

REGISTRATION OF WORKS

The Introduction of contractual sharing for PR

As of 1 January 2019, following the amendment to the Articles of Association, as passed in the last General Meeting, you can choose to split your PR payments when registering your works.

Sacem manages:

- Mechanical rights (MR). These are rights collected for works reproduced on any kind of carrier,
- Performing rights (PR). These are rights collected for the public use of a work (shows, television, radio, etc.).

When you register your works, you should also show **the split of mechanical rights that has been contractually** agreed between the creators and the publishers, as it appears in the publishing contract, or that has been agreed between the authors and the composers when the work has not been published.

Until 31 December 2018, **the share of performing rights revenue for creators** was statutory and equally splitted between authors on the one hand and composers on the other hand.

As of 1 January 2019, authors and composers can now **choose how they want to split the performing rights***, as they do for mechanical rights. The split of performing rights between the author, composer and publisher categories is still set in thirds, or at 50/50 between authors and composers, if the work has not been published.

*Terms applicable to works registered starting January 1st, 2019 and only to those works.

The purpose of introducing contractual sharing for PR is to:

- take into account **the changes in the way** certain musical genres are created,
- give creators **the same options** as members of foreign authors' societies who can already freely decide how to split their public performance right royalties,
- make the rules on how rights can be divided **more transparent**.

The following example demonstrates how this applies to works registered in the Sacem repertoire as of 1 January 2019:

<p>MR</p>	<p>The split between the different categories of right holders is subject to a contractual agreement.</p> <p>The split within each category of rights holders is subject to a contractual agreement.</p>	<table border="1"> <thead> <tr> <th>Authors</th> <th>Composers</th> <th>Publishers</th> </tr> </thead> <tbody> <tr> <td>25%</td> <td>25%</td> <td>50%</td> </tr> </tbody> </table>	Authors	Composers	Publishers	25%	25%	50%	<p>EXAMPLE</p>
	Authors	Composers	Publishers						
25%	25%	50%							
<p>PR</p>	<p>The split continue to be equal between the different categories of rights holders.</p> <p>Authors and composers can decide to share PR on the basis of contractual agreement as for MR.</p>	<table border="1"> <thead> <tr> <th>Authors</th> <th>Composers</th> <th>Publishers</th> </tr> </thead> <tbody> <tr> <td>33.3%</td> <td>33.3%</td> <td>33.3%</td> </tr> </tbody> </table>	Authors	Composers	Publishers	33.3%	33.3%	33.3%	<p>EXAMPLE</p>
	Authors	Composers	Publishers						
33.3%	33.3%	33.3%							
<p>OR</p> <p>To keep the equal split.</p>									