

ANNUAL REPORT

Fiscal year 2015

TOUS
UNIS
ENSEMBLE
TRANSMISSION

ORIGINALITÉ
SURPRISE
GÉNÉROSITÉ
DIVERSITÉ
ŒUVRES
UNIVERSEL
RESPECT
CULTURE
COMPASSION
ÉCLATS
CRIRES
HISTOIRES
LIBERTÉ
PASSION
PARTAGE
CONSCIENCE
SOUTIEN
ÉCHANGE
ÉMERVEILLEMENT
L'ARMÉE
SENSATIONS
CONVIVIALITÉ
INNOVANT
PLAISIR
SOLIDAIRES
RISONS
JOIE
CRÉATION
ENGAGEMENT
FRATERNITÉ
ÉMOTION

SACD

SOCIÉTÉ DES AUTEURS ET
COMPOSITEURS DRAMATIQUES

KEY DATA FOR SACD

AUTHORS

58,539

members
(+2.5%)

21,599

authors alive received a distribution in 2015
(+4%)

COLLECTION

€ 222 M

collected in 2015
(+2.4%)

Performing arts: €70M (+4%). This rise is due to an increase in collected sums in Paris (+8% in particular thanks to very successful venues and substantial remittances from the Opéra de Paris) and a rise by 3.6% in the provinces, which confirms over the course of a full year the effectiveness of insourcing and centralising at headquarters the collections of royalties from the provinces.

Audiovisual sector: €152M (+2%), which represents a particularly sharp growth in France (+€3.4M) thanks to the increase in private copy, and to collections from distribution networks and new media (VOD, Web) making up for reduced collections abroad.

DISTRIBUTION TO AUTHORS

€ 224 M

distributed in 2015
(+8%)

The record level of distribution in 2015 (higher than the collected amount) is due to the increase in the collected amounts, but also to the major efforts made this year by SACD to speed up processing and to reduce the amount of outstanding rights (doubling over 3 years – between 2012 and 2015 – the number of works acknowledged and remunerated).

OUT OF €100 COLLECTED:



DISTRIBUTION OF REVENUE BY INCOME BRACKET:



OUT OF €100 COLLECTED:

Supplementary allowance to retired members: €3.4 M
Direct Mutual Aid actions: €0.34 M
(67 grants awarded – of which 26 to related organisations)
Mutual Aid from the Paul Milliet Foundation: €0.07 M
(18 grants awarded)
Social support: 232 people helped

CULTURAL OUTREACH

Overall Budget: €4.89 M
Statutory allocations (private copying, French Intellectual Property Code): €3.92 M
Voluntary allocations: €0.97 M



Sophie Deschamps
Chair of the SACD Board



Pascal Rogard
SACD CEO

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A WORD FROM THE CHAIR AND THE CEO

Let us start with some good news: overall collections by SACD have hit a record level. In contrast with last year, this very good performance comes from both performing arts and the audiovisual sector. The sharp growth of revenues and rigorous control of administrative costs have enabled, this year again, an important refund of statutory deductions to authors.

As for modernisation, a far-reaching plan of digital conversion based on a cross-industry integration was initiated. It consists in enhancing the synergies, the flow of ideas and the responsiveness of SACD. Many projects will be carried out by the end of 2016 and the very beginning of 2017. The objective is not only to promote access to the services of SACD, to improve their effectiveness, but also to enable our teams to increase direct and close links with authors while providing them with the advantages of a cheaper, dematerialised and simplified administration. The strength of SACD, envied by many of our European colleagues, is the very strong commitment of authors. Maintaining the link, responding to their expectations is essential.

And the link with authors is also the protection of authors. In 2015, SACD deployed its institutional activities with a focus on six objectives both at national and European levels: defending fair remuneration for authors and protecting their rights; guaranteeing a high level of creation funding; supporting the distribution of works; enhancing cultural democracy and gender equality; promoting cultural diver-

sity; safeguarding and strengthening the social rights of authors.

This has led to major advances for authors in the French Creation Bill with the inclusion of gender equality in the performing arts objectives of performing arts policy, the support to French-speaking contemporary creation as well as the improvement in the authors' accounts transparency. This enabled the conclusion of several agreements in the area of the collective management of audiovisual rights. These agreements safeguard the ongoing rights of the authors within a long-term statutory framework.

Action has been taken with French and European politicians to promote fair payment for authors, to fight against counterfeiting, to guarantee a challenging level of creation funding. SACD has been fully engaged and will continue throughout 2016 to make the authors' point of view heard, especially to put an end to the unfair competition of offshore Internet operators who distribute works without paying for its creation, and even, in certain cases, because of out-of-date legislation which encourages illicit use.

In performing arts, the success of our new structure and the rise of our collections do not make us forget the serious crisis that face several independent companies confronted with lower subvention from local and regional authorities. Throughout the year we have been meeting political leaders, MPs, to make them aware of our worry about this situation. We understand

the efforts requested from all actors in our country's economy to restart growth. But we continue to explain to the policy-makers the risks of short-sighted policies. Reducing the cultural attraction of the regions by lowering investment in performing arts, will, in the medium term dry up a large part of the positive economic benefit in these sectors. SACD has also developed its presence in the regions through cultural action (participation in financing the Ciné Fabrique, creation of a new system of support for school events, talent development, and assistance for several festivals).

We will continue to struggle for the place of women in the cultural sector. Slowly, too slowly for our taste, habits are starting to take root, to seek greater equality and complementarity in all our areas of activity. The road is still long, but it is all about perseverance.

We will continue to engage positively with social initiatives for authors who encounter such problems.

And we also defend the French language and the French-speaking community: it is a constant struggle, including with some of our interlocutors in public service or in Ministries who have fallen under the sway of a flawed rhetoric, culturally and economically.

The struggles continue and creation will live on.

SOPHIE DESCHAMPS and PASCAL ROGARD



1 SACD, authors in the service of creativity

BY AUTHORS, FOR CREATORS



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Made up of authors elected by all authors who are members of SACD, the Board of Directors is renewed in part every year. It meets once a month in plenary session (and once in special committees). It decides – in agreement with the Chair and Director General, both co-CEOs – the society's policies.

BOARD 2015-2016

Chair of the Board:

Sophie Deschamps

Vice-Chairs:

Louise Doutreligne, first vice-chair, theatre

Denise Chalem, theatre

Sylvie Coquart-Morel, television

Louis Dunoyer de Segonzac, music

Michel Favart, television

Bertrand Tavernier, cinema

Administrateurs délégués:

Stéphanie Aubin, dance

Frédéric Fort, street performance

Sophie Loubière, radio

Pascal Mirleau, animation

Stéphane Piera, interactive arts

Jean-Philippe Robin, animation

Alain Sachs, stage direction

Jérôme Thomas, circus

Administrateurs:

Jean Becker, cinema

Luc Dionne, Chair, Canadian committee

Marc-Olivier Dupin, music

Jacques Fansten, television

Jean-Paul Farré, theatre

Victor Haïm, theatre

Philippe Hersant, music

Gérard Krawczyk, cinema

Pascal Lainé, television

Christine Laurent, cinema

Laurent Levy, television

Jean-Louis Lorenzi, television

Christine Miller, television

Inès Rabadan, Chair, Belgian committee

François Rollin, theatre

Marie-Pierre Thomas, television

Social Action:

Michel Favart

Pascal Lainé

Christine Miller

Prizes:

Jean-Paul Farré

Christine Laurent

Humour:

Sophie Loubière

François Rollin

And, as a qualified specialist:

Charles Nemes

Director of Legal Affairs:

Georges Werler

THE MANAGEMENT COMMITTEE (JANUARY 2016)

CEO: Pascal Rogard

Secretary-General: Patrick Raude

Directors: Jean-Louis Blaisot, Pierre-Emmanuel Bourgoïn, Linda Corneille, Muriel Couton, Christophe Dubois, Rodolphe Morin-Diolé, Marie-Noëlle Guiraud, Yves Le Coënt, Géraldine Loulergue, Véronique Perlès, Guillaume Prieur, Hubert Tilliet, Catherine Vincent, Frédéric Young.



Patrick Raude
since January, 2016

BUDGET CONTROL COMMITTEE

The Budget Control Committee meets once a month to supervise along with the departments of SACD, the implementation of the Society's annual budget, which had been approved after consulting the committee. Every year the committee presents a report to the general assembly.

Chair:

Michèle Dhallu, audiovisual

Vice-Chair:

Christophe Botti, performing arts

Rapporteur:

Pascal Kané, audiovisual

Deputy-rapporteur:

Charli Beléteau, audiovisual

Members:

Nelly Kaplan, audiovisual

Corinne Klomp, performing arts

Charlotte Paillieux, audiovisual

Sandrine Ray, audiovisual

Marc Rivière, audiovisual

COMMUNICATION RIGHTS COMMITTEE

This special committee can be referred to by any associate facing a refusal of access to documents specified in article 35 § 3 and 4 of the statutes. Its reasoned opinions are notified to the initiating associate. It presents a report on its activities at every assembly and meets quarterly.

Chair:

André Grall, audiovisual

Vice-Chairs:

Annick Rannou Laforet, audiovisual

Members:

Raphaëlle Farman, performing arts

Lou Jeunet, audiovisual

Dominique Lefebvre, performing arts

Eduardo Manet, performing arts

BELGIAN COMMITTEE

Chair:

Inès Rabadan, television, cinema

Vice-Chairs:

Stéphane Arcas, drama, opera

Isabelle Wery, drama, opera

Members:

Vanja d'Alcantara, audiovisual

Florent Barat, radio

Isabelle Bats, drama, opera

André Buytaers, audiovisual

Miguel Declaire, drama, opera

Martine Doyen, television, cinema

Jean-Luc Goossens, audiovisual

Véronique Jadin, audiovisual

Gabriella Koutchoumova, choreography

Valérie Lemaître, multimedia

Emilie Maquest, drama, opera

Myriam Saduis, stage direction

Philippe Sireuil, drama, opera

COMITÉ CANADIEN

Chair:

Luc Dionne, television

Vice-Chairs:

Benoît Pilon, cinema

Members:

Diane Cailhier, television

Bruno Carrière, television

François Gingras, television

Marie-France Landry, television

Patrick Lowe, television

Denys Arcand, cinema

Louis Bélanger, cinema

André Mélançon, cinema

Marie Chouinard, performing arts

Pierre-Michel Tremblay, performing arts

The Belgian and Canadian Committees, whose members are elected by the general assemblies of members resident respectively in Belgium and in Canada and are partly renewed every year, participate in setting the general policies of the Society and dispose of the necessary powers to implement them in their areas. Each Chair attends the Society's Board.

IN SHORT

SACD is the oldest society of authors and its vitality shows no sign of reducing. For more than 200 years, it has kept itself constantly up to date, adapting all the time to its environment and the authors' one. Its 250 staff members, all firmly committed to the democratic and cultural values of authors, are recognised for their listening qualities and their professionalism. In 2015, several areas of future interest have been developed and/or initiated.

IN FRANCE

HEADING TO DIGITAL TRANSFORMATION

Simplifying access to information and functionality of service; explaining the principles and the operations; increasing, again and again, transparency; giving mobile access to all services at whatever hour of day or night. Digital technology is a huge opportunity to re-think our structures, our processes, our ways of working together for the greater benefit of authors and partners in the creative world.

The digital transformation of SACD will be visible from the beginning of 2017 with an entirely new site and improved, modernised, optimised services. To lead this important project, SACD has established

a digital strategy and communication department and has set up a new organisation integrating the digital question into all departments to respond better to the expectations of authors. This transformation takes place on the basis of several surveys of authors and their partners, producers, broadcasters, companies. The year 2016 will see the enrichment of online services: subscription and registration online, improved service for amateurs, rollout of rights monitoring tools like the mobile application SACD&moi, etc. and that is just the beginning.

A DEMOCRATIC STRUGGLE

Authors are both present and involved in SACD. Here they are supported and assisted by professional and dynamic teams. Together they share values of equality, sharing, respect, exchange, freedom, recognition of the social role of culture and creation.

A STRUGGLE FOR CREATION

The objective is simple: fight the authors' collective battles and assist them in their professional lives. Very far from the simple society for collections and distribution, SACD is the foremost society of authors. Since 1777, the date of the first association of authors at the home of Beaumarchais, SACD has led the struggle for recognition

of the authors' crafts, be they theatre authors, opera authors, film directors, film-makers, screen writers, choreographers, stage directors, humorists, circus artists, street performers or radio or web content creators (especially YouTubers), etc. These are the professions that are endangered today.

COMMITMENT

It is in accordance with these values that SACD initiated and continues to carry forward as it has done for five years now, the struggle for gender equality. By respecting everyone, SACD fights for cultural diversity.

By respecting everyone, SACD fights to defend the French language and to obtain that authors can continue to share the success of their works.

IN BELGIUM

Chaired by Luc Jabon (until June 2015) and since then by Inès Rabadan, the Belgian Committee and the whole Brussels team – at the instigation of the General Delegate for Belgium, Frédéric Young – have adopted the objective of acting energetically on behalf of and for the authors: strengthening support for writing and project development, transforming the image of artists and authors in the eyes of the government so that they are seen as creators of jobs and works, acting to promote their economic self-sufficiency and for greater gender equality. The year has also been marked by a very active involvement in two draft laws concerning the establishment of a “tax shelter” in the performing arts sector and the reform of the system of public support to the theatre sector, striving to contribute efficiently to the establishment of a professional consensus in these areas. The Belgian delegation and committee

have also been closely following European debates on authors’ rights and the remuneration of creators, in the special context of two decisions of the European Court of Justice on cases originated in Belgium and concerning, on the one hand, reprographic rights, and on the other hand, the responsibility of television-broadcasters in respect of rights, in the context of programmes added to “packages”. As for administration, 2015 was an “in-between” year for audiovisual collections, because of the fits and starts of the cycles of use and then collection both from radio broadcasters and packages of digital channels, and the still modest portion represented by the remunerations generated by VOD and SVOD operators, despite their strong development. For performing arts, however, collections reached – as in France – a record level.

Beyond its standard cultural operations to promote authors through grants, partnerships and its presence at festivals in Belgium and abroad, the Belgian Committee also improved the scales of distribution for copying, formed a Literary Circle to offer opportunities to authors and translators, and developed many training courses and repertoires promotion events. Finally, The European House of Authors project, devised the previous year as part of the renovation of the building in which the Belgian General Delegation is housed (shared with S.C.A.M.) and the adjacent building acquired in 2013, is in active design stage: the request for planning permission submitted during 2015 was granted in the first quarter of 2016, a firm has been awarded the contract to carry out the works. The works have started, with a completion expected by the end of 2018.

IN CANADA

Chaired by Luc Dionne in conjunction with Elisabeth Schlittler, General Delegate for Canada, the Canadian committee has been involved in 2015 in negotiations about expired licences and new agreements with television and radio broadcasters. Another year with a lot of time and energy devoted to the defence of the benefits of authors and to convince users that any new distribution form of works cannot be free. In Canada where three systems of remuneration of authors co-exist, efforts to provide information are always very important and it has been carried out especially for authors starting out in the audiovisual sector, agents, lawyers, and creatives’ unions.

Within the context of the evolution of access modes to works by the audience and its impacts on their broadcasting, the Canadian delegation has also embarked on the development of a new distribution system. This project, which has become a priority to ensure a fair remuneration to authors, within the framework of contracts to be negotiated with radio broadcasters and VOD services, will continue in 2016. As for cultural activity, pursuing its policy of assisting authors, the Canadian committee renewed SACD grants and several projects supported since the introduction of the programme have now been produced. Similarly, multidisciplinary workshop “One Project, Three feedbacks”, and

the intergenerational project “Pour la suite du monde” have been pursued with the same success as previously. Finally, we have added to the ongoing partnerships with the Grand Nord studio and the Young Public Theatre competition, new collaborations with international events which host authors of the francophone community: Festival du Jamais Lu and Le Festival Actoral.

Despite reduced production budgets, the suppression of assistance programmes for authors and the difficulties which creatives confront more and more, creation has continued in Quebec, generating new membership from authors and the registration of original works of fiction acclaimed by the public.

1

ZOOM ON SERVICES...

SACD is a real society of service to authors. It defends them and supports them on a daily basis in their professional lives via a multitude of dedicated services among which are:

AUTHORS – USERS HUB

A particular or general question about a payment, a training, the rights, a work protection, the retirement, etc. the Authors – Users Hub knows the answer or the contact who will know it.

It is the point of contact for all authors with SACD. Authors, all authors, find here a customised answer to the question they have been wondering about. The Authors – Users Hub also runs the programme SACD Advantages for the authors members (discount on press subscriptions, events tickets, discount events tickets, travel, fitness programmes, etc.).

THE LIBRARY

An amateur or professional theatre company looking for a text for its next show? Take it up with the Library of SACD which has more than 40,000 contemporary plays in stock.

The library is an information, reference, reception and work place, open to all creatives, be they amateurs or professionals. It is also a resource centre for researchers, journalists, university lecturers, etc. It retains documents tracing more than 250 years of show history and operates the archives and documentation of SACD illuminating the history of the Society, the directory of authors, theatre programming and the struggles conducted by authors over the years. It also retains archive collections of authors of theatre, radio, music, dance, cinema and television which are available to the public.

PRO SERVICES

single management of licensing for works in live performance, contract templates for audiovisual works, negotiation service for audiovisual contracts, legal assistance, tax assistance, simulation service for audiovisual royalties, mediation service, mediation service, work protection service (e-dpo), accounting management, etc. Not forgetting social assistance which may help temporarily authors and their families in difficulty.

All SACD services are accessible at the website www.SACD.fr.

SACD is also on Facebook (facebook.com/SACD.fr), Twitter (@SACDparis), and Instagram and has an iPhone and android application.



LA MAISON DES AUTEURS

La Maison des Auteurs is a unique space devoted to authors and their creations.

Here they can book offices or meeting rooms, use a cyberspace or organise convivial meetings in the Café des auteurs. The 72 seat auditorium enables organisation of slideshows, lectures and debates. In total, more than 300 events are organised here every year by authors and their partners. At the start of 2016, La Maison des Auteurs of SACD agreed a partnership with IVT (International Visual Theatre) directed by Emmanuelle Laborit, to enable author members to enjoy new advantages: the main hall of the IVT is available by the half-day for rehearsals, as is office space when none is available at La Maison des Auteurs.

MEMBERSHIP AND PROMOTIONS IN 2015

NEW AUTHOR MEMBERS

in 2015, SACD welcomed 1,533 new authors as ordinary members

1,533
new members

58,539
members
(+2.5%)

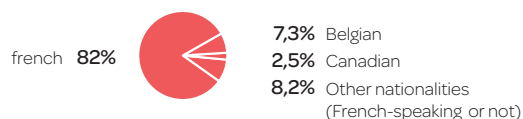
proportions women/men:
almost two-thirds of the new members are men.

612
women

921
men

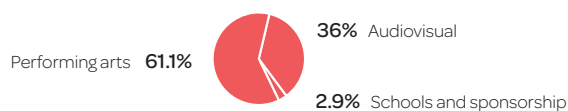
proportions by age:
The 30-50 age-group accounted for 65% of new members last year.

proportions by nationality:
the vast majority of the new members are French, the remainder divided between Belgian and Canadian authors and those of other nationalities.



THEIR REPERTORIES

Authors join SACD on the occasion of the first performance or broadcast of a work. 61.1% joined for performing arts, 36% for audiovisual works, and 2.9% in respect of schools and sponsorship.



NEW FULL MEMBERS AND ASSOCIATE FULL MEMBERS

518 members were promoted to the category of associate full member in 2015, for a total of **4,098** in SACD today (+4.09% in comparison with 2014).

335 associate full members were promoted to the category of full member in 2015. On January 1st, 2016, the number of full members was **6,157** (+5.03% in comparison with 2014).

ACCOUNTING AND FINANCIAL MANAGEMENT

GENERAL INFORMATION

The accounts of SACD for the year 2015 (*cf. Appendices*), indicate a return to normality as regards liabilities and assets, after a year of transition in 2014, marked by bringing in-house and centralising at headquarters regional performing arts collections, and the financial consequences of those. They confirm the positive effects of the reforms undertaken, increased by a favourable context with respect to collections and distributions.

The year unfolded in good conditions, since:

- **Collections** rose 2.4% in comparison with 2014, with a further growth in the performing arts sector (particularly in France) and lower growth in the audiovisual sector, generating **operating income higher** than budget predictions and (before refunding statutory deductions to authors) than those of 2014;
- **Operating costs** have decreased by 10.7%, thus wiping out the one-off rises of 2014 linked to the reform of the network, and returning to a lower level – by more than €500k – than the one of 2013.
- **extraordinary operations** resulted again in a reduced but negative balance (€109.7k compared with €111.6k)
- successful implementation of activity targets generated a particularly significant **profit-share for the staff**, much higher than in 2014.

Pulling all these elements together shows a significant surplus, and enabled us to make a refund of statutory levies to authors for €4.3M, more than twice the refund of the previous year (€2.1M), representing around 20% of statutory deductions and more than four times the “specific charge”.

SOCIAL AND CULTURAL ACTION: THE HIGHLIGHTS

The income and expense account incorporates the products and costs allocated to these activities under the heading “other assets (C)” or “other operating costs” (D) (*cf. details in appendices*). Moreover, it accounts under the headings “recovery and re-invoicing of costs” (a) and “financial costs” (II), the partial recovery of the administrative costs of cultural activity on the one hand and the transfer of financial products related to cultural activity assets on the other hand.

MAIN MILESTONES

Income

FOR SOCIAL PURPOSE

- 1 - €3.37M allocated to donations, that is 5.1% more than in 2014. This amount consists in the income collected in 2014, these resources being limited to covering supplementary allowances for pensions, which strongly increased last year.
- 2 - Important increase as well (+15%) of “other income” partially allocated to social activity where most resources (like those from the public domain, from prescribed rights, from donations and legacies and foreign exchange charges) have strongly increased.

FOR CULTURAL PURPOSE

- Decrease by more than 12% in cultural activity assets with:
- 1 - a decrease in private copy both audiovisual (33%) and audio (12%) collected in 2014, coming after a record year in 2013;
 - 2 - as a result, a decrease -magnified by low rates of return – in the financial income transferred to cultural action (31%), and in indivisible rights assigned to cultural activities (-24%) in compliance with the law.
 - 3 - an increase – partially offsetting the above – in the voluntary allocations (+6%) and in the remainder assets reversal (which more than tripled).

Expenses

FOR SOCIAL PURPOSE

- 1 - The amount of supplementary benefits paid to authors as donations in 2015 corresponds exactly to the resources allocated for this.
- 2 - Solidarity expenses has been through a major increase (+21%), especially because of the creation of a provision amounting to €50K to assist authors financially affected by the consequences of November’s terrorist attacks in Paris and the state of emergency.

FOR CULTURAL PURPOSE

- 1 - The expenses correspond exactly to the income amount (€4,886M). The resources, respectively charged on legal and voluntary resources, still show the predominance of “mixed” support.
- 2 - These mixed grants bring together actions supporting creation, broadcasting and/or training.

ADMINISTRATIVE COSTS

Administrative costs – which are the real costs of operating SACD – are composed of the liabilities featuring in the debit column of the profit and loss statement (cf. appendices) after deduction of the social and cultural activities costs, of the exclusively financial operations, of the provisions, and of the expenses refunds credited to the Society for several reasons, which appear as income in the profit and loss statement in accordance with the accounting principles.

According to this calculation, net administrative costs amounted in 2015 to 33.3 million euros, that is a global sum much lower than the unusual amount of the year 2014 (8%). Net staff costs markedly decreased (15%), wiping out the sharp rise noted in 2014 as a consequence of the exit of the performing arts collections from the mixed regional net-

work, thereby showing the relevance of the reform.

Besides, purchases and external expenses show a moderate increase (+1,8%). Within this expense account, the increasing items are still mainly the one related to the creation of the centralised regional collecting pole for performing arts, and to the works resulting from the digital reorganisation that started in 2015.

However, many expenses are decreasing, showing continued efforts on consumables and miscellaneous costs, not to mention the administrative charges paid to SACEM, now reduced to the single cost of its interventions on our account in Paris. The almost disappearance of these costs represent a saving amounting to more than €0.4M compared with 2014.

As other operating costs are markedly decreasing, taxes have increased with the rise in professional training and in securities taxes.

On the same note, depreciation have increased, as a result of the building alterations undertaken this year and, most importantly to the acquisition at the end of the second quarter of new offices located near headquarters (Rue de Calais) to house the regional collections centre.

In addition to the rise in collections by SACD over the year (from €216.7 to 221.9M), the marked decrease in net administrative costs enables a return to a ratio of administrative costs to collections, at a level of 15.01% as opposed to 16.7% in 2014 and 15.09% in 2013, its best level on the last five years.

BREAKDOWN OF ADMINISTRATIVE COSTS IN 2015

net staff costs	18,687	56.08%
net purchases and external expenses	11,733 *	35.21%
Other operating costs	85	0.26%
taxes	898	2.69%
Depreciation	1,457	4.37%
Exceptional expenses (excepting provisions)	0	0.00%
Profit-sharing	461	1.38%
Total administrative costs	33,321	100.00%

IT	3,337
Buildings	1,646
Operations	6,750

(Figures in thousands of euros)

FUNDING SACD

As almost every year since 2007, SACD carried out a major refund of statutory levies in 2015 (the highest since 2007), in the context of a positive year when the high level of collections and lower costs enabled a marked reduction in the operating deficit.

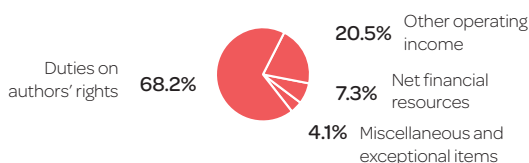
Thus, the contribution of authors to the funding of administrative costs is much relieved this year.

This refund, amounting to €4.3M (which is more than twice the amount of 2014), represents a nearly 20% discount in favour of authors on the duties deducted over the year, equivalent to four times the annual amount of the special payment of 0.5% (cf. below, "Contribution of authors").

FUNDING OF ADMINISTRATION COSTS

Deductions from rights	22,714
Other operating income (*1)	6,833
Net financial income (*2)	2,423
Miscellaneous and exceptional items (*3)	1,351
Total	33,321

(Figures in thousands of euros)



(*1): The amount of income for cultural activities, the income allocated to supplementary benefits (ring-fencing) and social activities and provision of personnel are deducted from the figure featured in the statement of profit and loss under this heading (€15,700 - 5,886 - 3,713 - 268 K = €6,833K)

(*2): The amount of finance charges (€2,578K - €178K = €2,423K) is deducted from the figure featured in the statement of profit and loss under this heading

(*3): This figure is the aggregation of exceptional resources and the recovery of costs of cultural activities, with the deduction of net provisions (allowance - reversal), of special costs not taken into account in the administrative costs, and of the administrative surplus (€15 + 734 - (591 - 1,366) - 125 - 47 = €1.351K)

Levies on rights decreased by -6.1% compared with 2014. This decline, which might seem paradoxical in view of the increase in collections (+2.4%) and distributions (+8%) is linked to the high level of refund of statutory levies paid out this year in favour of authors (€4.3M), more than twice the 2014 amount.

Nonetheless, levies on rights cover this year, like the one before, a little more than two-thirds of the financial needs of SACD.

Their aggregation with other operating income (prescribed rights, membership fees from authors, operating income, etc.), markedly on the rise (+14.8%) compared with 2014, enabled the Society to fund in 2015 almost 90% of its administration with operating income.

The financial income, decreasing by 54% compared to 2014 (an exceptional year in this regard), returned to a “normal” level, slightly lower than in 2013.

They thus represent a rate of contribution to administration costs reaching 7.3%. As for miscellaneous and exceptional income, they account for 4%, which is in the upper range of expectation for their contribution to the funding of the administration of the Society.

FINANCIAL MANAGEMENT

As usual, financial income realised by SACD completed its operating income to balance the books, but to a much lower degree than in 2014, when they had reached a significant level due to the exceptional capital gains outsourced to cover part of the expense related to the reform of the network.

Thus, they have returned to a level of contribution balancing SACD’s books, which is consistent with the levels since the mid-2000s.

Even more than in previous years, this contribution of financial income in 2015 fits into the context of a lower and lower yield of our managed funds (cf. sidebar) in marked decrease compared to 2014.

In a turbulent economic environment, characterised by an heterogeneous evolution of the world economies (and in particular a weak growth in Europe), serious geopolitical tensions, low commodity prices, and finally very weak - even negative - interest rates, SACD has endeavoured to adapt the strategy implemented in the two administrative compartments of its financial management (cash flows and investment portfolio), to optimise the yield of its capital.

Cash flows (whose average outstanding amount decreased by 3.4% down to €171M), the safe allocation of assets has been continued, always reducing to the necessary minimum for daily requirements the proportion of cash flows invested in money market funds, because of their neutral or even negative yield.

The priority allocation assigned

for the last few years, on term deposits, on structured guaranteed capital products, or on capitalisation contracts offering better yields on longer term holdings, has been strengthened, especially as the unfavourable evolution of the bond market over the year led us to take out (with a slight loss) some bond market investments, among which only our dedicated SACD-S.C.A.M. Management fund has been retained (because of its major latent profitability).

This asset allocation enabled the accumulation of a total of €7.6M of financial income (realised and unrealised) by the end of the year, among which only €2.1M were generated during 2015 and represented a global net yield reaching +1.21%. This is clearly less than the rate of 2014, but much higher than the annual performance (negative by around -0.20%) of the EONIA monetary reference index.

As for the **portfolio**, managed as part of **SACD’s dedicated unit trust** (FCP) investment, the shares risk exposure remains relatively stable (35-38%) and high-yield assets have continued to be favoured, as part of an “active” policy generating major capital gains from several securities and ensuring the overall profitability of the funds.

Actually, as for “rated” products, which constitute about two-thirds of the total assets of the funds, the capital re-allocation at the expense of the fixed-rate bond portion (barely profitable in the unfavourable context of rising rates observed in the first half year) and on the contrary, in

favour of convertible bonds, or short-term variable rate bonds, only ensured the preservation of a minimum level of yield.

This strategy enabled our unit trust (FCP) to play its hand well in this very volatile environment, and to post a positive end-of-year performance of +6.07%, improving markedly the rate of 2014 (+4.43%) and close to the figure of 2013.

As opposed to 2014, it has not been necessary to balance the books of the Society’s administration by drawing on the surplus of the unit trust FCP, which represented €11.5M at the end of the year (that is €2.4M higher than the amount recorded at the end of 2014).

Reminder

SACD has two types of capital, whose financial income contribute to SACD resources:

- cash flows, made up mainly of distribution pending rights (or indivisible non-prescribed rights), is directly managed by the Society’s departments via securities investments (mainly capital guaranteed), ensuring a stable but modest profitability.
- The portfolio, made up of long term capital belonging to the Society itself as a result of donations and legacies accumulated over the years, is managed via a dedicated unit trust – that is to say in which SACD is the unique investor –, whose more diversified asset allocation (shares, bonds and cash holdings) fits into a long term management aiming to add value.

The capital managed by SACD represented in 2015 a permanent amount of around

€201 M

THE CONTRIBUTION OF AUTHORS

THE ANNUAL MEMBERSHIP FEE

Contribution to the operations of the Society, whose legal and economic needs are set out in the statutes, the annual membership fee is paid by all authors. In 2015 it has been maintained at €40 (unchanged for nine years).

LEVIES ON ROYALTIES

In accordance with the decisions of the Board as part of the discussions on the budget for 2015, the specific levy implemented in 2005 to re-balance the operating assets of the Society, continues in 2015 at a rate of 0.5%, which has applied since 1 July, 2007.

Other rates of statutory levies are detailed in the table below, taking into account that the refund of statutory levies amounting to €4.3M paid this year decreases by some 20% the amount actually levied on rights paid to authors and represents more than 4 times the value of the special payment.

In this context, the average rate of levy, calculated at the end of each financial year (including the additional share of secondary collections for social and administrative purposes, collected from performing

arts and allocated by SACD to cover its administrative costs), is in 2015 at a significantly lower level than the one of the previous year. It has, indeed, risen to 10.29% of collections (against 11.13% in 2014, 11.78% in 2013 and 12.17% in 2012), making this its best level in the last ten years.

It breaks down by sector as follows:

- Performing arts: 14.22% (against 15.19% in 2014)
- Audiovisual works: 8.49% (against 9.33% in 2014)
- Written works: 6.38% (against 4.76% in 2014)

These figures indicate that on average, for every €100 of author's rights collected by SACD and distributed, €89.71 reverts to authors.

THE SCALE OF PAYMENTS

The payments on rights applied in 2015 is set as below:

Performing arts	
Paris	9%
France (outside Paris), Belgium, Luxembourg	13%
Switzerland, Canada, Abroad	7%
Commissioning allowances	2%
Audiovisual works	
Performing and mechanical reproduction rights (France)	10.6% ^(*)
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% ^(*)
Written works	
Reprographic rights Belgium	5%
Reprographic rights France	7%

^(*) The 10.60% rate is applicable to lump sums collected from 01/01/2013. For prior lump sums, the applied rate is 11%.

^(*) The 2.5% rate applies to special contracts involving Radio France, and the 10% rate to specific TV or cinema contracts (discounted to 5.5% for renewals).

LEVIES BY INTERMEDIARY SOCIETIES

Before being processed by SACD, the rights which are not directly collected by the Society generally bear a levy applied by the intermediary societies, in particular foreign societies, to cover their involvement into collections and distributions.

As regards royalties for private copying, a payment of levies is generated on the rights received by SACD from Copie France, as detailed here below (rates and amounts as per 2015):

Type of Rights	Rate (*)	Amount (in euros)
Private copy levy for audio works	0.83% / 0.80%	23,142
Private copy levy for audiovisual works	1.13% / 1.09%	118,941

(*): The rates of levies have decreased in the course of the year:

- The first value is applied to rights collected 01/01 - 07/31/2015
- The second value is applied to rights collected 08/01 - 12/31/2015

2 Defending Authors in France and Abroad



BEAUMARCHAIS AND...

Founded in 1777 by Caron de Beaumarchais, SACD has adapted this heritage of authors' rights through all technological developments and now to the digital age. To defend authors' rights and adapt to their requirements, SACD is in constant contact with creators, the institutional community and political leaders. In 2015, many public figures participated in events organised by SACD.



Pascal Rogard / Eric Lartigau / Douglas Kennedy



Manuel Valls



Delphine Ernotte-Cunci



Jean-Paul Rappeneau



Volker Schlöndorff



Florence Foresti



Sophie Deschamps / Kev Adams



Fleur Pellerin / Günter Oettinger



Harlem Désir



Kaori Ito



Xavier Giannoli



Joël Pommerat



Viviane Reding



David Lescot



Arnaud Desplechin



Nicolas Sarkozy



César Augusto Acevedo



Thomas Cailley



Pierre Barillet



Axelle Lemaire



Fernando Arrabal



Juliette



Eric Assous



Bruno Le Maire



Emma Dante



Lucas Belvaux

DEFENCE OF CREATION

According to its statutes (*article 3*), SACD defends the moral and material interests of members of the Society as well as the profession of authors." In this regard, SACD undertook in 2015 several actions (monitoring, coordination, statements, submissions) aiming at the same objective: maintaining the social and professional dignity of the author; ensuring his/her place in the creation economy and constantly reminding that there can be no living creation without fair remuneration of authors; promoting copyright, an indispensable instrument of an author's economic and moral status.

All of these objectives are reflected in the initiatives taken in the course of 2015, especially on the occasion of the long awaited debate of the French Creation Bill by the National Assembly. SACD lobbying on MEPs helped to improve the text and to achieve important progress for authors.

Beyond that, SACD has continued its work of education and conviction, in France and in Europe, to advance understanding of the problems faced by authors and the cultural world in general.

THIS COMMITMENT TO CULTURE AND CREATION SETS FOUR TARGET AREAS:

AUTHORS' RIGHTS, A PERMANENT STRUGGLE

Once again, Europe is the source of a danger of a profound and wide-ranging challenge to copyright. The proposals of the pirate MEP, Julia Reda, particularly aims at extending the scope of not remunerated exceptions to copyright, and at undermining funding, of audiovisual and cinema creation, territory by territory.

The mobilisation of creators, initiated and supported by SACD, in conjunction with SAA and the European coalitions for cultural

diversity, bore fruit with the adoption of a parliamentary report, free from the most dangerous propositions. The constructive dialogue that SACD also undertook with the European Commission enabled a better understanding of author's concerns and the importance of copyright in funding creation. As a result, the EC released a statement where the copyright is no longer considered as an obstacle to the circulation of works. For the first time, the EC confirms the necessity

of improving the remuneration of authors. In France too, copyright needs to be defended against attempts by digital companies and institutions to dismantle any regulations protecting copyright. That's why SACD has supported the initiatives aiming at drying out the funding of platforms benefiting from commercial counterfeiting. It was also in this spirit that the Society was involved in the dialogue organised about the French Digital Bill to avoid the dismantlement of copyright.

A NEW AMBITION FOR WORKS FUNDING AND DISSEMINATION

At the instigation of SACD, the government has been able to take positive measures. So it is for the reform of the entertainment support fund: from now on, the development of original works projects will be better supported by the CNC (French National Cinema Centre) and the use of works originally written in French will be a deciding factor in allocating grants to producers.

Directing financial support towards original works in French language is a priority for SACD. The Society also defended this position during the reform of the tax credits for cinema and audiovisual production.

Beyond that, creation funding must be stabilised and strengthened. For audiovisual

works, SACD has been involved in the consolidation of the means of France Télévisions and the channels' obligation to invest in fiction, cartoons, cinema and performing arts. This commitment in France extended to Europe in our propositions to make new digital and internet agents also contribute to fund works.

For performing arts, we lobbied the government and local authorities to maintain financial commitments to companies and authors for the benefit of creation and its dissemination.

Works need funding and their dissemination and circulation must be encouraged.

This is the purpose of the operations obligation for audiovisual and cinematographic works long defended by SACD and now recorded in the law by the French Parliament. This obligation assigned to producers should help make works more easily available and accessible to the public, in particular on digital platforms.

Once again, SACD has worked hard to promote reform about the media chronology, which is now too rigid to ensure proper operations of films.

A FAIR REMUNERATION FOR AUTHORS

This is one of the fundamental missions of SACD. In a digital world marked by the complexity of the management of rights and the presence of powerful operators, authors gathered together under a collective administration are stronger when it comes to negotiating good conditions of remuneration. SACD also defends authors in their relations with producers. That is why it is an active par-

ticipant in the Film Convention organised by the CNC (National Cinema Centre). It won concessions strengthening the transparency of the accounting of films for the authors, now recorded in the French creation Act.

The same effort on transparency must now be made in the audiovisual sector which is too often defined by opacity. SACD's initiatives have already led to the inclusion of

measures favouring transparency in the law and to the opening of negotiations still under way with producers.

Finally, in the performing arts sector, the request expressed for years to create an observatory of performing arts has found a response in the French creation Act. To at last be able to see the final receipts will be useful so that no payment will escape from the authors.

A STRONG COMMITMENT TO PUBLIC INTEREST AND CULTURE

Culture for everyone. Far from being a slogan, this is the demand of SACD in favour of promoting artistic education and meetings between authors and the audience, in particular the children. In this spirit, SACD initiated and continues to support, along with the association "La Culture avec la Copie Privée" (Culture and Private Copying) the Un artiste à l'école (An artist at school) project.

Culture must also be open and it should not reproduce the discrimination and inequalities which mark our societies. It is in the name of this principle that SACD has been committed for many years to

the struggle for gender equality and to terminate the inequality confronted by too many female authors in accessing leadership positions or in the programming of works. In addition to the brochure "Où sont les femmes?" (Where are the women?), now in its fourth edition, SACD never stops suggesting initiatives to the Ministry of Culture and Communication, the CSA (French Superior Audiovisual Council), the CNC (National Cinema Centre) and the Parliament.

On these subjects which involve the future of our society, the mobilisation must be general. And SACD will always be there!



Debate on the reform of copyright in Europe, Cannes 2015



THE FRENCH COALITION FOR CULTURAL DIVERSITY

SACD has been guiding and coordinating the French Coalition for Cultural Diversity (www.coalitionfrancaise.org) since its creation in 2004. The Coalition brings together 52 professional cultural organisations with Pascal Rogard as Chair. It is a member of the International Federation of Coalitions which gathers the 43 coalitions existing in the world today.

In 2015, The French Coalition for Cultural Diversity continued its efforts to:

- Organise the 13 coalitions which exist in Europe and gather them in the European Coalitions framework, with Pascal Rogard as Deputy Chair.
- Contribute to European debates, with the European Commission and European Parliament and to intervene in the reform of copyright law and the single digital market.
- Celebrate the 10 years anniversary of the UNESCO convention on cultural diversity.
- Support the diversity of cultural expressions: cultural diversity Awards ceremony, responses to the European Commission's consultations.
- Defend the cultural exception: monitor trade negotiations.

SOCIETY OF AUDIOVISUAL AUTHORS (SAA)

SAA was created in 2010 by several European collective management societies to protect their audiovisual author members, in particular screenwriters and directors. SAA is chaired by Barbara Hayes from the Authors' Licencing and Collections Society; and Patrick Raude, Secretary-General of SACD, has been Deputy Chair since April, 2016.

At a time of copyright reform in Europe and major changes in the digital world, SAA focus on 3 main objectives:

- Ensure the protection of copyright and a fair remuneration for the utilisation of authors' work.
- Maintain high expectations for strengthening the funding of works to enable better utilisation of works.
- Reinforce policies which support audiovisual arts and cultural diversity



PROTECTING AUTHORS IN FRANCE AND ACROSS THE WORLD

In its action to defend the professional and material interests of authors, SACD was involved in several ways in 2015.

RELATIONS WITH PROFESSIONAL ORGANISATIONS

SACD renewed – by rebalancing its allocation – its financial support for a total amount of €532K, which it assigns to the operations of eight professional authors' organisations, possessing a sufficient capacity to represent in the sector concerned, and focusing on the promotion and defence authors in complementarity and solidarity with SACD's own initiatives.

Support was granted the following organisations:

- Guilde Française des Scénaristes (French Screenwriters Guild, which gathers TV and cinema writers)
- Groupe 25 Images (professional association of TV directors)
- SRF (Society of Film Directors)
- EAT (Associated Theatre Writers),
- SNMS (National Stage Directors Union)
- AGrAF (French Animation Writers Grouping)
- Syndicat des Chorégraphes associés (Union of Associated Choreographers)
- Auteurs dans l'espace public (Street Art authors guild).

NEW DEALS WITH REPERTOIRE END-USERS

The Society also pursued in 2015, with specific regard to the operations of each repertoire, initiatives designed to strengthen the remuneration of authors, be it by revising fees, or in negotiations with users of the repertoire concerned.

Spectacle vivant

For performing arts three new memorandums of understanding were signed in 2015 with amateur theatre federations:

- APROTAHL (which comprises 20 amateur troupes from the county of Haute Loire);
- FCF France (France Festivals, Carnivals & Celebrations) which consists in around 1,200 associations (amateur troupes, festival committees, events committees), representing more than 100,000 active volunteers in county and regional federations;
- and FATRAT 85, which comprises of around fifty amateur troupes in the Vendée county.

In addition, in partnership with FFH (Federation of Festivals of Humour), SACD concluded a festival agreement with the association "SOYAUX FOU D'HUMOUR" which organises every year in Charente the event of the same name.

At the same time, the Society revised its professional fees and terms and conditions, removing the minimum guarantee previously calculated for each show on 30% of the maximum house. This former rule could have been a restraint on the subscription of new authors or on the operations of long series of works. Throughout the year, SACD departments supported - with both authors and companies - the implementation and improvement of the online management (and its pricing) of licence applications for amateur productions, launched in 2014.

Audiovisuel

In the audiovisual sector, negotiations are ongoing or concluded with:

- Terrestrial broadcasters (Canal +, GULLI et E-TF1), for broadcasting programmes on these channels and for additional audiovisual content, on the web site and applications of the said channels, either for the non-subscription programmes (Canal +), or for catch-up TV (GULLI and E-TF1);
- Specialist channels (Indies live, J-one, Men's up, Star 24 and Virgin TV), for cable, satellite, ADSL, mobile, and OTT (alternative service) broadcasts;
- ADSL service providers (amendments to general contracts concluded in 2014 with Bouygues Telecom and Free, as regards multi-service fixed deals, and new general contracts with Play Média services, Play TV and Vidéo Futur) for the broadcast of linear TV services or catch-up on OTT, accessible for free on the Internet (for the first two ones) and on subscription via a "box" (for the third one);
- SVOD services (subscription video on demand) like Jook Vidéo;
- And at last a cinema hall based distributor (Pathé Live), in the context of an amendment to the memorandum of understanding agreed in 2014 for the broadcast in public halls of live feeds of comedy shows.

INTERNATIONAL COOPERATION

In order to develop collections abroad and to strengthen the representation of its members, SACD concluded in 2015 new reciprocal agreements or partnerships:

- In the performing arts sector, the Society signed several reciprocal contracts (with THE ARTBASSADOR in Greece, and KAZAK in Kazakhstan).
- In the audiovisual sector, SACD signed two new reciprocal representation contracts for the development of secondary rights (private copying / cable) with DASC (Colombia) on the one hand, and – for private copying rights only – with ONDA (Algeria), on the other hand. SACD also renegotiated – along

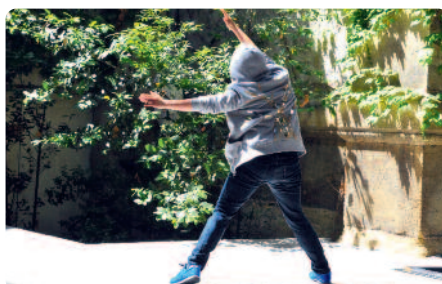
with SCAM – its reciprocal arrangement with LIRA (Netherlands) to cover new operations (primary and secondary rights). Negotiations are ongoing with the society DACIN-SARA for the collections of audiovisual rights in Romania.

In addition, the society always plays an active role in the CISAC's technical and political bodies (International Confederation of Societies of Authors and Composers, www.cisac.org). SACD has held the Deputy Chair since 2010 and continued in 2015 in the standardisation of the exchange of rights via databases, particularly IDA – works and

audiovisual right-holders – which SACD runs on behalf of all audiovisual societies, or ISAN (International Standard audiovisual Number), or common standardised exchange formats for documentation (for performing arts). SACD has also contributed within CISAC to a review of membership criteria and to the creation of rules of governance and transparency for the member societies. It was an active participant in several technical committees, in particular on issues about the management of rights on sharing platforms.

AGITATORS FOR CREATION

**ORGANISING MEETING BETWEEN CREATORS FROM ANY BACKGROUND, ANY NATIONALITY
AND THUS ENRICHING INTERNATIONAL CREATION**



Les Sujets à VIF 2015, SACD/Festival d'Avignon production

3 Assisting and supporting authors and creation

PROFESSIONAL ASSISTANCE

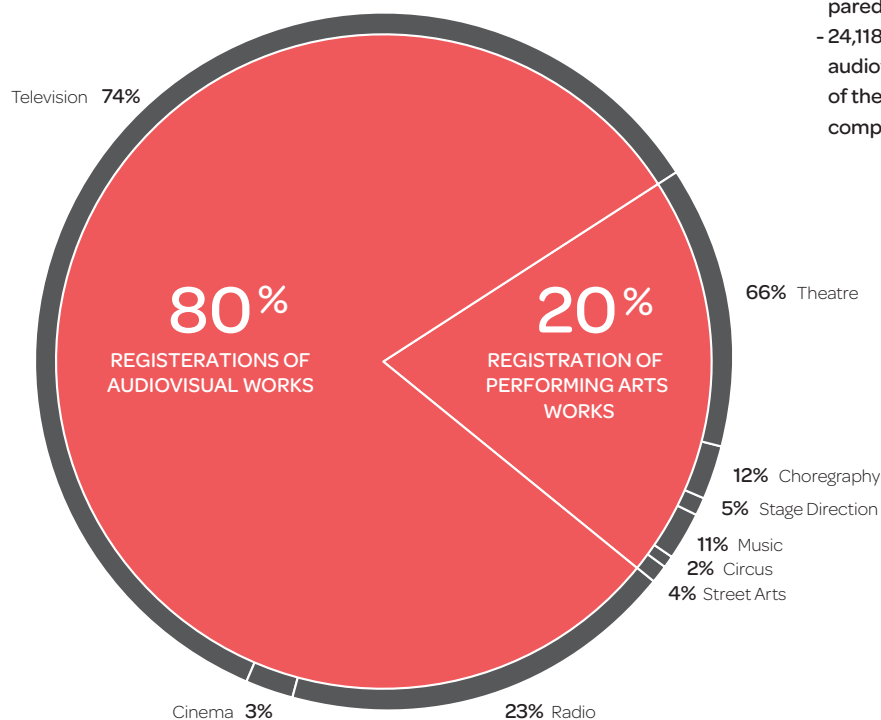
THE REPERTOIRE AND ITS USES

In 2015, the number of new works registered in the SACD repertoire (*cf. sidebar*) recorded a drop (20.41%) compared to 2014.

In the **audiovisual sector**, the number of registered works sharply decreased (24.6%) returning to a level very close to the one of 2013. On the TV side this fall comes after three consecutive years of rises, related to the development of series and reality drama from 2010 to 2013, and a stabilisation recorded in 2014. On the Radio side, the drop is more pronounced, but 2014 was a year of exceptional growth marked by regularisations of registration from previous years: as a con-

sequence, the level has returned to its average of the previous years.

For **performing arts** on the other hand, the number of registrations has increased in comparison with 2014 (+2.96%), representing now 20% of the total of new works. Growth is particularly marked in choreography, music, stage direction and street arts, to the detriment of theatre and circus.



New works

30,001

NEW WORKS WERE REGISTERED IN 2015, OF WHICH:

- 5,883 within the scope of performing arts (20% of the total and +3% compared with 2014)
- 24,118 within the scope of audiovisual works (80% of the total and 25% compared with 2014)

With respect to the **figures about the use of the repertoire**, there is a notable increase in the **performing arts** sector in the number of performances in Paris (+2.8%) still less marked than the increase of the rights volume (+8%), showing a rise in audience attendance and receipts.

On the contrary, in the provinces and in the

Île-de-France region, where the collected rights only increased by 2.8%, the overall number of performances has risen by 9%, but this growth is not the same across all sectors: it is mainly the private sector which show an huge increase (+33.5%), in relation with several major tours of comedy shows. As for the **audiovisual** sector, the number of works

broadcast in 2014 – whose rights were distributed in 2015 for the most part – increased by 16.11%, but the number of programme hours decreased by 2.4%. This distortion has already been noted in previous years and is mainly explained by the proliferation of shorter formats.

KEY FIGURES ABOUT USE OF THE REPERTOIRE

Performing arts

more than
51,000
performances in Paris

more than
136,000
performances in the regions

NUMBER OF PERFORMANCES IN PARIS

Amateur	607
Professional	
Private theatres	24,080
Unionised subsidised theatres	2,255
Non-unionised subsidised theatres	1,762
Miscellaneous and independent companies	22,639
Total	51,345

NOMBRE DE SÉANCES EN PROVINCE ET ÎLE-DE-FRANCE

Amateur	25,716
Professional	
Private tourers	4,069
Unionised subsidised	21,905
Non-unionised subsidised	592
Miscellaneous and independent companies	81,482
Total	136,152

Audiovisual

294,695
works broadcast in 2014
(linear and non-linear broadcasts)

NUMBER OF WORKS BROADCAST

TV works	201,419	68.35%
Movie films	40,105	13.61%
short films	2,593	0.88%
Radio	50,578	17.16%
Total	294,695	100.00%

NB: final figures for audiovisual broadcasts in 2015 are still unknown as this report goes to press.

239,211
programme hours
(linearised broadcasts)

Television 97% with 231,020 programme hours
Radio 3% with 8,191 programme hours

French broadcasters represent in this total
91.81% of the works and 87.9% of the time

NB: These figures include works whose rights are managed by SACD on behalf of foreign societies.

COLLECTIONS IN 2015

The collections by SACD reached €221,948,511 in 2015, increasing by 2.4% in comparison with 2014 thanks to the joint growth of the two principal repertoires (audiovisual works and performing arts).

Audiovisual collections are up by 1.8%, a rise following the fall (2%) recorded in 2014, explained by the major growth in receipts from private copying (with major back-payments) as well as the rise of rights originating abroad and from Canada, which compensate for the fall from Belgium.

As for performing arts, after a year in 2014 already marked by a rise of 7%, the amount of collections has continued to grow in France (+4.6%) and abroad (+1.4%), stabilising at a record level of 69.8 million euros.

THE RELATIVELY STRONG RISE IN THE PERFORMING ARTS SECTOR CHANGES THE PROPORTIONS OF THE REPERTOIRES OF THE SOCIETY:

performing arts

€69,849,154

i.e. 31.5%
(30.9% in 2014)

In the **performing arts sector**, the global evolution of +4.2% includes certain disparities:

- Growth of **Parisian** operations (+7.95%), which extends the one already noted in 2014 and comes in addition to an increasing concentration of receipts (the 10 biggest operators – especially the Opéra de Paris – accounting for more than 46% of collections);

- Fall in collections in the **Île-de-France province** (3.91%), but rise in the **regions** (+3.6%), where the record receipts of 2014 are still increasing (both in the professional sector and the amateur) with a still important contribution – although slightly

decreasing – of several very successful touring shows;
- contrasting evolutions in collections from abroad with a rise (+5.9%) of those from French-speaking countries where SACD is directly involved (Belgium, Canada, Luxembourg) but a fall (-1.2%) from other countries, where a sharp drop in rights from Italy, Russia and Spain (mismatched payments) is only partly compensated by a growth in collections in Switzerland and Germany, which remain two of the most contributing countries for rights from abroad.

Audiovisual works

€151,683,583

i.e. 68.3%
(68.8% in 2014)

In the **audiovisual sector**, the rise (+1.8%) also includes divergent situations:

- In **France** (+2.75%), there is an increase in collections of all types, with some nuances. For general contracts, the rise is very modest (+0.2%) and aggregates different situations: for private channels, rise from TF1 (partly thanks to catch-up TV) and fall from M6, in the context of tumbling advertising revenue and competition for DTT, exacerbated by an unfavourable evolution of inter-societies sharing; fall from Canal+; for the public channels, fall from France Télévisions, but increase from Arte; and further rise from the broadcast networks, where the

rise from distribution networks, where the increase from ADSL and cable operators offsets the fall from satellite broadcasters, DTT and specialised channels. The overall increase is also linked to the major rise (+3%) from video and new media (Web) contracts, and in particular to the sharp rise (+28.4%) from private copy due to back-payments (Apple), which offsets the fall (-1.8%) of collections from individual contracts.

- **Abroad**, collections decreased (-3.2%), again with contrasting situations: overall fall (-17.6%) in French-speaking countries where Belgium is decreasing by 21.7% (less back-payments, late payments) and Canada increased by +17%, and increase (+19.3%) from other foreign countries – non French-speaking – + Switzerland –, wiping out the 15% fall observed last year.

Écrit

€415,773

i.e. 0.2%
(0.3% in 2014)

For the **written works sector**, collections recorded in 2015, always very marginal, show a further drop (-32.46%), in the absence of the major back-payments which increased the figures last year.

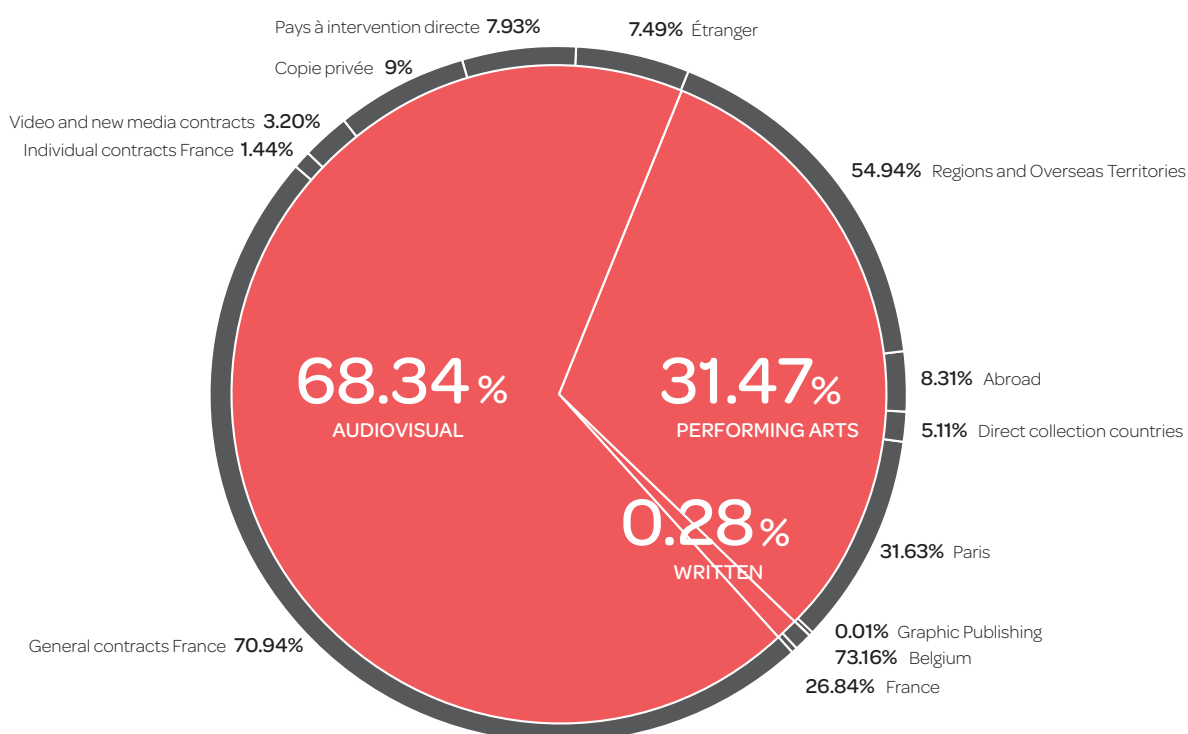
BREAKDOWN OF COLLECTIONS FROM 2015

(Figures in €K)

Audiovisual sector		Variation 2015/2014
France	128,289	+1.81%
Private copy	13,656	+28.40%
General contracts	107,602	+0.19%
Individual contracts	2,183	-1.81%
Video and new media contracts	4,848	+5.18%
Direct collection countries	12,030	-17.63%
Abroad	11,364	+19.28%
Total	151,683	+1.81%

Performing art sector		Variation 2015/2014
France	60,467	+4.60%
Paris	22,090	+7.95%
Îdf / Regions/ overseas territories	38,377	+2.76%
Direct collections countries	3,570	+5.89%
Abroad	5,806	-1.20%
Graphic publishing	6	-40.06%
Total	69,849	+4.15%

Written works sector		Variation 2015/2014
Belgium copying rights France	304	-41.86%
copying rights	112	-72.18%
Total	416	+32.46%



DISTRIBUTION OF RIGHTS TO AUTHORS

The amount of rights distributed in 2015 – i.e. €224,378,420 – increased sharply (+8.37%) compared with 2014, thanks to a major initiative to improve the frequency of distributions and considerably reduce suspended rights, in particular in the audiovisual sector. For the first time, distributions are greater than the very high level of collections gathered during the year.

En **Spectacle Vivant**, où l'affectation des sommes perçues intervient en moyenne un mois après leur encaissement, l'augmentation des répartitions (+ 5,26 %) accentue un peu la progression des perceptions (+ 4,15 %).

À l'**Audiovisuel**, où la SACD demeure tributaire des délais de paiement des diffuseurs et où – pour des raisons techniques –, le cycle

d'affectation des droits perçus est plus long, le niveau des répartitions augmente également fortement par rapport à l'an dernier (+ 9,59 %). Cette progression résulte des effets contrastés de la baisse des perceptions en 2014 et de l'augmentation de celles de 2015, mais aussi des efforts des services – particulièrement significatifs cette

année – pour réduire la masse des droits en suspens et accroître ainsi le niveau des répartitions.

S'agissant de l'**écrit**, les sommes réparties en 2015 résultent des seuls droits de reprographie encaissés dans l'année en Belgique et leur évolution (+ 32,84 %) suit donc celle des perceptions belges correspondantes.

21,599 LIVING AUTHORS

members of SACD benefitted from at least one distribution in 2015:
including 14,225 ordinary members, 2,357 associate full members and 5,017 full members.
This figure is growing (+4.05%) compared to 2014

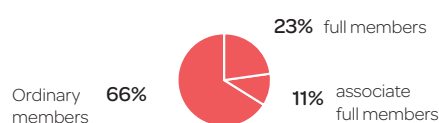
DISTRIBUTION OF RIGHTS BY MEMBERSHIP GRADE

If the overall number of authors having received rights in 2015 rose by 4.05%, the rise affects the membership grades in different ways:

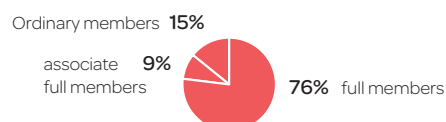
- The number of full members increased by more than the average rate (+5.8%) and their share is therefore relatively bigger than in 2014 (23.2% of the total);
- Associate full members increased by less than the average rate (+3.74%) but they represent overall the same share (10.9% of the total);
- As for ordinary members, their number increased (+3.5%) but they represent a smaller share (65.9%).

The distribution of revenues, on the other hand, remains very heterogeneous, whatever the grades. After three successive years of decline, the growing disparity observed until 2012 (with more authors at either end of the scale) has returned this year: 82% (81.2% in 2014) are in the lowest tranches of remuneration (less than €5 K), and 4.3% (3.7% in 2014) on the highest tranches of remuneration (>€40K), whereas beneficiaries in the median tranches (€5 – 40K), decreased from 14.7% to 13.8%.

AUTHORS



GROSS RIGHTS PAID



Tranches	members	Sociétaires-Associate full members	Full members	All authors combined	percentage	cumulative percentage
€200,000 +	0	0	54	54	0.3%	100%
€100,000 - 200,000	6	14	172	192	0.9%	99.7%
€75,000 - 100,000	5	12	138	155	0.7%	98.9%
€50,000 - 75,000	10	19	269	298	1.4%	98.2%
€40,000 - 50,000	22	22	180	224	1.0%	96.8%
€30,000 - 40,000	39	29	215	283	1.3%	95.8%
€20,000 - 30,000	52	52	324	428	2.0%	94.5%
€15,000 - 20,000	84	64	226	374	1.7%	92.5%
€10,000 - 15,000	142	83	329	554	2.6%	90.8%
€5,000 - 10,000	485	215	633	1,333	6.2%	88.2%
€3,000 - 5,000	593	197	475	1,265	5.9%	82.0%
€1,000 - 3,000	2,144	480	728	3,352	15.5%	76.1%
€0 - 1,000	10,643	1,170	1,274	13,087	60.6%	60.6%
Total	14,225	2,357	5,017	21,599	100%	100%

THE AUTHORS' REVENUES

Authors' revenues, considered individually, remain very heterogeneous, but the overall volume of accounts benefiting from at least one distribution in the year has shown further growth in 2015. In the context of a major increase in the volume of distributed rights, this growth rate is higher (+3.2%) than in 2014, but this time in a way that is much more favourable to living authors (+5.2%) than to estates (5.5%).

30,604 RIGHT HOLDERS

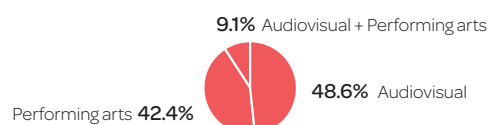
(living authors and estates, excluding companies)
saw their accounts credited with rights in 2015.
(i.e. 3.21% more than last year)

BREAKDOWN OF REVENUES BY REPERTOIRE

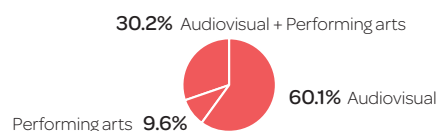
The overall number of right holders who benefitted from rights in 2015 recorded a growth (+3.2%) which is actually heterogeneous when one observes the breakdown by sector: the number of rights holders exclusively "performing arts" is slightly decreasing (-0.12%) while the number of exclusively "audiovisual" beneficiaries is increasing (+5.45%), but less than the one of "mixed" right holders (+5.73%). On the other hand, "performing arts" right holders are still concentrated in the lowest revenue tranches (97.8% receiving less than €10,000, as in 2014), while exclusively "audiovisual" right holders are still more numerous (3.9% vs 3.62% in 2014) among the higher tranches (more than €50,000). The multi-sector right holders are those for whom the revenues distributed are less irregular :

_less than €10,000 >>> 70.1% (against 89% in general),
_€10,000 - €50,000 >>> 20.7% (against 83% in general),
_€50 000 +>>> 9.3% (against 2.8% in general).

AUTHORS



GROSS RIGHTS PAID



Tranches	Performing arts	Audiovisuel	Performing arts & audiovisuel	Total	Percentage	Cumulative percentage
€200-000 +	1	31	35	67	0.2%	100%
€100-000 - €200,000	7	132	88	227	0.7%	99.8%
€75-000 - €100,000	3	137	48	188	0.6%	99.1%
€50-000 - €75,000	8	274	85	367	1.2%	98.5%
€40-000 - €50,000	13	197	59	269	0.9%	97.3%
€30-000 - €40,000	20	262	91	373	1.2%	96.4%
€20-000 - €30,000	50	427	132	609	2.0%	95.2%
€15-000 - €20,000	67	328	125	520	1.7%	93.2%
€10-000 - €15,000	123	471	166	760	2.5%	91.5%
€5-000 - €10,000	434	987	371	1,792	5.9%	89.0%
€3-000 - €5,000	590	802	268	1,660	5.4%	83.1%
€1-000 - €3,000	1,987	1,834	494	4,315	14.1%	77.7%
€0 - €1,000	9,662	8,983	812	19,457	63.6%	63.6%
Total	12,965	14,865	2,774	30,604	100%	100%

SOCIAL AND SOLIDARITY ACTIONS

KEY FIGURES FOR SOCIAL ACTION IN 2015

Overall budget:
€3.71M

• Supplementary allowance for retirement:
€3.37M

Number of beneficiaries: 1,259
Average annual amount of benefit paid: €2,639

Breakdown of beneficiaries by tranche:

NUMBER OF BENEFICIARIES PER INCOME TRANCHE	
€20,000+	1
€15,000 – 20,000	22
€10,000 – 15,000	23
€5,000 – 10,000	127
€3,000 – 5,000	167
€1,000 – 3,000	495
€0 – 1,000	424

• Solidarity Grants
€0.34M

Number of donations: 41

Average amount: €3,621

Number of referrals: 28

Amount of benefits granted: €452 – €1,130

Number of people attended by the social service in 2015: 232

AUTEURS SOLIDAIRES

Initiated by SACD and founded in 2014 by Jacques Fansten, then Chair of the Society, this endowment Fund is meant to facilitate access to culture for disadvantaged communities by involving authors in projects with a social dimension, and supporting creation. To bring these projects to fruition, the Fund’s Board of Directors, made up of

representatives of SACD and other leading figures from several backgrounds, all of them motivated by a common wish for “active” social and cultural solidarity – designed, with the support of the existing network of institutions and NGOs, the two first projects based in Marseille – “A Circus in my Head” bringing together circus authors and disabled children on the

one hand, and “Tell Me About Your Life” involving secondary school students from disadvantaged neighbourhoods. The Fund sought and received sponsorship for these projects (Google and the France Télévisions Foundation, in particular), whose support will come in addition to the amount of €210K allocated by SACD in 2014 in pursuance of its cultural

activities, enabling its first activities. Further activities are planned by the Fund. Along with the Founder Chair, Jacques Fansten, Véronique Perlès serves as director, and SCALA Sarl, a subsidiary company of SACD, provides accounting and financial administration on a pro bono basis.

SOCIAL AND SOLIDARITY ACTIONS

PARTICIPATION IN SOCIAL ORGANISATIONS

SACD is an active participant in organisations involved in social benefit for authors: medical and senior care insurance with AGESEA (association for administration of Social Security for authors), mandatory supplementary retirement pensions with RACD (Retirement Scheme for Authors and Dramatic Composers) and RAAP, run by IRCEC.

Authors' representatives, elected in the management boards, voice the concerns of active and retired members and continue the defence of both collective and individual interests of the different professions concerned, and the departments of SACD are also involved in AGESEA and RACD.

With regards to the **social security scheme for authors**, the project to merge AGESEA and Maison des Artistes into one national fund specially dedicated to authors and artists-authors, seems less and less probable, as the consultation of professional organisations interrupted in 2014 did not resume in 2015. However, the supervisory ministries (Culture and Social Affairs) announced in July, 2015 their wish to return full rights to authors as regards retirement benefits under the general scheme:

- For the past, fixing through the regularisation of prescribed contributions, the situation of many authors for whom capped retirement contributions were not applied on all periods and therefore have not been able to access a basic pension which actually reflects their career. SACD will make sure that the ways and means of implementing this measure (which will be detailed in a circular) are fair to authors both in the cost of regularisation and in the periods involved.

- For the future, by setting up a deduction for retirement pension contributions. To this end, the adoption of an amendment to the PLFSS 2016 resulted in a modification of the article L382-4 of the social security Code providing for deduction for retirement pension contributions from authors' rights to be implemented at the latest by January 1st, 2019. SACD will pay particular attention to the conditions of refund of surplus contributions for authors whose annual rev-

enue exceeds the social security cap.

These two points, often called to the attention of the supervising ministries by SACD over recent years, will represent a real advance for authors (if properly implemented). Moreover, other subjects will have to be addressed within the consultation launched by the two relevant ministries at the start of 2015: disappearance of the distinction between liability and affiliation, scope of the scheme, accounting for supplementary revenues, etc.

With regards to **AGESEA**, the situation of the organisation for authors' social security remains unsettled in 2015 in the absence of a Board of Directors (mandate expired in 2014), as the elections for renewal of the board, initially scheduled for 2015, have not yet taken place, due to uncertainties about creating a common national fund. The term of the temporary manager, supposed to conclude on 12/31/2015, was extended to allow the basic functions of the organisation, whose general assembly, chaired by a representative of SACD, has continued to ensure that statutory duties are carried out (budget, accounts, etc.).

With regards to **IRCEC** and supplementary pensions, the implementation order for the reform of the RAAP (Scheme of Professional Artists and Authors) published in the Official Journal of December 31st, 2015. Implementing the twin objectives of the reform designed last year (ensuring a supplementary pension for authors which reflects their career and bringing the mandatory supplementary regime in compliance with European regulations (which for drama authors completes the services of the RACD), the order enshrines the implementation of contribution rate proportional to author's revenues instead of the current contribution scheme based on optional classes, after a transition phase.

After a progressive increase, the amount of contribution will be fixed at 8% of the rights from 2020, but a special measure reducing the rate down to 4% has been provided regarding authors' rights already subject to another mandatory supplementary pensions scheme, as are the rights distributed by SACD as well as those paid by producers

as per contracts agreed by the latter with authors of an audiovisual fiction work. To avoid the disadvantages related to the payment of deferred contributions, SACD plans to apply the deduction of this contribution (4%) on rights distributed from the distribution of July 2016.

Last but not least, with regards to **continuing professional education** of authors, the continuing education fund carried on with its programme for authors during 2015 despite the governance difficulties caused by the decision of the Council of State cancelling the decree and the ministerial order implementing the December 28th 2011 Act (following an appeal by two professional organisations of visual artists contesting the composition of the Management Board): 4,549 internships were financed across all sectors in the course of the year (+11.8% compared to 2014), of which 1,166 in the sector of written works for dramatic arts and the audiovisual sector.

It should be borne in mind that this fund, disposed in a special section of the AFDAS, is financed by contributions paid by authors and broadcasters (collected by SACD, on behalf of AGESEA, as part of its repertoire), and by a contribution of authors' societies (including SACD), which represents 4.5% of the quarter portion dedicated to cultural actions originated from the private copy collections, as defined by the triennial convention signed in 2013 with AFDAS. This amount, €112,400 in 2015, decreased by 30% compared to 2014 because of lower private copy collections which are the resources for cultural actions in 2015. The convention with AFDAS was renewed in 2015 by SACD under the same conditions, but including an additional clause providing that in the case that the awaited texts (decree and order) would exclude the CMOs from the Management Council, the convention would immediately terminate.

PERMANENT ACTION

Based, from the beginning, on the active solidarity between its members, SACD implement on a permanent basis – fund by its own resources – support allowances designed not only to compensate lower income at retirement, but also to help authors and their families in their daily life when they face difficult situations while still active.

SUPPLEMENTARY RETIREMENT BENEFITS

Mindful of the standard of living of authors and their partners, SACD provides as part of its membership benefits a pension supplement which is paid under certain conditions. These supplementary benefits, which are not a supplementary or complementary pension scheme and therefore are not related to acquired rights, are grants allocated by the Board to SACD. Every year, the Board sets the amount of resources which will be collected over the year and allocated to fund the benefits paid the following year. Currently, these allocated resources come, on the one hand, from SACD collections in the performing arts sector for CCSA (contribution for social and administrative purposes), and, on the other hand, from the solidarity contribution applied to

rights paid to estates, and, at last, from royalties received by SACD for use of public domain works.

The actual amount of this fund varies every year depending on the amount of the resources allocated and the number of beneficiaries. Thus the amount of resources allocated to supplementary benefits paid in 2015 to beneficiaries amounted to €3.37M (i.e. +5.1% compared to 2014). The amount of resources collected in 2015 increased considerably up to €3.97M, partly due to exceptional elements. In this context, the

Board decided to make a provision of the portion corresponding to these special situations (i.e. €405K) to smooth out the benefits over the next 5 years, which still leaves a

sum of €3.56M (i.e. +5.7% compared to the previous year) to supply the payment of grants in 2016.

The reform of the conditions of award of benefits, implemented since 2012 to adapt this advantage to the current demographic and economic parameters of pensions and strengthen them in a spirit of solidarity, continues to regulate access of new beneficiaries, to maintain the average individual level of benefits paid, and to reinforce the future of this benefit for authors.

SOCIAL SUPPORT

Advised by a social worker, the Social Action Committee, composed by three authors members of the Board, allocates support grants in the form of donations drawn from its solidarity funds. SACD also awards its “godchildren” (children of deceased authors) grants to support their education fees.

In 2015, in the context of a social situation for authors that remains precarious and difficult, the overall amount of solidarity expenses increased sharply to reach €344K. Individual allowances (solidarity grants to authors in difficulties + “godchildren” allowances) rose by around €14K (+6.1%) compared to 2014. It is mostly the setting up of a provision of €50K to come to the aid of authors who would be adversely affected from an economic point of view, by the consequences of the terrorist

attacks of November 2015 in Paris and the state of emergency, which explains this sharp global rise.

Regarding solidarity donations, the individual amount of support awarded – which had increased roughly in 2014 – has come down to a lower but still significant level, (€3.6K on average). Regarding “godchildren” allowances, the number of beneficiaries remains stable compared to 2014.

In the same spirit, the Paul Milliet Foundation (cf. boxed text), which manages its own resources, grants support allowances to authors experiencing difficulties due to age or health issues – and since its wider statutes approved in 2014 by the Council of State – any life problem. In 2015, the overall amount of allowances – which had increased sharply

in 2014 – fell by 21% but the average individual level of support rose (+14%).

Besides, to complement its financial support, SACD combines these individual actions with an administrative assistance (miscellaneous administrative procedures, guidance to legal aid, support to access specially equipped medical facilities), and, of course, with a psychological support, indispensable in situations of economic or moral weakness.

THE PAUL MILLIET FOUNDATION

In 2015, the Foundation granted 18 allowances amounting to a total of €74,845, i.e. an average amount of €4,158. Founded in 1926 as the result of a legacy to SACD by the librettist Paul Milliet (1848-1924), to create a foundation intended to help elderly and ill authors, The Paul Milliet Foundation – recognised

as a charity from the beginning – has, for nearly 50 years, run a resting and retirement residence open to authors, located in Le Rondon, near Olivet (Loiret county). From the 80s until very recently, the Foundation only acted through grants or fee payments to the benefit of authors suffering issues related to age and illness,

in particular for their stays in two institutions to which it has special access. Lately thanks to the widening of the original statutes approved in 2014 by the Council of State, the Foundation can act to the benefit of authors facing any adversity. Its resources result from the authors’ rights inherited (nowadays mainly those

of the screenwriter, Henri Jeanson), from the income from investments, and from the donations it receives thanks to the generosity of authors.

A STRONG COMMITMENT TO CULTURAL VITALITY

The cultural action of SACD supports contemporary creation thanks to the 25% part from private copy collection on blank recording media. SACD brings in addition, voluntary allocations to promote the development of numerous projects, their broadcast and the training of the authors. These actions are also categorised as part of the commitment towards cultural diversity.

After the major back-payments for private copy received in 2013, which generated in 2014 a sharp rise in resources allocated to cultural action, the level of payments received in 2014 strongly decreased (-32%), which explains the lower amount allocated in 2015, and the return to a more standard level in the concerned resources.

KEY NUMBERS FOR CULTURAL ACTION IN 2015

Overall budget:

€4.89M

decreasing by 12.1%
compared to 2014

of which:

- €3.92M legal allocations
- €0.97M voluntary allocations

USE OF AVAILABLE AMOUNTS:

- direct costs (grants, partnerships, etc.): €4.15M
 - of which: general actions not assigned to a repertoire: €2.1M
 - actions by repertoire: €2.05M
- contribution to administrative costs: €0.73M

Partnerships:

310

i.e. 10% more than in
2014

- 130 for the performing arts
- 72 for the audiovisual sector
- 6 partnerships "multi-sectoral"
- 102 as part of the fund to aid creation:

DETAIL ON THE CREATION SUPPORT FUND

Comedy /one-man show fund	9 grants	(3 exploratory, 3 writing, et 3 broadcast)
Translation fund	9 grants	
Web series fund	21 grants	(3 cartoon projects, 18 fiction projects)
Theatre fund	13 grants	
Stage Music fund	11 grants	
Opera creation fund	16 grants	
Street writing	6 grants	
Authors in Spaces	9 grants	
Circus Process	8 grants	

THE CULTURAL ACTION BUDGET

The SACD overall budget for cultural action in 2015 is **€4,885,602**, decreasing by 12.1% compared to 2014 (*cf. appendices*). The cultural action budgets are based on the sums received the previous year. As a consequence, the fall in the amount received from private copy in 2014 impacts on the budget for 2015. The rise recorded in 2015 will impact in the 2016 budget.

THE RESOURCES IN THIS BUDGET BREAK DOWN AS FOLLOWS:

LEGAL ALLOCATIONS	€3,917,017
Audiovisual private copy (art L321-9 of the CPI)	1,983,430€ (1)
Audio private copying (art L 321-9 of the CPI)	515,405€ (2)
Indivisible rights (art L 321-9 of the CPI)	575,836€ (3)
Financial income	54,346€ (4)
Surplus from previous years	788,000€ (5)
VOLUNTARY ALLOCATIONS	968,585€
Total	4,885,602€

Legal allocations correspond to defined assets stricto sensu according to article L 321-9 of the law on Intellectual Property (items 1, 2 and 3 above), to which – with the assent of the Professional Consultative Committee of the of Collections and Distribution Societies – we add: a proportion from the financial products (item 4) and the residues from previous years (item 5).

As for voluntary allocations, the assets freely allocated by SACD to finance its cultural action incorporate: a proportion of indivisible rights from private audio copying, the whole of the distributable share from private copying from digital sources collected in the previous year, and the miscellaneous profits made by ticket receipts during the performance of shows SACD produced in various festivals.

THE ALLOCATION OF AVAILABLE AMOUNTS FOR 2015

Directing its cultural action so as to prioritise projects which promote creation and broadcasting of contemporary French-speaking dramatic works, in a variety of forms (musical, choreographic, scenographic, audiovisual and interactive), SACD has – as in previous years – devoted the available sums as part of its cultural action budget to fund allowances for cultural action (€4.1M) and partially towards funding the administrative costs of its cultural action (€0.7M).

Out of the €4,152,000 of direct grants:

- the amount of **€2,101,100** was assigned to actions not related to a particular discipline as detailed:

SACD prize	€24,000
Devolved regional action	€60,000
international actions	€60,000
Beaumarchais subsidy	€900,000
ARP	€102,206
Belgium Cultural Action	€165,000
Canada Cultural Action	€26,000
SACD Fund	€195,000
Response Fund	€130,494
“Interdisciplinary Performing Arts” cultural action	€110,000
“Interdisciplinary PA + AV” cultural action	€116,000
Cultural Action: Training for authors	€112,400
Strategy	€100,000

- the remainder, i.e. the sum of **€2,050,900**, is allocated to action ascribed to particular disciplines of SACD, and divided as follows:

Theatre	€449,200
Dance	€69,700
Music	€359,400
Radio	€32,400
Television	€548,100
Cinema	€227,700
Interactive creation	€40,000
Cartoons	€141,500
circus arts	€89,600
street arts	€93,300

ICONIC EVENTS, FUNDS AND SUPPORT

The cultural action of SACD revolves around:

- **large-scale projects**, directly managed by SACD, with, since 2005, mainly the progressive implementation of a number of Funds to support creation. The Funds are allocated by committees of professionals non-related to SACD. At the moment, the existing Funds are the following ones: Theatre, Comedy – one-man-show, Stage music, Web Series, Lyric creation, Music creation. SACD's cultural action teams support each project individually. Other projects such as "Ecrire pour la rue" and "Auteurs d'espaces", for example, in the street arts sector;
 - **support to festivals** in all its repertoires: *Avignon Off*, *Fiction TV* at la Rochelle, *Série Mania* at the Forum des Images, *Totally Serialized*, *Longueur d'Onde*, *June events*, the *FIPA*, *Les Francophonies en Limousin*, *Quai du Polar*, *Haute tension*, *Festival Petits et Grands*, *Séries Series*, *Festival Lumière*, etc.
 - **co-productions with festivals**: The *Sujets à Vif* with the Festival of Avignon (every year eight original multidisciplinary works), *Auteurs d'espaces*, *L'objet des Mots* (with Actoral), *Processus Cirque* with the Fratellini Academy.
 - **Professional meetings** or actions to enhance authors: *Mots en Scène*, *Les pitches*, *les Rendez-vous du Conservatoire*, *Voix d'auteurs*, etc.
 - Training events;
 - Events to promote works and authors on the international stage: *Jeunes Talents Cirque*, the *Moisson des traductions*, *Festival du Jamais Lu* in Canada);
 - Opening up to **new media** and **new writing formats** (the #transmédia grant, *Cross video Days*, *Paris Courts Devant* and its transmedia Factory, *I love transmédia*, *Marseille Web Fest*, *Web program Festival*, *SACD-YouTube Academy*, etc.);
 - **Individual** support to authors via the Beaumarchais-SACD Association;
 - Various events to support creation: the Film Favourites of the Cinema committee, the TV Favourites, the Radio Favourites.
- Grants and allowances, allocated by the cover all the disciplines managed by SACD: theatre, music, dance, stage direction, circus arts, street arts, comedy, cinema, television, cartoon, radio, multi-media / interactive creation.

AUTHORS IN THE HEART OF WRITING

Avignon 2015: Baptiste Lecaplain, François Rollin, Océanrosemarie, Angelin Prejlocaj, Alain Badiou and Christian Schiaretti, Julie Gayet, Les Intrépides.



PRIZES IN 2015

GRAND PRIX: JEAN-PAUL RAPPENEAU
 EUROPEAN PRIZE: EMMA DANTE
 CINEMA PRIZE: SÓLVEIG ANSPACH
 NEW CINEMA TALENT PRIZE (JOINT): JEANNE HERRY & THOMAS CAILLEY
 SUZANNE BLANCHETT PRIZE: MARINE VACTH
 AWARDED TO A YOUNG ACTRESS STARTING A PROMISING CINEMA CAREER
 TV DIRECTOR PRIZE: DENIS MALLEVAL
 TV SCREENWRITER PRIZE: ANNE LANDOIS
 NEW TV TALENT PRIZE: MAGALY RICHARD-SERRANO
 CARTOON PRIZE: DAVID ALAUX, ÉRIC TOSTI & JEAN-FRANÇOIS TOSTI
 NEW CARTOON TALENT PRIZE: JULIEN BERJEAUT
 INTERACTIVE CREATION PRIZE: CLAIRE BARDAINNE & ADRIEN MONDOT
 RADIO PRIZE: CAROLINE DE KERGAÏOU
 NEW RADIO TALENT PRIZE: FRANÇOIS PÉRACHE
 THEATRE PRIZE (JOINT): ÉRIC ASSOUS & DAVID LESCOT
 NEW THEATRE TALENT PRIZE: PAULINE BUREAU
 STAGE DIRECTION PRIZE: EMMANUEL DEMARCY-MOTA
 TRANSLATION / ADAPTATION PRIZE: GÉRALD AUBERT
 COMEDY / ONE-MAN-SHOW PRIZE: FLORENCE FORESTI
 NEW COMEDY / ONE-MAN-SHOW TALENT PRIZE: KEV ADAMS
 CIRCUS ARTS PRIZE: ELSA DE WITTE & LAURENT CABROL
 STREET ARTS PRIZE: TARTAR(E)
 CHOREOGRAPHY PRIZE: ROBYN ORLIN
 NEW CHOREOGRAPHY TALENT PRIZE: KAORI ITO
 MUSIC PRIZE: THIERRY ESCAICH
 NEW MUSIC TALENT PRIZE: CORALIE FAYOLLE

BEAUMARCHAIS MEDALS:

Marie-Thérèse Allier, Claude Coret, Bernard Focroulle, Francis Nani & Viviane Reding
 in honour of those who work for authors and creation.

Henri Jeanson prize: Xavier Giannoli

SACD prize at Critics' Week at Cannes Film Festival (cinema, feature film): la tierra y la sombra de César Augusto Acevedo

SACD prize at Quinzaine des Réalisateurs at the Cannes Film Festival (cinema, feature film):

Trois Souvenirs de ma Jeunesse by Arnaud Desplechin, screenplay and dialogue by Arnaud Desplechin & Julie Peyr

SACD prize for the best first work of fiction in French at the Festival of Clermont-Ferrand (cinema, short):

Chabname Zariab, author of the film Au Bruit des Clochettes

SACD prize for the best French-speaking cartoon film at the Festival of Clermont-Ferrand (cartoon, short):

Céline Devaux, author of the film Le Repas Dominical

SACD prize for short films at the Festival of Annecy (cartoon):

Celui qui Domptait les Nuages, directed by Julie Rembauville and written by Nicolas Bianco-Levrin

SACD prize in the multimedia category at the Festival of Annecy (cartoon):

Dégolais le Petit Elfe des Bois, by Claire Grimond (screenplay) & Jérémy Guiter (screenplay, direction, graphics)

SACD prize for French-speaking playwriting at the Francophonies in Limousin (theatre):

Danserault by Jonathan Bernier

PRIZES SUPPORTED BY SACD

Plaisir du Théâtre-Marcel Nahmias Prize: Joël Pommerat

Jean-Jacques Gautier Prize: Pauline Cheviller

Fondation J.M. Bajen Prize for new authors: Yves Barbara

Les Cent livres-Emmanuelle Marie Prize: Compagnie PAQ'LA LUNE (Nantes) directed by Christophe Chauvet

Author's performance: Emilie Chertier



THE BEAUMARCHAIS ASSOCIATION - SACD

2015 subsidy: €900,000

Founded in 1988, the Beaumarchais - SACD Association has been chaired by Jacques De Decker since 2001. It is directed by Corinne Bernard. The activity of "Beaumarchais" in 2015 included:

*102 grants for writing (out of 2,000 requests) in SACD's disciplines.

* 7 projects/18 authors supported with the Orange /Innovative formats Grant

and the organisation a peripatetic residency for all the authors in regional innovation centres (Pictanovo in the North, Cap Digital in Ile-de-France, Primi in Paca and Imaginove in Rhône Alpes).

• around 50 co-productions (around 40 in performing arts and around 10 in audio-visual works)

• the co-production of 10 short films.

• support to around 10 authors as part of the cycles of play readings (the Met, Théâtre du Balcon, Soirées d'été en Lubéron, Festival le Paris des Femmes, Lundis en Couillises, Théâtre Ouvert, Mai-

son des Auteurs de la SACD) to make the new authors supported by Beaumarchais better known.

• support to 14 translations (theatre, circus and cinema).

• support to 11 publications (theatre, dance, opera, circus, street arts)

• support to around 20 residencies

• 11 prizes, in French-speaking theatre (ETC Caraïbes), in dance (Incandescences and Hip-Hop at the CCN of Créteil), in cinema and cross-media (TIU)

• the renewal of the RFI prize, partnership as part of which Beaumarchais allocates

grant to a residency.

• collaboration to a competition: ESTRAN (a regional unique project of its kind aiming to support the emergence of young authors as well as the development of first short film projects in Brittany)

• continued international action with various partners from a number of countries: Germany, England, Belgium, Spain, Guinea, etc.

CLOSE-UP TO YOUNG CREATORS



For its third edition, the SACD-YouTube Academy was a meeting place for native web authors as well as comedy writers coming from stages or audiovisual works for the Academy Awards followed by a conference on digital creation organised by the Academy and the Hamac Festival.

The jury chaired by Anne Roumanoff and composed by Océanosemarie, Alain Kappauf and Maxime Potherat, awarded its Grand Prix prize to: *Vannes Anonymes* by Quentin Thiriau and Amaury Magne.

The jury also rewarded the 4 other videos selected:

- Best screenplay: jointly the videos *La Levrette romantique* by Eléonore Coste and *Fais-moi confiance* by Justine le Pottier, each video receiving 1,500 euros.
- Special awards to: *Moussa III* by Anthony Lemaître, for its sensitivity; and *L'Arche de Noé, du côté des lombrics - Albert De Terre* by Baptiste Lebert, Yuiko Lebert and Kosuke Awane, for originality.

**La Bourse
#transmedia**
Orange | Beaumarchais | SACD



For 6 years now, the Orange / Innovative Formats Grants has supported the development of transmedia projects. It has been renamed the #Transmedia Grant in 2015. Started in 2009 by Orange and the Beaumarchais-SACD Association, this grant aims at enabling supported authors to fully focus on the writing of projects meant to appear on several platforms at the same time.

Prizewinners in 2015 are:

- *La 4^e Planète* by Titouan Bordeaux, François Boulard, Jean Bouthors and Nicolas Georget
- *L'Archipel Artificiel* by Jérémie Bonheure, Alice Lepetit and Fairouz M'Silti
- *Chez Simone* by Alwa Deluze, Perrine Lottier and Tiffany Martin
- *La Chouette à Lunettes* by Léna Mazilu
- *Kestuf'* by François Dufour and Jeffig le Bars
- *Lucas Legacy* by Matthieu Modoloni, Benjamin Nuel and Baptiste Schweitzer
- *Les Naufragés* by Anaïs Dombret and Sylvain Pioutaz

AN ARTIST AT SCHOOL, 4TH EDITION

Private copy also funds transversal activities of culture and artistic education spread such as An Artist at School, a project conceived by SACD and taken up by *l'Association de la Culture avec la Copie Privée*. Since the first edition in 2012, about 60 authors, artistes, or producers from audiovisual, performing arts, music, written works and graphic arts sectors have taken part in the operation.

The project, in partnership with the Ministry of National Education and the Ministry of Culture, starts from one simple idea: take creators back to their former primary or secondary school to meet today's pupils, to talk to them about their career, and confront their culture. More than one thousand students took part in the fourth edition of An Artist at School.

The four great objectives of the project come into greater focus with each edition: to promote the trans-

mission of knowledge while fighting social intimidation as today culture still has too often an elitist, distant and remote image; to teach about artistic approaches and professions by explaining to children a personal career path; to enrich the link between students and schools and to set up an artistic and educational project involving the artist via visual materials.

The 2015 edition was sponsored by the film-maker Mohamed Hamidi. Philippe Faucon sponsored the 2016 edition.



© SACD

Jacques Audiard



Xavier Giannoli and Jean Becker



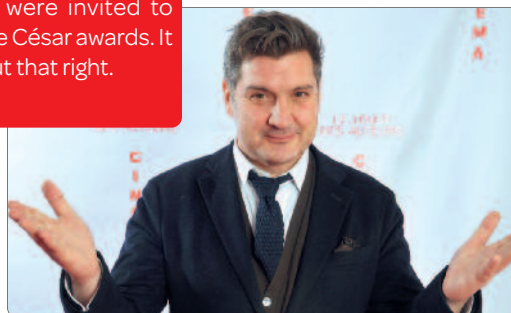
THE CÉSARS AWARD DINNER CINEMA

Since 2015, SACD grings together in its salons the directors and screenwriters of the films nominated for César awards to encourage professional discussion and discoveries over a dinner: the dinner of the authors. Until then, only the producers were invited to meet up as part of the César awards. It was up to SACD to put that right.

© LU Photographers et SACD

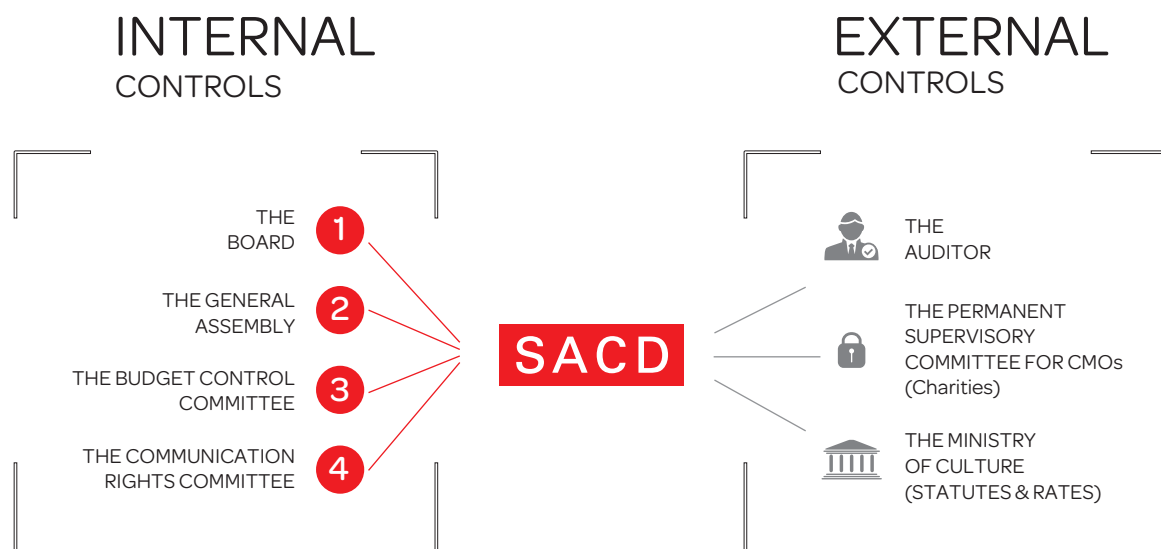


Emmanuelle Bercot and Marcia Romano



Thomas Bidegain

LA SACD, UNE SOCIÉTÉ TRÈS CONTRÔLÉE



In addition, as required by the provisions of the French Code of Literary and Artistic Property, SCD – as all CMOs – passes each year to the Ministry of Culture and Communication on its annual accounts and the reports thereto related, and also submits –prior to approval by the general assembly- any projects to modify its statutes or rules of collections and distribution of rights.

Similarly, the Society sends each year its annual accounts and the reports thereto related to the Chairs of the Committees of Cultural Affairs of the French National Assembly and of the Senate.

THE REPORT OF THE PERMANENT COMMITTEE ON CMOS

In 2015, The Permanent Supervisory Committee for CMOs performed its biennial analysis of the **trends in income streams and rates of CMOs in 2013 and 2014**.

Observing the overall control of administrative costs by CMOs, at around 15% of collections, the Committee deplored the inflated cash situation of some societies and invited them to lower them to the equivalent of one year's collections, SCD not being involved in this criticism. The net administration costs of SCD were settled for 2015 at 15% of collections.

In addition, the Committee, noting the heterogeneous treatment processes by CMOs with regard to certain local fiscal contributions, expressed the wish that the authorities clarify the situation by detailing the regime which should be applied, particularly as concerns the CET (contribution économique territoriale).

The Committee also examined **rights collections over the 2009-2014 period**. It noted that despite an "intersocietal" system which was found "complex", the stream of rights suffered little from late or failed payments, and that the means of recovery implemented by the CMOs were in general effective.

The Committee also highlighted that traditional audiovisual media remained the most important contributors (in amount of rights paid), followed by locations using recorded music, then by performing arts organisers, and that – despite their serious growth – "internet" contributors did not represent a significant part of collections yet.

Finally, while noting that CMOs were good at identifying the contributors of several rights, who, themselves, had a good reciprocal understanding of the legal foundation and the breakdown of collections, the Commit-

tee observed a mismatch between the speed of technological development and modes of consumption of certain cultural goods and the evolution speed of legal responses to be made thereto, both from the legislature and from the regulatory bodies.

On these issues, no particular mention or observation was made concerning SCD.

The general report generated by these two inquiries, published in mid-May 2016, constitutes the 13th annual report of the Permanent Committee. It can be found in full version on the Society's site (www.SACD.fr) along with the remarks of the societies.

STATISTICS ON COLLECTIONS AND DISTRIBUTIONS

COLLECTIONS (BEFORE TAX) 2015

COLLECTIONS			DEDUCTIONS SADC FROM COLLECTIONS			
	Amounts collected	Variation 15/14	CCSA*	Special payment	SADC Deduction	Rights to be distributed
PERFORMING ARTS	69,849,154.21	+4.15%	7,980,031.41			61,869,122.80
France	60,467,477.93	+4.60%	7,674,988.13			52,792,489.80
Paris	22,090,141.57	+7.95%	1,953,231.16			20,136,910.41
Province	38,377,336.36	+2.76%	5,721,756.97			32,655,579.39
Direct collection countries	3,570,114.15	+5.89%	305,043.28			3,265,070.87
Belgium	3,204,602.06	+6.53%	305,043.28			2,899,558.78
Canada	365,512.09	+0.62%	0.00			365,512.09
Abroad	5,805,819.61	-1.20%	0.00			5,805,819.61
Graphic editions	5,742.52	-40.06%	0.00			5,742.52
AUDIOVISUAL	151,683,583.36	+1.81%		732,408.14	11,853,854.83	139,097,320.39
France	128,288,900.02	+2.75%		614,673.75	10,147,254.03	117,526,972.24
Private copy	13,655,840.93	+28.40%		52,341.99	913,883.01	12,689,615.93
General contracts	107,601,657.23	+0.19%		542,428.80	8,811,455.93	98,247,772.50
Individual contracts	2,183,054.26	-1.81%				2,183,054.26
Video + new media contracts	4,848,347.60	+5.18%		19,902.96	421,915.09	4,406,529.55
Direct collection countries	12,030,265.61	-17.63%		60,060.87	1,065,205.99	10,904,998.75
Belgium	10,230,537.67	-21.72%		49,660.32	884,447.85	9,296,429.50
Canada	1,799,727.94	+17.18%		10,400.55	180,758.13	1,608,569.26
Abroad	11,364,417.73	+19.28%		57,673.52	641,394.81	10,665,349.40
WRITTEN WORKS	415,773.37	-32.46%		859.71	14,224.70	400,688.96
Copyrights France	111,588.44	-72.18%		859.71	14,224.70	96,504.03
Copyrights Belgium	304,184.93	+41.86%				304,184.93
GRAND TOTAL	221,948,510.94	+2.43%	7,980,031.41	733,267.85	11,868,079.53	201,367,132.15

CCSA*: Contribution for social and administrative purposes, paid in addition to the rights by performing arts promoters.

(Data expressed in euros)

INDIVIDUAL DISTRIBUTIONS OF RIGHTS IN 2015

DISTRIBUTIONS

	Rights distributed	Variation 15/14
PERFORMING ARTS	63 119 668,10	+ 5,26 %
France	53 322 356,59	+ 5,58 %
Paris	20 256 802,29	+ 8,58 %
Province	33 065 554,30	+ 3,82 %
Direct involvement countries	3 334 483,74	+ 7,87 %
Belgium	2 950 492,83	+ 7,17 %
Canada	383 990,91	+ 13,59 %
Abroad	6 458 523,80	+ 1,59 %
Graphic editions	4 303,97	- 53,95 %
AUDIOVISUAL	160 971 038,00	+ 9,59 %
France	132 723 975,41	+ 10,02 %
Private copy	8 037 231,15	- 14,67 %
General contracts	118 451 670,63	+ 12,49 %
Individual contracts	1 888 946,73	- 12,06 %
Video + new media contracts	4 346 126,90	+ 15,23 %
Direct involvement countries	15 523 461,72	+ 30,86 %
Belgium	13 430 826,06	+ 29,89 %
Canada	2 092 635,66	+ 37,47 %
Abroad	12 723 600,87	- 11,50 %
WRITTEN WORKS	287 713,68	+ 33,80 %
Copyrights France	2 058,38	ns
Copyrights Belgium	285 655,30	+ 32,84 %
GRAND TOTAL	224 378 419,78	+ 8,37 %

DEDUCTIONS SACD FROM DISTRIBUTIONS

Special payment	Deduction SACD	Net rights
305 048,40	5 022 028,24	57 792 591,46
258 158,05	4 350 301,84	48 713 896,70
95 506,59	993 328,51	19 167 967,19
162 651,46	3 356 973,33	29 545 929,51
14 988,29	295 704,96	3 023 790,49
14 490,68	285 302,07	2 650 700,08
497,61	10 402,89	373 090,41
31 881,21	375 789,38	6 050 853,21
20,85	232,06	4 051,06
18 647,66	153 542,91	160 798 847,42
18 647,66	153 542,91	132 551 784,84
0,00	0,00	8 037 231,15
0,00	0,00	118 451 670,63
18 647,66	153 542,91	1 716 756,16
0,00	0,00	4 346 126,90
0,00	0,00	15 523 461,72
0,00	0,00	13 430 826,06
0,00	0,00	2 092 635,66
0,00	0,00	12 723 600,87
0,00	11 423,46	276 290,22
0,00	0,00	2 058,38
0,00	11 423,46	274 231,84
323 696,06	5 186 994,61	218 867 729,10

(Data expressed in euros)

PROFIT AND LOSS STATEMENT FOR 2015

EXPENSES

	EXERCICE 2015	EXERCICE 2014
I - OPERATING EXPENSES	42,318,888	47,381,452
A - PURCHASES AND EXTERNAL EXPENSES	11,732,901	11,521,530
B - TAXES	897,584	784,489
C - PERSONNEL EXPENSES	18,955,009	22,245,209
Salaries	10,820,844	11,975,127
Social contributions	5,184,790	5,603,418
Miscellaneous expenses	1,224,659	3,085,083
Brussels delegation	1,724,716	1,581,581
D - OTHER OPERATING EXPENSES	8,684,488	9,266,734
a) Social action authors expenses	3,713,467	3,490,761
Supplementary benefits allowances	3,369,900	3,207,542
Other social expenses	343,567	283,219
b) Cultural action expenses	4,885,602	5,555,910
Allocated from statutory resources	3,917,017	4,640,216
Allocated from voluntary resources	968,585	915,694
c) Other operating expenses	85,419	220,063
E - DEPRECIATION	1,457,385	1,309,652
F - PROVISIONS	591,520	2,253,837
II - FINANCIAL EXPENSES	154,745	85,865
Bank interest	6	517
Exchange losses	1,526	6,837
Costs for disposal of securities	98,868	0
Costs for disposal of equities	0	0
Provision for depreciation of equities and related receivables	0	0
provision for financial costs	0	0
Proportion of financial products related to cultural action	54,346	78,511
III - EXCEPTIONAL EXPENSES	124,733	119,178
IV - PROFIT-SHARING	460,951	308,572
TOTAL EXPENSES (I + II + III + IV)	43,059,318	47,895,067
PROFIT (LOSS) OF THE PERIOD	47,122	11,966
GRAND TOTAL	43,106,439	47,907,033
Total with cents:	43,106,439.32	47,907,032.76

INCOME

	YEAR 2015		YEAR 2014	
I - OPERATING INCOME		40,513,942		42,578,234
A - RECOVERY AND RE-INVOICING OF EXPENSES		733,602		732,210
Recovery of cultural action operating expenses	733,602		732,210	
B - DEDUCTIONS ON RIGHTS		22,714,176		24,188,178
Deductions on performing arts	5,327,077		5,758,528	
Deductions on audiovisual	12,758,454		13,973,681	
Deductions on written works (copy)	26,508		29,313	
Deductions on miscellaneous rights	0		0	
Deductions on side collections	4,602,138		4,426,657	
C - OTHER OPERATING INCOME		15,700,275		15,176,532
a) Income from daily administration	1,136,418		926,413	
b) Miscellaneous income	9,678,255		8,694,209	
- Income allocated to supplementary benefits (ring-fenced)	3,369,900		3,207,542	
- Other income	6,308,354		5,486,667	
c) Cultural action income	4,885,602		5,555,910	
- Statutory portion	3,917,017		4,640,216	
- Voluntary portion	968,585		915,694	
D - REVERSALS OF PROVISIONS		1,365,890		2,481,314
II - FINANCIAL INCOME		2,577,455		5,321,285
loans Interest	9,641		11,372	
Income from receivables	57,148		74,587	
Revenues from securities	2,393,111		2,103,328	
Exchange profits	658		258	
Net gain on disposal of equities	0		0	
Net gain on disposal of securities:				
- On f.c.p. SACD investment	0		1,901,794	
- On other securities	116,897		1,229,946	
Reversal of provisions for depreciation on equity securities and related	0		0	
Reversal of provisions for financial costs	0		0	
III - III - EXCEPTIONAL INCOME/COSTS		15,042		7,513
GRAND TOTAL (I + II + III)		43,106,439		47,907,033

Total with cents:

43,106,439.32

47,907,032.76

BALANCE SHEET AS AT DECEMBER 31ST, 2015

ASSETS

AS AT DECEMBER 31ST, 2015

YEAR 2014

	Gross value	Depreciation. or, provision	Net, value	Net, value
INTANGIBLE ASSETS	6,105,526	5,165,477	940,050	1,626,490
Software Licences	6,105,526	5,165,477	940,050	1,626,490
TANGIBLE ASSETS	20,472,345	11,414,433	9,057,912	5,049,276
Buildings:				
a) Land	1,784,131		1,784,131	1,173,095
b) Plantations	19,388	7,104	12,284	14,223
c) Landscaping and maintenance	45,544	17,270	28,274	30,552
d) Buildings	5,947,190	2,453,936	3,493,254	1,357,209
e) Façade	2,101,073	975,324	1,125,749	609,495
f) Buildings facilities	4,253,994	2,894,888	1,359,106	721,770
g) Offices facilities	2,197,082	1,707,390	489,692	433,556
h) Technical facilities	1,624,122	1,361,541	262,582	336,880
Other tangible assets:				
a) Transport equipment	95,025	63,248	31,777	54,027
b) Computer equipment	1,044,564	688,706	355,859	167,997
c) Office equipment	368,189	329,102	39,086	58,259
d) Office furniture	974,450	898,330	76,119	92,215
e) Other tangible goods	17,592	17,592	0	0
FIXED ASSETS UNDER PROCUREMENT	1,497,772		1,497,772	340,549
FINANCIAL ASSETS	6,060,182	163,673	5,896,510	5,720,067
Equities and securities	189,142		189,142	198,142
Receivables from securities	4,849,134	163,673	4,685,461	4,515,535
Loans	941,924		941,924	932,824
Deposits and sureties	79,983		79,983	73,567
	34,135,826	16,743,582	17,392,244	12,736,382
TOTAL I - FIXED ASSETS				
RECEIVABLES	39,321,553	618,531	38,703,023	44,883,366
Receivables from Authors	2,104,620	510,770	1,593,850	2,678,945
Advanced payments on account payables	3,265		3,265	23,388
Receivables from customers	32,366,072		32,366,072	30,267,590
Receivables from staff	7,544		7,544	9,031
Receivables from State and social organisations	679,715		679,715	388,825
Receivables from professional institutions	5,780		5,780	5,780
Other accounts receivables	4,154,557	107,761	4,046,796	11,509,807
SECURITIES	77,601,586		77,601,586	83,096,264
Market funds "monetary"	17,662,397		17,662,397	25,097,293
Market funds "diversified": - FCP SACD investment	30,800,735		30,800,735	30,800,735
- Other diversified short term	28,978,162		28,978,162	27,043,143
Market funds shares	0		0	0
Social fund	50		50	50
Shares on deposit	160,242		160,242	155,043
	115,164,909	1,018,791	114,146,119	117,515,607
TERM DEPOSITS and NEGOTIABLE CREDIT INSTRUMENTS	8,383,539		8,383,539	11,764,770
AVAILABLE CASH FUNDS	240,471,588	1,637,321	238,834,266	257,260,007
TOTAL II - CURRENT ASSETS				
Prepaid expenses	379,160		379,160	321,813
Deferred charges	0		0	0
TOTAL III - ACCRUALS AND DEFERRED INCOME	379,160		379,160	321,813
GRAND TOTAL (I+II+III)	274,986,574	18,380,903	256,605,671	270,318,202

Total balance with cent:

256,605,670.71

270,318,202.31

LIABILITIES

	AS AT DECEMBER 31 ST , 2015		AS AT DECEMBER 31 ST , 2014	
SHARE CAPITAL		2,244,647		2,174,479
BALANCE CARRIED FORWARD		358,843		346,876
PERIOD PROFIT/(LOSS)		47,122		11,966
TOTAL I - EQUITY		2,650,611		2,533,321
PROVISIONS FOR SOCIAL COMMITMENTS		6,559,290		6,675,836
Provision for staff pensions	3,219,569		3,429,217	
Provision for work awards	209,475		209,700	
Provision for retirement allowances	3,130,246		3,036,919	
PROVISIONS FOR LEGAL COSTS		4,072,718		4,667,585
PROVISIONS FOR SOCIAL ACTION		379,657		251,690
TOTAL II - PROVISIONS		11,011,665		11,595,111
ACCOUNTS PAYABLES		242,815,645		256,009,794
Received deposits and guarantees	3,145		3,946	
Loans and bank loans	677,049		283,885	
Accounts payable to suppliers	4,013,768		2,602,845	
Accounts payable to staff	2,425,364		2,092,312	
Accounts payable to State and social organisations	10,770,501		10,966,105	
Other Accounts payable	2,168,470		2,395,683	
Accounts payable to authors	57,137,738		57,653,603	
Donations payable to authors	4,527,953		3,872,820	
Accounts payable to Professional institutions	908,533		1,267,465	
Audiovisual rights payables	108,247,942		122,389,121	
Authors' rights to be distributed	1,595,598		7,590,405	
Private copy rights – authors' share	8,499,826		7,158,645	
Private copy rights - cultural action Share	4,667,510		3,470,220	
Written rights (France) to be distributed	692,206		692,206	
Rights from Belgium awaiting assignment:				
Audiovisual	35,480,689		32,944,217	
Performing Arts	885,319		530,863	
Copying, loan...	114,034		95,454	
TOTAL III - ACCOUNTS PAYABLE		242,815,645		256,009,794
		127,751		179,976
NOTIFIED PROFITS		127,751		179,976
TOTAL IV - ACCRUALS AND DEFERRED INCOME				
GRAND TOTAL (I + II + III + IV)		256,605,671		270,318,202
Total balance with cent:		256,605,670.71	270,318,202.31	

DETAILS ABOUT CULTURAL AND SOCIAL ACTIVITIES

DETAILS OF OTHER SOCIAL EXPENSES

	PERIOD 2015	PERIOD 2014
OTHER SOCIAL EXPENSES	343,567	293,219
OTHER SOCIAL EXPENSES	293,307	229,207
Donations, solidarity fund	293,307	229,207
OTHER SOLIDARITY EXPENSES	50,260	54,012
Funeral honours	6,290	9,542
Death benefits (support)	41,470	41,470
Donations, social grants	0	0
Prizes, legacies	2,500	3,000

DETAILS OF RESOURCES ASSIGNED TO SUPPLEMENTARY BENEFITS

	YEAR 2015	YEAR 2014
RESOURCES ASSIGNED FOR SUPPLEMENTARY BENEFITS	3,369,900	3,207,542
CCSA (Contribution for social and administrative purposes)	2,072,457	2,016,505
Collections originated from public domain works		
Public domain radio television	227,224	127,187
Loan from unprotected repertoire	207,814	155,056
Rights from the community of authors	862,405	908,794

DETAILS OF EXPENSES AND INCOME OF CULTURAL ACTION

	PERIOD 2015	PERIOD 2014
EXPENSES OF CULTURAL ACTION	4,885,602	5,555,910
EXPENSES ALLOCATED FROM STATUTORY RESOURCES	3,917,017	4,640,216
Direct expenses	3,183,415	3,908,006
Creation allowances	576,403	445,012
Broadcast allowances	420,148	795,859
Training allowances	157,621	392,031
Mixed allowances	2,029,243	2,275,104
Operating expenses incumbent on cultural action (proportion allocated to statutory income)	733,602	732,210
EXPENSES ALLOCATED TO VOLUNTARY ASSETS	968,585	915,694
Other direct costs		
Creation allowances	175,376	104,272
Broadcast allowances	127,834	186,480
Training allowances	47,958	91,858
Mixed allowances	617,417	533,085
CULTURAL ACTION RESOURCES	4,885,602	5,555,910
STATUTORY ALLOCATIONS	3,917,017	4,640,216
Audiovisual private copy	1,983,430	2,984,555
Audio private copy	515,405	588,974
Indivisible rights (article 321-9 of the CPI*)	575,836	760,548
Financial income	54,346	78,511
Balances carried forward from previous years	788,000	227,628
VOLUNTARY ALLOCATIONS	968,585	915,694
Audio private copy distributable	769,261	865,792
Miscellaneous income	17,619	15,680
Private copy (text, image, other)	181,705	34,223

ORGANISATIONS WHICH HAVE BENEFITED FROM ALLOWANCES FOR THREE CONSECUTIVE YEARS (2013/2014/2015)

DANCE

Uzès Danse
Rencontres chorégraphiques
de Seine-Saint-Denis
Les Hivernales
Festival June Events
Festival C'est comme ça !
IADU (Initiatives d'Artistes en Danse Urbaine)
La Danse de tous les Sens
Extension sauvage
Art Danse Bourgogne

THEATRE

Entr'actes
Fonds de soutien au théâtre privé
Editions Espace 34
Avignon Festival & Compagnie
Festival Actoral
Les Mardis midis des textes libres présentés au Théâtre 13
Prix jeunes metteurs en scène « Théâtre 13 »
Festival des francophonies
Ecritures en partage
Editions Quartett
Fonds SADC Théâtre
Fonds SADC Humour / One Man Show
Le Conservatoire du Grand Avignon
Binôme/ Le sens des mots
Prix Collidram
Festival TAM TAM
Performance d'auteur
Les Journées de Lyon des Auteurs de Théâtre
Festival MIMESIS
Festival Ambivalence(s)
Festival Emergence(s)
Les Francos
Karavan Karaïb
Objectif diffusion
Mots en Scène

MUSIC

Fonds de Création Lyrique
Fonds de Création Musicale (FCM)
Fonds SADC Musique de Scène
Valorisation Lyrique
Musique Française d'Aujourd'hui (MFA)
Académie Nationale de l'Opérette (ANAO)
Festival MUSICA
Atelier Opéra en création – Festival d'Aix-en-Provence
Tous à l'opéra !
Festival Manifeste (IRCAM)

CIRCUS ARTS

Circus Next / Jeunes Talents Cirque Europe
Hautes Tensions «(La Villette)
Festival mondial du Cirque de Demain
Parcours thématiques / Hors les Murs

STREET ARTS

Chalon dans la Rue
Festival international de Théâtre de Rue d'Aurillac
Ecrire pour la Rue
Auteurs d'espace

INTERNATIONAL

Scène/Bureau du Théâtre à Berlin
Festival Crossing the line (New York)
Sala Beckett (Barcelone)
Atelier Grand Nord
French Film Festival
Festival Primeurs
Focus Théâtre
Fonds Gulliver / Du côté des ondes (RTBF)

TELEVISION

Fonds SADC Fictions 2.0 / Fonds Web Séries
FIPA (Festival International de Programmes Audiovisuels)
Le Conservatoire Européen d'Ecriture Audiovisuelle (CEEAA)
Festival International des Scénaristes (Bourges)
Festival de la Fiction Télévisée (La Rochelle)
Festival Séries Mania
Festival des créations télévisuelles de Luchon
Web Program Festival
Totally Serialized
La Maison des Scénaristes
Les entretiens filmés de La Rochelle
Séries, Séries : les Rencontres de Fontainebleau
Web Program Festival
Direct to series

CARTOON

La Poudrière
Festival d'Un Jour
Fête du Cinéma d'Animation (AFCA)
Forum Cartoon
Festival International du Court Métrage de Clermont-Ferrand
Cartoon Movie
Festival International d'Animation d'Annecy
Festival Courts devant
Festival national du Film d'Animation
Cinéma des Cinéastes
Un festival c'est trop court
Festival Croq'Anime
Territoires cinématographiques (Festival d'Avignon)
Rencontres de l'Agraf
« Les chemins de la création » / Abbaye de Fontevraud

CINEMA

Agence du Cinéma Indépendant pour sa Diffusion (ACID)
Institut Lumière
Cinéma des Cinéastes
La Quinzaine des Réalisateurs
Semaine Internationale de la Critique
Festival International du Court Métrage (Clermont-Ferrand)
Festival International des Scénaristes (Valence)
Festival Premiers Plans
Rencontres Cinématographiques de Dijon
Emergence
Festival Grand Lyon
Grand Prix du meilleur scénariste
Festival du cinéma européen des Arcs
La Maison du Film court
Les cinéastes invitent l'ami européen (ARP)
Myfrenchfilmfestival
Festival du film court en plein air de Grenoble
De l'écrit à l'écran – Actes en Drôme
Talents en Courts
La Maison des Scénaristes
L'Agence du court métrage

RADIO

Festival Longueur d'Ondes
Fonds Gulliver / Du côté des ondes (RTBF)
Ca va, ça va le monde (RFI)

INTERACTIVE CREATION

I LOVE TRANSMEDIA
Web Program Festival
Cross Video Days

ACTIONS NOT ALLOCATED TO A PARTICULAR DISCIPLINE

Association Beaumarchais – SADC

INTERDISCIPLINARY

Sujets à Vif (Festival d'Avignon)
Voix d'auteurs (Radio France)
AFDAS (formation continue)

GENERAL REPORT OF THE AUDITOR

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

Period ending on 12/31/2015

In pursuance of the task entrusted to us by your AGM we present our report on the year ending 31 December 2015 on:

- Scrutiny of the annual accounts of the Société des Auteurs et Compositeurs Dramatiques (S.A.C.D.) as attached to this report

- The rationale of our appraisal
- The specific checks and information provided for by law.

The annual accounts were established by the Board of Directors. It is for us on the basis of our audit to express a judgement about the accounts.

I – JUDGEMENT ON THE ANNUAL ACCOUNTS

We performed our audit according to the professional standards which apply in France; these standards require the implementation of diligences to reasonably ascertain that the annual accounts carry no significant anomalies. An audit consists in checking by sampling or other means of selection the elements constituting amounts and information featuring in the annual accounts. It also consists of assessing the accounting principles followed the significant estimates selected and the presentation of the accounts as a whole. In our view the elements we have collected form a sufficient and appropriate basis for our judgement.

We certify that the annual accounts are with regard to the rules and principles of French accounting regular and honest and give a faithful picture of the results of the operations of the year gone by as well as of the financial situation and assets of the Society at the end of this year.

II – RATIONALE OF THE APPRAISAL

In pursuance of the provisions of article L. 823-9 of the Code of Commerce relative to the rationale of our appraisal we inform you that the appraisal we performed examined whether appropriate accounting principles had been applied. The appraisal thus performed falls within the framework of our audit approach for annual accounts* taken as a whole and thus contributed to the formation of our judgement expressed in the first part of this report.

III – SPECIAL VERIFICATIONS AND INFORMATION

We also performed according to the professional standards which apply in France special verifications laid down in the law.

We have no other observations to make on the honesty and concordance with the annual accounts of the information provided in the administrative report of the Board of Directors and in the documents supplied to about the financial situation and the annual accounts.

Courbevoie, 15 April 2016

The Auditor

MAZARS/Luc MARTY



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