



# *Bring value to creation*

**2021 ANNUAL REPORT**

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**sacem**  
Together let's make  
music happen



# Bring value to creation

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# *Sacem's model has performed well*

in a turbulent world

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This is an unprecedented period. The two years of crisis linked to Covid-19 have hit cultural life hard, affecting authors' rights collections and aggravating creators' difficulties. At the same time, this crisis has accelerated some of the changes that were already at work. The digital explosion is generating profound changes in the way works are exploited, consumed and created.

**In this context, Sacem is transforming, reinventing itself and seizing today's challenges as opportunities for tomorrow. Because its missions and model are more useful and relevant than ever.**

# Challenges and opportunities in a *changing world*

Sacem's operates at the heart of a globalised cultural economy that is undergoing increasingly rapid and intense change.

On a global scale, culture is one of the very few sectors whose goods are gaining in popularity every day. Musical and audiovisual works are an irreplaceable source of value for digital platforms and media. And the supply is overflowing. "What is smart in the smartphone is us, the creators," the composer Jean-Michel Jarre rightly said a few years ago. Today, the central issue is the value of creative works in the digital world and Sacem's ability to continually increase this value — while at the same time generating new sources of revenue for creators and publishers.

Sacem has never stopped proving the strength of its model and its know-how to negotiate the best digital revenues worldwide for creators, yet it must constantly anticipate new uses and adapt to increasingly complex and powerful players. Meanwhile, it must deal with the emergence of new purely profit-making companies that challenge the collective management model.

## Putting rights holders at the driving seat

These upheavals are accompanied by an acceleration of technological developments and innovations that require us to always be one step ahead. By reshuffling the cards, Web3 could well be a new space for creation, for the dissemination of works and for artists to meet with a wider public. Sacem is now taking steps to ensure that authors, composers and publishers benefit from this (r)evolution.

## PRESIDENT'S STATEMENT

As my term of office as Chairman of the Board of Directors draws to a close, I would like to highlight the exemplary and unique nature of Sacem's collective management model. Since my election in June 2021, I have met with an increasingly wide range of stakeholders in our authors' society: creators, publishers, clients, media, partners, start-ups, experts, etc. Nearly without fail, people told me how astonished they were to learn that our house, Sacem, was a private company owned by its members, the creators and publishers of artistic works. Our model is unique. It commands respect because it is so righteous and yet still so modern, 171 years after its creation.

### A society governed by creators and publishers

There are 160 of us, total — authors, composers and music publishers from all walks of life, from all artistic genres — actively participating in the life of our authors' society. I would especially like to acknowledge the members of the Board of Directors who have worked alongside me this year, in addition to our own creative and publishing activities. We are all fully hooked into our work and to the challenges of our professions. This is what allows us to make the most informed decisions, in line with the concerns and needs of the 196,700 creators and publishers we represent. And this is what has led us to make courageous and significant choices for the future of our beautiful house. I am thinking in particular of the appointment, in October 2021, of a new management team that is perfectly suited to the strategic challenges we face. Within the Board and through all Sacem's structures, particularly the Commissions, creators and publishers are fully committed to bringing to life artistic creation, that of the past, that which we create today and that which the new generations will offer us.

### Equitable, not-for-profit and fully independent

Our collective management model is exemplary because it is based on equal opportunities and transparency. In an equitable manner, each work is worth the same compensation whether it is written by an artist in the shadows or in the light, experienced or beginner. Sacem makes no savings or profit, and has never received a single euro of public money.

### Commitment and solidarity

The Sacem community is precious because it is all about mutual support among brothers and sisters. I am of course thinking of all the authors, composers and publishers who keep Sacem's social action alive (its mutual insurance company, its mutual aid scheme, etc.) — as well as its social organisations — in order to defend the rights of their peers in all areas of social protection and professional training, not forgetting those who donate part of their royalties to the *Comité du Cœur des Sociétaires de la Sacem*. Nor should I forget our authors' and publishers' professional organisations, which are indispensable links with our professions. In addition, the commitment of Sacem's creators is underscored through societal issues such as gender equality in culture and of course innovation. The Council for Strategy and Innovation that we have created is thus a real laboratory of ideas, both in direct contact with the field and with a view to the major challenges of the future.

### Local, useful, and resolutely future-facing

Indeed, our model is solid because it succeeds in maintaining this perfect balance between a strong local base and unquestionable international leadership; a social identity and globally recognised technological expertise; a relationship of confidence with the businesses that enliven our villages and with the major digital platforms; and a long experience and a fresh, forward-looking, creative and open outlook on the world. This is unique and inspiring.



**Patrick Sigwalt**  
Composer,  
Chairman of the  
Board of Directors

**Sacem:  
a long lasting,  
high performance  
model that continues  
to surprise**

INTERVIEW

«

# Our unique obsession: creating value for our members

»

**Cécile Rap-Veber**  
Sacem's CEO



**How do you outlook the year 2021?**

**Cécile Rap-Veber:** It was a very mixed year. The crisis continued to drag on, with an incessant stop-and-go and a cultural recovery that has been a deception, with no real return to normalcy. Moreover, it was in 2021 that the crisis really began to be felt in terms of member revenues, because of the natural time lag between the collection and the distribution of royalties. Thanks to the sums collected from the 25% share of private copying, Sacem was able to deploy an emergency fund that has helped 7,261 creators and publishers in great difficulty. We also got funding from the *Centre national de la musique* to secure our members' incomes, a move that resulted in 2,597 grants. But between 2019 and 2021, some members lost more than 95% of their incomes. This is colossal. Collections made by our regional network for background music, concerts, tours or festivals were slashed in half between 2019 and 2021. At the same time, in complete reverse symmetry, we saw record growth in collections from digital. This historic crisis accentuated and accelerated all the trends that were already in motion: new ways of consuming works, technological developments, the emergence of competing models, etc. The end of 2021 was therefore the right time to initiate a major transformation of our authors' society and launch a modern and ambitious business project.

**How is Sacem doing after these two years of crisis?**

**Cécile Rap-Veber:** Our society was hit hard by the crisis, both in its collections and in its financial equilibrium. But we took action, launching a massive savings plan, offering a voluntary redundancy plan to our employees and reducing our real estate expenses, in particular through the sale of a real-estate asset. We introduced a semi-flex office plan to free up space and accommodate more employees at Sacem's headquarters. This strict cost control plan was carried out without any increase in levies on royalties. We are emerging from this period stronger, having proven how effective our model is when it comes to securing the incomes and careers of our members. Sacem collected more than €1 billion euros in 2021, an increase of 7%. In an increasingly competitive environment, Sacem is proving attractive and competitive. We are the only collection society in the world that can process 170 trillion lines of data per year and distribute — within three months now — royalties for 2.9 million works!

Combining with this technological strength is our expertise in negotiating the best agreements in the world with all the digital players, covering up to 200 territories. Those are two very good reasons why nearly 50 international publishers (UMPI, Warner Chappell, Impel, Wixen, etc.), as well as the Canadian (Socan) and Korean (Komca) authors' societies, and very recently Ascap in the United States, entrust us with the management of their online rights.

**What are your priorities for the next few years?**

**Cécile Rap-Veber:** We have set four main priorities. The first is to **strengthen and preserve the fundamentals of our authors' society:** the continued growth of our royalty collection and distribution, our ongoing involvement in all legislative and regulatory aspects of authors' rights and our cultural and social model. The second priority is to **always provide better service to our members.** To do this, we are focusing on member relations and developing a complete and unique service offering, including greater transparency in the information we provide to our members to better assist them in their professional choices. The third priority is **innovation and development:** creating new offerings and building partnerships that generate new sources of income for our members while sharing costs. This is what we have done, for example, with the press neighbouring rights society, known by the acronym DVP, for which we provide our expertise in negotiating agreements and collecting rights. And it is also what we do when we experiment with innovative solutions with start-ups to create value in Web3 services. The fourth priority is to **ensure that everything we do is always at the right cost to our members, which implies absolute control of our spending.** To sum it up, **our sole obsession is to create value for those who make creation happen!** 🎵

+7%

Growth in collections in 1 year

-49%

Drop in collections for shows, tours, and background music between 2019 and 2021

+55%

Surge in collections from the use of online works between 2019 and 2021




















**Sacem collected €1.05 billion in 2021.**

# Sacem governance:

## Creators and publishers at the service of our members

Elected by its peers, the Board of Directors is composed of six authors, six composers and six music publishers (one third of the posts are renewed each year in June), as well as two authors-directors, one of whom is a substitute. The Board of Directors sets Sacem's strategic course.

### THE MEMBERS WHO MAKE SACEM 2021-2022 BOARD OF DIRECTORS

 <b>Chair</b> Patrick Sigwalt, composer	 <b>Vice-Chair</b> Vanessa Bertran, author	 <b>Vice-Chair</b> Nicolas Galibert, publisher	 <b>Vice-Chair</b> Dominique Dalcan, composer
 <b>Treasurer</b> Thierry Perrier, publisher	 <b>Deputy Treasurer</b> Christine Lidon, author	 <b>Secretary General</b> Serge Perathoner, composer	 <b>Deputy Secretary</b> Élisabeth Anais, author
 <b>Board member</b> Frédérique Allie, author	 <b>Board member</b> Wally Badarou, composer	 <b>Board member</b> Anne Dorr, author-director	 <b>Board member</b> Valérie Foray, publisher
 <b>Board member</b> Brice Homs, author	 <b>Board member</b> Thomas Jamois, publisher	 <b>Board member</b> Bruno Lion, publisher	 <b>Board member</b> France Monot-Fortin, publisher
 <b>Board member</b> Dominique Pankrattot, composer	 <b>Board member</b> Marie-Jeanne Serero, composer	 <b>Board member</b> Frédéric Zeitoun, author	

### COMMITTED AND 100% CONNECTED TO THE CREATIVE PROFESSIONS

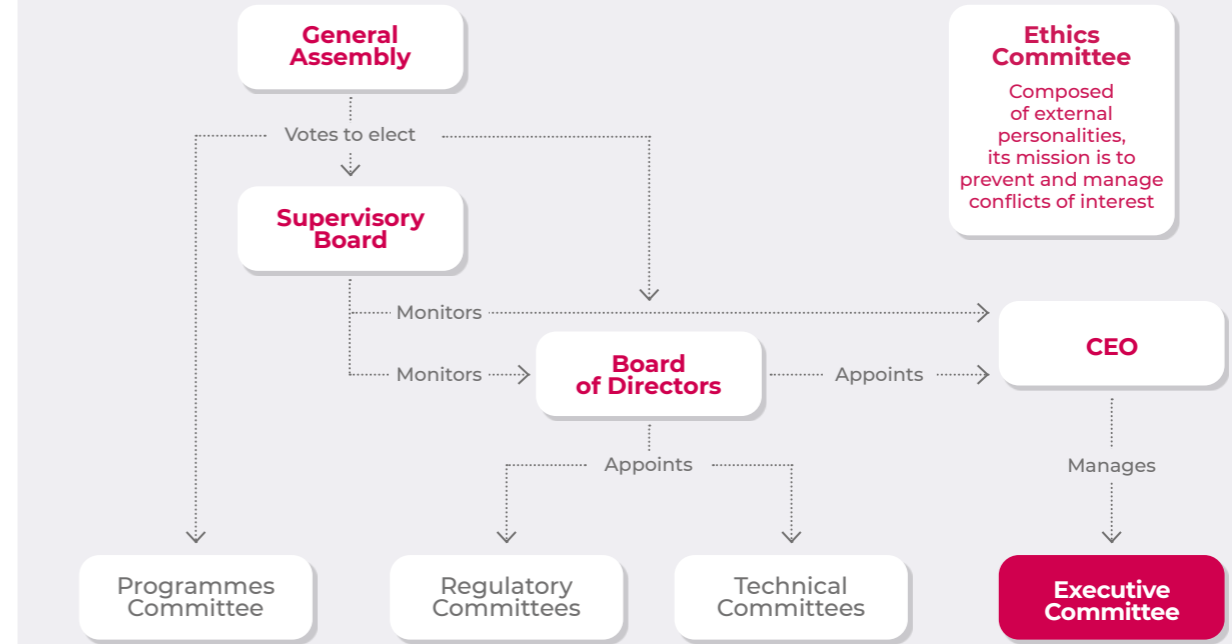
Made up of authors, composers and music publishers, Sacem's Committees are also actively involved in the life of their society. They assist the Board of Directors in monitoring the society's activities and help it take decisions. In total, ten Committees meet very regularly: the Programmes Committee, four regulatory Committees (Audiovisual, Authors-Directors, Contemporary Classical Music and Variety Music), and five technical Committees (Assistance for Self-Production; Gender Equality; Professional Training; Young Audiences; Heritage and Remembrance).

More information on Sacem's governance:



© Lionel Pages - Christian Baron, Marc Chesneau, Éric Garault

### SACEM'S GOVERNANCE



### THE EXECUTIVE COMMITTEE

Since the end of 2021, a renewed and expanded Executive Committee has helped CEO Cécile Rap-veber and Deputy CEO David El Sayegh steer Sacem's operations. The roadmap is dense, detailed and ambitious, but all of them are committed to acting as a collective, in the service of creators and publishers.

### What will you remember about this last year of your mandate in the Board of Directors?

« I am happy to have worked on the transformation of Sacem with a foundation based on fairness, the defence of authors' rights and the rights of members. Sacem's performance is proof that collective management is a suitable counterweight to the fragmentation of the ways music is used, and our society is at the forefront of this search for balance. »

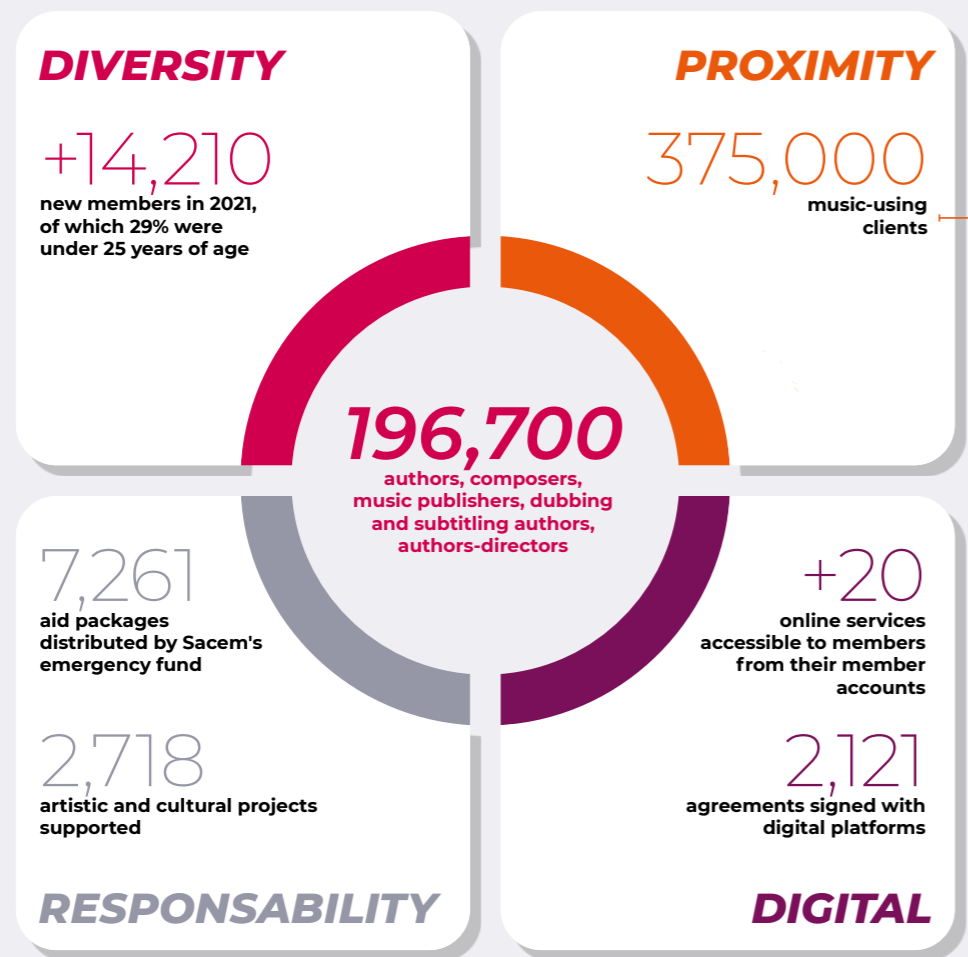
**Vanessa Bertran,**  
dubbing and subtitling author,  
Vice-Chairwoman of Sacem

« During and after the pandemic, Sacem's teams were on the front line in defending collective management, in the field and around the world; they have taken onboard the notions of service and transparency, both with regard to members and users. To ensure the sustainability of its model, Sacem's Board of Directors must guarantee responsible and visionary governance. »

**Nicolas Galibert,**  
publisher, Vice-Chairman of Sacem

# More than ever, a model that creates *value for everyone*

Sacem is the world's leading collective management society and is a non-profit authors' society, which does not build up reserves or make a profit. It negotiates the best value for the authors' rights of its members and of the societies that entrust it with mandates.



**OUR CLIENTS :**

- Internet platforms
- Social networks
- Performing arts venues
- Festivals
- Radio stations
- TV stations
- Nightclubs
- Hair salons
- Shops
- Sport clubs
- Cafés
- Restaurants
- Airports
- Train stations
- Hotels
- ...

**MISSIONS**

Through its three main missions, Sacem helps bring all creativity to life:

- 1 Collecting and distributing royalties** for authors, composers and music publishers
- 2 Developing authors' rights and negotiating best value for creation**
- 3 Providing social protection, cultural support and high value-added services**



Over the decades, Sacem has built up a solid network with its sister societies around the world. Today, it represents 100% of the world's repertoire in France and has entrusted the representation of its repertoire to 124 collective management societies around the world. Managing rights on behalf of numerous partners (nearly 50 international publishers, including two majors, as well as three foreign authors' societies — Komca, Socan and Ascap), makes it possible to pool costs and control management fees.

**AN INTERNATIONAL LEADER**

Sacem represents the largest repertoire in the world, thanks to the works of its members and those whose management has been entrusted to, by sister societies and publishers around the world. Its attractiveness is based on the efficiency of its model, its technological know-how and its leadership in digital technology.

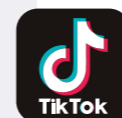
**370,000** authors, composers and publishers received royalties from Sacem worldwide

**50** multi-territory online mandates (majors, independent publishers, authors' societies)

**+200** territories worldwide covered by our agreements and mandates

**166 M** works represented

**AGREEMENTS REACHED IN 2021**



Sacem was the first authors' society to sign an agreement for the fair remuneration of creators and publishers with TikTok in 2021.



A new agreement with TF1 Group was concluded to protect the works represented by Sacem and to adapt to the evolution of TV sector with the emerging of new modes of content consumption, and the arrival of new offers such as segmented television and the transformations of the advertising market.



# Maximise revenues

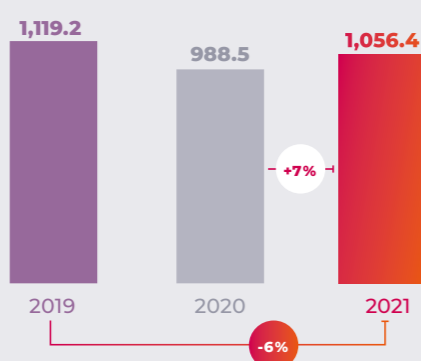
## for creators and publishers



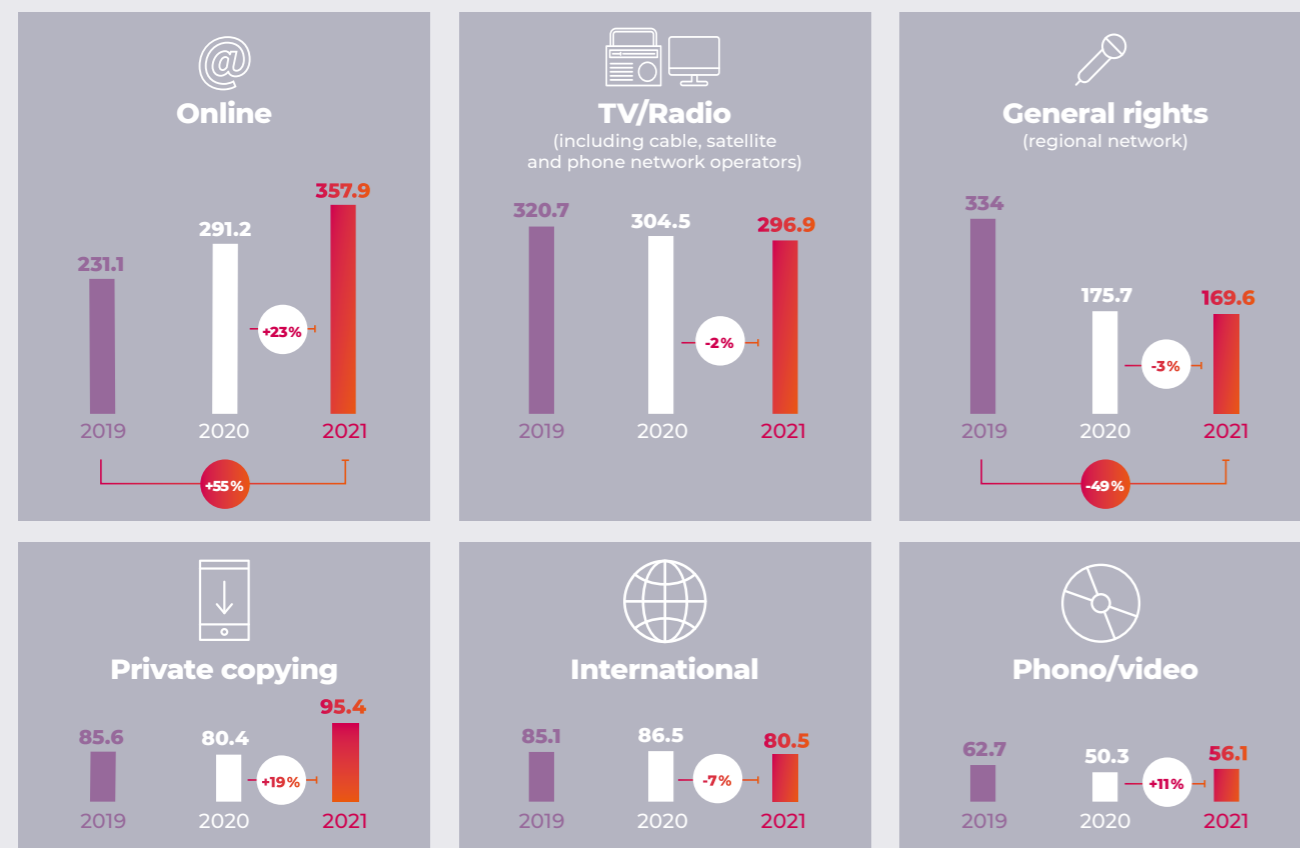
Increasing the value of the rights of authors, composers and publishers is the foundation of our mission. Sacem relies on experienced teams, innovative IT systems and leading-edge technologies.

### Collections

**Total collections**  
(Millions of euros)



Revenues grew by 7% year-on-year despite the effects of the health crisis on concerts and shows. Digital rights jumped by 23%. By contrast, rights collected in 2021 decreased by 6% compared with 2019. The growth in digital partly offset the decline in general royalties, which were down by almost half (-49%) compared with 2019. These figures underscore the severity of the crisis for members whose income depends on this source of revenues.



Sacem is constantly working to optimise royalty distribution, to reduce its operating costs while investing in ways to support creation and providing its members with even more services at the best possible cost. The amount distributed slipped by 2.9% between 2020 and 2021. In 2020, the distribution included most of the 2019 collections. The impact of the crisis was felt more strongly in 2021.



### Sums distributed

(Royalties to rights holders, social and cultural works, and aid for creation, broadcast of live performances and artists' training)



-2.9% between 2020 and 2021  
-4.2% between 2019 and 2021

### Costs

(Millions of euros)

	2019	2020	2021	Difference in 2021 from 2019
<b>Personnel costs</b>	138.5	135.8	125	-9.8%
<b>Other net costs</b>	30.6	31.9	31.3	2.4%
<b>Total net costs</b>	169.1	167.7	156.3	-7.6%
<b>% of sums collected</b>	15.11%	-16.96%	14.80%	-0.3%

You can read the transparency reports and social accounts at [rapportannuel2021.sacem.fr/en](https://rapportannuel2021.sacem.fr/en)





# Authors' rights as a basis for *value creation*

Even during the height of the health crisis, Sacem remained a true sentinel of authors' rights, making sure that regulation ensures the highest possible income for its members, whether on the Internet, on subscription platforms, or through traditional distribution channels.

A fundamental part of Sacem's work consists of monitoring current legislative and regulatory developments on a daily basis, both in France and in Brussels. Members of the Board of Directors, Sacem's teams and the professional organisations for authors and publishers are constantly working to convince and educate public authorities. These efforts have led to major advances such as Article 17 of the 2019 European Copyright Directive obliging platforms to sign licences with collective management organisations.

The 2019 Copyright Directive was transposed into French law by an ordinance published in May 2021. This transposition was closely followed by Sacem, which can now negotiate with platforms on the basis of French law. Furthermore, Sacem fought so that the ordinance included a provision making buy-out contracts illegal for film and moving image composers.

Another important transposition took place in 2021: that of the Cable-Satellite Directive, which affirms the joint responsibility of channels and distributors for programmes distributed using direct injection technology. Direct injection is when channels send their programmes to broadcasters via a non-public transmission, which the broadcasters then transmit to their subscribers. Before the directive and its transposition into French law, channels and distributors passed the buck, each saying that the other should pay for the authors' rights. From now on, television channels and distributors will have to pay a public communication right based on their own accounts.

*A fundamental part of Sacem's work is to defend the interests of its members through institutional action.*



## Defending private copying

The private copying remuneration is an essential pillar of cultural funding in France. Each year it finances more than 10,000 projects in all artistic genres and in all regions. During the crisis, the sums collected from private copying were added to the emergency funds set up by Sacem and its sister societies. However, in the spring of 2021, private copying compensation was unfairly called into question during the parliamentary debate on the environmental impact of digital technology (the proposed law to reduce the environmental footprint of digital technology in France). An amendment aimed at exempting reconditioned devices from private copying remuneration had been proposed, then voted in the Senate. Sacem actively worked to defend private copying remuneration, within and alongside Copie France and the association *La Culture avec la Copie Privée*. In addition to the launch of an appeal published in the *Journal du Dimanche*, signed by several thousand artists, an intense educational campaign was carried out targeting elected officials, thanks to which the amendment was rejected on June 10<sup>th</sup> during the vote in the National Assembly, despite intense lobbying by reconditioning companies. Sacem remains vigilant on this subject: two parliamentary reports are currently being written on private copying remuneration.

« *The Cable-Satellite Directive gave Member States the option of introducing mandatory collective management for programmes broadcasted by direct injection. The French legislature chose this option. Instead of having to go and find the rights holders, channels and operators can negotiate in one go. This guarantees the rights of our members while reducing transaction costs for our clients in this sector. We defend our members, but we are also facilitators for our users.* »

David El Sayegh,  
Deputy CEO

## FOCUS

### Our expertise in the service of the Press Neighbouring Rights Society

In October 2021, 74 publishers and press agencies joined forces to create the new collective management body DVP following the transposition of the European directive of April 17<sup>th</sup> 2019, creating a neighbouring right for the press. It provides all press players with the collective tool that is essential for negotiating, collecting and distributing neighbouring rights of publishers and press agencies. Sacem manages this society and provides its expertise in negotiations with online platforms while guaranteeing a clear and transparent framework for the use of content protected by these new neighbouring rights.

# Our members

## know us the best

**Why is Sacem important to you?**

« I feel like I have built a solid, quality relationship with the Sacem teams. »

Nicolas Voskoboinikoff, publisher, French Flair

« Sacem is indispensable to the peaceful exercise of my profession in many ways. When I was a young publisher and barely knew the ins and outs of my profession, I was welcomed, guided and coached by various Sacem employees who had a great sense of service. Today, with a little more experience, I have the feeling that I have built up a solid, quality relationship with the Sacem teams. This is essential and above all helpful in the event of an urgent problem — and of course there are some. It is very gratifying on a daily basis. »



© Guillaume Genetet

**What surprised you about Sacem?**

« I was surprised by Sacem's persistence, willingness and determination to help, support and protect artists this year; and they continue to do so. »

Marie-Jeanne Serero, composer, arranger, orchestrator and board member at Sacem

« Sacem surprised me in 2020 and 2021, given the pandemic and all the distress of the artists who could not perform. I was surprised at the persistence, willingness and determination on the part of Sacem to help, support and protect artists. It has been fantastic. Also, the promotion of gender equality. Without being a militant, I cannot be indifferent to the action carried out on this front, which is more than encouraging. I was surprised by the spirit of the teams, who were highly motivated, joyful and concerned by this profession and by the life of an artist in general. »



© Alexandre Lescure

« I am recognised as a songwriter. »

Kalika, author, composer and performer, on tour with Le Chantier des Francofolies in 2022

« Thanks to Sacem, I feel recognised as a songwriter. I can also be a member as an author-director of music videos. Since I also direct, that's the next step. Being recognised as an artist and having this status is very important to me. So many women's names have been erased from their own work. It's very important to me that people know that I created all these songs and that they discover my work as a songwriter. »



© Valentin Fabre

« Thanks to Sacem I have access to the best options to fully benefit from my works. »

Jupiter Davibe, author, composer and performer, Guinea

« Sacem is useful to me because it allows me to sleep soundly when it comes to my rights and my music. Thanks to Sacem I know that I am covered from the worst and that I have access to the best options to fully benefit from my works. »



© Abeeba Multimedia

In an increasingly complex world,  
***we remain  
 close to  
 our members***

**Our members  
 feel at home**

**Authors, composers, publishers, authors-directors,  
 dubbing and subtitling authors, humorists, poets  
 and more...**

Sacem's members form a veritable mosaic of professions, aesthetics and diverse profiles. From their first self-production project to professional training, to the mutual aid programme that provides for them at the end of their career, Sacem is present all along the way. It is constantly deploying a range of services that are increasingly personalised and easy to access.

**Live from the Sacem photocall**

From left to right  
**Row 1:** Youssoupha – Silly Boy Blue in the center, surrounded by Guillaume Benfeghou (manager, stage producer) and his publisher Valentin Zucca – Fredrika Stahl and Nathalie Roy (left) – David Donatien  
**Row 2:** Hangman's Chair, to the left, Romain Monereau (stage producer) – Yaël Naïm  
**Row 3:** Ennio Neagle, member of the group QuinzeQuinze – Mike Kourtzer, composer of the score for the film *Haut et Fort*  
**Row 4:** Émile Parisien – Cyril Bahsief (stage producer for the group QuinzeQuinze) and Amaury Ranger, member of the group QuinzeQuinze – Jean-Louis Aubert  
**Row 5:** Uèle Lamore – November Ultra to the right, with Élodie Filleul (manager) and Thomas Sabot (booker) – Le Juice

©DR Sacem

# Developing a social and solidarity-based model

A socially committed society, Sacem has forged its destiny in the struggles on behalf of the rights of authors, composers and publishers. Solidarity, collective action and equal opportunity are at the heart of the values that guide its action.

Sacem's members have given their society a strong social dimension and have worked to create and strengthen a model that takes care of authors and composers at every stage of their lives. Since its inception, Sacem has been committed to the professionalisation of its members, the recognition of their *métiers*, the defence of their status and to guaranteeing them complete and quality social protection.

## Sacem works for its members in all fields of social action

### With its own programmes:

- RAES (*Régime d'allocations d'entraide*, a provident retirement fund)
- Solidarity funds (mutual aid, sickness, relief, death benefit)
- *Comité du Cœur des Sociétaires de la Sacem* (a solidarity association created and supported by Sacem members that helps authors and composers in distress).

### Ensuring a close liaison with external social organisations, or even participating in their governance:

- Agessa (Social Security for authors)
- Urssaf (the state organisation that collects social security contributions)
- Ircec pension fund (with the two complementary pension schemes RAAP and RACL)
- Afdas (which manages the authors' training fund)

### Through partnerships with specialised service providers (complementary health care insurance in particular).

The programmes are also a very concrete expression of the spirit of solidarity among authors, composers and music publishers. They are the ones who keep



them alive, through the statutory deductions made on royalties for social and cultural activities, their contributions to social organisations and their donations to the *Comité du Cœur des Sociétaires de la Sacem*.

SACEM SANTÉ  
LEARN ABOUT HEALTH COVERAGE  
ADAPTED TO YOUR SITUATION:



# Supporting projects and careers

In the context of the unprecedented crisis that brought the stage to a standstill for a long time, Sacem never stopped supporting and guiding projects with its members and partners in the cultural sector. Every day, Sacem prepares the fertile ground for the creative works of tomorrow.

## All repertoires, all profiles

Sacem provides support and guidance to authors, composers, authors-directors and publishers in all artistic genres, from rap to film scores, including pop, electro and chanson. Support is addressed directly to the creators, as well as to their professional entourage or to other actors in the cultural sector when it comes to supporting a creative project or promoting the visibility of works.

## Sustainable support at every stage

Sacem is committed to supporting the emergence of young talent, especially in this post-crisis period when the music scene has been sorely missed by a whole generation of creators. Yet this is not a simple helping hand but rather support for the sustainable integration of artists into the creative ecosystem. Sacem offers personalised support adapted to each stage of a career or project.

## In the field, close to people and their needs

Beyond financial aid, the authors' society advises and accompanies creators, publishers and actors in the sector, adapting to their particular needs in a context where there are more and more hybrid projects. Networking, cultural consulting, expertise, and more — Sacem offers global support. This activity is

managed at both national and regional levels, thanks to the Sacem network, as close as possible to those who bring culture to life in all territories.

## The crisis reshaped aid

2021 was a singular year, with the stage lights all turned off. Sacem adjusted by focusing its action on support for creation and production and worked to provide support for a revival. It has also undertaken a real overhaul of its programmes to better meet the needs of creators and publishers and to adapt to changes in their businesses and the environment in which they operate. It is reforming aid programmes for self-production, editorial development and contemporary music to make them efficient for as many people as possible and has initiated a strengthening of cultural planning mechanisms.

2,718  
projects and actions supported

€31.2 million  
Amount spent on aid, promotion and defence of the repertoire

# Being there at every stage of our members' working lives



Sacem is constantly developing the range of services it offers its members, always striving for a high level of service, but also transparency and precision in the information it provides. Here's a look back at some of the highlights.



## Sacem Plus, the platform for creators and publishers

In June 2021, Sacem launched Sacem Plus, the community platform for authors, composers and publishers. It offers six interactive modules, which allow you to connect with venues looking to organise concerts and find opportunities to play live, post classified ads, take advantage of benefits and discounts negotiated exclusively by Sacem with its partners, or to access articles and information that will help you better know and understand authors' rights.



## A collection of guides for the various professions in the sector

Sacem has produced three new guides to help members out. Membership, registration of works, distribution, online services, applications for project assistance: these guides have been designed to make it easier to understand these procedures and to provide information on taxation, legal aspects and social protection. They are also intended to support creators and publishers in their professional training efforts.



## Sign up — online

Since June, it is possible to join Sacem in just a few clicks and ten easy minutes! What's more, this 100% digital process comes with a reduction in membership fees. Publishers can also sign up online on behalf of authors and composers.

## A new space to welcome you

The members' entrance, hall Berlioz, at Sacem's headquarters has been renovated to better receive members or creators and publishers wishing to join.

### What has surprised you about Sacem since 2021?



©François Moret  
**Éric Neveux,**  
composer

« I was surprised recently by its general support for artists and composers with the provision of grants throughout the Covid period. I find that the grants were organised and put in place quickly and in a simple way to support the members for whom this crisis marked a major break in their professional progress and jeopardized their livelihood. »



©DR  
**Richard Bona,**  
author, composer  
and performer,  
Cameroon, US resident

« The online registration of works has been the most important service for me as a US resident. »

# A relationship of trust and proximity with music users



Throughout the crisis and during the recovery, Sacem has provided constant support to its clients, the music users — bars, cafés, restaurants, clubs and nightclubs, shops, sports halls, etc. — and expressed its solidarity with the organisers of events, concert halls, festivals and more.



To encourage cafés, hotels, restaurants, nightclubs and other venues that play music, Sacem set up in June 2021 the **Tous en Live operation**, a financial aid programme to support these clients in the organisation of musical events in their establishments. This programme, which has been renewed for 2022, has backed the organisation of over 700 concerts throughout France. Another service offered by Sacem for artists and organisers is the Sacem Connect classified ads and networking platform, accessible from the [sacemplus.fr](http://sacemplus.fr) website.

## We love music here

Cafés, restaurants, shops, doctors' offices, sports halls, hotels, and more. **By playing music every day, these establishments are valuable partners in musical creation.** They help works come to life and spread for hundreds of thousands of artists, authors, composers and music publishers. To boost the recovery, Sacem wanted to highlight the commitment of these venues that keep music alive, by creating the label **#IciOnAimeLaMusique** (**#WeLoveMusicHere**). By putting this sticker up at the entrance to their establishments, professionals show their support for authors, composers and music publishers, while at the same time signalling to their customers that they care about their hospitality.



**+ 30,000**  
establishments put the  
**#IciOnAimeLaMusique** label on their  
storefronts from the first weeks

# Our members

## know us the best

**Has Sacem's Cultural Action been an important part of your career?**



« **This is exactly the kind of support I would have dreamed of.** »

**Airelle Besson**, trumpet player, composer, arranger, jazz improviser and performer

« I benefited from several grants, especially from 2013 to 2015: compositional support, international support, editorial development for my publisher, tour support and production support. It was really quite substantial! It happened at the right time; it was an accelerator. At the same time, I was in residence at the Festival Jazz sous les pommiers in Coutances, which is also supported by Sacem. Everything came together at the right time. This is exactly the support I would have dreamed of. This support also opened doors for me internationally. I went on to play at the Kriol Jazz Festival in Cape Verde and at Jazzahead in Bremen, Germany. Recently, I received a commission from France Musique for the programme Création Mondiale, for which Sacem is a partner. I am currently giving cine-concerts in art cinemas in France, and Sacem provides additional production support to ensure that everything runs smoothly. »

« **Together with Sacem, we share this same conviction and commitment.** »

**Angélique Kidjo**, author and composer, Benin, US resident

« Authors' rights are an essential part of a songwriter's life and career. It is a right that must be protected now more than ever. Together with Sacem, we share this same conviction and commitment. More than a defender of authors' rights, Sacem stands by creators and has done so at every stage of my career. It has also supported me and welcomed me into its premises this year for the shooting of the Mother Nature video. All these elements make Sacem indispensable for me. »



« **This programme has been a great help for my work.** »

**Annabelle Playe**, author, composer and performer

« Since 2019, a very strong link has been developed thanks to the DGCA-Sacem programme, which associates a composer with a multidisciplinary venue for two years. The artist can advise the management on the artists and concerts programmed. The other missions concern the dissemination of the artist's works. Composers of creative music need support. And this is a very concrete activity Sacem proposes, in coordination with the Ministry of Culture. This programme has supported my work and consolidated my relationship with the Scènes Croisées de Lozère. »



« **Sacem offered me a valued support when I started.** »

**Clara Luciani**, author, composer and performer

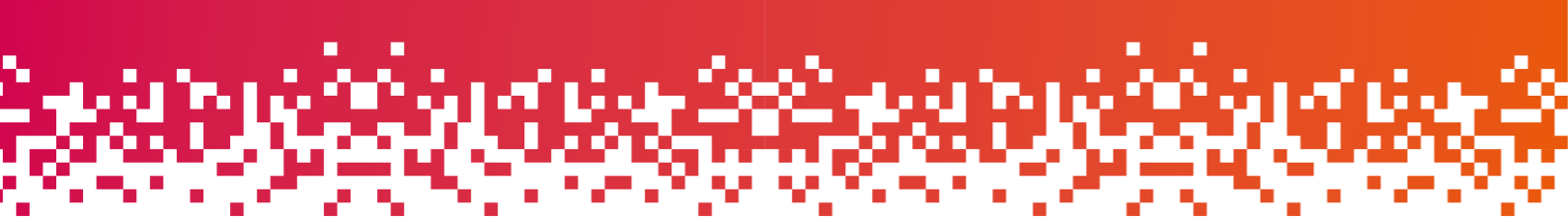
« I met Sacem's team after one of my very first solo concert, during a Sacem Scène. I was able to benefit from several support programmes at that time and I thank them most sincerely for all that. »

« **Artists can get hold of the means to match their ambitions.** »

**Uèle Lamore**, composer and publisher

« Thanks to Sacem's Cultural Action, I was able to benefit from the live creation support programme, which helped me develop my tour. Cultural Action offers a real boost to creators in the development of their careers. With the Cultural Action, artists can get hold of the means to match their ambitions. Also, when you look at the diversity of the profiles supported, it is clear that the Cultural Action is committed to defend all musical repertoires and genres. As an artist, it's reassuring to see that you can count on all these programmes. It's a real commitment on the part of Sacem to the new French scene. »





# grands sacem prix 2021

Together, let's make music happen again



@Helena Burchard



Each year, the winners of the Sacem Grands Prix reflect the tremendous diversity and influence of the works that make up Sacem's repertoire.



@DR



@François BERTHIER



The Sacem Grands Prix 2021 ceremony was warm and intimate. For the first time, it was open to the general public in a special programme on Culturebox. It was a convivial way to mark a difficult year for creators, publishers and the cultural community as a whole.



**Serge Perathoner,**  
composer, Secretary General of Sacem



@Pascal Rabaud



@Nicolas and Siermond



@Josef Alvar



@DR



@Julian Scheffner



@Pixeline



@La Co ledzinowski



@Peermusic



@Sarah Bastin



@Isabelle Aboulker



@David Bellemere



@Brian Ziff



From left to right  
**Row 1:** Raphaël Yem and Daphné Bürki  
**Row 2:** Bachar Mar Khalifé – David Séchan  
**Row 3:** Barbara Pravi – Claire-Mélanie Sinnhuber – Camille Lellouche  
**Row 4:** Juliette Metz – Isabelle Aboulker

From left to right  
**Row 1:** Kassav' – Youssoupha  
**Row 2:** Jean-Louis Agobet – Lous and the Yakuza – L'Impératrice – Matthieu Chedid  
**Row 3:** Erwann Kermorvant – Philippe Gautier  
**Row 4:** Renaud Garcia-Fons – M. Pokora – Molécule – Renaud Rebillaud  
**Row 5:** Slimane – The Weeknd



In an ultra-connected world,  
*a springboard  
to value  
for creators*

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**OUR DIGITAL  
DEVELOPMENT STRATEGY**

- 1** Obtain the best financial conditions for creators through regular renegotiation of our agreements
- 2** Develop even more efficient tools to ingest data, analyse it and deliver detailed and transparent information to our members and partners
- 3** Increase our market share through new online mandates and the representation of an ever wider musical repertoire
- 4** Develop our scope of activity by extending our collection territories



# On a day-to-day basis, we expand as a *technology company*



As a French tech champion, Sacem is recognised for its expertise in the massive and sophisticated management of data from online players worldwide. It is constantly investing and improving its tools to cope with the exponential volume of data that has to be processed.

<p>170 trillion downloads and streams processed by Sacem in 2021</p>	<p>327,000 creators and publishers received online royalties via Sacem in 2021</p>	<p>2.2 million works for which Sacem handled in 2021</p>
<p>x81 explosion in data processed over the last 5 years</p>		

## URights, the world's leading platform for processing data from the use of works online



URights, is the repository of all the data from all the streams in the world, in real time. Born from a collaboration between IBM and Sacem, and wholly owned by Sacem, it is the leading platform in the world for managing data for online works. It collects, analyses and processes all data from music and audiovisual streaming platforms, user-generated content (UGC) and video-on-demand services.

In other words: Spotify, Apple Music, Deezer, YouTube, TikTok, Amazon, Netflix and hundreds more. URights identifies content, claims it and charges the platforms.

In addition to data processing, URights also provides Sacem and its partners with Business Intelligence tools that deliver near-real-time information on the exploitation of works in all territories, in total transparency and by sharing costs.



### INTRODUCING

**Julien Dumon,**  
director of  
Development,  
Phono and Digital,  
and Managing  
Director of the  
URights subsidiary

**How do you explain this significant growth in Sacem's digital collections over the last five years?**

Of course, there is an organic growth component linked to usage! But these results are based on three fundamental pillars of our development. The first is to obtain the best value and revenue for our members, by renegotiating our agreements upwards every two years. The second is the extension of our scope, notably through the renegotiation of reciprocity agreements with our sister societies. By extending our territorial impact, we are strengthening our position as a key contact for platforms. In addition, the conclusion of new online mandates, in particular with major Anglo-American publishers, makes us unavoidable. This is one of the reasons why Sacem was the very first authors' society to sign contracts with social networks like Facebook or TikTok.



**Sacem is conducting THE LARGEST IT recruitment plan in its history!**

We are recruiting a hundred or so employees between now and 2025 to work on it. This recruitment plan will enable us to strengthen our expertise in new technologies, while optimising our costs by reducing the use of external service providers. Our guiding principle? Technology in the service of creators.



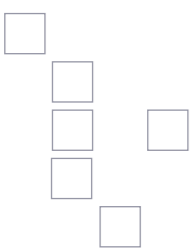
**Paul Cohen Scali,**  
director of Information  
Systems



In an ecosystem that is constantly changing, we are implementing new tools, new practices and a new organisation to serve our members, for example with our URights unit. We are fortunate to have competent, passionate and innovative teams. This is a tremendous asset. Collecting and distributing royalties fairly is a necessary condition for the survival of creators, in all their diversity, and for the free expression of their talent. Sacem is committed to all these issues on a daily basis.



**Brice Homs,**  
author, member of the Sacem Board of Directors





Sacem innovates and expands to create new revenues and services with high added value for its members. Anticipating, federating, adapting... so that copyright and collective management remain the best solutions in the world for those who make creation happen.

# Preparing for the future is our duty

## CSI, the ideas laboratory

At the initiative of the Board of Directors, Sacem set up a Council for Strategy and Innovation, known as CSI, at the beginning of November 2021. Composed of authors, composers and publishers, this think tank aims to better serve and equip Sacem's members in the face of the technological upheavals to come. The CSI meets every two months and gives the floor to experts from the digital world. Its mission: to listen to the environment, identify weak signals, anticipate key developments in the cultural industry, analyse their implications for Sacem and determine how to create strategic or technological pathways.



« We should not have a dystopian vision of the future. From generation to generation, technologies have brought us progress. But we must be vigilant. And it is Sacem's role to look at the ethical problems that will be raised in the relationship between these technologies and creators. More than any other authors' society in the world, Sacem is ready to confront these new challenges. »

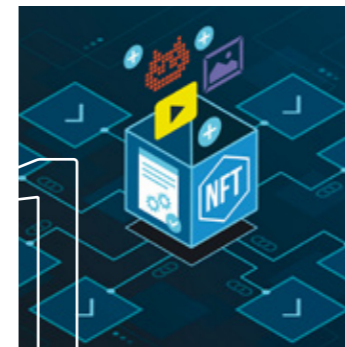
Jean-Michel Jarre, composer and CSI mentor

# Composing together the collective management of tomorrow



Created in early 2022, the Sacem Lab relies on creators, the Music Tech ecosystem and Sacem's teams.

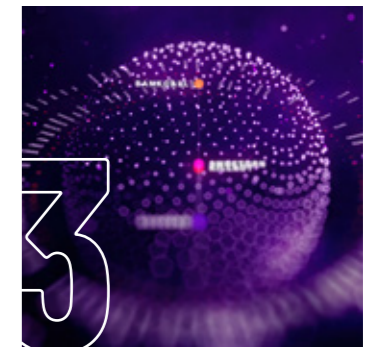
## Its missions:



**Anticipate** new technologies, new uses, new trends and sourcing disruptive players and solutions in our sector



**Experiment** by testing high value-added solutions with an agile approach focused on music creators and publishers



**Share** this knowledge and experience with our ecosystem through publications, meetings and demonstrations

## First partnerships

- Plaine Image, startup incubator
- EM Lyon business school, association with the Innovaction programme
- APIdays and GreeNet.io, participation in the digital sobriety challenge
- Wallifornia MusicTech, organisation of an international start-up challenge on the theme "Imagining the future of Sacem in the metaverse"

## Projects around the documentation of works

- Open innovation experimentation with the company Music Story
- Integration of "DocPro", an application designed by the innovation teams and integrated into Sacem's information systems, to accelerate the identification of works distributed on Internet platforms

« Innovation is above all creation, and in new forms! We, the creators, have the opportunity to imagine new content for Web3. For Sacem, being a recognised and trusted partner with the new players in



these changing technological times is an opportunity for everyone, through the flow of future rights. I am happy to take an active part in this adventure. »

Dominique Dalcan, composer, Sacem Vice-Chairman and CSI member



[rapportannuel2021.sacem.fr/en](https://rapportannuel2021.sacem.fr/en) 