# Registration form

(for published **works only**)

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

## A TITLE OF THE WORK*

Subtitle

## B DESCRIPTION OF THE WORK

**Duration** * h m s

**Genre** *

1 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

List the territories covered by the agreement:

Territories covered ☐ World ☐ Other : .....

ISWC Code 2 T-

10 digits with no periods, dashes or spaces

### *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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**Société des Auteurs, Compositeurs et Editeurs de Musique**
A non-trading open-stock company with variable Capital – 775 675 739 RCS Nanterre
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## C NAME OF THE GROUP

## D 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, publisher)**

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.

→ See explanatory note - Paragraph 3 on the reverse. *See Articles 76 et seq. of the General Regulations.

## E CREATORS OF THE WORK

### CREATOR N°1

Surname*

First name*

Stage name/ Pseudonym

For this work I am the* ☐ Composer ☐ Author ☐ Arranger ☐ Adapter

5 My split of the MRR is* , %

* Signature

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

International code number 4

SACEM account number (COAD)

### CREATOR N°2

Surname*

First name*

Stage name/ Pseudonym

For this work I am the* ☐ Composer ☐ Author ☐ Arranger ☐ Adapter

5 My split of the MRR is* , %

* Signature

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

International code number 4

SACEM account number (COAD)

### CREATOR N°3

Surname*

First name*

Stage name/ Pseudonym

For this work I am the* ☐ Composer ☐ Author ☐ Arranger ☐ Adapter

5 My split of the MRR is* , %

* Signature

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

International code number 4

SACEM account number (COAD)

### CREATOR N°4

Surname*

First name*

Stage name/ Pseudonym

For this work I am the* ☐ Composer ☐ Author ☐ Arranger ☐ Adapter

5 My split of the MRR is* , %

* Signature

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

International code number 4

SACEM account number (COAD)

### 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

* Signature

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

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

**- 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.
**- The publishing contract**, for any published works (optional except if the declaration form is only signed by the publisher(s)). 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.**
In case of difficulty in obtaining the signature off all the beneficiaries, you can make a partial declaration (see notice on createurs-editeurs.sacem.fr/Documents and brochures). For any questions, contact us by email at œuvres.editees@sacem.fr.

→ **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.

→ If you decide to record **a cover**, you cannot register it in your name to Sacem.

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: 1/3 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**