

# SACD MEMBERSHIP APPLICATION FORM

**SACD - SOCIÉTÉ DES AUTEURS ET COMPOSITEURS DRAMATIQUES**

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## YOU CAN BECOME A MEMBER OF THE SACD IF YOU MEET ONE OF THE REQUIREMENTS SET OUT BELOW

PLEASE CAREFULLY READ THE EXPLANATORY NOTICE FOR FULL DETAILS ABOUT FILLING IN  
THE MEMBERSHIP APPLICATION FORM AND THE DOCUMENTS TO BE SUBMITTED

1 / You are the author of a work which has been created, or is being created, and which is part of the SACD's repertoire.

- Dramatic work (performing arts work)

The performance date of your work has been scheduled or you have signed a writing-commission contract or a specific performance contract.

- Audiovisual work

You have signed a transfer-of-rights contract.

=> FILL IN PAGES 3, 4, 5, 6

2 / You are doing an end-of-course internship or you hold a degree from an audiovisual school, film school or screenwriting academy accredited by the SACD (see notice pages 3 and 4).

Name of the institution

Address of the institution

=> FILL IN PAGES 2, 3, 5, 6

3 / You are the heir to a deceased author who was not an SACD member during his/her lifetime, and whose work will soon be performed or broadcast.

=> FILL IN PAGES 3, 4, 5, 6

4 / You are sponsored by two authors who are SACD full members.

Full name, sponsor 1

Full name, sponsor 2

=> FILL IN PAGES 2, 3, 5, 6

You are a transferee => please refer to the specific membership application form.  
Contact the Authors/Users Unit ("Pôle Auteurs-Utilisateurs")

## PERSONAL DETAILS

TO BE FILLED IN ACCORDING TO YOUR ID DOCUMENT

DOCUMENTS TO BE ENCLOSED WITH YOUR MEMBERSHIP APPLICATION: REFER TO PAGE 5 IN THE EXPLANATORY NOTICE

**CIVIL STATUS \*** (every change of civil status shall be notified to SACD as soon as possible)

<input type="checkbox"/> Mr	<input type="checkbox"/> Mrs	Family Name	<input type="text"/>
First Name	<input type="text"/>	Preferred Name	<input type="text"/>
Pseudonym(s)	Name <input type="text"/>	Family name	<input type="text"/>
Date of birth	<input type="text"/>	State/Region	<input type="text"/>
Country of birth	<input type="text"/>	Nationality	<input type="text"/>
Member of another French or foreign society of authors	<input type="checkbox"/> Yes <input type="checkbox"/> No		
If yes, name of the society of authors	<input type="text"/>		
Social Security Number (if resident in France)	<input type="text"/>		
Status	<input type="checkbox"/> Author <input type="checkbox"/> Legatee or Heir of	<input type="text"/>	
Other occupation	<input type="text"/>		

### CONTACT DETAILS \*

Tel.	<input type="text"/>	Mobile phone	<input type="text"/>
E-mail	<input type="text"/>	Website	<input type="text"/>

### POSTAL ADDRESS \*

N° and Street	<input type="text"/>		
Post code	<input type="text"/>	City	<input type="text"/>
		Country	<input type="text"/>

### TAX ADDRESS \* (if different from your postal address)

Your Tax Address is your residential address as registered with the tax authorities for income tax returns and payment (*any change of tax address must be notified to the SACD as soon as possible*).

N° and Street	<input type="text"/>		
Post code	<input type="text"/>	City	<input type="text"/>
		Country	<input type="text"/>

### MAILS \*

Name to be used by SACD in the mails *	<input type="text"/>		
Language to be used by SACD in the mails	<input type="checkbox"/> French	<input type="checkbox"/> English	

You will be informed by e-mail whenever a new document is added to your Member Space, for which you will shortly be receiving the access codes.

If you prefer to receive documents by land mail, set this checkbox:

In this case, the holding time of documents in your Member Space will be reduced from 5 years to 2 years.

## IDENTIFICATION OF THE WORK

\* mandatory fields

TITLE OF THE WORK THAT HAS LED TO YOUR MEMBERSHIP \*

Subtitle

### DRAMATIC WORK

#### DISCIPLINE \*

- Street Arts
- Choreography
- Circus
- Music
- Theatre

#### GENRE \*

- Theatre Play
- Sketch / Humour / One-Man Show
- Opera
- Operetta
- Musical Theatre
- Musical
- Sounds & Lights
- Mime
- Puppetry

#### POSITION \*

- Author
- Choreographer
- Composer
- Director
- Adapter

#### First Exploitation\*

- Amateur
- Professional

Date of first performance

OR Date of commissioning contract (include a copy of the contract with your declaration bulletin)

Name of producing company

Address

Tel.

E-mail

### AUDIOVISUAL WORK

#### DISCIPLINE \*

- Cinema
- Interactive
- Radio
- Television

#### GENRE \*

- Fiction
- Sketch and/or Humour
- Remake
- Spin-Off
- Docufiction
- Sequel
- Linking or Presentation Text(s)
- Musical

#### POSITION \*

- Scriptwriter
- Director
- Graphic Artist

Date of the production or commissioning contract

Date of first broadcast

Name of producer or  Broadcaster

Address

Tel.

E-mail

*"Even if the works which you have already created are no longer being performed or exploited, you must nevertheless declare them to the SACD's repertoire so that we can collect your royalties in the event of the works being once again performed or exploited"*

# TRANSFER OF RIGHTS TO THE SACD FOR MANAGEMENT \*

\* mandatory fields

REFER TO PAGES 6 TO 10 OF THE EXPLANATORY NOTICE

I, the undersigned, declare that I have read and agree to respect the Statutes and General Regulations of the SACD.  
I undertake to respect the requirements set out therein, inter alia those concerning prohibitions and reservations.

**I hereby entrust the SACD with the management of my rights;** by becoming a member, and for the entire duration of the Society, I transfer the rights specified in article 1-II of the Statutes\* on:

**All of my works, performing art and audiovisual, for all countries**

*Even if you are currently working in just one category (i.e., Performing Arts or Audiovisual), it is in your best interests to entrust us with the management of both categories.*

*The diversity of means of exploitation and performance currently available offers opportunities for all your works. For example, a play that you wrote could be recorded for television broadcasting or online viewing; a film you directed could be adapted for the stage, and so on. Sometimes the future is made of pleasant surprises. Bear this in mind and make it easier for us to work for you.*

OR

**A category of my works, for the following territories:**

<input type="checkbox"/> AUDIOVISUAL WORKS	<input type="checkbox"/> PERFORMING ART WORKS
<input type="checkbox"/> All countries <sup>1</sup>	<input type="checkbox"/> All countries <sup>1</sup>
<input type="checkbox"/> All countries, excluding <sup>2</sup> List of excluded countries: _____ _____ _____	<input type="checkbox"/> All countries, excluding <sup>2</sup> List of excluded countries: _____ _____ _____
<input type="checkbox"/> Selected countries only <sup>3</sup> List of selected countries: _____ _____ _____	<input type="checkbox"/> Selected countries only <sup>3</sup> List of selected countries: _____ _____ _____

<sup>1</sup> France, Belgium, Canada, Luxembourg, Monaco **AND** those countries in which the SACD collects royalties through either via a local Society of Authors or an authorized representative (see p. 6 to 8)

<sup>2</sup> This case is for authors who wish to entrust the management of their rights for all countries except certain. List those countries for which you do not want the SACD to manage your rights.

<sup>3</sup> List those countries for which you do want the SACD to manage your rights, bearing in mind that it is in your best interests to include **at least France, Belgium, Canada, Luxembourg, and Monaco.**

\* The rights referred to in article 1-II of the Statutes: "the management of the dramatic adaptation and performing rights in his/her works; the right to authorise or prohibit communication to the public of his/her works by any process, other than dramatic performance, their reproduction by all processes and their use for publicity or marketing purposes; the management of his/her right to receive all remunerations for statutory licensing or mandatory collective management of his/her works, including when they have been published".

## AMATEUR MANDATE FOR THE PERFORMING ARTS

By joining the SACD, you entrust us with a **mandate to authorize, or not, Amateur performances of your works of performing art** (article 2-II of the Statutes). This mandate will allow you to receive your royalties faster.

Prior to authorizing any performances, the SACD makes sure that there are no exclusivity contracts blocking the requested performances, and informs you of every authorization granted (name and contact details for the company, performance dates and venues, financial conditions applied).

*You can refuse to grant the SACD this mandate for Amateur performances; however, if you do so, the statutory deduction applied to your royalties will be **increased**, owing to the management fees generated by the manual processing of all procedures relating to authorizations to perform your work (see page 9 of explanatory notice).*

*If you refuse to grant this mandate, the SACD will contact you in regards to every request to put on an Amateur performance of your works of performing art; you have one month to respond. In the absence of response within this time, the envisaged performances will be authorized under the proposed financial conditions (see article 12 of the General Regulations).*

I do not give The SACD a mandate to authorize Amateur performances of my works

## SACD GENERAL MEETINGS NOTIFICATION & VOTING

Whenever a General Meeting is organized, the SACD has a statutory obligation to send all members, by email or land mail, the Notice to Attend as well as associated documentation.

Please take note of the following terms and conditions before indicating your preference:

- *I wish to receive by email the Notice to Attend and voting documentation for each SACD General Meeting. Thus, I waive the option of voting by post.*
- *I have been informed of the other voting procedures set forth by article 37 II of the Statutes, namely voting in session and e-voting.*
- *I have been informed that I can, at any time, return to voting by post (and to receiving the Notice to Attend and voting documentation by land mail) by sending the SACD an email with read request or a registered letter with request of proof of delivery to this effect. I understand that my request will be taken into account as of the next General Meeting provided that the SACD receives my email/registered letter no later than 45 days prior to the aforementioned Meeting.*

I opt for e-voting and certify that I have read the above terms and conditions

I do not wish to opt for e- voting

The collected data is electronically processed in view of e-voting during SACD General Meetings, and can be used for statistical purposes. All the boxes must be filled in. If one of them is not filled in, then SACD will not be able to handle your request.

The data recipients are those people in charge of the operations for e-voting and voting by post, which have been registered with the CNIL under numbers 1168797 and 1168798, respectively.

Pursuant to the "Loi informatique et liberté" (Data Protection Act) of January 6, 1978 as amended on August 6, 2004, you have the permanent right to access, correct and delete your personal data. If you wish to exercise this right and gain access to your personal data, please write to the Correspondant Informatique et Libertés (CIL), either by e-mail to [cil@sacd.fr](mailto:cil@sacd.fr); through the "contact" page of the SACD website; or by post to: SACD-CIL, 11bis rue Ballu – 75009 PARIS (please enclose a copy of your ID documents in your request).

**I acknowledge that I have been informed that my membership is contingent upon validation of my application, and will only enter into effect as of that date.**

Done in \_\_\_\_\_ on \_\_\_\_/\_\_\_\_/\_\_\_\_ Signature

Membership accepted on \_\_\_\_/\_\_\_\_/\_\_\_\_

For a proper handling of your dossier, you must carefully complete all the mandatory fields of this membership form. Failing to fill in one of the mandatory fields will prevent the SACD from properly handling your membership and managing your author's rights. The personal data as collected in this membership form or submitted later on to SACD by any means whatsoever are electronically processed for the main purpose of collecting and distributing your royalties. That processing has been registered with the Commission Nationale Informatique et Libertés (CNIL) under No. 1330917. The data recipients are the SACD subsidiaries and its main partners whose list can be got from the CIL. Please note that this data may be transmitted, where appropriate, to an SACD-accredited third party for the sole purpose of conducting, by such third party, statistical surveys of the status and activities of the Society member authors and the SACD missions. You are entitled to refuse such transmission by submitting a request to the SAD Correspondant Informatique et Libertés (CIL).

Pursuant to the "Loi informatique et liberté" (Data Protection Act) of January 6, 1978 as amended on August 6, 2004, you have the permanent right to access your personal data as well as to apply for their updating (correction, deletion of outdated data). Any such request shall be submitted to the SACD's CIL either by e-mail to [cil@sacd.fr](mailto:cil@sacd.fr); through the "contact" page of the SACD website; or by post to: SACD-CIL, 11bis rue Ballu – 75009 PARIS (please enclose a copy of your ID documents in your request).

# SACD MEMBERSHIP APPLICATION FORM

EXPLANATORY NOTICE

**SACD** SOCIÉTÉ DES AUTEURS ET COMPOSITEURS DRAMATIQUES

## YOU ARE GOING TO JOIN THE SACD

PLEASE READ THOROUGHLY THIS EXPLANATORY NOTICE WHICH WILL PROVIDE ALL THE NECESSARY INFORMATION ABOUT THE MEMBERSHIP APPLICATION AND ITS CONSEQUENCES

- The membership application form is a unique legal document. It must be completed legibly and must not contain any deletion, overwriting or correction fluid.
- If you are already a member of a foreign society of authors, please contact *Pôle Auteurs*.
- Before returning your membership application, make sure it is dated and signed.
- If you are under-aged, your signature must be accompanied by that of the person exercising parental authority and must be preceded by the handwritten phrase "Good for parental consent".
- As regards the adults under tutorship or guardianship, please contact *Pôle Auteurs-Utilisateurs*.

### **If your works are published during your career:**

Then we kindly ask you to advise us so that the SACD can collect and distribute your royalties in accordance with the following article 1-II of the Statutes:

*(...) the management of his/her right to receive all remunerations for statutory licensing or mandatory collective management of his/her works, including when they have been published.*

*III - Every author or composer explicitly reserves the use of his/her inalienable, perpetual and imprescriptible moral rights*

For further information or clarification, you can call *Pôle Auteurs* at +33(0)1 40 23 44 55



# SITUATIONS SUITABLE FOR SACD MEMBERSHIP

1 / You are the author of a work which has been created, or is being created, and which is part of the SACD's repertoire.

- Dramatic work (performing arts work): theatre, opera, musical, choreography, stage directing, circus, sketch, street show, mime, puppet show, sounds and lights, cabaret show, comedy show, one-man show, music-hall...

Your membership can be envisaged either if you have declared at least one work to the SACD or if you have signed a writing commission contract or a specific performance contract.

If you join SACD as a director, then you have to send us a copy of the contract you have signed with the show producer, specifying the percentage of your performance royalties as the director.

- Audiovisual work: short, medium-length or feature film, television fiction, TV series, serial, animation work, radio fiction, interactive creation (scripted video game)...

You must have signed a transfer-of-rights contract including the mandatory SACD reservation clause, thanks to which the SACD can collect fees from broadcasters and distribute them to you.

- Fill in pages 3, 4, 5, 6 of the membership application form

2 / You are doing an end-of-course internship or you hold a degree from an audiovisual school, film school or screenwriting academy accredited by the SACD

You must attach a copy of your traineeship certificate or degree, certified by the relevant institution.

## PERFORMING ARTS

*Académie Nationale Contemporaine des Arts du Cirque - Annie Fratellini (ANCAC)*

*Académie Equestre (Bartabas)*

*Centre Chorégraphique National de Montpellier (CCN de Montpellier)*

*Centre des Musiques Didier Lockwood (CMDL) (Centre de formation professionnelle de Jazz)*

*Centre National de Danse Contemporaine d'Angers (CNDL d'Angers)*

*Conservatoire International de la Musique (CIM)*

*Conservatoire National Supérieur d'Art Dramatique (CNSAD)*

*Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP)*

*Conservatoire National Supérieur de Musique de Lyon*

*Conservatoires Nationaux de Région (CNR)*

*École de Danse de l'Opéra National de Paris*

*École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT)*

*École Nationale Supérieure de Danse de Marseille*

*École Normale de Musique de Paris*

*École Supérieure d'Art Dramatique du Théâtre National de Strasbourg (ESAD)*

*Écoles préparatoires aux Cours supérieurs des Arts du cirque, Noailles, Marseille, Châtellerauld, Lomme, Chambéry, Toulouse,*

*Mougins (coursus pré-professionnel)*

*École Supérieure des Arts du Cirque (CNAC) et ENCR*

*Fondation Internationale Nadia & Lili Boulanger*

*Schola Cantorum (École Supérieure de Musique de Danse et d'Art Dramatique)*

## AUDIOVISUAL

Association pour la Réalisation de Stages de Cinéma Professionnel (Arscipro)  
Centre Régional de Ressources Audiovisuelles (CRRAV)  
Ateliers d'écriture Conservatoire Libre du Cinéma Français (CLCF)  
Conservatoire Européen d'Écriture Audiovisuelle (CEEAA)  
Ecole ELICIT (Université Libre de Bruxelles)  
Ecole Emile Cohl  
École des Gobelins à Paris  
École Internationale de Création Audiovisuelle et de Réalisation (EICAR)  
École La Poudrière à Valences  
École des Métiers du Cinéma d'Animation à Angoulême  
École Nationale Supérieure des Arts Décoratifs, à Paris (ENSAD)  
École Nationale Supérieure des Beaux-Arts, à Paris (ENSBA)  
École Nationale Supérieure Louis Lumière (ENSLI)  
École Supérieure d'Études Cinématographiques (ESEC)  
École Supérieure de l'Image, à Angoulême et à Poitiers (ESI)  
École Supérieure de Réalisation Audiovisuelle (ESRA)  
La Femis  
IMCA Provence (Institut des Métiers de la Communication Audiovisuelle de Provence)  
Institut des Arts de Diffusion (IAD)  
Institut d'Études Cinématographiques Côte d'Azur (Phoenix Institute)  
Institut International de l'Image et du Son (IIIS)  
Institut National de l'Audiovisuel (INA)  
Institut National Supérieur des Arts du Spectacle et des Techniques de Diffusion (INSAS)  
Supinfocom à Valenciennes  
Supinfocom à Arles  
Université Paris VIII  
Université Paris IV

*This is a tentative list. You'll find the updated list on the [www.sacd.fr](http://www.sacd.fr) website.*

*If your institution is not given on the list, it can be accredited by the Board of Directors at your request; contact Pôle Auteurs.*

- **Fill in pages 2, 3, 5, 6 of the membership application form**

**3 / You are the heir to a deceased author who was not an SACD member during his/her lifetime, and whose work will soon be performed or broadcast.**

You must attach a notarial deed specifying the names of the author's heirs. This document is provided by the notary in charge of the estate, or, failing this, by a local court competent to deliver such document.

The membership application form must be filled in by one person only. In case of several heirs, they shall appoint an authorized representative and each of them shall complete a proxy.

Contact the Pôle Auteurs.

- **Fill in pages 3, 4, 5, 6 of the membership application form**

**4 / You are sponsored by two authors who are SACD full members.**

Your membership is contingent upon the submission of the original written proposal of your two sponsors certifying your status as an author of works falling within the scope of the SACD repertoire. Your sponsors' repertoire may be different from yours.

Contact Pôle Auteurs.

- **Fill in pages 2, 3, 5, 6 of the membership application form**

**You are a transferee**, please refer to the specific membership application form.

Contact Pôle Auteurs-Utilisateurs.

# DOCUMENTS TO BE INCLUDED WITH YOUR MEMBERSHIP APPLICATION FORM

- a copy of your ID (both sides) or passport (pages providing information about your civil status, nationality, expiry date and name of issuing authority). A driver's license will not be accepted.
- payment of your membership share, amounting to €48,
- a photocopy of your health insurance card (if you are a French resident).
- an IBAN (or RIB) certificate for the payment of your royalties.
- a recent passport photograph for the delivery of your membership card.

## DEPENDING ON THE REASON FOR YOUR MEMBERSHIP:

1 / You are the author of a work which has been created, or is being created, and which is part of the SACD's repertoire.

Dramatic work (performing arts)

- if no performance date is scheduled => a copy of your writing commission contract or a specific performance contract.

Audiovisual work

- a copy of your transfer-of-rights contract.

2 / You are doing an end-of-course internship or you hold a degree from an audiovisual school, film school or screenwriting academy accredited by the SACD

- a copy of your traineeship certificate or degree.

3 / You are the heir to a deceased author who was not an SACD member during his/her lifetime, and whose work will soon be performed or broadcast.

- a notarial deed or local court document and, in case of several heirs, a proxy signed by every heir.

4 / You are sponsored by two authors who are SACD full members.

- the written proposal of your two sponsors.

## CIVIL STATUS

This item shall be completed using the same data as on the ID. In the case of a succession, the sole heir or the authorized representative is concerned.

You can use your Preferred Name.

*Your Preferred Name, although in no way replacing your family name given on your birth certificate, can be used for all acts of daily life. Persons who were married can use, as their Preferred Name, either the family name of their spouse on its own, or they can use their own family name joined with that of their spouse in the order they wish. In the case of unmarried adult persons, the Preferred Name can be their own family name joined with that of the other parent in the order they wish.*

## POSTAL ADDRESS

This item must be completed if the postal address is different from the fiscal address.

## TAX ADDRESS

This item must be completed. It is the registered address for your income tax return.

If your tax address is in a foreign country, then you will have to send us a certificate from the tax authorities of your country of residence (this document must be sent to us each year).

## TRANSFER OF RIGHTS TO THE SACD FOR MANAGEMENT

**MEMBERSHIP IS THE ACT BY WHICH AN AUTHOR OR RIGHTS-HOLDER CONTRACTUALLY ENTRUSTS THE SACD TO TOTALLY OR PARTIALLY MANAGE THEIR WORKS.**

When joining the SACD, **you can choose** to entrust us with the management of your rights either on all your audiovisual works and performing art works, or only on one of these categories (article 9 of the Statutes). Similarly, you can choose to entrust us with the management of your rights in all countries **(1)** or in some countries only **(2)** (article 8 of the Statutes). You exercise this choice in the section “Transfer of Rights to the SACD for Management” of the membership application form that you must complete to become an SACD member.

Please note: even if you only currently create performing art or audiovisual works, it is **in your interest** to entrust us with the management of your rights on both categories of works (audiovisual and performing art works) and **for all countries**, thus enabling us to manage **all exploitations of your works**. Furthermore, if you **restrict your transfer-of-rights** to the management of one category of works only, the **statutory deduction** amount will be **increased** (see Statutory deduction section below). Please note however, that even if you decide to restrict your transfer-of-rights to some countries, this will not have any impact on the statutory deduction amount.

*(1) Those are the territories of SACD’s direct intervention (France, Belgium, Canada, Luxembourg, Monaco) AND the countries in which the SACD collects royalties through either a local society of authors or an authorized representative (see the list of countries in the following section).*

*(2) Your best interest is to entrust us with at least the territories of SACD’s direct intervention: France, Belgium, Canada, Luxembourg and Monaco.*

## LIST OF COUNTRIES WHERE SACD HAS A RECIPROCAL REPRESENTATION AGREEMENT WITH A SOCIETY OF AUTHORS

This is a tentative list. You’ll find the updated list on the [www.sacd.fr](http://www.sacd.fr) website.

Reciprocal representation agreements have been entered into by SACD

- for the performing arts repertoire
- for the audiovisual repertoire

### PERFORMING ART WORKS

#### RECIPROCAL REPRESENTATION AGREEMENTS

##### **Western Europe**

Italy - SIAE, Societa Italiana degli Autori - [www.siae.it](http://www.siae.it)  
Portugal - SPA, Sociedade Portuguesa de Autores - [www.spautores.pt](http://www.spautores.pt)  
Spain - SGAE, Sociedad General de Autores y Editores - [www.sgae.es](http://www.sgae.es)  
Switzerland - SSA, Société Suisse des Auteurs - [www.ssa.ch](http://www.ssa.ch)

##### **Central and Eastern Europe**

Armenia - ARMAUTHOR - [www.armauthor.am](http://www.armauthor.am)  
Belarus - NCIP, National Center of Intellectual Property  
Bulgaria - TEATERAUTOR, Bulgarian Society of Dramatic Authors and Composers  
Czech Republic - DILIA, Divaldelni a Literarni Agentura - [www.dilia.cz](http://www.dilia.cz)  
Latvia - AKKA-LAA - [www.akka-laa.lv](http://www.akka-laa.lv)  
Lithuania - LATGA-A - [www.latga.lt](http://www.latga.lt)  
Poland - ZAIKS, Stowarzyszenie Autorow - [www.saiks.org.pl](http://www.saiks.org.pl)  
Russia - RAO, Russian Authors Society - [www.rao.ru](http://www.rao.ru)  
Ukraine - UACRR, Ukrainian Agency of Copyright and Related Rights - [www.uacrr.kiev.ua](http://www.uacrr.kiev.ua)

## Latin America

Argentina - ARGENTORES, Sociedad General de Autores de la Argentina - [www.argentores.org.ar](http://www.argentores.org.ar)

Brazil - ABRAMUS - [www.abramus.org.br](http://www.abramus.org.br)

Chile - ATN, Sociedad de Autores Nacionales de Teatro, Cine y Audiovisuales - [www.atn.cl](http://www.atn.cl)

Colombia - SAYCO, Sociedad de Autores y Compositores de Colombia - [www.sayco.org](http://www.sayco.org)

Mexico - SOGEM, Sociedad General de Escritores de Mexico - [www.sogem.org.mx](http://www.sogem.org.mx)

Uruguay – AGADU, Asociación de Autores del Uruguay - [www.agadu.com](http://www.agadu.com)

Venezuela - SACVEN, Sociedad de Autores y Compositores de Venezuela - [www.sacven.org](http://www.sacven.org)

## Africa

Algeria - ONDA, Office National du Droit d’Auteur - [www.onda.dz](http://www.onda.dz)

Benin - BUBEDRA, Bureau Béninois du Droit d’Auteur

Burkina Faso - BBDA, Bureau Burkinabe du Droit d’Auteur - [www.bbda.bf](http://www.bbda.bf)

Congo - BCDA, Bureau Congolais du Droit d’Auteur

Democratic Republic of Congo (formerly Zaire) - SONECA, Société Nationale des Editeurs, Compositeurs et Auteurs

Ivory Coast - BURIDA - Bureau Ivoirien du Droit d’Auteur - [www.burida.ci](http://www.burida.ci)

Madagascar - OMDA, Office Malagasy du Droit d’Auteur - [www.omda.mg](http://www.omda.mg)

Mauritius - MASA, Mauritius Society of Authors - [www.masa.mu](http://www.masa.mu)

Morocco - BMDA, Bureau Marocain du Droit d’Auteur - [www.bmdav.org](http://www.bmdav.org)

Senegal - BSDA, Bureau Sénégalais du Droit d’Auteur - [www.bsda.sn](http://www.bsda.sn)

South Africa - DALRO, Dramatic, Artistic and Literary Rights Organisation - [www.dalro.co.za](http://www.dalro.co.za)

Tunisia - OTPDA, Organisme Tunisien de Protection des Droits d’Auteur

For further details about the network of sister societies, please refer to the CISAC (International Confederation of Societies of Authors and Composers) website: [www.cisac.org](http://www.cisac.org)

## AUDIOVISUAL AND CINEMATOGRAPHIC WORKS

### RECIPROCAL REPRESENTATION AGREEMENTS

#### TELEVISION BROADCASTING RIGHTS

Argentina - ARGENTORES - [www.argentores.org.ar](http://www.argentores.org.ar)

- DAC, Sociedad General de Directores Autores Cinematograficos y Audiovisuales de la Republica Argentina  
[www.dacdirectoresdecine.org.ar](http://www.dacdirectoresdecine.org.ar)

Bulgaria - FILMAUTOR - [www.filmautor.org](http://www.filmautor.org)

Chile - ATN, Sociedad de Autores Nacionales de Teatro, Cine y Audiovisuales - [www.atn.cl](http://www.atn.cl)

Estonia - EAU, Eesti Autorite Ühing - [www.eau.org](http://www.eau.org)

Italia - Societa Italiana degli Autori ed Editori - [www.siae.it](http://www.siae.it)

Latvia - AKKA-LAA - [www.akka-laa.lv](http://www.akka-laa.lv)

Morocco - BMDA, Bureau Marocain du Droit d’Auteur - [www.bmda.org](http://www.bmda.org)

Poland - ZAPA - [www.zapa.org.pl](http://www.zapa.org.pl)

Spain - SGAE, Sociedad General de Autores y Editores - [www.sgae.es](http://www.sgae.es)

Switzerland - SSA, Société Suisse des Auteurs - [www.ssa.ch](http://www.ssa.ch)

- SUISSIMAGE - [www.suissimage.ch](http://www.suissimage.ch)

#### SECONDARY RIGHTS: SIMULTANEOUS AND UNABRIDGED CABLE RETRANSMISSION AND/OR PRIVATE COPYING

### Western Europe

Austria - VFDS, Verwertungsgesellschaft Dachverband Filmschaffender - [www.vdfs.at](http://www.vdfs.at)

- LITERAR-MECHANA - [www.literar.at](http://www.literar.at)

Denmark - COPY-DAN –

Finland - KOPIOSTO - [www.kopiosto.fi](http://www.kopiosto.fi)

Germany - VG WORT, Verwertungsgesellschaft Wort - [www.vgwort.de](http://www.vgwort.de)

- VG BILD-KUNST Verwertungsgesellschaft Bildkunst - [www.bildkunst.de](http://www.bildkunst.de)

Ireland - SDCSI, Screen Directors Collecting Society of Ireland - [www.sdgi.ie](http://www.sdgi.ie)

Italia - SIAE, Societa Italiana degli Autori ed Editori

Netherlands - LIRA, Literaire Rechten Auteurs - [www.lira.nl](http://www.lira.nl)

- VEVAM, Vereniging ter Exploitatie van Vertoningsrechten op Audiovisueel Materiaal - [www.vevam.org](http://www.vevam.org)

Norway - NORWACO - [www.norwaco.no](http://www.norwaco.no)

Portugal - SPA, Sociedade Portuguesa de Autores – [www.spautores.pt](http://www.spautores.pt)

Spain - SGAE, Sociedad General de Autores y Editores - [www.sgae.es](http://www.sgae.es)  
Sweden - COPYSWEDE - [www.copyswede.se](http://www.copyswede.se)  
Switzerland - SSA, Société Suisse des Auteurs - [www.ssa.ch](http://www.ssa.ch)  
- SUISSIMAGE - [www.suissimage.ch](http://www.suissimage.ch)  
United Kingdom - ALCS, Author's Licensing and Collecting Society - [www.alcs.co.uk](http://www.alcs.co.uk)  
- DIRECTORS UK - [www.directors.uk.com](http://www.directors.uk.com)

**Central and Eastern Europe**

Bulgaria - FILMAUTOR - [www.filmautor.org](http://www.filmautor.org)  
Croatia - DHFR - [www.dhfr.hr](http://www.dhfr.hr)  
Czech Republic - DILIA - [www.dilia.cz](http://www.dilia.cz)  
Estonia - EAU, Eesti Autorite Ühing - [www.eau.org](http://www.eau.org)  
Hungary - FILMJUS - [www.filmjus.hu](http://www.filmjus.hu)  
Latvia - AKKA-LAA - [www.akka-laa.lv](http://www.akka-laa.lv)  
Lithuania - LATGA-A - [www.latga.lt](http://www.latga.lt)  
Poland - ZAPA - [www.zapa.org.pl](http://www.zapa.org.pl)  
Slovak Republic - LITA - [www.lita.sk](http://www.lita.sk)  
Turkey - SETEM

## AMOUNTS DEDUCTED FROM ROYALTIES

The SACD applies a certain number of deductions to royalties which it manages, in order to cover its administration costs. Deductions are also applied to some royalties to fund social and cultural services provided to SACD authors.

### STATUTORY DEDUCTION

*The statutory deduction is the main contribution made by authors to fund the administration costs of the SACD which operates according to the principle of mutualisation. The statutory deduction is used to cover costs generated through collecting royalties and distributing them to authors, as well as the cost of financing and improving all existing services, and of developing new ones meeting authors' needs. The statutory deduction also funds all actions and negotiations undertaken for the purpose of ensuring the collective and individual defence of authors at contractual, legislative and regulatory levels.*

*The amounts deducted from royalties comprise a specific deduction of 0.50% applied up-front on the royalties, as well as a statutory deduction for which the rate is set according to the repertoire, the nature of the royalties, the type of exploitation, and the scope of the rights that you have transferred to the SACD for management (the deduction rate is increased to 18% for authors entrusting the SACD with the management of just one single repertoire). Full details of the rates are given in the tables below.*

### A – Statutory deduction from royalties generated by the exploitation of your performing arts works

#### Statutory deduction rates applicable to Professional exploitations

Place of exploitation of the work	Rights Management transferred for both repertoires (Performing Arts + Audiovisual)	Rights Management transferred for the performing arts repertoire only (+18%)
Paris + Paris region	9%	10.62%
Outside Paris and Paris region, French overseas territories, Belgium, Canada, Luxembourg, Monaco	11.75%	13.87%
Countries not in the above list	7%	8.26%

*As a percent of gross royalties.*

#### Statutory deduction rates applicable to Amateur exploitations

*As part of the Digital Strategy and owing to the high administration costs, royalty deductions are higher in the case of authors who have not granted the SACD a mandate to manage Amateur performances of their work.*

Place of exploitation of the work	Rights Management transferred for both repertoires (Performing arts + Audiovisual)		Rights Management transferred for the performing arts repertoire only (+18%)	
	With mandate	Without mandate	With mandate	Without mandate
France	9%	25%	10.62%	29.50%
Belgium, Canada, Luxembourg, Monaco	13%	26%	15.34%	30.68%
Countries not listed above	7%	14%	8.26%	16.52%

*As a percent of gross royalties.*

## B- Statutory deduction from royalties generated by the exploitation of your audiovisual works

Place of collection of royalties FRANCE and MONACO		
Type of royalties	Rights Management transferred for both repertoires (Audiovisual + Performing arts)	Rights Management transferred for the Audiovisual repertoire only (+ 18%)
Dissemination royalties	10.60%	12.51%
Private copying	11%	12.98%
Videograms & phonograms	3%	3.54%

*As a percent of gross royalties*

Place of collection of royalties BELGIUM, LUXEMBOURG, CANADA		
Type of royalties	Rights Management transferred for both repertoires (Audiovisual + Performing arts)	Rights Management transferred for the Audiovisual repertoire only (+ 18%)
Dissemination royalties	11%	12.98%
Private copying	11%	12.98%
Videograms & phonograms	3%	3.54%

*As a percent of gross royalties*

Place of collection of royalties COUNTRIES NOT LISTED IN EITHER OF THE PRECEDING TWO TABLES		
Type of royalties	Rights Management transferred for both repertoires (Audiovisual + Performing arts)	Rights Management transferred for the Audiovisual repertoire only (+ 18%)
Dissemination royalties	6.5%	7.67%
Private copying	6.5%	7.67%

*As a percent of gross royalties*



## DEDUCTIONS APPLIED TO FUND SOCIAL SERVICES AND CULTURAL SERVICES

These deductions are applied only to royalties generated by adaptations of works that have entered the Public Domain and to royalties paid to the estates of deceased authors. The purpose of these deductions is to fund miscellaneous social services, including benefits paid to retired authors in addition to the pension schemes organized by the State. These deductions can also be used to fund the SACD administration account.

### A – Deduction applied to adaptations of works in the Public Domain

This deduction is applied in regards to the adaptation. The rate of the deduction varies according to the repertoires and the extent of the use of pre-existing elements.

#### ⇒ Deduction applied to adaptations in the form of works of performing art

##### Adaptation of the work in the Public Domain:

- Adaptation without transposition of genre (*a theatre play in the public domain => new theatre play*): 30%
- Translation (*a theatre play in the public domain in a foreign language => translation into French*): 20%
- Adaptation with transposition of genre or medium of expression (*a novel in the public domain => theatre play*): 10%

##### Inclusion, into a new work, without change, of a component of a work taken from the Public Domain:

In the event of inclusion, into a new work, without change, of a component of a work in the Public Domain, the deduction applied is that used for component in question (*e.g.: 33.33% if the music of a ballet is used for a new choreography with a new storyline*).

If the new work comprises several components taken from the Public Domain, the deduction rate applied is the totalled rate of the components used, capped however at 65%.

#### ⇒ Deduction applied to adaptations in the form of an audiovisual work

The deduction is a percentage applied only to royalties generated by the text.

- **Cinema:** 15%
- **Television:** 20% for animation, and 10% if only a contextual element or a character is used.
- **Radio:** 20%

### B – Solidarity deduction

A deduction of 1% is applied to the royalties paid to the estates of deceased SACD member authors.

# MEMBERSHIP COST

## ENTRANCE FEE

By becoming an SACD member, you are acquiring a share in the Society's capital. This amount is set each year by the Board of Directors and currently (2017) stands at **€48**.

Deferred payment facilities have been granted to students by a decision of the Board of Directors. They may join the SACD without immediately paying the amount of the membership share, which will be deducted from the first royalties owed to them for subsequent performance or broadcasting of their works.

## ANNUAL FEE

Provided for by the Statutes (article 11), the annual fee is one of the SACD's resources. It is used to finance the numerous services available to authors, in addition to the collection and distribution of your royalties: social assistance and support, legal and taxation advice, specialist protection, access to the Maison des Auteurs, membership card with a host of attractive discounts (travelling, specialist magazine subscriptions, tickets, sports events, etc.).

The annual fee is due from the calendar year after you join the SACD. Its amount is set by the Board of Directors and currently stands at €40 (2017).

The annual fee is automatically deducted from the first royalties you receive during the year. If you receive no royalties from distributions between January to April, the SACD will send you a written request to settle your annual fee.

## ADDITIONAL INFORMATION

### NON-COMMERCIAL EXPLOITATIONS OF WORKS

The fact that you have transferred your rights to the SACD for management does not prevent you from authorizing non-commercial exploitations of your work (article 2-III of the Statutes). The term “non-commercial exploitation” means any exploitation that does not generate any nature of income (directly as revenue or indirectly through advertising). This option can be exercised subject to each co-author of a given work granting authorization for non-commercial exploitation, doing so under identical conditions, and subject to informing the SACD beforehand in writing.

### PARTIAL WITHDRAWAL OF RIGHTS TRANSFERRED - RESIGNATION

Even after validation of your membership, you can always change the scope of the rights you have transferred to the SACD for management, pursuant to articles 8 and 9 of the Statutes (partial withdrawal for a given territory or territories and/or withdrawal of rights in regards to a category of works), subject to giving prior notice of six months (article 40 of Statutes).

You can also resign from the SACD (i.e., terminate your membership), doing so at any time, subject to giving prior notice of six months.

Withdrawals and resignations must be notified to the SACD by way of registered letter with request of proof of delivery, or by sending an email with read receipt or, if applicable, directly by means of your Member Space on the SACD's website by means of a procedure defined by the Board of Directors.

Withdrawals and resignations enter into effect on 31 December of the current year if they have been notified by no later than 30 June of that year. If they are notified after 30 June of a given year, then they enter into effect six months as from reception of the notification.

Withdrawals and resignations shall not prevent the execution of exploitation authorizations signed between the SACD and users of the repertoire in regards to dates falling before the entry into effect of the withdrawal/resignation. Moreover, any such authorizations shall continue to produce their effects for the initially authorized duration, with the related royalties being managed in the same way as prior to the withdrawal/resignation of the author in question, in compliance with article L 322-7 of the French Intellectual Property Code.

A resigning author receives a reimbursement of his/her membership share equal to the face value of the share.

#### FRANCE

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*4446 boulevard, Saint-Laurent, bureau 605, Montreal – Quebec H2W1Z5 – Canada*  
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