

Home

How revenue is distributed

How much money will you make from your music? That's the most important question!

What's the process with regard to traditional media and, even more important these days, the internet? We'll go through SACEM's distribution process and explain everything.

At SACEM, 85% of royalties are distributed on a work-by-work basis, to best reflect their use. SACEM's innovative computerised system allows us to monitor several millions of works. This really is *big data*!

Distribution of rights for live performances

All rights collected in respect of live performances are distributed on the basis of programmes of works played and the duration of each work.

Distribution of radio and television rights

These rights are allocated on the basis of cue sheets submitted by broadcasters. (It is mandatory for broadcasters to provide these). Each broadcast work is allocated a share according to the duration in seconds.

Distribution of rights for film music

SACEM collects rights for the use of music in film productions. SACEM attributes a share to each musical work based on its duration in the film.

Distribution of CD and DVD rights

The distribution of these rights is based on manufacturing and sales figures for the media.

SACEM pays a share for each work used, based on its duration in the recording.

How revenue is distributed

Distribution of Internet rights

Distribution is by platform and territory, and is calculated by assigning the proportion of rights due for each work downloaded, played or viewed, based on the number of times it is downloaded, played or viewed.

Download services

These services allow Internet users to listen to clips of the work before purchasing it as a track or album, which then becomes their own property (iTunes, Qobuz, Amazon, Google Play, BeatPort etc.).

Distribution is calculated for each operator by allocating the share of rights due for each work, based on the number of downloads and the price paid by Internet users for each download.

The proportion of the fees charged when the user listens to the sample clip is included in the amount of rights collected in respect of the downloaded work.

Streaming

Non-interactive streaming services

These are essentially websites that allow users to listen to music over the Internet for free but without any interactivity, ie the listener has no option to choose which track they want to listen to (Amazon, Napster, YouTube etc.)

Distribution is calculated for each operator by allocating the share of the rights due for each work played, based on the number of times it is played, along with any associated advertising revenue.

Interactive streaming services (Apple Music, Spotify Premium, Deezer, Tidal, Qobuz, Google Play etc.)

Users pay for these services, usually in the form of a monthly subscription, to access lists of tracks and to listen to those they want to hear, online or offline, either for the duration of their subscription or for a limited period.

Free interactive streaming services (Spotify Basic, Deezer Basic, YouTube etc.)

These sites are free and allow users to access and choose from lists of works they can listen to or watch, but do not provide offline access. They are funded in whole or in part by revenue-generating advertising, which is displayed while the user is listening to the track or watching the video.

Distribution is calculated for each operator by allocating the share of rights due for each work played, based on the number of times it is played or watched and, where applicable, any associated monetisation data.

- [For more details, see the SACEM distribution policy rules](#)

Distribution of Internet rights

Percentage of Public Performance Rights (PPR)

If you are a SACEM member who composes electronic music, when you play a set that involves mixing musical works that are not your own compositions during a live performance at a festival or a club (assuming that you are not the resident DJ), you receive **a share equal to 1/12 (about 8%)** of the amount collected by SACEM from the organiser, in proportion to the duration of your performance. The remaining 11/12 (approximately 92%) are distributed to the original creators of the works.

Percentage of Public Performance Rights (PPR)

MORE INFORMATION:

- [SACEM distribution policy rules](#)