2025

Annual Report

SACD

2025 Key Data

Distributions

+4.7%

€281M

New author-members
4,158

40,548
authors
received royalties in 2025

Collections

-1.2%

€285.7M

Audiovisual/Cinema/Web

€196.5M

€87.6M
Performing Arts

Written works €1.6M

Cultural action €4.05M

Social action €1.9M

Contents

Director of Publication: Pascal Rogard
Coordination and editing: Catherine Vincent
English Translation: A.C.I.
Graphic Design: Grabuge

BACK TO CONTENTS

A word from the President and the CEO

© LN_Photographers and SACD

Brigitte Buc
President of the SACD

© LN_Photographers and SACD

Pascal Rogard
Chief executive officer of the SACD

In 2025, the SACD fully delivered on its mission: championing authors through a period of profound transformation across the cultural sectors. At a time of financial fragility, shifting dynamics in the screen and audio sectors, severe disruption in live performance, and the upheaval of creative practices by artificial intelligence, our Society remained true to its core purpose: defend the right to create, safeguard creators' rights, ensure fair remuneration, and support creators at every stage of their professional activity and their lives as authors.

First and foremost, 2025 delivered strong financial results, reflecting both the vitality of our catalogue and our rigorous management. Royalties distributed to authors reached a historic high of €281 million (+4.7%). Meanwhile, total collections stood at €285.7 million, driven by remarkable momentum in live performance, where revenues hit a record €87.6 million (+10.4%).

These results enable the SACD to pursue its ongoing objective: distribute more royalties, faster, doing so at the lowest possible cost. The repayment of €4.2 million in statutory deductions to authors in 2025 means that the SACD now boasts the lowest administrative overhead of any Collective Management Organisation (CMO) in France or Europe. This standard of administrative excellence is part of a broader push for efficiency. Our teams are fully mobilised to continuously improve processes and keep costs under control, maintaining a long-term downward trend in our cost-to-collection ratio.

However, figures only tell part of the story. Viewing the SACD solely through a financial lens overlooks our core identity as a deeply committed, author-focused service society. In 2025, we were on the front lines tackling the biggest challenges facing the creative industries. Generative AI requires constant vigilance, and we have firmly reasserted a simple, fundamental principle: no exploitation of creative works without consent and fair compensation.

Confronting highly opaque tech firms, we launched numerous initiatives in France and across Europe to champion transparency, corporate accountability, and respect for copyright. Beyond legal protections, the broader impact of AI on creativity and employment remains a serious concern. The SACD has actively lobbied public authorities on the vital need to protect human employment. This included targeted advocacy with the CNC [French Film Board] to ensure that its funding schemes are strictly conditional on employing human creators—namely writers, directors, and graphic artists.

At the same time, the SACD continued its efforts to preserve an environment where creativity can thrive. Against a backdrop of budget cuts, fragile funding for public broadcasting, and economic pressures on live performance, we fought to protect a cultural model whose very foundations are now being questioned—and even attacked—by certain political figures. At this potential political turning point—which threatens to shift us from a widely supported "cultural exception" to a politically driven cultural decline—we chose to speak out with a powerful, uncompromising voice. Without support for creative diversity, without robust copyright protection, and without strong public broadcasting, our country will cease to be a vibrant home for creativity or a safe haven for the creators who deserve our protection and support.

Alongside our advocacy, we continued to expand our member services. From streamlining administrative tasks and upgrading digital tools to improving rights transparency and offering legal, social, and tax advice, we are doing everything we can to meet the practical needs of writers and creators at every turn. More broadly, our cultural initiatives and funding schemes have continued to nurture all forms of artistic expression, championing new talent, distribution, and cultural heritage.

Our capacity to act, adapt, and innovate stems from a unique model: a society run by creators, for creators. As we approach our 250th anniversary, the SACD is proof that this model—built on solidarity, shared responsibility, and collective management—remains entirely fit for purpose in navigating today's shifting landscape. In an increasingly complex and challenging environment, one thing is certain: the SACD will always stand with writers and creators. Defending their rights, supporting their work, and amplifying their voices will continue to guide everything we do.

Brigitte Buc and Pascal Rogard

1

THE SACD, AUTHORS AT THE SERVICE OF AUTHORS

BACK TO CONTENTS

The Board of Directors 2025-2026

The SACD was created in 1777 by a group of authors with Beaumarchais as the central figure. In the 18th century, the *Comédiens du Français* had a right of first refusal to every new play written, with the theatre paying a pittance in spite of the revenue generated.

Beaumarchais, after the success of *Le Barbier de Séville* (The Barber of Seville), was no longer willing to accept the unfair treatment of authors inflicted by the Comédiens du Français. A visionary businessman, he was determined to make sure that authors have their rights recognised and, on 3 July 1777, invited about 30 of them for an evening meal that was to become legendary.

He suggested setting up the first society of playwrights, then called the *Bureau de Législation Dramatique*. This was the founding act of the *Société des auteurs et compositeurs dramatiques*, the SACD, renamed as such in 1829.

Over the decades, 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.

The SACD does indeed carry weight in negotiations. Why? Because we represent many creators from many repertoires such as audiovisual, animation, cinema, web, theatre, dance, street arts, circus, stage music, and comedy. In the way we are structured, in what we do, in our capacity as a non-profit civil society (*société civile à but non lucratif*), we are hard-wired to promote and protect authors.

The SACD is managed jointly by a President of the Board of Directors, being an elected author, and a CEO who chairs the Executive Committee.

President
Brigitte Buc | theatre

First Vice-President
Jacques Fansten | television (director)

Vice-presidents
Yvann Alexandre | music and dance (Board Representative for Dance)
Sylvie Coquart | television (scriptwriter)
Laurent Dussaux | television (director)
Panchika Velez | theatre (Board Representative for Theatre Directing)
Anne Villacèque | cinema

Delegate Administrators
Héloïse Capocci | animation
Corinne Klomp | radio
Jérôme Thomas | circus
Juliette Tresanini | interactive, digital, new media and web-based works

Administrators
Sylvie Bailly | television (scriptwriter)
Elsa Barrère | comedy
Catherine Corsini | cinema
Marc-Olivier Dupin | music
Caroline Huppert | television (director)
Virginie Jallot | animation
Florence Philipponnat | television (scriptwriter)
Jonathan Pontier | music
François Rollin | theatre
Axelle Ropert | cinema
Akima Seghir | television (scriptwriter)
Nicole Sigal | theatre

Luc Dionne (President of the Canadian Television Committee)
Emmanuel Texeraud (President of the Belgian Performing Arts)

Frédéric Fort was co-opted by the Board of Directors to represent the street arts on the SACD's Cultural Action Committee and Performing Arts Special Committee.

The Belgian Committee

President
Emmanuel Texeraud (theatre, opera)
Vice-presidents
David Chazam (radio)
and Luc Jabon (audiovisual)
Members
Marta Bergman (audiovisual)
Julie Dacquin (theatre, opera)
Benjamin d'Aoust (cinema, television)
Savina Dellicour (audiovisual)
Maïa Descamps (cinema, television)
Lorette Goosse (comedy)
David Verlant (cinema, television)
Charly Magonza (theatre, opera)
Bruno Tondeur (animation)
Delphine Peraya (theatre, opera)
Karine Pontiès (dance)
Caroline Prévinaire (multimedia)
Babetida Sadjo (theatre, opera)
Myriam Saduis (theatre)
Rosy Sambwa (audio)

The Canadian Committee

President
Luc Dionne (television)
Vice-president
Benoit Pilon (cinema)
Member of the Executive Committee
Marie-France Landry (television)
Members
Nadine Bismuth (television)
Rafaële Germain (television)
François Gingras (television)
Jeanne Leblanc (television)
Denys Arcand (cinema)
Louis Bélanger (cinema)
Marc Robitaille (cinema)
Pierre-Michel Tremblay (performing arts)

The Executive Committee

CEO: Pascal Rogard

General Secretary: Patrick Raude

Members
Sandrine Antoine, Véronique Aubergeon, Pierre-Emmanuel Bourgouin, Linda Corneille, Christophe Dubois, Marie-Noelle Guiraud, Yves Le Coënt, René Le Mener, Géraldine Loulergue, Guillaume Prieur, Élisabeth Schlittler followed by Frédérique Couette (Canada), Hubert Tilliet, Catherine Vincent, Frédéric Young and Valérie Josse (Belgium).

The Supervisory Board 2025-2026

Rapporteur
Hélène Serres | performing arts
Vice-Rapporteur
Stéphanie Girerd | audiovisual

Performing Arts
Corinne Berron
Audiovisual
Dominique Baron
Catherine Tullat

Role and missions

The Supervisory Board, composed of members elected by the AGM, oversees the activities of the management, administrative and executive bodies. This Board was created at the AGM of 15 June 2017, pursuant to the ordinance of 22 December 2016 on the transposition of the European directive of 26 February 2014 on the collective management of copyright and related rights. The Supervisory Board has a three-fold mission:

- Monitor the activities of the Board of Directors and the CEO, with a focus on supervising the implementation of resolutions voted by the AGM, including, in particular, the general policies adopted by the AGM with regard to the distribution of royalties, deductions applied to royalties, investment and risk management, and the use of non-distributable funds;

- Exercise the powers delegated to it by the AGM, in particular in the field of real estate (acquisition, sale or mortgage of all immovable properties), the creation of subsidiaries, mergers and alliances, the acquisition of equity interests in other entities, and, lastly, the provision of loans, borrowings and other guarantees;

- Issue an opinion on any refusals by the SACD services to grant information requests from author-members.

Summary of the Supervisory Board's report

The Supervisory Board has submitted its 2025 annual report to the AGMs, notably praising the SACD's performance in Corporate Social Responsibility (CSR).

The report, presented by Hélène Serres, the Board's Rapporteur, and Stéphanie Girerd, Vice-Rapporteur, outlines the year's actions regarding rights management policies and risk mitigation. The Supervisory Board raised no objections to the general policy on the use of non-distributable funds, nor to the general policy on royalty deductions. "*The allocation of non-distributable funds in 2024 was determined by the Board of Directors on 12 March 2026, in accordance with the general policy set by the AGM*", the report notes, before detailing the specific measures taken. It nevertheless points out that the corresponding resolutions are subject to approval at the AGM of 25 June 2026.

General policy on amounts withheld on royalties

Regarding the general policy on deductions on royalties, the report highlights a revised proposal voted through by the Board of Directors concerning members who do not entrust both catalogues (Audiovisual and Performing Arts) to the SACD. As a result, the withholding rate will increase to 30% from 20%.

General policy on the distribution of royalties

Regarding the general policy on the distribution of royalties, the Board outlines the measures adopted by the Board of Directors concerning the 2025 tariff scales. These measures cover: advertising-supported video on demand (AVOD), changes to the distribution keys for cinematic sequels adapted from literary works, changes to the distribution keys for foreign television remakes of French series, and disclosures, on registration forms, regarding the use of AI. The following notice will now feature on all registration forms: "*Please note: AI-generated content does not constitute a copyright work. I hereby declare that I am the sole writer of the work titled [...] and that it was not generated by an AI*".

Risk management policy

Regarding risk management policy, the Board notes the measures implemented in 2025 to audit its security capabilities.

Regarding operational risks associated with royalty collection and distribution, the report highlights all contracts signed in 2025. It further notes that box office audits for live performance operators were stepped up in 2025. Additionally, the report observes that "*two IT projects were launched in early 2026 to increase the reliability of the live performance collection process, notably through automated invoicing for non-compliance and automated calculation of late payment penalties*".

Regarding legal risks, the report addresses the regulations governing the processing of personal data, and in particular the in-depth analysis carried out by the Data Protection Officer concerning the compliance of the SACD's CCTV system.

In terms of human resources, social and environmental risks are addressed by the SACD's ESG policy. Following an AFNOR assessment in 2025, the organisation achieved 'Confirmed' status (Level 3 out of 4). The report noted that "*this excellent performance highlights the relevance and effectiveness of initiatives launched since 2022*".

Regarding economic and financial risks, the report notes that collections for 2025 are expected to reach €277.2 million, *making it the second-best year after a record year in 2024*. Royalties distributed to authors will also be up (+5%), the report goes on to note, before pointing out that this is due to the performance and growth of the Performing Arts.

2

DEFENDING, SUPPORTING AND ASSISTING AUTHORS

Generative AI

Artificial intelligence was a focal point for the Board's debates and our team's efforts this year, with views on the matter highly polarised. Can we ban the use of our works for AI training? As we now all know, and despite having enforced an opt-out across our entire catalogue since 2023, the answer is No. Everything has already been scraped, chopped up, analysed, and repurposed, without permission from, nor compensation for, authors. Worse still, this has happened with zero protection from the French government, which has very clearly sided with Big Tech.

Consequently, we have worked tirelessly to convince the French Parliament of the urgency of our cause. Our arguments resonated in the Senate, which in April unanimously passed the 'Darcos Bill' (PPL Darcos), establishing a legal presumption that works are being used by AI services.

However, the battle in the National Assembly proved far more arduous. In response, the SACD launched a joint open letter demanding that the Darcos Bill be added to the Assembly's agenda. We opened this up for individual signatures via professional bodies, trade unions, collective management organisations, and press federations, all of whom we joined forces with for the occasion. The letter garnered over 25,000 signatures in just a few days. While the SACD coordinated this open letter, our partners at SNEP coordinated a joint press release challenging MPs, backed by 81 culture and media organisations.

At the same time, the SACD, alongside La Scam, wrote to around 180 AI providers in Europe and worldwide to remind them that we have exercised our right to opt out for our catalogue, and that any use of it to train generative AI requires prior authorisation. To date, these letters have yielded minimal contact, and no meaningful negotiations have begun. The fundamental issue is that we are hitting a brick wall: AI companies flatly refuse to provide transparency regarding the works used in their training data. This only underscores the vital importance of the Darcos Bill.

Firmly believing that a democratic society cannot allow human creativity to become mere free fuel for opaque industrial models, the SACD has provided creators with template contracts featuring an AI clause and an explanatory guide. Frequently updated based on user feedback, these templates are designed to help creators protect themselves against potential AI exploitation.

The SACD also championed creators' interests before the rapporteurs of the CSPLA (High Council for Literary and Artistic Property) mission examining compensation for cultural content used by AI systems. We asserted their rights before the National Assembly's European Affairs Committee, questioning the impact of AI on culture and European law. Furthermore, we sounded the alarm to the Senate mission looking into the links between AI and creativity, and briefed the National Assembly's fact-finding mission on how AI technologies are transforming education and culture.

In tandem, the SACD took part in a consultation launched by the Minister of Culture and the Minister for the Digital Economy. This initiative aimed to create a forum for dialogue between AI providers and rights holders, theoretically designed to build trust and encourage licensing agreements.

The outcome, however, has been deeply disappointing. Given the total lack of transparency from AI firms and their clear reluctance to sign contracts, the prospect of balanced agreements remains a distant one. Which brings us right back to the vital importance of the Darcos Bill...

At the European level, where the foundational rules governing AI development are being forged, the SACD has collaborated closely with MEPs—particularly from France—to champion strict regulation. Our core demands include model transparency, access to training datasets, and guaranteed remuneration for creators. The debate surrounding a parliamentary report on AI and copyright provided a vital platform to reaffirm these positions.

The SACD has also played a decisive role within the Society of Audiovisual Authors (SAA), which federates 33 collective management organisations in the audiovisual sector and where the SACD holds the vice-presidency. These efforts are beginning to pay off. In early 2026, the Voss Report on Generative AI and Copyright, adopted by the European Parliament on 10 March, marked several major breakthroughs. The report validates the approach taken by the French Senate's bill regarding the presumption of use, as it proposes implementing a rebuttable presumption of use for protected works at the EU level.

To date, very few judicial rulings have been handed down in Europe. The difficulty of proving clear instances of scraping, combined with the financial burden of litigation, has resulted in very few lawsuits. However, a landmark decision by the Munich Regional Court against OpenAI is highly noteworthy. Faced with a crude copy of a musical work, the court ruled against OpenAI, clearly establishing that using copyright-protected works in generative AI systems without prior permission constitutes copyright infringement.

Protecting employment against the risk of automated replacement

Our mission is clear: to enforce creators' rights, and to ensure that human creators continue to exist. As anxiety mounts—particularly among screenwriters and graphic artists—the SACD has launched new initiatives to defend the irreplaceable role of human creators within the cultural ecosystem.

Building on our work last year with film and TV producers' associations to draft protective clauses for audiovisual contracts, the SACD has now engaged with the CNC (French Film Board) to ensure that AI-related risks are factored into its operations, specifically regarding creator protection.

We have secured vital commitments that now need to be enforced, such as the absolute ban on sharing pitches and scripts submitted to the CNC with AI platforms. Creators must have the right to refuse any algorithmic processing of their projects. The rules established so far do not offer sufficient protection, and we are actively working with the CNC to strengthen them.

Alongside other professional screenwriters' guilds (Guilde des scénaristes, Scénaristes de Cinéma Associés, U2R, and AGRAF), the SACD has also urgently requested that the CNC review the criteria for public production funding. A project relying heavily on AI tools simply cannot receive the same backing as one rooted in human creativity. The guiding principle here is clear: the originality of a work stems from a creator's unique vision, not from an algorithmic process based on statistical and probabilistic calculations.

To this end, the Minister of Culture, Catherine Pégard, has announced upcoming changes to the CNC funding rules to guarantee that public money supports human creation. The new rules will explicitly exclude "works where AI replaces the creator instead of serving as a supplementary tool." Our focus now shifts to the practical implementation of these measures, but it is an incredibly promising start.

Finally, to effectively carry out our mission of collecting and paying out royalties, the SACD conducted an internal review of the impacts of AI. The French Intellectual Property Code is unambiguous: copyright is bound to the person of the creator and applies exclusively to natural persons. Consequently, AI-generated content cannot be protected by copyright.

In other words: AI as a tool for creators? Yes. However, can AI "work" as a screenwriter, director, or graphic artist? No! Drawing on this logic, the SACD Board voted in February 2026 to update our work registration process. Because creativity is uniquely human, we now require member creators to certify during registration that their work was not generated by AI. This is a crucial first step in ensuring that entirely AI-generated content does not receive royalty payouts.

Securing Rights, Securing Contracts

Several contracts were signed or renegotiated in 2025. For years now, the SACD has been negotiating its contracts with television channels, platforms and AI companies, doing so either alone or with the ADAGP (Society of Authors in the Graphic and Plastic Arts). This has the effect of optimising the value of the repertoire that the SACD represents. Similarly, all the contracts that have been renegotiated have boosted the standing of the SACD's repertoire, particularly in view of the growing role we play in delinearised exploitation and the economic value of the works we represent.

A new contract was signed covering the 2025–2027 period. A contract was also secured with Amazon for its transactional video-on-demand (TVOD) service, one aspect of which is the regularisation of outstanding fees for the years prior to 2025.

T18 (CMI Media Group): A new channel on Freeview (digital terrestrial television) that began broadcasting in June 2025.

The contract was active for just two months, from January to February 2025, since the channel ceased broadcasting on 28 February 2025.

Covering the 2024–2027 period, this contract guarantees remuneration for creators when their works are used. It applies to France and Monaco, with retroactive effect from the launch of HBO Max in France in June 2024.

The long-standing contract with ARTE Radio was renewed, bringing an increase in royalty fees to reflect the streaming of new works.

This contract guarantees creators remuneration for the use of their works primarily in France, Luxembourg, and Monaco, with retroactive effect from the service's French launch in 2022.

Salamandre TV is a streaming service dedicated to wildlife cinema.

The channel was sold to CMA Media (CMA CGM) at the end of September 2025 and has since been rebranded as RMC Life. The existing agreement has been transferred to the new owner.

Discussions initiated with TikTok in 2022 yielded no results, despite the presence of thousands of works lifted from repertoires managed by the SACD. TikTok was either unable or unwilling to implement measures to identify SACD's repertoire works using data we provided. Furthermore, the platform's financial proposals to remunerate the use of works from SACD's repertoire were insufficient, poorly supported, and inconsistent. Moreover, despite our repeated requests, TikTok has consistently refused to disclose the turnover it generates in France and Belgium. The platform has also failed to remove the works represented by SACD, thereby remaining in a state of infringement. Consequently, SACD initiated legal proceedings against TikTok in early November 2025. During the first hearing in March 2026, the principle of mediation between the parties was agreed. Should this mediation fail, the legal proceedings will resume

With regard to distributors, following Sacem's termination of the reciprocal agreement, negotiations for operations since 1st January 2025 are ongoing but have not yet resulted in the signing of agreements. Three of the four distributors have, nevertheless, paid provisional remuneration for a portion of the year. A dispute with SFR regarding the reciprocal agreement that expired at the end of 2024 was settled by a settlement agreement.

Maintaining an environment conducive to creation

The consolidation of the French audiovisual landscape, heavily disrupted by competitive pressure from international platforms, regulatory asymmetries and tight budgetary constraints, is a real necessity.

Cultural diversity is never a given; it requires a permanent commitment to supporting creators, fostering a plurality of voices, and championing a model that keeps human creativity at the heart of cultural policy. The 20th anniversary of the UNESCO Convention provided a vital opportunity to reaffirm that France must continue to champion this essential balance between artistic freedom, diversity, and cultural sovereignty.

The *La Filière Audiovisuelle* Non-Profit

In 2025, amidst a particularly strained economic climate for the wider broadcasting sector, marked by fragile funding for original content, intense competition from streaming platforms, and a decline in the advertising market, the SACD maintained its commitment to the Audiovisual Sector Alliance (LaFA). The SACD contributed actively to the alliance, championing key principles for the future of the industry. These included strong, ring-fenced, and stable public funding for public service broadcasting; a modernised regulatory framework to restore a level playing field between traditional channels, streaming platforms, and digital players; and the preservation of vital funding mechanisms for creative work, such as the CNC, the intermittence freelance status, platform investment quotas, and ethical AI regulation that respects creators' rights.

A stronger case for modernising TV advertising

Faced with the economic urgency confronting commercial broadcasters, the SACD joined forces with them to advocate for a regulated relaxation of advertising rules on traditional networks, in line with the White Paper's recommendations. The SACD pointed out that maintaining obsolete regulations, particularly the ban preventing major supermarkets and retailers from advertising promotional offers on television, actively penalises creative work, channel funding, and news broadcasting. And crucially, these outdated rules do nothing to halt the massive shift of advertising spend towards digital platforms.

The challenges facing the funding of public broadcasting

Public service media organisations faced a wave of targeted attacks, particularly from the far right, challenging their legitimacy, pluralism, remit, and funding. This unprecedented pressure has placed the independence and long-term viability of public service broadcasting at the very top of the agenda for both the sector and creators.

Amidst this hostile climate, the SACD continues to advocate for the consolidation of public media funding. The 2025 budget resulted in an €80 million cut to public broadcasting appropriations, primarily impacting France Télévisions. This occurred just as the *Cour des Comptes* (Court of Auditors) had highlighted the fragility of its economic model and the dead-end created by the government's financial trajectory. With the public broadcaster facing an increasingly strained economic equation, the initial fallout became apparent by the end of the year, marked by a drop in commissions that left many creators out of work. To absorb the funding cuts for 2026 and balance its books for the financial year, the France Télévisions Board approved a sweeping €140 million savings plan in December 2025. This dealt a severe blow to film and TV production, slashing investment by €45 million out of a total €520 million budget.

The stakes are no longer theoretical. This reduction in France Télévisions' resources translates directly into a contraction of new commissions, more frequent repeats, and a decline in the public service editorial offering.

Defending the vital role of audio drama on public radio

Audio drama is struggling. In response, the SACD partnered with Radio France in 2025 to launch a new round of the Podcast Fund, backed by a social media campaign under the banner *J'aime la fiction Audio* ("I Love Audio Drama").

This alone will not be enough to stem the tide. Radio France's gradual withdrawal from this historic arena, which has helped to discover countless writers, authors, and directors, represents a dramatic setback for French audio creation and the diversity of the public broadcaster's cultural offering.

Rebalancing the ecosystem
More broadly, the SACD has continued to defend a model built on three pillars: a strong public service broadcasting sector that guarantees access, diversity, and high cultural standards; robust commercial broadcasters capable of investing heavily in original content; and streaming platforms that contribute to the funding and visibility of French and European works.

This balance is vital: investment quotas for original content and proportional royalty payouts for creators depend directly on the revenues of these broadcasters. In a landscape where digital platforms are capturing a growing share of advertising spend, this issue is becoming critical to the survival of our cultural model.

Cinema: A new agreement on contractual practices
The year 2025 marks a turning point for screenwriters. Following five years of continuous, often complex, and occasionally deadlocked negotiations, discussions between creators' and producers' professional associations have finally resulted in a structural agreement on contractual and remuneration practices. Cinema had been the sole remaining sector where discussions were stalled. This marks the first comprehensive agreement to define common, legally binding rules governing the relationship between creators and producers in the film industry, specifically regarding the billing and billing placement of screenwriters, writing fees, and ensuring creators share in the commercial success of their work.

Rather than a final destination, this milestone represents a step forward. The SACD has already indicated that it will contribute to regular reviews of the agreement to suggest further improvements or new protections for creators as needed.

Resolute action on the reform of CNC scriptwriting grants
Alongside these negotiations, the SACD championed the interests of authors during the reform of the CNC (French Film Board) upfront selective grants. The objective is to better fund scriptwriting and development, stages where chronic underfunding weakens the entire creative pipeline, a process that continues into 2026.

Among the SACD's key demands is an increase to the initial concept grant (*aide à la conception*), which allows the creators of a feature film released the previous year to access funding to develop their next feature project. Currently capped at €10,000, this grant was temporarily increased to €15,000 during the COVID-19 pandemic. Given the difficulties currently facing the creative sector, it should urgently be restored to that level.

Uncertain outcomes from the SMAD Decree reform
Following the Minister of Culture's introduction of a decree in late 2025 to modify the investment diversity obligations for streaming platforms and increase the share allocated to non-fiction genres, the SACD reiterated its stance: faced with the crisis hitting French animation, State support is indispensable.

However, this must be achieved through a comprehensive, collaborative, and ambitious strategy utilising every available lever, particularly through the CNC and tax credits, rather than a rushed reform of the SMAD (Audiovisual Media Services on Demand) Decree. This reform was announced without meaningful consultation with industry professionals, lacked an impact assessment, and offered no clear ring-fencing for animation.

Furthermore, this fast-tracked revision carries major legal risks at the European level. If poorly calibrated, it risks undermining the entire French regulatory framework established under the AVMSD (Audiovisual Media Services Directive), handing ammunition to opponents of the European model of cultural regulation.

The SACD will closely monitor the initial impacts of this reform in consultation with the sector's professional organisations.

The Performing Arts: A worrying situation in the regions

The year 2025 confirmed a concerning trend: even though demand for the performing arts remains strong, as evidenced by the growth in the SACD's royalty collections, the sector now faces a potential supply crisis. Audiences showed up, venues were filled, and cultural engagement remained vibrant… and yet, the conditions for production, programming, and touring are being undermined by a combination of budgetary and political constraints weighing heavily on the ecosystem.

Numerous regional and local authorities have scaled back their cultural commitments. While some were forced to do so due to difficult financial circumstances, others made it a deliberate political choice. This was starkly demonstrated by Christelle Morançais, President of the Pays de la Loire region, following an initial 73% slashing of her culture budget the previous year.

Fortunately, other authorities, such as the Hauts-de-France and Brittany regions, have reaffirmed their commitment to investing in culture. However, these massive pullbacks raise vital questions: culture may well be deemed expensive in some quarters, but what is the cost of ignorance? And what will be the future cost of a dwindling artistic offering, which is essential to democratic cohesion?

For the first time, we are losing the broad consensus that has traditionally underpinned cultural policy. By restricting funding and resources, we are entering a period of cultural regression—a challenge we will have to confront head-on in the coming years.

Reform of the CNM and ASTP: Progress Made and Gaps Remaining

The National Music Centre (CNM) is an essential but still vulnerable player in our sector. The SACD has strongly championed the need for a public body backed by dynamic, transparent funding. However, the lifting of caps on the taxes that fund both the CNM and the Association for the Support of Private Theatre (ASTP) has still not been implemented. This delay is highly regrettable: dynamic, uncapped resources are vital to secure their funding and protect the cultural offering across the entire country. Furthermore, the Treasury's decision to claw back revenue normally earmarked for these two organisations only fuels criticism that the cultural sector is being overtaxed.

Alongside this, in its role as Vice-President of the ASTP, the SACD is supporting the ongoing constitutional reform aimed at modernising the organisation of the ASTP.

The SACD has also put forward several key proposals as part of the CNM's consultation on its governance and funding policies:

- Streamlined and more effective governance, modelled on the CNC, to clarify responsibilities, move past current fragmentation, and make decision-making more transparent.
- Refocused funding to ensure that grants directly benefit creators, particularly in under-supported sectors such as comedy and musical theatre.

Some progress has indeed been made—notably with comedy writers finally securing better access to CNM funding and support schemes, marking the successful culmination of a years-long campaign.

In Europe

The SACD's European advocacy in 2025 was guided by one core objective: influencing key EU decisions to guarantee robust protection for authors during a period of profound technological, economic, and geopolitical change.

Within this framework, the SACD focused on three strategic priorities. The first is to defend the principle of fair and proportionate remuneration for authors, particularly regarding the use of AI, while opposing any attempts to undermine copyright as the foundation of European policy.

The second is to preserve and strengthen European audiovisual policies, especially now that the revision of the AVMSD, a vital tool for funding, cultural diversity, and the circulation of works, has become a distinct possibility.

The third priority focused on recognising the role of authors in the value chain when their work is used, specifically by improving transparency and access to information.

Funding professional organisations

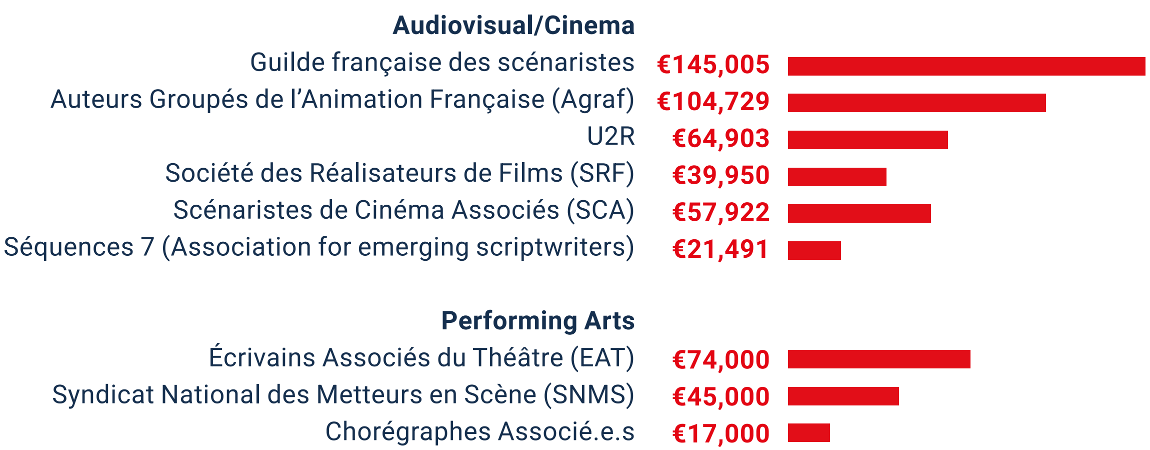
Since 2001, the SACD has been voluntarily contributing to the funding of professional organisations with 5 years or more of existence, and to defending the same repertoires as those already used by the SACD. And indeed, such organisations account for a clear majority of our authors at the SACD. The funding is provided via our general budget and all SACD author-members, and more specifically, via the statutory deductions taken from royalties. Funding is not contingent on a given author being actually a member of a given professional organisation.

The budget and distribution of this funding are approved each year by the Board of Directors comprised of authors elected by the SACD author-members.

In view of the growing demand for funding, of splits in some professional organisations, of the creation of new professional organisations and of increasing contestation as to how the funds are divvied out, the SACD Board of Directors approved, in 2019, a reform of its support policy. This was approved by the AGM held in June 2020.

As a result of this reform, grants have been awarded on the basis of 4 weighted objective criteria, as follows: number of members of each organisation up to date with its subscription whose rights are managed by the SACD; number of works declared to the SACD by these members; amounts of royalties; extent of self-funding of the organisation in question.

Funding of professional organisations by the SACD in 2025



Each of these criteria is weighted with a specific factor applied uniformly to each organisation for a given repertoire, but different for each repertoire:

For organisations representing audiovisual authors, the factor assigned to each criterion is as follows:

- Number of SACD members: 20%
- Number of works declared to the SACD: 20%
- Amount of royalties distributed: 50%
- Share of membership fees compared to overall revenue: 10%

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

- Number of SACD members: 30%
- Number of works declared to the SACD: 30%
- Amount of royalties distributed: 30%
- Share of membership fees compared to overall revenue: 10%

This objective rule allows us to keep as close as possible to changes in the representation of professional organisations.

In 2025, the Board of Directors decided to increase its commitment to funding professional organisations to €570,000, up from €550,000 previously. It preserved the main balances between the audiovisual sector and the performing arts by keeping their respective weightings unchanged. A total of €434,000 will be allocated to professional organisations in the audiovisual, cinema, and web sectors, and €136,000 to performing arts organisations.

Efficient services

The SACD Maison des Auteurs keeps expanding
The success of the SACD's *Maison des Auteurs*, the very first to be established, having opened its doors back in the 1980s, remains undiminished. In 2025, the SACD opened new workspaces for its member-authors. Six additional spaces were launched at the beginning of March 2025, and they are already fully booked.

Unfortunately, the auditorium suffered severe water damage in the summer of 2025, forcing it to close for several months. However, this may turn out to be a blessing in disguise, as the SACD took advantage of the closure to carry out planned renovations.

Today, 92% of bookings are made online via the tool provided in the members' area of the SACD website. Furthermore, since 2024, members have been able to join a waiting list if their desired slot is already booked out.

The Pôle Auteurs
The Pôle Auteurs (Authors' Unit), located at the SACD headquarters in Paris, welcomes authors Monday to Friday on a walk-in basis, and the SACD offers a wide range of contact channels. The organisation is equipped to handle all enquiries, whether submitted online, by video call, in person, via social media, by telephone or through other means. All of these contact options are widely used by our members.

Activity volumes remain high. The total number of enquiries or incoming calls stood at 36,300. The telephone remains the preferred method of contact for authors, accounting for 58% of all contacts in 2025, but digital requests (contact forms and emails) rose in 2025 to 38% (up 6%), while walk-ins remained at a very low level (2%).

Legal advisory services and Reporting obligations
It was also an exceptionally busy year for legal advisory services, with our teams handling a great number of legal queries. Nearly 2,173 legal consultations were provided to authors all over France. Of these, 754 focused specifically on reviewing and advising on the assignment of rights in contracts across the audiovisual, cinema, and live-recording sectors. In France, the SACD supports agent-less authors in the course of contract negotiations to help them assign their rights under the most favourable terms. Our involvement in contract negotiations helps emerging talent protect their rights, ensures the availability of works, and promotes protective industry practices.

For its part, the Analysis & Royalties Reporting Department managed the accounts of more than 5,000 film and audiovisual contracts in 2025.

Tax advice
The SACD also offers its members consultations with a tax adviser to help them address author-specific tax issues. At the same time, SACD staff provide members with guidance on straightforward tax matters that do not require consultation with a tax specialist. In total, 129 such requests were handled in 2025, with just under half dealt with by the tax lawyer made available to authors.
Social support and welfare advice are covered in a dedicated section later in this report.

The SACD in Belgium

The SACD in Belgium enjoyed a highly positive year, despite a challenging backdrop and an accumulation of complex situations.

Royalty-collection targets were exceeded, thanks in particular to the negotiation of several major agreements that will, in principle, ensure a stable inflow of royalties for our members over the next three years. Satisfactory agreements were reached with the RTBF, Orange/VOO, and DPG, as well as with Telenet/Liberty Global, bringing an end to a dispute lasting more than 15 years.

An update to tariff rates in the Youth Theatre sector enabled us to form a united front with companies and venues. Together, we engaged with the Wallonia-Brussels Federation to promote a better touring circuit for new work.

In 2025, membership registrations across our various repertoires remained high, leading to an increasing demand for member services. Consequently, our teams stepped up their presence on the ground, attending professional events, schools, and universities, and collaborating with other trade unions and interprofessional umbrella groups.

Efficient management of royalties, availability, Belgian and European expertise, concrete and diversified support, an exceptional welcome at the MEDAA co-working space, the SACD in Belgium is indeed THE reference CMO for French-speaking dramatic authors across all repertoires, whether performing arts, cinema, audiovisual, audio, or written works.

Our Belgian Committee, made up of authors and chaired by Emmanuel Texeraud, leads the Society with a spirit of dialogue and a reaffirmed commitment to respecting democratic values. Once again this year, all indicators set the SACD apart.

This dynamism stands in stark contrast to the ill winds blowing against the artistic and cultural sector in Belgium, as well as in France, our primary partner in creation and distribution, and in other neighbouring or more distant countries.

While the global Cultural and Creative Industries (CCI) as a whole continue to consolidate their socio-economic weight against a backdrop of global crisis, federal government officials have multiplied improvised measures, devised without impact studies, negotiated at the eleventh hour, as if scribbled on the backs of soggy beer mats.

Some within the administrations, under budgetary pressure and faced with immense challenges—as well as distressing ideological edicts—seem to want to rid themselves of the burden of co-constructing artistic and cultural policies. This is a major principle that has elevated our modest Community to exceptional levels of international recognition. Thus, the SACD had to mobilise to secure the five-year renewal of its recognition as a professional federation by the Ministry of Culture.

And the matter is far from settled.

This disorder and these difficulties, compounded at times by glaring staff shortages, delay the urgent and essential collective work that needs to be started or continued on several major, highly political issues: the structuring of industries supported by interprofessional organisations with better-understood roles; the contribution to creation by audiovisual operators (the SMA Decree, which is being contested before the Belgian Constitutional Court); the implementation of ethical charters adopted by pioneering professionals; a much more sophisticated regulation of AI tools and services (following the Voss Report in the European Parliament and various national parliamentary initiatives); the correction of European Commission policies that are ill-suited to the challenges of our sectors; and the improvement of the distribution of French-speaking Belgian creations, first and foremost on the RTBF, a public service mired in a futile race for ratings.

There are numerous challenges ahead for 2026, a year that will also mark the departure of Frédéric Young, our long-serving General Delegate in Belgium. We promise that our fight to defend copyright, artistic creation, and our members will be more determined than ever!

The SACD in Canada

The political climate, heavily dominated by the resignation of the Canadian Prime Minister, the subsequent federal elections, and the economic instability stemming from Donald Trump's election, left little room for issues affecting authors' rights.

Despite this, the Canadian cultural sector remained mobilised, both on issues relating to the revision of the Copyright Act, long overdue for an update to correct the damaging effects of the 2012 amendments, and on the impact of omnipresent AI in the cultural sphere, alongside the need for a regulatory framework to ensure respect for creators' rights and the promotion of human creativity.

Following the 2023 and 2024 consultations on copyright in the age of Generative AI, in which the SACD participated, the federal government published its report. A brand-new ministry dedicated to Artificial Intelligence and Digital Innovation was also created in May 2025.

At the provincial level, the Quebec government passed the *Act respecting the discoverability of French-language cultural content in the digital environment*, aiming to boost the visibility of and access to French-language culture within Quebec's digital environment. While the operational details of this law will be defined by subsequent regulations, it represents a step in the right direction.

In the legal arena, copyright infringement class actions are multiplying and will lead to decisions likely to influence government policy.

The SACD will continue to participate actively in public debates on these issues to reiterate the need to respect creators' rights, guarantee fair remuneration, and champion human creativity and cultural diversity. As a member of the Coalition for the Diversity of Cultural Expressions (CDEC), the SACD is also involved in the organisation's advocacy work and its committees on copyright, AI, and broadcasting.

Throughout 2025, despite ongoing uncertainty surrounding the long-term viability of traditional broadcasters, the SACD negotiated the renewal of its agreements with Bell Canada, Radio-Canada, ARTV, and Musique Plus. Collections for both audiovisual and live performance remained stable this year, while royalty distributions rose by over 15% compared to 2024, benefiting nearly 890 Quebec and Canadian members.

Throughout 2025, the SACD continued its cultural initiatives, notably by offering the "One Project, Three Perspectives" (*Un projet, trois rétroactions*) and "For the Future of the World" (*Pour la suite du monde*) workshops. These focus on peer-to-peer mentoring across different generations and are highly valued by authors. The SACD Grants programme also provided direct financial support to creators across fourteen projects spanning all repertoires. Through various partnerships in the audiovisual and performing art sectors, the SACD also actively contributes to supporting events that showcase Quebecois creation and the French-speaking world. At the 31st edition of the Cinémania French-language film festival, the SACD Best Screenplay Award was presented to Stéphane Demoustier for *L'inconnu de la grande arche*.

On an organisational level, the end of 2025 was marked by the appointment of Frédérique Couette as General Delegate to Canada, replacing Élisabeth Schlittler, who has chosen to retire. It is worth noting that Élisabeth Schlittler established the SACD in Canada and dedicated her career to representing and defending creators. Her commitment and determination consolidated the SACD's position within the Canadian cultural landscape year after year, building strong ties with all partners.

The 2025–2026 Creators' Committee is chaired by Luc Dionne (television), with Benoit Pilon serving as Vice-President (cinema).

Europe and Internationally

Europe has also been a priority area of action for the SACD, beyond the work undertaken on AI regulation. The implementation of new European regulatory frameworks, alongside the accelerating debate surrounding artificial intelligence, copyright, and audiovisual policy, stood at the very heart of the challenges faced in 2025.

The French Coalition for Cultural Diversity

The SACD remained highly active within the French Coalition for Cultural Diversity, chaired by Pascal Rogard and for which the SACD provides the secretariat, as well as within the European Coalitions for Cultural Diversity. Throughout 2025, these coalitions played a pivotal role in rallying collective action against the geopolitical, trade, and technological pressures weighing on European cultural policy. The coalitions repeatedly took public stances, issuing press releases on the attacks against European digital regulation, US tariffs, and the omission of culture from the State of the Union address. They also sent formal letters to the European Commission and numerous MEPs, and submitted responses to European and international consultations (including the European Commission and the United Nations) covering culture, AI, cultural data, and the EU's future strategic directions. The French Coalition for Cultural Diversity brings together 45 professional organisations from across the cultural sector and within the wider European coalitions.

The Society of Audiovisual Authors (SAA)

To push back against attempts to undermine the European cultural model, the SACD also maintained its strong commitment to the Society of Audiovisual Authors (SAA), which brings together 33 collective management organisations and of which Patrick Raude is Vice-President.

In 2025, the SACD chaired the SAA's dedicated working group on AI, helping to formulate a clear and firm position: no AI training without prior authorisation, mandatory remuneration for the use of works, and guaranteed transparency regarding training datasets and technical processes. The SACD also works continuously to promote the right to proportional remuneration for creators across Europe and to champion collective management in the digital landscape. Consequently, it has also intervened in support of the regulations passed in Belgium to protect European creation, which are currently facing legal challenges brought by Big Tech (GAFAM). The SAA fosters knowledge sharing and the dissemination of best practices.

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

Furthermore, within CISAC, which federates 227 collective management organisations (CMOs) across all repertoires in 111 countries, a best-practices guide was developed to help audiovisual societies worldwide better navigate the challenges posed by the development of artificial intelligence. The SACD is also actively participating in the rollout of a support programme to help establish new audiovisual CMOs globally. Within this framework, it has spearheaded discussions with WIPO (the World Intellectual Property Organization) to develop a dedicated IT tool (covering documentation, licensing, and distribution) specifically for emerging CMOs managing audiovisual repertoires. The goal is to ensure this tool is compatible with international standards, particularly with IDA, the international audiovisual works database. Administered by the SACD on behalf of CISAC, IDA holds records for nearly 2.5 million audiovisual works. Indeed, the SACD manages this international database on behalf of CISAC and all audiovisual societies worldwide. With over 2.5 million documented works and 54 members, IDA has become an indispensable tool for identifying foreign works and distributing international royalties.

3

ACTIVITY AND MANAGEMENT REPORT

Promotions and memberships 2025

New Full Members and New Associate Full Members

The SACD now has 7,813 Associate Full Members (+0.9%).
As of 1 January 2026, the number of Full Members stood at 12,950 (+1.5%).

4,158 new authors

67,108 members

(on 31/12/2025)

Memberships 2025

1,789 female

2,369 male

1,063 authors were promoted in 2025

676 Members were promoted to Associate Full Member

387 Associate Full Members were promoted to Full Member

Distribution of royalties to authors

€281 M

(+4.7%)

Over

40,000 beneficiaries

(living authors or their heirs)

received royalties in 2025

(−4.7%)

Distributions grew to €281 million in 2025, representing a +4.7% increase. SACD's royalty distributions reached an unprecedented level of €281 million, up by +€12.6 million or +4.7% across all repertoires (performing arts, audiovisual, and written works).

Breakdown of revenues by repertoire

(in number of authors)

	Performing Arts*	Audiovisual Cinema, Web*	Multi-repertoire*	Total*	%
Above €100,000	14	262	161	437	1.1%
From €50,000 to €100,000	26	548	156	730	1.8%
From €10,000 to €50,000	381	2,238	638	3,257	8%
Less than €10,000	15,106	19,178	1,840	36,124	89.1%
TOTAL	15,527	22,226	2,795	40,548	100%

* Authors or heirs receiving royalties.

Collections in 2025

Audiovisual, Cinema, Web

€196.5M

68.8% of total
(72% in 2024)
of which €50.6 million
non-linear services

€285.7 M
collected in 2025

(−1.2%)

Written works:
€1.6M
0.6% of total
(0.6% in 2024)

Performing Arts

€87.6M

30.6% of total
(27.4% in 2024)

Collections 2025 – Amount & Sources

(amounts in euros)

AUDIOVISUAL, CINEMA, WEB		Change 2025/2024
France	**161,353,624**	**−6.1%**
Private Copying Levy	10,802,178	+6.4%
Standard Contracts	148,621,920	−7%
Individual Contracts	1,929,526	−2.6%
Direct-collection countries	**15,164,460**	**−17.2%**
Belgium	12,996,185	−18.3%
Canada	2,168,275	−9.5%
Other foreign countries	**19,939,907**	**+11.8%**
TOTAL	**196,457,990**	**−5.6%**

PERFORMING ARTS		Change 2025/2024
France	**76,439,068**	**+10.9%**
Paris city and region	26,586,314	+19.5%
Outside Paris city and region	49,852,753	+6.8%
Direct-collection countries	**4,876,890**	**+13.2%**
Belgium	4,624,038	+12.5%
Canada	252,852	+26%
Other foreign countries	6,320,330	+3.2%
TOTAL	**87,636,288**	**+10.4%**

WRITTEN WORKS		Change 2025/2024
Reprographic rights France	1,450,813	−1.1%
Reprographic rights Belgium	140,817	−61.2%
TOTAL	**1,591,630**	**−13%**

A healthy and robust financial situation

Following a record-breaking year in 2024, overall revenue dipped slightly in 2025 to €285.7m. The Performing Arts saw strong growth (+10.4%). Conversely, as anticipated due to exceptional factors in 2024, screen and broadcast revenue fell by 5.6%, while print and publishing dropped by 13%.

In line with standard practice and to ensure the sound financial management of the Society, the SACD will be reimbursing €4.2 million in statutory deductions for the 2025 financial year, subject to approval at the Annual General Meeting (AGM). This refund brings the average statutory deduction rate to 7.9%.

After taking into account this reimbursement of statutory deductions to authors, the SACD's net result for 2025 amounts to €0.2 million.

The SACD's royalty distributions reached an unprecedented €280.9m, an increase of €12.6 million or 4.7%, across all repertoires (performing arts, screen/broadcast, and print/publishing).

Collections came in at €285.7 million, down slightly (–1.2%) from the record €289.2m achieved in 2024. Driven by an increase of €8.3m (+10.4%), the performing arts hit a record high of €87.6m.

In the Performing Arts, collections reached an all-time high of €87.6 million, compared to €79.4 million (+10.4%) in 2024, already an exceptional year. Collections within France totalled €76.4 million in 2025, corresponding to a 10.9% increase both in Paris (+19.5%) and across the regions (+6.8%).

International revenue also grew, both in countries where the SACD does not operate directly (+3.2%) and in French-speaking countries where the SACD manages collections directly (Belgium, Canada, Monaco, and Luxembourg) (+13.2%).

In Audiovisual and despite growth in on-demand services driven by higher advertising revenues, collections from French Standard Contracts decreased due to significant back-payments received in 2024. This was compounded by SACEM's termination of the reciprocal inter-society agreement, and the expiration of the contract with major fibre/broadband providers (Orange, SFR, Free, and Bouygues Telecom) at the end of December 2024. Catch-up and on-demand services from TV channels grew by €3.7 million. Private copying levies rose by €0.7 million (+6.4%) to reach €10.8 million.

International collections for Audiovisual fell by 2.8%, down to €35.1 million from €36.1 million in 2024.

Note: *Following the adoption of the French Accounting Standards Authority (ANC) Regulation No. 2022-06 of 22 November 2022 on the modernisation of financial statements, the Profit & Loss account and the Balance Sheet in this annual report are presented in a new form. This may result in minor, non-material changes in how certain income and expense items are categorised between 2024 and 2025.*

The Operating income, calculated after the reimbursement of the statutory deduction, rose by 9% to €43.6 million. This was driven by a 7.5% increase in royalty deductions (reaching €23.5 million) due to higher distributions across our three repertoires. The strong performance of the Performing Arts also automatically boosted ancillary revenue by 11.3% to €6.7 million.

Funding for cultural initiatives (€4.05m) rose by nearly €0.3 million (+7.8%), thanks to an increase in private copying levies from print and publishing, 25% of which is allocated to the cultural budget. Furthermore, continuing a practice introduced in 2023, the Board of Directors decided to allocate €875,000 from 2024 public domain funds and CCSA revenue to the 2025 cultural initiatives budget. This offset the historical decline in private copying resources and maintained the positive impact of the print levy increase on the 2025 cultural action budget.

Reversals of provisions (€0.7 million) increased due to the reclassification of a previous years' exceptional allocation into operating reversals.

Finance income, which stood at nearly €2.35 million, decreased as a result of fewer financial investments reaching maturity, lower interest payments received, and a decline in short-term interest rates.

Exceptional expenses that do not qualify as major, non-recurring items are now classified as operating expenses. This changes the comparison for 2025 operating expenses significantly: at €45.7m, they increased by 9.3% (+€3.9 million) compared to 2024. Without this regulatory change, the increase would have been 5.2% (€2.2 million). This rise was primarily driven by social security contributions (+€0.7 million / +14.2%) due to a higher overall payroll, and more notably, the expiration of the URSSAF payroll tax exemption (€0.6 million per year since 2022). This exemption was part of state COVID-19 business support for heavily impacted companies, which – like the SACD – committed to not implementing mandatory redundancy plans. Other factors include depreciation and amortisation (+€0.2 million / +7.6%) and provisions (+€2.6 million, including €1.7 million in expenses that would have been classified as exceptional under the old regulations), while external purchases and expenses fell (–€0.1m or –1%), as did taxes (–€0.03 million or –2.8%).

Other operating expenses which include authors' social welfare expenses, featuring the *Aide Solidarité Retraité* (Supplementary Retirement Assistance) at €1.6 million, cultural initiatives, and various other operating costs rose this year by 4.3% (+€264k). It should be emphasised that this does not, in any way, constitute a supplementary pension scheme for the retired authors concerned. Indeed, such a measure is prohibited for the SACD as a Collective Management Organisation, and moreover, no contributions have been deducted from authors' royalties for this purpose, unlike mandatory and supplementary pension schemes for authors. The *Aide Solidarité Retraité* forms part of the SACD's social policy for its members and is a scheme for which the SACD has no legal obligation towards its author-members: each year, its Board of Directors may decide to extend this scheme by allocating in advance a portion of that year's resources to fund the allowance for the following year.

Other social aid for authors, which includes, in particular, godchild allowances and personalised social assistance, amounted to €324k, compared with €290k in 2024 (11.7%).

Regarding cultural initiatives, allocated expenditure (€4.05 million) precisely matches the available resources, representing an overall budget increase compared to 2024 (+7.8%). The share of expenditure drawn from statutory resources grew by nearly 10% (+€280k), driven by higher private copying levies and written works.

Depreciation and amortisation charges rose by 7.6% to €2.63 million (compared to €2.45 million in 2024) due to increased software amortisation. This was partially offset by fully depreciated IT hardware that remains in use and has not yet been replaced. Amortisation on property, fixtures, and fittings increased, mainly driven by energy-efficiency renovations and building maintenance projects launched in 2024.

The net financial result stood at €2.3m, down from €3.1 million in 2024 (–€0.8 million), as a direct consequence of lower finance income.

The average annual cash balance rose sharply (+€16.3 million / +10.6%) to €170.3 million in 2025 (compared to nearly €154 million in 2024). This was driven by strong growth in screen and broadcast collections throughout 2024 (+€16.1 million / +8.4%), which were subsequently distributed and paid out to creators over the course of 2025.

The society's cash management took place against a backdrop of falling interest rates and political uncertainty in France. In accordance with the general policy approved by the AGM and implemented by the Board of Directors the SACD maintained a conservative, risk-averse investment profile.

Net exceptional items for 2025 came to exactly zero. The total absence of exceptional income and expenses is due to the new accounting regulations mentioned above.

Distributing more royalties faster while cutting pay-out costs

In 2025, the SACD continued its efforts to improve the performance of rights management in terms of efficiency, speed, transparency and cost. Providing better service to its authors at the most reasonable cost remains a constant objective for the organisation.

Further fall in pending royalties

The major, ongoing initiative to reduce pending royalties (which are non-distributable royalties that cannot be paid to authors) continued to yield positive results, allowing the SACD to distribute collected royalties to authors as quickly as possible. After several years of significant declines, the amount of pending royalties fell again in 2025 by 2.4% to €15 million, representing a decrease of over 54% over seven years (from €32.4 million in 2018).

For several years, our teams have dedicated significant effort to resolving the issue of pending royalties while simultaneously working to prevent new funds from becoming unallocated. The results are substantial: while 4.6% of distributed royalties were categorised as “pending” in 2021, this rate fell to 3.8% in 2022, 3.3% in 2023, and dropped below the 3% threshold for the first time in 2024 to reach 2.85%. In 2025, it reached 2.81%. The SACD will maintain these management efforts to consolidate these excellent results.

Royalties can be categorised as “pending” for a wide variety of reasons: incomplete registrations, disputes between authors, pending membership applications, unresolved estate successions, missing documentation, or author-side account blocks that prevent payment. Addressing the root causes of unallocated funds requires action from the authors themselves, without which it is often impossible for us to proceed. For the past four years, a dedicated digital service has been available in the author’s personal space online, informing them of the exact amount and the reason their funds have been held. It also allows them to take the necessary steps to have their royalties released.

To tackle each specific case where royalties remain unallocated, the SACD has implemented a comprehensive action plan requiring direct team intervention to: collect signatures, retrieve missing documentation, resolve disputes, assist authors in completing their paperwork, and finalise memberships or registrations. This support applies both to our own members and to authors belonging to foreign CMOs whom we represent in France, Belgium, and Quebec.

Further automation of royalties in the Audiovisual repertoire

With the ongoing goal of distributing royalties more quickly and reliably, the SACD continued its plan in 2025 to automate the end-to-end management of royalties generated by the Audiovisual category. This involved integrating several core components into a single IT system across both France and Belgium.

As regards the distribution of royalties from the audiovisual repertoire, the performance and accuracy of the automatic identification of works from broadcast declaration files have been improved. The IT teams also carried out developments to optimise the methods used to identify audiovisual programmes and calculate their value. When distributing royalties from the audiovisual repertoire, the SACD relies on the actual broadcast and viewing data provided by television channels and streaming platforms in order to distribute royalties to authors. Significant improvements have been made in recent years to reduce the time taken to distribute royalties.

Conversely, the quality and punctuality of reporting from traditional broadcasting groups’ on-demand platforms remain an area of close focus.

For traditional linear channels, reporting timelines remain inconsistent, and the SACD is working continuously to shorten them. The SACD teams remain in regular contact with these broadcasters to reduce these delays.

Deductions scales

Deductions on royalties serve to finance, along with the annual membership fee of €40, the many services and support mechanisms we make available to author-members: services for the collection, distribution and payment of royalties to authors; improvements and developments relating to these services; 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, etc.); 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 IT system used to manage royalties and related updates to protect authors' data... in short, the full range of services rendered by the SACD.

Deductions on royalties for 2025

Specific Deduction	0.5%
Performing Arts (professional)	
Paris	9%
France (excluding Paris), Canada, Monaco, French Overseas Territories	11%
Belgium	10%
Other countries	7%
Commissioning allowances	2%
Audiovisual	
Broadcasting rights (France, Luxembourg, Monaco)	10.6%
Private copying levy (France, Belgium, Canada)	11%
Broadcasting rights (Belgium, Canada)	11%
Broadcasting rights and Private Copying Levy (abroad)	5.5%
Videograms and phonograms	3%
Written Works	
Reprographic rights (Belgium)	3%
Reprographic rights (France) & Lending rights	3%

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, and this has remained unchanged for over 15 years.

Key figures for repertoire use

8,198
in the Performing Arts
(1.4% of all works declared, +3.3% compared to 2024)

593,384
new works were declared in 2025, of which:

585,186
new works for Audiovisual, Cinema and Web
(98.6% of all works declared and +59.1% compared to 2024)

Performing Arts

199,985 performances in France

60,399 performances in Paris

139,586 performances in rest of France

Number of performances in Paris city	
Amateur	**758**
Professional	**59,641**
Private theatres	35,627
Unionised subsidised theatres	237
Non-unionised subsidised theatres	2,765
Independent companies and others	21,012
TOTAL	**60,399**

Number of performances in the Greater Paris Area and all over France	
Amateur	**24,043**
Professional	**115,543**
Private theatres	11,560
Unionised subsidised theatres	29,577
Non-unionised subsidised theatres	295
Independent companies and others	74,111
TOTAL	**139,586**

Audiovisual, Cinema, Web

482,127 works broadcast in 2024 (linear and non-linear broadcasts)

86.1% TV works

9.7% Movie films

4.2% Radio

of which **258,185** remunerated works (non-linear broadcasts)

NB : The final figures for audiovisual broadcasts for 2024 were not known at the time of printing of this report.

235,997

program hours (linear broadcasts)

of which 95% Television (224,221 hours of programming) and 5% Radio (11,775 hours of programming).

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

The SACD, a closely audited Society

The CMO Audit Committee

The SACD, like all Collective Management Organisations (CMO) of author's rights and related 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 2025 report continues the work of the Commission published in 2019 and focuses on the monitoring of provisions related to transparency and information obligations. It notes that the SACD fulfils all its obligations regarding information and transparency.
The report also makes two general recommendations applicable to all CMOs: one concerning the accessibility of websites for people with disabilities, and the other emphasising the need to ensure follow-up on all requests for information and disputes from beneficiaries.

"*The SACD already meets the recommendation on monitoring rights holders' requests for information and disputes. It will need to continue the improvements underway regarding the accessibility of its website*", concludes the report.

All these reports are available, in French, on the website of the Audit Committee (https://www. ccomptes.fr/ fr/institutions-associees/commission-de-controle-des-organismes-de-gestion-des- droits-dauteur).

Additional audits

Furthermore, in accordance with the provisions of the Intellectual Property Code, the SACD, like all CMOs, submits its annual accounts and related reports to the Ministry of Culture each year, and also presents – prior to their approval at the AGM – any proposed amendments to its statutes or its rules for collecting and distributing royalties.

The audits carried out by Forvis Mazars, the SACD's auditors, are comprehensive and thorough. As a result of their audit work, Forvis Mazars signed off on the 2025 accounts without reservations nor observations as witnessed by the certificate published on the penultimate page of this report. The Statutory Auditor also certifies the accounts of the SACD's subsidiary in Canada.

ISO Certification

In 2025, the SACD continued its commitment to improving internal processes and significantly stepped up its monitoring of subsequent action plans. The 2025 annual management review highlighted how deeply a culture of quality has embedded itself across our teams, alongside a stronger, more confident grasp of these processes by our staff.

The AFNOR audit confirms the robustness of our quality management system, and, to date, the SACD remains the only Collective Management Organisation (CMO) in France to hold ISO 9001 certification. Following the recommendations of the audit carried out in March 2026, AFNOR renewed the SACD's ISO 9001 certification for its quality management system, covering all core business processes and member services for authors across France and Belgium.

The quality of service provided to authors and the rigour in managing their rights lie at the heart of the SACD's mission, and it is entirely appropriate that an organisation recognised such as AFNOR evaluates the SACD's performance each year.

The scope of the ISO 9001 certification has once again been expanded, now covering all professional activities and author relations in France and Belgium.

The SACD is the first and only 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.

afaq ISO 9001 Qualité AFNOR CERTIFICATION

Corporate Social Responsibility (CSR)

Founded by authors, for authors, the SACD is proud to have been awarded the *Engagé RSE* label (Committed to CSR) at '**Confirmed' level**, officially presented by AFNOR Certification on 15 September 2025. This accolade highlights the consistency of our initiatives and the strong commitment of our leadership team, particularly across social, environmental, and governance areas.

Achieving this level represents collective recognition for a shared commitment. It rewards the outstanding and sustained hard work of our staff and governing bodies, who have spent several years working towards a common goal: making social responsibility the guiding principle of everything we do. The assessment covered a wide range of areas, including governance, transparency, and social, environmental, and financial performance.

The audit highlighted several strengths regarding our values, vision, and core purpose. The report notes: "Management's vision of the organisation's contribution to sustainable development is built on a comprehensive and consistent approach. It takes into account the needs and expectations of both internal and external stakeholders." It further adds that, "in line with the PACTE Act, the SACD enshrined its core purpose in its statutes in 2019, demonstrating a powerful commitment. Consequently, the SACD's core purpose is to represent and support authors worldwide by defending their status—including their social security, pension schemes, and professional training—alongside their moral and financial interests, specifically moral rights and copyright, in order to promote creative work and cultural diversity for the public benefit".

In terms of recommendations, the report advises the SACD to "consider registering as a purpose-driven company" (*entreprise à mission*) – a status for businesses that legally embed specific social or environmental goals into their articles of association. It also notes that it would be wise to "continue reviewing the prioritisation of CSR goals in line with industry-specific challenges" and to "strengthen the onboarding process for new hires regarding our CSR strategy".

These recommendations will be reviewed in detail, given that CSR is now fully embedded into our corporate culture and business strategy.

Finally, the SACD continued its responsible financial investment strategy by maintaining a portfolio compliant with ESG (environmental, social, and governance) criteria, in line with the Board of Directors' 2022 decision. These efforts demonstrate the SACD's commitment to fully integrating social responsibility and environmental performance into the core of its governance and daily operations across all departments. As a reminder, the SACD amended its asset manager's mandates in 2022 to ensure that all future investments comply strictly with ESG criteria, as defined by the European Green Deal and in accordance with Article 8 of the EU Sustainable Finance Disclosure Regulation (SFDR).

4

SOCIAL AND SOLIDARITY ACTIONS

Supporting authors with administrative tasks and ensuring they can fully access their social rights

Ensuring that authors have genuine access to their welfare and social security rights remains a priority for SACD, and continues to be a complex issue owing to the very nature of authors' status in 2025, despite the significant progress made over the past two years.

Consultation on RSA (income support) for authors: We say "No" to compulsory 15 hours of activity

The SACD has actively engaged in discussions surrounding the reform of the RSA (*Revenu de Solidarité Active - Low Income Supplement scheme*), in order to secure a specific exemption for creative professionals. Our position was clear: we are firmly opposed any blanket requirement to complete 15 hours of mandatory weekly activity, a rule incompatible with the unpredictable reality of writing and creative work.

Discussions with government officials successfully yielded a solution. This arrangement ensures, as far as possible, that authors actively engaged in creative work are exempt from these requirements—an outcome viewed as vital by the vast majority of authors' organisations.

Strengthening and formalising social dialogue

The SACD participated actively in the Ministry of Culture's working groups focused on social dialogue and the official representation of authors. Through our contributions, the SACD championed the need for a structured framework. This would ensure that authors' organisations are fully involved in decisions affecting their welfare rights, working conditions, and remuneration. This framework must also reflect the diversity of the sector, encompassing trade unions, professional associations, and authors' societies like the SACD. Both our statutes and national legislation confirm our mandate and legitimacy to represent and defend the professional and moral interests of our members, particularly before social security bodies.

Income continuity and professional support mechanisms

The SACD also took part in national discussions regarding income continuity for creators—essentially the introduction of an unemployment insurance scheme for authors. Backed by MPs and Senators, this proposal originally stemmed from trade unions highly active in the graphic arts, visual arts, and publishing sectors. It led to a fast-track parliamentary fact-finding mission (mission flash) in the National Assembly and a bill introduced by Green Party Senator Monique de Marco, which was ultimately rejected by the Senate.

Whilst there is universal consensus regarding the highly irregular nature of authors' incomes, the implementation of an unemployment scheme has deeply divided the creative community. Many creators working primarily in the audiovisual and film sectors argued that the proposal failed to account for industry-specific realities. Furthermore, its estimated cost of €800 million per year lacked any credible funding source and risked creating severe legal confusion that could undermine copyright.

Consequently, the SACD, alongside other professional authors' organisations, has begun exploring an alternative professional solidarity mechanism. This initiative aims to support authors during periods of low income without systematically having them sign up for the RSA but without creating a parallel RSA system.

Furthermore, the two MPs leading the parliamentary fact-finding mission failed to reach an agreement on supporting the income continuity proposal. Camille Galliard-Minier, the MP representing the centrist bloc, rejected it in favour of a new concept: a "personal activity account." Developed in collaboration with professional authors' organisations, including the SACD, this account is designed to allow authors who are actively working but temporarily earning no income to draw emergency funds. At this stage, its exact terms and funding structure are still to be defined.

However, Camille Galliard-Minier's appointment to the government in February 2026 has cast serious doubt over whether these consultations will continue.

Changes to the governance of the Social Security System for Artists and Authors (SSAA)
Established in 2019 following the merger of the Maison des Artistes and AGESSA, the Social Security System for Artists and Authors (SSAA) faced a difficult start, hindered by a legacy of administrative errors and systemic neglect.

While transferring the collection of social security contributions to URSSAF (in charge of collecting Social Security contributions in France) has been a broadly positive reform for authors, questions about the future of the SSAA quickly arose. This prompted recommendations from its interim Managing Director, Emmanuelle Bensimon-Weiler, to refocus the institution's remit on social support for authors, strengthen its expertise in welfare reforms, and modernise its governance.

However, when Parliament debated the reform in autumn 2025, these new directions were not fully codified into law. Instead, Parliament opted to change the organisation's name to *Conseil National de la Protection Sociale des Artistes-Auteurs* (National Council for the Social Protection of Artists-Authors), alongside a restructured governance model.

Following a highly misleading campaign by certain organisations, parliamentarians rejected the inclusion of collective management organisations on the Board of Directors. Instead, they approved the principle of professional elections to appoint authors' representatives. A consultation process, followed by a decree from the *Conseil d'État*, will determine the schedule and procedures for these elections at a later date.

Campaigning for fair taxation for artists-authors
The SACD reacted immediately to the government's proposed reform of the VAT exemption thresholds, working alongside fellow authors' societies and professional bodies. By significantly lowering the specific VAT exemption thresholds applicable to authors, this project risked creating a heavy administrative burden and undermining the financial stability of many creators.

This collective campaign highlighted the unique nature of tax status of artists and authors, and emphasised that the proposed reform was completely unsuited to creative work. As a result, the reform was initially suspended and has now been completely abandoned.

Custom retirement support
The SACD provides tailored retirement consultations through a dedicated in-house advisor. In 2025, 109 authors came forward for consultations regarding the state pension. In addition, the SACD arranged for around thirty authors to meet with a specialist retirement advisor from the IRCEC.

Still regarding retirement, authors have the option, if they wish, to regularise their pension contributions for periods during which their rights were subject to certain pre-deducted contributions but, due to not being aware that they needed to register with Agessa, they did not contribute to the old-age insurance scheme.

Furthermore, authors have the opportunity to retroactively backdate their pension contributions for periods where their income was subject to certain flat-rate deductions, but where they failed to contribute to the state old-age insurance scheme simply because they were not aware that they were under an obligation to register with Agessa. The deadline for submitting this retroactive request to the CNAV (Retirement Insurance Fund of France) is 31 December 2027.

The SACD has supplemented this scheme with a financial aid package to help members buy back missed contribution periods, contributing up to €6,000 per person. In 2025, the Society paid out over €55,970 to 12 authors, enabling them to secure a higher retirement pension.

Total Budget:
€1.9M

Review of measures 2025
The SACD's Social Action Commission, made up of authors responsible for reviewing applications submitted by the Society's social advisor, also approved funding from the SACD and the Paul Milliet Foundation to support 60 authors in 2025, totalling nearly €130,000.

In addition to financial assistance, the SACD provides personalised social support (various administrative procedures, guidance towards statutory benefits, help in accessing appropriate healthcare, etc.).

It is through this commission that the Paul Milliet Foundation, which has its own resources, provides assistance to authors facing old age, illness, or, more broadly, any of life's difficulties. The SACD also grants allowances to its "godchildren" (children of deceased authors) to financially support the continuation of their schooling and higher education. For the 2024–2025 academic year, these aids were provided to 20 children of deceased members, totalling €85,958.

In 2025, a total of 18 funeral allowances were paid, totalling €25,740.

The amount of *Aides de Solidarité Retraités* (Supplementary Retirement Assistance) and *Aides de Solidarité Veuvage* (supports for widows/widowers) paid in 2025 reached almost €1.577 million. Since the SACD is not a pension organisation, this support fund is reserved for some of its members, subject to conditions of age and income. Moreover, the Board of Directors must vote to continue this fund each year and must set the amount with the latter depending on the number of beneficiaries and the SACD collections, mainly in the Performing Arts.

FONDATION PAUL MILLIET
— reconnue d'utilité publique

The Paul Milliet Foundation

In 2025, the Paul Milliet Foundation approved 23 aids for a total amount of €42,504 compared with €40,902 in 2024 (+3.9%), corresponding to average aid amount of €1,848. Founded in 1926 thanks to a 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 was recognised, right from inception, as a public-interest organisation.

As of the 1980s, the Foundation decided to focus exclusively on direct-aid payments and on 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 the Foundation.
www.fondationpaulmilliet.org

AUTEURS SOLIDAIRES

The Auteurs Solidaires endowment fund

The purpose of the Auteurs Solidaires endowment fund, created at the instigation of the SACD, chaired by Rodolphe Belmer, is to implement innovative projects in the field of social intervention. The fund is steered by professional authors who draw on their shared original artistic experiences.

In 2025, the SACD provided cultural action support to Auteurs Solidaires, enabling it to fund various initiatives carried out or launched during the year, including three regional Raconte-moi ta vie! events in and around the Paris region (Hauts-de-France and Île-de-France) and in Auvergne-Rhône-Alpes.
www.auteurs-solidaires.org

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 is 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, the 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 the 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 the 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 clear: 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.

Cultural Action 2025

Total Budget:

€4.05M

Allocation of available amounts

€3.05M
(grants, partnerships, etc.)

€1.0M
contribution to administrative costs

Sources of funding of the Cultural Action Budget

Audiovisual private copying levy (art L321- 9 of the CPI)	1,809,043
Audio private copying levy (art L321- 9 of the CPI)	677,331
Audio digital private copying levy (art L321-9 of the CPI)	26,154
Written digital private copying levy (art L321-9 of the CPI)	252,240
Non-distributable royalties (art L321-9 of the CPI)	183,732
Public domain & CCSA	875,000
Financial income	47,654
Avignon box office	22,860
Carried forward	157,986
Total	**€4,052,000**

The amounts carried forward in the above table correspond to funds earmarked for events that ultimately could not be organised or that failed to respect their commitments.

New Support Funds and Activities 2025

Number of grants allocated

203

41 writers received a SACD Award, and 74 were awarded writing grants across various schemes. This was notably supported by the SACD/DGCA-Ministry of Culture partnership, which awarded €100,000 in total funding to 32 writers under the *Fonds Grandes Formes* fund.

New features 2025

Since 2025, a portion of the Cultural Action Budget has been allocated to events dedicated to writing, specifically targeting the link between published books and new work created for the stage or screen (the SACD catalogue). This €90,000 fund supported several projects in 2025, including: Le Paris des femmes, Actes Sud's 40th anniversary, the Festival Extra!, Les Journées de Lyon, the Festival Côté Livre, ETC Caraïbes, La Nef Premières Pages, and Actoral's "Du texte roman au plateau" (From Novel to Stage). Furthermore, a partnership with the SCELF (the French society for literary publishers) co-funds the following events: Shoot the Book! at Séries Mania, the Cannes Film Festival, and the Montreuil Children's Book Fair, alongside the SCELF audiovisual forums and the networking events at the Maison Jean Vilar during the Avignon Festival.

In addition, the SACD and ARTE Radio launched a children's audio fiction competition on 1 December 2025, aimed at encouraging and supporting the creation of podcasts for children. The winning writer will be announced in March and will receive a gross prize of €1,200 to develop and finalise their audio script. The finished project will be produced, directed, and broadcast by ARTE Radio on Polissons, a podcast dedicated to young listeners. The second and third-place projects will each receive a gross writing grant of €850.

Other actions 2025

- SACD-TV5MONDE Francophone Digital Fund (*Fonds Francophone Numérique SACD-TV5MONDE*): SACD and TV5MONDE have partnered for the second edition of the Francophone Digital Fund in 2025/2026. The fund aims to support brand-new digital series based around the theme "there's a first time for everything". The two selected digital series projects each received a gross grant of €5,000 to write their pilot episode. The winning project will receive up to a gross maximum of €25,000 to write the full season.
- SACD–France Télévisions Creativity and Diversity Fund (*Fonds SACD – France Télévisions Création et Diversité*): The 2025/2026 edition is awarding two gross grants of €10,000 per selected project to write the literary elements of the development package. The ultimate winning project will receive up to a gross maximum of €50,000 to write a full standalone drama.
- Theatre Fund (*Fonds SACD Théâtre*): Six production grants of €9,000, plus a €2,500 writing grant per selected project (supporting 7 authors in total).
- SACD / Ministry of Culture Fund for Large-Scale Theatre Productions (*Fonds SACD / ministère de la Culture Grandes Formes Théâtre*): Ten production grants of €15,000 per selected project, plus a €6,000 writing grant per selected project (supporting 14 authors in total).
- SACD Stage Music Fund (*Fonds SACD Musique de Scène*): Fourteen grants ranging from €1,000 to €3,500 (supporting 14 composers).
- Opera Commissioning Fund (*Fonds de Création Lyrique*): Fifteen grants ranging from €2,000 to €90,000.
- SACD Opera Supplementary Grant (*Guichet complémentaire SACD Opéra*): Four grants ranging from €10,300 to €20,000.
- Circus Process (*Processus Cirque*): Four grants of €8,500 (supporting 7 authors).
- Writing for the Street (*Écrire pour la rue - dispositif SACD / DGCA*): Ten €1,000 writing grants awarded by the SACD, with additional production support provided by the DGCA (Directorate-General for Artistic Creation).
- Outdoor Artists (*Auteurs d'espaces*): Five production grants ranging from €2,700 to €6,300. The selected projects will be showcased at partner festivals (Chalon-sur-Saône, Aurillac, and Cergy).
- Trio(s) Dance Scheme: SACD – ONDA (*Dispositif Trio(s) Danse SACD – ONDA*): Six programmes and six choreographers received support during the first funding round of this scheme, which funds and encourages wider distribution for dance productions. Furthermore, the scheme's "Emergence" strand—partnered with the Caisse des Dépôts foundations—supported an additional eight programmes and 14 choreographers during the first round. The second round supported three programmes and five choreographers, while its "Emergence" strand funded an extra four programmes and seven choreographers.

In the comedy sector, a review was carried out during the year to update the criteria for supporting comedy festivals. Consequently, the SACD supported five events and comedy festivals across the country, where an SACD New Comedy Writing Talent award was presented directly to the writers. The SACD Comedy Fund and the Avignon Off Comedy Fund were also renewed, allocating 34 grants ranging from €2,000 to €7,000 for the former, and six grants of €2,500 for the latter.

In musical theatre, the SACD teamed up with France Musique to commission a short-form musical, pairing a writer for the book and a composer for the score. Complete creative freedom was given to writer and director Macha Makeïeff for this joint SACD–France Musique commission. Working alongside composer Paul Lay and choreographer Guillaume Siard, she created Magic Hôtel. The production featured Rosemary Standley, Paul Lay, Matthew Sharp, Clément Griffault, Xaverine Lefebvre, and Vanessa Missé, and was performed live at Studio 104 in the Maison de la Radio. The evening was broadcast live on air, and was also filmed for television and streamed by Culturebox.

Actions to promote training

The SACD continued its support for schools contributing to the professional development of new authors: CinéFabrique in Lyon, the *Conservatoire Européen d'Écriture Audiovisuelle* (CEEA), *La Résidence* (La Fémis), *La Poudrière*, and *Nouvelles Écritures*.

The SACD also extends its support to initiatives designed for more experienced writers, such as creative residencies. These include residency programs (Frames, La Rochelle Francophone Writing Residency, La Ruche and La Nef residencies, La Chartreuse, etc.).

Pursuing the same goal, the *Atelier Grand Nord* in Quebec, supported by the SACD, organises workshops and exchanges on screenwriting, bringing together 14 screenwriters and 8 consulting authors from the French-speaking community.

The SACD also continued to fund cash prizes awarded to graduating students from the National Conservatories of Music and Dance in Paris and Lyon.

Actions in Support of Arts Education

Actions in support of arts education remain a key focus of the SACD's cultural initiatives in 2025, with several flagship programmes funded and/or co-funded to extend their reach.

The supported operations and programmes are numerous: La Ruche, Quinzaine en Actions, *Parcours d'auteurs* at the Autumn Festival, La FEMIS Residency programme, *Talents en Court*, as well as the 1st June celebration of youth theatre writing / *Avignon Enfants à l'honneur* by Assitej France, and *KO des mots*. The SACD's cultural initiatives have facilitated the hosting and support of authors benefiting from these schemes across numerous festivals and professional events within its network of partners.

The SACD also finances the *Raconte-moi ta vie !* (Tell Me The Story of Your Life!) initiative via the Auteurs Solidaires endowment fund, which rolls it out in areas that are often rural and always aimed at young people who are far removed from traditional cultural channels. In 2025, the initiative was organised in around 15 classes across schools scattered throughout the Hauts-de-France, Auvergne-Rhône-Alpes, and Île-de-France regions.

Still within the school environment, the *Un Artiste à l'École* programme (initiated by the SACD) continued its journey with a 13th edition in 2025. Each year, around thirty authors and artists – including screenwriters, filmmakers, directors of fiction, TV series, documentaries and animated films, as well as actors, writers, journalists, composers, producers and publishers, photographers, visual artists, illustrators, and comic book authors – are invited to return to the primary schools, middle schools, and/or high schools they once attended.

International Cultural Actions

Support for the Contxto program continued. This program was set up to support the translation of French-language dramatic texts into English and Spanish. Drawing on a professional network, it encourages the international promotion of playwriting, with a view to the dissemination and creation of these texts.

Boulevard des Séries supports the international growth of French drama through immersive professional networking events in the United States, connecting writers with US screenwriters, showrunners, and industry bodies. The programme is built around three strands: online training and mentorship for 16 French writers led by US series creators; "La Fabrique, Boulevard des Séries", a development and writing residency welcoming five writers to Los Angeles for three weeks; and a debriefing evening where residents share their feedback, paired with a virtual showrunner masterclass open to all SACD audiovisual creators.

The Beaumarchais–SACD Association

Thanks to renewed support from the SACD, the Beaumarchais Association maintained its funding levels in 2025, safeguarding its mission to award writing grants against a backdrop of institutional budget cuts and growing financial instability for emerging creators. The SACD Board of Directors decided to increase the association's annual grant by 3% to €507,750 (up 3% compared to the 2024 financial year), highlighting the importance of securing long-term, robust support for the next generation of talent.

The volume of applications submitted across the various panels showed a mixed picture, revealing contrasting dynamics depending on the sector. The audiovisual panels saw a notable increase, continuing a trend underway for several years (+20% for short films, +15% for feature films, and +58% for animation). Conversely, the performing arts panels experienced more erratic trends: while audio/musical theatre rose by 22% and outdoor performance by 15%, traditional theatre (–15%), dance (–35%), and circus arts (–20%) fell back to their pre-2024 levels following a period of strong growth.

The association received a total of 2,230 projects this year, marking a further 5.5% increase on the record high reached in 2024. This growing demand confirms the relevance and unique positioning of the Beaumarchais bursaries.

The 2025 commissions (five of which concluded in early 2026) awarded 72 writing bursaries — supporting over 80 winning authors — matching the 2024 figures. The total funding awarded came to €329,000, representing a very slight dip compared to 2024 (€331,000). The process relied on around 15 paid readers and over 60 volunteer industry jurors from across all disciplines.

In terms of project development, following several years of distribution hurdles in the performing arts sector, a resurgence in requests for top-up funding (for residencies, production, and publishing) was welcomed as an encouraging sign. This trend was mirrored in the audiovisual sector, which saw high demand for short film production and translation grants, TV series development funding, and festival travel bursaries. In total, 43 projects benefited from this top-up funding, drawing from a total budget of over €154,000, up from 34 projects and €102,000 last year.

Furthermore, the Beaumarchais Association significantly expanded its promotional work for bursary recipients, regularly updating its website with features tracing key news and creative milestones of the winning projects.

The year 2025 saw many Beaumarchais-supported projects come to fruition. In the performing arts, over twenty winning shows were staged. Two projects in particular stood out: *Trop beau pour y voir* by Béatrice Bienville and Yassim Ait Abdelmalek won the Best Director Award at Théâtre 13, while Julien Lewkowicz's *Ce soir j'ai de la fièvre et toi tu meurs de froid* took home the SACD Prize at the Impatience Festival.

Additionally, the partnership launched with Les Studios Virecourt and Théâtre 13 continued, allowing a female bursary winner to present a brand-new experimental piece opening for an established headline artist programmed at Théâtre 13.

In the audiovisual sector, several projects backed by the association also enjoyed success, with four feature films securing a cinema release: *LADS* by Julien Menanteau, *Les Arènes* by Camille Perton, *L'été de Jahia* by Olivier Meys, and *L'Engloutie* by Louise Hémon. *L'Engloutie* was selected for the Directors' Fortnight at Cannes and won both the 2025 André Bazin Prize and the 2025 Jean Vigo Prize.

Finally, several short films were selected by major festivals. Melissa Silveira's *Diego* picked up multiple festival awards (the SACD Prize and Best Actress at Cinébanlieue, alongside the Audience Award at the Cannebière Film Festival). Meanwhile, David Padilla's *Cultes* made the official shortlist for the 2025 César Awards.

6

APPENDICES

Collections & Distributions of Royalties

Collection (ex VAT) 2025

Rounded off to nearest euro

	COLLECTIONS		SACD DEDUCTIONS / COLLECTIONS			
	Royalties collected	Change 2025 / 2024	CCSA*	Specific deduction	SACD deduction	Royalties to distribute
PERFORMING ARTS	**87,636,288**	**10.4%**	**10,067,853**			**77,568,435**
France	**76,439,068**	**10.9%**	**9,781,991**			**66,657,076**
Paris	26,586,314	19.5%	2,321,457			24,264,857
Regions	49,852,753	6.8%	7,460,534			42,392,219
Direct Collection Countries	**4,876,890**	**13.2%**	**285,862**			**4,591,028**
Belgium*	4,624,038	12.5%	285,862			4,338,176
Canada	252,852	26%	0			252,852
Other foreign countries	**6,320,330**	**3.2%**	**0**			**6,320,330**
AUDIOVISUAL, CINEMA, WEB	**196,457,990**	**−5.6%**				**196,457,990**
France	**161,353,624**	**−6.1%**				**161,353,624**
Private copying levy	10,802,178	6.4%				10,802,178
Standard Contracts	148,621,920	−7%				148,621,920
Individual Contracts	1,929,526	−2.6%				1,929,526
Direct Collection Countries	**15,164,460**	**−17.2%**				**15,164,460**
Belgium*	12,996,185	−18.3%				12,996,185
Canada	**2,168,275**	**−9.5%**				**2,168,275**
Other foreign countries	**19,939,907**	**11.8%**				**19,939,907**
WRITTEN WORKS	**1,591,630**	**−13%**				**1,591,630**
Reprographic rights France	**1,450,813**	**−1.1%**				**1,450,813**
Reprographic rights Belgium	**140,817**	**−61.2%**				140,817
GRAND TOTAL	**285,685,909**	**−1.2%**	**10,067,853**			**275,618,056**

* CCSA: Contribution to Social and Administrative Charges, due in addition to the royalties paid by Performing Arts promoters.
** Excludes royalties collected on behalf of deAuteurs. Collections handled for deAuteurs reached €645,561.23 for live performance and €1,620,722.75 for audiovisual works.

(Amounts in euros)

Itemised distribution of royalties 2025

Rounded off to nearest euro

	DISTRIBUTIONS		SACD DEDUCTIONS / DISTRIBUTIONS		
	Royalties collected	Change 2025 / 2024	Specific deduction	SACD deduction	Royalties to distribute
PERFORMING ARTS	**77,617,580**	**8.7%**	**363,283**	**5,596,982**	**71,657,315**
France	**65,475,356**	**8.2%**	**310,057**	**4,831,295**	**60,334,004**
Paris	23,621,099	15.2%	109,411	1,510,565	22,001,122
Regions	41,854,258	4.6%	200,645	3,320,730	38,332,882
Direct collection countries	**5,582,352**	**12.8%**	**22,487**	**383,773**	**5,176,091**
Belgium*	5,319,171	11.8%	21,216	358,639	4,939,315
Canada	263,181	36.4%	1,271	25,134	236,776
Other foreign countries	**6,559,872**	**10.6%**	**30,739**	**381,914**	**6,147,220**
AUDIOVISUAL, CINEMA, WEB	**201,658,976**	**2.7%**	**943,700**	**16,561,522**	**184,153,754**
France	**164,441,182**	**−2%**	**781,679**	**14,332,315**	**149,327,188**
Private copying levy	7,446,478	5.4%	36,193	689,599	6,720,685
Standard Contracts	154,952,012	−2.5%	745,345	13,470,160	140,736,506
Individual Contracts	**2,042,692**	7.9%	141	172,556	**1,869,996**
Direct collection countries	**17,583,087**	**15.2%**	**72,087**	**1,368,508**	**16,142,492**
Belgium*	15,099,508	17.2%	59,920	1,139,064	13,900,524
Canada	**2,483,579**	**4.5%**	**12,167**	**229,445**	**2,241,967**
Other foreign countries	**19,634,707**	**48.2%**	**89,933**	**860,699**	**18,684,075**
WRITTEN WORKS	**1,706,692**	**183.2%**	**8,309**	**43,035**	**1,655,348**
Reprographic rights France	**1,569,196**	**325%**	**7,844**	**39,578**	**1,521,775**
Reprographic rights Belgium	137,496	−41.1%	466	3,457	133,573
GRAND TOTAL	**280,983,248**	**4.7%**	**1,315,292**	**22,201,539**	**257,466,418**

* Distributions to Flemish authors in Belgium are made directly by deAuteurs. (Amounts given in euro)

(Amounts in euros)

BACK TO CONTENTS

Income Statement for the Financial Year 2025

* In accordance with the new accounting regulation, certain types of income and expenses recognised as exceptional items in 2024 have been classified as operating income or expenses in 2025.

	2025	2024
OPERATING INCOME		
- Sales of goods and services		
Sales of services	36,163,086	33,620,004
- Reversals of depreciation, amortisation, and provisions	1,010,318	333,523
- Proceeds from disposals of intangible and tangible fixed assets		
- Other income	6,453,881	6,071,129
TOTAL I	**43,627,285**	**40,024,656**
OPERATING EXPENSES		
Other purchases and external charges	11,078,554	11,191,381
Taxes other than company tax	1,032,001	1,061,252
Wages and salaries	15,835,556	15,544,021
Payroll taxes	5,731,836	5,020,363
Depreciation, amortisation, and impairment charges	2,630,771	2,445,567
Charges to provisions	3,021,831	454,840
Carrying amount of intangible and tangible fixed assets ceded	0	0
Other expenses	6,365,870	6,102,018
TOTAL II	**45,696,420**	**41,819,442**
1 - OPERATING PROFIT/(LOSS) (I-II)	**- 2,069,135**	**- 1,794,786**
FINANCIAL INCOME		
Income from equity investments		
Income from other securities and non-current receivables	7,500	7,500
Other interest receivable and similar income	160	342
Reversals of impairment losses and provisions	4,889	17,129
Foreign exchange gains	2,559	3,510
Proceeds from disposals of financial assets		
Net gains on disposals of short-term investments and cash instruments	2,337,414	3,139,116
TOTAL III	**2,352,521**	**3,167,597**
FINANCIAL EXPENSES		
Depreciation, amortisation, impairment, and provisions		
Interest payable and similar charges	47,653	69,385
Foreign exchange losses	15,186	1,231
Carrying amount of financial assets ceded		
Net losses on disposals of short-term investments and cash instruments		
TOTAL IV	**62,838**	**70,617**
2 - FINANCIAL RESULT (III-IV)		
3 - PROFIT/(LOSS) ON ORDINARY ACTIVITIES BEFORE TAX (I-II+III-IV)		
EXCEPTIONAL INCOME (V)	0	54,553
EXCEPTIONAL EXPENSES (VI)	0	1,081,365
4 - EXCEPTIONAL RESULT (V-VI)	**0**	**-1,026,812**
EMPLOYEE PROFIT-SHARING (VII)		
COMPANY TAX (VIII)		
TOTAL INCOME (I+III+V)	**45,979,806**	**43,246,807**
TOTAL EXPENSES (II+IV+VI+VII+VIII)	**45,759,258**	**42,971,424**
PROFIT OR LOSS	**220,548**	**275,383**

Balance Sheet on 31 December 2025

ASSETS	As of 31 December 2025 Gross value	Depreciation, amortisation, and provisions	Net value	2024 Net value 2024
Formation costs				
TOTAL I	0	0	0	0
FIXED ASSETS				
INTANGIBLE FIXED ASSETS				
Software licences	19,514,405	16,660,817	2,853,588	3,461,875
Goodwill	103,000	0	103,000	103,000
Intangible fixed assets in progress	401,211	0	401,211	47,784
TANGIBLE FIXED ASSETS				
a) Land	3,552,555	0	3,552,555	3,552,555
b) Plantations	24,423	23,908	514	1,018
c) Landscaping and maintenance	338,448	78,291	260,157	267,929
d) Buildings	11,875,008	4,125,036	7,749,971	7,966,891
e) Façade	4,016,694	1,785,032	2,231,662	2,018,160
f) Buildings facilities	8,315,303	4,508,355	3,806,947	3,519,081
g) Office facilities	4,753,786	3,771,938	981,849	1,171,278
h) Technical facilities	2,550,702	2,362,289	188,413	184,917
Other tangible fixed assets:				
a) Transport equipment	166,761	121,473	45,288	70,220
b) Computer equipment	2,833,432	2,563,581	269,851	340,099
c) Office equipment	588,278	480,176	108,102	80,791
d) Office furniture	1,248,478	1,172,508	75,969	67,328
e) Other tangible fixed assets	38,392	38,392	0	0
Tangible fixed assets in progress	638,568	0	638,568	136,623
FINANCIAL ASSETS				
Equity interests	2,754,158	0	2,754,158	2,754,158
Receivables related to equity interests	2,609,119	0	2,609,119	2,916,751
Loans	937,756	0	937,756	917,321
Deposits and guarantees paid	10,576	0	10,576	10,576
TOTAL II	67,271,054	37,691,797	29,579,257	29,588,356
RECEIVABLES				
Trade receivables and related accounts	27,868,805	64,317	27,804,488	54,547,073
Other receivables	9,655,977	278,003	9,377,974	8,780,644
Prepayments	774,050		774,050	945,600
Short-term investments	114,512,460	0	114,512,460	118,198,221
Derivative financial instruments	63,958,650		63,958,650	63,958,650
Cash and cash equivalents	7,679,234		7,679,234	6,773,823
TOTAL III	224,449,176	342,320	224,106,856	253,204,012
GRAND TOTAL (I + II + III)	291,720,230	38,034,117	253,686,113	282,792,367
Total with euro cents:			253,686,113.24	282,792,367.03

EQUITY AND LIABILITIES	31 DECEMBER 2025	31 DECEMBER 2024
EQUITY		
Share capital	2,745,336	2,608,659
Revaluation reserve		
Reserves		
Statutory or contractual reserves		
Other reserves		
Retained earnings	4,779,848	4,504,465
Profit or loss for the financial year	220,548	275,383
TOTAL I	7,745,732	7,388,508
PROVISIONS		
Provisions for risks	5,725,452	3,822,950
Provisions for expenses	7,363,847	7,298,005
TOTAL II	13,089,299	11,120,955
LIABILITIES		
Bank loans and overdrafts	0	0
Trade payables and related accounts	4,220,023	3,982,533
Taxation and social security	21,283,646	20,693,097
Other payables	207,253,892	239,527,225
Deferred income	93,522	80,049
TOTAL III	232,851,082	264,282,904
GRAND TOTAL (I + II + III)	253,686,113	282,792,367
Total with euro cents:	253,686,113.24	282,792,367.03

BACK TO CONTENTS

Organisations having received financial support for three consecutive years (2023 to 2025 inclusive)

Recipient	Initiative title
AUDIOVISUAL	
Television	
Association du Festival International des séries de Lille Hauts-de-France	Festival Séries Mania / Séries Mania Forum
Association du Festival de la Fiction	Festival de la Fiction / La Rochelle Francophone Writing Residency
Kandimari	Creators' Lab / Série Series
U2R (Union des réalisatrices et réalisateurs)	Interviews with fiction directors and scriptwriters
Cinema	
ARP (Société des Auteurs-Réalisateurs-Producteurs)	SACD - ARP Joint Initiatives
ASOCIATIA CINEMASCOP	The Cannes Film Festival in Bucharest
Association du Cinéma Indépendant pour sa Diffusion (ACID)	Initiatives supporting creators of independent cinematographic works / A filmmaker in every cinema
Association Premiers Plans	Premiers Plans Festival
Gindou Cinéma	La Ruche Residency
Institut Lumière	Lumière Festival / Institut Lumière
SRF - La Quinzaine des Cinéastes	The Directors' Fortnight / Quinzaine en actions / Quinzaine en Salle
La Société de Développement des Entreprises Culturelles (SODEC)	Grand Nord Workshop
Le Extra-Muros - Festival Cinébanlieue	Cinébanlieue Festival
Rouge Editions	Sœurs Jumelles Festival
Sauve qui peut le court-métrage	Clermont-Ferrand International Short Film Festival
Syndicat Français de la Critique de Cinéma	International Critics' Week / Next Step Residency
France Odéon	France Odéon French Film Festival in Florence
Radio	
Association Longueur d'Ondes	Longueurs d'ondes
France Médias Monde	Ca va, ça va le monde! RFI Avignon
Radio France	Original Podcasts Fund / Festival d'Avignon Initiatives / Diversity Initiatives / 42e RUE
Animation	
Association Française du Cinéma d'Animation (AFCA)	Rennes National Animation Film Festival
AGRAF	Meetings between literary authors, graphic artists, and directors
La Cité de l'image en mouvement d'Annecy (CITIA)	Annecy International Animation Film Festival
La Poudrière	School training activities / Ciclic scheme / Support for creators
Les Nouvelles Ecritures pour le Film d'Animation (La Nef)	International Animation Screenwriting Residency / Creative Pathways / Grand Atelier d'Animation
Télévision Française 1	TFOU Animation Competition
Digital Creation	
IMAGO Production	Marseille Webfest
La Boite	Frames Festival / Frames Résidences
Cross-Disciplinary Audiovisual	
Conservatoire Européen des Ecritures Audiovisuelles (CEEA)	School training activities / Registration fee funding grants / Atom
Guilde des Scénaristes	Screenwriters' Forum
La CinéFabrique	La CinéFabrique
LA FEMIS (Ecole Nationale Supérieure des Métiers de l'Image et du Son)	La Résidence
Un Artiste à l'Ecole	Un Artiste à l'Ecole
Scenario au long court	International Screenwriters and Composers Festival

Recipient	Initiative title
PERFORMING ARTS	
Theatre	
Artcena	Réseau Contxto / Belles heures des auteurs Avignon
Scène(s) d'enfance et d'ailleurs - Assitej France	Scène d'Enfance: 1er juin des écritures - Avignon Enfants à l'honneur - Générations Lumineuses
Association Jean Vilar	Festival côté livres - Conversations à la Maison Jean Vilar
Association Les Molières	Nuit des Molières
Association pour le Soutien du Théâtre privé (ASTP)	Private Theatre Support Fund
Avignon Festival & Compagnies	Festival Off d'Avignon / Festival Off Emerging Creative Fund / Constellations / Place des auteurs - AF&C
CIRCA - La Chartreuse	La Chartreuse Writers' Residencies
Ecrivains Associés du Théâtre	Playwrights' Forum
JMD PRODUCTION	Paris Comedy Festival / Paroles Citoyennes
Le Centquatre - Paris	Impatience Festival
Les Francophonies – Des écritures à la scène	Francophonies en Limousin: zébrures de printemps et zébrures d'automne
Scène Indépendante	Festival d'Avignon Forums and Initiatives
Scène(s) d'enfance et d'ailleurs - Assitej France	1er juin des écritures / Avignon Enfants à l'honneur
Théâtre du Balcon	Le Souffle d'Avignon
Music	
Aix-en-Provence International Festival of Opera and European Academy of Music	Festival d'Aix-en-Provence / Opera Creation Fund
Opéra de Rennes	Opera Creation Fund
ARCAL	Opera Creation Fund
Dance	
Office national de Diffusion Artistique (ONDA)	Trio(s) Initiative
Circus	
Agora Boulazac	Processus cirque
Street Arts	
Association ECLAT – Festival d'Aurillac	Auteurs d'espaces - Aurillac
Régie Autonome Personnalisée du Pôle des Arts de la Rue de Chalon-sur-Saône	Auteurs d'espaces - Chalon dans la rue
Comedy	
AGAPè	Comedy Fund
Communauté de commune du Pays d'Uzès	Uzès Seul en Scène Festival
M&G	Comedy Fund
Varion Productions	Comedy Fund
Transdiscipline SV	
Association de Gestion du Festival d'Avignon	Vive le Sujet! Tentatives et Captation
Festival d'Automne	Programme APHP and Parcours d'auteurs
Théâtre de la Ville	Danse Elargie

Recipient	Initiative title
CROSS-REPERTOIRE	
Association Beaumarchais-SACD	Support for authors in the form of individual grants for original works, translation, residency and related production and publishing support
Auteurs Solidaires	Auteurs Solidaires Fund

Statutory Auditor’s Certificate

BACK TO CONTENTS

forvis mazars

45, rue Kléber
92300 LEVALLOIS- PERRET

Société des Auteurs et Compositeurs Dramatiques (SACD)

Attestation du commissaire aux comptes sur les informations prévues aux 1°, 7° à 10° du II et au III de l’article R. 321-14 du code de la propriété intellectuelle communiquées dans le rapport de transparence annuel prévu à l’article L. 326-1 du même code pour l’exercice clos le 31 décembre 2025

Exercice clos le 31 décembre 2025

Société Auteurs Compositeurs Dramatiques
Organisme de Gestion Collective (OGC)
Siège social : 11 bis rue Ballu - 75009
RCS : Paris N° 784 406 936

Attestation du commissaire aux comptes sur les informations prévues aux 1°, 7° à 10° du II et au III de l'article R. 321-14 du code de la propriété intellectuelle communiquées dans le rapport de transparence annuel prévu à l'article L. 326-1 du même code pour l'exercice clos le 31 décembre 2025

Exercice clos le 31 décembre 2025

Mesdames, Messieurs,

En notre qualité de commissaire aux comptes de la SACD et en application des articles L. 326-8 et R. 321-14 IV du code de la propriété intellectuelle, nous avons établi la présente attestation sur les informations prévues aux 1°, 7° à 10° du II et au III de l'article R. 321-14 du même code, communiquées dans le rapport de transparence annuel prévu à l'article L. 326-1 dudit code pour l'exercice clos le 31 décembre 2025.

Ces informations ont été établies sous la responsabilité de votre Conseil d'Administration à partir des livres comptables ayant servi à la préparation des comptes annuels de votre entité pour l'exercice clos le 31 décembre 2025. Les méthodes et les principales hypothèses utilisées pour établir ces informations sont précisées dans le rapport de transparence. Il nous appartient d'attester ces informations.

Il ne nous appartient pas en revanche de remettre en cause les hypothèses retenues par la direction de votre entité.

Dans le cadre de notre mission de commissariat aux comptes, nous avons effectué un audit des comptes annuels de votre entité pour l'exercice clos le 31 décembre 2025. Notre audit, effectué selon les normes d'exercice professionnel applicables en France, avait pour objectif d'exprimer une opinion sur les comptes annuels pris dans leur ensemble, et non pas sur des éléments spécifiques de ces comptes utilisés pour la détermination de ces informations. Par conséquent, nous n'avons pas effectué nos tests d'audit et nos sondages dans cet objectif et nous n'exprimons aucune opinion sur ces éléments pris isolément.

Nous avons mis en œuvre les diligences que nous avons estimé nécessaires au regard de la doctrine professionnelle de la Compagnie nationale des commissaires aux comptes relative à cette mission. Ces diligences, qui ne constituent ni un audit ni un examen limité, ont consisté, par sondages ou au moyen d'autres méthodes de sélection, à :

- prendre connaissance des procédures mises en place par votre entité pour produire les informations prévues aux 1°, 7° à 10° du II et au III de l'article R. 321-14 du code de la propriété

intellectuelle données dans le rapport de transparence annuel prévu à l'article L. 326-1 du même code ;

- effectuer les rapprochements nécessaires entre ces informations et la comptabilité quand elles en sont issues ou avec les systèmes informatiques de gestion de la SACD pour les données qui reposent sur des ventilations analytiques. La SACD poursuit ses travaux de développement des systèmes de gestion qui permettront l'automatisation complète des processus d'élaboration de l'information de gestion correspondant aux nécessités du rapport de transparence. Nos travaux d'audit n'ont pas révélé d'anomalie dans les rapprochements mis en œuvre à fin 2025.
- vérifier la concordance de ces données avec les éléments ayant servi de base à l'établissement des comptes annuels de votre entité pour l'exercice clos le 31 décembre 2025 ;
- vérifier la concordance de ces informations avec les données sous-tendant la comptabilité concernée ;
- vérifier l'exactitude arithmétique des informations produites ;
- et apprécier si ces informations sont présentées de manière sincère.

Sur la base de nos travaux, nous n'avons pas d'observation à formuler sur les informations prévues aux 1°, 7° à 10° du II et au III de l'article R. 321-14 du code de la propriété intellectuelle figurant dans le rapport de transparence annuel prévu à l'article L. 326-1 du même code.

La présente attestation tient lieu de rapport spécial au sens des articles L. 326-8 et R. 321-14 IV du code de la propriété intellectuelle.

Elle est établie à votre attention dans le contexte précisé au premier paragraphe et ne doit pas être utilisée, diffusée ou citée à d'autres fins.

Le Commissaire aux comptes,

Forvis Mazars SA

Levallois-Perret, le 14 avril 2026

Signed by:
Jean-Philippe Mathorez

Jean-Philippe MATHOREZ

Associé

www.sacd.fr
facebook.com/sacd.fr
@SACDParis sur Instagram, X, Bluesky et Threads
https://fr.linkedin.com/company/sacd

SACD

UN COMBAT POUR LA CRÉATION / sacd.fr

Société des Auteurs et Compositeurs Dramatiques
11 bis, rue Ballu – 75442 Paris cedex 09