

- 1 Section for administrative use only.
- 2 Remakes and spin-offs are adaptations of pre-existing works. For this reason, you must complete the section provided for adaptations. Enter the title of the original work, its genre, the name(s) of the author(s) of the film, the producer, and the year it was produced. As regards the borrowing of characters, as well as adaptations of the bible of a television work, the production contract must expressly stipulate that it is an adaptation of one or several characters, or an adaptation of the bible of a television work.
- 3 For an adaptation, specify if the original work is a work in French or in another language and provide the information required to identify it.
- 4 Only complete for adaptations of non-French language literary works using a **published translation**.
- 5 Section for administrative use only.
- 6 If the film is a sequel, a spin-off or a remake, provide the title of the previous film(s).
- 7 **Distribution breakdown keys**  
Royalties generated through the TV broadcasting of a film are distributed according to a fixed key between the contributions of the various co-authors. Several authors may have collaborated on a single role, in which case the corresponding percentage is shared between them by mutual agreement. An author may also have had several roles, in which case their name must appear for each of their contributions.  
The Board of Directors has established various distribution breakdown keys according to the type of film:

### ORIGINAL SCREENPLAY

DISTRIBUTION BREAKDOWN KEY	
<b>screenplay/adaptation</b>	<b>40%</b> (section A + B)
<b>dialogue</b>	<b>20%</b> (section C)
<b>direction</b>	<b>40%</b> (section E)

### ANIMATION WORK

DISTRIBUTION BREAKDOWN KEY	
<b>graphics</b>	<b>10%</b> (section F)
<b>screenplay/adaptation</b>	<b>36%</b> (section A + B)
<b>dialogue</b>	<b>18%</b> (section C)
<b>direction</b>	<b>36%</b> (section E)

### ADAPTATION OF A COPYRIGHT PRE-EXISTING WORK

#### **a /** ADAPTATION OF A COPYRIGHT PRE-EXISTING WORK (literary or performing arts)

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>30%</b> (section D)
<b>adaptation</b>	<b>15%</b> (section B)
<b>dialogue</b>	<b>15%</b> (section C)
<b>direction</b>	<b>40%</b> (section E)

### ANIMATION WORK

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>30%</b> (section D)
<b>graphics</b>	<b>7%</b> (section F)
<b>adaptation</b>	<b>13.5%</b> (section B)
<b>dialogue</b>	<b>13.5%</b> (section C)
<b>direction</b>	<b>36%</b> (section E)

#### **b /** BORROWING OF CHARACTERS or ADAPTATION OF THE BIBLE OF A TELEVISION WORK

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>20%</b> (section D)
<b>adaptation / dialogue</b>	<b>40%</b> (section B + C)
<b>direction</b>	<b>40%</b> (section E)

### ANIMATION WORK

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>20%</b> (section D)
<b>graphics</b>	<b>8%</b> (section F)
<b>adaptation / dialogue</b>	<b>36%</b> (section B + C)
<b>direction</b>	<b>36%</b> (section E)

**c / ADAPTATION USING A PRE-EXISTING CINEMATOGRAPHIC WORK THAT IS NOT REGISTERED WITH THE SACD**

This is a cinematographic work re-edited/adapted by the authors from a pre-existing cinematographic work. The new work proposes an original story with new dialogue laid over pre-existing images. Some new shots are sometimes added.

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>50%</b> (section D)
<b>adaptation / dialogue</b>	<b>25%</b> (section B + C)
<b>direction</b>	<b>25%</b> (section E)

**d / SEQUEL**

A sequel is a cinematographic work created after film No. 1 – of which it is the sequel – by reusing all or some of its themes, situations, characters, dialogues, direction, etc. Works whose action takes place after film No. 1 are considered sequels.

DISTRIBUTION BREAKDOWN KEY					
film 2		film 3		film 4	
share for authors <sup>(1)</sup> of film 1	10%	share for authors <sup>(1)</sup> of film 1	10%	share for authors <sup>(1)</sup> of film 1	10%
				share for authors <sup>(1)</sup> of film 2	5%
		share for authors <sup>(1)</sup> of film 2	5%	share for authors <sup>(1)</sup> of film 3	2%
<b>screenplay / adaptation / dialogue</b>	<b>54 %</b> (section A+B+C)	<b>screenplay / adaptation / dialogue</b>	<b>51 %</b> (section A+B+C)	<b>screenplay / adaptation / dialogue</b>	<b>49.8 %</b> (section A+B+C)
<b>direction</b>	<b>36%</b> (section E)	<b>direction</b>	<b>34%</b> (section E)	<b>direction</b>	<b>33.2%</b> (section E)

<sup>(1)</sup> text and direction proportionally to the initial share

**Film sequel also adapted from a literary work**

A share of 30% of the film rights is allocated to the pre-existing works, shared by mutual agreement between the authors of film 1 and the authors of the literary work. If no agreement is reached within 3 months of the authors being contacted, the split will be 20% for the literary work and 10% for film 1. The share of the original film will be taken from all rights, text and direction.

**e / REMAKE**

A remake is an adaptation of a pre-existing work (cinematographic or audiovisual).

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>25%</b> (section D)
<b>adaptation - dialogue</b>	<b>37.5%</b> (section B + C)
<b>direction</b>	<b>37.5%</b> (section E)

**f / SPIN-OFF**

A spin-off is a cinematographic work created after a first film. Its plot does not necessarily have a direct link to the plot of the first film, but it takes one or several of the secondary characters from the first film and places them in an original story and situations.

DISTRIBUTION BREAKDOWN KEY	
<b>pre-existing work</b>	<b>10%</b> (section D)
<b>screenplay / adaptation / dialogue</b>	<b>54%</b> (section A + B + C)
<b>direction</b>	<b>36%</b> (section E)

## ADAPTATION OF A PRE-EXISTING WORK IN THE PUBLIC DOMAIN

DISTRIBUTION BREAKDOWN KEY	
<b>PD work</b>	<b>6%</b> (section D)
<b>adaptation</b>	<b>27%</b> (section B)
<b>dialogue</b>	<b>27%</b> (section C)
<b>direction</b>	<b>40%</b> (section E)

## ANIMATION WORK

DISTRIBUTION BREAKDOWN KEY	
<b>PD work</b>	<b>6%</b> (section D)
<b>graphics</b>	<b>9.4%</b> (section F)
<b>adaptation</b>	<b>24.3%</b> (section B)
<b>dialogue</b>	<b>24.3%</b> (section C)
<b>direction</b>	<b>36%</b> (section E)