

# **Registration form**

### (only for unpublished works that cannot be registered online\*)

\*Advertising, Arrangement, Adaptation, Work with author(s) and/or composer(s) in the public domain, Work using royalty-free music or text, Symphonic and electroacoustic music, Musical storie, Parody, Work longer than 15 minutes.

#### Please read the notes on the back of the registration form.

Subtitle
Duration *       h       m       s         Genre *       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I       I
● For arrangements: authorised uses (destinations): □ all or □ specific (if appropriate, give the medium reference number, the concert reference, etc.)
Date of first exploitation
Location or broadcaster/user
ISWC Code 2 T- I I I I I I I I I I I I I I I I I I
For SACEM use only
ACC ADM

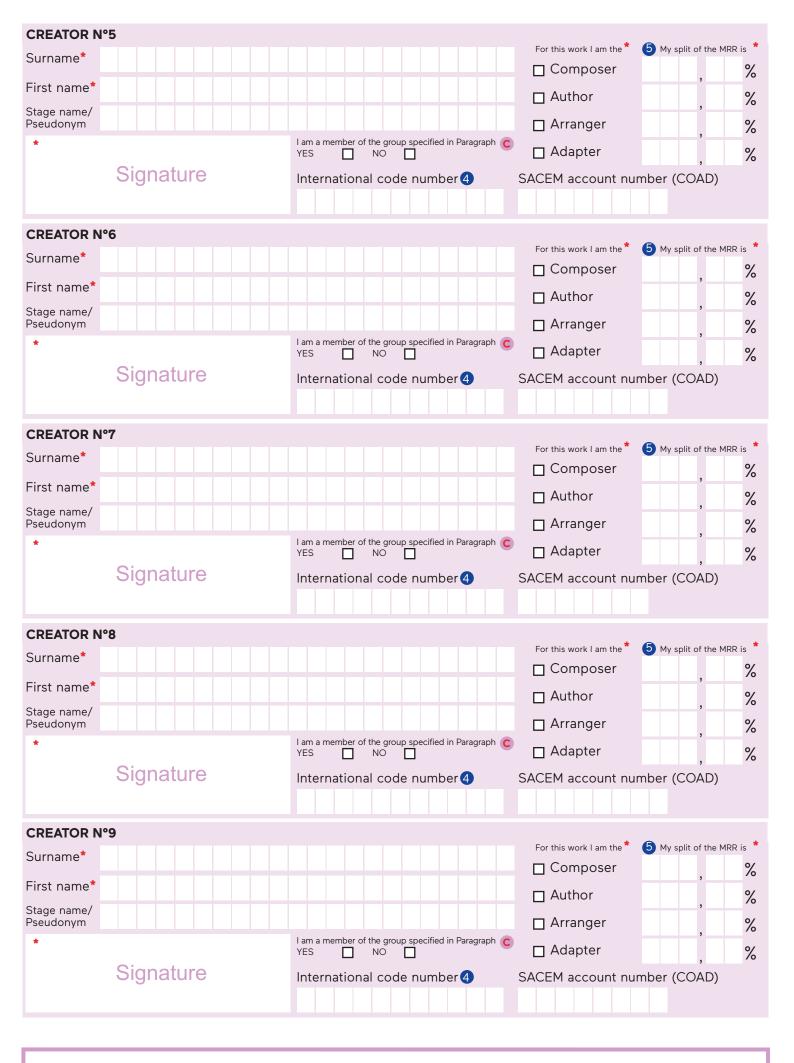
1 The asterisks refer to the explanatory notes. All the information marked with an\* is required.

This 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.



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#### SPLIT OF PUBLIC PERFORMANCE RIGHTS AND MECHANICAL REPRODUCTION RIGHTS In cases where there are multiple rights holders within one or more category (author, composer, adapter, arranger) This option will be available from 1st January 2019 and shall apply to works registered after that date and exclusively to them. □ We would like the split of Public Performance Rights and Broadcast Reproduction Rights\*, within each category, to follow the Mechanical Reproduction Rights. $\rightarrow$ See explanatory note - Paragraph 3 on the reverse. \*See Articles 76 et seq. of the General Regulations. **CREATORS OF THE WORK CREATOR Nº1** For this work I am the \* 5 My split of the MRR is \* Surname\* Composer % First name\* □ Author % Stage name/ Pseudonym % Arranger I am a member of the group specified in Paragraph 🧲 \* □ Adapter YES NO 🗖 % Signature International code number 4 SACEM account number (COAD) **CREATOR N°2** For this work I am the 5 My split of the MRR is Surname\* % Composer First name\* % □ Author Stage name/ Pseudonym % Arranger I am a member of the group specified in Paragraph 🧲 % □ Adapter YES П NO П Signature International code number 4 SACEM account number (COAD) **CREATOR N°3** For this work I am the \* 5 My split of the MRR is Surname\* Composer % First name\* Author % Stage name/ Pseudonym Arranger % I am a member of the group specified in Paragraph 🧲 \* □ Adapter YES NŐ % П Signature International code number 4 SACEM account number (COAD) **CREATOR Nº4** $^{\rm 6}$ My split of the MRR is $^{*}$ For this work I am the\* Surname\* Composer % First name\* % Author Stage name/ Pseudonym Arranger % I am a member of the group specified in Paragraph 🧲 \* □ Adapter % YES NO Signature SACEM account number (COAD) International code number 4



### **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 :

 $\rightarrow$  This document **must be signed by all the rights holders of the work.** 

 $\rightarrow$  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 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.

<sup>5</sup> 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