

ACTIVITY REPORT 2025



Adami

Joint interview

Anne Bouvier,
Chair of the Board



Élisabeth Le Hot,
Chief Executive Officer

« The decisions being made today will shape the rights of tomorrow. »

2025 was a busy year for Adami. What is your assessment of the year?

Anne Bouvier : We are going through a pivotal period. Performers are facing both major technological changes, such as the rise of artificial intelligence, and a gradual weakening of public funding for culture. These developments are not merely matters for debate: they are already having a significant impact on artists' daily lives, their employment opportunities, their creative conditions and their remuneration. That is why I describe this as a pivotal period. The decisions being made today will have a very concrete impact on the rights of tomorrow.

Élisabeth Le Hot : I fully share that view. 2025 was a year of vigilance, but also of action. Adami was mobilised on several fronts: artificial intelligence, of course, but also expectations surrounding remuneration from audiovisual streaming, the consequences of the RAAP ruling, and the major ongoing negotiations on private copying and equitable remuneration. In a rapidly changing environment, we remained focused on a clear objective: defending performers' rights and strengthening support for artists. The challenge now is to successfully navigate this transition.

What were the most significant issues of the year?

Anne Bouvier : The negotiations on the tariffs for equitable remuneration and private copying are crucial, as they form the cornerstone of the remuneration distributed to performers by Adami. We are currently renegotiating, in particular, the tariffs applicable to private radio broadcasters. I understand that some stations claim to be facing difficulties, and we can appreciate the constraints they are under, especially given the decline in advertising revenues. However, studies also point to an undeniable reality: music remains one of the main reasons why people in France continue to listen to radio. It is therefore essential that performers' remuneration remains commensurate with the use made of their performances.

Élizabeth Le Hot : With regard to private copying, another key issue is the evolution of devices and usage patterns. New categories of products could be brought within the scope of the system, and the question of cloud services and computers is part of the current debate. However, until these developments are formally adopted, they will not translate into additional resources for performers. On this subject, we hope to have positive news soon.

In response to changes in the sector, Adami is also pursuing closer cooperation with other organisations. Why is this such an important strategic direction?

Anne Bouvier : Because collective management is currently too fragmented. In France, across all categories of rights, there are around thirty collective management organisations. That is far too many.

This fragmentation weakens our collective strength.

The cooperation initiative launched with the SCPP is part of that approach. It has raised concerns, which is understandable, particularly because performers and producers do not always share the same interests. However, we have maintained ongoing dialogue throughout the process, notably with the trade unions, which have been consulted at every stage.

Ultimately, we are part of the same value chain and share common challenges: defending neighbouring rights in relation to platforms and emerging forms of exploitation. Through SPRE, we already work closely together and maintain strong professional relationships.

Élizabeth Le Hot : This cooperation is based on concrete objectives: improving data quality and the efficiency of distributions. It is also about giving ourselves the means to pool resources in order to modernise our tools, particularly in response to artificial intelligence and international competition.

We have approved the creation of a shared database reference system and a common distribution tool, which will be managed through a jointly owned Adami/SCPP company. This arrangement will be submitted for approval to the General Assembly in June 2026. It is an ambitious long-term project, expected to take three to four years to complete, but it will directly strengthen Adami's ability to ensure fairer and more efficient remuneration.

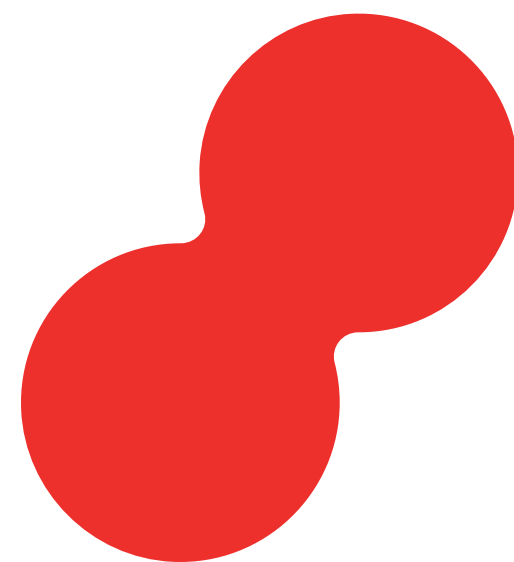
As major electoral deadlines approach, which cultural issues would you like to see emerge in the public debate?

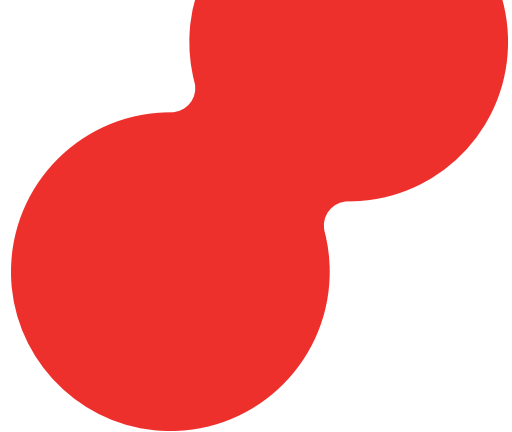
Anne Bouvier : I would like to hear all political parties, without exception, present a clear vision for culture. We are seeing budget cuts at local authority level, and some public statements have called into question institutions such as the CNC and the CNM, suggesting that they are a burden on taxpayers. In reality, these organisations are financed through specific funding mechanisms that do not come from the State budget in the traditional sense.

Greater rigour and accuracy are needed in these discussions. In any genuine public debate, artists deserve to have their voices heard.

Élizabeth Le Hot : There is also an issue of awareness. Some members of parliament do not fully appreciate the role that collective management organisations play within the cultural economy. Yet if public funding continues to decline, CMOs will play an even more important role in sustaining artistic vitality.

Moreover, when culture is discussed purely from a financial perspective, we often hear that it “costs a great deal” to local authorities. We should also remember what it generates. Culture creates economic activity and significant wider benefits. It enables individuals to flourish while making a substantial contribution to the attractiveness and dynamism of local communities.





In this challenging environment,
what direction do you want to give Adami?

Élizabeth Le Hot : We want to strengthen our effectiveness without ever losing sight of our primary mission: serving performers. That objective guided the reorganisation launched in 2025.

We created a new Artist Support Department, headed by Mathilde Carmet, in order to bring together support schemes, services and direct relations with artists within a single structure. We also appointed Benjamin Sauzay as Executive Director to oversee, alongside the General Management team, Adami's strategic projects, including the joint initiative with the SCPP.

Finally, the data division was integrated into the Collections, Distribution and Research Department, under the responsibility of Claire Czerniak, in order to make better use of data in support of Adami's core missions.



Anne Bouvier : This reorganisation is a direct response to realities in the field. Artists need support that is clearer, more accessible and more responsive. Adami must be able to meet the challenges currently facing the sector.

On a more personal note, what has this year taught you?

Anne Bouvier : Remaining professionally active in the theatre sector is a real asset. It keeps me connected to what is happening on the ground, allows me to hear artists' concerns directly and to understand the factors that make career paths more precarious.

Artists are sometimes removed from major legal or economic issues and may feel that these matters do not concern them directly. In reality, the opposite is true: these issues will shape their future. Since 2020, I believe Adami has made significant progress in terms of visibility, membership growth and proximity to artists.

Élizabeth Le Hot : For me, this first full year as Chief Executive Officer has confirmed one thing: Adami has an indispensable role to play in the period ahead. We must be at the same time a strong institution, an influential stakeholder and a trusted partner for performers.

The year 2025 demonstrated that Adami can mobilise, evolve and take action even in an uncertain environment. 2026 must be a year of consolidation, enabling us to meet the challenges that lie ahead with confidence.

Contents

1

Highlights
of the year

P 07



2

Key figures

P 15



3

Rights
collection

P 16



4

Artists'
remunera-
tion

P 25



5

Financial
support
for artistic
projects

P 31



6

Governance

P 39

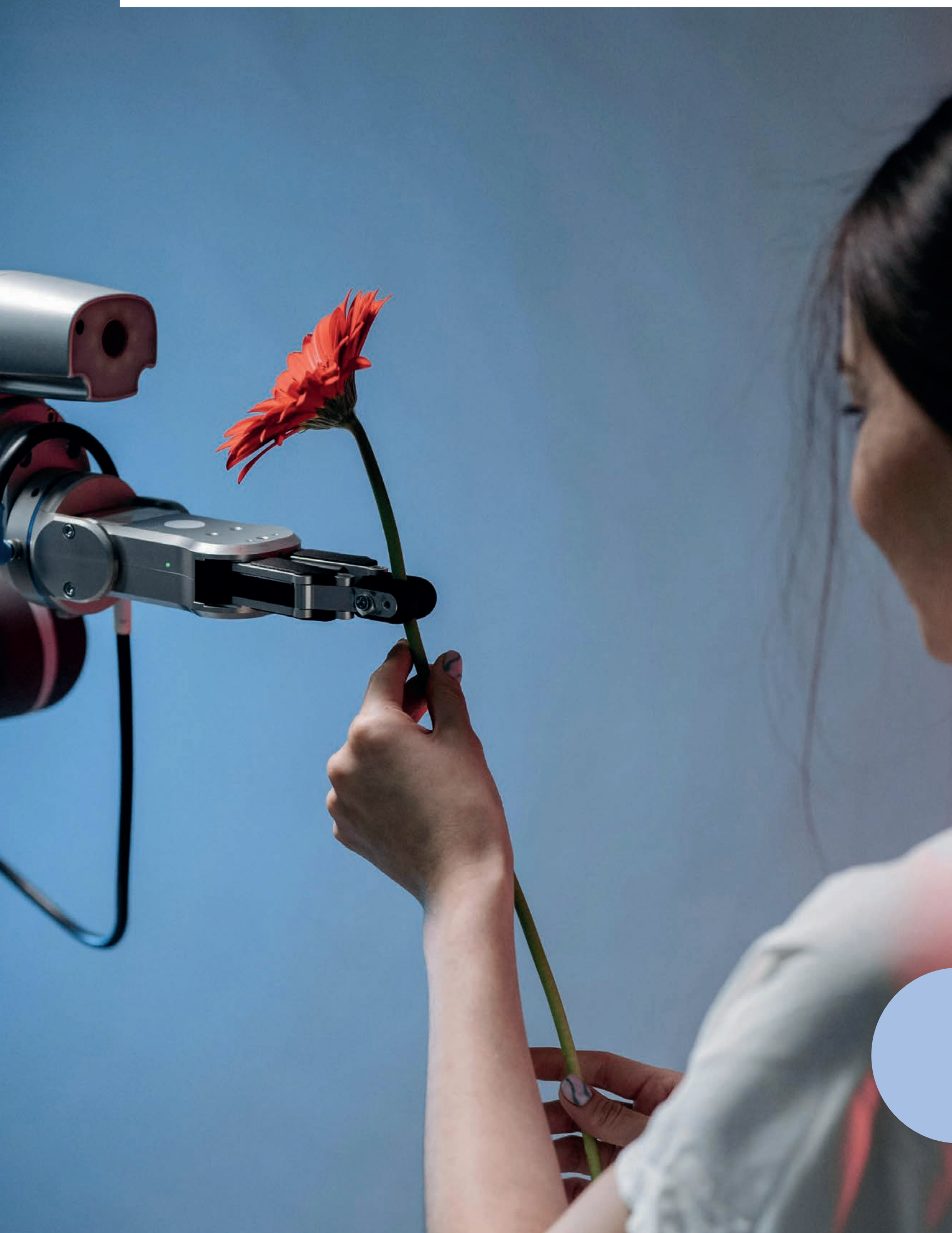


1

Highlights of the year

The year 2025 was marked by Adami's strengthened commitment to protecting performers' rights and supporting their careers, at a time when the sector is facing increasing challenges arising both from the rapid development of artificial intelligence and from reductions in public funding for culture at national and local government level. ★

ADAMI AT THE FOREFRONT OF ADDRESSING THE CHALLENGE OF ARTIFICIAL INTELLIGENCE



2025 saw an unprecedented mobilisation around issues relating to artificial intelligence. From March onwards, Adami exercised, on behalf of the more than 49,000 performers it represents, its right to opt out of the use of their performances for training AI models. By taking this step, Adami became the first neighbouring rights collective management organisation in the world to implement such an opt-out. In doing so, it reaffirmed a fundamental principle: no use of performers' work by AI should take place without their prior consent.

Beyond this legal action, Adami established itself as a leading voice in the public debate on AI. Chief executive officer Élisabeth Le Hot took part in numerous panel discussions, consistently highlighting the urgent need for an ethical framework that ensures transparency, respect for rights and fair remuneration for artists.

This mobilisation continued throughout the year, notably through Adami's response to the agreement concluded between universal and the AI platform Udio. The organisation criticised a model that could undermine performers' rights and reiterated the necessity of explicit consent and fair value sharing.

THE LAW ON PERFORMERS' REMUNERATION ON AUDIOVISUAL STREAMING PLATFORMS STILL NOT IMPLEMENTED

A 2019 European directive, transposed into French law in May 2021, was intended to ensure that performers appearing in a series or film initially released on a streaming platform would receive remuneration proportionate to the success of the work.

Unfortunately, no agreement has been reached over the past five years between performers, audiovisual producers and streaming platforms, depriving performers of the remuneration to which they are entitled.

The open letter signed by 7,000 performers at the opening of the 2024 Cannes Film Festival, calling for implementation of the law, nevertheless led to initial discussions with streaming platforms during 2025. However, these exchanges remain at too early a stage to produce a satisfactory solution.

Adami will make this issue one of its key priorities for 2026.



STRATEGIC ALLIANCES SERVING ARTISTS

Against this challenging backdrop, several important partnerships were further strengthened.

Adami–SCPP cooperation: next step

Adami formally confirmed its cooperation with SCPP, initiated in 2024, through the board of directors' approval of a shared tool for data management and rights distribution.

Once completed, this system will stand among the world's leading references in neighbouring rights management in terms of innovation and performance. Approval by Adami's general assembly is still required to establish a joint company that will host the platform and launch the related developments.

The assembly is scheduled to meet in June 2026.

Dialogue between Adami and SPEDIDAM

Dialogue with Spedidam intensified, particularly in preparation for the SCAPR working groups hosted jointly by both organisations in Paris in January 2026. SCAPR, the global network of performers' collective management organisations, brings together 64 organisations from 48 countries through working groups and committees dedicated to the technical, legal and operational aspects of international cooperation in support of artists. Adami and Spedidam co-hosted the event and worked together to promote smoother, more consistent and more transparent rights management worldwide. This dialogue is expected to deepen further in 2026 through additional joint initiatives.

Partnership agreement with Radio France

On Thursday 13 March 2025, Radio France and Adami signed an annual agreement enabling them to strengthen their joint initiatives in support of the music sector. One key feature of the partnership is the use of the Maison de la Radio et de la Musique and its new studios as a prestigious venue for artist residencies supported by Adami.

In addition to renewing long-standing initiatives and events supported by Adami, such as Hip Hop Symphonique and Radio France's Hyper Weekend Festival, the agreement also confirms that the annual Adami classical talents concert will be hosted at Studio 104 and benefit from wider broadcasting through France Musique.

RAAP RULING: ADAMI REMAINS FULLY COMMITTED

Since a ruling by the Court of Justice of the European Union was delivered in September 2020, the funds of the four neighbouring rights collective management organisations (Adami, Spedidam, SCPP and SPPF) dedicated to supporting cultural and artistic initiatives have been reduced by approximately €25 million per year. At a time when cultural funding is coming under increasing pressure, this loss of income has had a significant impact on artists and cultural organisations across France.

Adami continues to work closely with the French ministry of culture, several counterpart collective management organisations across Europe and Impala, the European body representing independent music producers, to persuade the European Commission to act and propose a solution. To that end, several meetings were held in Brussels throughout 2025.

EQUITABLE REMUNERATION AND PRIVATE COPYING NEGOTIATIONS

Alongside Spedidam, SCPP and SPPF, as co-managers of SPRE (the organisation responsible for collecting equitable remuneration), Adami intensified discussions with commercial radio broadcasters with a view to improving equitable remuneration tariffs and, ultimately, increasing payments to artists whose work is broadcast on radio. These tariffs had not been revised for many years. The outcome of these negotiations is expected in 2026.

At the same time, private copying tariffs are also being renegotiated. Most of 2025 was devoted to conducting private-copying usage studies, carried out by an independent specialist institute to assess the copying of protected content (films, music, television series and other works) by members of the French public for personal use. Now that these studies have been completed, 2026 will focus on negotiating new tariffs.

PROMOTING GENDER EQUALITY IN CREATIVE INDUSTRIES

Adami reaffirmed its commitment to equality through the publication of a study examining the representation of women in French television drama, released during the La Rochelle TV Fiction Festival. Widely covered by the media, the study highlighted the persistence of significant inequalities, particularly in the allocation of roles and the on-screen representation of actresses. Building on these findings, Adami launched a new initiative entitled London Calling, designed to connect actresses over 50 with international casting opportunities and to develop new actions aimed at improving their long-term representation.

Beyond publishing research, Adami increased its public advocacy efforts at major industry events, including MaMA and Think Culture,

to ensure that these issues remain firmly on the public agenda and to encourage lasting change across the sector.

This commitment was further demonstrated through the signing of a partnership agreement with Audiens in May 2025, including cooperation around its support and listening service, to improve assistance for artists experiencing violence, abuse, or harassment.

RENEWED PRESIDENCY AND STRENGTHENED ORGANISATION

In 2025, Anne Bouvier was re-elected chair of the board of directors, confirming both the continuity of Adami's strategic direction and artists' confidence in its governance.

One year after taking office as chief executive officer, Élisabeth Le Hot launched an internal reorganisation aimed at strengthening Adami's effectiveness and growth while

further reinforcing its support services for artists.

Key measures included:

- The creation of the Artist Support Department, led by Mathilde Carmet, brought together support services, membership and direct relations with performers at a time when artistic careers were becoming increasingly fragile.
- The integration of the data unit into the heritage, distribution and research department, under the responsibility of Claire Czerniak, to maximise the value of data in support of Adami's core missions.
- The appointment of Benjamin Sauzay as Executive Director, with responsibility for cross-organisational strategic issues and development projects, including the creation of the joint rights-distribution platform with SCPP.

JOINING IMARA AND GAVA: DEPLOYING AN INTERNATIONAL STRATEGY

In 2025, Adami strengthened its international development strategy by joining two new alliances:

IMARA (international musical artists rights alliance) and GAVA (global audiovisual alliance), organisations dedicated to defending performers' rights on a global scale.

These memberships reflect Adami's determination to play a greater role in international debates, particularly those concerning streaming, artificial intelligence and the audiovisual exploitation of performances. Through these networks, Adami aims to contribute to stronger recognition of neighbouring rights and to promote fairer remuneration for artists in a rapidly evolving sector.



2

Key figures



AN ORGANISATION
DEDICATED TO
★ ARTISTS ★

52,192
member artists as of 31 december 2025.

2,673
artists joined Adami in 2025 to benefit from its dedicated services.

ARTISTS'
REMUNERATION

57.31 distributed directly to

97,050 artists

14.7 allocated to artistic and cultural initiatives:

1,461 artistic projects, programmes and partnerships

7,148 artists supported

3

Rights collection

Adami collected €94.9 million in rights revenue in 2025, representing an increase of 3.47% compared with the previous year.

This growth was driven by higher collections from foreign collective management organisations, exclusive rights revenue and audiovisual private-copying remuneration. ★



Rights collected (€)	2024	2025	Variation
Private copying – audiovisual	19,714,839	20,814,683	5.58 %
Private copying – audio	17,540,407	17,159,758	-2.17 %
<i>Total private copying</i>	<i>37,255,245</i>	<i>37,974,441</i>	<i>1.93 %</i>
Equitable remuneration	39,762,287	40,334,587	1.44 %
<i>Total statutory licensing revenues</i>	<i>77,017,532</i>	<i>78,309,028</i>	<i>1.68 %</i>
Exclusive rights	7,456,527	8,931,343	19.78 %
International rights	7,247,540	7,659,765	5.69 %
<i>Total collections</i>	<i>91,721,599</i>	<i>94,900,137</i>	<i>3.47 %</i>

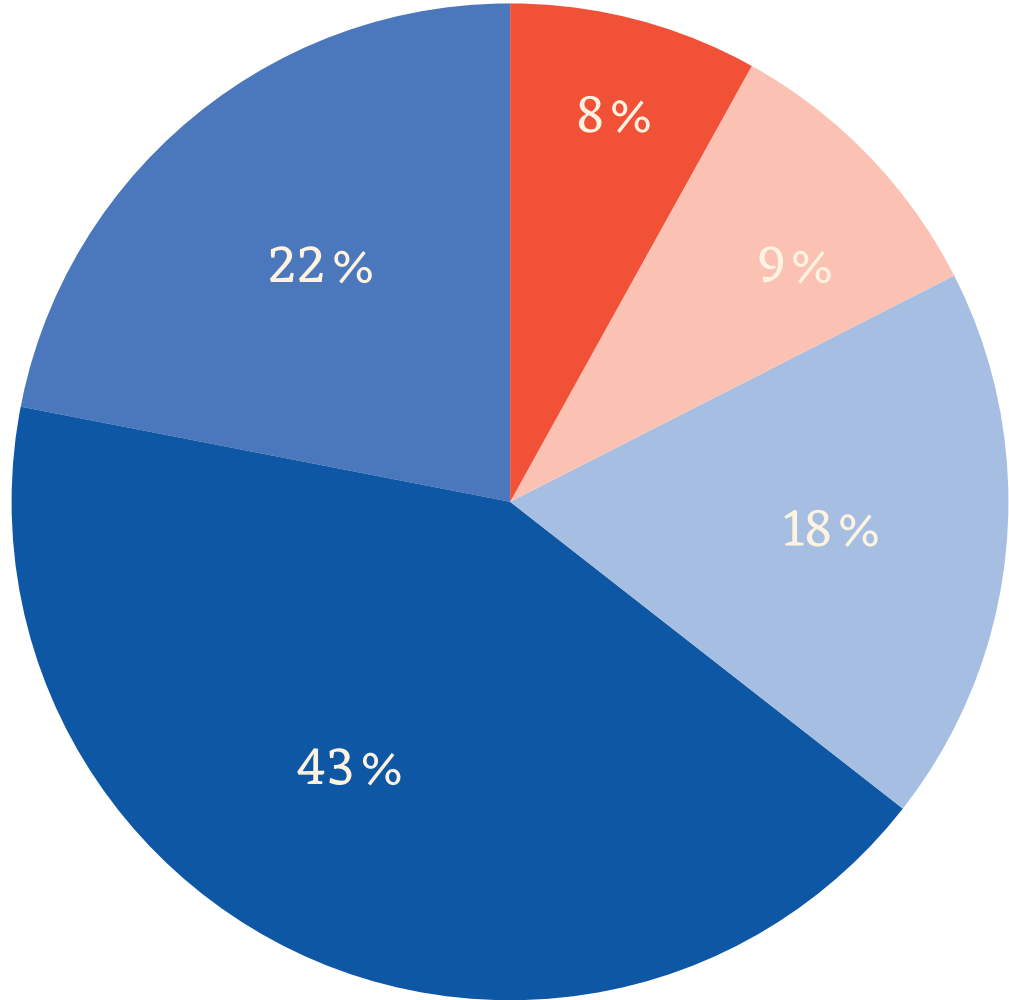
Private copying revenues show an apparent increase of 1.93% in 2025.

This growth is attributable to an exceptional adjustment. For the first time since 2021, a payer that had previously refused to pay the private copying levy settled €1.2 million in arrears relating to audiovisual private copying.

Excluding this one-off adjustment, private copying revenue declined by 1.29%.

Equitable remuneration revenues increased by 1.44%.

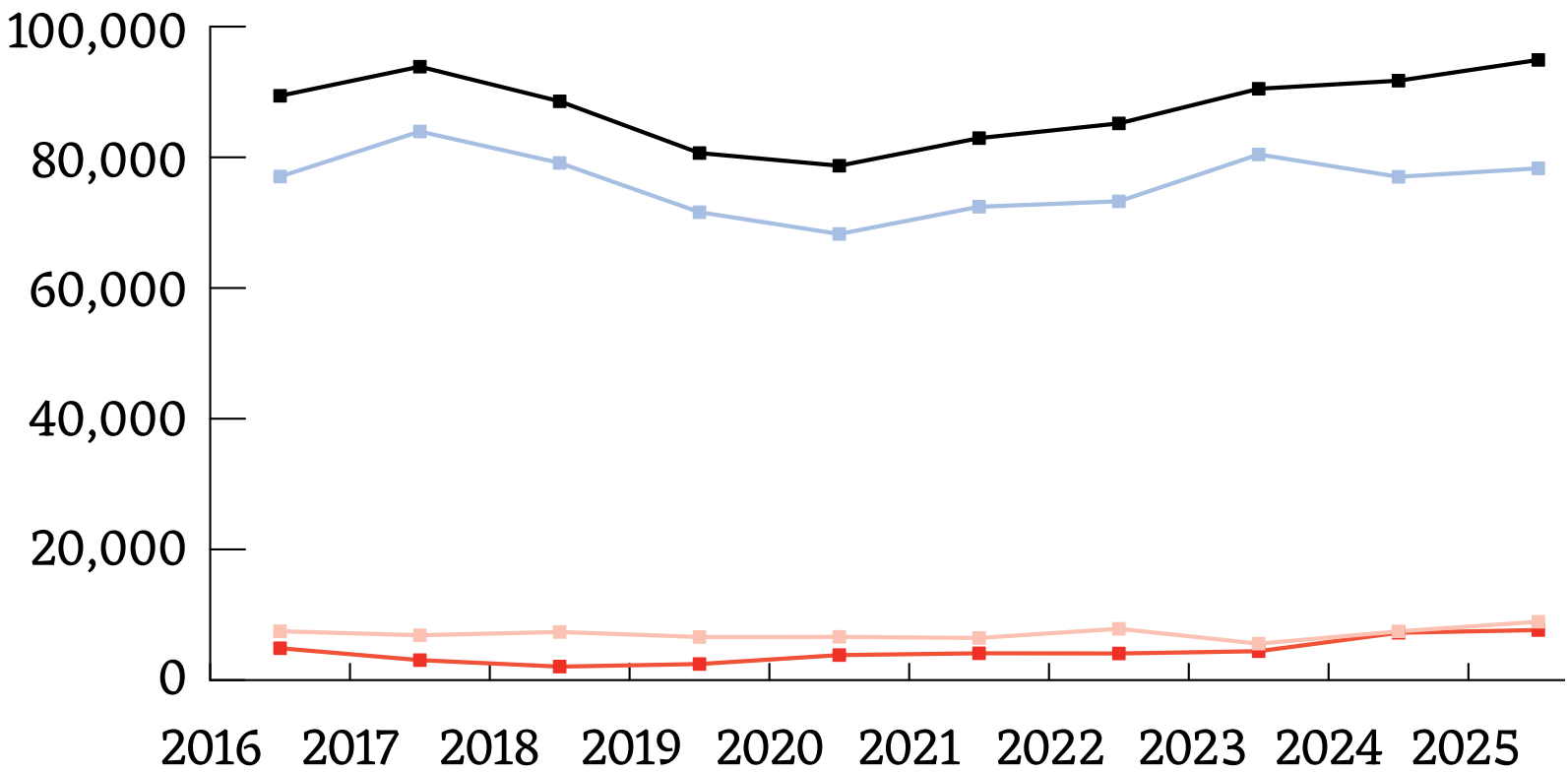
Collections 2025



- International rights
- Exclusive rights
- Audio private copying
- Audiovisual private copying
- Equitable remuneration

Statutory remuneration rights (private copying and equitable remuneration), which are the main sources of income for rights holders managed by Adami, accounting for 83% of total collections, compared with 84% in the previous year. Exclusive rights represented 9% of collections (8% in 2024), while rights collected from abroad remained stable at 8% of total resources.

Rights collected from 2016 to 2025



- Total collections
- Statutory licensing revenues (including adjustments and exceptional items)
- International rights
- Exclusive rights



PRIVATE COPYING REMUNERATION



As mentioned above,

private copying rights from Adami's regular activities declined by 1.29%.

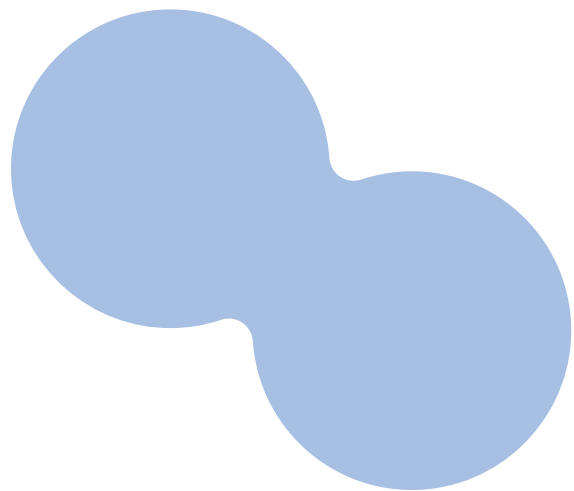
This decrease reflects the downturn in the French consumer electronics market, particularly for mobile phones, indicating lower household consumption due to factors such as reduced purchasing power, longer device replacement cycles, and a mature market in which 98% of people aged 12 and over own a mobile phone.

The work of the private copying commission

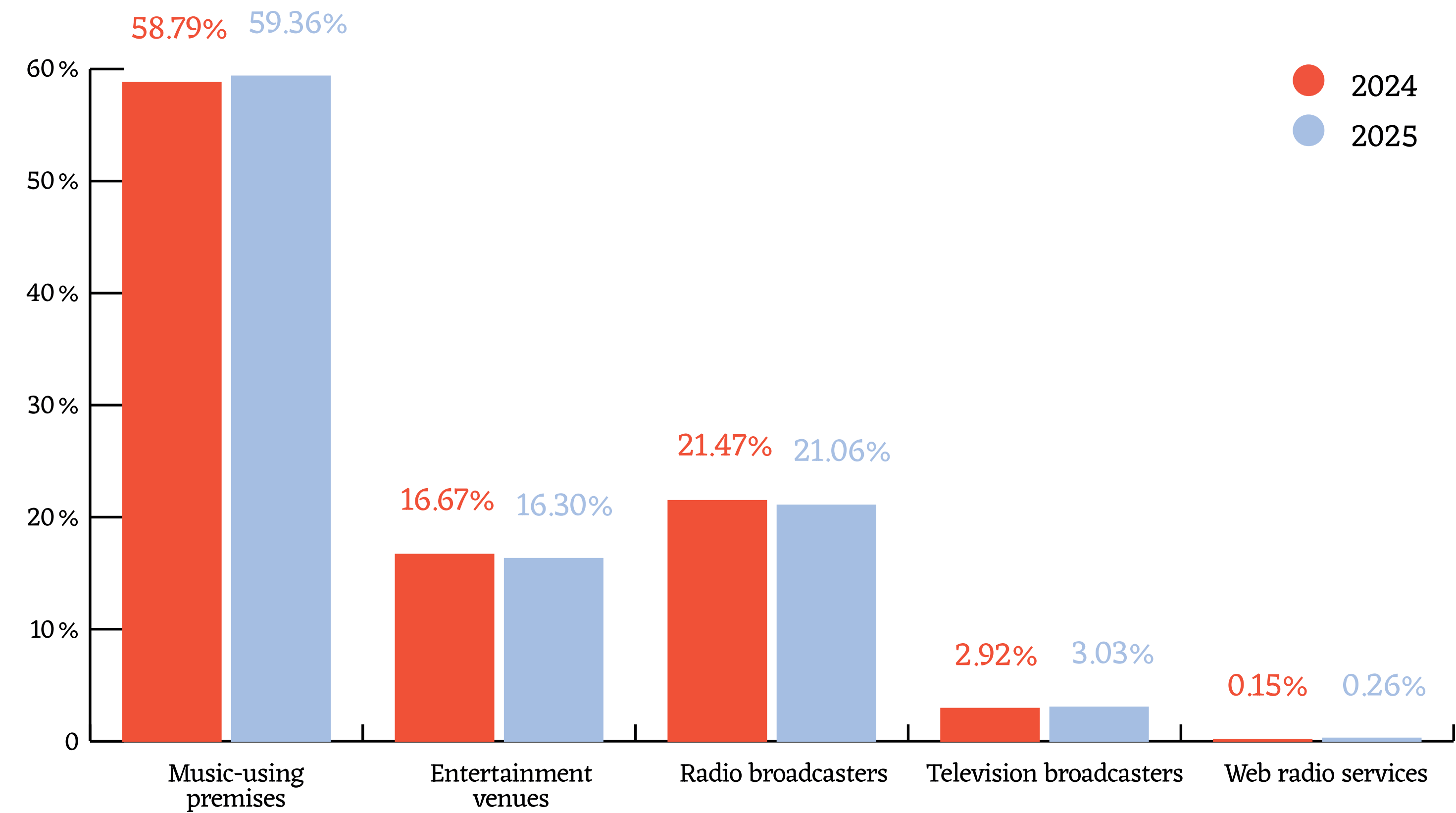
The private copying commission, responsible for setting the tariffs applicable to recording media, was renewed in 2025. Its balanced composition includes representatives of both rights holders and liable parties (manufacturers and importers of electronic devices and media). It is chaired by a representative of the French state, Thomas Andrieu.

The commission's work programme includes a review of the tariffs based on usage studies conducted in 2024 and 2025 concerning several categories of devices (mobile phones, tablets, and computers, both new and refurbished). Discussions will focus on the possible inclusion of computers and cloud storage within the scope of the private copying scheme.

EQUITABLE REMUNERATION



Equitable remuneration rights 2024 and 2025
•breakdown by sector•



Following the sharp decline recorded in 2020 and 2021 during the pandemic, equitable remuneration has been recovering since 2022 and **increased by 1.44% year-on-year**.

The distribution of collections by sector is broadly similar to that recorded last year.

Of note : collections from premises where recorded music is played increased by 3%. Following a year marked by the olympic games in 2024, collections continued to be supported by strong performances in the café and restaurant sector, retail trade, and large-scale general retail, driven by tariff indexation and an increase in the number of liable users.



Equitable remuneration tariffs

Equitable remuneration tariffs are set by a joint commission comprising representatives of performers and producers on the one hand, and representatives of phonogram users on the other. Like the private copying commission, it is chaired by a representative of the French state, francine mariani-ducraay.

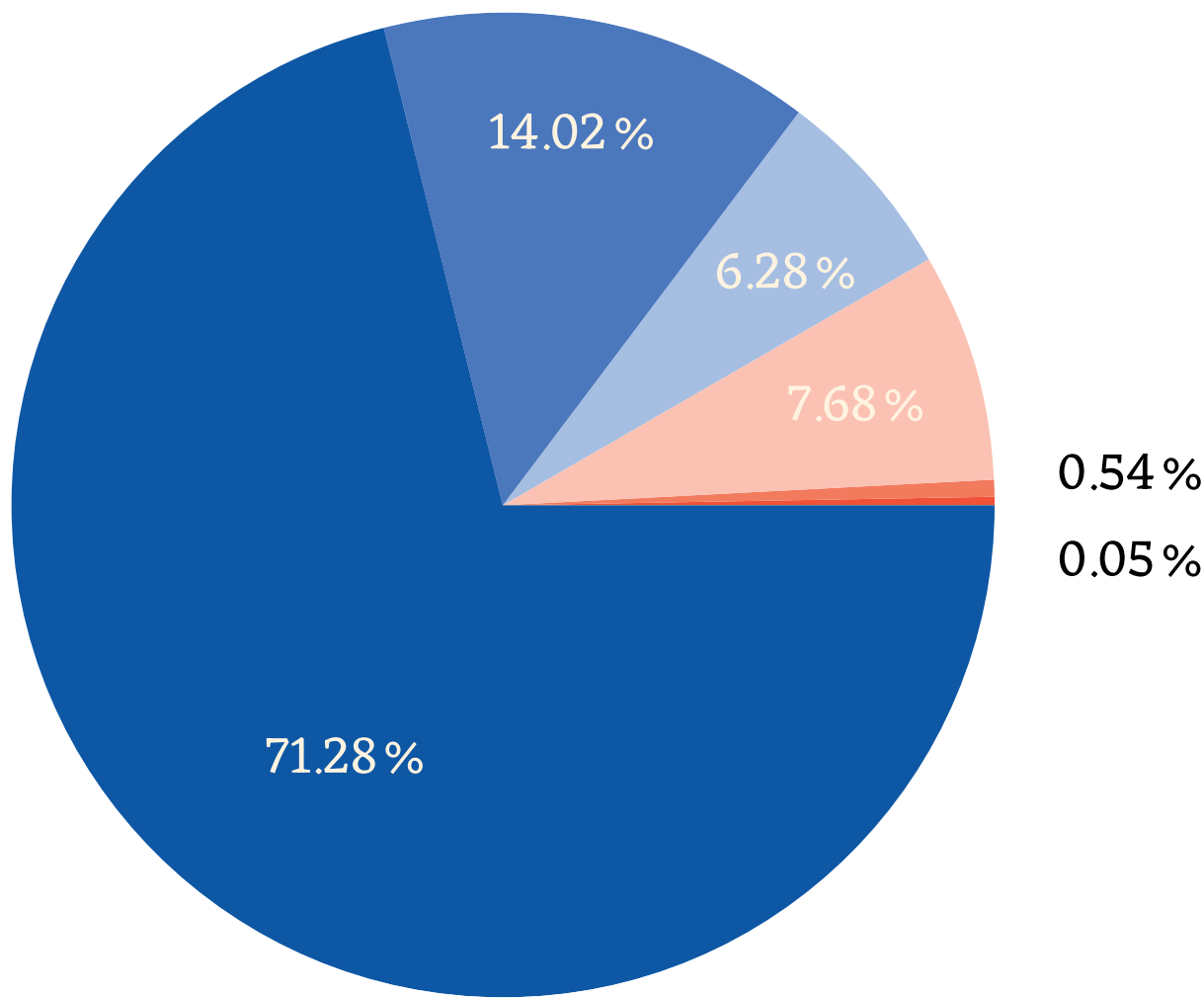
The tariffs currently in force, applicable to radio stations, television broadcasters, and music-using establishments, date from 2008–2010.

Since September 2024, discussions have been underway to revise these tariffs, beginning with the private radio sector. To date, no agreement has been reached, and negotiations are ongoing.



EXCLUSIVE RIGHTS

Exclusive rights collections 2025



- Additional minimum remuneration guarantee (agreement of 11 May 2022)
- Ministry of education agreement
- Angoa broadcasting
- Belgian cable broadcasting
- Cinema agreement
- Private producers

Exclusive rights collections (€)	2024	2025	Change
Private producers	6,122,847	6,366,102	3.97 %
Cinema agreement	759,958	1,251,840	64.72 %
Angoa broadcasting		3685,736	n/a
Belgian cable broadcasting	525,842	561,088	6.70 %
Ministry of education agreement	46,712	48,280	3.36 %
Article 1.212-7 agreements		13,672	n/a
Additional minimum remuneration guarantee (agreement of 11 May 2022)	1,168	4,535	288 %
	7,456,527	8,931,343	19.78 %

Performers receive additional remuneration in return for assigning their rights to audiovisual and film producers for the exploitation of their performances.

Exclusive rights collections managed by Adami reached €8.9 million in 2025, representing an increase of almost 20% year-on-year. This growth was driven primarily by the Cinema Agreement and ANGOA broadcasting agreements*

and reflects the recovery campaigns implemented by the exclusive rights department, focusing both on the declaration of revenues and the collection of outstanding invoices.

Agreements with private producers generated €6.37 million

and relate to remuneration due to performers for the secondary exploitation of television programmes, including rebroadcasting, licensing, video-on-demand services, video exploitation and other forms of reuse.

** ANGOA and related professional agreements are agreements concluded within the audiovisual sector that govern, among other things, the remuneration of performers and the use of their rights in connection with the exploitation of audiovisual works.*

The Cinema Agreement generated €1.25 million.

Under this agreement, performers receive additional remuneration once a film has recouped its production costs, corresponding to 2% of the net exploitation revenues received by the producer.

Other agreements include the article 1.212-7 agreement, the Ministry of Education Agreement, the Belgian Cable Agreement, and collections from abroad through AGICOA/ANGOA.

INTERNATIONAL COLLECTIONS

In 2025, Adami collected €7.66 million from 35 collective management organisations (CMOs) located in 33 countries.

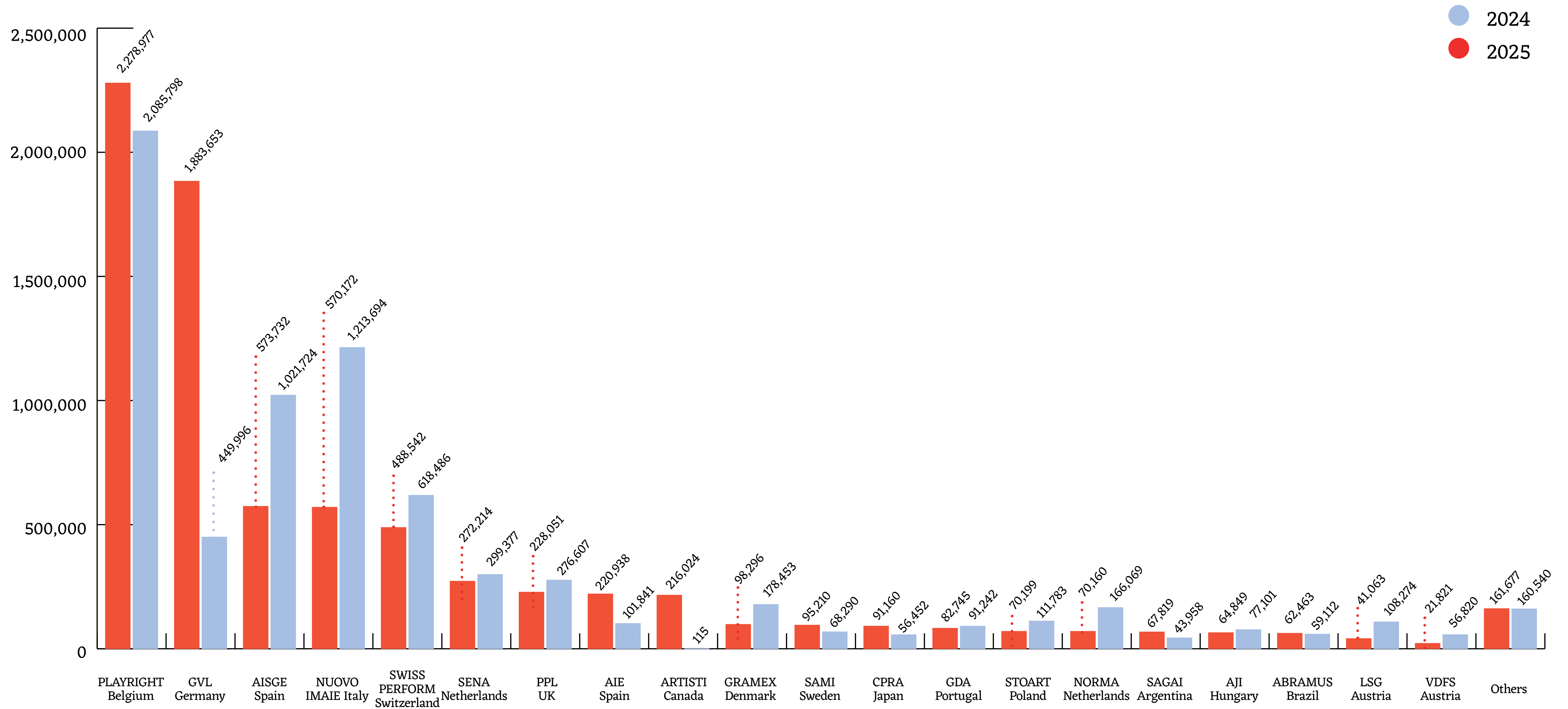
Collections remain highly concentrated, with nine CMOs accounting for nearly 88% of all rights received. These organisations are based in seven European countries

and Canada: Playright (Belgium), GVL (Germany), AIE and AISGE (Spain), Nuovo Imaie (Italy), Swissperform (Switzerland), SENA (the Netherlands), PPL (United Kingdom), and Artisti (Canada). Thirty-six per cent of the amounts collected originate from two CMOs in French-speaking countries.

The rights collected consist primarily of equitable remuneration rights, which generated **€4.30 million and accounted for 56%** of total collections. Private copying remuneration amounted to **€2.34 million (31%)**, while exclusive rights generated almost **€1 million (11%)**. Other categories of rights remained marginal.

Collections were almost evenly split between the two repertoires, with the audio sector accounting for **51.45%** of total international collections and the audiovisual sector representing **48.55%**.

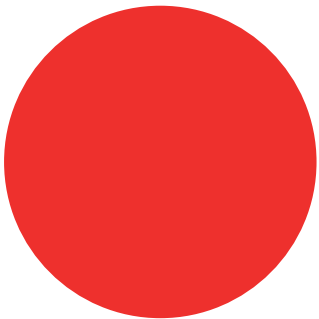
Collective management organisation (CMO) ·2025 €·



4

Artists' remuneration

REMUNERATION DISTRIBUTED DIRECTLY TO PERFORMERS IN 2025



Rights credited to performers' accounts (net amounts in €)	2024	2025	Change
Statutory remuneration rights			
Audiovisual private copying	11,891,851	8,681,879	-26.99%
Audio private copying	19,754,736	11,009,435	-44.27%
Equitable remuneration	24,804,841	22,589,417	-8.93%
<i>Total statutory remuneration rights</i>	<i>56,451,428</i>	<i>42,280,732</i>	<i>-25.10%</i>
Exclusive rights and other rights	5,518,996	5,395,672	-2.23%
International rights	3,846,417	7,582,004	97.12%
Management fee adjustment	2,174,812	2,053,986	-5.56%
<i>Total</i>	<i>67,991,653</i>	<i>57,312,394</i>	<i>-15.71%</i>

Total net rights credited to performers' accounts amounted to €57.3 million in 2025, representing a

15.71% decrease

compared with 2024 and bringing distributions back to a level close to that of 2023 (€58.9 million distributed).





In 2025, audio private copying rights distributed to performers amounted to €11,009,435 million, down significantly from the previous year.

This decline is mainly attributable to three factors: The distribution in 2024 of exceptional amounts transferred by Spedidam in respect of prior years (€2.5 million relating to audio private copying under the 2023 agreement between Adami and Spedidam concerning principal performers); shorter distribution timelines, with 2024 distributions including rights collected over several years, whereas 2025 distributions relate only to rights collected in 2024; the allocation of a portion of private copying rights to reserves.

Audiovisual private copying rights also declined, amounting to €8.68 million in 2025.

This decrease reflects both the level of collections and the allocation of part of the private copying income to reserves.

In 2025, equitable remuneration rights distributed to performers totalled €22.59 million.

The decrease compared with 2024 is primarily due to the exceptional distribution made in 2024 of rights transferred by Spedidam relating to the years 2017–2021, amounting to €4.46 million.

Excluding this exceptional effect, underlying activity remained strong, supported by the good performance of 2024 collections, with distributions linked to current operations increasing by 8.28%.

Distributions of exclusive rights amounted to €5.40 million, representing a slight decrease compared with 2024.

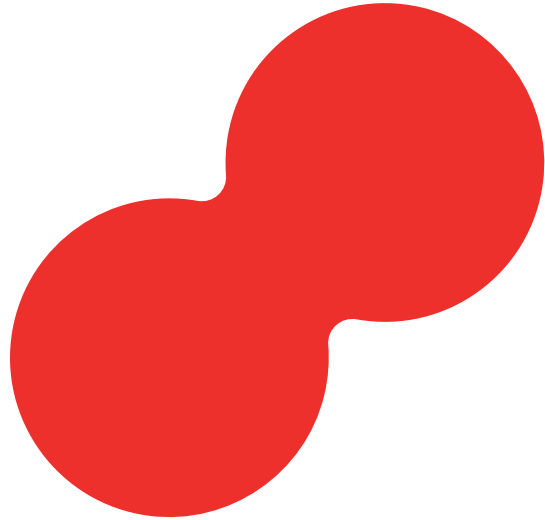
This trend should, however, be viewed in context, as the increase in collections recorded in 2025 will be fully reflected in distributions only in 2026 due to the time lag between collection and distribution.



Rights arising from audiovisual agreements with private producers increased by nearly 12%

reaching **€4.28 million**, notably as a result of targeted recovery campaigns. The cinema agreement also recorded strong growth, with **€638,390** distributed, up 26% year-on-year.

Conversely, cable distribution rights fell sharply (–56%) to **€470,094**, following the exceptional distribution in 2024 of rights relating to two years. Rights collected through angola in 2025 will be distributed in 2026.

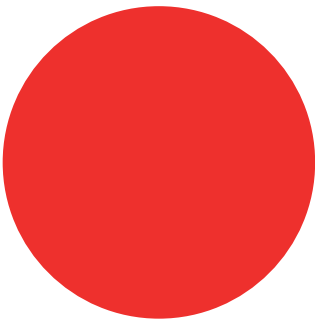
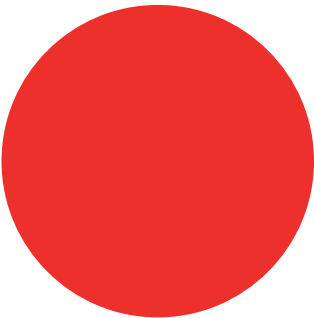


INTERNATIONAL RIGHTS

Rights received from abroad increased substantially in 2025, rising from **€3.85 million** in 2024 to **€7.58 million**, almost doubling year-on-year.

This growth was driven primarily by significant payments from Playright (Belgium) and especially GVL (Germany), which had not transferred rights in 2024 due to issues related to the German tax authorities.

International rights consisted mainly of equitable remuneration rights (55%) and private copying rights (28%). Collections were evenly balanced between repertoires, with audio rights accounting for 49.4% and audiovisual rights for 50.6% of total international distributions.



PERFORMERS AND THEIR RECORDINGS

97,050

performers, including:

A total of

167,974

audio and audiovisual
recordings were processed
★ and valued ★
for distribution purposes.

51,149

performers in the music sector

45,054

performers
in the audiovisual sector

21,083

Adami members received rights relating
to the exploitation of their recorded
performances abroad.

At the same time,

56,695

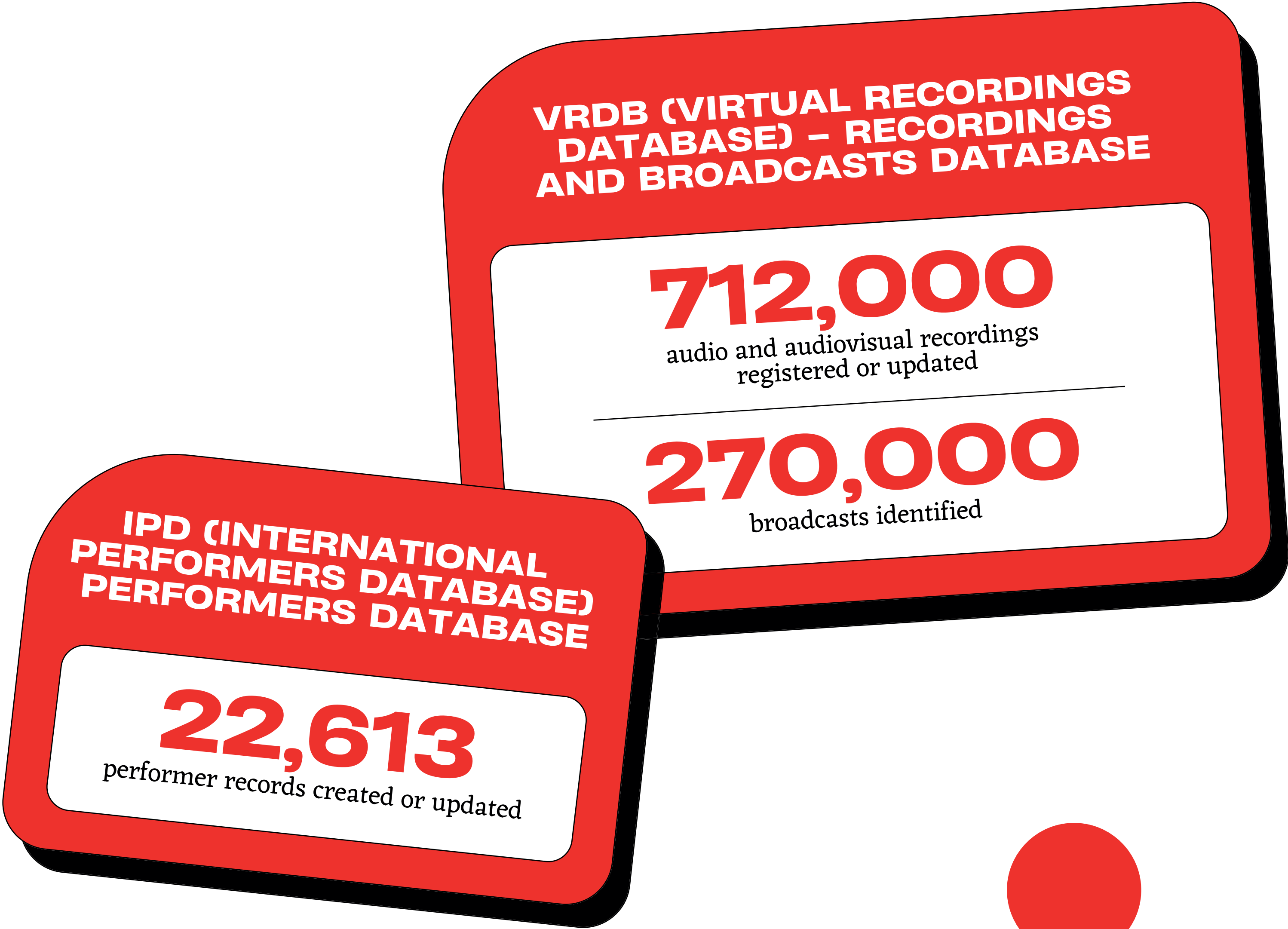
performers represented by foreign
collective management organisations
received rights from Adami
for the use and broadcasting
of their recordings in France.

INTERNATIONAL DATABASES

Adami is a member of SCAPR (societies' council for the collective management of performers' rights), a global network of collective management organisations whose aim is to facilitate the international exchange and distribution of performers' rights.

Two international databases, jointly managed by Adami and fellow SCAPR member organisations, enable the identification of performers and their recordings and broadcasts worldwide.

Adami's contribution in 2025



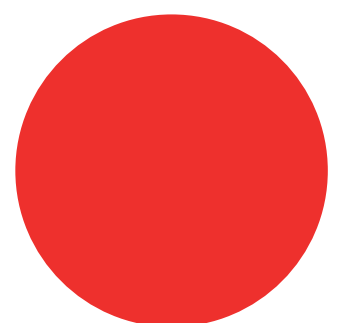
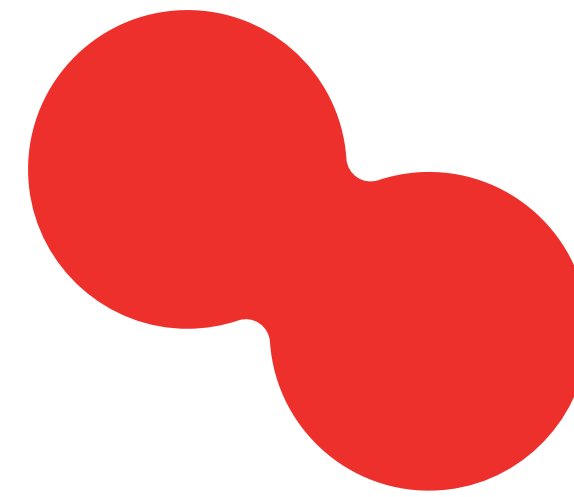
SOLIDARITY WITHIN THE PROFESSION: *DROIT AU CŒUR*



Adami's social assistance programme supports performers facing serious personal hardship resulting in a sudden loss of income or the occurrence of exceptional and unforeseen expenses.

Through its solidarity fund, Droit au Cœur, Adami provided financial assistance to **115** performers in 2025, for a total amount of **€238,290**.

The fund reflects the profession's commitment to supporting performers during difficult periods of their lives and careers.





5

Financial support for artistic projects

€14.7

million allocated to artistic
and cultural initiatives

€11.9

million granted in project
funding

1,461

projects supported

In accordance with Article L.324-17 of the French Intellectual Property Code, Adami's artistic and cultural action is guided by a clear ambition:

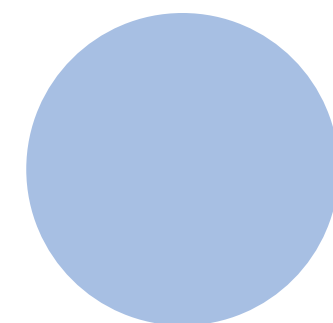
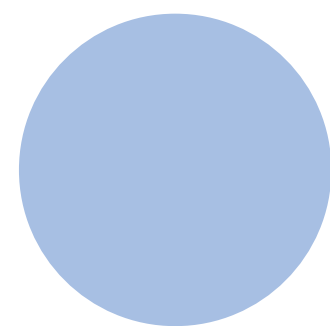
**to support employment,
foster professional
development, and help
performers build
and sustain their careers.**

At a time when public funding for culture is under increasing pressure, particularly due to reductions in local authority subsidies, Adami reaffirms its role as a key stakeholder in the cultural and creative sector.

In this context,

**Adami established a new
Artists Support Department,**

designed to provide stronger and more tailored assistance that responds more effectively to the realities faced by performers throughout their professional careers. Through this enhanced support framework, Adami continues to invest in artistic creation, career development and employment opportunities for performers.



Number of projects			Committed funding (€)
Creation			680
			8,014,465
Adami trigger scheme – audiovisual	49		486,918
Adami trigger scheme – theatre	58		523,695
Live performance support	356		3,808,196
First-time grant / debut support	45		218,390
Digital content grants	19		90,700
Public interest projects	12		688,200
Music recording, visual content and promotion support	66		838,400
Music recording and visual content support	30		380,900
Global music project	5		185,000
Adami bonus	34		21,850
Adami talents	6		772,216
Dissemination and promotion			628
			5,193,105
Adami trigger scheme – audiovisual	12		36,000
Adami trigger scheme – theatre	16		178,200
Promotion support	113		667,130
Live performance support	315		2,057,746
Support for music opening acts	92		264,312
Festivals	33		921,567
Public interest projects	35		722,000
Trade union organisations	8		343,000
Adami bonus	4		3,150

	Number of projects	Committed funding (€)
<i>Arts and cultural education</i>	109	973,712
Adami trigger scheme – audiovisual	2	24,315
Adami trigger scheme – theatre	11	69,400
Promotion support	1	4,500
Live performance support	81	589,205
Support for music opening acts	3	10,792
First-time grant / debut support	4	17,500
Public interest projects	7	258,000
<i>Training and professional development</i>	44	521,408
Mentorship grant	5	71,400
Inspiration grant	8	32,160
New horizons grant	1	5,000
Indirect training grants through partner organisations	15	276,440
Public interest projects	3	30,000
Pépinière development programme	9	73,202
Training support	3	33,207
<i>Grand total</i>	1,461	14,702,691

In 2025, expenditure dedicated to artistic and cultural action (excluding operating costs and rights protection activities)

reached €14,702,691 (€12.7 million in 2024),

representing an increase of 16% compared with 2024. This increase reflects Adami's determination to strengthen support for performers in the context of growing insecurity (+20% increase in requests from performers). To expand this support, Adami worked to broaden access to its funding schemes and improve the visibility of its programmes (changes to certain criteria, enhanced communication, regional initiatives, webinars and partnerships).

This is reflected in project funding, which reached **€11,967,467** this year, **20% more than in 2024**.

This momentum resulted in a significant increase in activity: the number of supported projects rose from **1,228 to 1,461**. Creation remains at the heart of Adami's action, with increased resources, while dissemination recorded a particularly strong increase. Artistic and cultural education also continued to grow, while training progressed more moderately, with a slightly increased budget.

Overall, 2025 was characterised by broader, better funded and more diversified artistic and cultural action, reflecting a commitment to supporting a growing number of performers and initiatives across the artistic sector.

A total of **€6,523,219** in simplified grants was distributed directly to performance organisations based on objective criteria. This amount helped support **845** creation and dissemination projects, including live performances and musical opening acts (up 20% compared with 2024).

At the same time, **€5,444,248** in grants was awarded by artistic committees composed of performers (up 20% compared with 2024) to 526 artist-led projects.

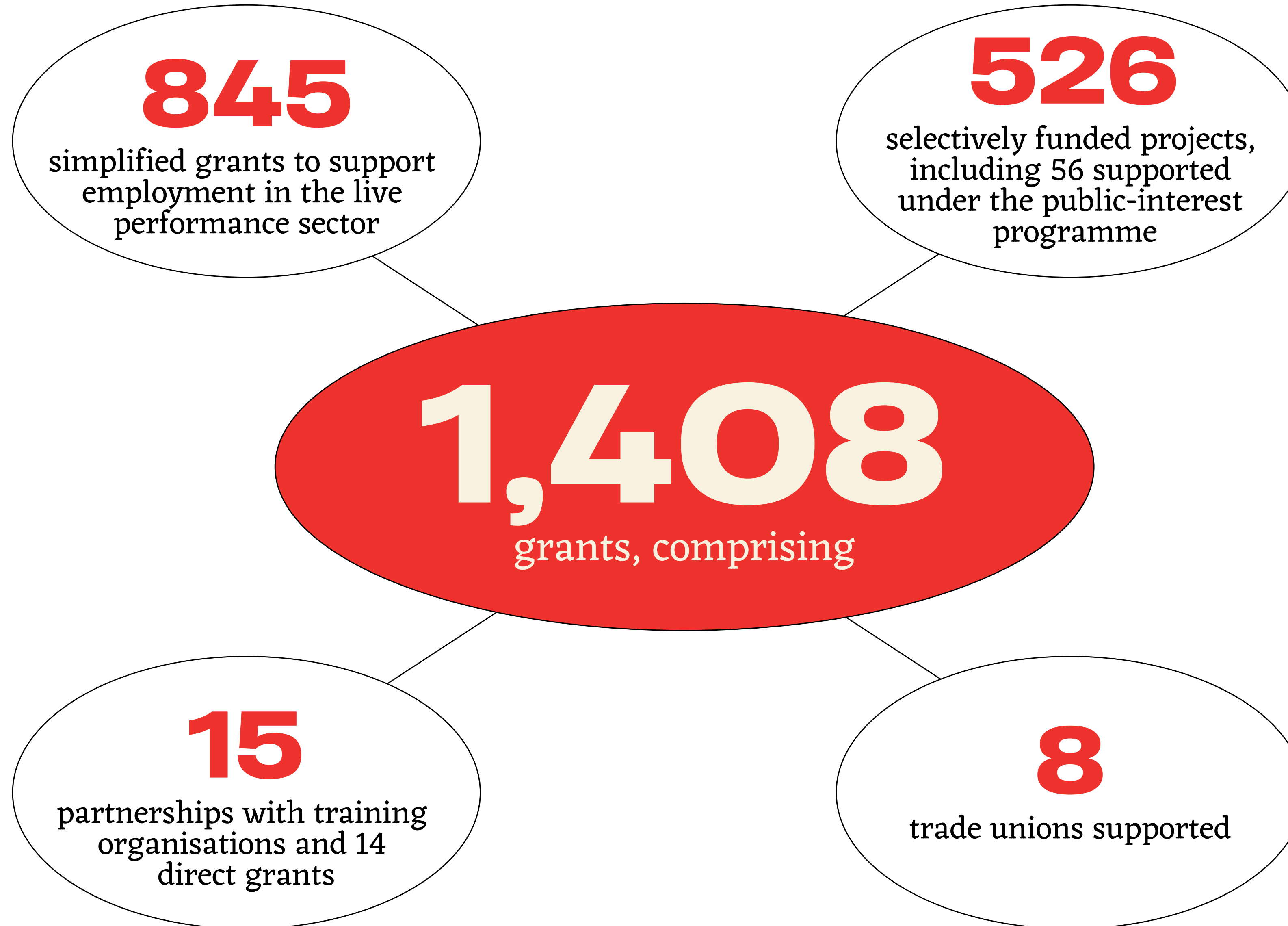
This increase reflects both the need for support among artists leading their own projects and the committees' determination to support them to the fullest extent of the budgets allocated to them.

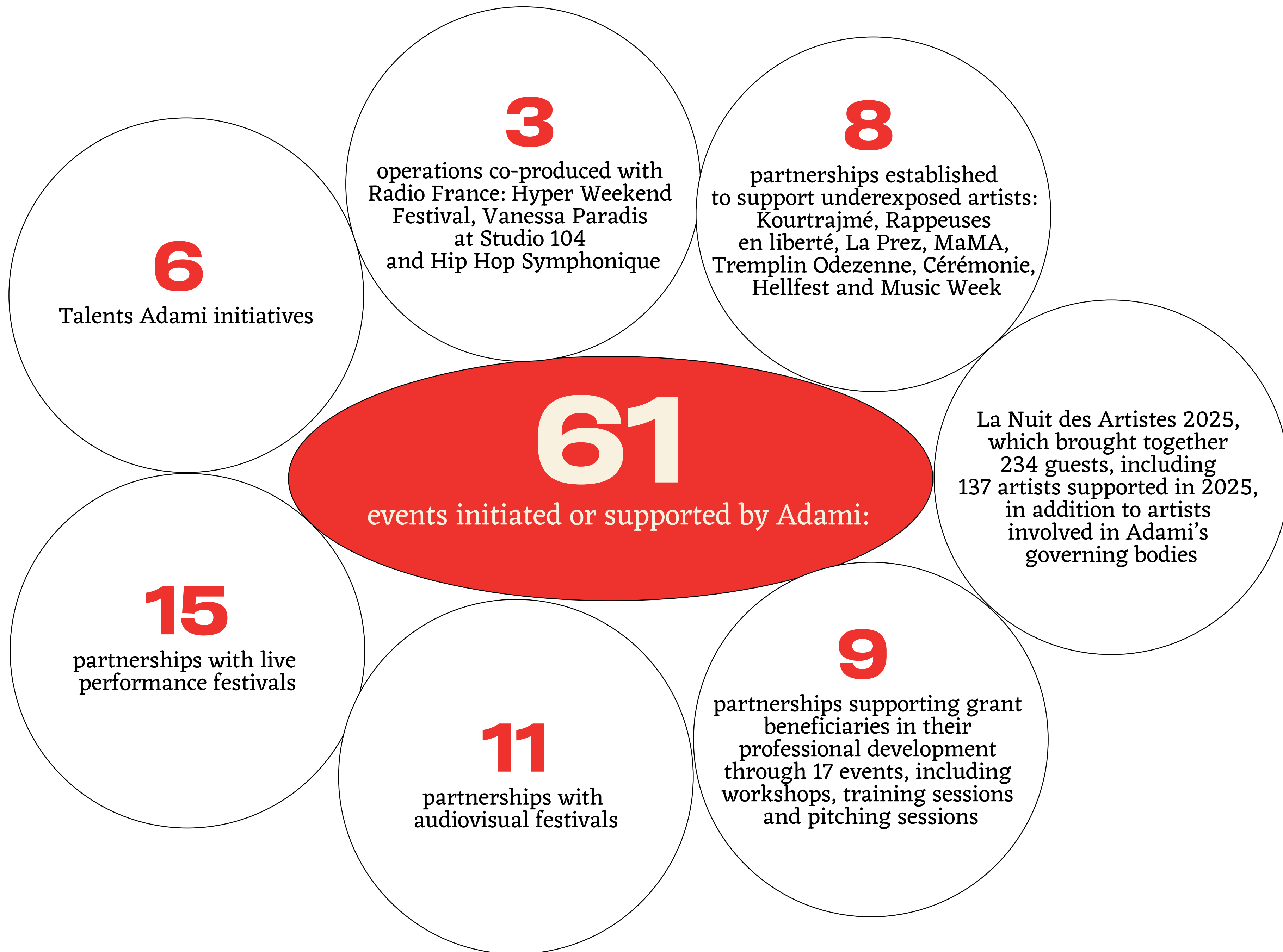
Funding awarded by the Board of Directors and the Executive Committee

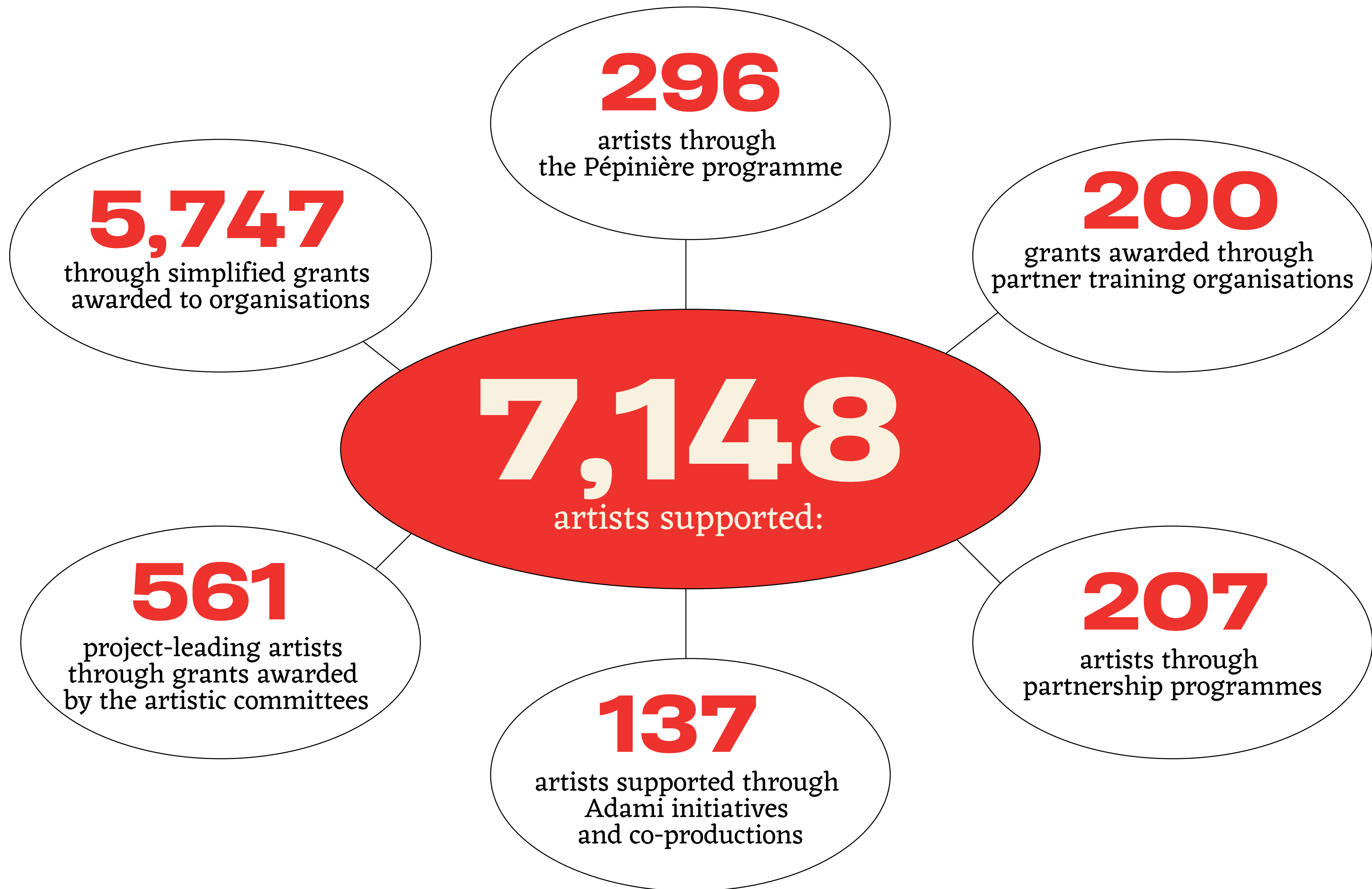
for projects serving the public interest increased from **36 to 56 supported projects** in one year, for a total amount of **€1,693,200**, representing an increase of **22%**.

Through its public-interest policy, Adami supports the entire artistic sector: professional federations, trade fairs and award ceremonies, national talent identification and development programmes for emerging artists, artistic and cultural education initiatives, inclusive projects and initiatives promoting accessibility for people with disabilities.

1,469 PROJECTS, INCLUDING:

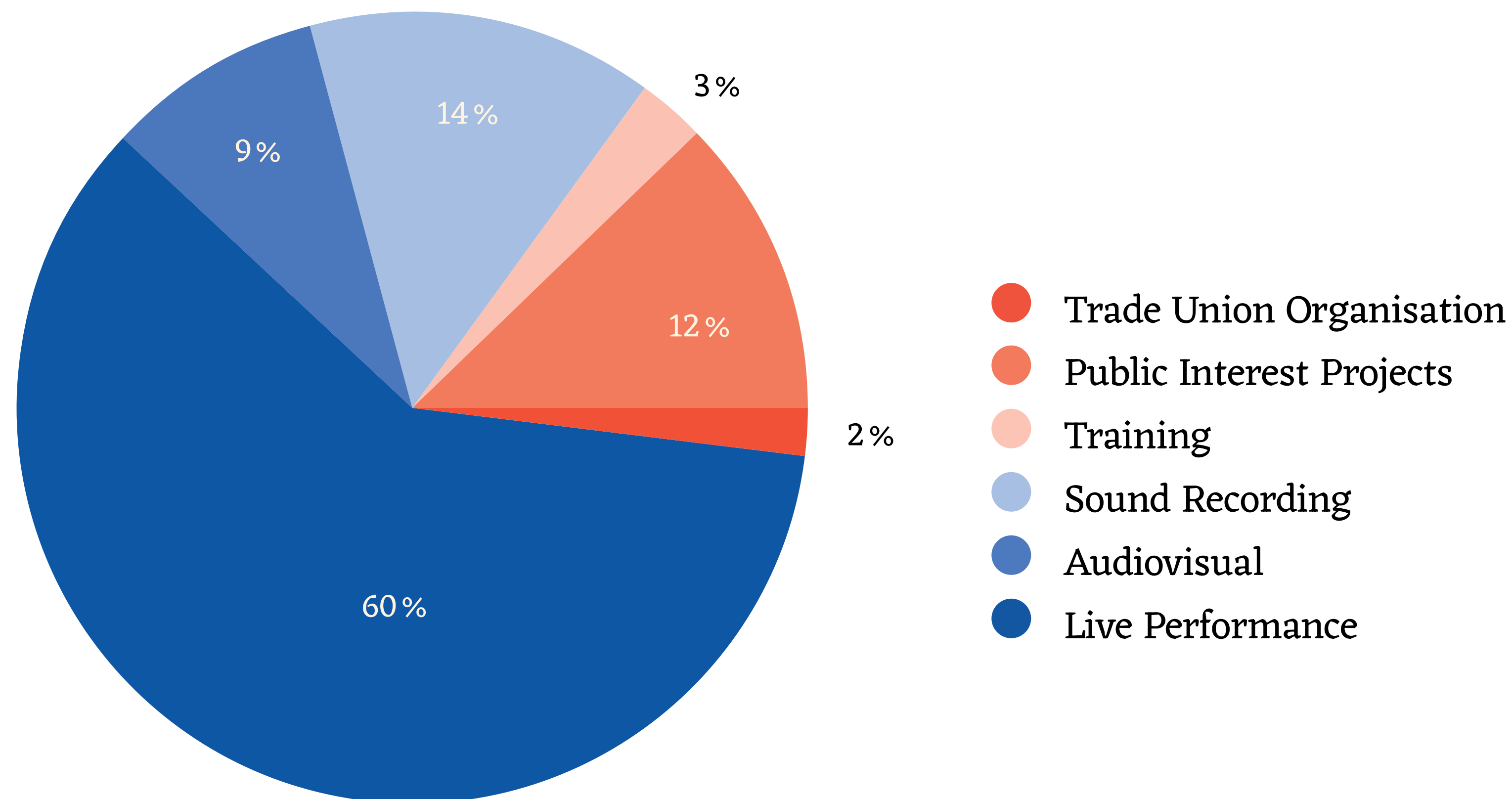








The 2025 artistic and cultural action budget was allocated as follows:



6

Gover-
nance
March
2025

BOARD OF DIRECTORS

DRAMATIC ARTISTS

Véronique Ataly, Anne Bouvier,
Nathalie Boyer, Didier Brice, François Dunoyer,
Pierre Forest, Dominique Frot, Christine
Gagnepain, Sam Karmann, Olivier Sitruk,
Valérie Vogt

**VARIETY, JAZZ
AND CONTEMPORARY MUSIC
ARTISTS**

Leslie Bourdin, Jil Caplan, André Ceccarelli,
Jessie Chaton, Dorothée Hannequin, Karim
Kacel, Annabelle Mouloudji, Julie Pietri

OPERA SINGERS

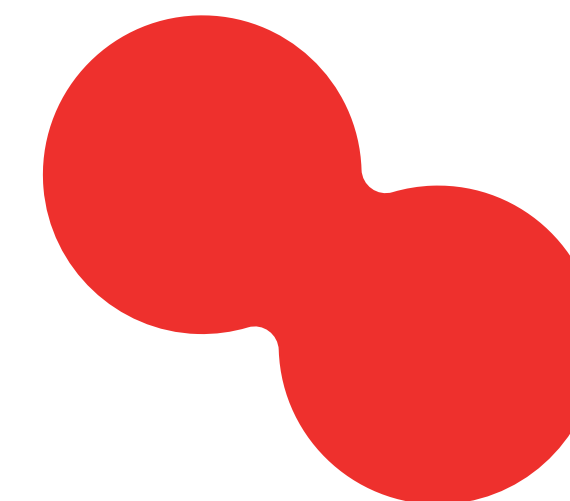
Thomas Dolié, Anne-Sophie Duprels

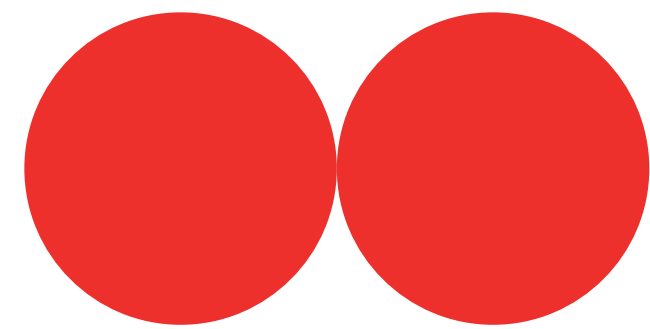
**CLASSICAL MUSICIANS AND/
OR CONDUCTORS**

Nathalie Annelise Clément, Karine Crocquenoy

CHOREOGRAPHIC ARTIST

Isabelle Gonzales





EXECUTIVE COMMITTEE

Anne Bouvier, Chair of the Board of Directors

Annelise Clément, Vice-Chair of the Board of Directors

Karim Kacel, Board Member responsible for Artistic and Cultural Action

Dorothee Hannequin, Chair of the Artists Relations Committee

Valérie Vogt, Chair of the Collection and Distribution Committee

Sam Karmann, Chair of the International Affairs Committee

Jessie Chaton, Chair of the Finance and Budget Committee

SUPERVISORY COMMITTEE

Dick Annegarn

Catherine Chevallier

Valérie Ekoumè

Jacqueline Guenin

Sylvain Morizet (Président)

Chloé Robineau (Robi)

ETHICS COMMITTEE

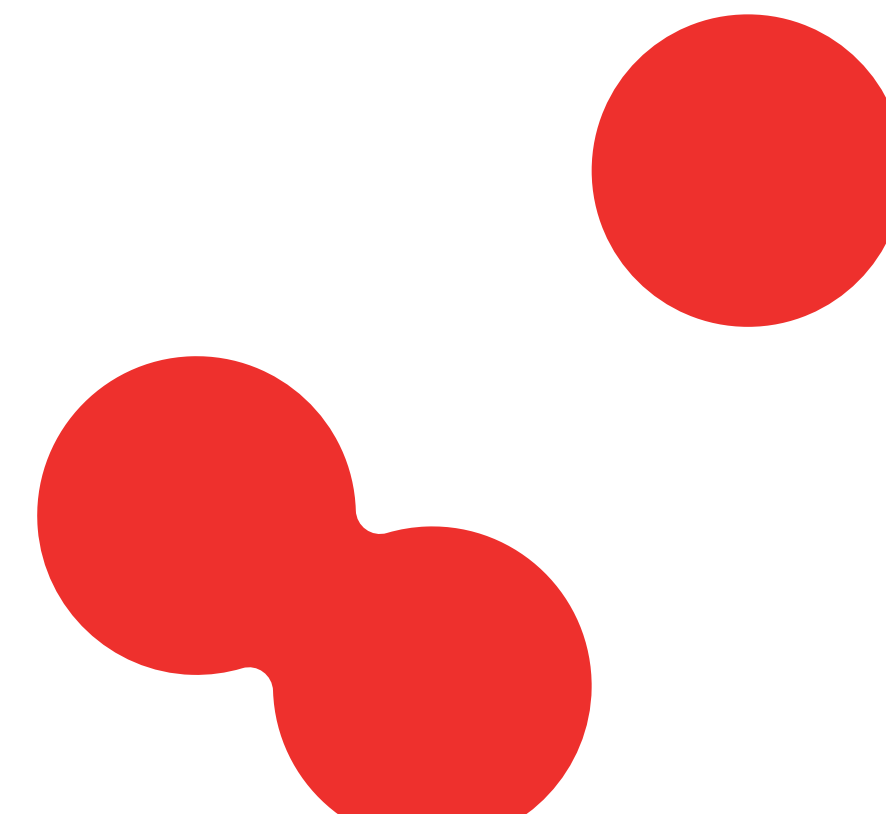
Anne-Elisabeth Crédeville, Honorary Magistrate and Vice-Chair of the Higher Council for Literary and Artistic Property (CSPLA); Christian Phéline, former Chair of Hadopi; and Pierre-François Racine, former Chair of the Higher Council for Literary and Artistic Property (CSPLA) and Chair of the Ethics Committee.

FIVE STATUTORY COMMITTEES

The Collection and Distribution Committee, International Affairs Committee, and Artists Relations Committee each comprise six Board members.

The Finance and Budget Committee comprises seven Board members.

The Droit au Cœur Committee comprises the Vice-Chair, two Board members and one member performer.



TWO ARTISTIC COMMITTEES

THEATRE, AUDIOVISUAL AND DANCE COMMITTEE

Dramatic Artists

Véronique Ataly, Francois Clavier,
Jean Paul Comart, Anne Dos Santos,
François Dunoyer, Benjamin Gauthier,
Francois Nambot, Massimo Riggi,
Andrew Rugasira Tumwine, Sarah Jane
Sauvegrain, Laurena Thellier

Choreographic Artists

Anthony Couroyer, Odile Gheysens,
Isabelle Gonzalez

MUSIC COMMITTEE

Contemporary Music

Leslie Bourdin, Frédérique Dastrevigne,
Oriane Dessaux, Olivier Garnier,
Emilie Hanak, Sarah Maisonobe,
Jonathan Morali, Jean-Noël Scherrer

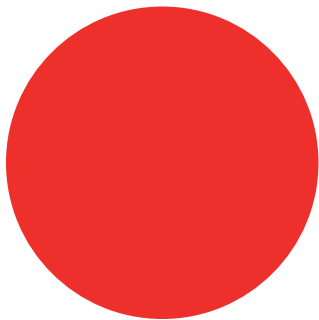
Classical, Baroque, Opera and Contemporary Music

Karine Crocquenoy, Anne Cécile Cuniot,
Thomas Dolie, Nicolas Stavy

Jazz

Edouard Ferlet, Paul Jarret, Leila Renault

EXECUTIVE MANAGEMENT COMMITTEE



**CHIEF EXECUTIVE OFFICER
(MANAGING DIRECTOR):**

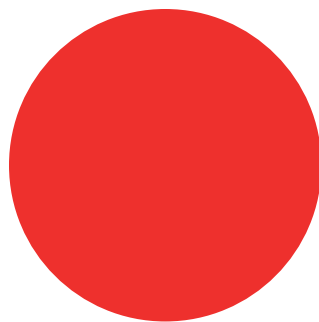
Élizabeth Le Hot

**DIRECTOR OF ASSETS
AND INFORMATION SYSTEMS:**

Thierry Auda

**DIRECTOR OF ARTIST
SUPPORT:**

Mathilde Carmet



**DIRECTOR OF COLLECTIONS,
DISTRIBUTION AND
RESEARCH:**

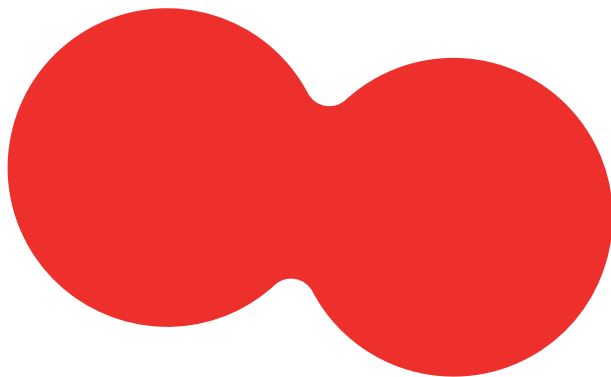
Claire Czerniak

GENERAL SECRETARY:

Paule Poujol-Robert

EXECUTIVE DIRECTOR:

Benjamin Sauzay



**DIRECTOR OF LEGAL AND
INTERNATIONAL AFFAIRS:**

Florent Viel

**HEAD OF HUMAN
RESOURCES:**

Hélène de Marignan

Publishing Director:

Benjamin Sauzay

Project Coordination:

Elodie Germain

Graphic Design & Production:

KIBLIND Agence

Adami would like to thank all the artists, companies, and photographers who contributed to the illustrations in this publication.

CONTENTS

1 : **Merveille**, *Hip Hop Symphonique 2025*
© Florent Drillon

2 : **Atelier créatif** *Culture Experience Days, Forum European Lab, 6 mai 2016* © Lisa Miquet

3 : **Alexia Chardard**, *Talents Adami Cinéma 2025*
© Thierry Langro

4 : **Eye Haïdara, Finnegan Oldfield**, *Talents Adami Cinéma 2025*
© Thomas Bartel

5 : **Fonky Family**, *Hip Hop Symphonique 2025*
© Florent Drillon

6 : **Furies**, *Soirée Metal*, MaMA 2024
© Thomas Bartel

P2 : **Anne Bouvier et Élisabeth Le Hot**
© Pascal Ito

P8 et 9 : **Pexels 2021**
© Pavel Danilyuk

P13 : **Élisabeth Le Hot, SCAPR Working Groups Meetings in Paris**
© Florent Drillon

P16 : *Talents Adami Jazz 2025*
© Maxim Francois

P17 : **Vincent Pacaud, Aymen Bouchou, Kim Verschueren, Nemo Schiffman, Naïsha Randrianasolo, Fareen Aslam, Mélo Lauret et Marine Gramond**, *Talents Adami Théâtre 2025*
© Jean-Louis Fernandez

P18 : **Nemo Schiffman, Naïsha Randrianasolo, Fareen Aslam et Kim Verschueren**, *Talents Adami Théâtre 2025*
© Jean-Louis Fernandez

P20 : **Giacomo Luci**, *Talents Adami Danse 2025*
© Thomas Bartel

P25 : **Stéphanie Marie Degand**, *Concert Talents Adami Classique French Music Week 2025*
© Thomas Bartel

P26 : **Arnaud Forestier, Ishkero**, *Talents Adami Jazz 2025*
© Maxim Francois

P29 : **Emma Spinosi**, *Talents Adami Danse 2025*
© Thomas Bartel

P37 : **Iris Daverio**, *Talents Adami Classique 2025, concert Radio France*
© Thomas Bartel

14 – 16 rue Ballu, 75311 Paris cedex 09, France R.C.S. Paris D 784412900
– Société civile à capital variable SIRET 78441290000085 | APE 9002Z

adami.fr

