

APPLICATION FOR ADMISSION Author Composer

NOTICE AND INFORMATION

CONTACT US



475559
@ info@sacemlux.lu
www.sacem.lu
76-78, rue de Merl L-2146 Luxembourg

CONDITIONS FOR MEMBERSHIP

- To have written and / or composed 1 work
- To provide evidence of the commencement of exploitation of this work

BEFORE SENDING YOUR FILE TO SACEM MAKE SURE THAT ALL THE NECESSARY DOCUMENTS HAVE BEEN ATTACHED

DOCUMENTS REQUESTED FOR YOUR ADMISSION:

- The application form and the membership agreement form, dated and signed
- A photocopy of an **identity document** (front page of a national identity card, or passport)
- An **identity photo** to current standards
- Your **bank account details** (RIB for banks in France)
- A **group pseudonym request form** (*if necessary*)

DOCUMENTS REQUESTED FOR YOUR WORK REGISTRATION:

- The **completed declaration form** for the work, dated, signed and any appendices
- The **complete score or a sound recording (USB stick not accepted)** in case of a music work registration
- Any **text or lyrics**
- The **publishing agreement** for a published work registration
- Proof of the exploitation of the work** (*see attached*)

PAYMENT OF ENTRY FEES:

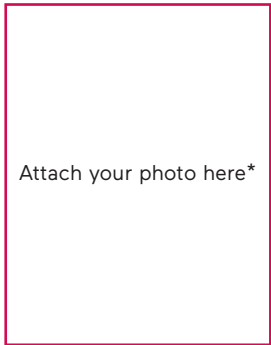
An entry fee of €154 (€10 for share capital⁽¹⁾ and €144 for membership fees) is required for membership of SACEM. You may pay this by bank transfer to account IBAN LU70 1111 2050 6002 0000 (CCPL) **indicating in the motive for or in the text section of the transfer your SURNAME and your FIRST NAME**

⁽¹⁾ See articles 6 and 7 of the Articles of Association of SACEM.

INFORMATIONS

Before submitting your application for membership of SACEM, we invite you to read the following documents on sacem.fr, space creators-publishers; under section Documents / Membership and statutes:

- Articles of Association and General Regulations of SACEM
- General information about levies
- General information on the entrustment of your rights to SACEM
- Information about taxation



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MEMBERSHIP APPLICATION

Author Composer (split contributions)

1 - PERSONAL DETAILS*

Mr Mrs

Last name*

Maiden name

First name(s)*

Pseudonym(s)

Nationality*

Date of birth*

Place of birth

Country of birth*

Social security number

(required for people born in France or residing in France and having a NIR - Regional Identification Number)

2 - ADDRESS*

Street number and name

Post/Zip Code

City/Town

Country of residence

3 - CONTACT INFORMATION

Email*

Tel

Home phone number *Mobile (cell) phone number*

4 - FOR COPYRIGHT PAYMENTS INTO YOUR BANK ACCOUNT *

Bank:

Name

Address

Country

Your personal information will be processed by Sacem (the data controller) in order to manage your membership, to carry out its collective management duties, to ensure the collection and distribution of rights in accordance with the provisions of the French Intellectual Property Code, and in its legitimate interest of sending you information regarding your membership. This data is intended for the use of Sacem, social security, tax, and financial organisations, Sacem's partners, and other collective management organisations in or outside of the European Union. It will be stored as long as you continue to collect authors' rights. You have the right of access, rectification, objection, erasure and data portability which you can exercise online by completing the form in the «Privacy Policy» section of www.sacem.fr.

Account number:

If the bank is in the EEA (*European Economic Area*)

IBAN:

BIC (11 characters):

If the bank is not in the EEA (*European Economic Area*)

Account number or IBAN:

SWIFT code:

Routing (for USA and Canada):

Payment currency: EURO
 Other currencies (*GBP, USD, CAD, JPY, etc.*):

5 - FURTHER INFORMATION (*check only the boxes that apply to you*)

Membership of other authors' societies outside France
If any, specify which one(s):

I perform my own works:

I am a member of: SACD SCAM Adami Spedidam

I am a member of a band

If so, give the name of the band:
and I have attached the Group pseudonym request form

I am in one of the situations described in Article 2, §4 of the General Regulations of SACEM: that is, specifically, I am an associate or sponsor or I occupy a position (in any capacity whatsoever - administrative or artistic) within an establishment that is using the SACEM repertoire and/or within a music publishing company* yes no

6 - DESCRIPTION OF THE WORK SUBMITTED IN SUPPORT OF YOUR MEMBERSHIP APPLICATION

(attach the registration form)

Title*

Genre*

The author and/or composer must be given
Author
Composer
Publisher

The work has already been registered by another member of SACEM

7 - CONTRIBUTIONS

Having read Article 34 of the Articles of Association of SACEM, I have chosen to contribute to SACEM my rights or categories of rights referred to in this article for the territories that I have selected on the membership agreement form attached.*

8 - PAYMENT OF ENTRY FEES

You have to pay your entry fee by bank transfer.

Date of payment:

Name and surname of the payment issuer:

Name of issuing bank:

Please indicate the NAME and SURNAME of the person applying for entry on the money transfer.

I hereby certify that, to the best of my knowledge, the information I have provided in support of my application for membership of SACEM is accurate, including details of my tax residence at the address given in Point 2 and I undertake to send, immediately upon request, all the documentation regarding my tax situation and to inform SACEM of any change in my tax domicile.

Signed at On

SACEM MEMBERSHIP AGREEMENT FORM AUTHOR COMPOSER (split contributions)

Subject to the acceptance of my membership request by the Board of Directors of SACEM pursuant to Article 2 of the General Regulations of SACEM,

I, the undersigned (last name + first name)

Declare:

Having read and understood the provisions in the Articles of Association and General Regulations of the Société des Auteurs, Compositeurs et Editeurs de musique (SACEM) (Society of Authors, composers and Publishers of music), whose registered office is at 225 avenue Charles-de-Gaulle, 92 200 NEUILLY-SUR-SEINE, France, and notably Article 34 of the Articles of Association as well as the information contained in the application notice,

CHOICE 1: PERFORMING RIGHT + MECHANICAL RIGHT FOR CERTAIN TERRITORIES ONLY

(it being specified that the territories subject to the contribution as regards the performing right (PR), on the one hand, and the mechanical right (MR), on the other hand, shall be the same ones except if for territories not subject to the contribution, your PR or MR is already managed by another foreign authors' society)¹

To adhere as an author/composer (or only as an author or a composer) unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, the right which is recognized to me by the French and foreign legislative provisions as well as the international agreements relating to literary and artistic property, to authorize or prohibit the public performance and mechanical reproduction of all my works as soon as they are created, for the following territories:

As regards the performing right :

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

As regards the mechanical right :

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

CHOICE 2: PERFORMING RIGHT ONLY

(if you are already a member of a foreign authors' society for the mechanical right for the territories subject to your contribution to SACEM)

To adhere as an author/composer (or only as an author or a composer) unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, the right which is recognized to me by the French and foreign legislative provisions as well as the international agreements relating to literary and artistic property, to authorize or prohibit the public performance of all my works as soon as they are created, at least for the territories that SACEM manages directly (except Luxembourg) and possibly the following territories:

- The rest of the world
- The rest of the world except:
- The following countries:

¹ You are a member of MCPS as regards the mechanical right for UK. In such a case, you will be able to adhere to SACEM as regards the performing right for the territories of your choice and as regards the mechanical right for these same territories except UK.

CHOICE 3: MECHANICAL RIGHT ONLY

(if you are already a member of a foreign authors' society for the performing right for the territories subject to your contribution to SACEM)

To adhere as an author/composer (or only as an author or a composer) unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, the right which is recognized to me by the French and foreign legislative provisions as well as the international agreements relating to literary and artistic property, to authorize or prohibit the mechanical reproduction of all my works as soon as they are created, at least for the territories that SACEM manages directly (except Luxembourg) and possibly the following territories:

- The rest of the world
- The rest of the world except:
- The following countries:

CHOICE 4 : ONE OR SEVERAL CATEGORIES OF RIGHTS REFERRED TO IN ARTICLE 34-1 OF THE ARTICLES OF ASSOCIATION

To adhere as an author/composer (or only as an author or a composer) unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, one or several categories of rights referred to in Article 34-1 of the Articles of Association (reproduced hereunder), for all my works as soon as they are created, for, depending on the categories of rights contributed, the following territories:

Category 1°: The public performance right, including the right to publicly perform cinematographic and audio-visual works

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 2°: The broadcasting right including the right to simultaneous and unabridged retransmission of the broadcast programs by all means of telecommunication and the right to public reception of said programs

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 3°: The right to reproduce on sound carriers including the right to public use of such carriers authorized for private use as well as the right of public performance by means of such carriers

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 4°: The right to reproduce on sound and image carriers including the right to public use of such carriers authorized for private use as well as the right of public performance by means of such carriers

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 5°: The right to reproduce works in films intended for screening in movie theaters and for which such works were specially written

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 6°: The right, in respect of pre-existing works, to reproduce said works in films intended for screening in movie theaters

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 7°: The mechanical reproduction right and the right to public performance for the mono-territorial exploitation of works within the framework of interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 8°: The mechanical reproduction right and the right to public performance for the mono-territorial exploitation of works within the framework of non-interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 9°: The mechanical reproduction right and the public performance right for the multi-territorial exploitation of works within the framework of interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 10°: The mechanical reproduction right and the public performance right for the multi-territorial exploitation of works within the framework of non-interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 11°: The exploitation rights arising from technical developments or from changes in legislation in the future

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

State:

That SACEM shall benefit from any prorogations, whatever the type or origin, to which the above rights might be subjected,

That, except in case of a total or partial withdrawal of membership, if any, under the conditions provided for in the Articles of Association, this assignment of rights shall remain vested in SACEM throughout the existence of this Society (possible prorogations included) even if, in contradiction to the stipulations in the General Regulations, I fail to declare future works to the repertoire of the Society,

Undertake:

Generally, to comply with the provisions in the Articles of Association and General Regulations of SACEM.

Made in Date

Signature :

Performing right : what is it ?

The performing right is understood to be the right to any communication of the work to the public, by any means known or to be discovered, and notably by the execution of an instrumental or vocal performance, by the playing of mechanical reproductions such as phonographic records, wires, tapes, magnetic tapes and any other supports, by the screening of films or by other audiovisual media such as videodisks, videocassettes, etc., by the broadcasting, by any telecommunication process, by wire or wireless, by satellite or without satellite, of radiophonic or televisual broadcasts or programs of any type, or by the reception of these broadcasts or programs, or that of any audio or visual transmission, or by any means of dissemination of words, sounds, images, documents, data or messages of any type.

Mechanical right : what is it ?

The mechanical right is understood to be the right to any physical fixation of the work, by any means known or to be discovered apart from graphic reproduction, notably reproduction on phonograms, wires, tapes, audio magnetic tapes and any other supports, cinematographic reproduction, radiophonic, televisual and on line reproduction, whether it involves or not works specially created in view of their incorporation into TV films, or upon an order from any broadcasting person or body, reproduction on audiovisual media, whatever the type, etc., and any use whatsoever of these recordings, notably : public listening and exhibition in any of their possible forms, sale or hire to the public for private use, private copying in the context of the relevant laws and rules, etc.

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PROOF OF EXPLOITATION

Depending on how your work is being used, tick the proof of use provided and attach this form to your admission file.

Distribution platforms, streaming, downloads (Deezer, Spotify, Apple Music ...):

A screenshot of the site showing the availability of the work

Distribution platforms and content generated by users (YouTube, Facebook ...):

A screenshot of the site showing a minimum of 1,000 views

Phonographic or video medium:

A copy of the commercial medium's cover indicating the title of the work

Concerts, shows, television, radio, telephone hold music and other public performances:

The following certificate of public broadcast

I, the undersigned (*Surname + First name*):

in my capacity as (*legal representative, channel director, programme director, artistic director, etc.*):

.....

of the company/institution (*company name or commercial brand name*):

.....

located at (*address*):

.....

Attest to having performed or represented publicly

the work (*specify title*):

whose rights holders are:

Author(s):

Composer(s):

Publisher(s):

The (*specify date DD/MM/YY of execution or public performance*):

On the occasion of (*specify briefly the context of the briefly specify the context of the execution or public performance*):

.....

.....

Signed at On

Signature :

CREATOR N°5

Surname*

First name*

Stage name/
Pseudonym

For this work I am the * **5** My split of the MRR is *

Composer , %

Author , %

Arranger , %

Adapter , %

I am a member of the group specified in Paragraph **C**
YES NO

Signature

International code number **4**

SACEM account number (COAD)

F PUBLISHERS OF THE WORK**PUBLISHER N°1**

Title*

5 My split of the MRR is *
 , %

Signature

International code number **4**

SACEM account number (COAD)

PUBLISHER N°2

Title*

5 My split of the MRR is *
 , %

Signature

International code number **4**

SACEM account number (COAD)

PUBLISHER N°3

Title*

5 My split of the MRR is *
 , %

Signature

International code number **4**

SACEM account number (COAD)

G INFORMATION RELATING TO THE PUBLISHING CONTRACTS

To be completed only if copies of any publishing contracts are not provided to SACEM.

The contract was signed on jointly between the creators and the publishers as listed in this form.

If this is not the case, please complete the table below:

Publisher's N°	Creator's N°	Date of Contract

Signed on...../...../.....

EXPLANATORY NOTE

This registration form serves as the "ID card" for the work being registered.

DOCUMENTS TO BE ATTACHED

- for music : the **complete score or sound recording**
- for lyrics : a **hard copy of the lyrics**
- **the publishing contract**, for any published works (optional: if no contract is being provided, please complete Section **G**)
- **the co-publishing agreement**, for co-published works (required)

If an electronic signature has been used on the publishing contract or co-publishing agreement being provided to SACEM, you must also provide a signed hard copy marked "Compliant with the original". You will be responsible for providing evidence to prove that this signature is authentic should SACEM request you to do so.

INSTRUCTIONS FOR COMPLETING THE FORM

Important :

→ This document **must be signed by all the rights holders of the work.**

→ **If you have borrowed (including samples) from a pre-existing work, regardless of the nature or duration of the borrowing, you will be liable** to recompense the rights holders of the original work. It is therefore your responsibility to obtain their prior authorisation.

1 PURPOSE OF THE ARRANGEMENT: if the work includes an arrangement, it should be specified whether the arrangement is authorised for:

- all uses: the arranger is entitled to receive their share, regardless of how the work is used
- certain specific uses: types of use for which the arranger is entitled to receive payment. Please provide the recording reference, the concert reference, etc.

2 INTERNATIONAL STANDARD MUSICAL WORK CODE (ISWC) : please include your ISWC, if you have one, if the work has been registered with another collective management organisation.

3 SPLITS FOR PUBLIC PERFORMANCE RIGHTS (PPR) AND BROADCAST REPRODUCTION RIGHTS (BRR)

This section is to be completed only if there are multiple rights holders within one or more categories of which you are a member (author, adapter, composer, arranger).

For PPR : SACEM's General Regulations state that the distribution of Public Performance Rights is to be split equally: 1/3 for the author, 1/3 for the composer, 1/3 for the publisher.
Within each category the split is 50/50.

For BRR : The distribution of Broadcast Reproduction Rights (revenues collected by SACEM for the manufacture of the mechanical reproduction of works and the use of such recordings by television channels, radio stations and entertainment companies) is also defined in the General Regulations (see Article 76 et seq.).
Within each category the split is 50/50.

You have the option, without changing the split of PPR and BRR between the different categories, to opt for a distribution, within each category, which follows Mechanical Reproduction Rights. If you wish to do this, check the box in Section **D** of the registration form. This option will be available from 1st January 2019 and shall apply to works registered after that date and exclusively to them.

This also applies to the arranger and adapter categories, in respect of the split of Public Performance Rights and Broadcast Reproduction Rights, to bring them in compliance with SACEM General Regulations.

4 YOUR "INTERNATIONAL CODE NUMBER" (IPI NAME NUMBER) OR, IF NOT AVAILABLE, YOUR "COAD" (SACEM account number):

Your International Code Number is on your membership card; your COAD can be found on your authors' rights statements.

5 THE SPLIT OF MECHANICAL REPRODUCTION RIGHTS (MRR). This concerns the distribution split, among the various rights holders, of the revenue collected by SACEM for the mechanical reproduction of the work, in particular, for all audio and audiovisual recordings. **The shares total must equal 100%.**

For clarification, please contact SACEM by using the form on the website createurs-editeurs.sacem.fr/en or call 00.33.1.47.15.47.15

Title of the work *

Subtitle.....

A

Duration * h m s Metronomic movement

Genre *

Purpose of arrangement **1**

If part of a film score, film title

References of recording

Date of the first performance or broadcasting

Place or broadcast

B

Name *

Firstname *

Pseudonym

International IP code **2**

COAD **2**

For this work, I am

Composer %

Author/Lyricist %

Arranger %

Adapter %

3

Total = 100,00 %

- 1** Purpose of arrangement. Types of exploitation for which the arranger is authorized to receive rights.
 - 2** "International IP code" or "COAD" (sacem account number). Indicate the code(s) which appears on your members' card or on your distribution statement.
 - 3** "Distribution of mechanical reproduction rights" (Mechanical reproduction on any sound or audiovisual medium).
- By signing this document you guarantee you did not register this work in any other authors society.

* Place _____

Date _____

Signature

Mandatory fields are marked with an asterisk *.



The notification form is the means of identifying the work.

It must be signed. Its purpose is solely notification, and it serves to allocate a part of the royalties issuing from the use of the work solely to rights-holders who are members of SACEM or of an authors' society represented by SACEM.

The right-holder's confirm, for the purpose at hand, the transfer of public performing rights and mechanical reproduction rights in accordance with membership terms.

For this unpublished work, enclose with this form the signed complete score of the work (melody, harmony and bass part) or a sound recording together with the complete lyrics on a separate page.

Borrowing from pre-existing works, of whatever nature and extent, may incur your liability towards rights-holders of these works. You are therefore to obtain their prior agreement.

Revenues from public performances will be distributed in accordance with provisions of SACEM Articles of association and General Regulations.

his information will be processed by SACEM (acting as data controller) in order to carry out its collective administrative operations and to comply with the requirements of the Intellectual Property Code. It is intended for the use of SACEM and its partners and is stored for the duration required by the current legislation. To exercise your rights of access, correction, deletion, restriction, objection, and portability, please use the form available on the "Privacy policy" section of sacem.fr/en.

Fields for SACEM use only

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- ACC
- ADM