



# 2019 Annual report



## Sommaire

Highlights of the past year	4
Key figures	7
Organisation to support artists	8
Collection of rights	10
Artist remuneration	14
Governance	18

# edito

## Water, air... artists

Without artists there can be no creation! Whilst 2019 marks the end of a wonderful decade of continuous growth in artist remuneration, it is also a celebration of genuine recognition of artists and performers in the creative process.

The month of March saw historical progress for creators, thanks to the European directive on copyright and related rights in the digital single market which finally grants creators proportional remuneration for broadcasting of their work online. This was a long and arduous battle led by Adami and championed by artists faced with online giants.

Collective management of artist and performer remuneration is continuing to be reinvented so as to sustainably find a place in a world overwhelmed by the economic crisis and which, more than ever before, needs artists. Because the purpose of artists is to lead us elsewhere, to a new world brimming with colour and emotion. The fight goes on.

Jean-Jacques Milteau, Chairman of the Board of Directors  
Bruno Boutleux, Managing Director

# highlights of the past year

## • Artists at the heart of governance

The new governance system at Adami was implemented during 2019. The general meeting of shareholding artists elected the 24 artists who would sit on the board of directors and the 6 members who would sit on the supervisory board. The 48 members of the four commissions who allocate funding to artistic projects were also renewed.

## • Adjustment of artists' rights

### **Equitable remuneration:**

Adami has negotiated an equitable remuneration schedule payable to artists and performers with online radio stations. These are the very first rights collected by Adami online. The schedule agreed is on the whole, for the very first time, equivalent to that of authors. The first rights should be collected in 2020.

### **Remuneration for private copy:**

In 2019, with authors and producers who sit alongside Adami on the Commission for remuneration for private copy, Adami won the vote on new schedules for smartphones, internet boxes, hard drives, etc. Following the position supported by Adami, the Council of State approved the right schedule applicable to the Molotov platform and legal copy of streamed music content.

## • An international commitment

In 2019, Adami consolidated its participation within the international organisations of which it is a member. It was, consequently, elected as member of the board of directors of AEPO ARTIS, "Association of European Performers' Organisations", which pools together 36 bodies heavily committed to voting the directive on copyright and related rights in 2019. It was also elected as member of the Executive Committee of the SCAPR databases which aims to streamline the collection and exchange of artist and performer rights at international level.

## • The "Audiovisual" Act

Adopted by the European Parliament on April 17th 2019, the "Copyright" Directive represents significant progress for artists and performers. It implements the principle of proportional remuneration of artists for the broadcasting of their work, notably online. This directive will be transposed into French law under the draft "Audiovisual" act examined by the National Assembly in 2020. Its adoption will, we hope, mark a turning point in the history of rights for artists and performers, finally allowing each individual to be remunerated as fairly as possible for the broadcasting of their work.



## • The National Music Centre

The Law creating the National Music Centre (CNM) was adopted on 30th October 2019. Having been expected for a long time, this "shared institute", which aims to bring together the whole musical world and work in favour of all kinds of music, was created on 1st January 2020. The purpose of the CNM is to support creation and broadcasting. It also offers information to professionals, financial support to actors, international outreach and sector oversight. The collective management bodies actively participate in its implementation and operation. Adami is a member of the board of directors of the CNM.







# key—figures

**80.6**

million  
euros  
collected

## Right collection

**80.6** million euros collected

**52.6**

million euros  
distributed to

**83,272**  
artists

## Artist remuneration

**52.6** million euros distributed  
to **83,272** artists

**17.7**

million euros  
dedicated to

**1,371** and **14**  
artistic projects events  
Adami

**17.7** million euros dedicated to  
**1,371** artistic projects financially  
supported and  
**14** events produced by Adami  
**47,200** artists involved

# an organisation serving performers

**36,480** artist members as at 31st December 2019.

of which **1,845** artists who chose to join Adami in 2019 to actively be involved in its development and benefit from its dedicated service offering.

## Useful digital relations with artists

**47,548**  
accounts  
opened

as at 31st December  
2019

**8,301**  
artists  
accounts  
created online

in 2019

**31,762**  
requests  
processed:  
memberships,  
contact details  
updated,  
declarations, etc.

**471,271**  
emails  
sent to  
artists  
during the  
**46** information  
campaigns

**10,144**  
"discussion  
threads"  
started  
on the online messaging  
service from their personal  
space



## Special attention

**Right to the heart:** 108 artists benefited from solidarity offered by peers thanks to this social aid mechanism amounting to a total of €328,200.

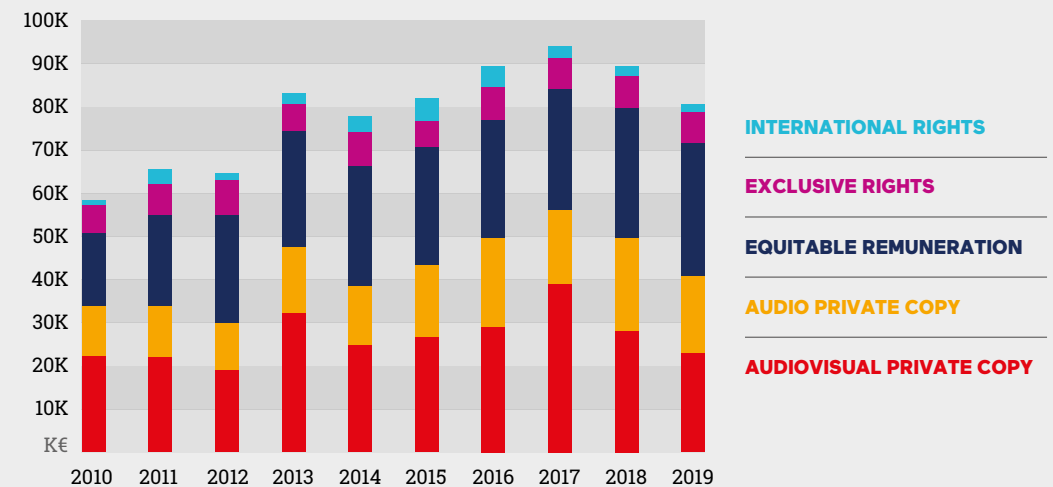
The **Award for Socially-Responsible Artist** which rewards the commitment of an artist to causes which are close to his or her heart was this year awarded to the actor **Samuel Le Bihan** for his work to support autism.

The **Adami Theatre Award 2019** was awarded to **Catherine Schaub** and the "Les Productions du Sillon" theatre group for their collective work.



# right collection

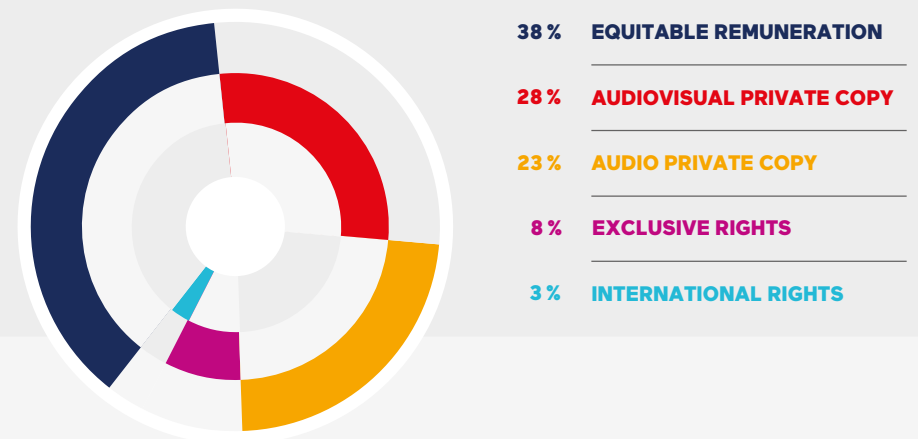
Adami collected more than **80 million euros** in 2019, a drop of 9% compared to the previous year.



Total rights collected has increased by **38%** in 10 years.

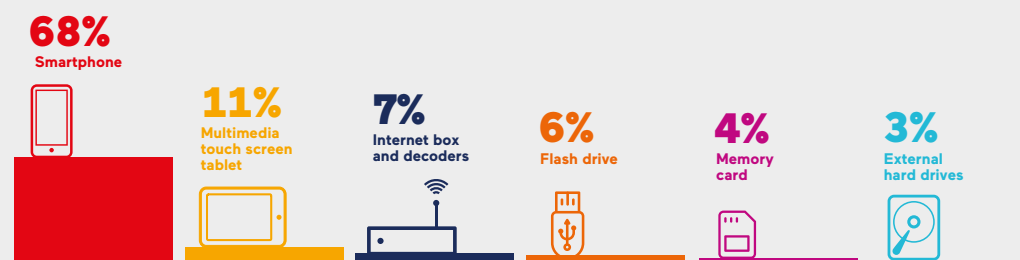
Adami's primary sources of remuneration for artists with rights are legal licences (remuneration for audio and audiovisual private copy and equitable remuneration), which represent **89%** of rights collected.

Rights collected in euros	2019	2018	Change
Audiovisual private copy	22,673,135	28,370,228	-20,08 %
Audio private copy	18,179,702	21,328,511	-14,76 %
Equitable remuneration	30,746,551	29,440,309	4,44 %
Exclusive rights	6,592,230	7,367,984	-10,53 %
International rights	2,459,647	2,063,246	19,21 %
<b>Total</b>	<b>80,651,265</b>	<b>88,570,278</b>	<b>-8,94 %</b>





## Remuneration for private copy

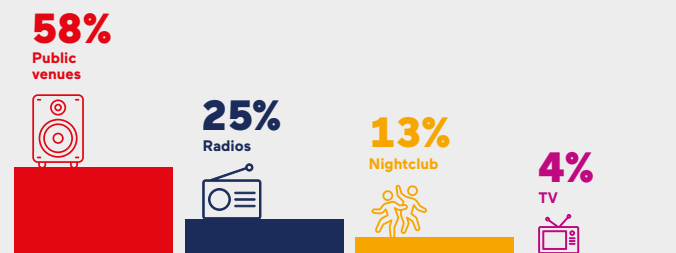


96% of rights collected are made across 6 platforms:

### Exceptional adjustments

As in previous years, companies who are liable for rights for remuneration for private copy paid adjustments amounting to 3 million euros: 2.67 million euros for audiovisual private copy and 0.34 million euros for audio private copy.

## Equitable remuneration



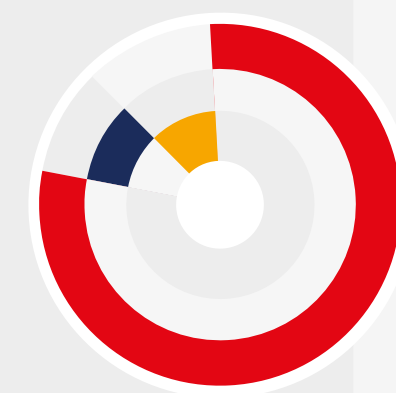
### Vote on the web casting schedule

The "Creation, architecture and heritage" Law of July 2016 rolled out equitable remuneration to radio stations which broadcast exclusively online. Consequently, artists should receive 50% of this remuneration whereas previously, "online radio stations" paid all rights to producers who then paid their share to artists and performers in much lower proportions.

A schedule fixed at 12% of advertising revenue made by "online radio stations" was adopted in November 2019. It will be progressively applied between 2019 and 2022. The first right collection will be made in 2020.

## Exclusive rights

In return for the transfer of their rights to audiovisual or cinematographic producers, artists and performers receive remuneration resulting from collective agreements for the use of their services.



### ● Audiovisual remuneration (television collective bargaining agreement)

84 French audiovisual production companies commissioned Adami to manage remuneration for artists including 4 new producers in 2019: Beaubourg fiction, Beaubourg stories, Delante productions, Ladyboys Films.

### ● Cinema remuneration (after amortization of films)

Adami manages the share of revenue made from 298 amortized films which are paid to artists, and collected from 119 French cinema producers.

4 new films amortized in 2019 generated remuneration for their artists and performers: *Eyjafjallajökull*, *Qu'est-ce qu'on a encore fait au bon Dieu*, *20 ans d'écart*, *Vipère au poing*.

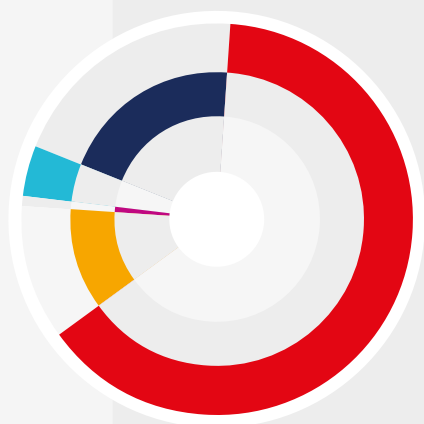
## International rights

3 agreements were signed in 2019 along with:  
**Gramo** – Norway: equitable remuneration (audio)  
**PI** – Serbia: equitable remuneration (audio)  
**VOIS** – Russia: equitable remuneration (audio)

In total equating to **41** agreements signed in **28** countries:

• AARC (USA)	• CREDIDAM (Romania)	• HUZIP (Croatia)	• SAG (USA)
• ABRAMUS (Brazil)	• DIONYSOS (Greece)	• ISTRIGHT (Italy)	• SAMI (Sweden)
• ACTRA PRS (Canada)	• EJI (Hungary)	• LSG (Austria)	• SAMPRA (South Africa)
• ACTORES (Colombia)	• FILMEX (Denmark)	• MROC (Canada)	• SENA (The Netherlands)
• AIE (Spain)	• FKMP (South Korea)	• NORMA (The Netherlands)	• SOUNDEXCHANGE (USA)
• AISGE (Spain)	• GDA (Portugal)	• NUOVO IMAIE (Italy)	• STOART (Poland)
• ARTISTI (Canada)	• GRAMEX (Denmark)	• PLAYRIGHT (Belgium)	• SAWP (Poland)
• ARTISTI 7607 (Italy)	• GRAMO (Norway)	• PI (Serbia)	• SWISSPERFORM (Switzerland)
• BECS (United Kingdom)	• GRAMEX (Finland)	• PPL (United Kingdom)	• VDFS (Austria)
• CPRA (Japan)	• GVL (Germany)	• RAAP (Ireland)	• VOIS (Russia)

# artist remuneration



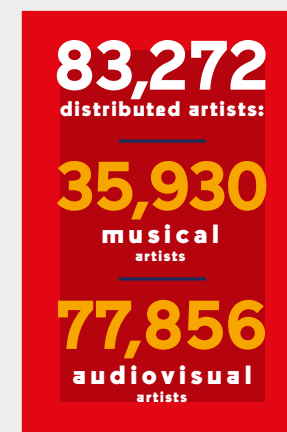
<b>64 %</b>	<b>RIGHTS PAID TO ARTISTS</b>
<b>20 %</b>	<b>FINANCIAL SUPPORT FOR ARTISTIC PROJECTS</b>
<b>11 %</b>	<b>MANAGEMENT FEES</b>
<b>4 %</b>	<b>PROVISIONS FOR ADJUSTMENTS</b>
<b>1 %</b>	<b>SOCIAL SECURITY CONTRIBUTIONS</b>

84% of rights are paid to artists: 64% are distributed directly and 20% through financial support mechanisms for artistic projects. The remaining 16% is assigned to social security contributions, management fees and provisions for adjustments.

## Remuneration distributed to artists

Rights distributed to artists in euros	2019	2018	Change
Audiovisual private copy	15,086,814	18,116,267	-16,72%
Audio private copy	12,471,654	10,798,976	15,49%
Equitable remuneration	18,187,336	17,708,726	2,70%
Exclusive rights	3,933,540	6,254,752	-37,11%
International rights	2,039,589	2,346,543	-13,08%
Credit to be paid for 2019	894,559		
<b>Total</b>	<b>52,613,492</b>	<b>55,225,264</b>	<b>-4,73%</b>

## Artists and their recordings



## International databases

Two international databases jointly managed by Adami and its foreign counterparts enable identification of artists and their recordings/broadcasts across the entire world.

### ● Database of recordings and broadcasts: VRDB (Virtual recordings database)

Contribution by Adami in 2019:  
95,000 audio and audiovisual recordings were made;  
123,000 broadcasts identified.

### ● Artist database: IPD (International Performers Database)

Contribution by Adami in 2019: 14,705 artists.

## Optimisation of payment terms

Musical artists received a portion of remuneration three months early for broadcasts on radio, premises with background music and nightclubs. This reduced payment term is the result of the new Adami IT system.



# Financial support mechanisms for artistic projects

15.8 million euros paid to 1,371 artistic projects

	Number of projects	Total granted in euros
<b>Creation</b>	<b>713</b>	<b>7,706,546</b>
Adami 365	36	1,223,300
Adami déclencheur	54	469,480
Recording assistance	252	1,586,650
Audiovisual	62	700,590
General interest	2	62,000
Live entertainment	307	3,664,526
<b>Broadcast</b>	<b>558</b>	<b>6 431 908</b>
Adami déclencheur	8	44,600
First section	48	186,460
Audiovisual	125	717,200
Prizes and awards	4	50,000
Festival	181	2,120,800
General interest	34	2,030,748
Promoting recordings	32	234,900
Live entertainment	126	1,047,200
<b>Artistic and cultural education</b>	<b>58</b>	<b>827,700</b>
Recording assistance	3	18,300
Festival	2	18,000
General interest	9	374,000
Live entertainment	44	417,400
<b>Training</b>	<b>42</b>	<b>829,939</b>
<b>Total</b>	<b>1,371</b>	<b>15,796,093</b>



## Direct funding for artists

In 2019, Adami continued reforming its funding mechanisms to directly support artists with their projects

### - For actors

"Adami déclencheur": a creation grant aimed at allowing an actor to cover initial costs for their performance project followed by support for creation and broadcasting if successful.

38 grants awarded (129 since the programme was created).

### -For musicians

"Adami 365": support over one year of a musical project for an artist producing his or her own recordings.

36 support projects accepted (144 since the programme was created).

## ● Training artists and performers

109 training grants allocated for a total of €247,139.

## ● Adami productions

Developed to help promote young talent and promote the profession of artist and performer, 14 projects produced by Adami enabled more than 400 artists to experience significant professional and artistic experiences. 45,450 viewers including 2,860 professionals attended concerts, shows and performance by the following artists: Chilla, Ninho, SCH et Rim'K for the 4th edition of Hip Hop Symphonique, Paul Jarret and Jim Black as part of Talents Adami jazz, actors in short films Talents Adami Cannes directed by Suzanne Clément, Mélanie Doutey, Guillaume Gouix, Zita Hanrot and Grégory Montel, etc.

# governance

as at 15th April 2020

## The Board of Directors

Theatrical artists

**Marianne Basler, Anne Bouvier, François Dunoyer, Sylvie Feit, Dominique Frot, Sam Karmann, Bernard Ménez, Michèle Simonnet, Olivier Sitruk, Jean-Paul Tribout, Valérie Vogt**

Variety, jazz and contemporary music artists

**André Ceccarelli, Christine Delaroche, Laurent de Wilde, Karim Kacel, Mélissa Laveaux, Jean-Jacques Milteau, Annabelle Mouloudji, Tété**

Opera singers

**Anne Baquet, Sonia Nigoghossian**

Classical musicians and/or conductors

**Annelise Clément, Marianne Piketty**

Choreographers

**Isabelle Gonzalez**

## The Executive Committee

**Jean-Jacques Milteau**, chair of the board of directors

**Anne Bouvier**, deputy chair of the board of directors

**Annelise Clément**, chair of the Artist Relations Commission

**Sylvie Feit**, chair of the commission for collection and distribution

**Karim Kacel**, artistic and cultural director

**Sam Karmann**, chair of the international affairs commission

**Laurent de Wilde**, chair of the finance and budget commission

## Statutory Commissions

4 technical commissions each comprising 6 directors (7 for the Finance and Budget Commission): Artist Relations, Finance and Budget, Collection and Distribution, International Affairs.

## Commissions for the allocation of funding to artistic projects

Theatrical Project Commission

**Jean Barney, David Brécourt, Didier Brice, Raphaëlle Cambray, Dominique Frot, Christine Gagnepain, Christophe Labas-Lafitte, Anne Le Guernec, Taïdir Ouazine, Hédi Tillet de Clermont-Tonnerre, Séverine Vincent, Valérie Vogt**

Contemporary music and jazz project commission

**Babet, Barbara Carlotti, Jessie Chaton, Edouard Ferlet, Emilie Hanak, Dorothee Hannequin, Joyce Jonathan, Karim Kacel, Sandra Nkaké, Blick Bassy, Stéphane Scharlé, Alex Tassel**

Classical music and choreography project commission

Conductors: **Jérôme Corréas, Luca Pfaff**

Solo classical musicians: **Annelise Clément, Hélène Desaint, Isabelle Moretti, Nicolas Stavy**

Opera singers: **Anne Baquet, Jean-François Novelli, Thomas Morris**

Choreographers: **Jean Gaudin, Pedro Pauwels, Claire Richard**

Artist training commission

Theatrical artists: **Hélène Arié, Souad Amidou, Nathalie Boyer, Michel Melki**

Variety, jazz and contemporary music artists: **Gaël Cadoux, Jil Caplan, Annabelle Mouloudji**

Opera singers and/or classical musicians and/or conductors:

**Sonia Nigoghossian, Olivier Jérôme Fortin, Théophile Alexandre**

Choreographers: **Jean-Philippe Costes Muscat, Isabelle Gonzalez**

## The Supervisory Board

**Véronique Baylaucq, Catherine Chevallier-Probst, Anne Dos Santos, Nora Habib, Alain Prévost, Pierre Santini** (président)

## Management Committee

Managing Director: **Bruno Boutleux**

Secretary General: **Paule Poujol-Robert**

Director for legal and international affairs: **Anne-Charlotte Jeancard**

Director for collection, distribution and studies: **Claire Czerniak**

Information Systems Director: **Xavier Moquin**

Artistic Director: **Odile Renaud**

Director for strategy and external relations: **Benjamin Sauzay**

Human Resource Director: **Hélène de Marignan**





empowering artists

Publication Director – Bruno Boutleux.

Coordination – Carine Deschênes.

Iconography – Émilie Vetter.

Graphic design and production – **lesgosses**

Adami thanks all artists, theatre groups and photographers for their participation in illustrating this document.

Cover : Stéphane Chivot et Gianfranco Poddighe, Une œuvre des interprètes "L'œil et l'oreille" © Florent Drillon

P2 "Cœur d'artichaut", Week-end créatif #5 © Quentin Chevrier

P4 Photocall of Talents Adami Cannes 2019 actors and directors: Marilou Aussilloux, Pierre Cevaër (absent), Noémie Chicheportiche, Yamée Couture, Lucie Digout, Eulalie, Cypriane Gardin, Martin Karmann, Jeremy Lewin, Emma Liégeois, Leslie Lipkins, Massimo Riggi, Marc Riso, Samir Senhadji, Jonathan Turnbull, Julianna Vogt, Suzanne Clément, Mélanie Doutey, Guillaume Gouix, Zita Hanrot and Grégory Montel © Thomas Bartel

P5 Ninho, Hip Hop Symphonique #4 © Florent Drillon

P6 Emma Liégeois, film shooting Talents Adami Cannes 2019 © Thomas Bartel

P8 Sandra Nkake and Thomas de Pourquery, concert "5 ans de Session Unik" © Thomas Bartel

P9 Bruno Boutleux, David Assouline, Samuel Le Bihan and Jean-Jacques Milteau, presentation of 2019 Adami Award for Socially Responsible Artists © Florent Drillon

P10 Tanguy de Williencourt, Joséphine Olech, Caroline Sypniewski and Manuel Vioque-Judde, concert of the Talents Adami Révélations Classiques at the Théâtre des Bouffes du Nord © Quentin Chevrier - "Cirque Planck", Week-end créatif #5 © Quentin Chevrier

P17 "30 nuances de noir(es)" Compagnie 100DRA SEINTROZ, La Grande Echelle © Thomas Bartel

P20 "Le Vilain P'tit Canard" Scopitone & Compagnie, La Grande Echelle © Thomas Bartel

P22/23 "Œuvre n°84", Week-end créatif #5 © Quentin Chevrier

Back cover: Bachar Mar-Khalifé and Christophe, concert "5 ans de Session Unik" © Thomas Bartel © Thomas Bartel

The 2019 annual report is published by Adami, a société civile (non-trading company) for the Administration of artist and musical performer rights.

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A photograph of a man and a woman working together on a technical project. The man, in the background, is wearing a grey coat and a patterned scarf, looking down at the work. The woman, in the foreground, is wearing glasses and a blue jacket, focused on a device. The device has a small screen displaying a green logo. The background is dark with some blurred lights.

**Adami**  
empowering artists