



SACD

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES

Annual Report

Fiscal year 2013

AUTHORS

55,436 members

1,705 new ordinary members (*adhérents*)

406 new associate full members (*Sociétaires adjoints*) for a total of 3,776 associate full members

257 new full members (*Sociétaires adjoints*) for a total of 5,545 full members

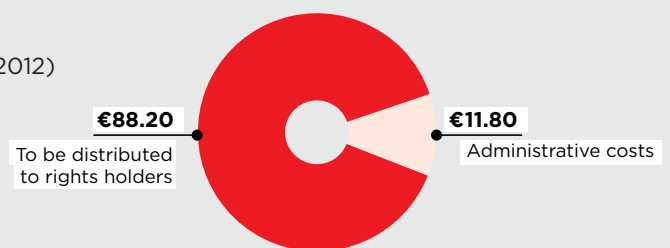
20,313 living authors benefited from distribution in 2013 (+5%)

COLLECTION/DISTRIBUTION

€ **215m** collected in 2013 (+10.4% compared to 2012)

This increase can be explained mainly by a large rise in audio-visual collections (sharp increase in private copying - to be taken into account in the 2014 budgets for cultural activity - and adjustments in the context of successful negotiations with ADSL broadcasters) and, to a lesser extent, by a rise in Live Performance activity in the Provinces and in Francophone countries (Belgium and Canada). In 2013, SACD distributed 90.4% of the sums collected (+4.37%).

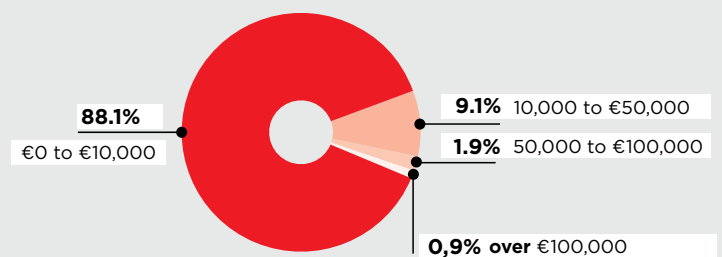
Out of €100 collected:



Distribution of revenue by income bracket:

88.1% of authors remunerated received less than €10,000 a year in 2013 (unchanged from 2012)

81.6% of authors received less than €5,000 a year (76% in 2012)



SOCIAL ACTION

Supplementary allowance for pensions: **€3.27m**

Direct Mutual Aid actions: **€285,000** (58 cases of support granted)

Mutual Aid (old age/illness) from the Paul Milliet Foundation: **€60,000** (20 cases of support granted)

Social aid: **258** people consulting

CULTURAL ACTIVITY

Overall budget: **€4.265m**

Legal allocations (private copying, Art. L312-9 of the *CPI*): **€3.475m**

Voluntary allocations: **€0.79m**

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A FEW WORDS FROM THE PRESIDENT AND THE GENERAL MANAGER

2013, a primordial year in SACD history for both audiovisual and Live Performance in which SACD launched major modernization and development campaigns. But it was to defend creation that SACD undertook its most high-profile combats in 2013.

We were mobilized in many political fights in a challenging context in France and an often hostile climate on the part of the European Commission. Fighting for the survival of private copying which funds a large share of Culture in France. Protecting audiovisual and cinematographic creation. Defending the position of women in Culture, despite long-awaited progress. Promoting artistic and cultural education or enabling underprivileged people to have access to Culture.

Thanks to exceptional mobilization, support from the European Parliament and French public authorities, we succeeded in preventing the European Commission from including audiovisual works in the bilateral trade negotiations with the United States. We also had to fight against the European authorities, in particular to amend the Draft Collective Management Directive and protect authors' rights against new challenges. While we remain mobilized in defending all these issues, it is also important for SACD to develop and undertake internal reforms. In this, 2013 was decisive.

First, we had to make a strategic choice: that of creating our own collecting network for Live Performance in the Provinces, following the SACEM's termination of the contract binding our two societies for the past 50 years. From 1 July 2014, SACD is undertaking collections alone. This must provide an opportunity to further improve our efficiency for authors and our relations with those representing their works. In the long run, the challenge will be to provide better service while also reducing the cost of our management. SACD staff has been mobilized for months to make this sizable change successful.

We also completed the reform of our rates for the audiovisual sector, undertaken in recent years. We now have an instrument better adapted to changes in

broadcasting and more easily adaptable to the evolution of broadcasting in a fast-changing world.

In 2012, our collections dropped 5%; in 2013, they increased by 10.4%. After a few adjustments, the actual increase is 8%, i.e., this year, we had the second largest collections in our history. Moreover, thanks to the pursuit of our efforts in management, we were able once again to reimburse part of the statutory deduction to authors.

We signed new agreements. Concerning the audiovisual sector with Arte, Orange, INA, Chaîne Théâtres and with several video-on-demand operators for Live Performance, with SNES and SNDTP. We also pursued the modernization and simplification of our procedures concerning "amateurs" exploitation.

We actively participated in many negotiations. For the reform of COSIP: the purpose is to give more freedom to television authors, in particular by "redirecting" part of public support towards writing costs. Following the Bonnell Report: the purpose is to improve and modernise the rules for funding cinema to preserve the diversity of production. We have to succeed, despite strong resistance, in affirming and consolidating by law the place of authors of Live Performance: promoting French-language creation and finally developing commissioning policy and better dissemination of works.

Finally, we acted as drivers in many negotiations concerning authors' social status: the current reform of AGESEA and RAAP, the second supplementary pension system for authors, instituting continuing professional training.

Clearly, SACD's role is first to improve the collection and distribution of its authors' royalties. But in a period of difficulty and budgetary restrictions, we must strive to defend what is essential for us: enabling authors, in all their diversity, to continue expressing themselves and have their works produced in the best possible conditions and better disseminated. Such is the twofold objective which, again this year, guided the actions of SACD staff and elected officials.

Jacques Fansten



Pascal Rogard



Management and social action in 2013

BOARD OF DIRECTORS AND COMMITTEES 2013/2014

BOARD OF DIRECTORS 2013-2014

Chair:

Jacques Fansten

Vice-Chairs:

Yves Nilly, first Vice-Chair, Radio

Sophie Deschamps, Television

Louise Doutreligne, Theatre

Louis Dunoyer de Segonzac, Music

Caroline Huppert, Television

Laurent Heynemann, Cinema

Managing Directors:

Catherine Cuenca, Interactive Creation

Philippe Goudard, Circus Arts

Daniel Larrieu, Dance

Didier Long, Stage Direction

Frédéric Michelet, Street Performance

Pascal Mirleau, Animation

Georges-Olivier Tzanos, Animation

Directors:

Bernard Cavanna, Music

Luc Dionne, President of Canadian Committee

Jean-Paul Farré, Theatre

Michel Favart, Television

Joëlle Goron, Television

Victor Haïm, Theatre

Luc Jabon, President of Belgian Committee

Arthur Joffé, Cinema

Jeanne Labrune, Cinema

Claire Lemaréchal, Television

Marie-Anne Le Pezennec, Theatre

Jean Marbœuf, Cinema

Franck Philippon, Television

Dominique Probst, Music

Jacques Rampal, Theatre

François Rollin, Theatre

Christiane Spièro, Television

Social action:

Michel Favart, Television

Joëlle Goron, Television

Christiane Spièro, Television

Prizes:

Jean-Paul Farré, Theatre

Didier Long, Stage Direction

Humour:

Catherine Cuenca, Interactive Creation

Joëlle Goron, Television

Jean Marbœuf, Cinema

and, as a qualified personality:

Charles Nemes

Legal Affairs delegate:

Georges Werler

Partially renewed every year, the Board of Directors meets once a month in a plenary session (and again in Committees specialized by repertoire) and decides on the Society's policy —with consent from the President and Director General, both co-managers.

BUDGET CONTROL COMMITTEE

The Budget Control Committee meets once a month to oversee, with the SACD Board, the implementation of the Society's annual budget, on whose adoption it was consulted beforehand. It reports to the General Assembly every year.

Chair:

Olivier Dutaillys, Live Performance

Vice-Chair:

Jean-Pierre Igoux, Audiovisual

Rapporteurs:

Corinne Klomp, Live Performance

Michèle Dhallu, Live Performance

Members:

Myriam Boyer, Live Performance

Stéphanie Duncan, audiovisuel

Nelly Kaplan, Audiovisual

Sophie Loubière, Audiovisual

Emmanuelle Sardou, Audiovisual

COMMUNICATION RIGHTS COMMITTEE

This special Committee meets on a quarterly basis and can be called upon by all members who have been refused communication of documents referred to in Article 35 §3 and 4 of the Statutes. Its justified opinions are notified to the member making the request. Its activity report is submitted to each Assembly.

Chair:

Jean-Luc Annaix, Live Performance

Members:

Claire Barré, Audiovisual

Michel Beretti, Live Performance

Christophe Botti, Live Performance

Annick Rannou Laforet, Audiovisual

Frédérique Topin, Audiovisual

Authors elected to serve authors



BELGIAN COMMITTEE

Chair:

Luc Jabon, Audiovisual

Vice-Chairs:

Stéphane Arcas, Theatre, Opera

André Buytaers, Television, Cinema

Isabelle Wery, Theatre, Opera

Members:

Julie Annen, Theatre, Opera

Brice Cannavo, Radio

Vanja d'Alcantara, Television, Cinema

Miguel Decdeire, Theatre, Opera

Martine Doyen, Television, Cinema

Aurore Fattier, Theatre, Opera

Yves Hanchar, Cinema, Television

Marie Henry, Theatre, Opera

Annabelle Perrichon, Multimedia

Myriam Saduis, Stage Direction

Jean-Louis Sbillle, Television, Cinema

Fré Werbrouck, Choreography

CANADIAN COMMITTEE

Chair:

Luc Dionne, Television

Vice-Chair:

Benoît Pilon, Cinema

Members:

Denys Arcand, Cinema

Louis Bélanger, Cinema

Chantal Cadieux, Television

Diane Caillier, Television

Marie Chouinard, Live Performance

François Gingras, Television

Marie-France Landry, Television

André Mélançon, Cinema

Patrice Sauvé, Television

Pierre-Michel Tremblay, Live Performance

The Belgian and Canadian committees, whose members are elected by the General Assembly of members residing in Belgium and Canada respectively and are renewed in part every year, participate in defining the Society's general policy and have the prerogatives necessary for its implementation in their territories. Their respective Chairs are on the SACD Board of Directors.

A dynamic enterprise in the service

ACTIVITY OF THE SOCIETY'S STATUTORY BODIES AND DEPARTMENTS

Authors are present and very much involved within SACD as attested by the composition of the representative bodies (p. 6 and 7). In the context of joint management characterizing the Society's governance, they contribute to its management and supervision, with General Management, the Executive Committee and all departments. SACD has over two hundred co-workers strongly attached to serving authors.

IN FRANCE

In 2013, the Board of Directors and General Management pursued a policy of defending creators' interests in a constantly changing environment and making the Society more efficient in serving authors and users of its repertoire.

On the initiative of its President Jacques Fansten and with the support of Yves Nilly, the successor in June 2013 of Georges Werler as first Vice-President, the Board of Directors' work bore on 4 main issues:

I_ pursuit of reforms to make the Society ever more efficient in serving authors

II_ signature of new inter-professional agreements

III_ support for ever more intense political struggles, in particular to promote the Cultural Exception

IV_ advances in the social domain

I_

The Board of Directors adopted essential new reforms:

_after last year's in-depth revision of audiovisual rates, further proposals were made to refine SACD's distribution system for certain types of programmes ("low-budget" series, "youth" programmes) or broadcasting (free channels, catch-up TV, VOD by subscription...);

_following termination by SACEM of the MoU bearing on management of the common network of regional representatives in May 2013, SACD decided to create its own collecting network for Live Performance in the Provinces in January 2014. With the experience of taking over collections directly in Île-de-France in 2012, the Society will begin by centralizing management of collections at headquarters from 1 July 2014 and use this transitional period to prepare the location and deployment of this future network in the Regions. Human, material and technical resources have been rolled out to ensure the success of this new activity; and, to support the development of its regional organization for Live Performance, two reforms concerning the amateur sector were begun. They aim to

automate licensing as much as possible (setting up a "portal" accessible on the Internet) and simplify tariffs for such exploitation. Extending this to the management and tariffs for professional exploitation is also under consideration.

II_

SACD signed several new interprofessional agreements in 2013

In the audiovisual field, we signed:

_a general contract with Arte, covering all broadcasting (linear and non-linear),
_a general contract with Orange, for the distribution of television programmes,
_as well as several contracts for the exploitation of our repertoire on various theme channels (La Chaîne Théâtres, in particular), Video-on-Demand (VOD) subscription services, and with INA for its VOD offering,
_and an agreement with the "Domaines" (DNID) for the management of estates when royalties for audiovisual works are still unsettled.

In Live Performance, two new MoUs were signed with private theatre directors and tour organizers and their trade unions (SNDTP and SNES) for performances of "new" works in Paris and elsewhere in France (cf. p.22).

III_

Concerning policy issues, SACD was engaged in France and Europe (directly or with SAA), in support of:

_the defence of creators and management of their rights in the context of the new Collective Management Directive and a European consultation on the future of authors' rights;
_audiovisual and cinematographic creation and dissemination;
_artistic and cultural education;
_the position of women in Culture;
_safeguarding Cultural Exception in the context of bilateral negotiations between Europe and the United States;
_the defence of private copying and its levy (cf. p.19 and 20).

IV_

Finally, concerning social action, the Society supported or implemented various projects representing advances for authors:

_continuing professional training,
_reform of their social system (IGAS-IGAC report and future of AGESEA) and supplementary pensions (RAAP),
_creation of the "Auteurs Solidaires" Fund.

of authors

BELGIUM

Chaired by Luc Jabon, the Belgian Committee kept close watch on the reform of authors' rights initiated by the Belgian government, a reform which met with strong mobilization on the part of both SACD author-members and staff, conducted by Frédéric Young, delegate general for Belgium. Belgian authors regularly reasserted their support for collective rights management. A true challenge for the audiovisual sector, under pressure from dominant operators, the negotiation, which opened in July 2013, ended in February 2014 with a draft law that takes authors' legitimate concerns into consideration. Other advances are presently expected.

The year 2013 was also marked by the adoption of new tariffs for private copying and public library loans, more favourable to authors.

In February, SACD, allied with other collective management societies, also obtained a major decision from the Court of Appeals of Antwerp in the Telenet-Liberty Global case: for the second time in a few years, Belgian magistrates decided that the "direct injection" of radio and television programmes to cable networks is tantamount to "cable retransmission" as defined in the European directive.

Regarding cultural activity, the Belgian Committee pursued its policy focused on support for authors' projects, with over 50 grants awarded during the year and the organization of professional meetings, especially for transmedia.

Moreover, through SCRL SAGEL (within which it is associated on equal terms with SCAM), which already owns the premises at 87 Rue du Prince Royal, currently home to La Maison des Auteurs in Brussels, SACD acquired the adjoining building. Once refurbished, this new venue will be home to a Maison Européenne des Auteurs and a Pôle Écritures/Développement, whose continuing education was supported and supervised by the Belgian Committee.

CANADA

Chaired by Luc Dionne, with the collaboration of Élisabeth Schlittler, Delegate General for Canada, the Canadian Committee took action with regard to the consequences of the new Copyright Modernization Law voted in 2012, which includes a hardly acceptable "making available right." Questioned by a musical rights society on the problems raised by this new law, the Copyright Committee organized a public debate focusing in particular on communication and reproduction rights, in which SACD participated by filing a report.

The Canadian delegation, occupied mainly in 2013 with negotiating licences with broadcasters, also pursued the task of providing information to authors, agents, lawyers and educational establishments. This seems all the more important that the Digital Era has wrought profound changes in the creative environment and funding policies for works and that the Canadian system, where members' trade unions negotiate collective agreements and SACD negotiates licences with broadcasters, remains "composite".

Regarding cultural activity, the Canadian Committee renewed its proposals with the "*Pour la suite du monde*" activity, which proposes inter-generational and professional meetings between writers and directors. It has pursued workshops titled "One project, three feedbacks" associating an author with three colleagues from different worlds, as well as SACD grants and partnerships with L'Atelier Grand Nord pour l'Audiovisuel and Concours de Théâtre Jeune Public and the future of Live Performance.

Thanks to these actions and despite a rather unfavourable environment for production and programming, SACD noted in 2013 in Canada the stability of membership and the number of works registered, a rise in the dissemination of its audiovisual repertoire and a progression in its collections and distribution.

SERVING AUTHORS

In addition to the collection and distribution of authors' rights, SACD offers its members a multitude of other services:

PÔLE AUTEURS-UTILISATEURS

This Authors-Users Cluster answers all questions, general or specific, on training, rights, registration, retirement..., or identifies the appropriate contact. It is the entry point for all authors at SACD.

Authors –all authors– can go there to find the information they need, become members, register their works...

Pôle Auteurs-Utilisateurs also negotiates benefits for members, such as discounts

for subscriptions to the press, seats for performances, travel, fitness programmes... not to mention temporary social assistance for authors in need or their families.

PROFESSIONAL SERVICES

SACD provides a complete range of professional services to authors: single management of licensing for works in Live Performance, standard contracts for audiovisual works, negotiation service for audiovisual contracts, legal assistance, simulation service for audiovisual royalties... SACD is also pursuing the

digitisation of its services to achieve better responsiveness and ease of access. For example, Le Portail des Soutiens, launched in 2013, provides a single overview of all the support possibilities available to authors by SACD and the Beaumarchais-SACD Association and make life easier for candidates.

All SACD services can be consulted on the site www.SACD.fr.

SACD is also present on Facebook ([facebook.com/SACD.fr](https://www.facebook.com/SACD.fr)), Twitter (SACD Official, @SACDParis), Instagram and as well as iPhone and Android applications since 2013.



LA MAISON DES AUTEURS

La Maison des Auteurs is a unique venue dedicated to authors and their creations. Authors can book offices or meeting rooms, get an internet access and organize convivial meetings in Café des Auteurs. A 72-seat auditorium also enables them to organize screenings, lectures and debates.

Throughout 2013, it has accommodated many authors, in the Café, offices and auditorium, for a total of 131 screenings, some fifty lectures and many meetings and other events organized by SACD and its professional and institutional partners.

THE SACD LIBRARY

The Library is dedicated to information, consultation, hospitality and work, open to all creators, both amateur and professional. It is also a resource centre for researchers, journalists, academics... Its collections include documents retracing over 250 years in the history of entertainment. It makes use of SACD archives and information shedding light on the

Society's history, its authors' repertoire, programming in theatres and the fights led by authors over the years. It also has archives having belonged to authors of theatrical plays, radio, music, dance, cinema and television, which it makes available to the public. In 2013, the Library acquired 542 texts for plays, photographs from the shooting of two

films by Julien Duvivier and a collection of works on dance. It also loaned to Pathé the four versions of the script for Raymond Bernard's 1931 film *Wooden crosses (Les croix de bois)* based on the novel by Roland Dorgelès, for its restoration.

Membership and promotions in 2013

NEW AUTHOR MEMBERS

In 2013, SACD welcomed 1,705 new authors, as ordinary members, down 3.23% compared to 2012. Conversely, 198 members decided to resign, most of them (114) in Belgium to join De Auteurs, the new Flemish-speaking authors' society. Taking into account these movements, SACD had **55,436** members at 31 December 2013, in all membership categories..

55,436
MEMBERS

Sex ratio:

Nearly two-thirds of these new members are men.

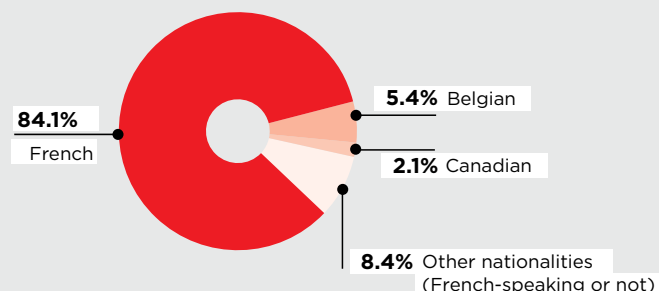


Age ratio:

The 30 to 50 year-old age group represents 85.6% of new members this year.

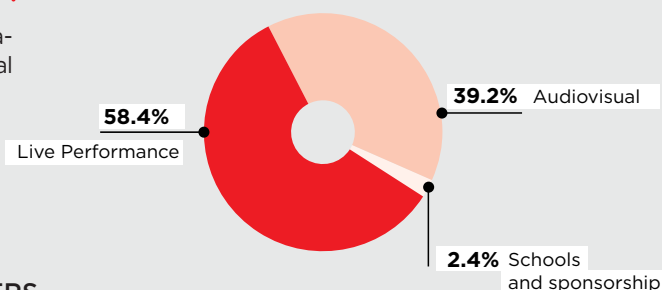
Nationalities:

The great majority of new members are French, the others being Belgian, Canadian and of other nationalities, French-speaking or not.



THEIR REPERTOIRE

Authors join the Society for the first performance or dissemination of a work: 58.4% for Live Performance, 39.2% for audiovisual works and the remaining 2.4% for schools and sponsorship.



NEW FULL MEMBERS AND ASSOCIATE FULL MEMBERS

406 ordinary members were promoted to the category of associate full member, for a total of 3,776 in SACD today (+3.45% compared to 2012).

257 associate full members were promoted to the category of full member in 2013: their number of 1 January 2014 reached 5,545 (+4.17% compared to 2013).

Accounting and financial management

ACCOUNTING AND FINANCIAL MANAGEMENT IN 2013

GENERAL INFORMATION

The Society's accounts (*cf. annexes*) show that fiscal year 2013 went well, with:

- _ a notable rise in collections over the year (+10.4%), generating more operating income than in 2012 (+7.8%);
- _ a clearly more moderate progression in operating costs (+2.2%), in which the clear drop in purchases and external costs compensated the notable rise in provisions;
- _ a contribution from investment income to the well-balanced management which, though on the rise, is still moderate (under 7% of operating expenses);
- _ exceptional operations clearly lower than in 2012, with a negative balance of €0.875m, and the posting of considerable profit sharing, consecutive to the good realization of the objectives.

All these elements led to excess income and made it possible to reimburse €1.5m in statutory deductions to authors, very close to those of the past two years (€1.55m in 2011 and €1.45m in 2012), representing approximately one-and-a-half times the "specific deduction" alone.

SOCIAL AND CULTURAL ACTIVITIES: MILESTONES

The revenue and expenditure accounts includes income and expenses allocated to the latter under the headings "Other income" (C) or "other operating expenses" (D) (*cf. detail in annexes*), also taking into account, under the headings "recovery and re-invoicing of expenses" (a) and "financial costs" (II), the partial recovery of management costs for cultural activity on the one hand, and the transfer of investment income linked to income for cultural activity on the other hand.

REVIEW OF MILESTONES:

Income

FOR SOCIAL PURPOSES	FOR CULTURAL PURPOSES
<ol style="list-style-type: none"> 1. €3.272m allocated to donations: 1.2% less than in 2012. This amount corresponds to the income collected in 2012, income limited to covering supplementary allowances for pensions, slightly lower than last year. 2. rise (+10.7%) of "other income" partly allocated to social action, mainly because of the increasing revenue from the public domain and lapsed royalties. 	<ol style="list-style-type: none"> 1. 5.7% drop in income for Cultural activity which is back to its level of 2011: 1. private copying revenue down (-13.8%) in audio and (-21.1%) in the audiovisual sector. 2. while there was a strong increase in non-distributable royalties allocated to the budget for Cultural activity (+23.3%) in compliance with the law and the remainder (+66%). 3. financial income transferred to Cultural activity progressed by 3.5%.

Costs

FOR SOCIAL PURPOSES	FOR CULTURAL PURPOSES
<ol style="list-style-type: none"> 1. the amount of supplementary allowances paid to authors as donations in 2013 corresponds precisely to that of the income allocated to this. 2. expenses for Mutual Aid are rising sharply again (+47.8%) following revaluing and expansion of related allocations and the increase in aid to authors in difficulty. 	<ol style="list-style-type: none"> 1. The costs correspond precisely to the amount of income (€4.265m). Imputed to legal and voluntary income respectively, they continue showing the overall pre-eminence of "mixed" aid. 2. Such mixed aid covers actions in favour of creation, dissemination and/or training in a single project.

THE COST OF MANAGEMENT

The operating costs –which represent the true cost of operating SACD– are made up of the costs debited from the revenue and expenditure accounts (*cf.* annexes) with deduction of the charges for Social and Cultural Action, purely financial operations, provisions and reimbursements of charges to the Society on various accounts and which, according to accounting rules, appear as income in the Revenue and expenditure accounts.

As calculated on this basis (and especially outside the provision set up this year for reorganizing the collecting network in regions and the resulting layoffs), net operating costs amounted in 2013 to €32.46m, for an overall volume virtually identical to that of 2012 (+0.1%).

In the context of a moderate increase (+2.6%) in personnel costs, where the annual progression of wages is compensated both by the lower remuneration of regional delegates (with headquarters ensuring collections in the Parisian Region in 2012), lower conventional severance pay and lower costs for the Brussels Delegation, this favourable development results mainly from reduced purchasing and external expenses (-8%). In this category of expenses, the decrease in IT and automated office service, property rentals (rationalization of the Society's locations), convention and colloquium expenses, fees of all sorts and operating costs for our Canadian subsidiary, greatly make up for the few headings which increased: management

fees paid to SACEM for the shared network, employees' mission expenses (for running the collecting network) and directors (various missions and festivals), entertainment allowances, international fees and insurance premiums (indexation and extension of certain guarantees).

Along with the notable increase in SACD collections this year (€195m to €204m), this stability of net operating costs (as they are calculated above) considerably improves the ratio of "operating costs on collections", which is 15.09% compared to 16.64% in 2012, down to a lower level than in 2011 (15.92%).

OPERATING COSTS AND THEIR ALLOCATION IN 2013

Net personnel expenses	18,664	57.51%
Purchases and net external costs	11,272 *	34.73%
Other operating expenses	101	0.31%
Taxes	695	2.14%
Depreciation expenses	1,221	3.76%
Exceptional costs excluding provisions	0	0%
Profit sharing	503	1.55%
Total operating costs	32,456	100%

(K€)

*

IT	2 957
Property	1 215
Management	7 100

ACCOUNTING AND FINANCIAL MANAGEMENT IN 2013 (CONT.)

FUNDING SACD

As has happened five times since 2007, SACD proceeded for 2013 with significant reimbursement of the statutory deduction, in the context of a favourable year in which the good level of collections and moderate expenses helped

considerably reduce the operating deficit. Thus, the contribution of authors to financing operating costs fell again this year.

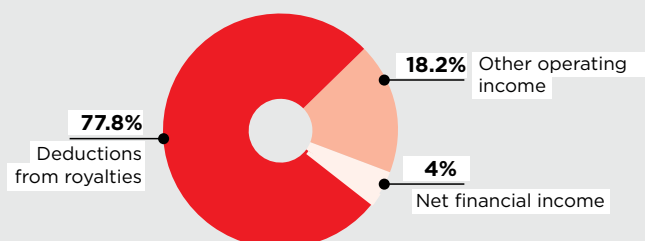
This reimbursement, which amounts to €1.5m, represents for the authors a

rebate exceeding 6% of the withholding over the year, equivalent to one and a half times the annual amount of the specific deduction of 0.50% (*cf.* below “Authors’ contribution”).

FINANCING OPERATING COSTS

Deductions from royalties	25,240
Other operating income (*1)	5,891
Net financial income (*2)	3,250
Sundry and exceptional (*3)	-1,925
Total	32,456

(K€)



(*1): is deducted from the figure in the Revenue and Expenditure Accounts under this heading the amount of income for cultural activity, income allocated to supplementary allowance (containment) and social action and making personnel available (13.909 - 4.265 - 3.557 - 196 K€ = 5.891 K€)

(*2): is deducted from the figure in the Revenue and expenditure accounts under this heading the amount of financial costs (3.310 - 60 K€ = 3.250 K€)

(*3): This figure is the cumulative exceptional income and the recovery of expenses for cultural activity, with deduction of net provisions (dotation - reprises), exceptional costs not taken into account in calculating the operating costs and operating surplus [2+717 - (8.773 -7.031) - 876 - 26 = - 1 925 K€]

FUNDING OPERATIONS

Deductions from royalties progressed +6.5% compared to last year. This progression is lower, however, to that for collections (+10.4%) since -for virtually constant reimbursement of statutory deductions from one year to the next- the increase in collections is clearly higher in the audiovisual sector (+13.5%) where mean deductions are proportionally lower than for Live Performance (+3%). Nonetheless, deductions from royalties continue to cover more than three-quarters of SACD funding needs.

And, when cumulated with other operating income (lapsed royalties, authors’ membership fees, operating income, etc), also on the rise (+8.7%) compared to 2012 -mainly because of a progression of income from the public domain and lapsed royalties- enabled the Society in 2013 to fund over 95% of management with its operating income.

Financial income is strongly progressing again (+18.7%) and represents 10% of the contribution to operating costs, their

accumulation with operating income exceeding 100%, thereby making it possible to cover the heading “sundry and exceptional”, in net contribution paradoxically negative this year (because of the weight of provisions and the deficit in exceptional profit or loss).

FINANCIAL MANAGEMENT

As usual, the investment income realized by the Society completed its operating income and balanced its management budget, in a higher proportion than in 2012, even though this has remained limited to its current level since the middle of the first decade of the 21st century. This contribution of investment income for 2013 –as was the case in the three previous years– fits in the context of returns on our managed capital (*cf.* box) which remained modest and even slightly lower than in 2012.

In a stagnant, challenging economic environment, the financial strategy implemented by SACD in the two compartments of its managed capital (current funds and “patrimonial” portfolio) was adapted to remain effective.

For current funds (where outstanding debt progressed only by 1.5% to reach nearly €163m) the security allocation of assets in “money-market” funds was pursued, but the share allocated to “treasury” UCITS remained small –because the

returns have become virtually nil– the strict minimum necessary for daily adjustments. Funds were allocated first to term deposits, structured contracts with guaranteed capital and capitalization contracts offering better returns, especially for the longer term, and to “short-term” low-volatility UCITS debenture securities. This allocation of assets helped obtain at the end of the year a total of m€8.1m investment income (latent and realized), including €2.9m generated in the year representing overall a net return of some +1.79%, slightly lower than in 2012, yet very much more than the performance of the standard interest rate for euro currency deposits, Eonia, over the year.

For the portfolio, managed in the framework of the dedicated *SACD Investment* open-end investment fund, exposure to speculative shares rose slightly between the start of the year (approximately 32%) and the end (35.4%), partly as a result of the upward valorisation of assets. Return values linked to growing markets (USA, emerging countries) and to the financial,

aeronautic and automobile sectors were privileged, in a spirit which remained cautious nonetheless and somewhat defensive. Regarding income from “rates”, representing approximately two-thirds of the fund’s overall assets, the reallocation of capital was continues, at the expense of UCITS “money-market” funds with their very low return and favouring, on the contrary, debentures (convertibles, variable rates and short duration) along with good signatures, which performed quite well despite rising rates.

This strategy enabled out our investment funds to take sufficient advantage of the buoyant elements in markets and yield +6,53% at the end of the year, satisfactory, even if it is lower than in 2012, when the markets were generally even more favourable.

At the end of the fiscal year, the unrealized gains –the use of which was not necessary to balance the Society’s management budget– represented over €9.35m (€2.15m more than at the end of 2012).

REMINDER

SACD HAS TWO TYPES OF CAPITAL, WHOSE FINANCIAL MANAGEMENT –WITH THE REVENUE IT GENERATES– IS ONE OF THE SOCIETY’S SOURCES OF INCOME:

–**current funds**, made up of royalties awaiting distribution (or unexpired non-distributable royalties), are managed directly by the Society departments through investments in movable assets, essentially money-market funds, ensuring stable, if modest, returns.

–The “**portfolio**”, made up of permanent capital belonging to the Society and resulting from donations and bequests accumulated over time, is managed through a “dedicated” open-end investment fund, meaning that SACD is the sole investor whose allocation, is more diversified in terms of assets (shares, debentures and money-market funds). It is part of long-term management aiming to add value.

In 2013, the Society’s managed capital represented a permanent volume of some

€192m

AUTHORS' CONTRIBUTION

ANNUAL MEMBERSHIP FEES

A contribution to managing the Society, whose legal and economic necessity is defined by the Statutes, annual fees must be paid by all authors. They were maintained at €40 in 2012 (unchanged for six years).

DEDUCTIONS FROM ROYALTIES

In compliance with the Board of Directors' decisions in the context of the vote on the budget 2013, the specific deduction was maintained in 2013 at the rate of 0.50% (unchanged since 1 July 2007).

The other statutory deduction rates are detailed in the table below, it being understood that reimbursement of the statutory deduction applied again this year reduces by some 6% the amount currently deducted from royalties paid to authors.

In this context, the mean deduction rate, calculated at the end of each fiscal year (including the CCSA, the share of secondary collections for "social and administrative purposes"

collected from Live Performance and allocated by SACD to covering its administrative costs), was, in 2013, considerably lower than last year and even 2011. It amounted to 11.78% of collections (compared to 12.17% in 2012 and 11.92% in 2011) and was split among the repertoires as follows:

_Live Performance:	16.37% (compared to 17.41% in 2012)
_Audiovisual:	9.91% (compared to 9.82% in 2012)
_Written word:	4.9% (compared to 3.53% in 2012)

These figures indicate that, on average, €88.22 out of €100 of royalties collected and distributed by SACD are intended for authors.

DEDUCTION TARIFFS

Deductions on royalties applied in 2013 amount to the sums listed below:

Live Performance	
Paris	9%
France (outside Paris), Belgium, Luxembourg	13%
Switzerland, Canada, Abroad	7%
Commissioning allowances	2%
Audiovisual	
Performing and mechanical reproduction rights (France)	10.6% ^{*(1)}
Private copying (France, Belgium)	11%
Performing and mechanical reproduction rights (Belgium, Canada)	11%
Performing rights and private copying (abroad),	7%
Videograms and phonographs	3%
Special contracts	2.5%, 5.5% ou 10% ^{*(2)}
Written word	
Reprographic rights in Belgium	5%
Reprographic rights in France	7%

^{*(1)} The 10.60% rate is applicable to lump sums collected from 1 January 2013. For prior lump sums, the rate is 11%

^{*(2)} The 2.5% rate is applied to specific contracts concerning Radio France and the 10% rate to specific TV or Cinema contracts (reduced to 5.5% for renewals)

DEDUCTIONS BY INTERMEDIARY SOCIETIES

Before being processed by SACD, royalties not directly collected by the Society are generally subject to deduction operated by intermediary societies, foreign in particular, to remunerate their intervention in terms of collections and distributions.

Regarding the private copy levy, the intervention of COPIE FRANCE gives rise to deductions –on the royalties it transfers to SACD—as detailed (rates and amounts for 2013) below:

Nature of royalties	Rate	Deducted amounts 2013 (€)
Private copy levy for audio works	1.18%	€28,101
Private copy levy for audiovisual works	1.57%	€190,231

SUPERVISION OF SACD ACTIVITIES

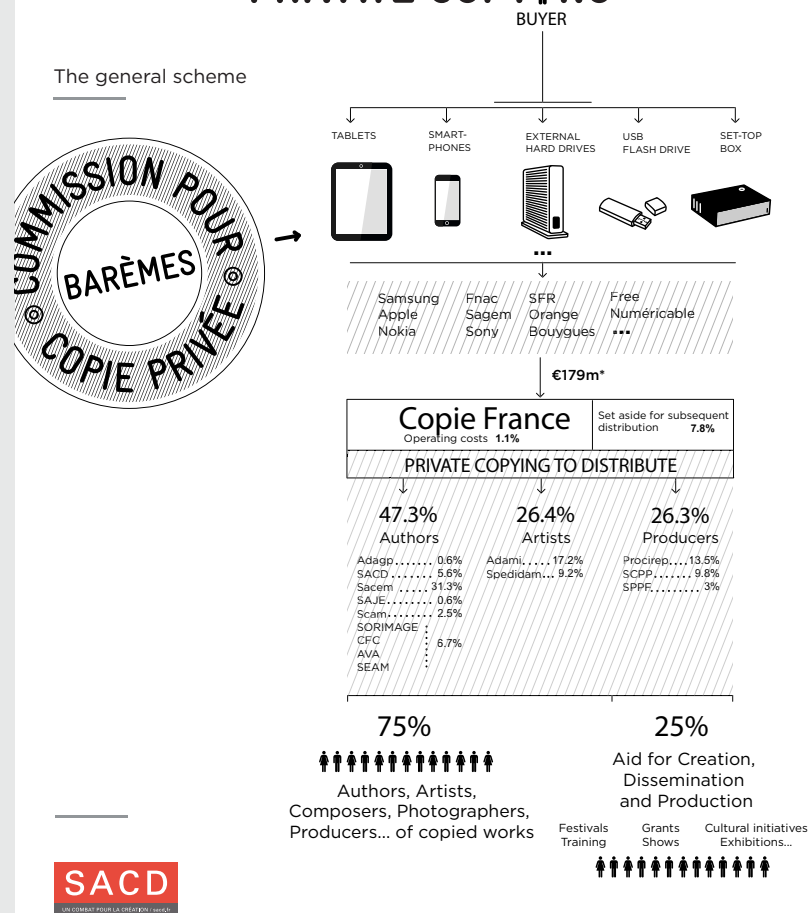
Like most Societies managing authors' rights and neighbouring rights, SACD has been subject since 2001 to verification by the CPC (Permanent Supervisory Committee) for CMOs. This verification comes in addition to those undertaken, externally, by the Society's auditor and, internally, by the Budget Control Committee (CCB) made up of elected authors.

In 2013, the Permanent Supervisory Committee focused on the patrimony and property management of the main Societies, including SACD. It also conducted its biannual analysis of financial flow for all CMOs in fiscal years 2011 and 2012.

The resulting report –made public in mid-May 2014– is the 11th Permanent Committee Annual Report. It is available in its entirety, along with comments by societies, on the website:

<http://www.sacd.fr/Commissionpermanente-de-controle-des-Societes-de-Perception-et-de-Repartition-des-Droits-SPRD.1573.0.html>.

PRIVATE COPYING



*Figures from COPIE FRANCE 2012

Beaumarchais and...

Founded in 1777 by Pierre-Augustin Caron de Beaumarchais, SACD has adapted this heritage of authors' rights to all technological developments and even to the digital revolution. To defend authors' rights and adapt to their needs, SACD is in constant contact with creators and institutional and political bodies. In 2013, many personalities came to SACD, including: Laurent Fabius, Najat Vallaud-Belkacem, Frédérique Bredin, Michel Orier, Albert Dupontel, Gilles Jacob, Olivier Poivre d'Arvor...

Similarly, in the context of "An artist i, School" operation (initiated by SACD and supported by *La Culture avec la Copie Privée* Association), SACD is at the origin of the fact that many authors went to secondary schools in France for creative meeting with young people, starting with Bertrand Tavernier, patron of the event in 2013.

Laurent Fabius, Najat Vallaud-Belkacem, Barmak Akhram, Gilles Jacob, Albert Dupontel, Roland Giraud, Tristan Petitgirard, Pierre Palmade



Policy actions

Never ceasing to act, according to Article 3 of its Statutes, for the “defence of its members’ moral and material interests and of the author’s profession,” SACD undertook in this respect in 2013 various actions (intelligence, coordination, interventions, proposals), all for the same purpose: preserving authors’ social and professional dignity; ensuring their place in the creative economy and ceaselessly recalling that there can be no living creation without fair remuneration for authors; promoting authors’ rights, the indispensable instrument for authors’ moral and economic status.

This year was marked by cultural diversity, in particular with the report by Pierre Lescure, entrusted with defining the contours of Act 2 of the Cultural Exception and opening trade negotiations between Europe and the United States.

In the face of the threats weighing on cultural policy and the challenges to creation, SACD has never wavered in its commitments: forcefully defending the principles of cultural diversity, modernizing and adapting policies of support to creation to take into account new digital players and facilitate the dissemination of works.

SACD ACTION PURSUED FOUR MAIN OBJECTIVES:

CONSOLIDATING THE CULTURAL EXCEPTION

The Cultural Exception is 20 years old. Nonetheless, it is still very much under attack. SACD had to take action, in connection or directly with SAA (Society for Audiovisual Authors), the French Coalition for Cultural Diversity (cf. below) and many French and European authors, to defend it by working on convincing the French and European public authorities. With the trade negotiations between Europe and the United States, the European Commission wanted to include

audiovisual and cinematographic services in the discussions to make them as bargaining chips. This implied the danger of completely calling into question the Cultural Exception. Fortunately, this prospect was rejected thanks to large-scale mobilization by professionals and France’s resolute opposition.

Another European threat was looming over Cultural Diversity: the adoption of a new Communication Cinema invalidat-

ing the French system for supporting cinema. There again, SACD, alongside the French government and other trade organizations, had to react to prevent these new rules from depriving France of the specificity of its policy towards Cinema. This was achieved, since the current new Communication will not force France to review its support for cinema and audiovisual works.

GUARANTEEING FAIR REMUNERATION FOR AUTHORS

SACD was founded by Beaumarchais to defend this principle. Over 200 years have passed, but defending remuneration for authors remains an everyday struggle. In Europe again, with the discussion at the European Parliament of a Collective Management Directive, prepared without consultation and completely ignoring the specificity of SACD and the audiovisual economy. SACD intervened with the MEPs and obtained substantial advances: audiovisual authors will continue being able to entrust all their rights to SACD so we can negotiate the best remuneration for them; authors’ eminent role in the governance of collective management societies is confirmed; non-distributable sums will con-

tinue to be managed by collective management societies.

Reinforced in Europe, collective management also has support in France. This was the case with Pierre Lescure who, in his report on Act 2 of the Cultural Exception, validates SACD’s analysis: collective management societies have the capacity to guarantee clear transparent conditions for remunerating authors while contributing broadly to managing the complexity of the digital environment and making the exploitation of works smoother and more easily visible to the public.

The transparency of the transfer of revenue to authors is a recurrent combat for

SACD. With this rationale, SACD asked for the opening of a vast project to put an end to the opacity of reporting, especially in the film sector. The works conducted under the aegis of CNC and René Bonnell fit in perfectly with this approach.

Nor can there be fair remuneration for creators without respecting copyright / authors’ rights. In the face of frequent attacks against the private copy levy and even copyright/authors’ rights, SACD defends more than ever this right for authors to benefit from proportional remuneration.

POLITICAL ACTIONS (CONT.)

BETTER DISSEMINATION AND FUNDING OF WORKS

More than a threat, the digital environment is an opportunity to ensure better dissemination of works. SACD proposed modernizing the very restrictive rules for the dissemination of films and works. In this rationale, it suggested reforming the chronology of media to promote the development of legal offerings, by subscription in particular. It defended lifting the constraints weighing on television channels for broadcasting works, in particular via catch-up television. It also

campaigned for instituting permanent steady exploitation of films to enable the public to have access to them on digital platforms.

Better dissemination and better funding, too. Cinema and audiovisual policy has always been able to adapt to economic and technological change. This is its strength. But the digital transition is not yet completely accepted. SACD acted in this spirit to modernize the funding of creation: by promoting a lower tax sys-

tem for works available on digital media; by offering to integrate digital players who profit from the dissemination of works. Alongside the indispensable modernization of the funding of creation, SACD has defended the maintenance of the obligation for channels to invest in films and patrimonial audiovisual works (including drama, animation and Live Performance).

RENEWING AUDIENCES AND REINFORCING THE POSITION OF WOMEN

Artistic and cultural democratization must be a priority for everyone. This is true for SACD! For the third consecutive year, at the instigation of SACD, the operation called *An artist in school*, with Jean-Claude Carrière as patron this year, was rolled out all over France. Nearly fifteen authors returned to the school of their youth to talk to nearly a thousand students participating in these exchanges.

Democratization also means fighting all forms of discrimination to enable everyone –including women– to find their place in Culture. The under-representation of women in Live Performance in particular but also in cinema and the audiovisual sector is recognized, although it is in no way justified. Very early, SACD tackled this issue: mobilization of political personalities, round tables and debates, realization

of studies, publication of a brochure on the position of women... These initiatives are beginning to bear their fruit, with help from the government, which decided to address the matter seriously.

Michel Orier



Olivier Schrameck



Photos © SACD



SOCIETY OF AUDIOVISUAL AUTHORS (SAA)

SAA (SOCIETY OF AUDIOVISUAL AUTHORS) WAS FOUNDED IN 2010 BY EUROPEAN COLLECTIVE MANAGEMENT SOCIETIES TO REPRESENT THE INTERESTS OF THEIR AUDIOVISUAL AUTHORS, WRITERS AND DIRECTORS IN PARTICULAR.

SAA's main goals are to:

- _defend and reinforce the moral and economic rights of European authors of cinematographic and audiovisual works (writers and directors);
- _ensure their fair remuneration for each exploitation of their works;
- _develop, promote and facilitate rights management by collective management societies

Based in Brussels, SAA groups 25 audiovisual societies in 18 European countries and represents indirectly some 120,000 writers and directors. Since the end of 2011, Janine Lorente has been President and Cécile Despringre is Director.

www.saa-authors.eu and
info@saa-authors.eu
 twitter: @saabrussels



FRENCH COALITION FOR CULTURAL DIVERSITY

SINCE ITS FOUNDATION IN 2004, SCD HAS COORDINATED THE FRENCH COALITION FOR CULTURAL DIVERSITY (WWW.COALITIONFRANCAISE.ORG) GROUPING 48 PROFESSIONAL CULTURAL ORGANIZATIONS, WITH PASCAL ROGARD AS PRESIDENT. IT IS PART OF THE INTERNATIONAL FEDERATION OF COALITIONS FOR CULTURAL DIVERSITY MADE UP OF THE 43 NATIONAL COALITIONS EXISTING AT PRESENT WORLDWIDE.

In 2013, the Coalition for Cultural Diversity sustained its efforts to:

- _promote the 2005 UNESCO Convention with national, European and international authorities: presence at UNESCO, consultations on implementation of the Convention;

- _support the diversity of cultural expressions: Awards for Cultural Diversity, responses to European Commission consultations, partnership with the International Organization of La Francophonie;

- _defend the Cultural Exception: mobilization to exclude Cinema and Audiovisual works from the fields of trade negotiations and to avoid the adoption of a Communication Cinema detrimental to current audiovisual and cinematographic policy.

Professional actions and international cooperation

RELATIONS WITH TRADE ORGANIZATIONS

In actively defending authors' professional and material interests, SACD took action in 2013 in several ways. It maintained its financial support, with an overall amount of K€530, to eight professional authors' organizations sufficiently representative in the category concerned and active in the promotion and defence of authors in accordance and in all solidarity with its own actions. The Society also pursued in 2013, in the respective specificities of exploitation of its repertoires, actions aiming to strengthen authors' remuneration, either by revising tariffs, or through negotiations with users of its repertoire.

The support granted went to the following organizations:

- _ **Guilde Française des Scénaristes** (grouping writers for television and cinema),
- _ **Groupe 25 Images** (professional association of television directors),
- _ **SRF** (Society of Film Directors),
- _ **SNMS** (National Stage Directors Union),
- _ **AGRAF** (Grouping of French Authors of Animation),
- _ **Syndicat des Chorégraphes Associés** (Union of Associated Choreographers),
- _ **AEP** (Authors from Public Space), a structure founded in 2012 by authors of "Street Art".

NEW AGREEMENTS WITH USERS OF REPERTOIRES

In 2013, in accordance with the respective exploitation specificities for each of its repertoires, SACD kept on acting to consolidate the remuneration of authors, either by amending its tariff policy or by negotiating with users of its repertoire.

In **Live Performance**, two protocols were set up in 2013:

- _ with the SNES (Private tour organizers trade union, whose protocol dated from 1999), to include exploitation in Paris (*intra muros*) and -on condition of the authors' consent- set up possibilities for preferential tariffs for first performances of new works, productions with large casts and the summer season;
- _ and with SNDTP (Private theatre directors and tour organizers trade union), with which an amendment to

the current protocol, granting provisions similar to those accepted above for SNES was negotiated (and signed in March 2014) for the "tour organizers" section.

New treaties were also signed with venues and festivals:

- _ La Nouvelle Seine, a non-union Parisian theatre on a barge, which opened in July 2013 and schedules comedies and comic shows,
- _ Académie Fratellini, a circus school, for performances by their students,

_ Le Cent-Quatre - 104, an artistic establishment of the City of Paris, for various festivals it organizes throughout the season,

_ Château de Versailles Spectacles, renewing the earlier treaty, which has expired,

_ and, finally, in partnership with the Federation of Festivals of Humour (FFH), with the Saint Pierre en Rire Association for its annual event, *Les Clés de saint Pierre* in Saint-Pierre-en-Chandieu, near Lyon.

In the **audiovisual sector**, several issues mobilized the Society's action:

- _ negotiation of a new general contract with Arte-TV, covering all the European channel's linear and non-linear broadcasts (including catch-up television and live broadcasts online), which led to a 50% increase in authors' remuneration;
- _ signature of a new general contract with Orange for the distribution of television programmes, accompanied by the payment of a large sum of royalties

- in arrears for the period from 2011-2013;
- _ signature of a general contract with La Chaîne Théâtres, dedicated exclusively to theatre, and with the satellite operator AB Bis, channels in the AB thematic group and the DTT channel Chérie 25;
- _ signature of general contracts with several Video-on-Demand subscription services (in particular with Canal Play Infinity, Filmo TV and Vidéo Futur) and with INA for its VOD offering.

Moreover, SACD set up with the "*Domaines*" (DNID), an agreement for the management of the estates of authors of audiovisual works which had not yet been settled (estates with no single representative or escheated). This agreement makes it possible -through a mandate entrusted to SACD by the "*Domaines*"- to renew contracts deadlocked so far, thereby ensuring smoother exploitation of patrimonial works.

INTERNATIONAL COOPERATION

In order to develop collections abroad and increase the representation of its members, in 2013 SACD signed new reciprocal agreements or partnerships:

- _ in the sector of Live Performance, the Society signed a representation mandate with SACEM Luxembourg for the exploitation of its works in the Grand Duchy;

- _ in the audiovisual sector, SACD also signed several new reciprocal agreements (with AAS in Azerbaijan, RUR in Russia, SACENC in New Caledonia and VEVAM in the Netherlands). It also negotiated the extension of prior contracts (with KOPIOSTO in Finland and NORWACO in Norway) and received a

mandate from TALI in Israel (for royalties for private copying for its members in SACD territories).

SACD also set up indicators for receipt of its royalties from abroad and conducted two surveys: on the German audiovisual market (in view of developing relations with collective management societies in Germany) and on the circulation of audiovisual works abroad (to better estimate volume and identify trends and developments: primacy of series, place of animation, etc).

Moreover, the Society is pursuing its active participation in the technical and

policy bodies of CISAC (International Confederation of Societies of Authors and Composers), as Vice Chair of the Board of Directors since 2010. In 2013, it remained very active in defining and implementing rules and formats to make the exchange of royalties smoother, through common formats and databases such as IDA - audiovisual works and rights holders- managed by SACD on behalf of all audiovisual societies, or ISAN (international identifier for audiovisual and cinematographic works), as well as common standard documentation exchange formats (for Live Performance).

CISAC

CISAC, THE INTERNATIONAL CONFEDERATION OF SOCIETIES OF AUTHORS AND COMPOSERS, STRIVES TO ACHIEVE RECOGNITION AND INCREASED PROTECTION OF CREATORS' RIGHTS. WITH ITS MEMBERSHIP OF 227 AUTHORS' SOCIETIES IN 120 COUNTRIES, CISAC INDIRECTLY REPRESENTS NEARLY 3 MILLION CREATORS AND COVERS ALL ARTISTIC REPERTOIRES: MUSIC, DRAMATIC ARTS, LITERATURE, AUDIOVISUAL AND VISUAL ARTS.

CISAC's activities aim to reinforce and develop the international network of collective management societies, improve the condition of authors and composers all over the world and the quality of collective management of their rights. In the face of ever

easier and faster circulation of intellectual works, CISAC has also extended its activities to meet the new challenges of the Digital Era: management of international standards, rationalization of information exchange between authors' societies.

Founded in 1926, CISAC is a non-profit non-governmental organization based in including Paris with regional offices in South Africa, Hungary, Chile and Singapore.

www.cisac.org

The economic mission

THE REPERTOIRE AND ITS USE

In 2013, the registration of new works in the Society's repertoire (cf. box) increased again (+8.99%) compared to 2012.

In the audiovisual sector, the number of works registered continued its progression (+7.5%) after a strong increase in 2012 (+23.3%). This increase is largely due to the development of series and true-life drama, knowing that certain authors proceed with registration for each episode in the same series, thereby mechanically increasing the number of works registered.

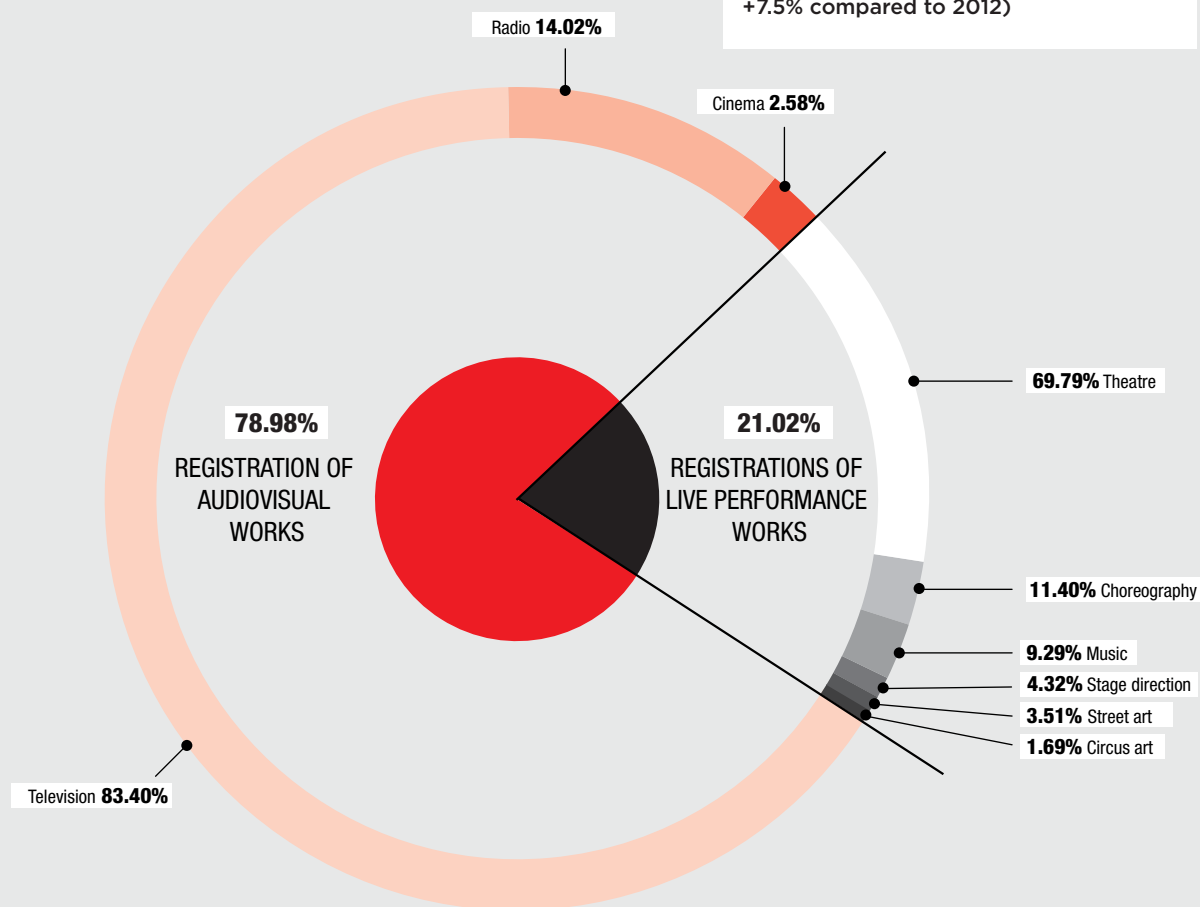
In Live Performance, the number of registrations is also on the rise compared to 2012 (+14.97%) mainly due to an increase in the theatre. This trend can be explained by a multitude of exceptional factors including adjustments of registration, an increase in registration by amateurs as well as an increase in works.

NEW WORKS

30,605

NEW WORKS WERE
REGISTERED IN 2013,
INCLUDING:

- 6,434 for Live Performance (21% of the total and +15% compared to 2012)
- 24,171 for audiovisual (79% of the total and +7.5% compared to 2012)



Concerning **the figures on how the repertoire is used** (cf. box), it can be noted that, for Live Performance, the number of sessions in Paris remains stable, while the volume of royalties dropped 3,6% (lower frequentation and revenue). Conversely, frequentation and revenue progressed in

the Provinces and in Île-de-France (+4.8%), resulting in an increase in royalties collected in 2013 (+7.2%).

In the audiovisual sector, the number of works disseminated in 2012 –with most of the royalties distributed in 2013– increased

greatly (+16.8%), a trend already observed last year, which is largely explained by the multiplication of short formats.

Efficient collection and distribution of authors' revenue Commitment to promoting mutual aid and creation

KEY FIGURES FOR USE OF THE REPERTOIRE

LIVE PERFORMANCE

OVER
46,000
PERFORMANCES IN PARIS

OVER
127,000
PERFORMANCES IN THE PROVINCES

NUMBER OF PERFORMANCES IN PARIS

Amateur	951
Professionnal:	
Private theatres	17,800
Subsidized union theatres	2,358
Subsidized non-union theatres	3,351
Independent troupes and others	21,776
Total	46,236

NUMBER OF PERFORMANCES IN THE PROVINCES AND ÎLE-DE-FRANCE

Amateur	27,123
Professionnal:	
Private theatres	2,674
Subsidized union theatres	18,911
Subsidized non-union theatres	619
Independent troupes and others	77,729
Total	127,056

AUDIOVISUAL

178,893 WORKS DISSEMINATED IN 2012*

NUMBER OF WORKS DISSEMINATED*

TV works	118,901	66.46%
Films	2,542	12.61%
Short films	2,476	1.38%
Radio	34,974	19.55%
Total	178,893	100%

*NB: The final figures on audiovisual broadcasts for 2013 will not be known before this report goes to print.

190,469 HOURS OF PROGRAMMING

Television: 97%, with 184,749 hours of programming

Radio: 3%, with 5,720 hours of programming

In this total, **French broadcasters** represent 88.64% of works and 87.56% of timing.

NB: These figures include works whose rights were entrusted to SACD by foreign societies.

COLLECTIONS IN 2013

SACD collections in 2013 amounted to €215,053,552, up 10.4% compared to 2012 and +5.3% compared to 2011.

This increase should nonetheless be put into perspective, since collections in 2012 –in the audiovisual sector– did not include a two-month period of royalties from France Télévisions paid in anticipation in 2011. Had the contractual schedule of payment been respected, the progression of collections in 2013 would be 8% compared to 2012.

The increase observed in 2013 concerns all repertoires, but in different proportions. The significant progression in the audiovisual sector (+13.5%) can be explained in particular by the payment of adjustments (private copying and general contracts), by the time-lag mentioned above, the slower progression of new media and collections from Belgium and Canada, which compensate for the drop in international collections. For Live Performance, the rise is far more moderate (+3%) and concerns mainly the Regions, as well as Belgium and Canada, since Paris is slowing down as already observed in 2012. Although the written word is in strong progression, it remains very marginal (0.3% of royalties collected by SACD).

The strongest progression in the audiovisual sector considerably alters the respective weight of the Society's repertoires:

_Live Performance	62.449.781€	i.e.	29 %
_Audiovisual	151.994.521€	i.e.	70.7 %
_Written word	609.521€	i.e.	0.3 %

In **LIVE PERFORMANCE**, the overall +3% increase masks certain disparities:

_new drop in exploitation in Paris (-3.6%), which can be explained mainly by the decrease in collections from National and State-supported theatres (essentially because of decrease in royalties from the Paris Opéra, following the programming of many works in the public domain), while private theatres (which remain the largest contributors from Paris) are relatively stable;	_progression, however, for collections from Île-de-France (+3.5%) and especially in the Provinces (+7.7%), which, as usual, covers up the contrasting realities between broadcasters (increase in private tours –thanks to comic shows– and amateurs (+10%), but also a slight drop in independent festivals and troupes, which still come in first nonetheless in the Provinces);	_contrasting trends in collections from abroad with a rise (+9.5%) for those from Francophone countries with “direct intervention” (Belgium, Canada, Luxembourg) but a drop (-2.3%) from foreign countries, where the strong decrease in royalties from Italy and Spain is only slightly compensated by the progression of collections from Switzerland, Germany, Poland and Argentina (where collections for two fiscal years were adjusted in 2013).
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In the **AUDIOVISUAL** sector, the increase (+13.5%) once again covers very different situations:

In France (+16%), the progression concerns all types of collections, with some divergence. For general contracts (+9.9%), trends varied: for private channels, TF1 dropped and M6 remained stable in the context of lower advertising revenue and competition from DTT channels, moderately compensated by the upward trend of “*social sharing*”; slight progression for Canal+; strong rise for public channels (because of the delay in payment by France Télévisions and renegotiation of the contract with Arte, mentioned above) and distribution networks, where the increase for ADSL operators –Orange in particular, with large adjustments over 3 years– and cable compensate for the drop from satellite broadcasters; and, finally, there is a slight decrease for DTT. The overall progression is also linked to the considerable increase (+58%) in “video” contracts (videograms/VOD) and “new media” (Web), with a spectacular rise (+76%) in private copying (both audio and video) linked to adjustments (SFR and Free) and revenue from tablets and, finally, to that (+14%) related to collections from individual contracts.

Abroad, royalties increased more moderately (+3%), with considerable differences: progression (+11.2%) in Francophone countries – Belgium and Canada – but regression (-6%) in other foreign countries –non-Francophone + Switzerland. This should be put in perspective, however, since it occurs after a strong increase in 2012 because of large-scale adjustments from Germany.

For the **WRITTEN WORD**, collections in 2013, as marginal as ever, are progressing strongly (+169%), thanks to adjustments for royalties from lending rights in libraries in France.

COLLECTIONS FOR 2013 AND THEIR ALLOCATION

AUDIOVISUAL

		Variation 2013/2012
France	125,110	+ 15.96%
Private copying	15,474	+ 75.71%
General contracts	105,076	+ 9.87%
Individual contracts	2,300	+ 14.27%
Contracts for video and new media	2,260	+ 57.57%
Direct collection countries	15,675	+ 11.25%
Abroad	11,209	- 5.98%
Total	151,995	+ 13.51%

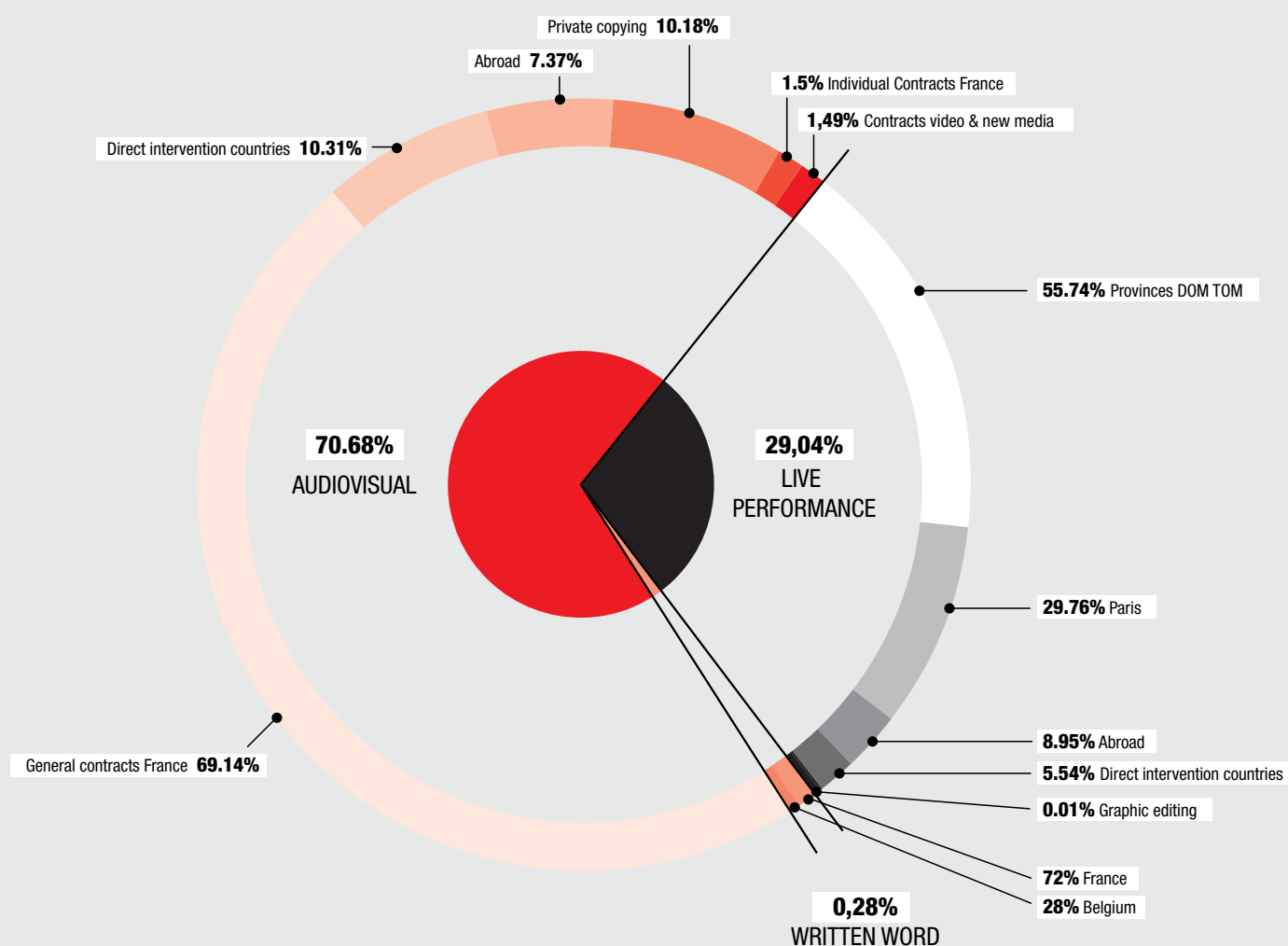
(K€)

LIVE PERFORMANCE

		Variation 2013/2012
France	53,396	+ 3.21%
Paris	18,582	- 3.57%
IdF / Provinces/ DOM TOM	34,814	+ 7.24%
Direct intervention countries	3,458	+ 9.46%
Abroad	5,591	- 2.32%
Graphic editing	5	- 72.76%
Total	62,450	+ 2.99%

WRITTEN WORD

		Variation 2013/2012
Reprographic rights Belgium	170	- 1.78%
Reprographic rights France	439	+ 723.16%
Total	609	+ 168.45%



DISTRIBUTION OF ROYALTIES AND AUTHORS' REVENUE

DISTRIBUTIONS IN 2013

Distributions in 2013 represent 90.4% of collections made during the year. The amount of royalties distributed in 2013 – 194,399,631 – was up +4.37% compared to last year.

For **Live Performance**, where the sums collected are distributed on average a month

after being received, the modest increase in distributions is in relation with the progression – also limited this year – of collections (which increased barely 3%).

In the **Audiovisual** sector, where SACD remains dependent on broadcasters' payment schedule and where – for technical

reasons – the cycle of allocation of royalties collected is longer, the level of distribution also progressed compared to last year (+6.09%). This positive trend derives from mitigated results: the 2012 collections which were rather down while those for 2013 were in strong progression. This also results from SACD's efforts to reduce the

20,313 LIVING AUTHORS, SACD MEMBERS, BENEFITED FROM AT LEAST ONE DISTRIBUTION IN 2013: THEY INCLUDE 13,479 ORDINARY MEMBERS, 2,255 ASSOCIATE FULL MEMBERS AND 4,579 FULL MEMBERS. THIS FIGURE IS MUCH HIGHER (+5.15%) THAN IN 2012.

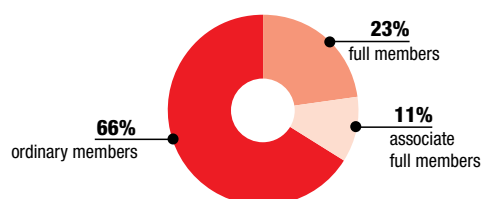
DISTRIBUTION OF REVENUE ACCORDING TO MEMBERSHIP CATEGORY

Although the overall number of authors having been paid royalties in 2013 increased by 5.15%, this rise affects the membership categories differently:

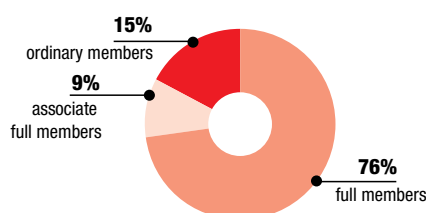
- full members progressed less than average (+3.93%) and remained stable in relative share (23% of the total);
- associate full members progressed virtually like the average (+4.98%) and also remained stable in relative share (11% of the total);
- thus, ordinary members are those who most benefited from the rise, since their number increased by 5.60% and their relative share remained stable at 66%.

The distribution of revenue still remains very unequal, however, regardless of membership categories. But the trend towards growing disparities observed until 2012 (with more authors at either end of the scale) did not continue this year: 81.6% of authors (81.9% in 2012) in the lowest income brackets (under K€5), and 3.7% (3.9% in 2012) in the highest income brackets of remuneration (>K€40), the beneficiaries of the median income brackets (K€5 to K€40) growing from 14.2% to 14.7%.

NUMBER OF AUTHORS



GROSS ROYALTIES PAID



	Ordinary members	Associate full members	Full members	Total authors	Percentage	Cumulative percentage
Over €200,000	0	2	38	40	0.2%	100%
100,000 - €200,000	8	5	135	148	0.7%	99.8%
€75,000 - €100,000	5	7	102	114	0.6%	99.1%
€50,000 - €75,000	14	22	233	269	1.3%	98.5%
€40,000 - €50,000	25	21	144	190	0.9%	97.2%
€30,000 - €40,000	25	34	196	255	1.3%	96.3%
€20,000 - €30,000	87	61	328	476	2.3%	95.0%
€15,000 - €20,000	72	49	260	381	1.9%	92.7%
€10,000 - €15,000	138	72	333	543	2.7%	90.8%
€5,000 - €10,000	514	192	620	1,326	6.5%	88.1%
€3,000 - €5,000	627	213	448	1,288	6.3%	81.6%
€1,000 - €3,000	2,157	521	643	3,321	16.4%	75.2%
€0 - €1,000	9,807	1,056	1,099	11,962	58.9%	58.9%
Total	13,479	2,255	4,579	20,313	100%	

mass of royalties on hold, thereby increasing the level of distribution.

For **writing**, the sums distributed in 2013 come exclusively from reprographic rights received during the year in Belgium, so their evolution (-1.27%) follows that of Belgian collections.

AUTHORS' REVENUE

As usual, authors' revenue, taken individually, remains very disparate, but -in the context of the increasing volume of royalties distributed- the overall mass of accounts benefiting from at least one distribution per year progressed again in 2013, at the same pace as in 2012 (+1.75%), but clearly more favourable this time to living authors (+5.2%) than to estates (-5.5%).

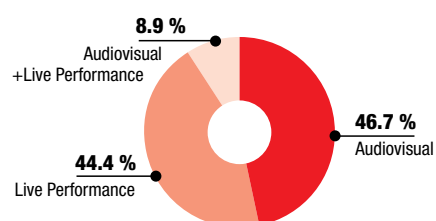
29,008 RIGHTS HOLDERS (LIVING AUTHORS AND ESTATES, BUT EXCLUDING SOCIETIES) HAD ROYALTIES CREDITED TO THEIR ACCOUNTS IN 2013 (1.74% MORE THAN LAST YEAR)

DISTRIBUTION OF REVENUE BY REPERTOIRE

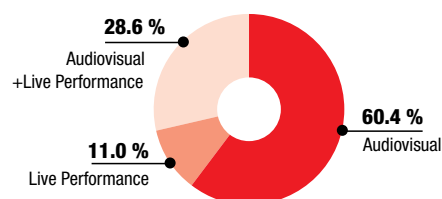
For rights holders having been paid royalties in 2013, the overall progression observed in their numbers (+1.7%) is more disparate when segmented by repertoire: the number of rights holders for "Live Performance" only progressed more (+1.9%) than for beneficiaries for "audiovisual" only (+0.7%), but less than for "mixed" rights holders (+6.9%). Conversely, the former (Live Performance) were even more concentrated in the lowest revenue levels (97.9% received less than €10,000 *versus* 97.5% in 2012), while rights holders for audiovisual works only, as numerous as ever (3.42% as in 2012) were in the highest income brackets (over €50,000). "Multi-repertoire" rights holders are those for whom revenue levels seem the least irregularly split:

- under €10,000 >>> 69.4% (compared to 89.1% in general),
- €10,000 - €50,000 >>> 22.1% (compared to 8.5% in general)
- over €50,000 >>> 8.5% (compared to 2.4% in general), despite a slight downward slide in the revenue pyramid

NUMBER OF AUTHORS



GROSS ROYALTIES PAID



	Live Performance	Audiovisual	Live Performance and Audiovisual	All accounts taken together	Percentage	Cumulative percentage
Over €200,000	2	22	28	52	0.2%	100%
€100,000 - €200,000	2	113	68	183	0.6%	99.8%
€75,000 - €100,000	7	97	31	135	0.5%	99.2%
€50,000 - €75,000	10	232	93	335	1.2%	98.7%
€40,000 - €50,000	12	178	58	248	0.9%	97.6%
€30,000 - €40,000	13	222	91	326	1.1%	96.7%
€20,000 - €30,000	47	454	127	628	2.2%	95.6%
€15,000 - €20,000	58	332	127	517	1.8%	93.4%
€10,000 - €15,000	122	457	164	743	2.6%	91.6%
€5,000 - €10,000	463	963	344	1,770	6.1%	89.1%
€3,000 - €5,000	564	849	262	1,675	5.8%	83.0%
€1,000 - €3,000	2,051	1,755	442	4,248	14.6%	77.2%
€0 - €1,000	9,537	7,875	736	18,148	62.6%	62.6%
Total	12,888	13,549	2,571	29,008	100%	

THE SOCIAL MISSION

PARTICIPATION IN AUTHORS' SOCIAL ORGANIZATIONS

SACD participates actively in organizations concerned with authors' social security coverage: health and old-age insurance within AGESEA (Association for the Management of Authors' Social Security) and mandatory supplementary pensions within RACD (Retirement for Dramatic Authors and Composers) and RAAP, managed by IRCEC.

Authors' representatives, elected to these three organizations' Boards of Directors, inform them of the concerns of members, active and retired, to help defend the individual and collective interests of the various professions involved (for AGESEA: participating in professionalism committees, improving the technical and administrative processing of reimbursements, simplifying communication with affiliates, etc; for RACD and RAAP: regular increases in the value of points, the reference coefficient and ceilings for contributions, management of financial investments, etc).

The Society's administrative departments are also present in AGESEA and RACD.

For AGESEA, the year 2013 was marked essentially by the study commissioned

by the public authorities from two inspectors from IGAS (General Inspection for Social Affairs) and IGAC (General Inspection for Cultural Affairs):

to examine the situation regarding various deficiencies in the social protection of authors, some of which have long been raised by SACD (differences in the treatment of "*affiliés*" (affiliated) and "*assujettis*" (liable), lack of withholding at source of old-age insurance contributions, buying back pension quarters, etc),

to envisage prospects for bringing together AGESEA and La Maison des Artistes (the structure managing Social Security for visual artists and authors).

SACD, heard in the context of this study, asserted its claims and insisted on the need –if this merger goes forth– to preserve the specificities of authors' different activities and their representativeness within the new structure to be created. The ensuing report, completed in November 2013, took most of the recommendations we had formulated and proposed solutions to satisfy our demands. A consultation is currently underway with the public authorities and we hope for a positive outcome, despite considerable concern or resistance on the part of certain

other categories of authors (writers and graphic designers).

Regarding IRCEC, statutory changes and technical measures decided long ago by RACD, both for contributions (in particular raising the ceiling for contributions from 90,000 to 120,000 points) and for services (specific rights and reversion pensions), were finally approved in 2013 by the supervisory body.

The year was also marked by the reform of RAAP, currently underway, within which the –partly optional– system of contributions according to income bracket cannot continue as is, to the extent it seems to be in contradiction with European rules requiring proportionality of contributions. The principle of switching to proportional contribution has been recognized, but we must remain vigilant in defending the interests –specific in this case– of dramatic authors, whose plan completes RACD's services.

CONTINUING PROFESSIONAL TRAINING FOR AUTHORS ACTUALLY STARTING IN 2013

THE FUND FOR CONTINUING TRAINING, MUCH AWAITED BY AUTHORS, WAS SET UP BY A LEGISLATIVE SYSTEM ADOPTED IN DECEMBER 2011.

After the start in July 2012 of recouping the contributions funding it from authors (0.35% of their royalties) and broadcasters (0.1% of royalties paid to authors), completed by a voluntary conventional supplement from CMOs, the system was actually set up in 2013 within AFDAS, entrusted with managing this fund.

A specific Management council, made up of representatives of authors, broadcasters and CMOs, was formed in 2013 and six pro-

fessional Committees (one for each creative sector) immediately began to work on analysing training needs and validation of training programmes. The collection of contributions from authors and broadcasters supplemented by the voluntary participation of CMOs amounted to some €8m for 2013. The supplement paid by SACD (€121,000) was oriented towards professional committees corresponding to its authors' activity sectors (cinema and audio-visual, writing and dramatic arts, music and

choreography) with a distribution key based on the Society's Cultural activity.

The first "crosscutting" training programmes (languages, office automation, management, etc) started in April 2013 and professional training followed in July. At the end of October 2013, over 1,600 sessions were accepted overall, including nearly 60% for transversal training, over 35% for professional training and the rest for "reconversion."

PERMANENT ACTIONS

Founded from the start on active solidarity between members, SACD constantly uses its own income to implement aid intended to respond not only to the drop in revenue at the time of retirement, but also to difficult situations facing certain authors, even in active life, by helping them –and their families– in their daily lives.

SUPPLEMENTARY PENSION ALLOWANCE

Concerned with the living conditions of authors and their possible spouses, SACD provides, in the context of benefits reserved for its members, a supplement to pensions paid in certain conditions. Such allocations, which are not a supplementary pension plan and for which there are no accrued rights, are donations the Board of Directors decides to allocate to SACD members. Every year, it defines the amount of income to be collected in the year and allocated to funding allowances paid the following year. Currently, the income thus set aside comes, on the one hand, from collections made by SACD in the sector of Live Performance for the CCSA (Contribution for Social and Administrative Purposes) and, on the other hand, from the contribution for Mutual Aid applied to royalties paid to estates and, finally, from revenue collected by SACD from the exploitation of works in the public domain. The individual amounts of this benefit are thus likely to vary from one year to

the next according to the amount of income allocated and the number of beneficiaries.

Thus, the income allocated to supplementary allowances paid to beneficiaries in 2013 amounted to €3.27m (-1.2% compared to 2012). The level of income collected in 2013 –allocated to paying allowances for 2014– remains virtually stable since it amounts to €3.19m.

In the general context of demographic trends leading to an increase in the number of potential beneficiaries and the decrease in income traditionally allocated to these donations, the SACD Board of Directors decided in 2011 –in order to perpetuate this benefit and reinforce its spirit of solidarity– to adopt new conditions for the attribution of allowances.

These new provisions (start of the allowance concomitant with the start of basic Social Security retirement, possible

evolution of its individual level until payment of the RACD pension and substitution of a resource-tested mutual aid allowance allocated to systematic reversion to the surviving spouse) came into effect in January 2012 for authors or their surviving able to claim the benefit as from this date (but without altering the situation of those who already benefited from it).

Their application for two years, which ended up limiting access for new beneficiaries and preserving –and even reinforcing– the mean individual level of the allowances paid, was presented in a balance sheet at the end of 2013, in the context of which an actuarial study was undertaken. Its forecasts for the future of this benefit provided to authors by SACD reinforced the Board's decision to maintain the provisions adopted

SOCIAL SUPPORT AND MUTUAL AID

Advised by a social worker, the Social Action Committee, made up of three authors who are also Board members, grants aid in the form of donations paid out of its Mutual Aid funds. In 2013, in the context of worsening destabilization of authors' social situation, the overall volume of this aid further increased (€0.284m *versus* €0.193m in 2012) and the individual level of support granted also progressed by 10%. Moreover, additional aid was granted by taking K€10 from the Special Reserve of €0.2m provided for social action in 2010. Finally, the allowances allocated by SACD to its "wards" (children of deceased authors)

to support their education were also reinforced.

In the same spirit, the Paul Milliet Foundation (*cf.* box), which has its own income, grants authors aid to help them face difficulties linked to age or ill health. Although the overall volume of such aid diminished in 2013, the mean individual level increased (+6%).

Moreover, in addition to financial aid, SACD accompanies these individual actions with administrative assistance (various procedures, orientation towards legal aid, support for access to appro-

priate health care) and, of course, the psychological support indispensable in situations of economic or moral distress.

Finally, to push solidarity further through sponsorship, SACD strove in 2013 to create an endowment fund dubbed *Auteurs Solidaires*, which has the twofold goal of providing financial and professional support to authors in difficulty and implementing actions, with the assistance of authors, in favour of populations for whom access to Culture is difficult. It should be operational in the course of 2014.

KEY FIGURES FOR SOCIAL ACTION IN 2013

OVERALL BUDGET:

€ 3,557 million

SUPPLEMENTARY ALLOWANCE FOR PENSIONS:

€ 3,272 million

Number of beneficiaries: 1,301 people

Mean annual amount of allowances paid: €2,520

Allocation to beneficiaries according to income bracket:

NUMBER OF PENSIONERS PER INCOME BRACKET

Over €30,000	0
€20,000 - €30,000	2
€15,000 - €20,000	19
€10,000 - €15,000	25
€5,000 - €10,000	115
€3,000 - €5,000	156
€1,000 - €3,000	512
€0 - €1,000	472

MUTUAL AID:

€ 0,285 million

Number of donations: 37

Mean amount: €2,853

Number of "wards": 21

Amount of grants: €750 to €1,859

Number of people consulting the Social Service Department in 2012: 258

THE PAUL MILLIET FOUNDATION

Founded in 1926 thanks to a bequest to SACD by the librettist Paul Milliet (1848-1924) to create a Foundation to provide assistance to authors suffering from old age or ill health, the Paul Milliet Foundation –granted State approval from the start– has managed a rest and retirement home for authors in Le Rondon, Olivet (Loiret), near Orléans, for nearly fifty years.

For some thirty years, its action has been exclusively in the form of aid or coverage of expenses for authors suffering from problems linked to old age or ill health, in particular for stays in two institutions where it has privileged access. An extension of its Statutes made in

2013 enables it to help authors confronted with all the difficulties of life.

Its income is made up of royalties bequeathed to it (today, essentially those of the writer Henri Jeanson), revenue from the capital of its endowment and –for the past 2 years– donations it receives by appealing to the generosity of authors who are able to contribute.

In 2013, it granted 20 such aids for a total amount of €62,171, for a mean of €3,100.

CULTURAL MISSION

SACD is strongly attached to its cultural mission, through which it expresses its concern for maintaining the vitality of French-language dramatic creation in all its forms, assisting in the emergence of new dramatic authors and composers and promoting the dissemination and presentation of their works to the public.

For this mission, SACD implements (directly or through the Beaumarchais-SACD Association) its Cultural activity proper, which it funds in the context of legal obligations resulting from Article L321-9 of the *Code de la Propriété Intellectuelle* and which it completes with its own income allocated on a voluntary basis.

It also integrates in its cultural mission the promotion of its repertoire and awards prizes to authors and artists whose talent it wishes to honour and whose work it wishes to highlight.

BUDGET ALLOCATED TO CULTURAL ACTIVITY

SACD's overall budget for Cultural activity in 2013 is **€4,264,800**, down 5.7% compared to 2012 (cf. Annexes). The budgets for cultural activity are defined on the basis of the sums received in the year n-1. Thus, the drop in private-copying revenue observed in 2012 affects the budget distributed in 2013, while the increase in revenue observed in 2013 will be felt in the 2014 budget.

THE BREAKDOWN OF THIS BUDGET IS AS FOLLOWS:

LEGAL ALLOCATION		€3,474,987
Private copying for video (Art. L 321- 9 of the <i>CPI</i>)		€1,744,803 ⁽¹⁾
Private copying for audio (Art. L 321- 9 of the <i>CPI</i>)		€453,727 ⁽²⁾
Non-distributable royalties (Art. L 321-9 of the <i>CPI</i>)		€820,782 ⁽³⁾
Investment income		€56,687 ⁽⁴⁾
Remaining amounts from previous years		€398,989 ⁽⁵⁾

Legal allocations correspond to income defined "strictly speaking" in Article L 321-9 of the *Code de la Propriété Intellectuelle* (items 1, 2 and 3) -with the consent of the CPC of CMOs- SACD adds a share of investment income (item 4) and the reprise of the remaining amounts from previous years (item 5).

For **voluntary allocations**, the income allocated freely by SACD to funding its Cultural activity includes: a share of the distributable royalties from private copying for audio, the entire distributable share from private copying for digital collected in the year n-1 and various income from ticket sales during the exploitation of the performances it produced in various festivals.

VOLUNTARY ALLOCATION		€789,813
Total		€4,264,800

Photos: LN_Photographers



19-born 76-rebels (*Sujets à vif*)



Garden Party (*Sujets à vif*)

ALLOCATION OF THE AMOUNTS AVAILABLE FOR 2013

Orienting its cultural activity to focus first on all actions likely to promote creation and the dissemination of contemporary French-language dramatic works, in the diversity of textual, musical, choreographic, theatrical, audiovisual and interactive writing, as in previous years, SACD dedicated the sums available from its budget for cultural activity to funding support for cultural activity (€3.5m) and partial funding of the operating costs for its cultural activity (€0.7m).

Of the €3.5m of support granted, the amount of **€1,739,500** went to actions not identified with a specific discipline, as follows:

SACD Award	€21,700
Decentralized action in the Provinces	€62,600
International actions	€48,200
Beaumarchais subsidy	€842,300
ARP	€92,500
Cultural activity for Belgium	€145,100
Cultural activity for Canada	€18,700
SACD Fund	€160,600
Fund for responsiveness	€120,800
"Trans-discipline LP" Cultural activity	€100,100
"Trans-repertoire" Cultural activity	€5,900
Cultural activity for Training	€121,000

The remainder, representing the amount of **€1,807,800** goes to actions imputable to SACD's different disciplines, as follows:

Theatre	€386,600
Dance	€67,800
Music	€336,000
Radio	€29,800
Television	€496,000
Cinema	€190,100
Interactive Creation	€24,100
Circus art	€68,400
Street art	€88,600
Animation	€120,400

To satisfy the provisions of the *Code de la Propriété Intellectuelle*, the presentation of these expenses in the accounts (*cf. Annexes - Revenue and expenditure accounts and Details of social and cultural activities*) splits them among aid to creation, dissemination and training, and distributes the allocation of all support for the cultural activity above (these are observations made *a posteriori*, not allocations made beforehand of the overall budget for cultural activity) between legal and voluntary income.

KEY FIGURES FOR CULTURAL ACTIVITY IN 2013

OVERALL BUDGET: €4,265m

DOWN 5.7% COMPARED
TO 2012, INCLUDING:
_€3.47m for legal allocation
_€0.79m for voluntary allocation

PARTNERSHIPS:

262

+20% COMPARED TO
2012, INCLUDING:
_129 for Live Performance
_66 for audiovisual
_4 "trans-repertoire" partnerships
_63 to fund aid to creation:

USE OF AVAILABLE AMOUNTS:

_direct expenses (support, partnerships, etc): **€3.55m**
_including: general actions not imputed to a repertoire: **€1.74m**
 actions according to repertoire: **€1.81m**
_contribution to operating costs: **€0.71m**

DETAILS FOR THE FUND TO AID CREATION

Fund for Humour /one-man show	9 aids
Fund for translation	4 aids
Fund for Drama 2.0	8 aids
Fund for Theatre	13 aids
Fund for Stage music	10 aids
Fund for Operatic creation	19 aids

CULTURAL MISSION (CONT.)

EMBLEMATIC EVENTS, FUNDS AND FINANCIAL SUPPORT

In the context of its actions in each discipline, SACD produces or coproduces several shows with works in its repertoires in festivals featuring Live Performance:

- **Sujets à Vif**, a multidisciplinary action bringing together performers who choose authors from different spheres (circus, theatre, music, cinema...), presents 8 original creations at the Avignon Festival;
- **Voix d'Auteurs**, completed in 2013 by **Voix d'Afrique**, are cycles of reading unpublished texts in coproduction with France Culture, also at the Avignon Festival;
- and finally, **Auteurs d'Espaces**, an event coproduced by SACD in partnership with several festivals of street art (Chalon dans la Rue, Festival International de Théâtre de Rue d'Aurillac and Festival Coup de Chauffe in Cognac).

SACD also participates actively in **many Audiovisual Festivals** (FIPA, Fiction TV in La Rochelle, Luchon, Séries Mania at Le Forum des Images, Série-Series and Totally Serialized and -for **radio**-Primeurs in Saarbrücken and Longueur d'Ondes in Brest), **Film Festivals** (FIF in Cannes, Court Métrage in Clermont-Ferrand, Animation in Annecy, Premiers Plans in Angers, Festival de Cinéma Européen in Les Arcs...) and **Animation Festivals** (Annecy, Forum Cartoon, Cartoon Movie, Courts Devant and Festival

d'un Jour). Everywhere, it promotes the dissemination of works, organizes debates, colloquia and meetings between authors and other speakers in these professional sectors..

In the **new audiovisual markets**, in 2013 Fonds Fictions 2.0 supported ten projects by authors and producers concerning short formats (1 to 5 minutes) for new media. SACD is also positioned on Interactive Creation and Web Content through its presence at Marseille Web Fest, Salon Experimenta in Grenoble and Talent Day Events and Cross Video Days and by creating L'Académie SACD-YouTube (cf. boxes).

In **Live Performance**, the Society is also very actively present in promoting creation: theatrical, musical, choreographic, circus and street art:

- through the many events its supports (festivals, reading cycles);
- through the funds it manages (Theatre, Stage Music, Translation) or with which it is associated (Fonds de Création Lyrique) and for which it has rationalized access via a "*Portail des Soutiens*," a common portal with the Beaumarchais-SACD Association, online since 2013 (cf. boxes);

— and finally by participating in workshops, competitions and meetings (especially those organized at the Conservatoire du Grand Avignon, during the Festival).

For Street Art, in addition to coproductions in the context of Auteurs d'Espaces (cf. above), SACD pursued in 2013 the operation *Écrire pour la Rue*, in the context of which it supported 9 new creations.

Similarly, for the very popular repertoire of Humour, SACD pursued its aid to young talents, in the context of its Humour-One-Man Show Fund (which supported 9 shows in 2013, including 3 for "Discovery," 3 for "Creation" and 3 for "Dissemination") and renewed its support for festivals like L'Humour en Capitales, the Montreux Comedy Festival and Performance d'Auteur the Festival de la Performance d'Acteurs in Cannes. It also developed a new partnership with Le Debbjam Comedy (Scène Ouverte du Mardi at the Comedy Club), created by Jamel Debbouze.

Florian Zeller (*Mots en scène*)



Éric Assous (*Mots en scène*)



Jacques Fansten & Albert Dupontel



PROMOTING REPERTOIRES ABROAD

To help promote contemporary French-language dramatic authors, SADC transmits manuscripts selected in particular by reading committees of Entr'actes (183 texts read in 2013) and the Beaumarchais-SADC Association, makes a targeted offering to its foreign partners (determined in particular on the Moisson des Traductions database) and, through its presence in different events, ensures the dissemination of its dramatic repertoire beyond its borders.

In this context, thanks to SADC's action, some fifty authors have had some of their works translated, published, read or performed in 2013 in over 20 countries.

The Society also develops –in the context of its international cultural activity– many actions in partnership with foreign operators both in the area of Live Performance (theatre in Japan with L'Institut, in Europe with Germany, Spain and Greece, as well as Russia with the LABO/07 project –for the development of a network of contemporary theatre for children and young people– and Québec with L'Atelier Grand Nord) and in that of audiovisual works (French Film Festival in Richmond, Virginia, Atelier Farnese in Italy, École Supérieure des Arts Visuels in Marrakech).

AWARDS

Every year in June, SADC invites authors in the garden of their “home”, rue Ballu in Paris, for an awards ceremony (*cf.* box) in honour of authors chosen by the Board of Directors in its various disciplines.

In the course of the year, the Society also gives out other awards itself (*cf.* boxes) and hosts –for the Contemporary Theatrical Creation Festival it organizes every year in January– the ceremony for the Plaisir du Théâtre and Jean-Jacques Gautier awards, honouring an author, actor or director respectively for their career and the revelation of new talent.

In the sector of cinema, it also grants several prizes: at the Cannes Film Festival in the context of Directors' Fortnight and Critics' Week, but also –for short films– at the Clermont-Ferrand Festival (best first French-language drama and best French-language animated film) and Festival Paris Courts Devant and –for animation –at the Festival d'Annecy and Festival C'est Trop Court in Nice.

Finally, it hands out several awards at festivals of Live Performance, humour, circus art, as well as Prix Philippe Avron and Prix de la Dramaturgie Francophone.

THE BEAUMARCHAIS-SADC ASSOCIATION

SUBSIDY 2013: €842,300



Founded in 1988, the Beaumarchais-SADC Association has been chaired by Jacques De Decker since 2001, with Corinne Bernard as Director.

In 2013, “Beaumarchais” was involved with:

- 9 projects/20 authors supported by La Bourse Orange / Formats Innovants and the organization of a new master class at the Orange Group's Headquarters in Paris;
- 107 aids for writing (for some 2,000 candidatures) in SADC disciplines
- Coproduction of 46 shows +9 in Avignon (21 theatrical plays, 12 choreographic pieces, 6 circus shows and 5 street shows and 2 operas);
- Coproduction of 11 short films;

- Support for ten authors in the context of readings of theatrical plays (Festival de Grignan, MET, Théâtre 14, Soirées d'Été en Luberon, Paris des Femmes, Lundis en Coulisses, Bureau du Théâtre & de la Danse in Berlin, Odysées en Yvelines, Théâtre Ouvert, Maison des Auteurs de SADC) to make new authors supported by Beaumarchais better known;
- support for French-language authors, with an award in the context of the ETC Caraïbe Contest, along with aid for production and for publishing;
- 16 translations receiving aid (in theatre, opera and cinema, innovative formats);
- 16 aids to publishing (in theatre, opera, dance, street art and radio);

- Over ten awards in different festivals of cinema and dance (Paris, Cannes, Aulnay-sous-Bois, Contis, Grignan, Brest, Montpellier, Castres, Vannes...) and a theatre award with the Passe-Portes Contest;
- Cooperation in two competitions: one with the France-Culture and France-Inter radios stations, the other called “Transfert Théâtral” with DVA-Stiftung (Stuttgart) and the Goethe Institute (Paris);
- A “Beaumarchais dans tous ses États” soiree highlighting the works of grantees;
- Pursuit of international action with various partners in many countries: Germany, United Kingdom, Belgium, Canada, Italy, Spain, Guinea...

ACADÉMIE SACD-YOUTUBE

In 2013, SACD and YouTube joined forces to support creation on the Web. This association gave rise to L'**Académie SACD-YouTube**, a novel initiative aiming to reveal and promote French authors and their original creations on digital platforms. This scheme helped put in the spotlight short formats for drama, animation and humour based on works in SACD repertoires: short films, web series, radio, captation (sketches, circus, street art, theatre, choreography).

PORTAIL DES SOUTIENS

To make life easier for authors for writing and bring their projects to fruition, SACD and the Beaumarchais-SACD Association present their support thanks to this single portal. Intended for authors and users of the repertoire, the **Portail des Soutiens** offers a clear interface to access all aids from SACD and the Beaumarchais-SACD Association. The Portail des Soutiens is part of a strategy of dematerializing services to help authors and users thanks to digital tools. It is also a source of savings by replacing many hard-copy dossiers.

SACD AWARDS IN 2013

Grand Prix: Pierre Etaix

_European Prize: Adam Price, Jeppe Gjernig Gram, Tobias Lindholm

_Prize for Theatre: Guy Foissy

_Prize for New Talent in Theatre: Marion Aubert

_Prize for Stage Direction: Anne-Laure Liegeois

_Prize for Humour / One-Man Show: Pierre Palmade

_Prize for New Talent in Humour / One-Man Show: Arnaud Tsamere

_Prize for Cinema: Benoît Jacquot

_Prize for New Talent in Cinema: Cyril Mennegun

_Prize for television: Christian Faure

_Prize for New Talent in Television: Rodolphe Tissot

_Prize for Animation: Mathieu Auvray

_Prize for New Talent in Animation: Benjamin Renner

_Prize for Interactive Creation: Frank Chiche and Georges Fleury

_Prize for Circus Art: Angela Laurier

_Prize for Street Art: Doriane Moretus & Patrick Dordoigne

_Prize for Radio: Maryline Desbailles

_Prize for New Talent in Radio: Zabou Breitman & Laurent Lafitte

_Prize for Music: Graciane Finzi

_Prize for New Talent in Music: Blaise Ubaldini

_Prize for Choreography: Christian Rizzo

_Prize for New Talent in Choreography: Anne Nguyen

_Prize for translation and/or adaptation: Gérald Sibleyras

_Suzanne-Bianchetti Prize: Pauline Étienne

"Beaumarchais" medals: Michel Aumont / Jackie Buet / Gilles Butaud and Serge Kancel / Marie-France Mignal / Martine Offroy

OTHER AWARDS IN 2013

_Prix Henri-Jeanson 2013: **Albert Dupontel**

_SACD Award for Directors' Fortnight 2013: **Me, Myself and Mum** by Guillaume Gallienne. Special prize to: **Tip Top** directed by Serge Bozon (script by Axelle Ropert and Serge Bozon in collaboration with Odile Barski, from the novel by Bill James)

_SACD Award for Critics' Week 2013: **Le demantèlement** by Sebastien Pilote

_Prix Maurice Yvain 2013: **Hervé Devolder**

_In 2013, Prix Plaisir du Théâtre & Prix Jean-Jacques Gautier were awarded to **Émilie Valantin** (Prix Marcel Namias) and **Benjamin Lazar** (Prix Jean-Jacques Gautier) by the jury of the Association, chaired by René de Obaldia, made up of critics, authors and actors. The ceremony took place at SACD in January 2014 for Théâtres en Fête.

Pierre Etaix



Guillaume Gallienne & Laurent Heynemann



Arnaud Tsamere & Charles Nemes



STATISTICS FOR COLLECTIONS AND DISTRIBUTIONS

COLLECTIONS 2013 (VAT EXCLUDED)

	COLLECTIONS		DEDUCTION SACD / COLLECTIONS			
	Amounts collected	Variation 13/12	CCSA	Specific deduction	SACD deduction	Royalties to distribute
LIVE PERFORMANCE	62,449,780.49	2.99%	7,456,070.65			54,993,709.84
France	53,396,432.69	3.21%	7,162,521.21			46,233,911.48
Paris	18,582,064.74	-3.57%	1,791,603.55			16,790,461.19
Province	34,814,367.95	7.24%	5,370,917.66			29,443,450.29
Direct intervention countries	3,457,650.70	9.46%	293,549.44			3,164,101.26
Belgium	3,000,574.17	3.90%	293,549.44			2,707,024.73
Canada	457,076.53	68.67%				457,076.53
Abroad	5,590,940.17	-2.32%				5,590,940.17
Graphic editing	4,756.93	-72.76%				4,756.93
AUDIOVISUAL	151,994,520.93	13.51%		766,702.69	14,045,243.27	137,182,574.97
France	125,110,246.46	15.96%		631,855.33	11,766,003.17	112,712,387.96
Private copying	15,473,719.10	75.71%		53,266.17	1,090,783.48	14,329,669.45
General contracts	105,076,112.04	9.87%		568,618.62	10,566,931.25	93,940,562.17
Individual Contracts	2,300,033.16	14.27%				2,300,033.16
Contracts for video and new media	2,260,382.16	57.57%		9,970.54	108,288.44	2,142,123.18
Direct intervention countries	15,675,182.78	11.25%		80,737.68	1,568,628.34	14,025,816.76
Belgium	13,191,679.03	5.97%		68,289.03	1,317,362.11	11,806,027.89
Canada	2,483,503.75	51.25%		12,448.65	251,266.23	2,219,788.87
Abroad	11,209,091.6	-5.98%		54,109.68	710,611.76	10,444,370.25
WRITTEN WORD	609,250.97	168.45%		7,027.26	14,911.50	587,312.21
Reprographic rights France	438,677.16	723.16%		7,027.26	14,911.50	416,738.40
Reprographic rights Belgium	170,573.81	-1.78%				170,573.81
TOTAL GENERAL	215,053,552.39	10.42%	7,456,070.65	773,729.95	14,060,154.77	192,763,597.02

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INDIVIDUAL DISTRIBUTIONS OF ROYALTIES 2013

	DISTRIBUTIONS		DEDUCTION SACD / DISTRIBUTIONS		
	Amounts collected	Variation 13/12	Specific deduction	SACD deduction	Royalties to distribute
LIVE PERFORMANCE	56,219,224.37	+ 0.38%	281,347.83	5,632,858.75	50,305,017.79
France	46,771,715.52	+ 0.62%	236,632.01	4,917,601.76	41,617,481.75
Paris	17,090,764.28	- 4.69%	85,507.18	1,494,388.80	15,510,868.30
Province	29,680,951.24	+ 3.95%	151,124.83	3,423,212.96	26,106,613.45
Direct intervention countries	3,139,419.79	+ 7.35%	13,668.15	299,338.48	2,826,413.16
Belgium	2,711,755.91	+ 2.79%	13,340.33	292,988.67	2,405,426.91
Canada	427,663.88	+ 49.31%	327.82	6,349.81	420,986.25
Abroad	6,303,250.12	- 4.21%	31 023.97	415,610.77	5,856,615.38
Graphic editing	4,838.94	- 72.34%	23.70	307.74	4,507.50
AUDIOVISUAL	138,009,055.72	+ 6.09%	23,274.75	228,574.18	137,757,206.79
France	117,595,815.67	+ 6.93%	23,274.75	228,574.18	117,343,966.74
Private copying	6,770,482.40	+ 2.17%	0	0	6,770,482.40
General contracts	107,002,688.28	+ 6.62%	0	0	107,002,688.28
Individual Contracts	2,470,605.06	+ 24.38%	23,274.75	228,574.18	2,218,756.13
Contracts for video and new media	1,352,039.93	+ 35.04%	0	0	1,352,039.93
Direct intervention countries	12,562,917.38	+ 1.46%	0	0	12,562,917.38
Belgium	10,079,267.53	- 6.28%	0	0	10,079,267.53
Canada	2,483,649.85	+ 52.67%	0	0	2,483,649.85
Abroad	7,850,322.67	+ 1.65%	0	0	7,850,322.67
WRITTEN WORD	171,351.07	168.45%	0	7,934.05	165,541.82
Reprographic rights France	0	ns	0	0	0
Reprographic rights Belgium	171,351.07	- 1.27%	0	7,934.05	163,417.02
TOTAL GENERAL	194,399,631.16	+ 4.37%	304,622.58	5,869,366.98	188,225,641.60

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REVENUE AND EXPENDITURE ACCOUNTS

FISCAL YEAR 2013

EXPENSES	FISCAL YEAR 2013		FISCAL YEAR 2012	
I - OPERATING EXPENSES		48,744,674		47,674,752
A - EXTERNAL PURCHASES AND COSTS		11,272,368		12,252,298
B - TAXES		694,635		779,898
C - PERSONNEL COSTS		18,860,735		18,388 981
-- Wages	11,223,227		10,792,397	
- Payroll taxes	5,223,614		4,848,786	
- Sundry costs	846,916		1,054,655	
- Brussels Delegation	1,566,979		1,693,142	
D - OTHER OPERATING EXPENSES		7,922,640		8,105,860
a) Authors' welfare costs	3,556,818		3,502,989	
- Supplementary allowance	3,272,031		3,310,379	
- Other welfare-related costs	284,788		192,610	
b) Cultural activity costs	4,264,800		4,520,700	
- Allocated to legal resources	3,474,987		3,700,150	
- Allocated to voluntary resources	789,813		820,550	
c) Other operating expenses	101,022		82,171	
E - DEPRECIATION EXPENSE		1,220,899		1,116,533
F - PROVISIONS		8,773,396		7,031,183
II - FINANCIAL COSTS		59,815		56,567
Bank interests	2,846		576	
Exchange loss	282		1,232	
Costs on disposal of investment securities	0		15	
Costs on disposal of equity shares	0		0	
Provision for depreciation of securities and related debt	0		0	
Provision for financial costs	0		0	
Share of investment costs related to cultural activity	56,687		54,744	
III - EXCEPTIONAL CHARGES		876,470		2,169,235
IV - PROFIT SHARING		503,237		-7,248
TOTAL COSTS (I+II+III+IV)		50,184,196		49,893,307
PROFIT OR LOSS FOR FISCAL YEAR		25,755		43,487
TOTAL		50,209,951		49,936,794
Profit or loss account total:		50,209,950.50		49,936,793.58

RESOURCES	FISCAL YEAR 2013		FISCAL YEAR 2012	
I - OPERATING INCOME		46,897,887		43,514,976
A - RECOVERY AND RE-INVOICING OF COSTS		717,500		717,500
Recovery of costs related to Cultural activity	717,500		717,500	
B - DEDUCTIONS FROM RIGHTS		25,239,975		23,708,667
Deductions from Live Performance rights	5,914,207		6,033,628	
Deductions from audiovisual rights	14,984,873		13,147,069	
Deductions from writing (reprographic) rights	29 873		8,014	
Deductions from other rights	0		1,193	
Deductions from secondary collections	4,311,023		4,518,763	
C - OTHER OPERATING INCOME		13,909,230		13,636,580
a) Operating income	<u>1,049,232</u>		<u>997,774</u>	
b) Sundry income	<u>8,595,198</u>		<u>8,118,106</u>	
- income allocated to supplementary allowance (containment)	3,272,031		3,310,379	
- other income	5,323,168		4,807,727	
c) Resources from cultural activity	<u>4,264,800</u>		<u>4,520,700</u>	
- statutory share	3,474,987		3,700,150	
- voluntary share	789,813		820,550	
D - REVERSAL OF PROVISIONS		7,031,183		5,452,229
II - FINANCIAL INCOME		3,310,509		2,795,105
Loan interests	12,094		9 594	
Income from sundry credits	77,283		107 759	
Investment security income	2,680,036		1 319 993	
Exchange profits	1,246		69	
Net gain from equity share sale	0		0	
Net gain from investment securities:				
- From SACD mutual funds investment	0		0	
- From other investment securities	539,850		1 357 689	
Reversal of provision for depreciation of equity shares and related debts	0		0	
Reversal of provision for financial costs	0		0	
III - EXCEPTIONAL INCOME		1,554		3,626,713
TOTAL (I+II+III)		50,209,951		49,936,794
Profit or loss account total:		50,209,950.50		49,936,793.58

PROFIT & LOSS ACCOUNT

AT 31 DECEMBER 2013

ASSETS	AU 31 DÉCEMBRE 2013		EXERCICE 2012	
	Gross value	Deprec or provision	Net value	Net value
INTANGIBLE ASSETS	5,377,124	3,585,097	1,792,027	2,450,160
Software licences	5,377,124	3,585,097	1,792,027	2,450,160
TANGIBLE ASSETS	15,367,528	10,313,612	5,053,916	4,635,485
Constructions:				
a) Land	1,173,095	0	1,173,095	1,173,095
b) Plantations	19,388	3,227	16,162	4,254
c) Exterior arrangement and development	45,544	12,716	32,829	35,106
d) Buildings	3,735,526	2,324,148	1,411,378	1,444,517
e) Façade	1,522,326	863,028	659,298	626,390
f) Installation and layout of construction	3,414,766	2,613,618	801,148	663,462
g) Installation and fitting out of premises	1,926,214	1,584,472	341,742	270,254
h) Technical facilities	1,573,147	1,180,526	392,621	240,405
Other tangible assets:				
a) Transport equipment	93,456	17,634	75,822	15,368
b) IT equipment	555,508	550,270	5,238	25,716
c) Office equipment	379,195	311,225	67,970	43,913
d) Office furniture	911,769	835,156	76,613	93,005
e) Other tangible assets	17,592	17,592	0	0
ASSETS BEING CURRENTLY ACQUIRED	364,058	0	364,058	422,021
FINANCIAL ASSETS	6,596,070	163,673	6,432,397	4,989,554
Equity shares	198,142	0	198,142	198,158
Claims related to equity shares	5,427,447	163,673	5,263,774	3,806,047
Loans	939,196	0	939,196	922,877
Deposits and guarantees	31,284	0	31,284	62,471
TOTAL I - NON-CURRENT ASSETS	27,704,780	14,062,382	13,642,398	12,497,220
RECEIVABLES	51,543,027	655,837	50,887,189	27,925,276
Author debtors	4,146,754	548,076	3,598,678	4,202,770
Supplier advances and down payments	5,220		5,220	9,814
Trade account receivables	32,276,960		32,276,960	10,769,657
Personnel	5,700		5,700	5,282
State and welfare bodies	278,176		278,176	375,100
Trade organizations	5,780		5,780	5,780
Other receivables	14,824,437	107,761	14,716,676	12,556,872
CURRENT INVESTMENT	89,313,306		89,313,306	93,096,841
UCITS long-term "debenture" securities	0		0	0
UCITS "Money-market" funds	21,221,151		21,221,151	30,463,595
UCITS "Diversified: - SACD mutual funds	28,898,941		28,898,941	28,898,941
- Other short-term diversified funds	39,043,999		39,043,999	33,585,075
UCITS "Equity"	0		0	0
Shares	48		48	64
Depository receipts	149,167		149,167	149,167
TERM DEPOSITS and MARKETABLE DEBT INSTRUMENTS	113,198,944	1,018,791	112,180,153	55,725,559
FUNDS AVAILABLE	6,787,213		6,787,213	47,986,245
TOTAL II - CURRENT ASSETS	260,842,489	1,674,628	259,167,861	224,733,921
Deferred expenditure	199,602		199,602	202,778
Costs to distribute over several fiscal years	0		0	0
TOTAL III - ADJUSTMENT ACCOUNTS	199,602	0	199,602	202,778
TOTAL GENERAL (I+II+III)	288,746,871	15,737,010	273,009,861	237,433,919

Total of Profit & Loss Account:

273,009,860.70

237,433,919.27

LIABILITIES	AT 31 DECEMBER 2013		AT 31 DECEMBER 2012	
SHARE CAPITAL		2,104,913		2,034,503
RETAINED EARNINGS		321,122		277,635
PROFIT OR LOSS FOR THE FISCAL YEAR		25,755		43,487
TOTAL I - PAID-UP CAPITAL		2,451,789		2,355,624
PROVISIONS FOR (SOCIAL) COMMITMENTS		5,625,320		6,153,041
Provision for staff pensions	2,830,538		3,312,968	
Provision for long-service medals	185,329		189,741	
Provision for end-of-career allowances	2,609,453		2,650,332	
PROVISIONS FOR DISPUTES		5,854,048		3,003,230
PROVISIONS FOR SOCIAL ACTION		157,061		167,313
TOTAL II - PROVISIONS		11,636,430		9,323,583
CURRENT LIABILITIES		258,771,216		225,589,415
Deposits and sureties received	3,070		8,070	
Loans and overdrafts	1,526		663,913	
Suppliers and related accounts	2,396,024		4,026,819	
Personnel	2,197,774		1,559,190	
State and Welfare bodies	10,162,758		8,889,441	
Sundry accounts payable	1,739,758		3,339,159	
Creditor authors	57,906,643		67,423,256	
Donations to pay to authors	3,718,854		3,803,693	
Trade organizations	1,319,419		1,075,347	
Audiovisual royalties to allocate	120,484,433		108,761,428	
Authors' royalties to distribute	9,834,334		3,071,254	
Royalties for private copying "Authors' share" to allocate	9,559,550		6,391,382	
Royalties for private copying "Cultural activity share"	4,476,757		2,971,653	
Royalties for the written word (France) to distribute	459,995		21,318	
Royalties from Belgium to allocate:				
- Audiovisual	33,761,644		12,833,527	
- Live Performance	748,678		749,967	
TOTAL III - LIABILITIES		258,771,216		225,589,415
UNEARNED INCOME		150,426		165,296
TOTAL IV - ADJUSTMENT ACCOUNTS		150,426		165,296
TOTAL GENERAL (I+II+III+IV)		273,009,861		237,433,919
Total of Profit & Loss Account:		273,009,860.70		237,433,919.27

DETAILS OF SOCIAL AND CULTURAL ACTIVITIES

DETAILS OF OTHER WELFARE-RELATED COSTS

	FISCAL YEAR 2013	FISCAL YEAR 2012
AUTHORS' WELFARE COSTS	284,788	192,610
OTHER WELFARE-RELATED COSTS	224,772	145,072
- Donations, Mutual Aid Fund	224,772	145,072
OTHER MUTUAL AID COSTS	60,016	47,538
- Funeral honours	4,910	9,648
- Life insurance (assistance)	52,605	32,890
- Donations, welfare subsidies	0	0
- Prizes, bequests	2,500	5,000

DETAILS OF RESOURCES RESTRICTED TO SUPPLEMENTARY ALLOWANCES

	FISCAL YEAR 2013	FISCAL YEAR 2012
RESOURCES ALLOCATED TO SOCIAL ACTION	3,272,031	3,310,379
RESOURCES RESTRICTED TO SUPPLEMENTARY ALLOWANCES		
- Contribution for Social and Administrative Purposes (CCSA)	2,110,225	1,955,065
- Collections from the public domain		
. Public domain radio television	122,074	143,669
. Loan for unprotected repertoire	140,307	179,509
. Rights from the community of authors	899,424	1,032,136

DETAILS OF COSTS AND INCOME FOR CULTURAL ACTIVITY

	FISCAL YEAR 2013	FISCAL YEAR 2012
CULTURAL ACTIVITY COSTS	4,264,800	4,520,700
COSTS IMPUTED TO LEGAL RESOURCES	3,474,987	3,700,150
Direct costs	2,757,487	2,982,650
- Aid for creation	256,908	390,812
- Aid for dissemination	576,344	611,957
- Aid for training	248,202	84,723
- Mixed aid	1,676,033	1,895,157
Operating costs attributed to Cultural activity (share imputed to legal resources)	717,500	717,500
COSTS IMPUTED TO VOLUNTARY RESOURCES	789,813	820,550
Other direct costs		
- Aid for creation	73,585	107,516
- Aid for dissemination	165,079	168,354
- Aid for training	71,091	23,308
- Mixed aid	480,057	521,372
RESOURCES ALLOCATED TO CULTURAL ACTIVITY	4,264,800	4,520,700
LEGAL ALLOCATIONS	3,474,987	3,700,150
Private copying for audiovisual	1,744,803	2,212,970
Private copying for audio	453,727	526,735
Non-distributable royalties (Article 321-9 of the CPI)	820,782	665,510
Financial income	56,687	54,744
Balance of previous years brought forward	398,989	240,192
VOLUNTARY ALLOCATIONS	789,813	820,550
Distributable share for private copying of audio	675,942	774,300
Contribution for cultural activity (CMOs)	0	0
Sundry income	16,690	14,684
Private copying (text, image, etc)	97,181	31,566

ORGANIZATIONS SUPPORTED FOR THREE CONSECUTIVE YEARS

DANCE

- _ Uzès Danse
- _ Rencontres chorégraphiques de Seine-Saint-Denis
- _ Plastique Danse Flore
- _ Les Hivernales
- _ June Events Festival
- _ C'est comme ça! Festival

THEATRE

- _ Entr'actes
- _ Fonds de Soutien au Théâtre Privé
- _ Les Chantiers de Blaye & de l'Estuaire
- _ Éditions Espace 34
- _ Avignon Festival & Compagnie
- _ À Mots Découverts
- _ Actoral Festival
- _ Les Mardis Midis des textes libres présentés au Théâtre 13
- _ Théâtre 13 Prize for young stage directors
- _ Festival des Francophonies
- _ Écritures en Partage
- _ Éditions Quartett
- _ Festival de la Correspondance (Grignan)
- _ SACD Theatre Fund
- _ SACD Humour / One-Man Show Fund
- _ Conservatoire du Grand Avignon
- _ Binôme/ Le sens des mots
- _ L'Humour en Capitale
- _ Collidram Prize
- _ Clastic Théâtre

MUSIC

- _ Fonds de Création Lyrique
- _ Fonds de Création Musicale (FCM)
- _ Fonds SACD Musique de Scène
- _ Valorisation Lyrique
- _ Musique Française d'Aujourd'hui (MFA)
- _ Académie Nationale de l'Opérette (ANAO)
- _ Centre de la Documentation de la Musique Contemporaine (CDMC)
- _ MUSICA Festival
- _ Atelier Opéra en Création - Festival d'Aix-en-Provence

CIRCUS ARTS

- _ Talents Cirque Europe
- _ Hautes Tensions (La Villette)

STREET THEATRE

- _ Chalon in la Rue
- _ Écrire pour la Rue
- _ Auteurs d'Espace

INTERNATIONAL

- _ Scène/Bureau du Théâtre (Berlin)
- _ Crossing the Line Festival (New York)
- _ Sala Beckett (Barcelona)
- _ LABO/07
- _ Atelier Grand Nord
- _ French Film Festival
- _ ESAV Marrakech
- _ Institut Français de Tokyo / Éditions Théâtre Francophone

TELEVISION

- _ Fonds SACD Fictions 2.0
- _ FIPA (Festival International de Programmes Audiovisuels)
- _ Conservatoire Européen d'Écriture Audiovisuelle (CEEAA)
- _ Festival International des Scénaristes (Bourges)
- _ Festival de la Fiction Télévisée (La Rochelle)
- _ Festival Séries Mania
- _ Festival de Luchon
- _ Web Program Festival
- _ Totally Serialized

ANIMATION

- _ La Poudrière
- _ Festival d'un Jour
- _ Fête du Cinéma d'animation (AFCA)
- _ Forum Cartoon
- _ Festival International du Court Métrage (Clermont-Ferrand)
- _ Cartoon Movie
- _ Festival International d'animation d'Annecy
- _ Festival Courts Devant (Paris)
- _ Festival National du Film d'Animation (Bruz)
- _ Cinéma des Cinéastes
- _ Un Festival c'est trop Court (Nice)

CINEMA

- _ Agence du Cinéma Indépendant pour sa Diffusion (ACID)
- _ Institut Lumière
- _ Cinéma des Cinéastes
- _ Directors' Fortnight
- _ International Critics' Week
- _ Festival International du Court Métrage (Clermont-Ferrand)
- _ Festival International des Scénaristes (Bourges)
- _ Festival Premiers Plans
- _ Rencontres Cinématographiques de Dijon
- _ Émergence
- _ Festival Grand Lyon
- _ Grand Prix du Meilleur Scénariste
- _ Festival du Cinéma Européen (Les Arcs)
- _ Les Toiles Enchantées
- _ Studio des Ursulines

RADIO

- _ Festival Longueur d'Ondes
- _ Du Côté des Ondes (RTBF)
- _ Festival Primeurs
- _ Phonurgia Nova

ACTIONS NOT ALLOTTED TO A SPECIFIC DISCIPLINE

- _ Association Beaumarchais - SACD

TRANS-REPERTOIRE

- _ Sujets à Vif (Avignon Festival)
- _ Voix d'Auteurs (Radio France)
- _ AFDAS (continuing education)

AUDITOR'S GENERAL REPORT

Société des Auteurs et Compositeurs Dramatiques (S.A.C.D.)
Siège Social: 11 bis rue Ballu – 75009 – PARIS
Société Civile / N° Siren: 784 406 936

AUDITOR'S REPORT ON THE ANNUAL ACCOUNTS

For the year ending on 31 December 2013

Ladies and gentlemen,

As part of the execution of the mission entrusted to us by your General Assembly, we hereby submit our audit report concerning the fiscal year ending on 31 December 2013, on:

- _ verification of the annual accounts of the Society of Dramatic Authors and Composers (SACD), as they are enclosed with this report,
- _ the justification of our appraisal,
- _ specific verifications and information as provided for by law.

The annual accounts were approved by the Board of Directors. It is incumbent upon us, on the basis of our audit, to express an opinion on these accounts.

I - Opinion of the annual accounts

We undertook our audit in compliance with professional standards applicable in France; these standards require the implementation of due diligence for the purpose of having a reasonable assurance that the annual accounts contain no significant anomalies. An audit entails checking by sampling or by other methods of selection, the elements justifying the sums and information in the annual accounts. It also involves assessing the accounting principles applied, the significant estimations made and the overall presentation of the accounts.

We consider that the elements we gathered are sufficient and appropriate for us to issue an opinion.

We certify, in view of French accounting rules and principles, that the annual accounts are consistent and true and provide an accurate image of the result of operations in the past year as well as the Society's financial situation and assets at the end of this year.

II - Justification of appraisal

Pursuant to the provisions in Article L. 823-9 of the *Code de Commerce* concerning the justification of our appraisal, we inform you that our appraisal bore on the appropriateness of the accounting principles applied.

The appraisal thus made is part of our approach in auditing the annual accounts, taken as a whole, thereby contributing to the formation of our opinion as expressed in the first part of this report.

III - Specific verifications and information

We also proceeded, in compliance with professional standards applicable in France, with the specific verifications provided for by law.

We have no remarks to make on the honesty and consistency with the annual accounts of the information given in the Board of Directors' Management Report and in the documents sent to members on the financial situation and the annual accounts.

Drawn up in Courbevoie, on 16 April 2014

The Auditor MAZARS / Luc Marty



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