

2020

Annual Report

SACD

2020 Key Data

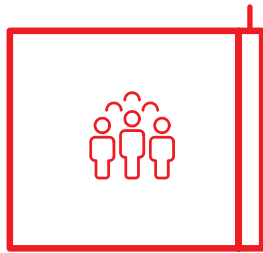
DISTRIBUTIONS

-12.7%

€**202.7** million

New author-members

2,633



↑
28,407

Authors

received royalties in 2020

COLLECTIONS

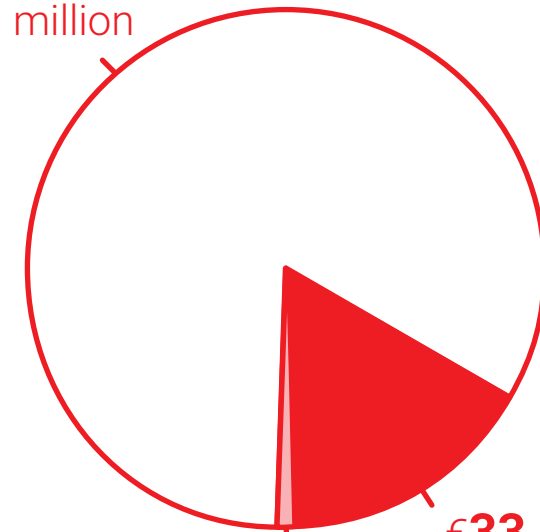
- 8.2%

€**209.8** million



Audiovisual/Cinema/Web

€**175.4** million



€**0.6** million
Written

€**33.9** million
Performing Arts

Cultural action €**5** million

Social action €**5.1** million (including emergency fund)

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A word from the President and the General Director



Jean-Xavier de Lestrade
SACD President



Pascal Rogard
SACD Chief Executive Officer

Culture and authors will have paid a heavy price for the Covid crisis. Some have lost a loved one, others have seen the future of their works blocked and many have suffered the violence of this devastating crisis. From the very first days, the SACD has done its utmost to be by their side and support them.

The response was first of all social and supportive. Emergency funds were launched very quickly, taken from the Private Copying Levy, with the government agreeing that these funds be temporarily allocated for this purpose. Agreements were quickly entered into with the Ministry of Culture, the CNC and the Paris City Council to reinforce this assistance. A total of €2.6 million were made available to support over 1,000 authors covering all SACD sectors. The political mobilisation of the SACD made it possible to obtain other social advances. Agreements were negotiated with the Ministry of Culture, and the National Music Centre so that authors be included in the special support fund set up to make up for the loss of revenue on theatre ticket sales. At the same time, the State accepted our request to advance almost €3 million in royalties owed to authors in the Performing Arts but not yet collected.

During this period, the difficulty, already incomprehensible for authors, of accessing their social rights since Urssaf modified the procedure used to collect social contributions, has become intolerable. Between actively lobbying the government and setting up a special cell to assist authors in their efforts, the SACD spared no efforts in playing a useful role and facilitating access to social benefits that are so essential.

The place of culture in our society was also strongly questioned. Essential? Not essential? Absolutely vital for the SACD! That is why we petitioned the Council of State to overturn the State's decision not to reopen theatres in December, and that is why we were joint applicants in a similar court case lodged by the

Federation of Cinemas. For sure, the pandemic caused us to suffer. The 2020 collections attest to this: €209.8 million, a fall of 8.2% compared to 2019, with the Performing Arts suffering a 51% fall in collections. In contrast to the Performing Arts, Audiovisual collections have increased. Thanks to the good performance of general contracts with channels and platforms, collections for audiovisual and cinematographic works rose by 10% in a year marked by new and sound agreements with France Télévisions, TF1, Salto, Amazon and Canal+.

During this period, the SACD has shown that it is responsive, agile and based on solid fundamentals. As early as March 2020, the Society was ready to face the crisis. With the adoption of a drastic savings plan, the generalisation of teleworking and the activation of short-time working for almost a third of its staff, the SACD took some tough decisions. And they have paid off. The resulting sharp reduction in operating costs generated a management surplus and this was immediately redistributed to authors via a reimbursement of €1.2 million in statutory withholdings.

The Society has adapted, but it has also set itself a line to hold no matter what: maintain and strengthen the quality of service provided to authors. Clearly disrupted by the health crisis and festival cancellations, Cultural Action managed to keep its investment priorities focused on support for creation and distribution, directly oriented towards authors. Despite Covid-related constraints, we also managed to keep reducing pending royalties and to continue the automation of audiovisual collective management. Likewise, without neglecting, to the greatest extent possible, the real-world connection to authors, the SACD pursued its investments in our ongoing digital transformation, and 2020 saw the launch of new digital services such as dataclac, giving authors access to full information about

their royalties in just a single click, as well as a new online service to facilitate the life of independent companies.

Taking action during the crisis means preparing for, and even anticipating, the future. The SACD's political commitment is downstream of this goal. This is why it has taken an active part in building the audiovisual landscape of tomorrow. Thanks to the transposition of the European directives on audiovisual media services and on copyright, new advances have been obtained: mandatory investment obligations for digital platforms; mandatory inclusion of authors in professional negotiations; mandatory negotiations between authors and producers; reinforced protection for the moral and economic rights of authors; a draft bill to protect film back-catalogues. As we look back over 2020, we see new concrete measures achieved to the benefit of authors. As we look forward, we see a public broadcasting system that includes France 4 and a channel dedicated to young people. In the Performing Arts too, we note the implementation of paid commissions for playwrights, a category of artists deserving of more State support. More than ever, the SACD is and will remain a Society fully committed to serving the authors it represents, whether in the film, audiovisual, web or performing arts sectors, more than 10,000 of whom took part in the 2020 SACD elections.

In this period that calls for ever greater unity, solidarity and mobilisation, the commitment and spirit of Beaumarchais will continue to guide our steps and show us the way forward. In the best interests of authors, always.

**Jean-Xavier de Lestrade
and Pascal Rogard**

1

THE SACD, AUTHORS SERVING AUTHORS



1 THE SACD, AUTHORS SERVING AUTHORS

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: audio-visual, 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 2020-2021

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President

Jean-Xavier de Lestrade
(television, director)

First Vice-President

Denise Chalem
(theatre)

Vice-Presidents

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

Delegate Administrators

Sophie Bocquillon (radio),
Catherine Cuenca (interactive creation),
Luc Dionne (President of the Canadian Committee, television),
Marie-Do Fréval (street arts),
Fabienne Gambrelle (animation),
Antoine Neufmars (President of the Belgian Committee, performing arts),
Jani Nuutinen (circus).

Administrators

Nelly Alard (television scriptwriter),
Catherine Anne (theatre),
Sylvie Bailly (television scriptwriter),
Régine Chopinot (choreography),
Louis Dunoyer de Segonzac (music),
Marc-Olivier Dupin (music),
Caroline Huppert (television director),
Marie-Anne Le Pezenec (television scriptwriter),
Jacques Fansten (television director),
Jean-Paul Farré (theatre),
Mathilde Maraninchi (animation),
Anne Rambach (television scriptwriter),
François Rollin (theatre),
Rufus (theatre),
Jean-Paul Salomé (cinema),
Pierre Schoeller (cinema),
Bertrand Tavernier (cinema), deceased 25 March 2021.

"Bertrand Tavernier's eruption into the collective struggles to defend French cinema is directly linked to his discernment as well as to his instinctive and intelligent analysis of the economic situation of the cinema. Bertrand was not an ideologue; he was a responsive and reacting. And because he understood the balance of power with stunning lucidity, he simply oozed conviction and never pulled his punches when striving for change. His fighting spirit was like a continuous punching operation." We pay tribute to him.

Laurent Heynemann



Belgian Committee

President

Antoine Neufmars (theatre, opera).

Members

Gabrielle Borile (cinema, television),
 Fred Castadot (cinema, television),
 Sybille Cornet (theatre, opera),
 Michèle Anne De Mey (choreography),
 Thomas François (multimédia),
 Jean-Luc Goossens (cinema, television),
 Marie-Paule Kumps (theatre, opera),
 Caroline Logiou (theatre, opera),
 Monique Mbeka Phoba (cinema, television),
 Réhab Méhal (theatre, opera),
 Catherine Montondo (cinema, television),
 Layla Nabulsi (radio),
 Marie-Eglantine Petit (theatre, opera),
 Virginie Strub (theatre, opera),
 Jean-Benoît Ugeux (cinema, television),
 Gabriel Vanderpas (cinema, television).

Canadian Committee

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,
 Alain Chartrand

Cinema

Denys Arcand, Louis Bélanger,
 Benoît Pilon, Johanne Prigent

Performing Arts

Normand Charette,
 Pierre-Michel Tremblay

Management Committee

Chief Executive Officer: Pascal Rogard

Secretary General: Patrick Raude

Members

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

Supervisory Board 2020-2021

Rapporteur

Christiane Spièro

Vice-Rapporteur

Frédérique Topin

Performing Arts

Moni Grégo

Julien Simon

Audiovisual

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

Summary of the Supervisory Board's report

In preamble, the Supervisory Board notes the particular conditions of its activity due to the Covid crisis. Nevertheless, all meetings were held by videoconference and the SACD teams were readily available to accompany the Board's work.

With regard to the implementation of SACD's general policies, the Supervisory Board notes that the SACD has made four changes to its royalties-distribution scales such as these pertain to VOD, podcast, Radio France and private local radios.

The SACD is also submitting a resolution to its AGM on 24 June to allow "distributions that can be proportional (and not just flat-rate as before) with regard to remuneration from mandatory CMO collections other than collections on audiovisual and audio private copying".

"This concerns digital private copying of written works and images, as well as reprographic rights, library lending rights and remuneration from educational uses."

As regards the use of non-distributable sums, the 4th resolution submitted to the AGM of 24 June 2021 asks members to approve the allocation of €639,000 in non-distributable royalties from elective CMO collections to the

reimbursement of the statutory withholding to authors. In this regard, the total statutory withholding amount reimbursed to authors in 2020 was €1.2 million.

In terms of the general deductions policy applied to royalties, there were no changes in 2020.

As regards the general risk management policy, the Board notes that "since February 2020, without waiting for 16 March, the date of the beginning of the first Lockdown, the SACD has adapted to the health risk, which has enabled it to maintain all its services for authors, to create the right conditions to protect the health of its employees, and to adjust the cost structure and the 2020-2021 financing plan of the Society in order to absorb the economic shock generated by the COVID crisis."

As regards IT risk, the Board is of the opinion that "no attempts should be made to make savings by attempting to reduce the cost of protecting the IT system" bearing in mind that the SACD managed to invest in IT security and performance without increasing its statutory withholding, unlike other Collective Management Organisations.

As regards the risks of failure of the services rendered by the SACD to authors, the Board notes that the ISO

9001 certification was renewed in 2020 and extended. The Board also notes and commends the actions implemented by SACD teams to secure the collection and distribution of royalties to authors, including in the Performing Arts, which has been strongly affected by the crisis.

"Actions were undertaken to recoup outstanding royalties, combined with once-off operations to minimize the drop in Performing Arts royalties, and to partially compensate for the loss of remuneration for authors," noted the Board.

As regards the economic and financial risks in this time of Covid, the Supervisory Board makes a positive assessment of the comprehensive actions carried out by the SACD both in terms of management (savings plans, recourse to short-time working, etc.) and investments (prudent financial management). The SACD has the necessary means to ensure the distribution of royalties to authors.

As regards the decisions adopted by the AGM in June 2020, only one reform has not yet been implemented; this concerns the annual membership fee for heir-members, which requires some adjustments to be submitted to the 2021 AGM. One reform adopted by the 2018 EGM remains to be finalised; this concerns the commitment to declare a work within 36 months on the part of an author-member. Once the current health crisis, which is affecting

authors so badly, has passed, it will be necessary to set this deadline in the light of the forthcoming AGM and define a common rule for students and sponsored authors.

As regards property acquisitions, the Supervisory Board, which approved the purchase of the building that will be home to the extended Maison des auteurs, is pleased with the work undertaken, considering that it "adds value to these premises and more generally to the SACD's real estate stock".

As the Supervisory Board notes, "The CMO Verification Board, in a report very favourable to the General Policy of the SACD, suggests continuing the policy of reducing pending royalties, halving them between 2021 and 2023" and the Supervisory Board hopes that the reforms of the RAAP supplementary pension scheme carried out during 2020 will be enough to ensure the survival of this scheme. The Supervisory Board also congratulates the SACD's management and staff for negotiations conducted in favour of authors, both in terms of contracts and on the institutional level.

In 2020, "the SACD was able to cope with the health crisis and with the fall in the revenues of the Performing Arts. It has maintained its budget, and even proceeded to a reimbursement of the statutory withholding, which was not the case the previous year", concludes the report by Christiane Spièro, rapporteur of the Supervisory Board.

DEFENDING, SUPPORTING AND ASSISTING AUTHORS

Helping authors impacted by the Covid pandemic

As soon as the Lockdown was announced, the economic consequences of which are very serious for authors not entitled to the protection and unemployment benefits granted by the intermittence regime for intermittent workers in the performing arts, film and audiovisual trades, the SACD undertook initiatives with the government, the Parliament and key players in the various artistic sectors.

The first of these was to be able to put in place emergency schemes for authors who had suffered a loss of income.

These actions led to the creation of sectoral emergency funds covering all of the SACD's repertoires, financed by various public institutions, and for which the SACD was the operator, through agreements signed with the CNC (whose respon-

siveness we salute), the General Directorate of Artistic Creation and the General Directorate of Media and Cultural Industries of the Ministry of Culture. The criteria for accessing these funds are complementary to those applied to the emergency fund operated by the State, with the difference that they are better adapted to the lived reality of an author (longer reference period to account for the irregular nature of an author's incomes, exclusion of broadcasting rights which are linked, in 2020, to revenue generated on works performed pre-Covid, analysis and personalised support for each case-file, etc.).

The government also agreed to the SACD's request to redirect, to Social Action, some of the proceeds stemming from the Private Copying Levy and thus typically allocated to Cultural Action. Moreover, this

special measure was extended to include the year 2021.

These measures were extended to include the first quarter of 2021 in order to prolong the support to authors who are still confronted at the beginning of the year with situations leading to a loss of activity and income.

As a result, in 2020, the SACD was able to help more than 1,000 authors once or several times for a total amount of €2.6 million, in addition to those who had access to the State's Solidarity Fund. The SACD used about €0.4 million of its own resources to help 522 authors, while the sectoral funds managed by the SACD but financed by public institutions made it possible to support 576 authors once or several times for a total amount of €2.2 million. The Paris City Council contributed

€0.05 million to the emergency fund for authors set up by the SACD in the days following the start of the first Lockdown, doubling the SACD's contribution for Parisian authors alone.

At the same time, for authors who did not meet the criteria for access to the solidarity funds, the SACD intensified its process of examining applications for social action. The Social Action Board, made up of authors responsible for examining applications submitted by the SACD social action officer, met once a week between March and September, returning to its usual monthly rhythm from September onwards. In total, the Social Action Board met 21 times in 2021 and allocated €0.26 million in support to about 100 authors.

Securing Rights, Securing Contracts

More than ever during this Lockdown period, where platforms and audiovisual have remained the only recreational and cultural spaces, the importance of the contracts signed by the SACD with channels and platforms has been underscored. Drawing on decades of experience, the SACD always negotiates in the best interest of authors.

Several major contracts were signed in 2020 and early 2021, with the SACD now preferring to negotiate (along with ADAGP) its contracts directly with broadcasters and platforms since this approach better reflects the value of the repertoire that the SACD represents.

In addition, the renegotiated contracts serve to further enhance the value of the SACD's repertoire, in particular with regard to the growing place it occupies in delinearised exploitation and the economic value of the works it represents.



A protocol was signed on 6 November 2020 with the TF1 Group in response to the termination of contracts first signed in 1990 with Societies of authors. The agreement, which concerns the exploitation of the SACD repertoire as of 1 January 2021, recognises the economic value of the works in the repertoire as well as the importance of the repertoire for linear and non-linear broadcasting. This protocol was appended to contracts signed with each of the group's broadcasters in early February 2021.

france•tv

A memorandum of understanding signed on 3 February 2020 with the France Télévisions group supports the digital strategy of the public audiovisual group, a key player in creation of original works in France. The memo formalises the transformation and development of its offer of programs while safeguarding authors' rights on fiction, animation, cinema, digital creation and live performances works, both terrestrial and digital.



All contracts concerning the Canal+ Group's activities in mainland France and Africa were finalised, and the dispute concerning the share of sports in the packages on offer was resolved in July 2020.



After two years of negotiations, a contract with Amazon's subscription video-on-demand service for the period 2016 (when first launched) to 2021. Negotiations are continuing to settle the authors's rights on future disseminations (from 2022).

SALTO

The contract with Salto, the French service providing unlimited access to television and streaming owned by the France Télévisions, TF1 and M6 groups, was signed in December 2020. It reflects a shared vision of the principles of remuneration of authors and the economic valuation of the creative work of directors and scriptwriters.



On 19 October 2020, the M6 Group terminated all the general contracts that bound it to Societies of authors. The SACD will therefore have to renegotiate new contracts with the Group's channels based on the principles and advances recently obtained from other broadcasters. In addition, M6 initiated two legal proceedings against Societies of authors to obtain reimbursements of royalties already paid to authors over the last five years, and the SACD is contesting the merits of this assessment.

Podcasts

With regard to podcasts, discussions have been successfully concluded with Radio France and Arte Radio to better promote the podcasts of the SACD repertoire, and discussions are ongoing with GESTE, which represents most radio stations and podcast distribution platforms.

Negotiations underway

The SACD is also negotiating new contracts with the channels TV5 Monde and OCS.

As regards TV5 Monde, this new contract formalises the remuneration of works of the SACD repertoire broadcast within the framework of the channel's new activities.

And, in the case of OCS, the SACD took the initiative of terminating the related contract because of the extremely low level of royalties being paid to authors of the works disseminated on the OCS platform. The purpose of the new contract is to correctly remunerate the SACD members for their works disseminated on a channel dedicated to films and series.

Discussions are underway with Disney+ and Facebook. For the latter, the imminent transposition, into French law, of the EU Copyright Directive will provide the SACD with an unquestionable legal basis to assert the rights of its authors on this platform.

NETFLIX

A contract like any other

The Netflix contract is no different from other contracts concerning video-on-demand subscription platforms and is subject, like all contracts, to confidentiality rules. A certain percent of Netflix's revenues is billed as royalties by the SACD, with the Society then distributing them on the basis of terms and conditions decided by the SACD's Board of Directors, which is composed entirely of elected authors.

The distribution scales are available to all author-members in their personal space on the SACD website, as indeed are all the distribution rules. In addition, the number of views of works on the platform is clearly indicated to authors on their Royalties statements.

Building the audiovisual landscape of tomorrow, in the best interests of authors

Ensuring fair remuneration for authors also means ensuring a favourable overall framework in which their interests are preserved. This objective is key at a time when the French audiovisual landscape is undergoing major changes following a major series of directives adopted at European level that must now be transposed into French law.

Rebooting projects

In the early days of the Covid crisis, the SACD intervened with the television channels to resume the creative projects that had been paused with the announcement of Lockdown.

Thanks to this intervention, France Télévisions, TF1 and M6 have re-launched their projects. The action of the CNC, which, by creating a compensation fund to encourage the resumption of filming, has relaunched the production of works, thus generating activity for the authors, must also be commended.

The SACD also proposed and obtained from the Parliament the creation of a tax credit for investments in original works in order to help sustain investment in original works by private channels strongly impacted by the fall in their advertising revenues.

Progress made on the Audiovisual Media Services Ordinance

Despite the false start of the Audiovisual law, prevented by Covid from coming through Parliament, the SACD has ardently defended a rapid transposition of the European directives on copyright, on audiovisual media services and on cable and satellite.

The gains made for authors have been transcribed, in particular as part of the transposition of the Audiovisual Media Services Ordinance, namely, mandatory inclusion of authors in professional negotiations; requirement to respect of moral rights; right to proportional remuneration; manda-

tory financing of audiovisual and cinematographic creation by digital platforms. The platforms will have to invest between 20% and 25% of their revenue in French and European creation, particularly original French-language works, all of which will lead to new opportunities for authors.

As regards the transposition, into French law, of the EU Copyright Directive, the ordinance adopted in May 2021 confirms the principle of the right to fair and proportional remuneration of authors in France, and indeed everywhere in Europe since the adoption of the directive in 2019. The ordinance will also encourage more balanced negotiations between platforms that still do not have an agreement on authors' remuneration (such as Facebook, for example) and authors' Societies.

As regards the Cable & Satellite Directive, an ordinance aimed at securing the right of authors to remuneration regardless of the distribution mode of the audiovisual services is in preparation

and is expected to be adapted in the course of 2021.

Need for a better framework of contractual practices

Guaranteeing more rights for authors also means moving towards a better framework for contractual and remuneration practices between authors and producers, a subject on which the SACD is working alongside professional organisations. The SACD has broad and deep expertise in the field of contracts, and this puts the SACD in an ideal position to analyse the different proposals of the parties on a concrete basis and to formulate relevant proposals. Its experience in professional negotiations and in institutional and political circles is a strong asset on which authors can always rely. Authors, when individually negotiating their contracts, do indeed get the short end of the stick when it comes to the creative chain. And, whilst independent producers are protected against broadcasters, authors are not protected against producers in a clearly unbalanced power relationship.

Negotiations are underway in the film industry to reform the CNC's support policy and to frame contractual practices between authors and producers. The SACD, along with other bodies, has contributed its expertise. In the audiovisual sector, negotiations are also underway on three aspects: setting minimum remuneration for scriptwriters, the framework of contractual practices between scriptwriters and producers, profit-sharing (after recouping costs) for authors.

These discussions are proving as laborious as ever, without there being any clear reason for this state of affairs. This is why the SACD has ardently defended the fact that professional negotiations between authors and producers should be made compulsory in order to rebalance their relations

with authors getting to enjoy their fair share of the economic benefits resulting from the exploitation of works.

In Animation too, a framework for contractual practices would be welcome. The sociological study commissioned in 2019 by the SACD from Maxime Besenval of the Centre de sociologie des organisations (CNRS - Sciences Po) – who is continuing his collaboration with the SACD in 2020 on a study on the situation of fiction and film scriptwriters – clearly showed an increase in the precariousness of authors in the sector. Fortunately, the government decided in May 2021 to maintain France 4, the disappearance of which would have been an additional blow to animation, a sector of French excellence.

Specific measures for performing arts authors

The health crisis is particularly difficult for performing arts authors, subject to a very specific constraint that is entirely attributable to the health crisis: the imposed closure of all venues where their works can be performed deprived them of remuneration that often constitutes their only source of income. In this respect, their situation is not comparable to that of other categories of authors.

This is why the SACD coordinated the filing of a collective appeal lodged by numerous professional and trade union organisations before the *Conseil d'Etat* (Council of State) petitioning the latter to authorise the reopening of venues and challenging the government's decision not to reopen them in December 2020. The SACD also joined the appeal coordinated by the National Federation of Cinemas concerning the same decision.

And, although the *Conseil d'Etat* upheld the closure order owing to the emergence of variants of the Covid virus leading to a potential health hazard, the Court acknowledged the infringement of fundamental freedoms associated with the closure order. In particular, the Court recognised, as the applicants had argued, that the closure of cultural venues to the public is in itself a serious infringement of freedoms, particularly freedom of expression, freedom of artistic creation, freedom of access to cultural works and freedom of enterprise.

Concrete measures

In terms of concrete measures, the SACD obtained, thanks to SYNDEAC, the payment of royalties for a large number of theatre performances cancelled during the first Lockdown.

2 DEFENDING, SUPPORTING AND ASSISTING AUTHORS

2

As part of the Recovery Plan for the performing arts, the SACD convinced the government to adopt two measures to partially compensate for the loss of remuneration for authors:

- a mechanism to advance €3 million in outstanding royalties (the royalties corresponding to the first phase were paid to the authors in January 2021);
- a portion of the special fund set up to compensate organisers of live performances for loss of revenue of theatre ticket sales will be channelled to authors. Thanks to agreements signed with the National Music Centre and with the General Directorate of Artistic Creation, this goal was reached. Yet another example of where the SACD succeeded in paying authors their royalties just as theatres and live-performance venues were able to obtain compensation for their loss of revenue.

These measures were negotiated as part of a recovery plan which could not be implemented in a sustainable manner due to the second Lockdown, followed by the government's decision to keep

venues closed during the curfew. Additional support measures were therefore necessary for authors of live performances who were specifically constrained in the exercise of their professional activity by the imposed closure of venues.

In May 2021, the SACD obtained two complementary measures from the public authorities to support authors and give them hope:

- royalties foregone through Covid were paid by the State;
- a scheme to support writing and creation, which could be the concrete expression of the plan for artistic commissions announced in May by President Emmanuel Macron.

A meeting with the Prime Minister and the Minister of Culture in March also made it possible to obtain new financial commitments from the State to help authors, in particular those in the sectors most affected by the closure of cultural venues, with a new €22 million plan.

Of these amounts that will be distributed by Societies of Authors

and sectoral operators, the SACD will receive €5 million to be distributed to authors in the performing arts to compensate for their loss of royalties.

Its author-members in the field of music and humour are also eligible for specific support through a fund

being set up with the recently created National Music Centre, with the government contributing an additional €5 million bringing the total up to €10 million.

Ending an administrative nightmare for authors

In November 2020, the SACD brought together numerous authors' organisations to question the government about the serious dysfunctions accompanying the reform of the authors' social security system. "Between difficulties in activating accounts, incomprehensible communications, letters and emails from authors that remain unanswered, errors in calculating contributions, requests to re-enter information that should already be known to the Urssaf, frequent confusion between revenue categories (non-commercial profits/salaried income), authors are confronted with a veritable administrative night-

mare leading to anguish, anger and discouragement" they wrote in a press release calling for close political steering of the matter by the Minister of Health and the Minister of Culture.

The SACD General Management sent letters to the directors of Urssaf Limousin and Acoiss, as well as to the Ministries concerned. The reality to which the SACD teams can testify is unequivocal: in 2020 alone, over 800 authors turned to the SACD to resolve problems with Urssaf; the guide drawn up by the SACD to help authors navigate the Covid crisis has been downloaded more

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than 8,000 times; the various posts and cautionary notes pertaining to Urssaf letters or malfunctions have been relayed by several hundreds of authors on social networks...

So much so that in November 2020, the SADC prepared a special form and set up a support cell called SOS Urssaf to identify, group together and report problems to the Urssaf. In three months, 200 cases were listed and forwarded to the social security bodies and individual solutions were found.

Since the implementation of SOS Urssaf, each author has been contacted individually with the support cell resolving the issue whenever possible, following which, using the information gleaned during the phone call with the author in question, the cell reported the issue to the operational services of Urssaf Limousin whenever it was specifically within their remit.

Difficulties encountered with their Urssaf declarations top the list of problems encountered by authors (32%). This was followed by problems accessing the Urssaf personal

space (26%), problems with reimbursement (16%) and calculating contributions (16%). The other problems relate to more individual issues.

Difficulties gaining access to social rights

There are still serious problems linked to the delay in the transmission of data by Urssaf to the CNAV (national retirement insurance fund) and to the social security system.

Authors cannot therefore provide proof of their acquired rights and, for example, mothers on maternity leave find themselves unable to receive their allowances, which is unacceptable. The SADC teams continue to focus on this issue, but they too are confronted with administrative red tape.

Similarly, the SADC had to intervene on numerous occasions, including publicly with the General Directorate of Public Finances, regarding the unavailability of application forms for the Solidarity Fund for authors. All other professionals had access to these forms and were able to request compensation for their

drop in income due to the health crisis, whereas authors, natural persons declaring their rights in the "salaried income" category, had to wait several months before having access to the support for which they were eligible.

The SADC was also one of the organisations that alerted the government to the risk of the DIF scheme giving participants free access to adult education becoming inaccessible to authors due to

a lack of funding. Following this intervention, an agreement was signed between the government and AFDAS to pay off outstanding debts so that authors could continue to avail of the DIF scheme.

The SADC brought the problems of authors to the attention of the Prime Minister, Jean Castex, who committed himself in March 2021 to creating the conditions for an improvement in the situation.

Constantly enriching and improving services to authors

A faster distribution of royalties

With the aim of distributing royalties faster, the SADC continued, throughout 2020, their plan to automate the end-to-end management of royalties from the audiovisual sector. In fact, before it can proceed to distribution, the SADC needs actual data (dissemination, number of views) from the channels and platforms. Significant

improvements have been made in recent years in terms of the delay to distribute royalties; for example, royalties are distributed to authors about two months after dissemination of the work.

YouTube royalties are distributed quarterly and Netflix royalties are currently distributed twice a year. That said, as soon as Netflix provides the required information

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on a quarterly basis, as has been requested by the SACD, distribution will take place quarterly. Only with M6 are there still significant delays, and no real progress has been made so far, especially since the M6 group has initiated legal proceedings against CMOs, which further hinders the potential for fruitful discussions.

To enable authors to receive their royalties quickly, the SACD grants advances to authors who request them the day after the dissemination of their work.

In the case of live performances, royalties are distributed to authors within a fortnight of collection by the SACD.

Simplification and Transparency

The digital transformation carried out by the SACD since 2015 has proved its effectiveness during the crisis, a period during which any interaction other than digital became almost impossible. In this context, the SACD has continued to invest in three areas: simplification of procedures, transparency and support for authors.

Several existing digital services have been enriched, completed and/or simplified. The online declaration has been simplified and supplemented with click-paths adapted to the complex declaration of works composed of sketches and chronicles. It has also been opened up to choreographic works and stage music.

The Amateur online service was improved in 2020 to allow for a more precise management of exclusive authorisations, and almost all requests for performance authorisations from amateur groups are now handled by the SACD online service (98%).

The service for managing authorisations and following up applications with other international collective management organisations has also been enriched with the possibility of downloading a batch of exploitation files, facilitating the procedures of all parties with greater responsiveness. It has also been extended in 2020 to organisations outside France with which the SACD regularly collaborates in the management of authorisations.

In addition to modifications that needed to be made as a result of changes of a social or fiscal nature (such as, in particular, producers now being required to pay some of the contributions to the RAAP supplementary pension scheme for authors), the SACD made a number of changes in 2020 to improve the performance or security of our IT and digital services.

Lastly, as regards the monitoring of individual contracts with catalogs, SACD undertook the development of a procedure for exchanging data about operating accounts in computerised form with producers. A first protocol was implemented at the end of 2020 with Pathé.



Dataclac

Checking your royalties

In February 2021, dataclac was launched; this is a new online service providing French, Belgian and Canadian authors and beneficiaries with information on the distribution of royalties for the current year and the three previous years. Simple and intuitive, authors can apply filters (work, repertoire, period, country, etc.), analyse or receive a short report about the royalties generated by the exploitation of their works, all in just a few clicks.

Simplifying procedures in the performing arts

In the field of performing arts, in order to make it easier to monitor the exploitation of works from authors in the performing arts, and further enhance the management of their royalties, the SACD launched a new online service at the beginning of 2020, designed to simplify the procedures for independent companies, by letting them request an authorisation and describe their show in a complete and transparent manner. The service covers all disciplines and situations, from the application for an authorisation to a description of the show, including for author-producers.



Preparing the extension of La Maison des Auteurs

Despite Covid, work on the extension of *La Maison des Auteurs* located 17-19 rue Ballu in Paris, began in 2020.

A total of 420 square meters are scheduled to open at the end of 2021 to complete the range of services offered to authors: work spaces, meeting rooms, rehearsal rooms, residences, writing workshops, spaces for exchanges, meetings, informal get-togethers, podcast recording studio. These spaces will be entirely dedicated to authors.

Support to Professional bodies

The SADC contributes to the financing of professional organisations that federate most of the authors of its repertoires and that are specifically dedicated to the defence of these same repertoires, doing so on a voluntary basis since 2001, from its general budget, which means that all SADC author-members, whether or not they be members of these organisations, participate in their financing.

The envelope and the distribution of this funding are validated each year by the Board of Directors composed of authors elected by SADC author-members. In 2020 and 2021, despite the Covid crisis, the SADC maintained its level of commitment to funding professional organisations at €550,000, this budget allocation being one of the very few not to be affected by the drastic savings plan implemented.

Funding to professional organisations in 2020



In this regard, the SADC 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 SADC Board of Directors to reform its support policy in 2019.

Specifically, even though the overall amount has remained the same, grants, since 2019, have been 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 SADC by these members; the amount of royalties distributed by the SADC 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 authors in the Audiovisual sector,

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 sector, 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%

This objective rule makes it possible to follow, as closely as possible, changes in the representation of professional organisations. The Board of Directors also decided on this occasion to preserve the major apportionments between Audiovisual and the Performing Arts by keeping their respective weights unchanged. For the next three years (2021-2023), €419,000 will be allocated to the Audiovisual, Film and Web sectors and €131,000 to the Performing Arts sector, with all funds earmarked for professional organisations.

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As part of the reform, and in order to give an opportunity to reorganise to those professional organisations for which application of these criteria will lead to a reduced grant, the Board of Directors capped the post-reform loss of grant funding at 10%. For 2020, this feature will benefit la Guilde des scénaristes, EAT, U2R (previously Groupe 25 Images), and Chorégraphes Associé.e.s.

Grant increases were capped at 50% per year. The envelope and the distribution criteria were presented and approved at the SACD AGM in June 2020.

Provisional distributions for 2021

The breakdown for 2020 will therefore be as follows, subject to signing agreements with the SACD:

Audiovisual / Cinema

Guilde française des scénaristes.....	€210,730
Groupe 25 Images/U2R.....	€77,770
Auteurs Groupés de l'Animation Française (Agraf).....	€63,000
Société des Réalisateurs de Films (SRF).....	€35,000
Scénaristes de Cinéma Associés (SCA).....	€22,500
Séquences7 (Association for emerging scriptwriters).....	€10,000

Performing Arts

Ecrivains associés du Théâtre (EAT).....	€81,699
Syndicat National des Metteurs en Scène (SNMS).....	€32,000
Chorégraphes Associé.e.s.....	€17,301

Auteurs dans l'espace public did not apply for support for 2021 since all its activities have been suspended since 2020 due to Covid.

In addition to the financial contribution, all professional structures supported by the SACD are entitled to one half-day slot each month; the lounges, the screening room and the café at *La Maison des Auteurs* ... are made available to them free of charge upon request. This will once again be the case when *La Maison des Auteurs* reopens post-Covid.

The SACD in Belgium and Canada

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Belgium

In the face of the health crisis, cultural and social support for Society members was stepped up in every possible way, with the Belgian Committee, chaired by Antoine Neufmars, intent on expressing its solidarity with authors who were faced with massive cancellations of projects and performances, depriving them of resources. The Committee temporarily stepped in with a special fund, taking up the slack for cultural institutions that were slow to compensate authors. It also actively participated, alongside professional federations, in the introduction of access to Covid unemployment benefits for the entire artistic sector, which was passed by the federal parliament in July 2020. Work on the reform of the special unemployment benefits scheme for artists and related social protection in the general sense continued in 2020.

Canada

In Canada, activities continued at the same pace despite the crisis, in accordance with government directives, and always with a view

to ensuring the regularity of distributions to members, which is all the more important in the context of the pandemic, which has affected the income of most of them.

For years, both the English-speaking and the French-speaking cultural communities have been asking the Canadian government to adapt the Broadcasting Act to the digital era and, in particular, to force the Web giants to invest in national creation. The advent of digital technology has complicated negotiations with repertoire users, who must be systematically reminded that digital exploitation is not free and that new business models must provide for fair and equitable compensation for authors. For some years now, safeguarding what has been achieved has been the result of long and bitter negotiations with public and private channels, all of which have an exclusively commercial approach.

All the cultural activities available from the Cultural Action were maintained. In an environment that is increasingly hostile to the French language, such cancellations are of growing concern to the Quebec creative community.

In Europe and internationally

The French Coalition for Cultural Diversity

The French Coalition for Cultural Diversity, which federates 50 professional organisations from the world of culture and is chaired by Pascal Rogard, General Director of the SACD, who acts as its secretariat, took part in numerous meetings organised

by UNESCO and the Federation of Coalitions for Cultural Diversity, and participated in the international initiative taken by the Government of Canada within the multipartite working group on the diversity of online content.

The Society of Audiovisual Authors (SAA)

The Society of Audiovisual Authors (SAA), which now represents 31 CMOs, vice-presided by Patrick Raude, General Secretary of the SACD, continued to work on consolidating relations between authors at European level, despite not being able to travel or meet in person.

In 2021, the SAA structured its action around pooling, analysing,

comparing, and drawing attention to the efforts and actions of European CMOs to support their authors during Covid, reflecting on the place of women and diversity in the audiovisual sector, and the delicate transposition, in the various European countries, of the EU Copyright Directive, with a particular focus on the right of authors to proportional remuneration.

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

CISAC, of which Patrick Raude is Vice-President, finalised its work on membership criteria and governance rules to adapt to the management of royalties for new members.

In addition, in 2020, the Technical Committee of Audiovisual and Dramatic Societies, chaired by the SACD, adopted best practices to clarify the declaration of works and to proactively resolve sharing conflicts so that royalties not be blocked when due for distri-

bution. CISAC is also working on the growing dependence of audiovisual CMOs on revenues from linear exploitation, with too many CMOs worldwide not collecting and distributing royalties for delinearised exploitation. The transposition of the EU Copyright Directive into national legislations, of which one aspect is mandating CMOs to establish the right for authors to royalties for delinearised exploitations of their works is a fundamental step in the right direction.



ACTIVITY AND MANAGEMENT REPORT

Promotions and memberships 2020



New Full Members and New Associate Full Members

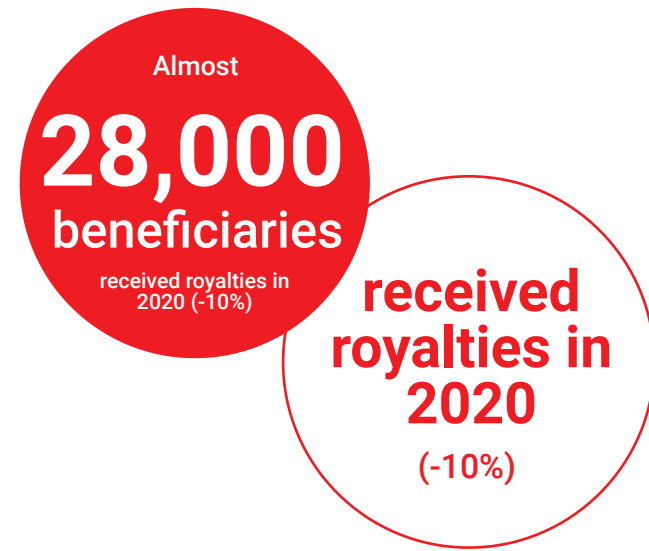
The SACD now has 8,725 Associate Full Members, 15% more than in 2020.
As of 1 January 2021, the number of Full Members stood at 11,124 (+5% compared to 2020).



Distribution of royalties to authors

€**202.7**
million
(- 12 %)

Distributions of royalties to authors (€202.7 million) fell by 12% (€229.5 million in 2019), due to the sharp drop in performing arts activity (-51% corresponding to a drop in royalties of €31.4 million). The sum of €30.2 million was distributed in 2020 to Performing arts Authors (€61.6 million in 2019). Collections in the audiovisual sector amounted to €175.4 million, of which €142.5 million in France (+6.6%) and €32.9 million abroad (+27%).



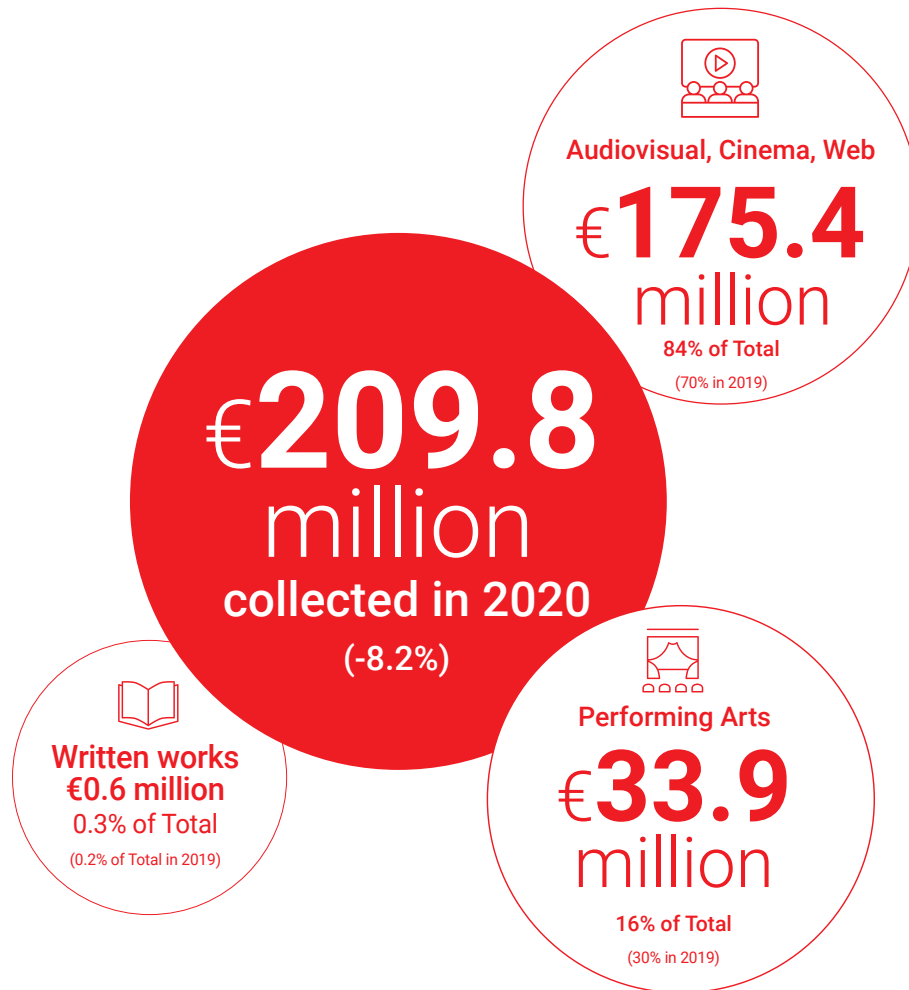
Breakdown of revenues by repertoire

(in number of authors)

Revenue Bracke	Performing Arts*	Audiovisual Cinema Web*	Multi-repertoires*	All accounts combined*	%
OVER €100,000	0	202	74	276	1%
€50,000 TO €100,000	10	477	113	600	2.1%
€10,000 TO €50,000	123	1,835	481	2,439	8.6%
UNDER €10,000	9,249	13,763	2,080	25,092	88.3%
TOTAL	9,382	16,277	2,748	28,407	100%

* Authors or heirs receiving royalties.

Collections in 2020



Collections 2020 – Amount & Sources

(thousands of euro)

AUDIOVISUAL, CINEMA, WEB		Change 2020/19
France	142,514,342	+7%
Private copying levy	12,508,894	+2%
Standard contracts	128,047,053	+7%
Individual contracts	1,958,395	+19%
Direct-collection countries	15,504,038	+26%
Belgium	13,512,322	+31%
Canada	1,991,716	-4%
Abroad	17,362,918	+29%
TOTAL	175,381,298	+10 %

PERFORMING ARTS		Change 2020/19
France	28,375,751	-52%
Paris city and region	9,079,810	-56%
Outside Paris city and region	19,295,941	-49%
Direct-collection countries	1,988,878	-48%
Belgium	1,925,428	-45%
Canada	63,450	-80%
Abroad	3,503,674	-43%
Graphic publishing	187	NA
TOTAL	33,868,490	- 51 %

WRITTEN WORKS		Change 2020/19
Reprographic Rights Belgium	400,820	+96%
Reprographic Rights France	173,700	0%
TOTAL	574,520	+52%

A healthy and robust financial situation

The 2020 financial year took place under conditions that could be described as difficult but under control. Not surprisingly, the accounts reflect the sharp drop in the level of activity for live performances due to the health crisis and the resulting closure of venues, which was however, it must be said, offset by growth in the Audiovisual sector thanks to the effects of the contracts negotiated by the SACD with broadcasters and platforms.

A sharp decrease in Operating Costs thanks to a drastic savings plan and despite exceptional provisions enabled the SACD to generate a management surplus from which authors benefit via a statutory withholding reimbursement of €1.2 million despite the impact of Covid on collections.

Distributions of royalties to authors (€202.7 million) fell by 12% (€229.5 million in 2019), due to the sharp drop in activity in the Performing Arts (-51% or a decrease of €31.4

million). In total, €30.2 million were distributed in 2020 to authors of live performances (compared to €61.6 million in 2019) bearing in mind that the royalties collected are distributed within the fortnight, at a frequency of two distributions per month.

Distributions increased by 3% in the Audiovisual sector to €172.1 million (€167.5 million in 2019), bearing in mind that in this area, SACD is dependent on actual data about dissemination and views transmitted by the channels and platforms in order to distribute royalties to authors. Of note is that the SACD can advance royalties to authors who so request, just one day after the dissemination of their work.

Collections in 2020 amounted to €209.8 million, down 8.2% on 2019, a record year. The drop is attributable to Performing Arts, with a fall of 51% both in France and abroad (-€35 million), while Audiovisual

rose by 10% thanks to the performance of general contracts negotiated by SACD.

In detail, collections in the Audiovisual sector amounted to €175.4 million, of which €142.5 million in France (+6.6%) and €32.9 million outside France (+27%). Collections in the Performing Arts amounted to €33.9 million in 2020, with a more pronounced decrease in France (-52%), more in Paris (-56%) than in the regions (-49%). After an increase in both Paris and the provinces in 2019, activity in Paris fell by €11.6 million to €9.1 million, while in the regions, collections fell by €18.9 million to €19.3 million.

Collections abroad amounted to €5.5 million, a decrease of 45% compared to 2020.

The effect of the crisis modified very circumstantially, the relative weight of the repertoires, in a very cyclical manner, with the Performing Arts falling to 16.1% of collections (compared to 30% in 2019) and the Audiovisual sector increasing to 83.6% of collections (0.3% for Written Works).

Overall Operating Revenue fell by almost 23% compared 2019 due to the 22.1% drop in deductions on royalties (statutory withholding, specific levy and annex levies) due to the crisis in the Performing Arts sector; the decrease in income representing compensation for expenses recovered under the management of cultural action (-11.5%); a 16.4% drop in other Operating Revenue.

Miscellaneous income also fell significantly (-14%) due to Covid. The income allocated to supplementary allowances, which became the Aide Solidarité Retraités (ASR) at the beginning of 2021, fell sharply due to the drop in resources from the Performing Arts, which usually provides around 80% of their funding. As the SACD is not a retirement organisation, this aid is not a retirement pension but a solidarity aid reserved for certain of its members, subject to age and income conditions. Due to the crisis in 2020, this scheme was reformed as a matter of urgency to allow greater visibility on the future of this solidarity scheme.

3 ACTIVITY AND MANAGEMENT REPORT

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Current management income is up by 2.5%, mainly due to rent received for the premises located 17-19 rue Ballu for an amount of €156K in 2020.

Financial income in France and Belgium in 2020 amounted to €3.85 million.

Overall, **Operating Costs** fell sharply in 2020 (-17%) thanks to the savings plan on personnel costs implemented at the very beginning of the first Lockdown (-17.3%) and a 15.6% drop in purchases and external charges. The “salaries” item is down sharply (-€1,751K, i.e. -16.2%), due to the use of partial activity from the start of the Lockdown (up to 105 FTEs), the non-renewal of most fixed-term contracts, a halt to external recruitment, internal redeployment when a position is replaced, and the postponement of annual increases to next year.

Social security costs also fell significantly (-7.4%) by €335K due to the reduction in the wage bill. Similarly, the Brussels delegation’s personnel costs fell by €56K (-3.3%) due to the use of partial activity for the live performance activity.

Depreciation and amortisation increased by 25% to €2,486k (€1,984k in 2019). This increase is explained by the increase in depreciation on IT equipment (new servers and renewal of office equipment) and software, with in particular the depreciation of new developments on the Piment information system, as well as by the real estate acquisitions at the end of December 2019 of the premises at 17, 19 and 21 rue Ballu. For the next twenty years, this purchase represents approximately €360,000 in expenses each year over ten years, then €260,000 over ten years. The available premises at 17 and 19 rue Ballu will be entirely made available to authors to increase the reception areas of the SACD Maison des auteurs.

New charges are financed by a recurring annual saving of €250,000 on a contract for reprography and processing of the company’s mail and the income from rents of more than €160,000 for a full year.

Two major disputes require us to provision €2.7 million over 2020 for **exceptional charges**. The first concerns M6 who has petitioned the Court to order the SACD and other

authors’ Societies to reimburse the royalties collected and paid to authors since 2015. This is regrettable in a context of a health crisis so complicated for authors.

The second dispute concerns the SCAM and relates to YouTube. Although the SACD has had no contractual link with the SCAM as regards YouTube royalties since 2018, the SCAM, after having formally asked Google/YouTube in the summer of 2020 not to pay the

SACD the royalties provided for in its contract, served notice on the SACD in summary proceedings in August 2020 before the Paris judicial court. All claims made by the SCAM were dismissed, and the SCAM was ordered in December 2020 to pay damages to SACD. The SCAM served notice on the SACD and all video producers that it intended to initiate new legal proceedings on this subject in 2021, which makes it necessary to set aside provisions for litigation.

The rigorous management has made it possible to proceed to a reimbursement of the statutory withholding to authors of approximately €1.2 million, a significant part of which will be financed by the allocation as income of the operating account of approximately €1 million of unpaid royalties.

Deductions scale

The deductions on royalties finance, with the annual fee of €40, the numerous services and support available to author-members: services for the collection, distribution and payment of royalties to authors, their improvements and developments, the negotiation of framework contracts with broadcasters and platforms, actions to defend authors, relations with social organisations, the SACD *Maison des auteurs* (offices, projection room,

group work spaces or meeting rooms), the SACD Studio (filming and editing spaces), advice and support on contracts, legal, tax and social advice, end-of-career support, the development of new online or physical services, simplification of procedures, transparency actions, changes to the rights management computer system and its security updates to protect authors' data... in short, all of SACD's activities.

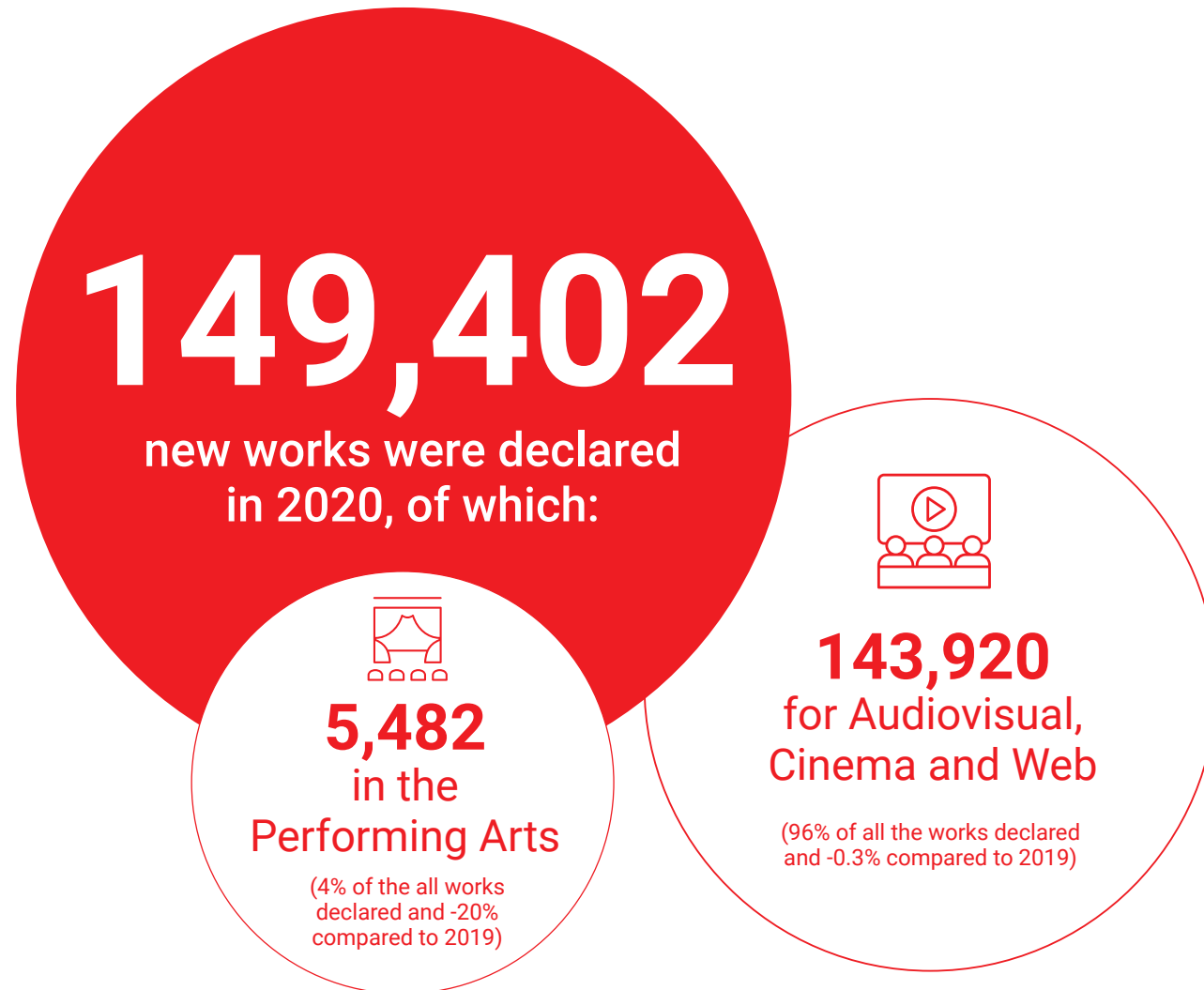
Deductions on royalties for 2020

Specific Deduction	0,5%
Performing Arts (professional)	
Paris	9%
France (excluding Paris), Belgium, Luxembourg, Canada, Monaco, French Overseas Territories	11%
Switzerland, Abroad	7%
Commissioning allowances	2%
Audiovisual	
Broadcasting rights (France)	10.6%
Private copying levy (France, Belgium)	11%
Broadcasting rights (Belgium, Canada, Luxembourg)	11%
Broadcasting rights and Private Copying Levy (abroad)	6%
Videograms and phonograms	3%
Written Works	
Reprographic rights (Belgium)	5%
Reprographic rights (France)	7%

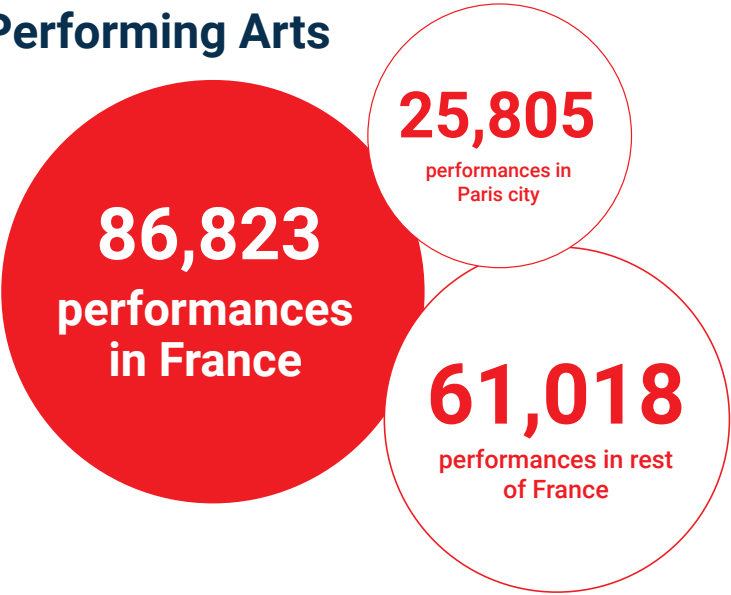
The annual membership fee

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 been unchanged for over 10 years.

Key figures for repertoire use



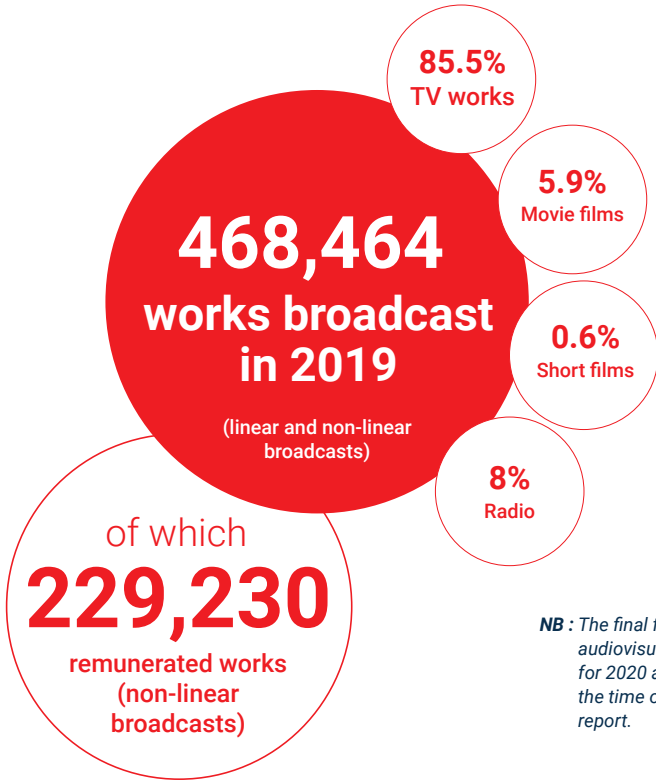
The Performing Arts



Number of performances in Paris city	
Amateur	347
Professional	25,458
Private theatres	15,039
Unionised subsidised theatres	170
Non-unionised subsidised theatres	1,421
Independent companies and others	8,828
TOTAL	25,805

Number of performances in the Greater Paris Area and all over France	
Amateur	9,669
Professional	51,349
Private promoters	1,670
Unionised subsidised	5,179
Non-unionised subsidised	131
Independent companies and others	44,369
TOTAL	61,018

Audiovisual, Cinema, Web



NB : The final figures for audiovisual broadcasts for 2020 are not known at the time of printing of this report.

288,613

program hours (linear broadcasts)

of which 96% Television (278,458 hours of programming) and 4% Radio (10,154 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 2020 Audit on the consequences of the crisis on collective management organisations. The report notes a strong reactivity of the SACD, as well as of the other CMOs, allowing it to continue to carry out its missions of collecting and distributing royalties on the one hand, and on the other hand, to mobilise strongly to come to the aid of authors with numerous measures.

Additional audits

In addition, in accordance with the provisions of the French Literary and

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

The controls carried out by Mazars, the SACD's auditors, are comprehensive and thorough. As a result of their audit work, Mazars has certified the 2020 accounts without reservation or observation as shown in the certificate published on the penultimate page of this report.

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 2020, 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 permitted the certification of the new 2019 perimeter. Thus, all activities related to the reception and membership of authors as well as the declaration of their works, the authorisation of performances, the collection

and distribution of royalties for live performances, the negotiation and collection of royalties related to general contracts as well as the establishment of distribution scales for these royalties in the audiovisual sector, and the negotiation and collection of royalties for individual contracts and authorisations in the audiovisual sector, are now certified.

The AFNOR audit could not be carried out at the beginning of 2020 as planned, due to the lockdown in response to Covid-19; It was carried out in March and September 2020 by videoconference and was positive, with the SACD having again obtained ISO 9001 certification for its activities in France and Belgium.

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 extended again in 2021 to include social actions and legal assistance to authors.



SOCIAL AND SOLIDARITY ACTIONS

SACD social action

The SACD's social action was strengthened in 2020 as a result of the health crisis, the sectoral funds set up and the resources freed up by the possibility of allocating cultural action funds to social action.

Emergency funds

Several emergency funds intended to help authors in difficulty due to the total or partial cessation of their activity were launched from the very first days of the crisis, in March 2020, some of which were financed by various public institutions such as the CNC and the General Directorate of Media and Cultural Industries of the Ministry of Culture in the Audiovisual sector, and the General Directorate of Artistic Creation in the Performing Arts sector, although they were managed by the SACD teams.

The criteria for accessing these funds are complementary to those defined for the State Solidarity Fund and, since their creation, have been better adapted to the realities of authors (longer reference period to take into account the non-linearity

of authors' incomes, exclusion of deployment rights which are linked, in 2020, to the income of works created before the Covid crisis, analysis and personalised support for each file, etc.).

The SACD has also financed, with the support of the Paris City Council for Parisian authors, an emergency fund for authors who do not meet the criteria for access to sectoral funds.

In 2020, the SACD was thus able to help more than 1,000 authors once or several times for a total amount of €2.6 million in addition to those who had access to the State's Solidarity Fund. The SACD financed from its own resources approximately €0.4 million of aid to 522 authors, while the sectoral funds managed by the SACD but financed by public institutions made it possible to support 576 authors one or more times for a total amount of €2.2 million. The Paris City Council participated in the emergency fund for authors included by the SACD in the days following the beginning of the first

containment with €0.05 million doubling the SACD contribution for Parisian authors alone.

Social Action Board

To complement the scheme, the SACD intensified its process of reviewing applications for social action. The Social Action Board, composed of authors who review applications submitted by the SACD social action officer, met once a week between March and September, returning to its usual monthly rhythm from September. In total, the Social Action Board met 21 times in 2021 and allocated €0.26 million in support to around 100 authors.

Other social supports

The SACD also grants allowances to its "godchildren" (children of deceased authors) to financially support their schooling and higher education. These grants, allocated in the form of donations, amounted to €0.5 million in 2020. Godchildren's allowances were paid in 2020 to 22 beneficiaries, compared to 20 in 2019. For its part, and in the same spirit, the Paul-Milliet Foundation, which has its own resources, also

grants aid to authors faced with age or illness and, more broadly, with all of life's difficulties.

In addition to this financial aid, the SACD provides personalised support for these individual actions (various procedures, referral to legal aid, support for access to appropriate care, etc.).

Proceeds allocated to supplementary allowances, which became *Aide Solidarité Retraités* (ASR) at the beginning of 2021, have fallen sharply due to the drop in resources from the performing arts industry, which usually provides around 80% of their funding. Since the SACD is not a retirement organisation, this aid is not a retirement pension but a solidarity aid reserved for certain of its members, subject to age and income conditions.

This solidarity scheme is not permanent; rather, it has to be confirmed each year by the Board of Directors for the following year. And its annual amount depends in particular on the number of beneficiaries as well as on the SACD collections, mainly in the field of the Performing Arts.

4 SOCIAL AND SOLIDARITY ACTIONS

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The crisis in 2020 forced us to urgently reform this scheme. An initial reform in July 2020 made it possible to maintain the amount of benefits in 2021 for the largest number of beneficiaries, but was not sufficient to maintain a financial balance for the following years.

The Board of Directors therefore voted in February 2021 for a new reform starting in the first quarter of 2021.

In particular, it limits access to the aid depending on new income criteria allowing greater visibility on the future of this solidarity scheme.

In 2020, the amount of *Aides de solidarité retraités* paid to authors amounted to approximately €2.4 million.

The Paul-Milliet Foundation

In 2020, the Foundation approved 10 aids for a total amount of €29,877, i.e. an average amount of €2,977. 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

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 2020, 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 2020, despite the health crisis, Auteurs Solidaires succeeded in organising two editions of *Raconte-moi ta vie!* artistic education operations included in the Hauts-de-France and Auvergne-Rhône-Alpes regions.

www.auteurs-solidaires.org

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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. 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).

As regards 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 2020



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New Support Funds and Activities 2020

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For 2020, given the crisis and health constraints, a large number of events could not be organised. In order to best support authors during this difficult period, the SACD managed to persuade the government to approve the allocation of Cultural Action funds to social aid for authors for 2020 and 2021. In total, about €0.4 million have been reallocated to social funds. As a result, a total of 185 partnerships were actually implemented in 2020 instead of the 259 partnerships initially voted.

Many events still went ahead despite the crisis by adapting with

virtual editions, television or radio broadcasts, social distancing (i.e., fewer people inside the venue) or by changing venue. A total of 30 authors received an SACD award during these events in 2020.

TRIO(S) program for dance

The SACD and the *Office national de diffusion artistique* (Onda) created the TRIO(S) program after the publication of a study on dance in France, which showed the persistence of inequalities and imbalances in the dissemination of choreographic works, despite strong support for creation since the 1980s. TRIO(S) is 1 choreographer, 2 works, 3 perfor-

Allocation of the Cultural Action Budget

Statutory allocations	4,931,408 €
Audiovisual private copying levy (art L321- 9 of the CPI)	2,229,436 €
Audio private copying levy (art L321- 9 of the CPI)	763,074 €
Digital private copying levy (art L321 – 9 of the CPI)	58,779 €
Non-distributable royalties (art L321-9 of the CPI)	753,000 €
Financial income	17,119 €
Surpluses from previous years	1,110,000 €
Voluntary allocations	39,058 €
Total	4,970,466 €

5 FULLY COMMITTED TO CULTURAL DYNAMISM

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mances. The aim is to promote the presence of choreographic works and to strengthen collaboration between performance venues throughout France.

In 2020, 11 programs and 11 choreographers were supported by two Commissions comprising a jury of professionals with a diversity of projects aimed at all ages, including young children.

Cultural Action funds

Some of the pre-existing support funds and programs remained operational and awarded grants in spite of the cancellation or postponement of certain funds:

- **SACD Theatre Fund** (*Fonds SACD Théâtre*): 10 grants of €5,000 to €10,000 plus a writing grant of €2,000 per winning project (18 authors supported)
- **Avignon Off Theatre Fund** (*Fonds SACD théâtre Avignon Off*): festival cancelled
- **Stage Music Fund** (*Fonds SACD Musique de Scène*): postponed to the first quarter of 2021
- **Opera Fund** (*Fonds de Création Lyrique*): 11 grants from €14,000 to €80,000
- **Special Opera Fund** (*Guichet complémentaire SACD Opéra*): 5 grants from €4,000 to €30,000
- **Opera Promotion Fund** (*Valorisation Lyrique AV et SV*): 3 devised works promoted
- **Circus Fund** (*Processus Cirque*): 6 grants of €8,000 (7 authors supported). Professional meeting at the Fratellini Academy in January 2021 so that the winners can present their project to programmers.
- **Street Arts Writing Fund** (*Écrire pour la rue*): SACD/DGCA scheme. 10 writing grants of €1,000 granted by the SACD and the DGCA will accompany the production.
- **Outdoor Performances Fund** (*Auteurs d'espaces*): 7 grants (€3,000 to €7,200 €) to encourage the creation and dissemination of the outdoor performances.

- **Digital Series Fund** (*Fonds séries numériques*): call for projects launched in November 2019, 52 projects received, 7 projects were supported in 2020 (€15,000 per project) to produce a pilot web series for a first free dissemination on the internet.
- **SACD-OCS Signature Fund**: 247 applications received, 5 projects (7 authors) supported (€5,000 per project) to write a pilot episode on the theme of "Amnesia". The finalist winning project received additional support from OCS (€25,000) to finance the writing of the entire season.
- **France Culture/SACD Podcast Original Fiction Fund**, reserved for authors who already have experience in writing radio series. Now in its third year, the grant consists in funding the writing of a serialised work with initial dissemination as a podcast, followed by radio broadcast. Of the 160 projects received in 2020, five were supported.
- **Comedy Fund** (*Fonds SACD humour*): 16 grants from €2,500 to €6,000
- **Avignon-Off Comedy Fund** (*Fonds SACD humour Avignon Off*): festival cancelled.

In addition, Cultural Action supported nine events and comedy festivals throughout France, with an "Emerging Comedy Writing Talent" (*Nouveau Talent écriture Humour SACD*) award handed out to some authors at the festivals.

in the Atelier 7 residency, which focuses on upskilling participants so that they leave with a portfolio of new works, on fostering real-life encounters and on training teams who can keep working together after the residency.

New partnerships were formed in digital and web creation: The **Frames** residency reserved for authors preparing or developing a fiction project (as single program or series). A total of 4 grants were awarded to authors participating

The training activities planned for the year 2020 were maintained thanks to the special Continuous Education Fund and support from a number of film schools: Cinefabrique, CEEA, Femis, la Poudrière.

5 FULLY COMMITTED TO CULTURAL DYNAMISM

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Actions in favour of artistic education

A number of actions in favour of artistic education and diversity continued in 2020: Fonds Auteurs Solidaires, Un artiste à l'école, La Ruche, la Quinzaine en actions, Parcours d'auteurs au Festival d'automne, Atelier des Artistes en exil, La Résidence (run by the Fémis film school) and many others.

The SACD Cultural Action team facilitated the inclusion of authors taking part in these programs in festivals and professional meetings held by its network of partners.

International cultural actions

Many international events and actions had to be cancelled in 2020, but the SACD managed to maintain its support for creation and artistic education in Germany, Romania and Israel, and also supported festivals held in the French-speaking world (Burkina Faso and Haiti).

The SACD support for the Contxtto network enabled the translation of dramatic texts into English and Spanish for dissemination in a professional network.

Beaumarchais Association-SACD

As might be expected, Covid significantly disrupted the activities of the Beaumarchais Association. And, although multiple projects and events scheduled for 2020 had to be cancelled, there was an impressive 41% increase in the number of applications for writing grants, in all disciplines.

In spite of the unprecedented context, the Association managed to organise the calls for projects for the 12 commissions planned annually and to finalise 9 of them, with the last 3 postponed until the first quarter of 2021.

These 9 commissions awarded 74 writing projects, supporting a total of 92 authors. Around 20 additional grants, funded from the 2020 budget, will be awarded during the 3 remaining commissions

The SACD partnership with Orange was pursued with the 2020 edition focusing more on supporting development and production. Two virtual reality projects each received €30,000 in support.

Finally, the Association has continued to provide the best possible support for grant projects by way of additional measures (residency, creation, production, translation, etc.), to support authors and structures over the long term in these trying times for creation, especially in the Performing Arts.

In a nutshell, despite the pandemic, Beaumarchais-SACD has been able to continue to play an essential role for the benefit of emerging authors.

APPENDICES

Collections & Distributions

2020 Collections (net of VAT)

(rounded off to nearest euro)

	COLLECTIONS		SACD DEDUCTIONS / COLLECTIONS			
	Royalties collected	Change 20/19	CCSA*	Specific Deduction	SACD Deduction	Net Royalties to distribute
PERFORMING ARTS	33,868,490	-50.8%	3,915,914			29,952,576
France	28,375,751	-51.8%	3,744,770			24,630,980
Paris	9,079,810	-56.2%	828,515			8,251,295
Regions	19,295,941	-49.4%	2,916,255			16,379,685
Direct Collection Countries	1,988,878	-47.6%	171,144			1,817,734
Belgium**	1,925,428	-44.6%	171,144			1,754,285
Canada	63,450	-80.2%	0			63,450
Foreign countries	3,503,674	-42.7%	0			3,503,674
Graphic publishing	187	NA	0			187
AUDIOVISUAL	175,381,298	+10%				175,381,298
France	142,514,342	+6.6%				142,514,342
Private copying	12,508,894	+2.1%				12,508,894
Standard Contracts	128,047,053	+6.9%				128,047,053
Individual Contracts	1,958,395	+18.6%				1,958,395
Direct Collection Countries	15,504,038	+25.6%				15,504,038
Belgium**	13,512,322	+31.4%				13,512,322
Canada	1,991,716	-3.5%				1,991,716
Foreign countries	17,362,918	+28.8%				17,362,918
WRITTEN WORKS		+51.7%				
Publishing rights France	400,820	+96.3%				400,820
Publishing rights Belgium	173,700	-0.5%				173,700
GRAND TOTAL	209,824,308	-8.2%	3,915,914			205,908,394

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

(amounts expressed in Euro)

** Excludes royalties collected on behalf of deAuthors CMO; for 2020, these stood at €321,433.82 and €2,378,050.49 in the Performing Arts and Audiovisual sectors respectively.

Itemised distribution of royalties 2020

(rounded off to nearest euro)

	COLLECTIONS		SACD DEDUCTIONS / COLLECTIONS		
	Royalties collected	Change 20/19	Specific Deduction	SACD Deduction	Net Royalties to distribute
PERFORMING ARTS	30,185,265	-51%	149,490	2,820,699	27,215,076
France	24,524,750	-52.1%	123,354	2,397,717	22,003,678
Paris	8,220,112	-56.2%	41,837	683,836	7,494,440
Regions	16,304,637	-49.7%	81,518	1,713,881	14,509,239
Direct Collection Countries	2,139,972	-48.2%	9,234	185,130	1,945,608
Belgium**	2,075,718	-45.4%	8,915	176,758	1,890,046
Canada	64,253	-80.1%	319	8,373	55,562
Foreign countries	3,520,356	-43.5%	16,901	237,840	3,265,616
Graphic publishing	187	-98.9%	1	12	174
AUDIOVISUAL	172,087,678	+2.7%	818,331	16,014,467	155,254,880
France	142,025,857	-1.2%	689,035	13,962,979	127,373,844
Private copying	9,395,944	-31.9%	45,683	983,991	8,366,269
Standard Contracts	129,997,959	+1.4%	637,036	12,800,780	116,560,143
Individual Contracts	2,631,955	+58.1%	6,316	178,208	2,447,431
Direct Collection Countries	14,376,895	+5.5%	56,903	1,203,425	13,116,567
Belgium**	12,369,636	+6.2%	47,132	999,320	11,323,184
Canada	2,007,259	+1.7%	9,771	204,105	1,793,383
Foreign countries	15,684,926	+53.9%	72,394	848,063	14,764,469
WRITTEN WORKS	427,864	-2.4%	719	19,301	407,844
Publishing rights France	254,164	-3.7%	719	9,096	244,349
Publishing rights Belgium	173,700	-0.5%	0	10,205	163,495
GRAND TOTAL	202,700,807	-11.7%	968,540	18,854,467	182,877,799

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

(amounts expressed in Euro)

6 APPENDICES

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Profit & Loss statement for 2020

Expenses

	2020	2019
I – OPERATING COSTS	35,884,398	43,233,073
A - Purchases and external expenses	9,335,436	11,057,566
B - Taxes	679,494	795,537
C – Personnel expenses	15,726,995	19,015,612
Salaries	9,069,924	10,821,260
Social contributions	4,188,041	4,523,101
Miscellaneous expenses	807,844	1,953,592
Brussels Delegation	1,661,185	1,717,659
D – Other operating costs	7,656,030	9,771,691
a) Authors social action	2,482,699	3,272,970
Supplementary benefits allowances	2,369,324	3,031,680
Other social expenses	113,375	241,289
b) Cultural action expenses	4,969,649	6,403,145
Allocated from statutory resources	4,871,659	5,855,644
Allocated from voluntary resources	97,990	547,501
c) Other operating costs	203,683	95,576
E - Depreciation	2,486,443	1,984,302
F - Provisions	0	608,364
II – FINANCIAL COSTS	28,803	39,817
Bank interest	0	2
Currency exchange losses	310	21,311
Costs for disposal of securities	0	4,673
Costs for disposal of equities	0	0
Provision for depreciation of equities and related receivables	12,787	0
Provision for financial costs	0	0
Share of financial products related to cultural action	15,706	13,831
III - EXCEPTIONAL EXPENSES	2,811,944	654
IV – PROFIT SHARING	616,001	696,844
Total expenses (I+II+III+IV)	39,341,147	43,970,387
Profit (loss) for the period	65,583	2,620,176
GRAND TOTAL	39,406,730	46,590,564
Total P&L with euro cents	39,406,730.42	46,590,563.87

Resources

	2020	2019
I – OPERATING REVENUE	35,462,925	45,618,808
A- Recovery and re-invoicing of expenses	1,047,649	1,183,145
Recovery of cultural action Operating costs	1,047,649	1,183,145
B - Deductions on royalties	22,405,189	28,748,763
Deductions on royalties from the performing arts	2,970,189	6,233,168
Deductions on royalties from the audiovisual sectors	16,832,798	17,233,517
Deductions on royalties from written works (copy)	19,380	15,937
Deductions on royalties from other sources	641	0
Deductions on miscellaneous collections	2,582,182	5,266,140
C - Other operating revenue	11,853,111	14,176,515
a) Revenue from daily administration	1,197,158	1,167,794
b) Miscellaneous revenue	5,686,304	6,605,576
- Revenue allocated to supplementary benefits (ring-fenced)	2,369,324	3,031,680
- Other revenue	3,316,980	3,573,895
c) Cultural Action revenue	4,969,649	6,403,145
- Statutory portion	4,871,659	5,855,644
- Voluntary portion	97,990	547,501
D - Reversals of provisions	156,976	1,510,385
II - FINANCIAL REVENUE	3,861,449	971,710
Interest on Loans	0	5,133
Revenue from receivables	1,742	17,085
Revenue from securities	3,833,382	928,325
Foreign exchange gains	10,619	7,328
Net gain on disposal of securities:	0	0
- On F.C.P. SACD investment	0	0
- On other securities	0	0
Reversal of provisions for depreciation on equity securities and related	15,706	13,839
Reversal of provisions for financial costs	0	0
	0	0
III - EXCEPTIONAL RESOURCES	82,356	46
GRAND TOTAL (I+II+III)	39,406,730	46,590,564
Total P&L with euro cents:	39,406,730.42	46,590,563.87

Balance sheet as of 31 december 2020

Assets

	As of 31 December 2020			2019	
	Gross Value	Dep./Impairment or provision	Net Value	Net Value	
INTANGIBLE FIXED ASSETS	13,131,897	9,912,379	3,219,517	2,732,132	
Software Licenses	13,028,897	9,912,379	3,116,517	2,629,132	
Goodwill	103,000	0	103,000	103,000	
TANGIBLE FIXED ASSETS	34,364,481	15,073,640	19,290,841	8,511,655	
Buildings:					
a) Land	3,552,555	0	3,552,555	1,784,131	
b) Plantations	24,423	18,347	6,076	8,064	
c) Landscaping and maintenance	59,263	30,697	28,566	31,529	
d) Buildings	11,506,144	3,057,773	8,448,371	3,143,769	
e) Façade	3,620,511	1,321,380	2,299,130	893,985	
f) Buildings facilities	6,361,823	3,515,907	2,845,916	1,014,788	
g) Offices facilities	3,737,963	2,579,560	1,158,404	409,505	
h) Technical facilities	1,898,601	1,703,997	194,605	275,531	
Other tangible fixed assets:					
a) Transport equipment	171,535	109,552	61,982	96,954	
b) Computer equipment	1,965,325	1,400,446	564,879	740,447	
c) Office equipment	355,205	325,121	30,084	38,080	
d) Office furniture	1,072,741	982,264	90,477	60,917	
e) Other tangible goods	38,392	28,597	9,795	13,955	
FIXED ASSETS UNDER PROCUREMENT	2,405,850	0	2,405,850	10,730,125	
FINANCIAL ASSETS	6,643,135	198,735	6,444,400	6,920,122	
Equities and securities	2,348,959	12,247	2,336,712	2,336,962	
Receivables from securities	3,335,581	176,360	3,159,220	3,613,614	
Loans	953,783	10,128	943,655	957,262	
Deposits and sureties	4,812	0	4,812	12,283	
TOTAL I - FIXED ASSETS	56,545,362	25,184,754	31,360,608	28,894,034	
RECEIVABLES	51,326,570	431,898	50,894,672	63,654,071	
Receivables from Authors	1,631,186	431,898	1,199,288	2,121,568	
Advanced payments on account payables	203,741		203,741	6,621,727	
Receivables from customers	41,636,255		41,636,255	47,795,546	
Receivables from staff	34,217		34,217	14,628	
Receivables from State & Social organisations	4,938,160		4,938,160	4,134,814	
Receivables from professional institutions	34		34	0	
Other accounts receivables	2,882,978	0	2,882,978	2,965,788	
SECURITIES	59,430,290	0	59,430,290	59,430,290	
UCITS ("monetary")	0		0	0	
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	28,445,581	
UCITS ("Stock")	0		0	0	
Equity shareholdings	50		50	50	
Shares on deposit	183,923		183,923	183,923	
TERM DEPOSITS AND NEGOTIABLE CREDIT INSTRUMENTS	67,051,993	950,930	66,101,063	70,604,434	
AVAILABLE CASH FUNDS	30,422,019		30,422,019	25,876,207	
TOTAL II - CURRENT ASSETS	208,230,872	1,382,828	206,848,044	219,565,002	
Prepaid expenses	374,714		374,714	572,286	
Deferred charges	0		0	0	
TOTAL III - ACCRUALS AND DEFERRED REVENUE	374,714	0	374,714	572,286	
GRAND TOTAL (I+ II+ III)	265,150,948	26,567,582	238,583,366	249,031,322	

Total Balance Sheet with euro cents

238,583,366.27

249,031,322.09

Liabilities

	As of 31 December 2020		2019	
SHARE CAPITAL		2,208,177		2,146,879
BALANCE CARRIED FORWARD		3,406,576		786,399
PROFIT/(LOSS)		65,583		2,620,176
TOTAL I - EQUITY		5,680,336		5,553,454
PROVISIONS FOR SOCIAL COMMITMENTS		6,053,592		5,658,202
Provision for staff pensions	971,605		980,364	
Provision for work awards	292,619		283,410	
Provision for retirement allowances	4,789,368		4,394,428	
PROVISIONS FOR LEGAL COSTS		8,299,207		6,153,319
PROVISIONS FOR SOCIAL ACTION		476,649		476,649
TOTAL II - PROVISIONS		14,829,449		12,288,171
ACCOUNTS PAYABLE		217,962,720		231,043,830
Received deposits and guarantees	0		2,826	
Loans and bank loans	2,402,464		4,437,553	
Suppliers	2,357,376		10,622,981	
Personnel costs	2,717,482		2,713,837	
State and social organisations	15,199,750		13,099,503	
Other Accounts payable	4,503,681		3,994,095	
Accounts payable to authors	31,749,981		35,523,192	
Additional amounts payable to authors	3,153,724		3,731,257	
Accounts payable to Professional institutions	491,232		361,024	
Audiovisual sector royalties to be distributed	95,743,372		94,702,396	
Performing Arts royalties to be distributed	4,615,407		1,769,859	
Royalties from written works (France) to be distributed	0		0	
Private copying – authors' portion to be distributed	6,816,766		5,198,962	
Private copying - Cultural Action Share	3,732,515		3,558,541	
Royalties France (Audiovisual & Performing Arts), Billed to be collected	11,388,196		17,800,649	
Royalties Belgium (Audiovisual & Performing Arts), Billed to be collected				
Audiovisual	32,360,427		32,613,752	
Performing arts	729,830		864,483	
Reprographics, loans...	517		48,920	
TOTAL III - ACCOUNTS PAYABLE		217,962,720		231,043,830
PREPAID REVENUE		110,862		145,867
TOTAL IV - ACCRUALS & DEFERRED REVENUE		110,862		145,867
GRAND TOTAL (I+ II+ III+ IV)		238,583,366		249,031,322

Total balance with cents:

238,583,366.27

249,031,322.09

6 APPENDICES Organisations supported for three consecutive years (2018 to 2020 inclusive)

6

Audiovisual, Cinema, Web

Television

Festival et Forum Série Mania

Kandimari

Série Séries

L'Association du Festival de la Fiction

Festival de la Fiction TV de La Rochelle

J2C Event

Fonds SACD-QCS Signature

La Mission Culturelle et Universitaire Française

aux États-Unis (MCUFEU)

Boulevard des Séries

Cinema

L'ARP (Société des Auteurs-Réalisateurs-Producteurs)

Rencontres Cinématographiques de Dijon / Coups de cœurs -

Cinéma des Cinéastes

L'Asociatia Cinemascope

Les Films de Cannes à Bucarest

L'Association Premiers Plans

Festival Premiers Plans

Emergence cinema

Emergence

La Société de Développement des Entreprises Culturelles

(SODEC)

Atelier Grand Nord

Gindou Cinéma

La Ruche

La CinéFabrique

La Cinéfabrique - Cycle étude

L'Association du Cinéma Indépendant pour sa Diffusion

(ACID)

Actions in favour of authors of independent films

L'Institut Lumière

l'Institut Lumière / Festival Lumière

La Quinzaine des Réalisateurs

La Quinzaine des Réalisateurs

Festival du Film Francophone d'Angoulême

Radio

Fonds Gulliver - RTBF

Fonds Gulliver

France Médias Monde

Ca va, ca va le Monde ! RFI

Radio France

Fonds Podcasts Originaux / Voix d'Auteurs

Longueur d'Ondes

Festival Longueur d'Ondes

Paris Podcast Festival

Animation

CARTOON AISBL

Cartoon Movie / Cartoon Forum

La Cité de l'image en mouvement d'Annecy (CITIA)

Annecy International Animation Film Festival

La Poudrière

Activités de formation / Projet Ciclic

Concours

TFOU d'animation

Digital Arts

Le Forum des Images

NewImages

Imago Production

Marseille Web Fest

Cross-disciplinary

Fonds pour la jeune création francophone

La fémis - Résidence

FERA (Federation of European Film Directors)

FSE (Federation of Screenwriters in Europe)

Maison des scénaristes

Les amis du Comedy Club

Sauve qui peut le court métrage

Un artiste à l'école

CEEA (Conservatory of European Audiovisual Writing)

Valence Scénario

Performing Arts

Theatre

Actoral

L'Objet des Mots

CNDC Théâtre Ouvert

Focus Theatre Ouvert

CIRCA - La Chartreuse

European Writing Workshop for Theatre / Totem(s)

Avignon Festival & Compagnies

Festival OFF d'Avignon / Fonds de Professionnalisation

L'association Les Molières

La Nuit des Molières

Le CENTQUATRE-PARIS

Festival Impatience

Ecrivains Associés du Théâtre

Actions culturelles des EAT

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

JMD Production

Paroles Citoyennes

Les Editions Espaces 34

Editions Espaces 34

Quartett

Editions Quartett

Les Francophonies en Limousin

Festival Les Francophonies en Limousin

Artcena

Contxtio

Scène(s) d'enfance et d'ailleurs - ASSITEJ France

Le 1^{er} juin des écritures théâtrales jeunesse

Adec 56

Festival du théâtre de Josselin

Théâtre du Rond-Point

Prix Topor de l'inattendu

Le Lucernaire

Prix Lucernaire

Association 4 Chemins

Festival 4 chemins

Music

International Festival of Lyric Art of Aix-en-Provence

Atelier Opéra en Création

Fonds pour la Création Musicale (FCM)

Fonds pour la Création Musicale (FCM)

Musica contemporary classical music festival – Strasbourg

Festival Musica

Radio France

42^{ème} rue

Dance

L'Atelier de Paris-Carolyn Carlson

Programme Duos / Festival June Events

Seine-Saint-Denis Contemporary Dance Festival

Les Rencontres Chorégraphiques Internationales de

Seine-Saint-Denis

Circus Arts

L'Académie Fratellini

Processus Cirque / Coproduction

La Maison des Jonglages

La maison des jonglages - Rencontre des Jonglages

Street Arts

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

L'Archipel

Auteurs d'espaces / Coproduction Granville : Sorties de

Bain

Atelier 231

Auteurs d'Espaces / Coproduction Sotteville lès Rouen :

Viva Cité

Cross-disciplinary

Festival d'Avignon

Vive le Sujet ! (report en 2021)

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

Atelier des artistes en exil

SACD
Collective Management Organization (CMO)
Paris Trade & Companies Register under number 784 406 936

Statutory auditor's statement on the information required under 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 required under Article L. 326-1 of the same code for the financial year ending 31 December 2020.

Year ended 31 December 2020

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 required under 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 required under Article L. 326-1 of the said Code for the year ended 31 December 2020.

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 2020. 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 required under 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 required under Article L. 326-1 of the French Intellectual Property Code;

Statutory auditor's statement on the information required under 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 required under Article L. 326-1 of the same code for the financial year ending 31 December 2020.
Year ended 31 December 2020

- 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 2020;
- 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 2020;
- 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 19 April 2021

The Auditors

MAZARS
Jean-Philippe MATHOREZ

Statutory auditor's statement on the information required under 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 required under Article L. 326-1 of the same code for the financial year ending 31 December 2020.
Year ended 31 December 2020

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SACD

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