

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)

CREATOR N°6

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)

CREATOR N°7

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)

CREATOR N°8

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)

CREATOR N°9

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)

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

EXPLANATORY NOTE

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

DOCUMENTS TO BE ATTACHED

- **Music** : The submission of a sound file or the score is not necessary (unless expressly requested by SACEM) with the exception of registrations for the following works : arrangement on public domain, musical tale, illustrative music, jazz improvisation, symphonic and electroacoustic music, film music, advertising.

- **Text** : The submission of the text is not necessary for the songs but remains required for the registrations of the following works : parody, sketch, opinion text, presentation text, chronicle, poem.

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: 1/2 for the author, 1/2 for the composer.

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**