'Institut Lumière**  
l'Institut Lumière / Festival Lumière

**Le Syndicat Français de la Critique de Cinéma**  
La Semaine de la Critique

**La Maison des Scénaristes**  
Rencontres Auteurs Producteurs du Festival de Cannes

**La Maison du film court**  
Maison du film court - Programme de formation

**La Quinzaine des Réalisateurs**  
La Quinzaine des Réalisateurs

**La Société des réalisateurs de films (SRF)**  
Ecole de la SRF

**Les Ami(e)s du Comedy Club**  
Talents en Court

**Sauve qui peut le court-métrage**

Festival du court métrage de Clermont-Ferrand

**La Quinzaine des Réalisateurs**  
La Quinzaine en Actions

**French Film Festival - Richmond, Virginia USA**  
French Film Festival - Richmond, Virginia

### Radio

**Fonds Gulliver - RTBF**  
Fonds Gulliver

**France Médias Monde**  
Ca va, ca va le Monde ! RFI

**RADIO France**  
Fictions et émissions France Culture / Voix d'Auteurs

**Longueur d'Ondes**  
Festival Longueur d'Ondes

### Animation

**L'Association Française du Cinéma d'Animation (AFCA)**  
Fête du cinéma d'Animation / Festival National du Film d'Animation

**CARTOON AISBL**  
Cartoon Movie / Cartoon Forum

**L'association " Auteurs Groupés de l'Animation Française " (AGRAF)**

Actions culturelles de l'AGRAF

**La Cité de l'image en mouvement d'Annecy (CITIA)**  
Festival International du Film d'Animation d'Annecy

**La Poudrière**  
Activités de formation / Projet Ciclic

**Les Nouvelles Ecritures pour le Film d'Animation (La Nef)**  
Résidence internationale pour l'écriture du film d'animation / Grand atelier d'animation japonaise / Les chemins de la création / Grand Atelier de Fontevraud

### Digital Arts

**Chaire Numérique Laffont**  
Chaire Numérique Laffont

**Imago Production**  
Marseille Web Fest

**Transdiscipline**  
Scénario au long court

**Valence Scénario - Festival International des Scénaristes**  
Un artiste à l'école

**Un artiste à l'école**  
Conservatoire Européen d'Ecriture Audiovisuelle (CEEA)

**Activités de formation de l'école**

## Performing arts

### Theatre

**Actoral**  
L'Objet des Mots

**CNDC Théâtre Ouvert**  
Temps Fort Rentree / Jamais Lu - Focus Theatre Ouvert

**CIRCA - La Chartreuse**  
Studio Européen des Ecritures pour le Théâtre / Totem(s)

**Association Point Org**  
Festival Brikabrak

**Avignon Festival & Compagnies**  
Festival OFF d'Avignon / Fonds de Professionnalisation

**La Compagnie des Indes**  
Captation Sujets à Vifs

**L'association Les Molières**

La Nuit des Molières

**L'Institut Français d'Allemagne / Bureau du Théâtre et de la Danse**

Le Fonds Transfabrik / Ouvrage Scène

**L'Association pour le Soutien du Théâtre Privé (ASTP)**  
Activités développées par l'Association pour le Soutien du Théâtre Privé

**Centre de Rencontres et d'Actions Culturel (CRAC)**  
Festival La Vallée

**La Fundació Sala Beckett**  
L'Atelier International d'Auteurs Dramatiques

**Le CENTQUATRE-PARIS**  
Festival Impatience

**Drameduction**  
Résidence d'auteurs dramatiques " 10 sur 10 "

**Ecrivains Associés du Théâtre**  
Actions culturelles des EAT

**Espaces Culturels Villefrancois - ATP**  
Festival en Bastides

**L'Institut Français du Royaume-Uni**  
Cross Chanel Theatre

**Les Journées de Lyon des Auteurs de Théâtre**  
Les Journées de Lyon des Auteurs de Théâtre

**Le Festival d'Automne**  
Parcours d'auteurs - L'Automne au lycée

**Le Syndicat National des Entrepreneurs de Spectacles (SNES)**  
Forum du SNES

**Les Editions Espaces 34**  
Editions Espaces 34

**Quartett**  
Editions Quartett

**Les Francophonies en Limousin**  
Festival Les Francophonies en Limousin

**Les Nuits de Fourvière**  
Les Nuits de Fourvière

**Maison des Jeunes et de la Culture de Cavailon**  
Festival du Rire de Cavailon

**Olivier BARROT**  
Mots en scene

**Scène(s) d'enfance et d'ailleurs - ASSITEJ France**  
Le 1<sup>er</sup> juin des écritures théâtrales jeunesse

**Adec 56**  
Festival du théâtre de Josselin

**Maison des Jeunes et de la Culture (MJC) de Cavailon**  
Festival du rire de Cavailon

**L'Association pour l'animation sportive et culturelle du Sud Parisien (AASCSP) Théâtre 13**  
Prix Théâtre 13 / Jeunes metteurs en scène

**Music**

**Le Festival International d'Art Lyrique d'Aix-en-Provence**  
Atelier Opéra en Création

**Fonds pour la Création Musicale (FCM)**  
Fonds pour la Création Musicale (FCM)

**Opéra National du Rhin**  
Guichet Complémentaire SACD Opéra

**Musica - Festival international des musiques d'aujourd'hui de Strasbourg**  
Festival Musica

**Musique Française d'Aujourd'hui (MFA)**  
MFA - Musique Française d'Aujourd'hui

### Dance

**L'Atelier de Paris-Carolyn Carlson**  
Programme Duos / Festival June Events

**Chorege**  
Programme Duos / Festival Danse de tous les Sens

**Le Quartz - Scène nationale de Brest**  
Programme Duo(s) - Coproduction / Vive la Danse

**Les Rencontres Chorégraphiques Internationales de Seine-Saint-Denis**  
Les Rencontres Chorégraphiques Internationales de Seine-Saint-Denis

**Chorege**  
Programme Duo(s) / Danse de tous les Sens

**Mouvements sur la Ville**  
Programme Duo(s) / Mouvements sur la Ville

### Circus Arts

**Jeunes Talents Cirque Europe**  
Circus Next

**L'Académie Fratellini**  
Processus Cirque / Coproduction

**La Maison des Jonglages**  
La maison des jonglages - Rencontre des Jonglages

### Street Arts

**Région Nouvelle Aquitaine**  
Auteurs d'espaces / Partenariat Nouvelle Aquitaine

**L'association ECLAT - Festival d'Aurillac**  
Auteurs d'espaces / Coproduction Aurillac

**La Régie Autonome Personnalisée du Pôle des Arts de la Rue de Chalon-sur-Saône**  
Auteurs d'espaces / Coproduction Chalon dans la rue

**Théâtre le Liburnia - Mairie de Libourne**  
Auteurs d'espaces / Coproduction Libourne : Fest'Arts

**L'Avant-Scène Cognac - Scène conventionnée danse**  
Auteurs d'Espaces / Coproduction Cognac : Coup de Chauffe

**Poitiers Jeunes**  
Auteurs d'Espaces / Coproduction Poitiers : Les Expressifs

### Cross-disciplinary

**Festival d'Avignon**  
Vive le Sujet ! (Sujets à Vif) / Feuilleton Avignon

## Cross-repertoire

### AFDAS

Ongoing Education for authors  
**Association Beaumarchais-SACD**  
Support for authors in the form of individual grants for the creation, distribution, translation and publishing of works, and in the form of partnerships with artistic structures.

**Auteurs solidaires**  
Fonds Auteurs solidaires

**FACE Foundation**  
The Kids Trail

**Statutory auditor's statement on the information provided for in 1°, 7° to 10° of II and III of Article R. 321-14 of the French Intellectual Property Code, as set out in the Annual Transparency Report provided for in Article L. 326-1 of the same code for the financial year ending 31 December 2019.**

To Whom It May Concern:

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, as set out in the Annual Transparency Report provided for in Article L. 326-1 of the said Code for the year ended 31 December 2019.

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 2019. The methods and main assumptions used to prepare this information are specified in the transparency report. It is our responsibility to certify this information.

However, it is not our responsibility to question the assumptions used by the management of your entity.

As part of our audit assignment, we have audited the financial statements of your entity for the year ended 31 December 2019. Our audit was conducted in accordance with professional standards applicable in France. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement. Consequently, we have not performed our audit tests and procedures for this purpose and we do not express any opinion on these elements taken in isolation.

We performed the procedures we considered necessary in accordance with the professional standards applicable in France as per the guidelines of the Compagnie nationale des commissaires aux comptes. These procedures, which do not constitute an audit or a limited review, consisted of performing the following procedures, on a test basis or by other selection methods to:

- become familiar with the procedures set up by your entity to produce the information

provided for in Articles R. 321-14 (1°, 7° to 10°) of the French Intellectual Property Code and R. 321-14 (III) of the French Intellectual Property Code, given in the annual transparency report provided for in Article L. 326-1 of the French Intellectual Property Code;

- make the necessary reconciliations between this information and the accounts when they are derived from it or with the SACD's management information systems for data based on analytical breakdowns. The SACD is in the process of developing management systems that will allow the automation of the processes for the preparation of the management information corresponding to the requirements of the Transparency Report.

Our audit work did not reveal any anomaly in the reconciliations performed in work at the end of 2019;

- check the concordance of these data with the elements used as a basis for the preparation of your entity's annual financial statements for the year ended 31 December 2019;
- verify the consistency of this information with the data underlying the accounts concerned;
- verify the arithmetical accuracy of the information produced; and
- assess whether this information is presented fairly.

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.

This certificate has been prepared for your attention in the context specified in the first paragraph and must not be used, distributed or quoted for any other purpose.

Prepared in Paris La Défense, on 22 April 2020

The Auditors MAZARS



LUC MARTY



JEAN-PHILIPPE MATHOREZ

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