

CONTACT US



475559
@ info@sacemlux.lu
www.sacem.lu
76-78, rue de Merl L-2146 Luxembourg

APPLICATION FOR ADMISSION Author Director

NOTICE AND INFORMATION

CONDITIONS FOR MEMBERSHIP

- To have created an audiovisual work appropriate to the SACEM repertoire (a documentary of a musical nature, a video clip, a music video or a video/humour - such as the recording of a show for example, a variety, game or entertainment programme, etc...)
- To provide evidence of the commencement of exploitation of this work

BEFORE SENDING YOUR FILE TO SACEM MAKE SURE THAT ALL THE NECESSARY DOCUMENTS HAVE BEEN ATTACHED

DOCUMENTS REQUESTED FOR YOUR ADMISSION:

- The application form and the membership agreement form, dated and signed
- A photocopy of an identity document (front page of a national identity card, or passport)
- An identity photo to current standards
- Your bank account details (RIB for banks in France)

DOCUMENTS REQUESTED FOR YOUR WORK REGISTRATION:

- The "Audiovisual Production" declaration notification, completed, dated, signed
- The "Video-Variety-Clip" declaration notification, completed, dated, signed
- The "Audiovisual Work" declaration notification, completed, dated, signed

And

- The proof of the exploitation of the work (*see attached*)

PAYMENT OF ENTRY FEES:

An entry fee of €154 (€10 for share capital⁽⁴⁾ and €144 for membership fees) is required for membership of SACEM. You may pay this by bank transfer to account IBAN LU70 1111 2050 6002 0000 (CCPL) **indicating in the motive for or in the text section of the transfer your SURNAME and your FIRST NAME**

⁽⁴⁾See articles 6 and 7 of the Articles of Association of SACEM.

INFORMATIONS

Before submitting your application for membership of SACEM, we invite you to read the following documents on sacem.fr, space creators-publishers; under section Documents / Membership and statutes:

- Articles of Association and General Regulations of SACEM
- General information about levies
- General information on the entrustment of your rights to SACEM
- Information about taxation



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MEMBERSHIP APPLICATION

Author - Director (split contributions)

1 - TITLE(S)*

Author-Director

2 - PERSONAL DETAILS*

Mr Mrs

Last name*

Maiden name

First name(s)*

Pseudonym(s)

Nationality*

Date of birth*

Place of birth

Country of birth*

Social security number

(required for people born in France or residing in France a having an NIR - Regional Identification Number)

3 - ADDRESS*

Street number and name

Post/Zip Code

City/Town

Country of residence

4 - CONTACT INFORMATION

Email*

Tel

Home phone number *Mobile (cell) phone number*

Your personal information will be processed by Sacem (the data controller) in order to manage your membership, to carry out its collective management duties, to ensure the collection and distribution of rights in accordance with the provisions of the French Intellectual Property Code, and in its legitimate interest of sending you information regarding your membership. This data is intended for the use of Sacem, social security, tax, and financial organisations, Sacem's partners, and other collective management organisations in or outside of the European Union. It will be stored as long as you continue to collect authors' rights. You have the right of access, rectification, objection, erasure and data portability which you can exercise online by completing the form in the «Privacy Policy» section of www.sacem.fr.

5 - FOR COPYRIGHT PAYMENTS INTO YOUR BANK ACCOUNT *

Bank:

Name _____
Address _____
Country _____

Account number:

If the bank is in the EEA (European Economic Area)

IBAN: _____
BIC (11 characters): _____

If the bank is not in the EEA (European Economic Area)

Account number or IBAN: _____
SWIFT code: _____
Routing (for USA and Canada): _____
Payment currency: EURO
 Other currencies (GBP, USD, CAD, JPY, etc.): _____

6 - FURTHER INFORMATION (check only the boxes that apply to you)

Membership of other authors' societies outside France
If any, specify which one(s):

I am a member of: SACD SCAM Adami Spedidam

I am in one of the situations described in Article 2, §4 of the General Regulations of SACEM: that is, specifically, I am an associate or sponsor or I occupy a position (in any capacity whatsoever - administrative or artistic) within an establishment that is using the SACEM repertoire and/or within a music publishing company* yes no

7 - DESCRIPTION OF THE WORK SUBMITTED IN SUPPORT OF YOUR MEMBERSHIP APPLICATION

(attach the registration form)

Title* _____
Genre (video clip, TV show, documentary...)*

Exploitation (DVD, TV channel, Internet...)*

8 - CONTRIBUTIONS

Having read Article 34 of the Articles of Association of SACEM, I have chosen to contribute to SACEM my rights or categories of rights referred to in this article for the territories that I have selected on the membership agreement form attached.*

9 - PAYMENT OF ENTRY FEES

You have to pay your entry fee by bank transfer.

Date of payment:

Name and surname of the payment issuer:

Name of issuing bank:

Please indicate the NAME and SURNAME of the person applying for entry on the money transfer.

I hereby certify that, to the best of my knowledge, the information I have provided in support of my application for membership of SACEM is accurate, including details of my tax residence at the address given in Point 3 and I undertake to send, immediately upon request, all the documentation regarding my tax situation and to inform SACEM of any change in my tax domicile.

Signed at On

Signature :

* Required fields

SACEM MEMBERSHIP AGREEMENT FORM AUTHOR - DIRECTOR (split contributions)

Subject to the acceptance of my membership request by the Board of Directors of SACEM pursuant to Article 2 of the General Regulations of SACEM,

I, the undersigned (last name + first name)

Declare:

Having read and understood the provisions in the Articles of Association and General Regulations of the Société des Auteurs, Compositeurs et Editeurs de musique (SACEM) (Society of Authors, composers and Publishers of music), whose registered office is at 225 avenue Charles-de-Gaulle, 92 200 NEUILLY-SUR-SEINE, France, and notably Article 34 of the Articles of Association as well as the information contained in the application notice,

CHOICE 1: PERFORMING RIGHT + MECHANICAL RIGHT FOR CERTAIN TERRITORIES ONLY

(it being specified that the territories subject to the contribution as regards the performing right (PR), on the one hand, and the mechanical right (MR), on the other hand, shall be the same ones except if for territories not subject to the contribution, your PR or MR is already managed by another foreign authors' society)¹

To adhere as an author-director unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, the right which is recognized to me by the French and foreign legislative provisions as well as the international agreements relating to literary and artistic property, to authorize or prohibit the public performance and mechanical reproduction of all my works as soon as they are created, for the following territories:

As regards the performing right :

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

As regards the mechanical right :

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

CHOICE 2: PERFORMING RIGHT ONLY

(if you are already a member of a foreign authors' society for the mechanical right for the territories subject to your contribution to SACEM)

To adhere as an author-director unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, the right which is recognized to me by the French and foreign legislative provisions as well as the international agreements relating to literary and artistic property, to authorize or prohibit the public performance of all my works as soon as they are created, at least for the territories that SACEM manages directly (except Luxembourg) and possibly the following territories:

- The rest of the world
- The rest of the world except:
- The following countries:

¹ You are a member of MCPS as regards the mechanical right for UK. In such a case, you will be able to adhere to SACEM as regards the performing right for the territories of your choice and as regards the mechanical right for these same territories except UK.

CHOICE 3: MECHANICAL RIGHT ONLY

(if you are already a member of a foreign authors' society for the performing right for the territories subject to your contribution to SACEM)

To adhere as an author-director unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, the right which is recognized to me by the French and foreign legislative provisions as well as the international agreements relating to literary and artistic property, to authorize or prohibit the mechanical reproduction of all my works as soon as they are created, at least for the territories that SACEM manages directly (except Luxembourg) and possibly the following territories:

- The rest of the world
- The rest of the world except:
- The following countries:

CHOICE 4 : ONE OR SEVERAL CATEGORIES OF RIGHTS REFERRED TO IN ARTICLE 34-1 OF THE ARTICLES OF ASSOCIATION

To adhere as an author-director unconditionally and without limitation to the Articles of Association and General Regulations of SACEM, and therefore to contribute to SACEM, pursuant to the provisions of Article 34 of the said Articles of Association, on an exclusive basis, one or several categories of rights referred to in Article 34-1 of the Articles of Association (reproduced hereunder), for all my works as soon as they are created, for, depending on the categories of rights contributed, the following territories :

Category 1°: The public performance right, including the right to publicly perform cinematographic and audio-visual works

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 2°: The broadcasting right including the right to simultaneous and unabridged retransmission of the broadcast programs by all means of telecommunication and the right to public reception of said programs

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 3°: The right to reproduce on sound carriers including the right to public use of such carriers authorized for private use as well as the right of public performance by means of such carriers

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 4°: The right to reproduce on sound and image carriers including the right to public use of such carriers authorized for private use as well as the right of public performance by means of such carriers

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 5°: The right to reproduce works in films intended for screening in movie theaters and for which such works were specially written

- The territories that SACEM manages directly (except Luxembourg)
- The rest of the world
- The rest of the world except:
- The following countries:

Category 6°: The right, in respect of pre-existing works, to reproduce said works in films intended for screening in movie theaters

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 7°: The mechanical reproduction right and the right to public performance for the mono-territorial exploitation of works within the framework of interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 8°: The mechanical reproduction right and the right to public performance for the mono-territorial exploitation of works within the framework of non-interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 9°: The mechanical reproduction right and the public performance right for the multi-territorial exploitation of works within the framework of interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 10°: The mechanical reproduction right and the public performance right for the multi-territorial exploitation of works within the framework of non-interactive services provided by means of wire or wireless electronic networks using Internet Protocols (IP) or other similar protocols

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

Category 11°: The exploitation rights arising from technical developments or from changes in legislation in the future

The territories that SACEM manages directly (except Luxembourg)

The rest of the world

The rest of the world except:

The following countries:

State:

That SACEM shall benefit from any prorogations, whatever the type or origin, to which the above rights might be subjected,

That, except in case of a total or partial withdrawal of membership, if any, under the conditions provided for in the Articles of Association, this assignment of rights shall remain vested in SACEM throughout the existence of this Society (possible prorogations included) even if, in contradiction to the stipulations in the General Regulations, I fail to declare future works to the repertoire of the Society,

Undertake:

Generally, to comply with the provisions in the Articles of Association and General Regulations of SACEM.

Made in Date

Signature :

Performing right : what is it ?

The performing right is understood to be the right to any communication of the work to the public, by any means known or to be discovered, and notably by the execution of an instrumental or vocal performance, by the playing of mechanical reproductions such as phonographic records, wires, tapes, magnetic tapes and any other supports, by the screening of films or by other audiovisual media such as videodisks, videocassettes, etc., by the broadcasting, by any telecommunication process, by wire or wireless, by satellite or without satellite, of radiophonic or televisual broadcasts or programs of any type, or by the reception of these broadcasts or programs, or that of any audio or visual transmission, or by any means of dissemination of words, sounds, images, documents, data or messages of any type.

Mechanical right : what is it ?

The mechanical right is understood to be the right to any physical fixation of the work, by any means known or to be discovered apart from graphic reproduction, notably reproduction on phonograms, wires, tapes, audio magnetic tapes and any other supports, cinematographic reproduction, radiophonic, televisual and on line reproduction, whether it involves or not works specially created in view of their incorporation into TV films, or upon an order from any broadcasting person or body, reproduction on audiovisual media, whatever the type, etc., and any use whatsoever of these recordings, notably : public listening and exhibition in any of their possible forms, sale or hire to the public for private use, private copying in the context of the relevant laws and rules, etc.

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PROOF OF EXPLOITATION

Depending on how your work is being used, tick the proof of use provided and attach this form to your admission file.

Distribution platforms, streaming, downloads (Deezer, Spotify, Apple Music ...):

A screenshot of the site showing the availability of the work

Distribution platforms and content generated by users (YouTube, Facebook ...):

A screenshot of the site showing a minimum of 1,000 views

Phonographic or video medium:

A copy of the commercial medium's cover indicating the title of the work

Concerts, shows, television, radio, telephone hold music and other public performances:

The following certificate of public broadcast

I, the undersigned (*Surname + First name*):

in my capacity as (*legal representative, channel director, programme director, artistic director, etc.*):

.....

of the company/institution (*company name or commercial brand name*):

.....

located at (*address*):

.....

Attest to having performed or represented publicly

the work (*specify title*):

whose rights holders are:

Author(s):

Composer(s):

Publisher(s):

The (*specify date DD/MM/YY of execution or public performance*):

On the occasion of (*specify briefly the context of the briefly specify the context of the execution or public performance*):

.....

.....

Signed at On

Signature :

Declaration form

Audiovisual production (author-directors)

Excluding music videos ou music documentaries, which must be declared on the dedicated forms (701 and 712).

Title of the work *

Use * TV DVD Cinema VOD/SVOD/Platform

If your work is broadcast as part of a recurring programme :

Programme title

Season

If your work is used on a physical medium :

DVD title

Duration * h m s

Date of first broadcast/ use * / / h m s

Replay date / / h m s

Broadcaster/operator *

Produceur

Distribution agreed between author-directors

If the submission concerns more than 3 co-declarants, please provide us with a summary Excel table in the annex to this form.

Last Name*	First Name*	SACEM account number (COAD or rights holder account number, the code on your distribution slips)	Breakdown of public performance rights (DEP) as a %* The total of the parts must equal 100%	Breakdown of mechanical reproduction rights as a % (if different from the dep) The total of the parts must be equal to 100%	Signature*

Documents required*

- Copy of the author-director contract for each declarant (provision required)
- DVD, USB Key, downloadable internet link etc... enabling viewing the complete finalised work with opening and closing credits
- For single works : presentation, note of intent, synopsis...
- For works using extracts : detailed cue sheet
- For DVD : photocopy of the cover

Information marked with * is mandatory.

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Society of Authors, Compositeurs and Publishers of Music

A non-trading open-stock company with variable
Capital – 775 675 739 RCS Nanterre
225 avenue Charles-de-Gaulle
92528 Neuilly-sur-Seine Cedex
www.sacem.fr



3 760032 630275

Extracts

Use of extracts from audiovisual works produced by a third party : Yes No

Duration created by the declarant(s) : h m s

Duration of extracts : h m s

If extracts are used, you are required to attach **a detailed cue sheet** and complete the information below :

Title of the borrowed work

Director Producer

Duration h m s

Title of the borrowed work

Director Producer

Duration h m s

Title of the borrowed work

Director Producer

Duration h m s

Title of the borrowed work

Director Producer

Duration h m s

Title of the borrowed work

Director Producer

Duration h m s

Please note : If you have borrowed from a pre-existing work, regardless of the nature or duration of the borrowing, you will be liable to recompense the rights holders of the original work. It is therefore your responsibility to obtain their authorisation.

Supplementary Information*

Participants

- Presenter(s):
- Interpreter(s) :

Type of work

- Concert/show recording
- Recreation of a concert/show
- Musical Entertainment : With music Yes No
- Sketch/humorous sequence
- Other (specify) :

Frequency

- Single work
- Single work in a collection/series
- Recurring programme Daily Weekly Other (specify) :

Filming

- Location(s) :
- Filming : Live Live conditions Sequentially
- Date and number of days :
- Number of cameras :
- Number of different angles :
- Supplementary means (Machinery etc...)
- | | | | | |
|---------------------------|-----------------------|--------------------------------|------------------------------------|-------------------------------------|
| Lighting | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Decor Set | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Design | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Direction of participants | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |

Conception, preparation and post-production

- Adaptation of an existing format : Yes No
- If yes, specify the name of the format :
- | | | | | |
|-------------------------|-----------------------|--------------------------------|------------------------------------|-------------------------------------|
| Writing/concept | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Preparation/scouting | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Editing | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Calibration | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Work on the sound | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |
| Costume/special effects | did you participate : | <input type="checkbox"/> Fully | <input type="checkbox"/> Partially | <input type="checkbox"/> Not at all |

Miscellaneous :

Explanatory note

The declaration form acts as the identification sheet for the work (production).

It **must be signed by all author-directors** mentioned in the form. The form is declaratory in nature only and concerns only those rights resulting from use of a work created by rights holders who are members of the Society or another society of authors that has given the Society a mandate to represent it.

The signatory/signatories confirms/confirm that appropriate contributions will be paid to cover the rights of public performance and mechanical reproduction arising from membership of societies of authors.

The signatory/signatories confirms/confirm that appropriate contributions will be paid to cover the rights of public performance and mechanical reproduction arising from membership of societies of authors.

Audiovisual productions broadcast on television channels and listed in the SACEM directory are categorised by the Board on the advice of the Programmes Committee, as suggested in Section 4, according to their potential originality and the level of the director's responsibility at the time of production and development. The elements contributing to this intellectual creation are assessed from the various stages of its development: conception, staging, filming, and post-production.

Coefficient 0.08:

Any works for which the involvement of the director was at the same time reduced, limited, mechanical and partial due to the structure and limiting means of the production and/or the repetitive character thereof.

Coefficient 0.30:

Any works for which the involvement of the director was limited due to time and technical constraints imposed by the production.

Coefficient 0.75:

Single works and/or concert recordings that have been the subject of treatment and imaging by the author-director, showing their command of the component parts comprising the creation.

Sketches or scripted sequences which required partial involvement of the author-director.

Coefficient 2:

Single works, concert recordings, works from collections, and sketches and/or sound sequences which have been the subject of the total involvement, singular treatment and specific imaging by the author-director.

Royalties for the public performance or mechanical reproduction rights collected by or on behalf of the Society are distributed to the authors and composers of the works, after overheads and statutory deductions, in accordance with the agreements made between them, it being understood that the share for author-directors is set at 20% for royalties not arising from payments from television and cable broadcasting networks.

This information is processed by Sacem (data controller) to perform its collective management tasks under the French Intellectual Property Code. It is intended for Sacem and its partners and is kept for the duration of applicable legal requirements. To exercise your rights of access, rectification, erasure, limitation, opposition and portability, please fill out the dedicated form, which can be accessed from the "Privacy Policy" page on sacem.fr.

For SACEM use only

Commission opinion

Date / /

Coefficien

Title of work *

--

--

Name of author, composer or performer

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--

Exploitation Television DVD Other

Duration *

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--

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Date of first broadcast

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 /

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 /

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 m

--

 s

Broadcaster

--

Produceur

--

Distribution agreed upon between author-directors

Surname *

--

 COAD⁽¹⁾

--

Given name*

--

Distribution (%) of public performance rights

--

,

--

 %

Distribution (%) of mechanical reproduction rights

--

,

--

 %

Surname *

--

 COAD⁽¹⁾

--

Given name*

--

Distribution (%) of public performance rights

--

,

--

 %

Distribution (%) of mechanical reproduction rights

--

,

--

 %

Surname *

--

 COAD⁽¹⁾

--

Given name*

--

Distribution (%) of public performance rights

--

,

--

 %

Distribution (%) of mechanical reproduction rights

--

,

--

 %

All information with an * is mandatory.
⁽¹⁾COAD (Rights Holder's Account), which appears on your distribution reports.



Documents required

Copy of contracts⁽¹⁾ * Recorded medium, DVD *

Drawn up in (place) _____ on (date) _____

*
Signature(s)
of the Director(s)

All information with an * is mandatory.

⁽¹⁾ This is a copy of the contract signed between the producer and the director.

The registration form serves to identify the work (direction).

It must be signed by all author-directors in case of co-direction ; its sole purpose is for registration and applies solely to a share of the royalties from the exploitation of the work only for the benefit of rights holders who are members of the society or another society having given it a mandate to represent these rights.

Signatories confirm their contribution of public performance and mechanical reproduction rights resulting from membership to authors' societies.

Royalties from public performance and mechanical reproduction rights collected by the society or on its behalf are, after deduction of general expenses and statutory contributions, distributed to the authors and composers of these works in compliance with the agreements made between them, it being understood that the share payable to author-directors is set at 20% for those royalties not resulting from payments by societies for television and cable distribution .

This information will be processed by SACEM (acting as data controller) in order to carry out its collective administrative operations and to comply with the requirements of the Intellectual Property Code. It is intended for the use of SACEM and its partners and is stored for the duration required by the current legislation. To exercise your rights of access, correction, deletion, restriction, objection, and portability, please use the form available on the "Privacy policy" section of sacem.fr/en.

Section reserved for Sacem

Opinion of the Commission

Date / /

Distributable duration

Coefficient

Declaration form

Audiovisual work

Musical documentary

Title of work*	
Duration*	<input type="text"/> h <input type="text"/> m <input type="text"/> s
Date of first broadcast	<input type="text"/> / <input type="text"/> / <input type="text"/> <input type="text"/> h <input type="text"/> m
Broadcaster	
Producer	

A Documents required

- Copy of contracts*
- Copy of VHS or DVD *
- Cue sheet *
- Script for the commentary in the documentary *
- List of musical works used *
(title, author, composer and duration)

All fields marked * are required

Place _____	Date _____

The declaration form acts as the identification sheet for the work.

It must be signed by all rights holders ; It is declaratory in nature only and concerns only rights resulting from use of a work created by rights holders who are members of the Society or another society of authors that has given the Society a mandate to represent it.

The signatories confirm that rights will be paid as appropriate for public performance and mechanical reproduction, arising from membership of a society of authors.

NB : if you have borrowed from a pre-existing work, regardless of the nature and duration, you may be liable for payment of authors' rights to the rights holders of the work. It is therefore your responsibility to obtain prior authorisation from them.

- 1 **"International Code" or "COAD" (COMpte Ayant Droit - Rights Holder Account).** Enter the code(s) on your membership card or distribution sheets.
- 2 **"Distribution as a % of reproduction rights"** (reproduction on all audio and audiovisual media). Royalties for public use of recordings and use by radio and television are distributed in accordance with paragraph 4, article 9 of the Statutes.

B**Conception - Production****Conception**

Writing a preliminary script

OUI

NON

Scouting

OUI

NON

Total preparation time

Days

Filming

Duration of filming

Days

Members of the film crew
(Name and surname)

Names and surnames of the actors

Filming location(s)

Post-production

Editing

Days

Audio mixing

Days

Duration of the music

m

s

Duration of the commentary

m

s

Was there:

Previously recorded music

Original music

Special Effects

Duration

m

s

3D

Other:

Further details

C**Intention of authors and conditions when writing the work**

D

Summary (essential)

E

Authors and Author-Directors

2

Surname *	<input type="text"/>	For this work, I am the :	<input type="checkbox"/> Author	<input type="text"/>	<input type="text"/>	*	%
First name *	<input type="text"/>		<input type="checkbox"/> Director				
Telephone number	<input type="text"/>	* Signature					
International dialling code ①	<input type="text"/>						

Surname *	<input type="text"/>	For this work, I am the :	<input type="checkbox"/> Author	<input type="text"/>	<input type="text"/>	*	%
First name *	<input type="text"/>		<input type="checkbox"/> Director				
Telephone number	<input type="text"/>	* Signature					
International dialling code ①	<input type="text"/>						

Surname *	<input type="text"/>	For this work, I am the :	<input type="checkbox"/> Author	<input type="text"/>	<input type="text"/>	*	%
First name *	<input type="text"/>		<input type="checkbox"/> Director				
Telephone number	<input type="text"/>	* Signature					
International dialling code ①	<input type="text"/>						

Surname *	<input type="text"/>	For this work, I am the :	<input type="checkbox"/> Author	<input type="text"/>	<input type="text"/>	*	%
First name *	<input type="text"/>		<input type="checkbox"/> Director				
Telephone number	<input type="text"/>	* Signature					
International dialling code ①	<input type="text"/>						

Were any extracts of audiovisual works used that were recorded by a third party? YES NO

If yes, specify :

Title of the extract												
Director												
Duration	h	m	s									
Title of the extract												
Director												
Duration	h	m	s									
Title of the extract												
Director												
Duration	h	m	s									
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Director												
Duration	h	m	s									

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SACEM's share

Commission's view

Date / /

Musical Documentary

Duration of distributable part

Time slot

Weighting

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