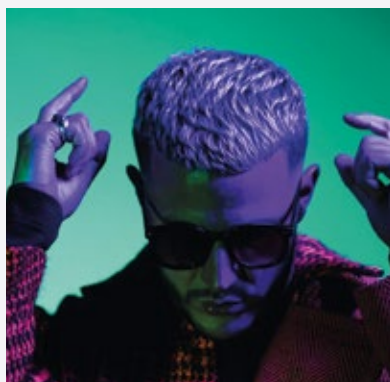
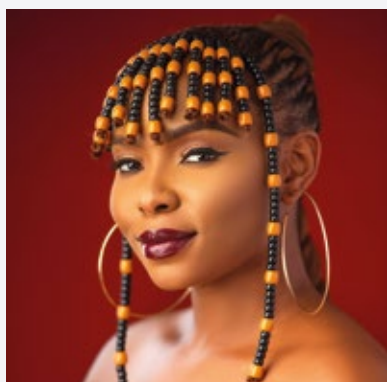




STRONGER TOGETHER



ANNUAL REPORT
AND ACCOUNTS 2020



Music accompanies us throughout our lives and Sacem has been supporting those who create it for 170 years. 182,520 authors, composers and publishers trust Sacem to manage their authors' rights.

As a voice for creators and a trusted partner for music broadcasters, Sacem strives to promote all genres of music, in all their diversity.

Sacem is a non-profit organisation that contributes to the vibrancy and influence of creative work across the world, with day-to-day support for cultural and artistic projects.

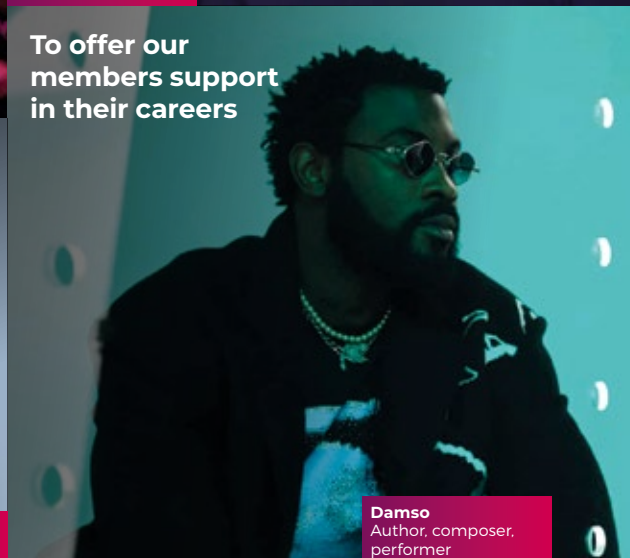
OUR MISSIONS

To collect and distribute royalties



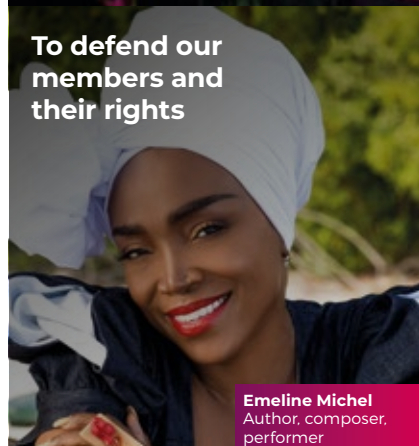
Pomme
Author, composer, performer

To offer our members support in their careers



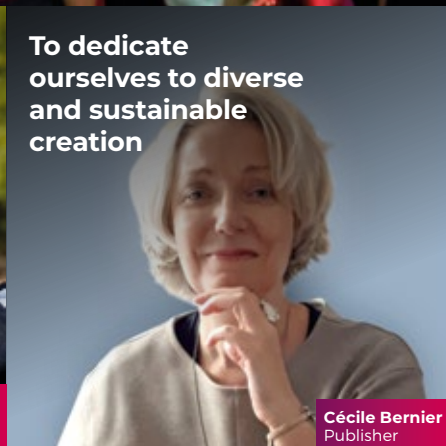
Damso
Author, composer, performer

To defend our members and their rights



Emeline Michel
Author, composer, performer

To dedicate ourselves to diverse and sustainable creation



Cécile Bernier
Publisher

KEY FIGURES 2020

153

million works represented by Sacem throughout the world.

332,000

authors, composers and publishers around the world benefited from royalties distributed by Sacem¹.

96.925

billion streams were processed by Sacem.

¹ Sacem collects the authors' rights for French and international works played in France and its overseas territories. It then distributes royalties to its members and to authors, composers and publishers from other authors' societies the world over.



By bringing the music scene to an extended standstill, the crisis has accentuated the fragility of authors, composers and music publishers, while accelerating and intensifying profound changes, such as the explosion of streaming. In this unprecedented context, collective management has proved to be more useful than ever when it comes to keeping creation alive.

Jean-Noël Tronc
CEO of Sacem

Interview on page 16

STRATEGIC REVIEW

- 01 Key figures 2020
- 02 Creativity is essential in times of crisis
- 04 Denied a stage
- 06 Sacem: shelter in a storm
- 08 Conveying the voices of our authors, composers and publishers
- 10 Helping our clients, the music users
- 12 Digital growth accelerates
- 14 Our strategy
- 16 President's statement
- 18 Interview with the CEO
- 20 2020-2021 Highlights

MANAGEMENT REPORT

- 26 Operations and governance
- 28 Supervision, members
- 29 International, clients
- 30 Licences, private copying
- 31 Regional network and clients
- 32 A global repertoire
- 34 Repertoire, mandates, distribution
- 35 Cultural aid
- 37 Social responsibility
- 38 Information systems
- 39 Human resources, legal framework
- 40 Focus on Sacem's business model
- 42 Collections
- 43 Distribution
- 44 Financial performance (combined figures)

TRANSPARENCY REPORT

- 48 Transparency report
- 50 Transparency auditor's report

FINANCIAL STATEMENTS

- 51 Income and expenses statement
- 52 Balance sheet
- 54 Notes to the statutory financial statements
- 58 Auditor's report on the financial statements
- 60 Glossary
- 61 Credits

CREATIVITY IS ESSENTIAL IN TIMES OF CRISIS

Culture has never been so important in our lives. Artistic creations unite and uplift us. They create a common heritage and are at the heart of the social bonding that we missed so much in 2020.

Every day, more and more women and men around the world seek access to culture, to cultural works, but also to become creators themselves.

MUSIC IN THE LIVES OF THE FRENCH

57%

French people listen to music every day, a figure that has practically doubled in a decade¹.

CREATORS ARE YOUNGER — AND MORE NUMEROUS

6,650

new authors, composers and publishers per year (+63% compared to 2015).

18%

of Sacem members are under 25 (2015: 9%).



Our brains and our psychological lives have an absolute need for music. When people couldn't see each other, let alone touch each other, sound was the only thing that had the power to bridge distances and unite groups much larger than those that share a language. We expressed a need to connect through sound.

Emmanuel Bigand

Emmanuel Bigand, neuroscience researcher, Université de Bourgogne



Jean-Louis Aubert
Author, composer, performer

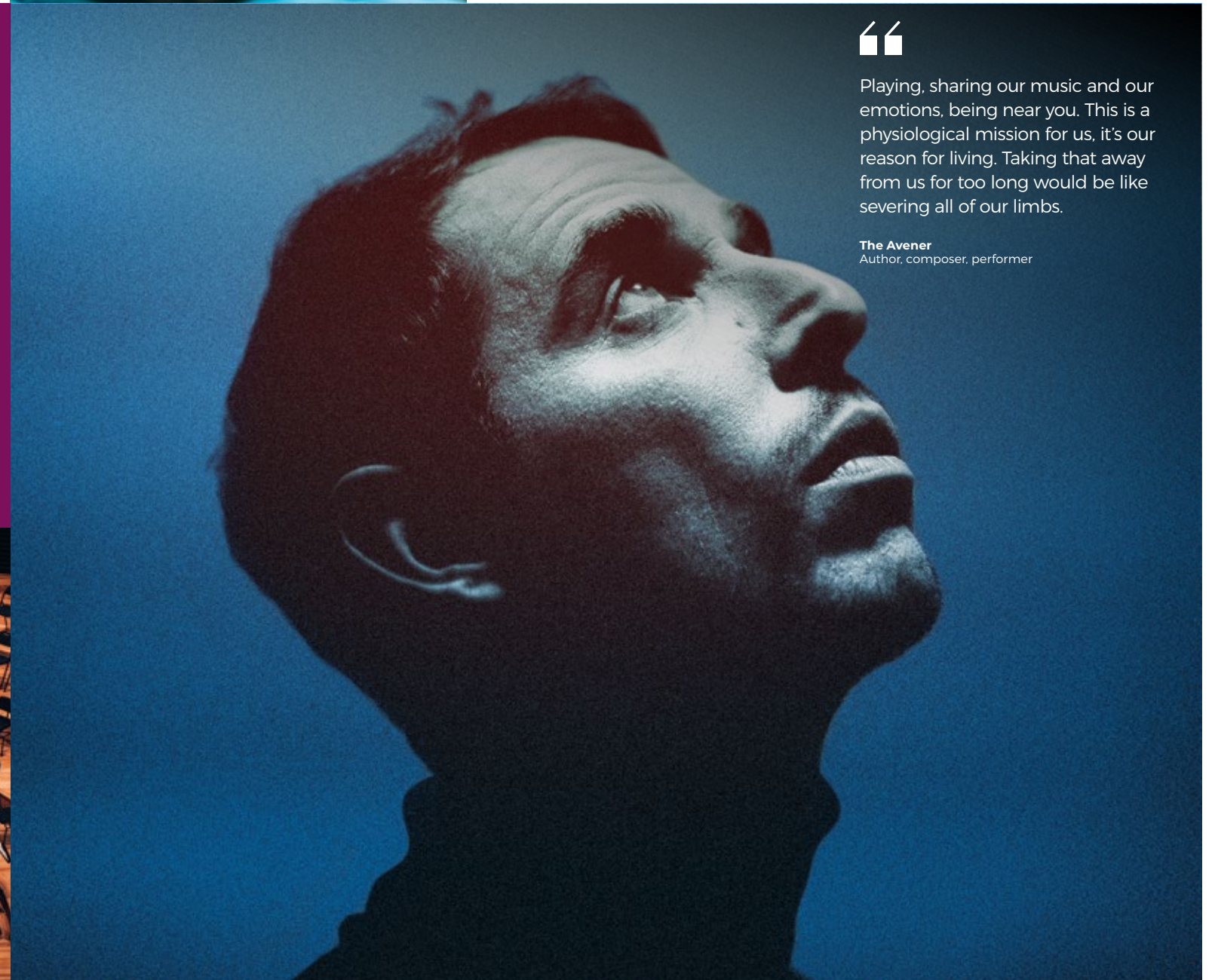
Livestreams strengthened the link between artists and their audiences.



Playing, sharing our music and our emotions, being near you. This is a physiological mission for us, it's our reason for living. Taking that away from us for too long would be like severing all of our limbs.

The Avener

Author, composer, performer



¹ 50 years of cultural habits in France. Ministry of Culture, 2018.

DENIED A STAGE

When artists can no longer perform on stage, the entire chain of professions is affected, from the show producer to the tour bus driver, including, of course the authors, composers and publishers whose works are no longer played. The very first link in the chain, authors, composers and publishers have been hit hard by this unprecedented crisis.

“

I had high expectations for the tour to continue promoting my new album on stage and in the media, but unfortunately it hasn't started. In lockdown, I did a video and gained twenty thousand followers on Instagram, which is huge for me, but it doesn't replace doing live performances. I do everything I do just to be on stage.

Aloise Sauvage, author, composer, performer.
Le Parisien, 18 June 2020

-47.4%

in 2020, royalty collections from shows, tours and background music.

100 to 120,000

jobs threatened in the French music industry¹.

¹ EY figures, June 2020. "The cultural and creative economy before and after the COVID-19 crisis" (Tous pour la musique).

Myd
Author, composer, performer



Suzane
Author, composer, performer



The culture sector was the first to be put into lockdown, in February 2020. It was one of the last to start coming progressively back to life, starting in June 2021.

In addition to the collapse of revenues and the weakening of creators, the crisis brought with it the threat of a sacrificed generation of artists. For many young talents, a cancelled festival, concert or tour represents an essential milestone that they will not be able to use to meet their public. By lasting so long, this crisis has plunged the cultural sector into a critical state. The music industry has seen its revenue halved for the year 2020, with a global loss of around 5 billion euros¹.

SCÈNE FRANÇAISE

Initiated by Sacem and Radio France last May 2020, the Scène Française campaign spread far and wide. Audiovisual media, platforms, broadcasters and musicians were encouraged to promote and disseminate Sacem works to the general public via all channels.

250

national and local radio stations participated in the Scène Française operation. #ScèneFrançaise.

+15%

more plays for francophone tracks in the first half of 2020 compared with 2019.

#SCÈNE FRANÇAISE

scenefrancaise.fr

TURN CULTURE BACK ON!

Sacem and a number of other organisations from the cultural sphere published on March 1st an appeal to the government for greater visibility on the timetable and conditions for a resumption of cultural life.

“

The cultural industries are severely affected but not discouraged. Artists, labels and the broader value chain will do their part by continuing to create, invest and promote new music.

Francesca Trainini, Chair of Impala¹



SACEM: SHELTER IN A STORM

Our values, our history and our expertise have proven their strength. Collective management has demonstrated how effectively it can support and protect our 182,520 members.

Very early on, Sacem took the measure of what the crisis meant for authors, composers and publishers: a tremendous double-blow loss of income. The first hit was brutal and immediate, with the end of orders and artistic projects, but it was also long-lasting, since royalties are by nature paid after the works have been exploited. The losses will continue in 2022.

A COMPREHENSIVE EMERGENCY RESPONSE PLAN

As soon as March 2020, Sacem was on the front line, rolling out an emergency plan that is among the first and strongest in Europe

The three priorities:

- support creators and publishers facing the worst difficulties with an emergency fund offering **direct, non-reimbursable aid**
- secure our members' income and help them cushion the blow by offering them **advances on royalty payments**
- support our members by providing new resources and by adapting programmes to **support projects by authors, composers and publishers**

EXCEPTIONAL AID FROM THE PUBLIC AUTHORITIES

Efforts on the part of Sacem and professional organisations facilitated:

- the inclusion of music creators as beneficiaries of the national solidarity fund
- exemption from charges for four months for music creators
- direct aid from the Centre National de la Musique and the Ministry of Culture for authors, composers and publishers

(See pages 08–09)

AUDIOVISUAL EMERGENCY FUND

Sacem, along with the Centre National du Cinéma et de l'Image Animée (CNC) created an audiovisual emergency fund for authors and composers of music for the screen, managed by Sacem.

AN INCOME-PROTECTION FUND

In response to the health crisis and in addition to the broad government measures, the Centre National de la Musique (CNM) has set up an exceptional income-protection fund for authors and composers. Created in partnership with Sacem and SACD, it will provide assistance to members of those organisations whose remuneration from collective management has fallen by more than 40% in 2021.

PAYMENT FOR LIVESTREAMS

Deprived of the stage and unable to meet with their audiences, many artists saw livestreaming as an opportunity to continue to broadcast their music and their creations. In the spring of 2020, Sacem was the first authors' rights society in the world to implement an exceptional remuneration system for livestreaming performances. Thousands of livestreams were registered in a few months and were eligible for remuneration with royalties. This new distribution was extended until March 2021 for any live show generating more than a thousand views and lasting at least twenty minutes.



11,050

emergency aid packages granted to Sacem's authors, composers and publishers from March 2020 to June 2021 totaling 11.5 million euros.

950

exceptional advances on royalties granted to our members to help them through the period. These cash advances, repayable starting in 2022, are in addition to the advances that our members can normally receive each year.

IN 2020

€43M

allocated for the emergency measures.

PRIVATE COPYING, A VITAL RESOURCE

The emergency measures would not have been possible without the truly helpful system of private copying levies.

25% of the sums collected from the private copy levy are used to support the distribution of works, creation, training and artistic and cultural education. The ordinance of March 27, 2020 extended the scope of the allocation of sums from private copying, allowing collective management organisations to use this aid to provide relief and support to their members in difficulty. This measure was extended until December 31, 2021.



Klingande
Author, composer, performer

CONVEYING THE VOICES OF OUR AUTHORS, COMPOSERS AND PUBLISHERS

Together with professional organisations, we mobilised to obtain aid and support measures, going further than ever to defend and protect the interests and rights of our members.



| EIFEL | UNAC
| SNAC | CEMF
| CSDEM
| ATAA | UPAD
| ULM | UCMF
| GAM

A FIRST AFTER 170 YEARS

Born in January 2020, the Centre National de la Musique has taken on a central, structuring role in our sector. For the first time, authors, composers and publishers obtained direct and permanent support. To confront the urgency of the crisis, the CNM also put into place a 10 million euro security fund (co-financed with the Culture Ministry) to provide authors and composers who meet the criteria defined by the CNM and the Ministry of Culture with a minimum remuneration.

The CNM crisis budget provides for 2 million euros of direct support to musical creation and 7 million euros of measures dedicated to music publishers. For authors, composers and music publishers, the poor relations when it comes to public policy, eternally forgotten by aid mechanisms, these measures are unprecedented.



During the pandemic, when the government was trying to support the country's social and economic activities, 'music creator' did not even have a box on the French Social Security General Scheme website, and we were not eligible for grants. We just invented it, thanks to the pandemic!

Béatrice Thiriet,
Composer

€19M

obtained from the CNM and the Ministry of Culture for authors, composers and publishers.

centre
national
de la musique



More than ever, our local talents need the exposure they so often lack.

Thomas Jamois,
Publisher

IN EUROPE

The European Union remains an indispensable protective framework for a cultural sector weakened by crisis. We have nurtured a constructive dialogue with the European Commission. Firstly, the European Parliament adopted a resolution on the cultural recovery in Europe and advocated with cultural actors for at least 2% of the European recovery plan to be devoted to cultural sectors and industries. In addition, the European Commission, following the events surrounding the publication of the EY study commissioned by Gesac at the end of January 2021, went through with the publication of a communiqué laying the foundations for a coordinated reopening strategy for the cultural sectors in terms of health and sustainability.

HELPING OUR CLIENTS, THE MUSIC USERS

Authors, composers, publishers and their partners, the music users, have this in common: long months of silence, prevented from exercising their professions or activities. The historic collapse of royalty collections is linked to the forced inactivity of thousands of economic actors who inject life into musical creation day after day.



Even if life picked up a little between confinements in certain essential, convivial places where culture is shared, others remained mute.



SUPPORT

All through the crisis, Sacem has provided constant support to its music-using clients: bars, cafés, restaurants, clubs and nightclubs, shops, sports halls, and has expressed solidarity with the organisers of events, concert halls, festivals — all those who, in normal times, contribute to bringing musical creation to life by broadcasting music in their establishments or at events.

WITH MORE THAN

60

local offices throughout France, we know our partners and their activities (background music, concerts, shows, cinemas, festivals, clubs).

650,000

royalty credit notes issued to our clients to compensate them for their forced inactivity.

STRONG MEASURES FOR OUR MUSIC-USING CLIENTS

Right from the start of the first lockdown, Sacem committed to:

- mitigating the financial strain associated with the lockdown **by suspending royalty billings**
- supporting the gradual resumption of activity by offering **royalty credits** equivalent to the duration of the confinement
- maintaining the majority of the aid planned for projects that were canceled.

At the end of October, with the announcement of the second lockdown, Sacem suspended:

- all royalty billings
- automated debits from bank accounts
- contracts for the period of closure imposed by the public authorities
- all penalties for not paying on time



DIGITAL GROWTH ACCELERATES

Sacem anticipates changes in usage, identifies new sources of revenue, negotiates agreements to ensure fair remuneration for its members – all while continuously improving its digital performance.

PERFORMANCE AND DEVELOPMENT

+60%

investment in IT systems since 2013.

Our IT investments proved to be vital in 2020. We were able to ensure the collection and distribution of royalties and develop new services for our members, as well as new functionality in URights, the online rights management platform.

TWITCH, TIK-TOK AND MORE: AGREEMENTS WITH PLATFORMS

Sacem signed a first-ever agreement with the Twitch platform for content as well as for livestreams broadcast on the platform, at a crucial moment when concert venues were closed. Agreements were also signed with the livestream platform Akius and the social network Tik-Tok. In 2020, Sacem renewed and renegotiated its contracts with many streaming services (Tidal, Napster, Deezer). It also extended its reach to new territories outside Europe with Spotify and renewed its first contracts with Facebook and Amazon Prime Video.

IN 2020

1.4

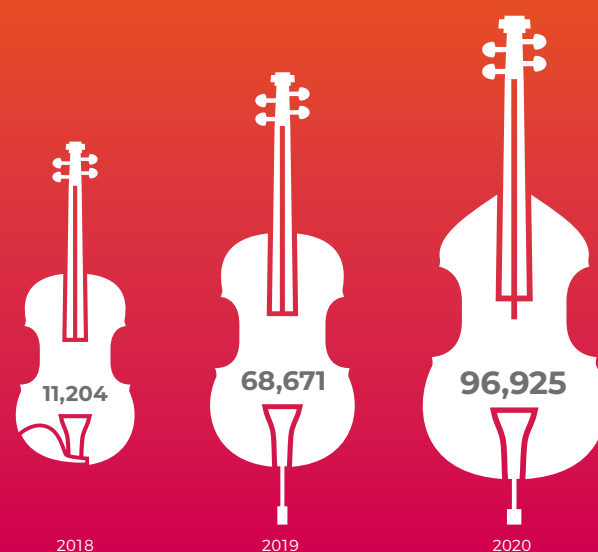
petabytes stored in our data center.

NEW INTERNATIONAL MANDATES

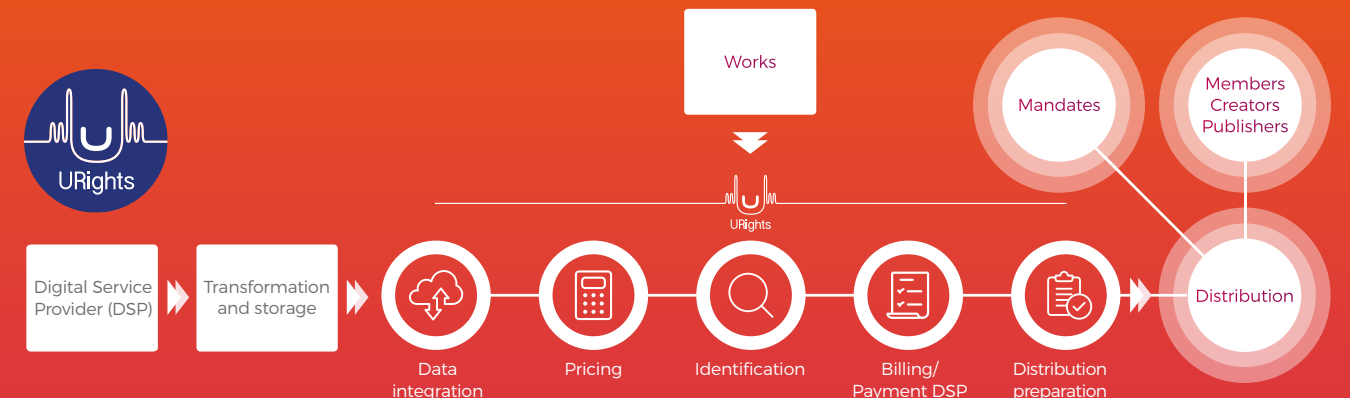
The South Korean society Komca awarded Sacem a contract to manage its members' online rights for Europe. This partnership established Sacem's first strategic bridge to Asia. The deal came on top of mandates already signed with the Canadian authors' society Socan and international publishers such as Universal Music Publishing, Warner Chappell, Wixen Music Publishing, Strictly Confidential, Because, Pen Music, Nanada and Impel. The agreements with UMPI, Impel and Socan were renewed in 2020.

Sacem represents its repertoire and mandating CMOs and publishers in the negotiation of multi-territory licenses with digital platforms. Societies that give Sacem mandates get access to URights, the copyright management platform for online music.

Streams and downloads handled by Sacem (in billions)



URIGHTS, A UNIQUE PLATFORM FOR ONLINE RIGHTS MANAGEMENT



€291.2M

online collections, +29.5% compared with 2019.

URights processes all the exploitation data from digital service providers up to the calculation of the royalties to be distributed, whatever the country of exploitation and the origin of the works. For authors and composers, it accelerates royalty payments, and for foreign mandating CMOs and publishers, it offers a tool for monitoring their works.

70

billion data points handled by URights every month.

2,030

customers in the online music sector in 2020.

39

multi-territorial agreements signed.

OUR STRATEGY

Make collective management the preferred model for authors, composers and music publishers in France and around the world. This is the strategic ambition of Sacem, guided by one priority: to better serve and support its members.

1 Accessible and proactive

Committed, transparent, always at the service of members and clients.



2 Digital

Innovative and constantly evolving to adapt to new economic models.



Today, to better serve its members, Sacem is prioritising and accelerating the implementation of its strategic plan. In September 2020, it launched a transformation and development plan aimed at making its model even more effective, innovative and efficient.

3 360 vision

Leader in collective management and influential in the music industry globally.



4

International

Prepared to compete and contract with major global players.



5

Flagship

A model for the defence of copyright and collective management.



PRESIDENT'S STATEMENT



Sacem represents a soul, a collective force, a way of conceiving the cultural influence of our country.

Patrick Sigwalt,
Composer, President of the Board of Directors 2021–2022



For one hundred and seventy years, our fine and ever-modern authors' society has been promoting the values of freedom, emancipation and solidarity.

"For an author, the ultimate betrayal is when your work is not performed," the Algerian playwright Fatima Gallaire said a few years ago.

There is no doubt the year 2020 shook our professions as authors, composers and music publishers by bringing the distribution of our work to a sudden halt: stopping live shows, cancelling tours and festivals along with commissions, shoots and projects. This annual report describes in detail this extraordinary year, during which the Board of Directors of Sacem, of which I was a member, stepped up very early to protect, support, accompany and defend authors, composers and music publishers. I would like to pay special tribute to Bruno Lion, who chaired the Board of Directors of Sacem during this unprecedented year. Together, alongside our professional organisations and with the support of our beloved Comité du Coeur, we have worked tirelessly and demonstrated the utility of Sacem: its model of collective management, not-for-profit, focused on the general interest.

Created in 1851 by three authors and composers, very soon joined by a publisher, Sacem has been owned by its members for 170 years. Its strength lies both in the originality of its governance and in the profound meaning of its mission: Emancipating the creative artist, as well as his publisher, by guaranteeing them the means to create freely and the ability to free themselves from patrons and other moneyed powers. Authors' rights are indeed the only remuneration for those who create works of the mind.

Nowadays, these works of art are stirring up quite a lot of interest. What would digital platforms - or smartphones - be like without music, without series, without films, or documentaries, for example?

Sacem members are the artisans of artistic creation. They nurture music, dubbing and subtitling, and audiovisual works that generate value for the benefit of the Internet giants, who are driven by the fantasy of free access. The question of value sharing is crucial: artistic creation and intellectual property cannot be sold off cheaply. They must be recognised, respected and remunerated at fair value. This is our struggle, in the service of authors, composers and music publishers, and in the name of cultural diversity.

We are an exemplary model of equal opportunity and treatment, guided by modern values of freedom, emancipation and solidarity. Much more than a society, Sacem represents a soul, a collective force, a way of conceiving the cultural influence of our country. A pioneer, steeped in the digital era both through its tools and its ability to negotiate agreements, Sacem is — now more than ever — committed to continuing to innovate and reinvent itself. I will do my utmost to contribute to this by representing my peers throughout the mandate that has been entrusted to me.

INTERVIEW WITH THE CEO



We are accelerating our development by providing our members with a broader range of services that are more personalised and more interactive. We're also attracting new repertoires and reinforcing our position as a hands-on partner in the local community.

Jean-Noël Tronc,
CEO of Sacem

In September 2020, we decided to launch a far-reaching transformation plan for Sacem with one goal in mind: to emerge stronger, once this crisis is behind us.

28.1

million euros in cost savings.

96,925

trillion streams processed.

How do you see the year 2020?

The health crisis has been like an earthquake that has impacted the entire world, shaken our society and generated shock waves that have affected the vitality of artistic creation. Culture has been one of the hardest hit sectors. By bringing the live music scene, a vital part of the distribution of works, to a sudden halt, this crisis has accentuated the fragility of authors, composers and music publishers. At the same time, it has accelerated and intensified profound changes, in particular the explosion of streaming. In this context, we have been able to demonstrate the strength of our model. Collective management has proven to be more essential, more solid and more useful than ever to protect authors, composers and publishers and to keep creation alive.

What actions have you taken in response to this unprecedented crisis?

Very quickly, we took the measure of the shock and of the dreaded double blow for our members: the immediate loss of income as projects came to a sudden halt, but also the long-lasting effect — since the royalties are distributed well after the exploitation of works. For our members, the crisis will last well beyond 2021. As early as March 27, 2020, we launched a 43 million euros emergency plan, one of the most ambitious among those adopted by collective management organisations the world over. To date, we have awarded over 11,000 grants through our emergency fund. We have set up exceptional copyright advances, strengthened our project support programmes and created a specific payment mechanism for livestreams — a world first. In May, we initiated the #SceneFrançaise campaign to create a movement of solidarity and collective responsibility among the media. More than 250 national and local radio stations participated. Along with the professional organisations, we have never stopped conveying the concerns of authors, composers and music publishers to the public authorities so that their professions are understood, recognised and taken into consideration in the government's aid programmes. This instructive effort has borne fruit, particularly within the CNM, Centre National de la Musique, where we obtained a total of 19 million euros for authors, composers and music publishers in 2021. Throughout the crisis, we have also strived to support our partners in creation, first and foremost the hundreds of thousands of businesses that play music: merchants, associations, show producers, organisers, etc. They know today that they can count on Sacem to support them in the recovery.

How did Sacem cope?

In 170 years of existence, this has undoubtedly been the most serious crisis Sacem has gone through in its history. Remember that it is a private, not-for-profit company. We receive no public subsidies, our bylaws prohibit us from making profits or putting aside savings, and therefore we have no reserves other than pending entitlements and the Sacem Mutual Assistance Allowance Scheme, the RAES. Sacem is financed by its management fees, which depend on the royalties paid to our members and the societies that have given us mandates. After years of continuous growth, the royalties collected in 2020 suffered a historic decline of 11.7%, or 130.6 million euros. Naturally, royalties from performances and background music were the most affected, with a 47.4% drop. This drop threw our accounts out of balance, so we embarked on a massive savings plan. We managed 28.1 million euros in cost savings for 2020 alone, while ensuring that no additional sacrifice would be required of our members. Every possible action was not just identified, but also taken, and this effort will produce lasting effects from 2022 onward.

Royalties from Internet services grew handsomely...

Internet royalty collections increased by 60 million euros compared to last year. In total, 96,925 trillion streams were processed by our services in one year. Our society is known internationally for its technological performance and the know-how of its teams. Like we do every year, we signed or renewed important contracts with online platforms, improving the payment terms for our members. In 2020, we signed agreements with Disney+, Netflix, Amazon Prime Video and with social networks such as Twitch and Tik-Tok. The combination of this work with the organic growth of the market and the size of the repertoires that we represent resulted in 291.2 million euros in rights collected from the Internet, which includes our mandates from international publishers and some foreign societies such as Socan of Canada or South Korea's Komca. The constant growth of the digital platforms, whose value and services are intimately linked to the cultural works they distribute, underscores the importance of defining a more balanced legal framework and of continuing to fight for a better sharing of value between cultural creators and digital players.

Has Sacem been able to continue its development and improve its operational performance?

In September 2020, we decided to launch a far-reaching transformation plan for Sacem with one goal in mind: to emerge stronger, once this crisis is behind us. We are concentrating all our efforts towards creating a Sacem that is more efficient — and even more united. This transformation began with a complete, unflinching review of not only our spending, but also our organisation and operations. We wanted to simplify our processes across the board. The partial registration of works is now active at Sacem and paper registrations are no longer possible for unpublished works, more than 90% of which were already registered online. From now on, members have to declare their concert or show dates online, via their member accounts on our website or on the mobile application. These are just a few examples of the paperless workflow that is spreading throughout the organisation. In addition, many services were put in place before the summer of 2021 to support our members in the recovery phase: health insurance for all with our partner Audiens; 100% online sign-up for Sacem membership; reduced membership fees; a new Sacem Plus platform with an online space to connect with venues seeking artists, and the creation of a cultural consulting bureau, etc. We are accelerating our development by providing our members with a broader range of services that are more personalised and more interactive. We're also attracting new repertoires and reinforcing our position as a hands-on partner in the local community. The mandates entrusted to us by our partners and our ability to make our know-how available to them, both in France and internationally, create new sources of revenue and contribute to reducing costs for our members. This central position in the collective management ecosystem bestows upon us, today more than ever, a responsibility.



From left to right:
Morgane Imbeaud, NoJazz, Lindigo, Lonny, Renaud Garcia Fons, Céline Ollivier, Sébastien Farge, Sarah Lenka, Mathias Lévy, Gauthier Toux, Hussam Aliwat, Jean-Pierre Como, Joanna, Keyvan Cherimani, Von Pourquery, Anthony Jambon.

HIGHLIGHTS 2020-2021

▶ MARCH 2020

HEALTH CRISIS

Sacem mobilises

Sacem moved to ensure the continuity of its operations in the service of its members and calls on the public authorities to support authors, composers and publishers of music.

PLAN WITH EMERGENCY MEASURES IS LAUNCHED

Sacem's €43 million emergency plan for authors, composers and music publishers is based on three aid mechanisms: an emergency fund, exceptional royalty advances and a reinforcement of the aid programme for publishers.

Invoices and debits from clients were suspended.



Information
Coronavirus

URGENT MEASURES ➞

▶ APRIL 2020

SACEM OXYGEN STAGES

A series of concerts is broadcast as livestreams on the Sacem Facebook page. Designed as *cartes blanches* dedicated to artists supported by Sacem, these sixteen home performances have accumulated over 1.6 million views.

▶ MAY 2020

works produced and recorded by our members. The mobilisation via Internet and social networks included a dedicated website and widespread use of the #SceneFrancaise hashtag by authors, composers, publishers and music lovers.

▶ JUNE 2020

100 DAYS

THE FRENCH MUSIC SCENE IS FROZEN FOR 100 DAYS

▶ JULY 2020

SOCAN

PAYMENT FOR LIVESTREAMS

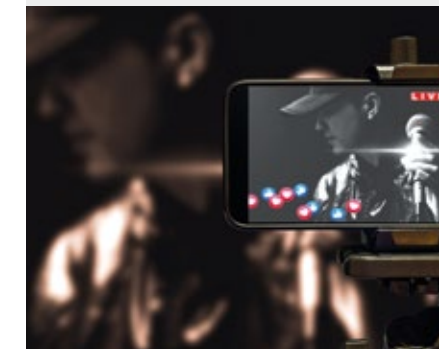
With concert halls closed and festivals canceled, artists turned to livestreaming to broadcast their music and connect with fans. In support of these efforts, Sacem set up a mechanism to pay creators royalties for broadcasting livestreams on Facebook, Instagram and YouTube.



INTERNATIONAL PARTNERSHIPS

The South Korean authors' society Komca (Korea Music Copyright Association) entrusted Sacem with a mandate for the pan-European management of its members' online rights.

Meanwhile, Sacem renewed its agreement with Socan (the Society of Composers, Authors and Music Publishers of Canada) for the management of rights for Internet services and extended the agreement to mechanical reproduction rights.



SUPPORTING ARTISTS BY PLAYING THEIR MUSIC

Sacem called on radio stations, broadcasters, platforms and others involved in the music industry to show support for our creators in the #ScèneFrançaise by playing musical

SCÈNE
FRANÇAISE



HIGHLIGHTS 2020–2021

SOLIDARITY WITH THE LEBANESE

Sacem – present in Lebanon with Sacem Liban, society of Lebanese and Franco-Lebanese authors composers and publishers – moved to support the victims of the tragedy that hit Beirut. In solidarity with the Lebanese people, Sacem donated 10,000 euros to the Lebanese Red Cross. It also supported Mika's charity livestream concert and partnered with *Unis Pour le Liban* and the *Fonds de Solidarité pour le Liban*, in support of the arts and culture community in Beirut.



AN AGREEMENT WITH TWITCH

The deal allows authors, composers and publishers who are members of Sacem to be paid when their music is shared or livestreamed on the Twitch platform. With venues closed, and tours and concerts cancelled, many creators and artists took to Twitch to meet their fans and host new live music experiences.

SACEM SYMPHONIC PRIZES

Strongly invested for many years in the contemporary music sector, Sacem contributes to supporting composers and promoting their repertoire. This new edition of the Symphonic Prizes took place for the second time at La Scala Paris.

George Enesco Prize: **Anna Göckel**



EMERGENCY FUND FOR FILM SCORE COMPOSERS

After a 100-day shutdown and movie theatre attendance well below the usual average, composers of music for the moving image saw their income drop significantly. Sacem, with the support of the Centre National du Cinéma et de l'Image Animée (CNC), created a new support fund to help them cope with the loss of income.



ARTIPS: THE HISTORY OF COPYRIGHT IN FRANCE

Since 2017, Sacem has been a founding partner of Musiktips, Artips' little sister. Dedicated to music, the newsletter has more than 220,000 subscribers. This fruitful partnership allows the general public to discover Sacem's online museum archives. With The History of Copyright in France, Artips is putting a platform online to teach this history in a fun and interactive way.



▶ AUGUST 2020

▶ SEPTEMBER 2020

⏸ 6 MONTHS

▶ OCTOBER 2020

▶ NOVEMBER 2020



THE FRENCH MUSIC SCENE IS FROZEN FOR 6 MONTHS

RENEWAL OF THE IMPEL ACCORD

In April 2018, Impel and Sacem announced the conclusion of an unprecedented partnership for the management of digital rights for the leading independent publishers group, Impel. In a context where digital is becoming increasingly central and strategic, Impel chose to renew its confidence in Sacem. Sacem strengthened its links with independent publishers, and the twenty-nine members of the group were strengthened by the addition of Audionetwork, Entertainment One, Nextone, MBMB and Mojo.



Claude Arrieu Prize:
Augustin Braud

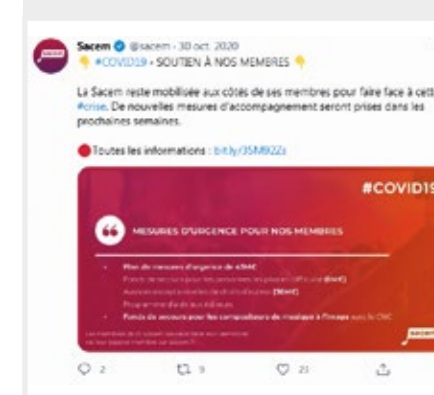
Hervé Dugardin Prize:
Laurent Durupt



Francis et Mica Salabert Prize: **Violeta Cruz**

STRENGTHENING OF AID PROGRAMMES

As soon as the second lockdown was announced in France, Sacem extended and reinforced its emergency measures for its members in difficulty and its clients, once again forced to stop their activities.



NEW AGREEMENT WITH AKIUS

Sacem signed a new agreement with the mobile livestream application Akius as it continued discussions with innovative players in the music industry. Launched in June 2020, Akius aims to professionalise livestreaming by offering a new source of monetisation for established and emerging artists and by providing them with new features.



KEYCHANGE: THE FRENCH MUSIC INDUSTRY COMMITS TO THE ROLE OF WOMEN

Nine French organisations signed the declaration of commitment initiated by Keychange, the international movement for gender equality. The Centre National de la Musique, De Concert!, Eifcil (Federated Independent Publishers in France), Félin (National Federation of Independent Labels and Distributors), Ama (Alliance of Artists' Managers), Réseau Map, La Petite (Toulouse), DO Éditions and La Bobine (Grenoble), all committed to a 50% representation of women and minorities in their sectors.

HIGHLIGHTS 2020–2021



SAFE TOGETHER: CHARITY DJ SETS 2.0

Sacem supported Safe Together, a 12-hour streaming event, orchestrated as a live concert. For this charity event, committed to the fight against AIDS and in favour of the Comité du Coeur des sociétaires de la Sacem, fifteen artists and DJs shared the stage at the Magasins Généraux in Paris's suburb.



DAY OF SOLIDARITY IN SUPPORT OF THE #SCENEFRANÇAISE

On the day its Grands Prix awards were announced, Sacem organised, with the support of its partners, a big day of solidarity in support of the French scene - authors, composers and music publishers, and more broadly all professionals in the sector. At a time when the entire industry was in a critical state, Sacem sounded the alarm and, while reaffirming its commitments to its members, called for a general mobilisation to support music.

2020 SACEM GRAND PRIX

On December 7, Sacem awarded its Grands Prix during an online ceremony. The eighteen winners embody the richness, talent and diversity of musical creation of yesterday, today and tomorrow. Over the five episodes of a web-series produced for the occasion, they participated in a game relaying prizes and expressed their solidarity with professionals in the sector who are prevented from working. They spoke from the heart about the unprecedented crisis, sharing their concerns and their hopes for music and creation.

EY STUDY: REBUILDING EUROPE THROUGH CULTURE

The new EY study on the cultural and creative industries in Europe detailed the considerable impact of the crisis while at the same time underscoring the key role that this sector could play in the recovery of the economy. Jean-Noël Tronc, as President of Gesac (the European Authors' Societies), spoke with several European Commissioners.



MUSIC FACTORIES: HELPING STUDENTS PRACTICE MUSIC

The Fabriques à Musique (Music Factories) make their way into primary schools and secondary schools in France and its overseas territories for the 2020–2021 school year. Launched in 2015, the operation celebrated its 5th anniversary in 2020 and opened, for the first time, to kindergarten classes. 20,000 schoolchildren from 700 different structures learned about the professions of author and composer via the creation of a musical work alongside an artist from the local scene. Deprived of a stage, the artists found an opportunity to continue working.



▶ NOVEMBER 2020

▶ DECEMBER 2020

▶ JANUARY 2021

▶ FEBRUARY 2021

⏸ 10 MONTHS

MEASURES IN FAVOUR OF AUTHORS, COMPOSERS AND MUSIC PUBLISHERS

The Centre National de la Musique (CNM) created a compensation fund guaranteeing songwriters and composers a minimum remuneration during the crisis year. The fund is endowed with 5 million euros from the CNM, plus an additional 5 million euros from the Ministry of Culture. The CNM will also provide 2 million euros of direct support to musical creation for projects by songwriters and composers, and 7 million euros of measures dedicated to music publishers. These vital decisions for authors, composers and music publishers demonstrate the central role taken by the CNM after just one year of existence.

centre
national
de la musique

MINISTÈRE
DE LA CULTURE
Liberté
Égalité
Fraternité

THE FRENCH MUSIC SCENE IS FROZEN FOR 10 MONTHS

GOVERNMENT MEASURES IN FAVOUR OF AUTHORS AND CREATION

A "safety net" intended to mitigate the impact of the crisis on the income of authors is implemented. This system, worth 10 million euros, is financed half by the Ministry of Culture and half by the Centre National de la Musique; Sacem was entrusted to manage it.

The new headquarters of the CNM in Paris

