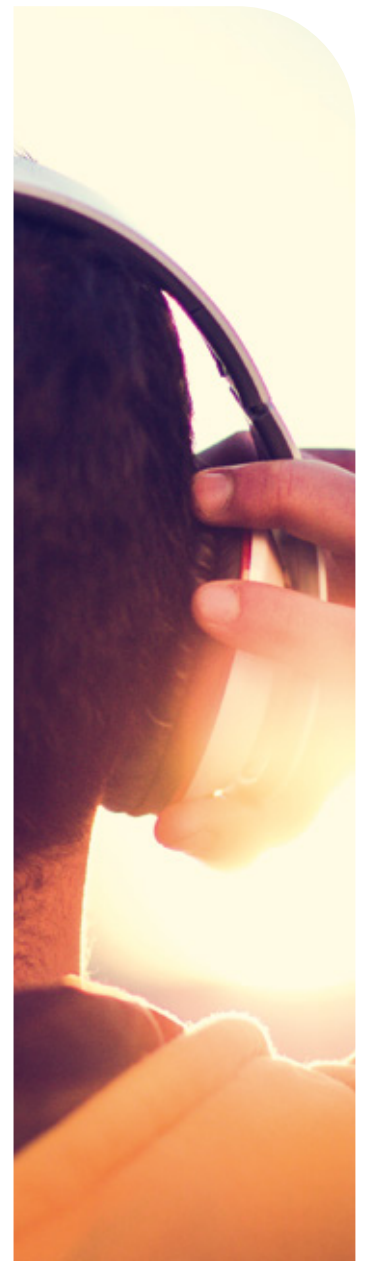
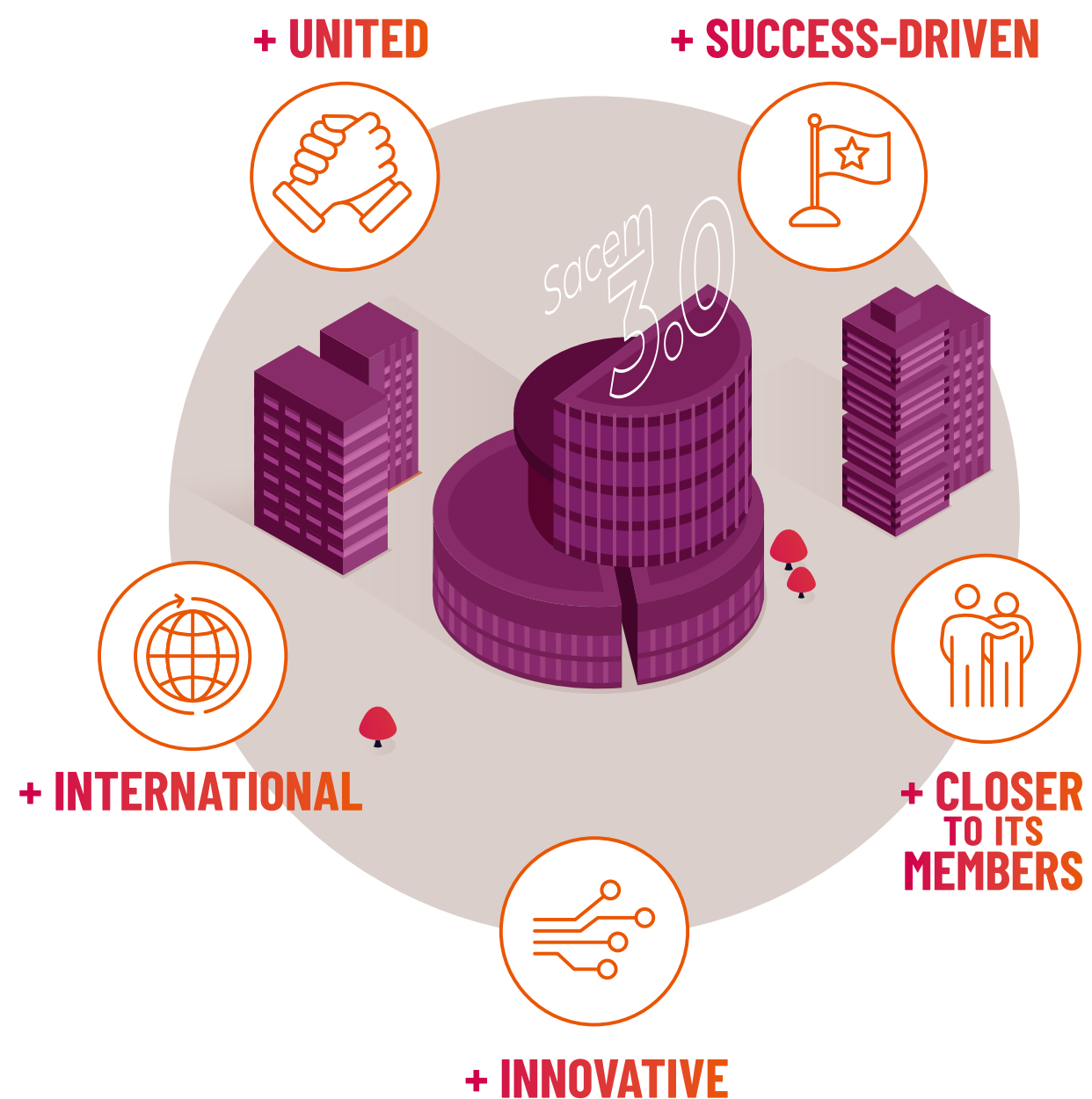


2022: SACEM'S SPRINGBOARD TO THE FUTURE



2022: Sacem's springboard to the future



Summary

2022 ANNUAL REPORT

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Manifesto

Serge Perathoner
Composer, Chair of the Board

A FUTURE- FACING COLLECTIVE



“Sacem’s commitment to authors’ rights has never wavered, and the spirit of solidarity that prevails has enabled it to create a true collective.”

For 172 years, the people who bring creation to life have found in Sacem their most ardent defender: asserting their rights and making their voices heard, safeguarding and maximising their remuneration. **A private, not-for-profit society, Sacem belongs to its members, makes no savings or profit, and acts independently, with transparency. Sacem’s commitment to authors’ rights has never wavered, and the spirit of solidarity that prevails has enabled it to create a true collective.** A collective that matters, one that creators can count on without hesitation.

The crisis we have gone through, and the possibilities new technologies offer have had a considerable impact on the way we create, distribute and consume music. As technology has opened up new horizons, **it has also opened up a new era of development for Sacem.**

Transformed and ready to fight its own battles, Sacem is now ready to take up multiple new challenges on **three main fronts: technology, internationalisation, and innovation.** The following pages highlight the extent of the actions already undertaken by our society since its transformation plan got started.

I have been a member of Sacem for 48 years and now chair a renewed Board of Directors. I am delighted to see that we are working in concert with the general management. We **maintain a permanent, open and constructive dialogue in the service of our members.**

Now more than ever, creators and publishers are at the heart of our action and priorities. **The consultation launched in the first quarter of 2023 with all our members reflects this.** Its objective will be to better know and understand members’ expectations in terms of support and training, taking into account their diversity and the specificities of each profession and each aesthetic.

Throughout the year, we enriched our relationships with music broadcasters and institutional players on crucial, decisive issues around the present and future of artistic and musical creation.

The interests of our members, their remuneration and their social protection are both a mission and an ambition — for Sacem and me.

Never before have collections been so high. Never before have costs been so tightly controlled. This has enabled us to pay out more to our members: for the first time in Sacem’s history, more than €1 billion was distributed to members and organizations that entrusted Sacem with mandates.

Our solid fundamentals, the strength of our determination, and our renewed energy give confidence in the future. The year 2022 provides a glimpse of what that future will be like.

Interview

Cécile Rap-Veber
CEO

BUILDING SACEM 3.0: CLOSER TO ITS MEMBERS, INNOVATIVE, INTERNATIONAL, SUCCESS-DRIVEN, AND SUPPORTIVE



What's your view on the past year?

Cécile Rap-Veber : Like 2021, 2022 was a year of contrasts. **The return of concerts and festivals, the recovery in media advertising revenues, particularly audiovisual, and above all the sustained growth in digital, which now accounts for more than a third of revenues — all are positive signs for 2022:** collections have reached a record level and the distribution of royalties for our direct members has returned to pre-crisis levels.

But still, this result masks sharp inequalities among creators. Not everyone has benefited from the exponential growth of digital. By accelerating the emergence of new ways of creating, exploiting and consuming works, this crisis has only confirmed what

we already knew: we need not only to secure and maximise all sources of income for our members, but also to create the conditions for generating new ones.

This is the whole point of the transformation plan that I presented to the Board of Directors at the end of 2021: the goal is to build Sacem 3.0, closer than ever to its members, innovative, international, successful, and supportive.

In concrete terms, how has the transformation plan been implemented?

CRV: 2022 was the first step in this process. We took action on every front, demonstrating our determination and ability to adapt.

Our priority was to maintain our leadership in collection and distribution, our involvement in legislative and regulatory matters, and our social and cultural model, which is unique in the world.

We maintained our leadership in terms of collection — as shown by the clear increase recorded in almost all categories, thanks in particular to better deals or rates negotiated with our customers (media, digital, social networks...) — and did a lot of work to carry out faster, more complete royalty distributions. We improved the way we process the exponential volume of data we receive, making Sacem a true *data company*.

Our offering has been enhanced with services that are both more per-

sonalised and better adapted to our members' needs. I will mention just a few: paperless forms and detailed breakdowns, online membership, enhancements to Sacem Plus, which is becoming the social network for creators, etc.

At the same time, we strengthened support for our most vulnerable members, by extending the emergency fund agreements, introduced in 2020, until the 2nd quarter of 2022, and by securing social benefits. In July 2022, the Social Affairs Directorate became the Social Protection and Training Directorate. This entity now has broader scope to carry out our core mission of social protection and support for our members.

Internally, we strengthened social dialogue, as demonstrated by the wage agreement signed in 2022. In the current inflationary context, we have worked together to maintain the purchasing power of our employees, while keeping the books balanced.

Externally, we have stepped up our dialogue with all the players in our ecosystem. First and foremost, with our members, thanks to the way we have developed initiatives for all repertoires while providing better information for members in the regions. We have also taken care of our customers — the music users — helping them re-launch their businesses and supporting nearly 700 venues and festivals throughout France, as well as all music distributors, media, and digital platforms.

In September 2022, we created the Communications, Engagement and Public Relations Department to strengthen our overall approach to dialogue and openness towards our various stakeholders, including insti-

tutions, and to develop our social and environmental commitment within the society. This new department will enable us to pursue and deepen the actions already undertaken in the area of sustainable development.

Innovation and the diversification of our activities have led to real new sources of income for our members.

We have signed strategic partnerships with major catalogues and international players, such as the British publisher Hipgnosis, the American authors' society Ascap and the Hungarian collective management society Artisjus. Sacem has demonstrated its ability to act as a privileged partner for players from all over the world. The growth we have seen in revenues from foreign markets also demonstrates the strength of our export repertoire and our ability to collect royalties more effectively from sister companies or directly.

With our subsidiary URights, we launched MusicStart, which uses blockchain technology to secure rights and proof of anteriority. We are also very proud to have signed the first NFT deal with Pianity, securing our place as a Web3 player for the long term. Thanks to the work of the authors, composers and publishers who are members of the Strategy and Innovation Council, **we are exploring the prospects offered by AI and Web3 technology and are experimenting with innovative solutions to create value in new creative playing fields.**

Thanks to our recognised expertise in negotiating with the major digital platforms, **we reached an agreement with the new Press Neighbouring Rights Society (DVP) and the CFC.** By pooling our efforts, we will be

even more effective when it comes to ensuring that rights holders are fairly remunerated for the press content they publish on the major platforms.

And, of course, **we have been careful to ensure that our activities are fairly priced**, by taking a series of measures that have led to a historic reduction in our operating and net expenses. Again, with the aim of ensuring that these savings benefit all our members.

What are the next steps?

CRV: **we are going to follow the roadmap of our modern and ambitious corporate project to design Sacem 3.0.** We want to support our employees throughout our society's transformation.

As for our members, we want to help them build their careers over the long term. To achieve this, we will continue to develop an increasingly personalised service offering, diversify our activities and innovate to open up new sources of income for them.

Finally, we are committed to meeting the future challenges of securing public broadcasting resources, defending private copy levies and establishing a music streaming ecosystem that is more favourable to music creators and publishers.

In 172 years, Sacem has undergone many changes. Throughout its history, it has demonstrated its extreme agility and ability to transform itself. **The strength of its model will enable it to continue developing** and meeting the challenges of today and tomorrow, **without ever forgetting its ambition: to support those who make us dream.**



Part I

SACEM IS TRANSFORMING ITSELF TO MEET TOMORROW'S CHALLENGES AND BETTER SUPPORT ITS MEMBERS

Technology is changing increasingly quickly, and the ways in which works are created, exploited, and consumed are evolving. These upheavals expand the scope of possibilities, but they also require us to always stay one step ahead in order to best support our members.

In this context, Sacem has proven that it can transform and adapt to better meet the needs of creators. The strength of its collective management model will enable it to accelerate its development in order to meet the issues and challenges of tomorrow, while capitalising on its very solid fundamentals.





THE BOARD OF DIRECTORS: THE CORE OF OUR GOVERNANCE

The Board of Directors is at the centre of Sacem's strategic decisions and initiatives. It administers the society; it decides which deals, contracts, arguments and compromises to make on behalf of the society, and determines which acts of administration to carry out.

In close collaboration with management, it is leading the transformation of the society, while safeguarding its fundamentals and values. The Board is supported by 10 specialised committees: the Programmes committee, 4 Regulatory Committees and 5 Technical Committees. They act as idea laboratories to actively participate in the transformation of Sacem.

BOARD MEMBERS

🚩 : new nominations

The members of the Board of Directors are elected by their peers — authors, composers, and publishers — for three years (two years for author-directors). Sacem's members are thus called upon each year to renew the mandate of the directors by thirds, and by college. **The Chair is chosen by the new Board of Directors for a one-year, renewable term.**

Chair: **Serge Perathoner**, composer
 Vice-chair: **Dominique Dalcan**, composer
 Vice-chair: **Valérie Foray**, publisher
 Vice-chair: **Christine Lidon**, author
 Treasurer: **Thierry Perrier**, publisher
 Deputy Treasurer: **France Monot-Fortin**, publisher
 Secretary General: **Arnold Turboust** 🚩, composer
 Deputy Secretary: **Thomas Jamois**, publisher

Members

Frédérique Alie, author
Gilles Amado 🚩, author-director
Wally Badarou, composer
Vincent Baguian 🚩, author
Cécile Bernier 🚩, publisher
Jean-Yves d'Angelo 🚩, composer
Rémi Grumbach 🚩, author-director
Brice Homs, author
Juliette Metz 🚩, publisher
Richard Seff 🚩, author
Marie-Jeanne Serero, composer
Frédéric Zeitoun, author

"Board members must act in direct response to the concerns and expectations of Sacem's members. This is why it is essential for us to work for diversity, inclusion, the place of women and sustainable development. Our mission is to encourage the renewal of creation and to defend Sacem's position in the face of the challenges and opportunities presented by digital technology."

Christine Lidon
 Author, Board member and Vice-Chair of Sacem

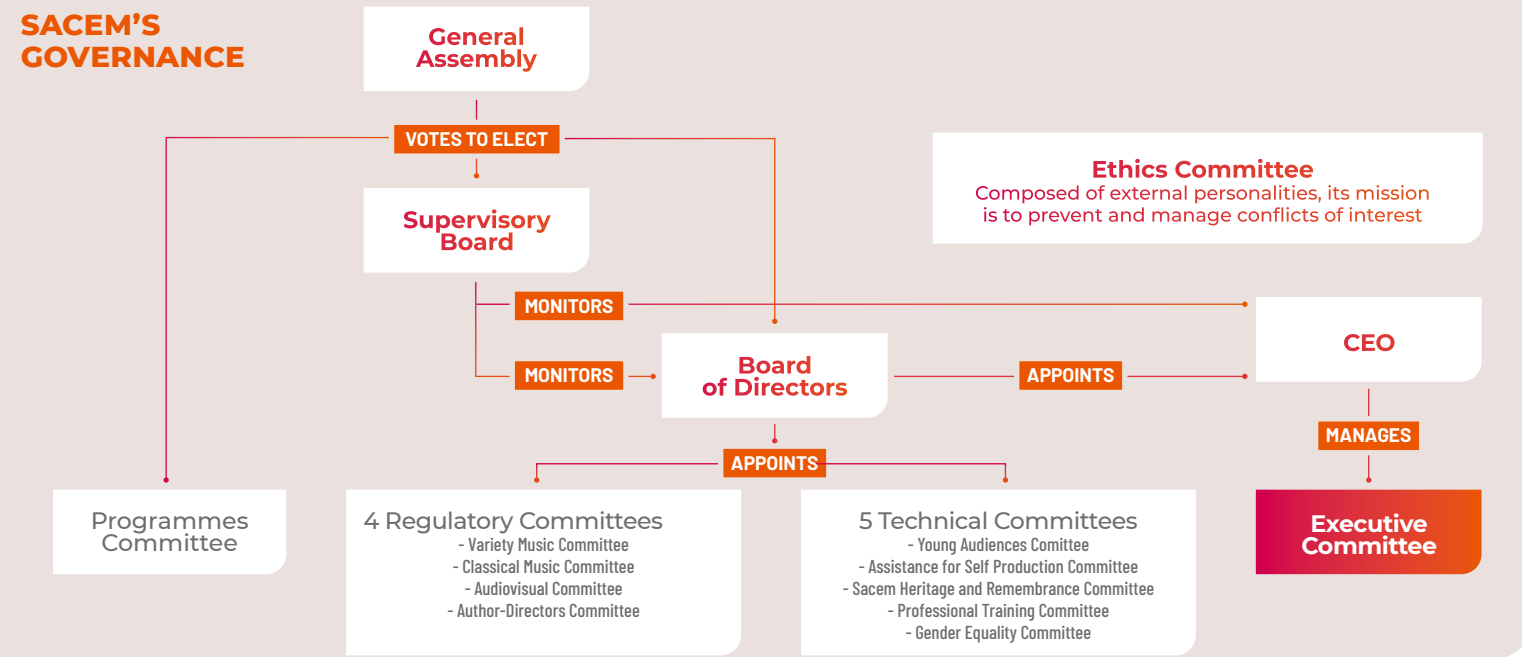
"In 2022, Sacem gathered new momentum with many great achievements: licences for new uses (NFT, etc.), renewal of our agreements with Meta, Tik Tok, Deezer, etc., launch of MusicStart, extension of online membership, acceleration of distributions, etc. I am happy and proud that our house has been able to show adaptability without losing sight of its mission of solidarity and support."

Valérie Foray
 Publisher, Board member and Vice-Chair of Sacem

"As a member of the Board of Directors, I am truly proud to work collectively, with passion and commitment, to serve the interests of creators and publishers. This year, we have made a great deal of progress on a number of fronts, in particular with regard to innovation, new practices in the consumption of works and the strengthening of social protection for Sacem members."

Dominique Dalcan
 Composer, Board member and Vice-Chair of Sacem

SACEM'S GOVERNANCE



A RENEWED

Sacem is also changing internally: the Executive Committee has been strengthened with the appointment of six new directors, five of whom are women. The increasingly cross-functional and operational organisation allows each department to make a very concrete contribution to Sacem's transformation plan.



THE EXECUTIVE COMMITTEE

🚩 : new nominations

- Cécile Rap-Veber**, CEO
- David El Sayegh**, Deputy CEO
- Angela Alves**, Director of Social Protection and Training 🚩
- Didier Antoine**, Director of Audiovisual and Private Copying
- François Besson**, Director for Cultural Action
- Caroline Bonin**, Legal Director
- Caroline Champarnaud**, Executive Director, International 🚩
- Paul Cohen-Scali**, Chief Information Officer
- Julien Dumon**, Executive Director Digital, Phono Mechanical and Development – CEO of the URights subsidiary
- Thibault Fouet**, Executive Director, Membership
- Fabienne Gestin**, Human Resources Director 🚩
- Florence Graveline**, Director of Transformation, Audit and Compliance 🚩
- Blaise Mistler**, Director of Institutional Relations
- Emmanuel Sadacca**, Chief Financial Officer 🚩
- Céline Stierlé**, Director of Communication, Engagement and Public Relations 🚩
- Lyne Tastet**, Operations Director
- Stéphane Vasseur**, Network Director

“With this strengthened team, we are better equipped than ever to continue to deploy our strategic plan and accelerate the construction of our Sacem 3.0, whose objective is clear: to better defend the value of creation — and the interests of authors, composers and music publishers — by reinforcing our technological innovation efforts and our cost control initiatives. We aim to achieve these objectives while remaining faithful to our values of solidarity and equality, of course.”

Cécile Rap-Veber
CEO

EXECUTIVE COMMITTEE WITH EQUAL REPRESENTATION

SHADOW COMEX: NEW IDEAS AND CREATIVE INSIGHTS

Created in January 2022, the Shadow Comex brings together young employees from all the society's departments. This collective brings a fresh look at how the society functions and aims to surface proposals that will help guide the construction of tomorrow's Sacem.



Standing, from left to right: Romain Bredel, Estelle Lucy, Émilie Aubert, Chloé Tessier, Julian Roper, Justine Gelin, Anthony Rival, Akram Samar
Sitting, from left to right: Victor Duret, Victoria Jeannot, Bastien Fiorentino, Florie-Anne Paty

SACEM IS ADAPTING ITS SERVICES TO BETTER MEET MEMBERS' NEEDS



© Aon Khanisorn

Sacem is a private, not-for-profit society owned by its members — authors, composers, and music publishers — who have entrusted it with the management of their authors' rights.

As a collective management society, it collects and distributes in full to its members the royalties linked to the broadcasting of music in the media, public places, and the Web.

210,800

authors, composers, music publishers, dubbing and subtitling authors, writer-directors

14,100

new members in 2022, of which 24.5% are under the age of 25

5.1 M

works represented in the domestic repertoire

OUR MISSIONS

- 1 Collecting and distributing royalties for authors, composers, and music publishers
- 2 Developing authors' rights and negotiating best value for creation
- 3 Providing social protection, cultural support, and high value-added services



© Grand Prix Sacem 2022

"I started in music about twenty years ago. At the time,

I used to go and deposit my tracks at Sacem: I used to take my metro and deposit my CDs. Nowadays you can do everything online in just two seconds. Like many other musicians, I have seen how technology has gradually changed things."

Chloé, author and composer Grand Prix for Electronic Music 2022

MORE AND MORE PERSONALISED, SIMPLE, AND ACCESSIBLE SERVICES

MY DISTRIBUTION

New version of the "My detailed distribution" service, following the new summary launched in 2021. **Paperless distribution documents and end of the members' contribution effective January 1st 2023.**

MY MEMBERSHIP

Online membership application for publishers, after authors and composers in 2022.

MY DETAILS

A completely redesigned service to easily update personal (email, phone, address) and bank details.

MY PROFESSION

New guide for writer-directors that enriches the existing guides: The Sacem guide for creators and the publisher's guide.



OUR SERVICES IN FIGURES

- ▶ **20+** online services available to members from their member area
- ▶ **135,000** members with a Sacem.fr account
- ▶ **362,000** works registered in the domestic repertoire, of which **63%** via the online declaration system
- ▶ **10,000 MEMBERS** signed up for **Sacem Plus**, the community platform for Sacem members
- ▶ **MAKING CONTACT:** 75,000 calls handled, 42,000 emails received, 2,000 visits to headquarters



DEVELOPMENT & INNOVATION 2022 HIGHLIGHTS

Because innovation is in its DNA, Sacem has been able to transform itself to take advantage of the technological changes affecting the creative world and to better support its members and employees. The year 2022 perfectly illustrates this capacity for innovation, with the development of new services and the signing of historic agreements.

“Innovation means thinking about the future, but it also means preparing for it. Sacem must be a participant in innovation in order to spread its model. New technological tools will enable us to better recognise and remunerate works. Web3, NFT, AI, etc. — all these new modes of perception, and all these new places of expression, create value.”

Brice Homs
author, Board member, and Chair of the Strategy and Innovation Committee.



URIGHTS

In an effort to diversify and to take advantage of new technologies and modes of music consumption (NFT, Web3, metaverse), Sacem has a subsidiary, URights, to develop its activities in this field.

“Innovation opens up fantastic perspectives! As Sacem is a non-profit organisation, thanks to the URights subsidiary, it will be able to develop and expand its activities and market its services to the general public.”

Julien Dumon, Director of Development, Phono and Digital, and Managing Director of the URights subsidiary



With MusicStart, Sacem provides an answer to the essential question of how to protect works, particularly for creators at the beginning of their careers. The only platform of its kind in the world, launched in October 2022, MusicStart allows songwriters to create proof of anteriority easily and with just a few clicks, thanks to the blockchain.

“With this service, we are not only addressing our members, but all creators in the world, and in particular young “bedroom producers” who are now able to record and publish their creations from home, but who are not necessarily aware of copyright rules or the risks of having their work stolen.”

Bertrand Polou, Director for Development

ARTIFICIAL INTELLIGENCE

As a tool, generative AI represents an important technological evolution that can assist creators in composing and writing. In 2022, Sacem continued its exploration of the ethical and legal issues raised by AI.

“Artificial intelligence raises a number of copyright challenges. The first will be to determine whether, from a practical point of view, creators will be able to control the use of their works when they are used as the basis for training various artificial intelligence tools. The second is, of course, the place of the creator within generative AI. These questions are complex and fascinating, and the answers will depend on the IT tools made available to creators. We therefore need to start thinking about this subject in depth — without delay — to ensure that our members can benefit from fair remuneration in return for these new uses, which are bound to evolve.”

David El Sayegh, Deputy CEO



WEB3

NFT, metaverse, blockchain... Web3 will be collaborative as it will allow people to own, trade and resell virtual goods, without intermediaries. In this world, our collective management model is more important than ever to protect the cultural industries. This new world can be an opportunity to create more value in digital.

“Even if Web3 drastically reshuffles the “fan-to-artist” relationship, collective management societies in the broad sense — and Sacem in particular — will remain an essential player in remunerating authors for their creations.”

Jean-Michel Jarre, composer and CSI mentor



At the heart of a booming Music Tech ecosystem, the Sacem Lab is a space where creators, innovators and Sacem employees work together to create the collective management of tomorrow. It was created to place Sacem at the forefront of technological change, to respond to new challenges and to become a “Sacem 3.0” — independent, universal, and accessible to all. The Sacem Lab develops partnerships to test and prototype high value-added solutions for members.

“Web3 and artificial intelligence are huge sandboxes for creation, from which we must learn to make the best for our members. We also want to defend a fair sharing of value in these new digital territories.”

Julien Lefebvre, Head of Strategy, Digital & Innovation

NFT

SIGNING OF AN AGREEMENT WITH PIANITY, THE LEADING MUSIC NFT MARKETPLACE:

New territories of expression represented by NFTs, which are still little exploited today, are set to flourish in the years to come. It is therefore essential to build fair and equitable ways to remunerate creators on sales of music titles in the form of NFTs. This is what is at stake in this new partnership with Pianity, which also illustrates Sacem's desire to anticipate new uses.

“This agreement is historic in many ways. First of all, the sharing of value is more beneficial to creators than that of music streaming. Secondly, thanks to the Smart contract and the blockchain, we have established a contractual right of resale: each resale of an NFT by its holder on the secondary market will provide the creator with additional remuneration.”

Julien Dumon, Director of Development, Phono and Digital, and Managing Director of the URights subsidiary

AN NFT* DROP FOR THE 2022 SACEM GRAND PRIZES

NFTs represent new opportunities for creators. Creators can offer their audiences new ways of interacting and engaging, giving them access to a private online community and rare and exclusive content.

Sacem was the first authors' society to offer its own NFT drop, free and open to all, affirming its ambition for the future of creation. This experiment was an opportunity for Sacem to allow its members, all music industry professionals, but also music lovers to get a foot in the NFT world.



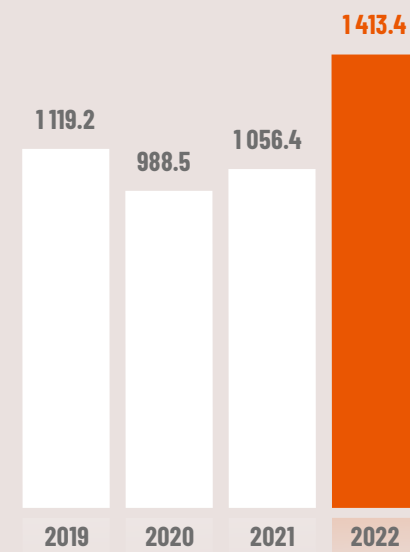
HIGH PERFORMANCE FROM A ROBUST BUSINESS MODEL

Sacem delivered a remarkable financial performance over the year 2022, with 34% growth in collections, while keeping expenses under tight control: the ratio of expenses to collections was down sharply, at 11.65%, and the withholdings needed to finance operating costs were historically low, at an average rate of 10.4%. These indicators illustrate the excellence of the Sacem model of collective management, which delivers innovative services at a lower cost to its members and principals.

1. COLLECTIONS

With the resumption of live performances and the explosion of digital technology, collections rose 34%. That is an increase of nearly €300M compared to 2019. Royalties from digital jumped again by 38%, and general royalties have almost returned to their pre-crisis level. These figures confirm the solidity of Sacem's collective management model in a context of business recovery.

+ 34%
REPRESENT + 357M€
VARIATION 2022/2021



M€	2022	2021	Variations 2021/2022	2020	2019	Variations 2019/2022
Online	492.6	357.9	+37.6%	291.2	231.1	+113.2%
TV/Radio/Operators	353.1	296.9	+18.9%	304.5	320.7	+10.1%
General rights	327.0	169.6	+92.8%	175.7	334.0	-2.1%
Private copying	104.1	95.4	+9.1%	80.4	85.6	+21.6%
International	88.5	80.5	+9.9%	86.5	85.1	+4.0%
Phono/Video	48.1	56.1	-14.3%	50.3	62.7	-23.3%
Total	1413.4	1056.4	+33.8%	988.5	1119.2	+26.3%

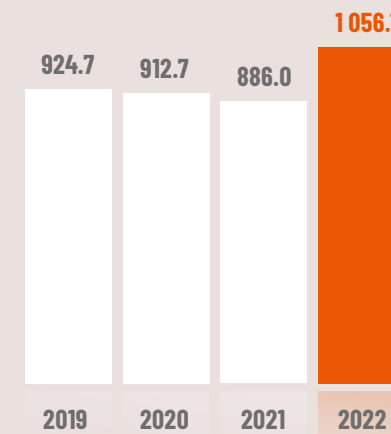
In millions of euros

Sacem's core mission is to collect royalties wherever works are broadcast and to redistribute them to authors, composers and publishers in France and around the world.

2. AMOUNTS DISTRIBUTED TO RIGHT HOLDERS

(Royalties allocated to rights holders, social and cultural works and aid for creation, the dissemination of live performances, the development of artistic and cultural education and training for artists.)

+ 19.2%
REPRESENT + 170.1M€
VARIATION 2022/2021



Sacem is constantly working to optimise the distribution of royalties, to reduce operating costs while investing in support for creation and providing members with an increasing number of services at the best possible cost. The amount distributed to rights holders increased by 19.2% between 2021 and 2022, thanks to the sharp rise in online royalties driven by organic market growth, gains from new principal partners who entrusted Sacem with their repertoires, and negotiations with digital service providers that yielded constantly improving contractual conditions for value sharing. The resumption of the general rights business after the health crisis subsided, along with the controlled evolution of net expenses, also contributed to the rise in royalties distributed, benefiting both our members and the organizations that entrusted us with mandates.

Royalties distributed to right holders are calculated to correspond as closely as possible to the actual use of the works:

- ▶ 85% work by work
- ▶ 7% by survey
- ▶ 8% by simulation (based on broadcast data from other sectors)

In millions of euros

3. EXPENSES

The ratio of net expenses to collections dropped to 11.65% in 2022, down 3.5% from 2019. This historically low ratio illustrates Sacem's overall increase in productivity and cost control. At the same time, the average rate of withholdings on rights used to finance operating costs was 10.4%, compared with 12% in 2019.

M€	2019	2020	2021	2022	Variations 2019/2022
Personnel costs	138.5	135.8	125	134.7	-2.7%
Other net costs	30.6	31.9	31.3	30.0	-1.9%
Total net costs	169.1	167.7	156.3	164.6	-2.7%
% of sums collected	15.1%	16.9%	14.8%	11.65%	-3.5%

In millions of euros





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Part 2

A KEY LOCAL, INTERNATIONAL, AND DIGITAL PLAYER

Thanks to the density of its regional network, Sacem builds relationships based on trust and proximity with its music-user clients throughout France.

At the same time, with the explosion of digital uses, especially streaming, Sacem is now operating in a world without borders. To maintain its leadership amid increased competition, it is expanding its international development.

The global leader in collective management, Sacem collects and distributes royalties in France and abroad in more than 200 territories. It works on behalf of its members from 174 nationalities but also for the international partners who have entrusted it with the management of their online royalties.



A STRONG LOCAL FOOTPRINT

A truly local player, Sacem relies on a regional network of more than 60 locations throughout France. It maintains a relationship of trust with its clients: bars, cafés, restaurants, clubs and nightclubs, shops, sports halls, event organisers, concert halls, festivals, etc., and provides them with constant support in their use of music.

KEY FIGURES



427,500
music-user clients



500+
REGIONAL STAFF



60+ OFFICES IN MAINLAND FRANCE AND OVERSEAS, GROUPED INTO 26 REGIONAL DIRECTORATES



1,000+
CONCERTS SUPPORTED THROUGHOUT FRANCE

327 MILLION
collected by Sacem's regional network

"The Sacem teams do fantastic work, they love their jobs and you can feel it every day."

Thierry Communal, publisher (Musicalement Vôtre), winner of the 2022 Grand Prix for Music Publishing.



In France, its territorial roots guarantee fair and efficient collection and its presence as close as possible to those who disseminate music allows it to be in phase with the uses and economic realities facing authors, composers and music publishers and to adapt to them.

In 2022, in a still uneven climate, Sacem maintained and reinforced its support to all its clients who broadcast music.

ENCOURAGING PEOPLE TO RETURN TO THEATRES AND NIGHTCLUBS

Although the French people's attachment to music remained undiminished throughout the crisis, the resumption of music events was slow and people only gradually returned to concerts and shows. With the lifting of the latest restrictions, it was important to inform and reassure music lovers in order to encourage them to return to concert halls, nightclubs and other social gathering places.



To do this, along with its partners — the CNM (Centre national de la musique), the ASTP (Association pour le soutien du théâtre privé), the Camulc (syndicat national des cabarets, music-halls & lieux de Création), the Prodiss (syndicat national du spectacle musical et de variété), SACD (Société des auteurs et compositeurs dramatiques), SMA (Syndicat des musiques actuelles), Snep (Syndicat national de l'édition phonographique) and the Scène indépendante — Sacem launched, before the opening of the festival season, a major awareness campaign: **"#Retrouvons-nous!" (let's get together again)**. Supported by a large number of artists and personalities, this call to rekindle warm relations between creators and their public went out in the media and social networks, at both the national and local levels.

+ 1 000 live shows supported by Sacem in 2022 via the Tous en Live programme

SUPPORTING THE REVIVAL OF MUSIC VENUES



Always keen to support its CHR (cafés, hotels and restaurants) clients in this new post-crisis phase, Sacem renewed its **"Tous en live"** programme in an effort to encourage these clients to restart these public-facing activities through a total of €400,000 in support, with grants of €250 per concert organised.



It also created the **#IciOnAimeLaMusique** label, which enabled it to promote the commitment of all its music-using customers. 30,000 cafés, restaurants and shops have signed up to this programme.

A LEANER ORGANISATION

The savings and voluntary departure plan implemented during the crisis had a direct impact on the network. A more centralised organisation was put into place, based around 26 territorial departments. This enabled Sacem to automate and digitise information processing, particularly through the Sacem portal, while offering more services with Sacem Pro and Sacem Connect. Now, one third of musical events and 30% of new contracts are processed through this portal, which allows for gains in both audience and productivity, while maintaining local relationships.

AN INTERNATIONAL HUB FOR OUR MEMBERS AND FOR CREATORS FROM ALL OVER THE WORLD

96 MILLION

French and international works represented by Sacem

394,000

authors, composers and publishers worldwide received royalties from Sacem

200+

territories worldwide covered by our mandates

47,000

Sacem members received rights from abroad

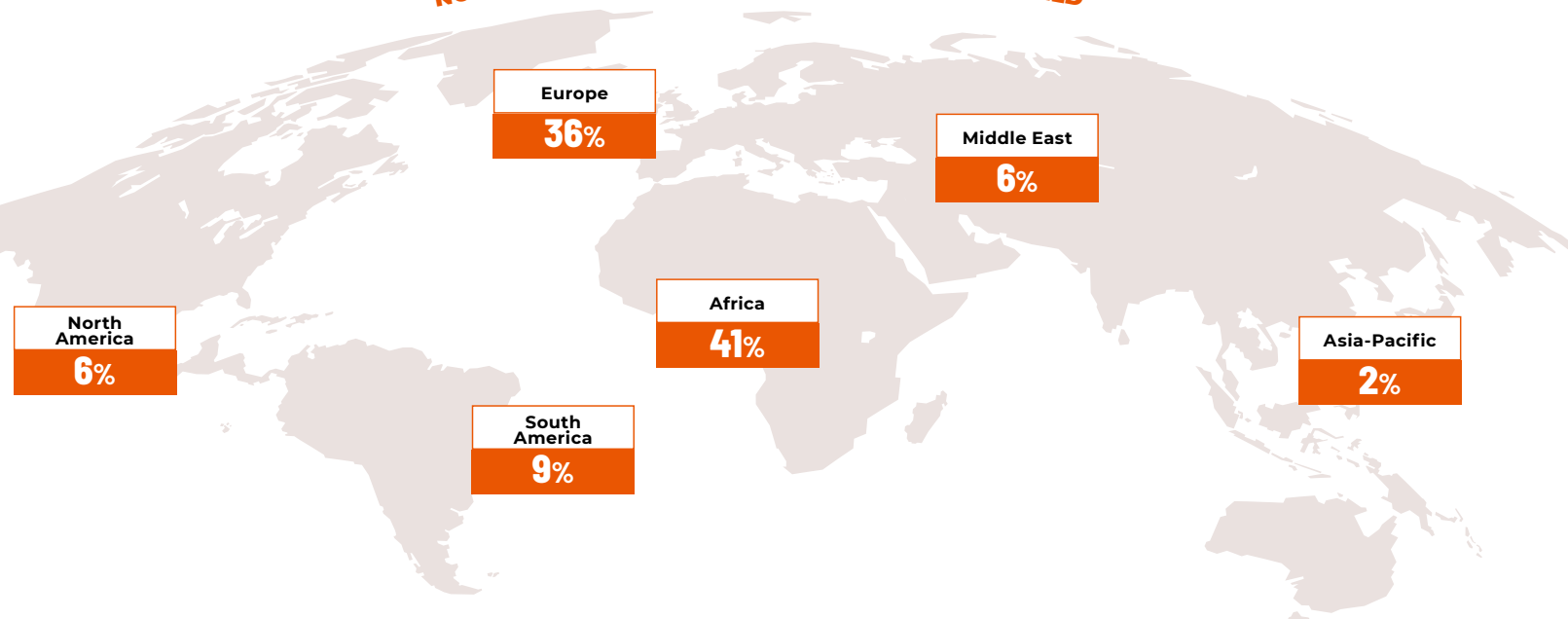
24,895

non-French authors, composers and publishers are members of Sacem

€88.5M

collected from foreign authors' societies

NON-FRENCH SACEM MEMBERS AROUND THE WORLD



CROSS-FUNCTIONAL INTERNATIONAL MANAGEMENT

Created by the merger of two departments, the new International Department now manages all of Sacem's international activities, allowing for greater agility and efficiency in the processing of information, as well as improved support for members.

Among the functions integrated into the new international department, in addition to its collection and development missions, is the reception of foreign members, which improves the application process and offers a personalised service to meet specific needs (membership for certain countries in particular), as well as the processing of requests from foreign societies.

SHARING OUR EXPERTISE AND MAINTAINING TRUST WITH FOREIGN AUTHORS' SOCIETIES

Over the decades, Sacem has built up a solid network with its sister societies around the world. Its appeal is based on the efficiency of its collective management model. Today, Sacem represents 100% of the world's repertoire in France and has entrusted the representation of its world repertoire to 124 collective management societies around the world. In addition, the multi-territorial management of online rights that four foreign authors' societies (Komca, Socan, Ascap and Artisjus) have entrusted to Sacem through an online mandate enables costs to be pooled and management fees to be controlled.

In addition, Sacem's expertise has been retained to assist in the development of an authors' society in Saudi Arabia, following a call for applications launched by the SAIP (Saudi Arabian Intellectual Property authorities). Its recommendations should be implemented this year (2023).



"The partnership with Sacem, which seeks international development, marks an important milestone for KOMCA in securing a stable royalty collection for music creators in the global online concert space. As digital management is a core value for both Sacem and KOMCA, we hope to continue our partnership and in-depth exchanges regarding Metaverse market development and AI research, and we look forward that our exchanges will lead to a springboard to accelerating further growth in French and Korean repertoire."

Chu Gayeol - KOMCA Chairman



TWO NEW SISTER SOCIETY MANDATES



AMERICAN SOCIETY FOR COMPOSERS, AUTHORS AND PUBLISHERS

Founded in 1914, Ascap is the oldest American society of authors and one of the three largest rights-management societies in the world with more than 875,000 members, creators of music in every genre.



ARTISJUS

Founded in 1926, Artisjus is one of the oldest collective management societies in Europe. It manages authors' rights and related rights for musical, literary and artistic works in Hungary. Thanks to its cooperation with Sacem, Hungarian songwriters will receive better — and faster — remuneration for the streaming of their works.

INTERNATIONALLY RECOGNISED TECHNOLOGICAL AND DIGITAL EXPERTISE



275 TRILLION

streams and downloads

344,000

authors, composers and publishers
with online royalties

2.4M

different works for which Sacem
has distributed online royalties

STRATEGIC PARTNER OF THE WORLD'S LEADING CREATORS AND CATALOGUES

Sacem's technological expertise in massive data management gives it a unique role in the collection of Web-related rights, not only for its members, but also on behalf of international publishers — such as Universal Music Publishing, Warner Chappell, Wixen Music Publishing, Because, Pen Music, Nanada Music or the Impel grouping (of English and American independent publishers) — representing the world's biggest stars including U2, Adele and Coldplay. All its partners benefit from maximum transparency on the data collected and the licensing conditions.

CONTRACTING WITH KEY DIGITAL PLATFORMS AND PLAYERS

Sacem's savoir-faire is internationally recognised in negotiations with Web players. It is known for ensuring the fairest value for the rights of its members — and the societies it has mandates with — when their works are exploited in a digital environment throughout the world. Sacem was among the first authors' societies to conclude agreements with the likes of Facebook, YouTube, Google, Netflix, Disney+, Prime Video, and TikTok. In 2022, several key contracts were renegotiated, notably with Apple Music for streaming and all related services (fitness, VOD, etc.), as well as Facebook and Twitch.



"Since July 2018, Reservoir's partnership with Sacem and Impel has afforded our company access to their strong licenses with all the major DSPs. The Sacem's digital team consistently demonstrate unparalleled expertise, professionalism, and communication with their partners. We are so grateful to their licensing and operational teams, who work so diligently to ensure our creators are fairly compensated for the digital use of their music."

Mike Box
Reservoir, Chief Financial Officer, UK Group



"Via our membership of Impel, we have built an excellent relationship with Sacem. The teams at Sacem have continue to improve the service for its members and properly understand the commercial benefit of getting the best possible information to the members as soon as possible. The level of transparency is admirable and we look forward to continuing the process of improvement."

Andy Heath CBE
Chairman, Beggars Music

A NEW MANDATE WITH AN INTERNATIONAL PARTNER



HIPGNOSIS SONGS FUND LIMITED

Hipgnosis is a British investment fund that owns 146 catalogues, representing more than 65,000 of the world's most famous and most listened-to songs. The agreement signed with Sacem focuses on the collection of digital rights for Hipgnosis' publishing rights, mainly in Europe (including the UK).



"Universal Music Publishing congratulates Sacem on another successful year driving strong growth in digital licensing revenues. We continue to build our partnership delivering innovative multi-territorial licensing solutions and administrative transparency, speed and efficiency. We are confident that together we are providing a best in class digital solution for the authors and composers we are privileged to represent."

Jackie Alway OBE
EVP International Legal & Industry Affairs,
Universal Music Publishing Group





Part 3

A SOCIAL AND CULTURAL MODEL THAT PROMOTES SOLIDARITY AND DIVERSITY

Since its creation, Sacem has been committed to the protection of authors' rights, while constantly working to create and strengthen unique social protection mechanisms and develop innovative partnerships and support mechanisms to accompany creators at every stage of their career.

Its principal missions of cultural action are carried out to support, monitor and promote the activities of creative publishers and project leaders in order to cultivate diversity in cultural and artistic expression.

In 2022, Sacem placed equality and inclusion at the heart of its concerns in order to better respond to the challenges of tomorrow and confirm its commitments.



SOCIAL PROTECTION AND PROFESSIONAL TRAINING FORM A CENTRAL PILLAR OF SACEM

The social mission has been part of our company’s DNA since the beginning. It aims to organise social protection and solidarity, using internal and external mechanisms, in conjunction with social institutions, professional organisations and the public authorities.



Social information

In an effort to better inform our members, in 2022, six information meetings on social protection were organised for members at the head office and in the region (Toulouse, Lille, Rouen, La Réunion, Los Angeles, Nice). These events were created to introduce members to Sacem’s social protection offerings and to provide them with individual support at all stages of their professional careers (start of career, training, health, retirement, etc.)



#CreatorsforUkraine

From the very first days of the Russian invasion of Ukraine, Sacem, together with Cisac (International Confederation of Societies of Authors and Composers), of which Sacem is a member, took part in the implementation of concrete actions of solidarity with the country under the hashtag #CreatorsforUkraine, thanks to the financial contribution decided by Cisac’s Board of Directors.

Sacem helps to reinforce **the social and professional status of its members** through their creative activity and contributes to their ability to work and live in relative **security**. The aim is not only to provide assistance to the most vulnerable, but also to guarantee each member protection against the vagaries of life at every stage of his or her professional career.

HEALTH COVERAGE ADAPTED FOR EVERY PROFILE

For more than 70 years, the Smacem mutual insurance company has been offering Sacem’s professional and permanent members coverage adapted to the specificities of their profession, at an advantageous rate thanks to the fact that Sacem covers 50% of the premiums. In recent years, the healthcare offering has been expanded so that there are now **offerings for all profiles**. A supplementary health insurance plan has been set up with the Audiens Group for Sacem members. U.S. residents can benefit from health insurance offered by Wellaway at a preferential rate. We are currently looking into the possibility of extending our health insurance to our other members living abroad.

A SUPPORT SYSTEM FOR PROFESSIONAL TRAINING

Sacem is actively developing professional training programmes for its members, working in close collaboration with Afdas. For members who are not eligible for Afdas funding, Sacem has set up a professional training assistance programme, allowing them to benefit from a €1,500 “training credit”.

SECURING SACEM’S MUTUAL AID BENEFIT PROGRAMME (RAES)

The RAES is an **emblematic component of Sacem’s social model**, providing creators and publishers with a supplementary income at the end of their careers. Five years after the reform that opened the mutual aid programme to all Sacem members, the conclusion was clear: the considerable increase in membership (sevenfold in three years) must be accompanied by measures to ensure the long-term viability of the programme. In 2022, the Board of Directors continued its work to secure the programme over the long term. A regulatory reform was submitted to the General Meeting of June 2022 in order to adjust the various parameters of the programme (age of liquidation of rights and reference coefficients in particular) and to ensure its sustainability.

STRENGTHENED SOLIDARITY MEASURES

2022 marked the continuation and conclusion of the exceptional commitment of Sacem and the Comité du Cœur to support members whose income was impacted by the health crisis, in particular via the **Emergency Aid Fund**. In total, for the year 2022, more than 5,000 grants were paid jointly by Sacem and the Comité du Cœur to creators and publishers in distress for a total amount of €3,900,000.

In parallel with this large-scale programme, Sacem also renewed its partnership with the CNM for the **exceptional fund for securing authors’ revenues**. This fund has once again been endowed with €20 million to continue to guarantee members a minimum income from collective collective management.



LA SACEM M'ACCOMPAGNE

A new guide to social protection and professional training.



€3.9M
in aid paid to creators and publishers under the Emergency Aid Fund for the year 2022

WE TAKE ACTION FOR CULTURE: #LASACEMSOUTIENT

Sacem's Cultural Action is on a mission to support creation, dissemination, professional integration of creators, and artistic and cultural education. Whether small or large, in the city or in the countryside, media-oriented or more private, whatever the repertoire, the projects supported have a common vocation: to bring creation to life in all its diversity.

To this end, Sacem offers creators, publishers and players in the industry a wide range of financial assistance and services to support them as best as possible as they carry out their projects, with a goal of helping them establish a lasting presence in their ecosystem.

This action takes the form of aid programmes, calls for projects and tailor-made support accessible throughout the year or at specific times. It is based on expertise identified within the cultural sector and networking initiatives for the benefit of creators, publishers and project leaders. More than 93% of its funding comes from resources from private copying* levies, supplemented by a statutory contribution from Sacem.

In 2022, to make all the existing programmes easier to understand, the Sacem website describing the aid offered by the Cultural Action programme was completely redone. A comprehensive guide is now online so people can learn all there is to know about Sacem's Cultural Action.

KEY FIGURES FOR CULTURAL ACTION IN 2022

- ▶ **3,375** projects and activities supported.
- ▶ **29.2 million euros** dedicated to cultural aid and activities.
- ▶ **703** festivals and venues supported.
- ▶ **459** publishing development projects in modern music, contemporary classical music and music libraries supported, i.e. **199** publishers and **747** authors and composers assisted.

*Private copying levies, introduced in France in 1985, make it possible, for example, to copy one's favourite film onto a TV set-top box, to record one's favourite music or images onto a smartphone, or to read books on a tablet. In return, the manufacturers (or importers) of these storage media pay remuneration to the authors, artists, publishers and producers of the works that are duplicated.

Les Fabriques à Musique

To make students aware of the creative process by letting them to create a musical work from A to Z alongside a songwriter or composer. Les Fabriques à Musique are:

- ▶ Seven musical genres represented, including Rap and Rock Fabriques launched in 2022.
- ▶ A minimum of 12 hours of creative workshops to produce an original musical work, performed publicly on stage in professional conditions.
- ▶ More than 30,000 pupils from kindergarten to high school have benefited from the programme since its creation.
- ▶ More than 1,000 authors and composers have been involved since the programme's inception.
- ▶ 182 members involved in 167 projects.

LES
FABRIQUES
À MUSIQUE

sacem



EVERYTHING YOU NEED TO KNOW ABOUT SACEM'S CULTURAL ACTION

The new practical guide for creators, publishers, cultural industry professionals and Sacem employees.



MODERN MUSIC

Sacem supports creators from all repertoires, at all stages of their careers, from self-production to career development, along with the professionals who work with them.



"In 2022, I got self-production support that allowed me to release my EP 'See Me Now.' This support did me a lot of good, especially after two years of Covid. Now I'm getting the 'Career Support' grant, which is giving me the time and space to prepare for my next international tour. I would like to thank Sacem for its support at a pivotal moment in my career."

SIERRA, author and composer

"Throughout my career, Sacem has always been an extremely loyal partner. Support from Cultural Action has counted enormously, whether in the context of my compositional work or as a conductor for my ensemble. The Cultural Action teams have always been there to help me. Sacem is an essential organisation for artists and creators."



Yann Robin, composer

CONTEMPORARY CLASSICAL MUSIC

Programmes dedicated to contemporary classical music encourage all types of organisations to commission and produce a new work and to host a composer in residence.

KEY FIGURES

▶ In 2022, 168 commissions were supported for 174 composers, and 124 composers were hosted in 116 residencies.

YOUNG AUDIENCES

The Young Audiences programmes are there to support and promote musical projects that demonstrate rich writing, narrative and scenography, as well as projects that take real artistic and financial risks.



"Sacem has always been there for me, especially through its Cultural Action initiative and the calls for projects it shares. Responding to them allows you to try things that you wouldn't necessarily have done. With Sacem, I can have new experiences."

Lydie Dupuy, author and composer, winner of the Grand Prix for Young Audiences

"Making a film, and even more so, at the end of the chain, its soundtrack, means juggling many shifting constraints, including the budget. In this respect, Sacem's assistance enabled the production and myself to respond to a greater need for writing than we had anticipated at the time of the commission. Thank you to Sacem's Cultural Action programme!"



Étienne Forget, composer

MUSIC FOR MOVING IMAGES, FILM AND AUDIOVISUAL

These programmes aim to support the writing of original music, the production of musical audiovisual works and transmedia musical programmes and to support composers looking for professional positions.

KEY FIGURES

▶ More than 120 films (features, shorts, documentaries and TV dramas) supported and promoted in 2022.

SUSTAINABLE DEVELOPMENT, INCLUSION, EQUALITY SACEM IS COMMITTED



Robert Lechevalier

The entire music industry is impacted by the acceleration of environmental and societal challenges: the explosion of digital technology, the carbon footprint of festivals and live performances, but also women's place in music, inclusion and diversity more generally, auditory health, and the rise of psychosocial risks in the music sector.

2022 was a time for Sacem to reflect on engagement issues in order to prioritise and implement the most appropriate actions for the many challenges ahead. To this end, an Engagement department was created to coordinate the actions related to these issues. With the support of this new department, Sacem was able to identify areas for improvement and extend the initiatives put in place in 2022.

Yet Sacem did not wait for this assessment to take action.

93/100

Gender equality index 2022

35,170

women members (17% of Sacem's members)

A major renovation project at Sacem headquarters has begun to reduce energy and water consumption and, of course, will improve the quality of life at work.

INCLUSION FOR THE DISABLED

With the support of the Board of Directors, in 2022 Sacem carried out historic work on the inclusion of disabled people and relaunched the Disability Plan. Sacem's disabled employment rate is 6% higher than the legal standards.

Within the framework of the Cultural Action programme, aid was provided to encourage the development of musical creation projects for people in hospital, in detention, or with disabilities.

ACTING FOR MORE GENDER EQUALITY

For more than 10 years, Sacem has been pursuing a proactive policy of professional equality between men and women and is committed to advancing the position of women in the music industry by supporting concrete actions and initiatives.

AT THE HEART OF SACEM

Sacem and the trade unions representing its staff have been committed to promoting professional equality between women and men for many years, through various collective agreements concluded on this subject.

In 2022, the gender equality index rose 4.5% to 93 out of 100 points, compared to 89 in 2021. The representation of women in management bodies is 43%, compared to 29% in 2021.



Conference "Corporate social responsibility: what place for the disabled", 10 September 2022

- Fabienne Gestin (Human Resources Director);
- Cécile Rap-Veber (CEO);
- Frédéric Zeitoun (author and Board member);
- Élisabeth Moreno (French Minister of Equalities in 2022).

AT THE HEART OF CREATION

For several years now, Sacem has been promoting and supporting initiatives designed to "shake things up." It has renewed its commitment to festivals that highlight women composers from different backgrounds, including "Les femmes s'en mêlent", "Soeurs Jumelles" and "Présence Féminines", as well as to mentoring programmes such as MEWEM France, Wah! and What'sUp! whose objective is to enhance the skills of women creators and professionals in the music industry.

Sacem's support for women creators has an international dimension with the European Keychange project, of which Sacem is the partner for France. This initiative offers participating individuals from gender minorities a programme of support, mentoring and career development. In 2022, the programme welcomed 76 artists and innovators from 12 different countries, including 6 from France.

The Gender Equality Commission organised a fourth intersectoral day dedicated to equality in culture. The goal was to identify the constraints faced by women creators and professionals in the cultural sector, then propose avenues for reflection and concrete solutions in favour of equality.

Finally, as part of the Arcs Film Festival, the "Femmes de cinéma" Lab and Sacem created a prize for the most promising female film score composer ("Révélation Compositrice de Musique de Film") in 2022 to promote the work of female creators. This year it was awarded to Laetitia Pansanel-Garric.

Intersectoral Day for Equality in Culture, 29 March 2022

Delphine Ciampi-Ellis, President of the Gender Equality Commission



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"Only 17% of Sacem's members are women. Let's be more, let's create, let's learn the production business. We need to build a new space where we can feel free to create and express ourselves."

November Ultra, author and composer
Prix Francis Lemarque de la Révélation 2022



rapportannuel2022.sacem.fr/en

