



7.11. FR – France – National Summary¹¹⁸⁹

7.11.1. Summary

The French audiovisual public funding landscape is characterised by one central national agency, the *Centre National du Cinéma et de l'Image Animée* (National Centre for Cinema and Animation, CNC) and 32 regional agencies.¹¹⁹⁰

The CNC is a public agency constituted as a moral entity with financial autonomy. Under the direction of the Ministry of Culture, the CNC is responsible for ensuring the implementation of the government policy with respect to the cinema and the associated industries of the screen production sector, namely television, video and multimedia, including video games. Its missions include the monitoring of the sector; supporting and developing the screen industries, monitoring the commercial receipts of the exhibitors and distributors of cinema and video; maintaining the formal registries for cinema and television; preserving cinematographic archives through the legal deposit mechanism; and combating the piracy of audiovisual works.

The CNC administers financing from a range of sources, totaling approximately EUR 683.8 million.¹¹⁹¹ These funds are distributed to the sector via automatic and selective support through more than 90 distinct funding streams.¹¹⁹²

For the purposes of this document, these streams have been classified into the following clusters:

- Aides Financières Automatiques (Cinema) – Automatic Support for Film Production, Pre-production and Distribution/Exhibition;
- Aides Financières Sélectives (Cinema) - Selective Support for Film Production, Pre-production and Distribution/Exhibition;
- Fonds de Soutien Audiovisuel (FSA – formerly COSIP) – Automatic and Selective Support for Television Pre-production and Production;
- Fonds d'Aide aux Expériences Numériques (Fonds XN) ;
- Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent) ;

¹¹⁸⁹ The factsheet on France incorporates the feedback received from Mathieu Fournet (CNC) during the checking round with the national film and audiovisual funds.

¹¹⁹⁰ A full list of regional agencies is available at <http://www.ciclic.fr/ressources/trouver-une-collectivite-panorama-2018>.

¹¹⁹¹ For a breakdown of sources contributing to the Support Fund, see: <http://www.cnc.fr/web/fr/fonds-de-soutien-2017>.

¹¹⁹² Several schemes propose funding not included in the scope of our study (such as support for video games or support for actions in favour of cinematographic heritage) and will therefore not be mentioned in this factsheet or in the matrix.



- Dispositif pour la Création Artistique Multimédia et Numérique (DICRéAM) – a partnership between the CNC, the Centre National du Livre and various departments of the French Ministry of Culture ;
- Aide aux Cinémas du Monde (ACM) – Selective support for co-productions with third countries awarded in conjunction with the French Institute (Institut Français);
- Fonds Images de la Diversité - Images of Diversity Fund ;
- Aides à la création visuelle ou sonore par l'utilisation des technologies numériques de l'image et du son - CVS (former NTP) - Support to audiovisual creation through digital technologies.

At regional level, the most significant funds in terms of levels of investment are:¹¹⁹³

- Ile de France: EUR 17.48 million
- Nouvelle-Aquitaine: EUR 7.75 million
- Hauts de France: EUR 7.6 million
- Provence-Alpes-Cote d'Azur: EUR 6.62 million
- Grand Est: EUR 3.96 million
- Bretagne: EUR 3.62 million

7.11.2. General framework

7.11.2.1. Overview of the film and audiovisual funding policy and legislation

The CNC was established by law on 25 October 1946, and subsequently reformed by Ordinance No. 2009-901 of 24 July 2009,¹¹⁹⁴ which amended legislative aspects of the Code of the CNC. The rules and regulations which determine how support is delivered by the CNC are outlined in the *Code du Cinéma et de l'Image Animé* (Film and Moving Image Code), specifically within the annex *Règlement Général des Aides Financières du Centre National du Cinéma et de l'Image Animée* (General Regulation on Financial Aids, hereinafter, "RGA").

Concerning the provision of support by the regional support schemes, it is regulated by either municipal or regional authorities and in some cases by special statutes and individual calls.

¹¹⁹³ Given the number of national funding schemes and regional funds in France, only these six regional funds will be covered in this study.

¹¹⁹⁴ *Ordonnance n° 2009-901 du 24 juillet 2009 relative à la partie législative du code du cinéma et de l'image animée* (Ordinance 2009-901 of 24 July 2009 on the Legislative Part of the Film and Moving Image Code), <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000020900294>.



Table 23. Main funds in France

Funding institution	Geographical level	Legislation / Guidelines
CNC ¹¹⁹⁵	National	Law of 25 October 1946 ¹¹⁹⁶
		Film and Moving Image Code (including RGA) ¹¹⁹⁷
Ile de France ¹¹⁹⁸	Regional	Deliberation No. CR 2017-10 of 26 January 2017 ¹¹⁹⁹
		Deliberation No. CR 46-15 of 10 July 2015 ¹²⁰⁰
Nouvelle Aquitaine ¹²⁰¹	Regional	Guidelines for Region Nouvelle Aquitaine ¹²⁰²
Hauts de France ¹²⁰³	Regional	Deliberation No. 20181431 ¹²⁰⁴
		Fiction Regulation ¹²⁰⁵
		Short Film Regulation ¹²⁰⁶
		Animation Regulation ¹²⁰⁷

¹¹⁹⁵ www.cnc.fr/.

¹¹⁹⁶ *Loi n°46-2360 du 25 octobre 1946 Creation Du Centre National* (Law n°46-2360 of 25 October 1946 Creation of the National Centre),

<https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000508989&categorieLien=cid>.

¹¹⁹⁷ *Code du cinéma et de l'image animée et Règlement général des aides financières du Centre national du cinéma et de l'image animée* (Code of Cinema and Moving Image and General Regulation of Financial Aid of the National Center for Cinema and Moving Image, hereinafter, the "CNC Code and the RGA"), https://www.legifrance.gouv.fr/affichCode.do?jsessionid=17400D4880A311717F875EACE509E6EB.tplqfr41s_1?cidTexte=LEGITEXT000020908868&dateTexte=20190329.

¹¹⁹⁸ www.iledefrance.fr/aides-services/fonds-de-soutien-cinema-audiovisuel.

¹¹⁹⁹ *Délibération cadre n° CR 2017-10 du 26 janvier 2017 - Aides régionales au Cinéma et à l'Audiovisuel* (deliberation No. CR 2017-10 of 26 January 2017 - Regional Aids for Cinema and Audiovisual), <https://www.iledefrance.fr/sites/default/files/medias/2017/05/documents/rapcr2017-10del.pdf>.

¹²⁰⁰ *Delibération N° Cr 46-15 du 10 Juillet 2015 - Aides Regionales au Cinema et à L'audiovisuel - Adaptation des Dispositifs Regionaux* (Deliberation No Cr 46-15 of 10 July 2015 - Regional Aids to Cinema and Audiovisual - Adaptation of regional arrangements), <https://www.iledefrance.fr/sites/default/files/mariane/RAPCR46-15DFL.pdf>.

¹²⁰¹ <https://les-aides.nouvelle-aquitaine.fr/cinema-et-audiovisuel>.

¹²⁰² *Règlement d'Intervention Fonds De Soutien au Cinéma et à l'Audiovisuel - Création et Production* (Rules of Procedures of the Film and Audiovisual Support Fund (Creation and Production), hereinafter, "Guidelines for Region Nouvelle Aquitaine"), <https://les-aides.nouvelle-aquitaine.fr/sites/default/files/2018-08/Re%CC%80glement-d'intervention.pdf>.

¹²⁰³ www.pictanovo.com/financer-un-projet/.

¹²⁰⁴ *Délibération n° 20181431 de la commission permanente du Conseil Régional Hauts-de-France du 27 septembre 2018* (Deliberation No. 20181431 of the Standing Committee of the Regional Council Hauts-de-France of September 27, 2018).

¹²⁰⁵ *Règles de Fonctionnement du Fonds Régional d'Aide Selectif à la Fiction Cinématographique et Audiovisuelle Long Métrage - Série - Unitaire* (Operating Rules of the Regional Fund for Selective Support for Cinematographic and Audiovisual Fiction - Feature Film - Series - Unit, hereinafter, "Fiction Regulation"), http://www.pictanovo.com/wp-content/uploads/2018/11/reglement_fiction.pdf.

¹²⁰⁶ *Règles de Fonctionnement du Fonds d'aide Regional Sélectif au Court Métrage hors Animation* (Operating Rules of the Selective Regional Support Fund for Short Films excluding Animation, hereinafter, the "Short Film Guidelines"), http://www.pictanovo.com/wp-content/uploads/2018/11/reglement_court_metrage.pdf.



Funding institution	Geographical level	Legislation / Guidelines
		Documentary Regulation ¹²⁰⁸
		New Media Regulation ¹²⁰⁹
Provence-Alpes-Côte d'Azur ¹²¹⁰	Regional	Cinema and Audiovisual 2017 Intervention Framework ¹²¹¹
Grand Est ¹²¹²	Regional	Cooperation agreement for cinema and moving images ¹²¹³
		Script Development Guidelines ¹²¹⁴
		Cinematographic and audiovisual work development guidelines ¹²¹⁵
		Animation development and Production guidelines ¹²¹⁶
		Short film, documentary and fiction production guidelines ¹²¹⁷
		Feature films, documentary and fiction production

¹²⁰⁷ Règles de Fonctionnement du Fonds Regional d'aide Selectif à L'Animation Court Métrage - Long Métrage - Série Animée (Rules of Operation of the Regional Selective Support Fund for Short Film Animation - Feature Film - Animated Series, hereinafter, the "Animation Regulation"), http://www.pictanovo.com/wp-content/uploads/2018/11/Reglement_animation.pdf.

¹²⁰⁸ Règles de Fonctionnement du Fonds d'Aide Régional Sélectif Documentaire Audiovisuel (Operating Rules of the Selective Regional Support Fund for Audiovisual Documentary, hereinafter, the Documentary Regulation), http://www.pictanovo.com/wp-content/uploads/2018/11/reglement_documentaire.pdf.

¹²⁰⁹ Règles De Fonctionnement du Fonds d'Aide Régional Sélectif Nouveaux Médias (Operating Rules of the Selective Regional Support Fund New Media, hereinafter, the "New Media Regulation"), http://www.pictanovo.com/wp-content/uploads/2018/11/reglement_nouveaux_medias.pdf.

¹²¹⁰ www.maregionsud.fr/vivre-ensemble/culture/cinema-et-audiovisuel.html?no_cache=1.

¹²¹¹ Cadre d'intervention Cinema et Audiovisuel 2017 (Cinema and Audiovisual 2017 Intervention Framework, hereinafter, the "Cinema and Audiovisual Framework"), https://www.maregionsud.fr/uploads/media/Cadres-intervention_cinema-audiovisuel-2017.pdf.

¹²¹² www.grandest.fr/vos-aides-regionales/dispositifs-cinema-audiovisuel/.

¹²¹³ Convention de coopération pour le cinéma et l'image animée, <https://www.grandest.fr/wp-content/uploads/2018/01/convention-2017-2019-grand-est-elements-de-cadrage-pour-site-interne.pdf>.

¹²¹⁴ Aide à l'écriture Cinéma, Audiovisuel et Nouveaux Médias (Grand Est - Film, Audiovisual and New Media Writing Support, hereinafter, the "Script development Guidelines"), <https://www.grandest.fr/wp-content/uploads/2017/08/dcpm-aide-ecriture-cinema-151216.pdf>.

¹²¹⁵ Aide au développement des œuvres cinématographiques et audiovisuelles ou à destination des nouveaux médias (Support for the development of cinematographic and audiovisual works or for new media, hereinafter, the "Development support guidelines"), <https://www.grandest.fr/wp-content/uploads/2017/08/DCPM-dvpt-documentaires-fictions-en-prise-de-vue-reelle-151216.pdf>.

¹²¹⁶ Aide au développement et à la production cinéma, audiovisuel et nouveaux médias d'œuvres d'animation, (Aid for the development and production of cinema, audiovisual and new media for animation works, hereinafter, the "Animation Development and Production guidelines"), <https://www.grandest.fr/wp-content/uploads/2017/08/DCPM-developpement-et-production-oeuvres-animation-151216.pdf>.

¹²¹⁷ Aide à la production de courts métrages cinéma, documentaire et fiction prise de vue réelle (Support for the production of short films, documentaries and real-life fiction, hereinafter, the "Short film production guidelines"), <https://www.grandest.fr/wp-content/uploads/2017/08/DCPM-cinema-cm-documentaire-fiction-151216.pdf>.



Funding institution	Geographical level	Legislation / Guidelines
		guidelines ¹²¹⁸
		Audiovisual and new media documentary production guidelines ¹²¹⁹
		Audiovisual and new media fiction production guidelines ¹²²⁰
Bretagne ¹²²¹	Regional	Regulation F.A.C.C.A. 2019 ¹²²²

Source: Response to European Audiovisual Observatory standardised questionnaire

7.11.2.2. Definition of cultural criteria

There is no single and general definition of cultural criteria in the CNC Code. The cultural aspect of projects requiring financial support is assessed according to different criteria specific to the different funding schemes. As a general rule, the cultural selection process used by the CNC takes into account:

- The language in which the work is produced;¹²²³
- The nationality of the crew/collaborators;¹²²⁴ or
- The location of shooting and post-production.¹²²⁵

In addition, whilst funding is available to residents of EU member states, the specific amounts awarded to projects depends upon their level of cultural relevance. For example, in the case of automatic and selective support for cinematographic works, a minimum proportion of French participation is required.¹²²⁶

¹²¹⁸ *Production longs métrages cinéma documentaire et fiction prise de vue réelle* (Grand Est - Production of feature films documentary cinema and fiction documentary and fiction real shot, hereinafter, the “Feature films production guidelines”), <https://www.grandest.fr/wp-content/uploads/2017/08/production-lm-cinema-fiction-prv-et-doc-cp0618-reglement.pdf>.

¹²¹⁹ *Aide à la production audiovisuelle et nouveaux médias documentaire* (Support for audiovisual production and new documentary media, hereinafter, the “Audiovisual documentary production guidelines”), <https://www.grandest.fr/wp-content/uploads/2017/08/DCPM-prod-audio-et-nvx-medias-documentaire-151216.pdf>.

¹²²⁰ *Aide à la production audiovisuelle et nouveaux médias fiction prise de vue réelle* (Support for audiovisual production and new media fiction real shot, hereinafter, the “Audiovisual fiction production guidelines”), <https://www.grandest.fr/wp-content/uploads/2017/08/production-audio-nvx-medias-fiction-prv-cp0618-reglement.pdf>.

¹²²¹ www.bretagne.bzh/jcms/preprod_32781/fr/creation-cinematographique-et-audiovisuelle.

¹²²² *Règlement F.A.C.C.A. Janvier 2019* (Regulation F.A.C.C.A. January 2019), https://www.bretagne.bzh/upload/docs/application/pdf/2019-01/reglement_facca_janvier2019.pdf.

¹²²³ Articles 7.11.3.7, 7.11.4.4 and 7.11.5.5 of the CNC Code.

¹²²⁴ Articles 7.11.3.6 and 7.11.5.5 of the CNC Code.

¹²²⁵ Article 7.11.3.5 of the CNC Code.

¹²²⁶ Article 211-7 (Feature), Article 411-14 (Short), of the RGA.



Regarding the regional funds, in general, the objectives associated with production support by the regions are explicitly stated in funding guidelines as being threefold: cultural, economic and regional development.

Regional fund	Cultural requirements
Nouvelle Aquitaine	<p>At least two of the following criteria must be met in order to be eligible for production funding:¹²²⁷</p> <ul style="list-style-type: none"> ■ The main place of residence of the writer/director, writer or co-writer must be the Nouvelle-Aquitaine region; ■ The delegate producer/co-producer must have a stable production company in the Nouvelle-Aquitaine region; ■ The project must have a strong cultural relevance for the region; ■ Significant aspects of the production (shooting or otherwise) must take place in the region; ■ The project must generate significant employment within the region in terms of cultural or technical services.
Provence Alpes Cotes d'Azur	One of the eligibility criteria refers to “works with a cultural or geographical link with the Provence-Alpes-Côte d’Azur region.” ¹²²⁸
Grand-Est	The project must have a significant link with the region. Several pre-production support schemes require the establishment of key talents in the region, or the justification of a regular activity or a significant professional artistic background in the region. ¹²²⁹
Bretagne	One of the eligibility criteria for several schemes requires that “the project has a cultural link with the region of Bretagne”. ¹²³⁰

7.11.2.3. Nationality of the applicant

A) CNC

Beyond the guidelines specific to each individual scheme, the RGA stipulates certain general conditions whereby the applicant is required to comply with the following requirements:¹²³¹

¹²²⁷ P5 of the Guidelines for Region Nouvelle Aquitaine.

¹²²⁸ P.4-5 of the Cinema and Audiovisual Framework.

¹²²⁹ P.2 of the respective guidelines for Script, Development, Animation development and production, and Audiovisual documentary.

¹²³⁰ P.3 of the FACCA Regulation.

¹²³¹ Articles 211-3, 212-50 and 411-3 (production and pre-production support for feature and short cinematographic works); Articles 311-3 and 312-40 (production and pre-production support for audiovisual works); Articles 321-3, 321-15, 321-28 (production and pre-production and support for immersive or interactive work projects); Articles 322-4, 322-14, 322-24 (pre-production, production and distribution support of innovative and experimental works); Articles 422-7, 422-16, 422-25 (pre-production, production and distribution of works dealing with the diversity of the population and equal opportunities); Article 441-6



- To be established in France. The applicant will be deemed to be established in France even if it has its headquarters in France, in a member state of the EU or in the EEA, as long as it has a stable establishment in France at the time funds are allocated.
- To have presidents, directors or managers, as well as a majority of its directors, either of French nationality (or with French residency status), or nationals of a member state of the EU or the EEA, or a country which is a signatory to the European Convention on Transfrontier Television, the Council of Europe Convention on Cinematographic Co-production, or of a third European state with which the EU has concluded agreements related to the audiovisual sector.

Nonetheless, several funding schemes (such as distribution support for cinematographic works or for works dealing with the diversity of the population and equal opportunities¹²³²) only require the applicant to be established in France without stipulating any requirement regarding the nationality.

In the case of ACM distribution, the applicant is required to be a company established in a country participating in the MEDIA sub-programme and held directly by majority participation or by nationals of these countries.¹²³³

B) Regional funds

The information in this table is only provided for production schemes.

Regional funds	Nationality/Establishment of the applicant
Ile de France	Production and post-production support: the applicant must be a production company with its headquarters in the EU and a company or subsidiary in France at the time support is granted. Production companies established outside the EU must be represented by a French co-producer (co-delegate producer or executive producer). ¹²³⁴
Nouvelle Aquitaine	Applicants must be production companies or associations with headquarters in the EU or in a country which is a signatory to the EEA, with a permanent establishment in France at the time the support is allocated.
Hauts de France	The applicant must be the delegate producer (or delegate co-producer) which has initiated the project, has the financial, technical and creative

(Support for creation and distribution on digital platforms); Article 621-3 (Visual or sound creation through the use of digital image and sound technologies); and Articles 721-4 and 722-4 (promotion of cinematographic and audiovisual works abroad), of the RGA.

¹²³²Article 221-3 (theatrical distribution support for features); Article 422-34 (Distribution support for works dealing with the diversity of the population and equal opportunities); and Article 441-16 (editorialization of digital channel programs), of the RGA.

¹²³³ P.1 of ACM Distribution,

<https://www.cnc.fr/documents/36995/169050/Descriptif+complete+ACM+distribution.pdf/1106af16-01b1-8b85-c1f9-587df627e798>.

¹²³⁴ Article 1.2 of Annex 1 of Deliberation 2017 (Production), Article 1.2.1 of Annex 1 of Deliberation 2015 (Post-production).



	responsibility for the project, and can provide a completion guarantee. The company must be a commercial production company whose principle activity is the production of films. It must be established in France or have a permanent establishment in France at the time support is allocated, if it is established elsewhere in the European Union. ¹²³⁵
Provence-Alpes-Côte d'Azur	The applicant must be a production company with its headquarters in France or in a member state of the EU or the EEA. In the latter case, the production companies must have a stable office in France at the time finance is allocated. ¹²³⁶
Grand Est	The applicant must be a production company of the delegate producer or co-producer; be working with the author/director; have an APE ¹²³⁷ code for film and television production at the time funds are transferred; and be established in France or in a member state of the EU or the EEA. ¹²³⁸
Bretagne	The guidelines make no specific mention of nationality. All forms of financial support are aimed at scriptwriters, directors and producers from the region of Bretagne, as well as those who wish to shoot in the region. ¹²³⁹ Regarding the establishment of the applicant, the Regulation sets some requirements. ¹²⁴⁰ Moreover, priority will be given to projects whose director/author has his/her main residence in the region or whose production company has its headquarters or permanent establishment in the region. ¹²⁴¹

7.11.3. Funding criteria applicable to production support

7.11.3.1. Theatrical release, broadcasting and visibility on VOD

At national and regional level, all funds are required to comply with the release window schedule as regulated in the CNC Code,¹²⁴² which includes detailed provisions concerning the exploitation of a cinematographic work in the form of a videogram, by on-demand audiovisual media services and TV services.¹²⁴³ More specifically, a professional agreement was concluded on 6 July 2009¹²⁴⁴ for the reorganisation of the media chronology, which requires any company in the film sector, on-demand AVMS providers and TV services

¹²³⁵ Article 2.3 of each Regulation for Fiction, Short films, Animation, Documentary, New media.

¹²³⁶ P.3 of the Cinema and Audiovisual Framework.

¹²³⁷ Each company in France is classified under an activity code (Activité Principale de l'Entreprise, APE) –.

¹²³⁸ P.1 of each set of guidelines.

¹²³⁹ P.1 of the FACCA Regulation.

¹²⁴⁰ P.3 of the FACCA Regulation.

¹²⁴¹ P.5 of the FACCA Regulation.

¹²⁴² Livre II, Title 3 “Chronology of the exploitation of cinematographic works” of the CNC Code, *Op. cit.*

¹²⁴³ Articles L. 231-1 to L 233-1 of the CNC Code.

¹²⁴⁴ *Arrêté du 9 juillet 2009 pris en application de l'article 30-7 du code de l'industrie cinématographique* (Order of 9 July 2009 adopted pursuant to Article 30-7 of the Film Industry Code), <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000020835631>.



providers to respect specific time limits for the exploitation of cinematographic works on each of these media (for example: video rental and TVOD exploitation – not before four months after theatrical release).

Many film funds require a pre-sale or theatrical distribution guarantee as a way to prove the potential for exploitation of the applicant project.

A) CNC

Aides Financières Automatiques (Cinéma)
Support is based on the exploitation revenues (theatrical admissions, television broadcasts or private video sales) generated by a previous film funded by the CNC (reference funding).
Aides Financières Sélectives (Cinéma)
No specific requirements, except for post-production (“Aide après réalisation”) where the film is required to have secured theatrical distribution. ¹²⁴⁵
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)
For automatic and selective financial support, the audiovisual work must be the subject of a financial contribution in the form of a pre-purchase of broadcasting rights, possibly supplemented by a co-production contribution, specified by a contract, from one or more French broadcasters ¹²⁴⁶ and/or one or more on-demand AVMS. ¹²⁴⁷ In addition, the audiovisual work is required to be intended either for a first broadcast on a TV service, or a first availability to the public on an on-demand AVMS. ¹²⁴⁸
More specifically, in order to be eligible for automatic support, the audiovisual work must first qualify as a “reference work” which requires, <i>inter alia</i> , that it has been broadcast for the first time during the previous year or a first availability to the public on an on-demand audiovisual media service. ¹²⁴⁹ The applicant producer gets an “automatic account” to which the amounts granted are transferred.
Device for Multimedia and Digital Artistic Creation (DICRéAM)
This scheme, co-funded by the Ministry for Culture, has the objective of promoting cross-disciplinary collaboration and innovation. Therefore, performance requirements relate to forms other than traditional theatrical and digital distribution (for example: representations at theatres, dance, music/visual arts and digital works). ¹²⁵⁰

¹²⁴⁵ Article 211-130 of the RGA.

¹²⁴⁶ An authorised national or local service or holder of a convention with the audiovisual regulatory authority, the Conseil Supérieur de l’Audiovisuel (CSA), broadcast by terrestrial means or by other networks: cable, satellite, ADSL, etc.

¹²⁴⁷ Article 1.4 of the Audiovisual Support Fund - General Presentation Brochure (*Fonds de soutien audiovisuel - Plaque de présentation générale*), <https://www.cnc.fr/documents/36995/180962/Fonds+de+soutien+audiovisuel+%28FSA%29.pdf/f60d8b68-9f2d-4053-2559-87d8851f89f7>.

¹²⁴⁸ Article 311-8 of the RGA.

¹²⁴⁹ Article 311-30 of the RGA.

¹²⁵⁰ *Dispositif pour la Création Artistique Multimédia et Numérique - DICRéAM (Device for Multimedia and Digital Artistic Creation)*, https://www.cnc.fr/professionnels/aides-et-financements/nouveaux-medias-et-creation-numerique/dispositif-pour-la-creation-artistique-multimedia-et-numerique-dicream_191324.



Aide aux Cinémas du Monde

This scheme is intended for “films of a duration longer than one hour and that will be exhibited in cinemas in France or internationally or at an international film festival”.¹²⁵¹

B) Regional funds

Ile de France

In order to be eligible for post-production support, the work has to be intended for theatrical release.¹²⁵² Moreover, for audiovisual projects, a pre-sale to a broadcaster in Ile de France must be secured.¹²⁵³

Nouvelle Aquitaine

Requirements vary depending on the format of the project. Feature animation/fiction projects must provide evidence of CNC selective support approval; and/or a co-production or pre-sale agreement with a French broadcaster; and/or a distribution guarantee from a distributor or a significant investment from a SOFICA;¹²⁵⁴ and, in the case of an international co-production, a foreign investment.¹²⁵⁵ Short documentary/fiction projects must be able to obtain theatrical distribution (visa d'exploitation).¹²⁵⁶ As to TV series and one-off works (animation, fiction, documentary), the project must meet the eligibility criteria for CNC funding (automatic or selective) and also must demonstrate the financial participation of one or more French broadcasters through either pre-sale or co-production (the broadcaster must be one operating under the auspices of the CSA).¹²⁵⁷

Hauts de France

The requirements regarding distribution guarantees and pre-sales vary according to the type and genre of project, as detailed below:

- Documentaries: evidence of a pre-sale or co-production agreement with an approved television broadcaster must be provided;¹²⁵⁸
- TV film or series (Fiction/Animation): a TV broadcaster deal must have been secured;¹²⁵⁹
- Feature films: 30% (fiction) or 40% (animation) of finances must be in place at the time of application – either in the form of television pre-sale, a co-production contract, or a distribution guarantee;¹²⁶⁰
- New media: a contract with a broadcaster or a platform eligible for the CNC will be

¹²⁵¹ *Lignes directrices d'Aide aux cinémas du monde* (Support for world cinemas guidelines), https://www.cnc.fr/professionnels/aides-et-financements/multi-sectoriel/production/aide-aux-cinemas-du-monde_190862.

¹²⁵² Article 1.1.1 of Annex 1 of Deliberation 2015.

¹²⁵³ Article 1.1.6 of Annex 1 of Deliberation 2017.

¹²⁵⁴ Sociétés de financement de l'industrie cinématographique et de l'audiovisuel, SOFICA, (Film and Audiovisual Industry Financing Societies) are investment companies intended to raise private funds devoted to the financing of film and audiovisual production, https://www.cnc.fr/professionnels/aides-et-financements/multi-sectoriel/production/les-sofica_759536.

¹²⁵⁵ P. 13, 25 of the Guidelines for Region Nouvelle Aquitaine.

¹²⁵⁶ P. 19, 25 of the Guidelines for Region Nouvelle Aquitaine.

¹²⁵⁷ P. 14, 19, 26 of the Guidelines for Region Nouvelle Aquitaine.

¹²⁵⁸ Article 4.3.3 of the Documentary Regulation.

¹²⁵⁹ Article 4.3.3 of the Fiction Regulation and Article 3.3 of the Animation Regulation.

¹²⁶⁰ Article 4.3.3 of the Fiction Regulation and Article 3.3 of the Animation Regulation, *Op. cit.*



required (excluding online video sharing platforms such as YouTube).¹²⁶¹

Provence-Alpes-Côte d'Azur

The requirements regarding distribution guarantees and pre-sales vary according to the type and genre of the project:¹²⁶²

- Animation: TV special or series – participation of a French broadcaster; feature – securing CNC investment approval;
- Television film or series: the presence of a broadcaster eligible for COSIP is required when the file is submitted;
- Feature film (drama): must have CNC “agrément d’investissement” (investment approval); participation of a distributor or broadcaster will be looked upon favourably.
- Feature documentary: participation of a French broadcaster;

Grand Est

When assessing the financial and technical feasibility of the project, distribution potential and prospective festivals, as well as confirmed financial interest from other parties will be taken into account.¹²⁶³ Moreover, in order to be eligible for TV and New Media support, the participation of a television broadcaster or Internet broadcaster must be acquired at the time of the application.¹²⁶⁴

Bretagne

In the case of TV films and series, producers must include a broadcaster's commitment with their request for support.¹²⁶⁵

In the case of web projects, support is reserved for programmes that have acquired the commitment of a web broadcaster allowing the production structure supporting the project to meet the conditions for eligibility for CNC production support as well as the validation of the web broadcaster by the regulator (CSA).¹²⁶⁶

7.11.3.2. Theatrical performance and performance at festivals, events and awards

A) CNC

Aides Financières Automatiques (Cinéma)

The CNC's automatic subsidies are granted either in the form of investment allowances or direct grants. Investment allowances require that the applicant open an automatic assistance account in the CNC (hereinafter “automatic account”).¹²⁶⁷ The calculation of the amount will take into account

¹²⁶¹ Article 4.3.3 of the New Media Regulation, *Op. cit.*

¹²⁶² P. 8 of the Cinema and Audiovisual Framework, *Op. cit.*

¹²⁶³ P. 3 of the Animation Development and Production guidelines, p.2 of the Short Film Production guidelines and the Feature Film Production guidelines, *Op. cit.*

¹²⁶⁴ P.2 of the Audiovisual documentary production guidelines and Audiovisual fiction production guidelines, *Op. cit.*

¹²⁶⁵ P. 2 of the FACCA Regulation, *Op. cit.*

¹²⁶⁶ P. 3 of the FACCA Regulation, *Op. cit.*

¹²⁶⁷ Articles 211-21 and 211-22 of the RGA.



the theatrical exploitation, broadcasting and video exploitation.¹²⁶⁸ Coefficients set according to the artistic and technical conditions of the film production will serve to set the final granted amount.¹²⁶⁹ The sums are non-transferable and non-sizeable and must be invested in the production and/or preparation of the production of feature or short cinematographic works.¹²⁷⁰ Regarding direct allocations, the calculation of the amount of this support does not take into account the performance of the work.

Aides Financières Sélectives (Cinéma)

For the post-production support of short films, the film must comply with at least one of the following criteria:¹²⁷¹

- Have been selected for one of the festivals listed in the guidelines;¹²⁷²
- Have been pre-selected by the Academy of Cinema Arts and Techniques (César) or have been awarded the Jean Vigo Prize;
- Have been selected by the Short Film Agency as part of the RADi scheme;¹²⁷³
- Have been the subject of an assignment of broadcasting rights to a television service publisher subject to the tax provided for in Article L. 115-6 of the CNC Code.

Fonds de Soutien Audiovisuel (FSA – formerly COSIP)

As the FSA is exclusively for television productions, there are no requirements regarding theatrical performance.

In order to be eligible for selective support under the production scheme, the applicant is required to score at least 35 points in the assessment of the production company based on the broadcasting and promotion of previously produced works, taking into account the commercial domestic and overseas distribution (up to 50 points) and the promotion at French or international festivals (up to 50 points).¹²⁷⁴

Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent)

Applicants must have at least 10 000 subscribers to their digital channel or have directed or produced a work that has won a prize during the course of the preceding five years at one of the festivals shown at Annex 22 of Book 4 of the RGA.¹²⁷⁵

Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM)

See previous section.

¹²⁶⁸ Articles 211-26 to Article 211-32-2 of the RGA.

¹²⁶⁹ P.3 of the Descriptif - L' des films de longue durée (Guidelines - The approval of long-term films), *Op. cit.*

¹²⁷⁰ Articles 211-42 to 211-44 of the RGA.

¹²⁷¹ Article 411-52 of the RGA.

¹²⁷² Annex 7 of the RGA.

¹²⁷³ *Op. cit.*

¹²⁷⁴ P.2 of the Notice for Programme production support for 2019 (*Aide au programme de production - Notice d'information pour la session 2019*),

<https://www.cnc.fr/documents/36995/145016/Notice+d%27information+pour+l%27aide+au+programme+de+p+roduction+-+session+2019.pdf/ce73e0c7-28f6-e9e7-943d-d7f7d8b4ef06>

¹²⁷⁵ Article 441-7 of the RGA.

**B) Regional funds**

None of the regional funds stipulate requirements regarding the performance of a work in terms of theatrical attendance at home or abroad, or at festivals and award ceremonies.

7.11.3.3. Budget**A) CNC**

There are no specific requirements related to a minimum or maximum budget, or to a minimum contribution from the applicant, with the exception of automatic support for short film production, where the production company is required to invest a minimum of EUR 7 600 per work.¹²⁷⁶

B) Regional funds

Ile de France
<p>In order to be eligible for post-production support, the budget of the film should be under EUR 60 000 for short films and EUR 1 500 000 for feature films.¹²⁷⁷</p> <p>Regarding the share of the budget that must be in place when applying:</p> <ul style="list-style-type: none"> ■ Cinematographic projects with budgets over EUR 3 million: 10% of the finances must be in place;¹²⁷⁸ ■ Web fiction: the contribution of the broadcaster, the television channel or the web platform must reach at least 25% of the total budget of the work.¹²⁷⁹
Hauts de France
<p>Concerning short films, the beneficiary is required to hold a co-production share of more than 50%.¹²⁸⁰ Regarding the share of the budget that must be in place when applying, the following requirements apply:¹²⁸¹</p> <ul style="list-style-type: none"> ■ Television films or series (fiction/animation): 40% of the finances; ■ Feature films: 30% (fiction) or 40% (animation) of the finances; ■ Documentaries: 30% of the finances.
Provence-Alpes-Côte d'Azur
<p>At least 20% of the budget must have been secured at the time of the application for all types of work, except in the case of short films, where only 10% of the budget must be secured.¹²⁸²</p>
Grand Est
<p>The proportion of the budget that must be secured varies according to genre, as detailed below:¹²⁸³</p>

¹²⁷⁶ Article 411-16 of the RGA.

¹²⁷⁷ Article 1.1.3 of Annex 1 of Deliberation 2015.

¹²⁷⁸ Article 1.1.6 of Annex 1 of Deliberation 2017.

¹²⁷⁹ Article 1.1.6 of Annex 1 of Deliberation 2017.

¹²⁸⁰ Article 2.4 of the Short Film Regulation.

¹²⁸¹ Article 4.3.3 of the Fiction Regulation, Article 3.3 of the Animation Regulation, Article 4.3.3 of the Documentary Regulation.

¹²⁸² P.8 of the Cinema and Audiovisual Framework.



- Television productions: a broadcaster must have been secured with financial participation of at least 40% of the budget.
- New media content: a web broadcaster must have been secured with a financial participation of at least 25% of the budget.

7.11.3.4. Awarded amount

A) CNC

Aides Financières Automatiques (Cinéma)	
Aid intensity	Aid intensity is limited to: ¹²⁸⁴ <ul style="list-style-type: none"> ■ 50% of the production budget (or of the French participation for a co-production); and ■ 60% for “difficult” or low-budget films¹²⁸⁵ (or 70% for the same type of work if it does not benefit from the tax credit for delegated production expenses for cinematographic works provided for in Article 220 <i>sexies</i> of the General Tax Code);¹²⁸⁶ and ■ 80% in the case of cinematographic short film production.¹²⁸⁷
Repayable	The support can take the form of investment allowances or direct grants. In either case, it is non-repayable.
Eligible costs	As explained in section 7.11.3.1, there are no eligible costs as such, as the automatic support is calculated based on the performance of the film.
Selective/Automatic	The support is awarded automatically.
Aides Financières Sélectives (Cinéma)	
Aid intensity	Selective aid is subject to the overarching aid intensity rule, outlined in the previous scheme. In terms of the maximum amount granted, the following caps apply: <ul style="list-style-type: none"> ■ Production support for genre films: EUR 500 000;¹²⁸⁸ ■ Post-production: EUR 76 300 (EUR 152 000 for a second feature film).¹²⁸⁹

¹²⁸³ P.2 of the Audiovisual documentary production guidelines and the Audiovisual fiction production guidelines.

¹²⁸⁴ Articles 211-16 to 211-17-1 of the RGA.

¹²⁸⁵ A “difficult” work is the first or second work of a director. A low-budget work is one whose total budget is less than or equal to EUR 1 250 000.

¹²⁸⁶ A tax credit of 20% for film and audiovisual production companies, <https://www.legifrance.gouv.fr/affichCodeArticle.do?cidTexte=LEGITEXT000006069577&idArticle=LEGIARTIO00006303577>.

¹²⁸⁷ Article 411-9 of the RGA.

¹²⁸⁸ Article 211-118-6 of the RGA.

¹²⁸⁹ Article 211-137 of the RGA.



Repayable	In principle, the support takes the form of a repayable advance, ¹²⁹⁰ except in the case of aid for the production of works of interest to overseas cultures ¹²⁹¹ and production support before shooting and post-production support for short films, ¹²⁹² where the support is awarded in the form of a non-repayable subsidy.
Eligible costs	The eligible costs are outlined in the agreement established between the applicant and the CNC. ¹²⁹³
Selective/Automatic	Support is awarded selectively, following an assessment by the Commission for Selective Production Aid in the case of support before shooting and support for post-production; ¹²⁹⁴ or after a pre-selection by a Reading Committee and a selection by the jury of the genre film for production support for genre film; ¹²⁹⁵ or by the Commission for Overseas Support for support to works of interest to overseas cultures. ¹²⁹⁶
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)	
Aid intensity	Maximum support is limited to 40% of the total budget. In addition, depending on the balance on their automatic account, production advances may be granted to production companies up to a maximum of EUR 3 810 000 yearly (when the amount recorded on the automatic account exceeds EUR 3 810 000). ¹²⁹⁷
Repayable	Support is non-repayable. For production advances (from the automatic account): support is partially repayable. ¹²⁹⁸ As to the selective schemes of the FSA, support is non-repayable.
Eligible costs	N/A.
Selective/Automatic	The FSA offers both automatic and selective support. Automatic support can be awarded if the producer has an existing automatic account. Selective support is awarded by a specialised committee. ¹²⁹⁹
Fonds d'Aide aux Expériences Numériques (Fonds XN)	
Aid intensity	Aid intensity is limited to 50% of the production costs, or 60% for “difficult” works. ¹³⁰⁰
Repayable	The support takes the form of a non-repayable grant. ¹³⁰¹

¹²⁹⁰ Article 211-115 (production support before shooting), 211-118-10 (production support for genre film) and 211-138 (Post-production) of the RGA.

¹²⁹¹ Article 211-154 of the RGA.

¹²⁹² Article 411-35 and 411-57 of the RGA.

¹²⁹³ Article 211-115, 211-118-10 and 211-138 of the RGA.

¹²⁹⁴ Articles 211-109 and 211-133 (Features), Article 411-29 and 411-56 (Shorts) of the RGA.

¹²⁹⁵ Article 211-118-8 of the RGA.

¹²⁹⁶ Article 211-153 of the RGA.

¹²⁹⁷ Article 311-63 to 311-68 of the RGA.

¹²⁹⁸ Article 311-68 of the RGA.

¹²⁹⁹ Article 311-126 to 311-129 of the RGA.

¹³⁰⁰ Article 321-10 of the RGA.

¹³⁰¹ Article 321-13 of the RGA.



Eligible costs	A written agreement between the applicant and the CNC establishes eligible costs and how these will be calculated. ¹³⁰²
Selective/Automatic	Selectively by the Commission for aid for immersive or interactive works. ¹³⁰³
Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent)	
Aid intensity	Aid intensity is limited to 50% (higher share for "difficult" works), up to a maximum of EUR 30 000 or EUR 2 000 for "difficult" works. ¹³⁰⁴
Repayable	The support takes the form of a non-repayable grant. ¹³⁰⁵
Eligible costs	Not specified.
Selective/Automatic	Selectively by the commission on aid for creation and distribution on digital platforms. ¹³⁰⁶
Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM)	
Aid intensity	Aid intensity is limited to 50% of the production expenses. ¹³⁰⁷
Repayable	The support takes the form of a non-repayable grant. ¹³⁰⁸
Eligible costs	Eligible expenses are outlined in an agreement between the applicant and the CNC. ¹³⁰⁹
Selective/Automatic	Selectively by the Commission on aid for multimedia and digital artistic creation. ¹³¹⁰
Aide aux Cinémas du Monde	
Aid intensity	The aid intensity is limited to 50% of the French producer's financial contribution (80% for "difficult" films or low-budget films upon certain conditions). ¹³¹¹ The maximum amount of support per project is EUR 250 000 for production funding or EUR 50 000 for projects applying for completion support. ¹³¹²
Repayable	The support takes the form of a non-repayable grant. ¹³¹³
Eligible costs	Eligible costs are defined in the Guidelines and final payments are subject to the verification of these expenses. ¹³¹⁴

¹³⁰² Ibid.

¹³⁰³ Article 321-36 of the RGA.

¹³⁰⁴ Articles 441-9 and 441-12 of the RGA.

¹³⁰⁵ Article 441-13 of the RGA.

¹³⁰⁶ Article 441-11 of the RGA.

¹³⁰⁷ Article 322-17 of the RGA.

¹³⁰⁸ Article 322-21 of the RGA.

¹³⁰⁹ Article 322-22 of the RGA.

¹³¹⁰ Article 322-20 of the RGA.

¹³¹¹ Article 9 of Decree No. 2012-543 of 23 April 2012 on aid to world cinemas (*Décret n° 2012-543 du 23 avril 2012 relatif aux aides aux cinémas du monde*),

<https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000025740247&dateTexte=20190208>.

¹³¹² P.5 of the Descriptif complet aide aux cinémas du monde (Guidelines - Aid to cinemas around the world), <https://www.cnc.fr/documents/36995/165400/Descriptif+complet+aide+aux+cin%C3%A9mas+du+monde.pdf/e44a136-5a85-9b78-42c6-20b6c10b4180>.

¹³¹³ Article 1 of Decree No. 2012-543 of 23 April 2012 on aid to world cinemas.



Selective/Automatic	Selectively by the Commission on Aide aux Cinémas du Monde. ¹³¹⁵
Fonds Images de la Diversité	
Aid intensity	Aid intensity is limited to 50% of the production costs for feature films and television production (60% for “difficult” or low-budget works, and to 70% for short films). ¹³¹⁶
Repayable	The support takes the form of a non-repayable grant. ¹³¹⁷
Eligible costs	N/A.
Selective/Automatic	Selectively by the Images of Diversity Commission. ¹³¹⁸
Aides à la création visuelle ou sonore par l’utilisation des technologies numériques de l’image et du son - CVS (anciennement NTP)	
Aid intensity	The aid intensity is limited to 50% of the final cost of the work (50% of the French contribution in the case of international co-production). ¹³¹⁹
Repayable	Non-repayable.
Eligible costs	Direct allocations correspond to the expenses incurred in France. ¹³²⁰ In the case of selective support, they include, notably, expenses incurred in France related to the use of digital technologies for the manufacture and processing of images, expenses related to the design work of the stage special effects, etc. ¹³²¹
Selective/Automatic	Automatic for direct allocations. Selectively by the Commission of aids to visual or sound creation through the use of digital image and sound technologies for selective support. ¹³²²

B) Regional funds

Ile de France	
Aid intensity	For production support, aid is limited to 80% of the total production budget and the maximum amount is set at EUR 600 000. For post-production support, a maximum amount of between EUR 5 000 (for short films) and EUR 55 000 (for feature-length fiction or animation) is awarded. ¹³²³
Repayable	The support is not repayable, except in the case of non-compliance with certain obligations or provisions of the Deliberation. ¹³²⁴

¹³¹⁴ P.7 of the Guidelines – Aid to world cinemas.

¹³¹⁵ Chapter 2 of Decree No. 2012-543 of 23 April 2012 on aid to world cinemas.

¹³¹⁶ Article 422-29 of the RGA.

¹³¹⁷ Article 422-32 of the RGA.

¹³¹⁸ Articles 422-1 and 422-13 of the RGA.

¹³¹⁹ Article 621-4 of the RGA.

¹³²⁰ Article 621-8 of the RGA.

¹³²¹ Article 321-21 of the RGA.

¹³²² Article 621-25 of the RGA.

¹³²³ Article 4 of Annex 1 of Deliberation 2017.

¹³²⁴ Articles 2.2 and 5.4 of Annex 1 of Deliberation 2017, and Article 3 of Annex 1 of Deliberation 2015.



Eligible costs	The eligible costs include expenditure in the Ile de France region, excluding overheads and contingencies. ¹³²⁵
Selective/Automatic	Production support is awarded selectively by a Reading Committee (Comité de lecture). ¹³²⁶ Post-production support is also awarded selectively, by a Screening Commission and a Pre-selection Committee. ¹³²⁷
Nouvelle Aquitaine	
Aid intensity	Support can be combined with other public funds within the limit of the aid intensity rules authorised by Article 54 of Rule (UE) on general exemption by category No 651/2014 of 17 June 2014. The maximum amount awarded ranges from EUR 30 000 (for TV documentary works) to EUR 250 000 (feature animation). ¹³²⁸
Repayable	The support is non repayable.
Eligible costs	N/A.
Selective/Automatic	Selectively by a validation committee upon the advice of an expert committee. ¹³²⁹
Hauts de France	
Aid intensity	The aid granted may cover up to 50% of the production costs, raised to 60% for cross-border productions and “difficult” works and 100% for co-productions involving countries on the DAC of the OECD. ¹³³⁰ The maximum amount awarded ranges from EUR 30 000 (TV animation short films or documentary web doc) to EUR 400 000 (feature fiction film, TV animation series). Support for short films can cover up to 49% of the total cost of the work, to a maximum of EUR 30 000. ¹³³¹
Repayable	The support is not repayable as the fund participates as a co-producer. ¹³³²
Eligible costs	They include, <i>inter alia</i> : set and costume costs, shooting costs, post-production costs, etc. Moreover, at the time of application, the producer must provide a detailed proposition detailing regional expenditure. Similar costs apply for short film and animation. ¹³³³

¹³²⁵ Article 2.2 of Annex 1 of Deliberation 2017.

¹³²⁶ Article 3 of Annex 1 of Deliberation 2017.

¹³²⁷ Article 3 of Annex 1 of Deliberation 2015.

¹³²⁸ P. 11-12 of the Guidelines.

¹³²⁹ P. 9-10 of the Guidelines for Region Nouvelle Aquitaine.

¹³³⁰ Article 5.3 and 5.5 of their respective guidelines for Fiction, Animation, Documentary and New Media and Articles 4.3 and 4.5 of the Animation Regulation.

¹³³¹ Articles 4.3 and 4.4 of the Short Film Regulation.

¹³³² Articles 5.5.2 of Fiction/ Documentary/New Media Regulation; Article 4.4.2 of Short Film Regulation; and Article 4.5.2 of the Animation Regulation.

¹³³³ Article 5.1 of the Regulation for fiction, documentary and new media, and Article 4.1 of the Short Film Regulation.



Selective/Automatic	Support is awarded selectively by the Reading Committee based on artistic and cultural criteria but also taking account of economic and employment benefits to the region. ¹³³⁴
Provence-Alpes-Côte d'Azur	
Aid intensity	Aid intensity is fixed at 50% of the total costs for new media, co-production, Internet content, TV fiction and animation; 60% of the total costs for difficult works or low-budget works; and 80% of the total costs for short films or creative documentaries. The maximum amount awarded ranges from EUR 15 000 (TV documentary works without pre-sale) to EUR 200 000 (feature, animation and fiction films). ¹³³⁵
Repayable	A repayable investment for feature-length drama, documentary works and animation; and a non-repayable subsidy for the other formats. ¹³³⁶
Eligible costs	Costs incurred in the region linked to the production of the supported film and paid by the grant recipient. ¹³³⁷
Selective/Automatic	Selectively by a Reading Committee, which assesses the quality, cultural and economic aspects of the work on the basis of the eligibility criteria. ¹³³⁸
Grand Est	
Aid intensity	The aid intensity is, in principle, limited to 50% (60% for "difficult" films, low-budget films or European co-production with countries bordering the region, and increased to 80% for short films). The maximum amount awarded ranges from EUR 30 000 (for one-off short drama) to EUR 300 000 (for feature fiction film). ¹³³⁹
Repayable	The support is non-repayable.
Eligible costs	The eligible costs must entail expenses in the Grand Est region through employment, services, material or logistics. ¹³⁴⁰
Selective/Automatic	Selectively by a Consultative Committee ¹³⁴¹ on the basis of the following criteria: overall artistic quality, financial and technical feasibility, regional impact, and the expected visibility of the work in the region.
Bretagne	
Aid intensity	The Guidelines do not make specific mention of aid intensity. The maximum amount awarded ranges from EUR 35 000 (TV documentary

¹³³⁴ Articles 5.8 of Fiction/ Documentary Regulation, Articles 4.7 of Short Film/Animation Regulation, Article 6.2 of New Media Regulation.

¹³³⁵ P. 8 and 10 of the Cinema and Audiovisual Framework.

¹³³⁶ P.9 of the Cinema and Audiovisual Framework.

¹³³⁷ Nomenclatures of eligible expenditure p.62-66 of the Cinema and Audiovisual Framework.

¹³³⁸ P.4 and p .9 of the Cinema and Audiovisual Framework.

¹³³⁹ P.3-4 of each set of guidelines.

¹³⁴⁰ Ibid.

¹³⁴¹ P. 2-3 of each set of guidelines.



	works) to EUR 200 000 (feature films). ¹³⁴²
Repayable	The support is non-repayable and awarded as a flat-rate investment grant. ¹³⁴³
Eligible costs	N/A.
Selective/Automatic	Awarded selectively by a Reading Committee, which assesses the artistic quality of each project studied and the feasibility and coherence of the project. ¹³⁴⁴

7.11.3.5. Spending and shooting criteria

A) CNC

Aides Financières Automatiques (Cinéma)	
Spending in the country	<p>There are no specific requirements pertaining to a minimum spending in France. However, the direct allocations for short cinematographic works are awarded to works that give rise to production expenses in France amounting to at least 80% of their final cost, or the French share in the case of international co-production, up to a maximum of 160% of the cumulative amount of sums invested and direct allocations.¹³⁴⁵</p> <p>Furthermore, the Guidelines for automatic support stipulate that the production company must be established in France, and that the film must be made with the participation of studios and laboratories established in France or a member state of the EU.¹³⁴⁶ In addition, in order to access automatic support, the film must obtain a minimum of 25 points out of a total of 100 on an evaluation scale which assesses: the language of shooting; the location of the principal photography and post-production; and the nationality of the project's authors, actors, cast and crew.¹³⁴⁷ This scale and the number of points obtained also weigh on the amounts transferred to the automatic account.¹³⁴⁸ In the case of automatic direct allocations for production, the film must obtain a minimum of 64 points.¹³⁴⁹</p>
Shooting in the country	See the shooting location criteria included in the evaluation scale referred to above.
Aides Financières Sélectives (Cinéma)	

¹³⁴² P. 11 of the FACCA Regulation.

¹³⁴³ P.12 of the FACCA Regulation.

¹³⁴⁴ P.1 and 5 of the FACCA Regulation.

¹³⁴⁵ Article 411-22 of the RGA.

¹³⁴⁶ P.4-5 of the Guidelines - The approval of long-term films (*Descriptif - L' des films de longue durée*), <https://www.cnc.fr/documents/36995/144781/descriptif+de+1%27agr%C3%A9ment.pdf/c35eafcc-2f53-2a0d-d8a5-0b128391034b>.

¹³⁴⁷ For feature fiction film, Article 211-9 of the RGA.

¹³⁴⁸ Articles 211-34 to 211-37 of the RGA.

¹³⁴⁹ Article 211-85 to 211-86 of the RGA.



Spending in the country	Spending obligations are only laid down for the production support of genre films, where at least 50% of the total production budget must be spent in France (or 50% of French participation for co-production). ¹³⁵⁰
Shooting in the country	N/A.
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)	
Spending in the country	At least 50% of the budget. ¹³⁵¹ The production expenses incurred in France taken into account for the calculation of the support are capped at 80% of the production budget. ¹³⁵² Furthermore, automatic support is calculated based on the expenditure on French elements. ¹³⁵³ When a work is produced as part of an international co-production, the work must be subject to production expenses in France amounting to at least 50% of the French participation. ¹³⁵⁴
Shooting in the country	N/A.
Fonds d'Aide aux Expériences Numériques (Fonds XN)	
Spending in the country	At least 50% of the budget. ¹³⁵⁵ When the work is produced as part of an international co-production, the work must be subject to production expenses in France amounting to at least 50% of the French participation. ¹³⁵⁶
Shooting in the country	N/A.
Aide aux Cinémas du Monde	
Spending in the country	Between 50% and 75% of the support awarded must be spent in France. ¹³⁵⁷ Where the co-production is with a country from Sub-Saharan Africa or an under-developed country (as defined by the UN), or in a defined priority zone, a minimum of 25% must be spent in that foreign territory. ¹³⁵⁸
Shooting in the country	N/A.
Aides à la création visuelle ou sonore par l'utilisation des technologies numériques de l'image et du son - CVS (anciennement NTP)	
Spending in the	Direct allocations are granted in order to contribute to visual effects expenses provided in France by companies established in France. ¹³⁵⁹ These expenses

¹³⁵⁰ Article 211-118-2 of the RGA.

¹³⁵¹ Article 311-15 of the RGA.

¹³⁵² Article 311-17 of the RGA.

¹³⁵³ Article 311-43 of the RGA.

¹³⁵⁴ Article 311-16 of the RGA.

¹³⁵⁵ Article 321-9 of the RGA.

¹³⁵⁶ Ibid.

¹³⁵⁷ Article 4 of the Decree No. 2012-543 of 23 April 2012 on aid to world cinemas.

¹³⁵⁸ Ibid.

¹³⁵⁹ Article 621-8 of the RGA.



country	<p>must amount to certain minimum amounts,¹³⁶⁰ or to an amount at least equal to 50% of the production budget of the French work (or participation in the case of an international co-production). The expenses taken into account for the calculation of the direct allocation are capped at 80% of the production budget of the work or of the French contribution.¹³⁶¹</p> <p>In the case of selective support, only expenses incurred in France are taken into consideration.</p>
Shooting in the country	N/A.

B) Regional funds

Ile de France	
Spending in the region	For production support, at least 50% of the film's budget (excluding overheads, contingency, financial and insurance fees) must be spent in Ile de France. ¹³⁶² For post-production support, at least 10% of the film's production budget and 100% of the awarded amount must be spent in Ile de France. ¹³⁶³
Shooting in the region	<p>To be eligible for this support scheme, at least 20 shooting days, and no less than 50% of the total shooting time must be located in Ile de France.</p> <p>In the case of European co-productions financed by at least three countries, each of them contributing a minimum of 15% to the budget, and where shooting takes place in all three territories, shooting in Ile de France must be equal to at least 40% of the total.</p> <p>In the case of non-European films, at least 10 days and 40% of the shooting time must take place in Ile de France.¹³⁶⁴</p>
Nouvelle Aquitaine	
Spending in the region	No specific requirements are established. However, as explained in section 7.11.2.2, some of the eligibility criteria include "significant production activity or principle photography takes place in the region" or "significant regional competencies are used in terms of employment and technical services for the production of the work".
Shooting in the region	N/A.
Hauts de France	
Spending in the region	For fiction and documentary support, 160% of the aid granted must be spent in the Hauts de France region. ¹³⁶⁵ For short film, animation and new media support there is no specific minimum spending is required, but priority is

¹³⁶⁰ Article 621-9 of the RGA.

¹³⁶¹ Article 621-10 of the RGA.

¹³⁶² Article 2.2 of Annex 1 of Deliberation 2017.

¹³⁶³ Articles 1.2.2 and 2 of Annex 1 of Deliberation 2015.

¹³⁶⁴ Article 2.1 of Annex 1 of Deliberation 2017.

¹³⁶⁵ Article 5.2 of the Fiction/Documentary Regulation.



	given to projects that create jobs and economic spin-offs in the Hauts-de-France region. ¹³⁶⁶
Shooting in the region	N/A
Provence-Alpes-Côte d'Azur	
Spending in the region	At least 160% (125% for short films) of the awarded amount must be spent in the region, within a limit of 80% of the total budget. ¹³⁶⁷
Shooting in the region	N/A
Grand Est	
Spending in the region	The minimum spending in the region as a share of the awarded amount is 160% for feature films, animation and TV film/series; 100% for TV series pilot; and 80% for short film (or 100% if granted more than EUR 30 000). ¹³⁶⁸
Shooting in the region	No specified shooting requirements but the guidelines state that “a significant part of the production – including shooting and post-production – must take place in the Grand Est region, making use of the region’s resources and residents”. ¹³⁶⁹
Bretagne	
Spending in the region	<p>No more than 50% of the budget or 160% of the amount of aid obtained.¹³⁷⁰ More specifically, depending on the type of work supported, the minimum spending required in the region (as a percentage of the amount awarded) is as follows:</p> <ul style="list-style-type: none"> ■ Short films and innovative projects: 130% of the awarded amount and 25% of the overall budget (or, where more than 35% of the budget is spent in the region, only 100% of the attributed regional aid is required to be spent in region); ■ Feature fiction and animation: 120% of the awarded amount and 10% of the budget; ■ TV fiction (one-off and series): 140% of the attributed regional aid and 20% of the budget; ■ TV animation: 120% of the attributed regional aid and 15% of the budget; ■ Feature TV fiction: 140% of the attributed regional aid and 10% of the budget; ■ Documentary works: 120% of the attributed regional aid and 30% of the budget; ■ Internet content: the amount of minimum spending to be respected is that which corresponds to the audiovisual category concerned (TV

¹³⁶⁶ Article 4.2 of the Short Film/Animation Regulation, Article 5.2 of New Media Regulation.

¹³⁶⁷ Article 4.2 of the Short Film Regulation/Animation Regulation; article 5.2 of New Media Regulation.

¹³⁶⁸ P.2 of each set of guidelines.

¹³⁶⁹ P.2 of Feature films production guidelines.

¹³⁷⁰ P. 2-3 of the FACCA Regulation FACCA.



	film and series, documentary works). In addition, priority will be given to projects that create jobs in the region. ¹³⁷¹
Shooting in the region	There are no minimum shooting requirements. However, priority will be given to projects where the shooting in the region accounts for more than 50% of the total shooting time. ¹³⁷²

7.11.3.6. Talent, cast, crew, underlying copyright

A) CNC

Aides Financières Automatiques (Cinéma)
As explained in section 7.11.2.2, the cinematographic work must be produced with a minimum proportion of French participation. Moreover, in order to access automatic support, the film must obtain a minimum of 25 points (or 64 points for direct allocations) out of a total of 100 on an evaluation scale which assesses, <i>inter alia</i> , the nationality or place of residence of the project's authors, actors, cast and crew. ¹³⁷³
Aides Financières Sélectives (Cinéma)
As explained in section 7.11.2.2, the film must be produced with a minimum proportion of French participation.
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)
The general provisions regulating FSA support require that the audiovisual work be produced in a minimum proportion with the assistance of authors, main actors and technical creative collaborators who are either French nationals, nationals of an EU or EEA member state, nationals from a state party to the European Convention on Transfrontier Television of the Council of Europe or from a European third state with which the EU has concluded agreements relating to the audiovisual sector or from a state party to an intergovernmental co-production agreement when the work is made within the framework of such an agreement. ¹³⁷⁴ With regard to automatic support, the amount of finance is allocated based on a calculation which takes into account, <i>inter alia</i> , the nationality or place of residence of the talent, cast and crew. ¹³⁷⁵
Aide aux Cinémas du Monde
The director of the project must be a foreign citizen or, where the director holds French nationality, the language of the film must not be French. ¹³⁷⁶

¹³⁷¹ p.5 of the FACCA Regulation.

¹³⁷² Ibid.

¹³⁷³ Article 211-9 of the RGA.

¹³⁷⁴ Article 311-14 of the RGA.

¹³⁷⁵ Article 311-43 of the RGA.

¹³⁷⁶ Article 4 of Decree No. 2012-543 of 23 April 2012 on aid to world cinemas.



B) Regional funds

There are no requirements regarding the nationality of the talent, cast and crew or related to the underlying copyrights. However, for Nouvelle Aquitaine, the place of establishment of the writer/director or of the production company in the region are cultural assessment criteria, as described in section 7.11.2.2.

7.11.3.7. Shooting language and diversity

A) CNC

Aides Financières Automatiques (Cinéma)

In order to be eligible for investment allowances for short cinematographic works, the works are required to be produced mainly in French or in a regional language in use in France, or for which the use of a foreign language is justified for artistic reasons relating to the scenario.¹³⁷⁷ The same applies to direct allocations.¹³⁷⁸ In addition, the shooting language is one of the assessment criteria used to determine eligibility for automatic aid, as explained in section 7.11.3.5.

Moreover, direct allowances of an amount equal to 15% of the investment by production companies for the production of feature films of French initiative can be allocated when there is a balanced female participation in key positions.¹³⁷⁹

Aides Financières Sélectives (Cinéma)

In order to be eligible for production support, feature films are required to be produced entirely or mainly in their original version in French or in a regional language in use in France.¹³⁸⁰

Regarding diversity, there is a scheme for the production of films promoting overseas cultures aimed at Guadeloupe, French Guiana, Martinique, Reunion, Mayotte and Saint-Pierre-et-Miquelon. Grants are awarded in consideration of the contribution that films are likely to make to a better knowledge of these communities, to their promotion to a wider audience, to the promotion of their cultural expressions or to the training of their residents in cinematographic expression and film professions.¹³⁸¹

Fonds de Soutien Audiovisuel (FSA – formerly COSIP)

Where a television programme is produced by one or several production companies established in France, it must be mainly in the French language or a regional language in use in France.¹³⁸²

In addition, with regards to automatic support, the fact that the work has been made entirely or mainly in the original version in French or in a regional language in use in France is one of the criteria that may increase by 25% the amount transferred to the automatic accounts of production companies.¹³⁸³

¹³⁷⁷ Article 411-12 of the RGA.

¹³⁷⁸ Article 211-84 and in Article 411-22 of the RGA.

¹³⁷⁹ Articles 211-86-1 to article 211-86-6 of the RGA.

¹³⁸⁰ Article 211-104 (Production support before shooting); Article 211-118-2 (Production support for genre films); and Article 211-126 (Post-production support), of the RGA.

¹³⁸¹ Article 211-149 and 211-150 of the RGA.

¹³⁸² Article 311-15 of the RGA.

¹³⁸³ Article 311-50 of the RGA.



Fonds d'Aide aux Expériences Numériques (Fonds XN)
The work must be conceived and written principally in French or in a regional language of France. ¹³⁸⁴
Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent)
Eligible works are required to be a “ <i>audiovisual work of original French expression</i> ” ¹³⁸⁵ , which implies to be produced in their entirety or mainly in their original version in French or in a regional language in use in France. ¹³⁸⁶
Aide aux Cinémas du Monde
The main shooting language is the official language or one of the languages in use in the foreign country or countries where the shooting takes place or in the country of the director. ¹³⁸⁷ Furthermore, priority is given to projects co-produced with production companies established in countries that have ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, countries of Sub-Saharan Africa, under-developed countries (as defined by the UN), and countries on the priority list of the Inter-ministerial Committee for International Co-operation and Development. ¹³⁸⁸
Fonds Images de la Diversité
Production aid is only granted for works produced entirely or mainly in French or in a regional language in use in France, or for which the use of a foreign language is justified for artistic reasons relating to the scenario. ¹³⁸⁹ This scheme is intended to address cultural diversity and equal opportunity, such as the representation of French immigrant populations and their history, integration policies, the fight against discrimination by residents of disadvantaged neighbourhoods, etc. ¹³⁹⁰

B) Regional funds

There are no requirements regarding the shooting language, ethnic or linguistic minorities and gender, with the exception of Hauts de France and Bretagne which set the following requirements:

- Hauts de France: in the case of documentary works., the work must be shot in a language of the EU. Failing that, the beneficiary must undertake to produce a dubbed and subtitled version in French or in a European language.¹³⁹¹

¹³⁸⁴ Article 321-6 and 422-3 of the RGA.

¹³⁸⁵ Article 441-2 of the RGA.

¹³⁸⁶ As per the definition laid down in Article 5 of Decree No. 90-66 of 17 January 1990 implementing Act No. 86-1067 of 30 September 1986 and laying down the general principles governing the distribution of cinematographic and audiovisual works by television service providers (*Décret n° 90-66 du 17 janvier 1990 pris pour l'application de la loi n° 86-1067 du 30 septembre 1986 et fixant les principes généraux concernant la diffusion des œuvres cinématographiques et audiovisuelles par les éditeurs de services de télévision*), <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000342173&categorieLien=cid>.

¹³⁸⁷ Article 4 of Decree No. 2012-543 of 23 April 2012 on aid to world cinemas.

¹³⁸⁸ Article 2 of Decree No. 2012-543 of 23 April 2012 on aid to world cinemas.

¹³⁸⁹ Article 422-28 of the RGA.

¹³⁹⁰ Article 422-3 of the RGA.

¹³⁹¹ Article 4.2 of the Documentary Regulation, *Op. cit.*



- Bretagne: the Procedure for Selection indicates that, consistent with regional linguistic policies, projects may be presented in Breton.¹³⁹²

7.11.4. Funding criteria applicable to pre-production support

7.11.4.1. Budget

A) CNC

Aides Financières Automatiques (Cinéma)
This fund is only available to producers with an automatic account, thus writers cannot access it directly, but must have entered into an agreement with a producer in possession of an automatic account in order to apply.
Aides Financières Sélectives (Cinéma)
There are no specific requirements. However, for project's concept support (Aides à la conception de projets), the applicants/authors must be able to demonstrate that a previous project on which they have collaborated achieved theatrical release and had a budget of under EUR 4 million. ¹³⁹³
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)
To be eligible for development support, the production company is required to contribute a minimum of 20% of the awarded amount. ¹³⁹⁴
Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM)
The work must be financed by a contribution in cash of at least 25% of the production expenses. ¹³⁹⁵

B) Regional funds

The budget of an eligible project is not subject to any minimum threshold or maximum cap in any of the regional funds, nor is anything stipulated regarding a minimum contribution from the applicant.

7.11.4.2. Awarded amount

A) CNC

Aides Financières Automatiques (Cinéma)	
Aid intensity	The producer's investment of available sums in their existing automatic

¹³⁹² P.4 of the FACCA Regulation, *Op. cit.*

¹³⁹³ Article 212-11 of the RGA, *Op. cit.*

¹³⁹⁴ Article 312-41 of the RGA, *Op. cit.*

¹³⁹⁵ Article 322-15 of the RGA, *Op. cit.*



	<p>account may not exceed 10% of the estimated development budget, up to a maximum of EUR 230 000 (EUR 500 000 for animation).¹³⁹⁶ Moreover, a direct allocation equal to up to 25% of the amount invested by the production company is also possible.¹³⁹⁷</p> <p>Direct allocations are limited to the following caps:¹³⁹⁸</p> <ul style="list-style-type: none"> ■ Direct grants for the financing of development expenditure (other than writing and rights purchases): equal to 20 % of the amount of the selective aid granted;¹³⁹⁹ ■ Direct grants for projects developed jointly by at least two production companies under certain conditions:¹⁴⁰⁰ equal to 40% of the amount of the selective aid granted; ■ Direct grants for “difficult” projects:¹⁴⁰¹ equal to 100% of the amount of the selective aid granted; ■ Direct grants for projects including the creation of an original soundtrack: equal to 40% of the amount of the selective aid granted.
Repayable	The investment from the producer’s automatic account is repayable. Direct grants are non-repayable. ¹⁴⁰²
Eligible costs	Direct grants for development are intended to contribute to the financing of development expenditure other than expenditure on writing, rewriting, rights purchases and graphic design work. ¹⁴⁰³
Selective/Automatic	Awarded automatically.
Aides Financières Sélectives (Cinéma)	
Aid intensity	<p>The RGA does not set specific aid intensity rules as a share of the budget for selective pre-production support. The maximum amounts awarded for each scheme are as follows:¹⁴⁰⁴</p> <ul style="list-style-type: none"> ■ Project’s concept support: up to EUR 10 000; ■ Scriptwriting support: up to EUR 30 000 (with a maximum of EUR 20 000 for the author); ■ Script rewriting support: up to EUR 21 000 (with a maximum of EUR 9 000 for the author), or up to EUR 2 000 for short films; ■ Project development support: up to EUR 70 000 (or EUR 100 000 for

¹³⁹⁶ Article 211-71 of the RGA, *Op. cit.*

¹³⁹⁷ Article 211-88 of the RGA, *Op. cit.*

¹³⁹⁸ Articles 212-3 to 212-6 of the RGA, *Op. cit.*

¹³⁹⁹ Article 212-3 of the RGA, *Op. cit.*

¹⁴⁰⁰ Articles 212-50 and 212-51 of the RGA, *Op. cit.*

¹⁴⁰¹ The project involves for example a first-time feature film director and a production company that has produced no more than two feature films for which investment approval and production approval have been granted. See details in Article 212-4 (3) of the RGA, *Op. cit.*:

¹⁴⁰² Article 212-7 of the RGA, *Op. cit.*

¹⁴⁰³ Article 212-3 of the RGA, *Op. cit.*

¹⁴⁰⁴ Article 212-16 (Project’s concept support), Article 212-30 (Scriptwriting support), Article 212-47 (Script rewriting support), Article 411-36-2-1 (Script rewriting for shorts), Article 212-57 (Project development support) of the RGA, *Op. cit.*



	animation), with a cap at 50% of the costs of writing, rewriting and purchasing rights.
Repayable	In the case of project's concept, scriptwriting and script rewriting, the support takes the form of a non-repayable grant. ¹⁴⁰⁵ In the case of project development, the support takes the form of a repayable advance for feature films ¹⁴⁰⁶ and a non-repayable grant for short films. ¹⁴⁰⁷
Eligible costs	The eligible costs mainly correspond to the writer's fee, and are outlined in the agreement between the CNC and the applicant.
Selective/Automatic	Awarded selectively by the Writing and Script Rewriting Assistance Commission ¹⁴⁰⁸ or the Commission for Project Development Aid. ¹⁴⁰⁹
Fonds de Soutien Audiovisuel (FSA)	
Aid intensity	In the case of automatic development support, where the producer has an automatic account, up to 40% of the amount in the account can be automatically drawn down from this account to use for project preparation, with a cap at 40% of the development budget, up to a maximum of EUR 100 000. ¹⁴¹⁰ The support may be increased to 50% for fiction works and to 60% for animated work under certain conditions. ¹⁴¹¹ If the producer does not have access to/balance in such an account, they can apply for selective funding. The aid intensity rules for selective support are as follows: ¹⁴¹² <ul style="list-style-type: none"> ■ Development support: up to 40% of the expenses, increased to 50% for the first season of an animated audiovisual work, and capped at a maximum of EUR 100 000; ■ Concept support: between EUR 7 500 and EUR 40 000 for projects involving fiction works, EUR 10 000 for animation projects and EUR 25 000 for unitary work projects; ■ Scriptwriting support: between EUR 8 000 and EUR 20 000 for series or unitary animation projects (depending on the estimated duration of the work); ■ Support for the co-writing of projects for the international co-production of audiovisual fiction works: EUR 50 000; ■ Rewriting support: up to EUR 15 000 for fiction projects (series), and up to EUR 12 500 for unitary work projects; up to EUR 12 000

¹⁴⁰⁵ Article 212-17 (Project's concept support); Article 212-31 (Scriptwriting support); Article 212-48 (Script rewriting support); and Article 411-36-2-2 (Script rewriting for shorts), of the RGA.

¹⁴⁰⁶ Article 212-59 of the RGA.

¹⁴⁰⁷ Article 411-50-3 of the RGA.

¹⁴⁰⁸ Article 212-26 ; 212-43 of the RGA.

¹⁴⁰⁹ Article 212-56 of the RGA.

¹⁴¹⁰ Article 311-75 and Article 311-76 of the RGA.

¹⁴¹¹ Article 311-76 of the RGA.

¹⁴¹² Article 311-109-1 (Preparation), Article 312-19 (Concept and Scriptwriting support); Article 312-21-10 (co-writing of projects for the international co-production of audiovisual fiction works); and Article 312-36 (Rewriting support) of the RGA.



	for animation projects (for series), and up to EUR 10 000 for unitary work projects.
Repayable	Automatic aid is, in principle, non-repayable. Selective support is non-repayable for preparation support. In the case of scriptwriting and development support, where the project goes subsequently into production, the pre-production funding is integrated into the global calculation of the production support. If the project does not receive production approval within two years, the CNC may request full or partial repayment of the amount awarded as development support. ¹⁴¹³
Eligible costs	Automatic support is not calculated based on eligible costs. The eligible costs for selective support mainly include expenditure related to the remuneration of authors and other collaborators, the acquisition of literary and artistic rights, research and pre-selection of performers, etc. ¹⁴¹⁴
Selective/Automatic	Automatic support is awarded automatically. Selective support is awarded upon consultation of the relevant specialised Committee for development support, ¹⁴¹⁵ or of the Commission for innovation support for the other funding schemes. ¹⁴¹⁶
Fonds d'Aide aux Expériences Numériques (Fonds XN)	
Aid intensity	The amount awarded for development support must not exceed 50% of the production costs. This threshold can be increased to 60% for "difficult" works ¹⁴¹⁷ . There is no aid intensity specified for scriptwriting.
Repayable	The support takes the form of a non-repayable grant. ¹⁴¹⁸
Eligible costs	A written agreement between the applicant and the CNC establishes eligible costs and how these will be calculated. ¹⁴¹⁹
Selective/Automatic	Awarded selectively by the Commission of immersive or interactive support. ¹⁴²⁰
Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM)	
Aid intensity	The awarded amounts cannot exceed 75% of the development expenses. ¹⁴²¹
Repayable	The support is awarded as a non-repayable grant. ¹⁴²²

¹⁴¹³ Article 312-21 (Concept and Scriptwriting); Article 312-21-12 (Co-writing of projects for the international co-production of audiovisual fiction works); and Article 312-54 (Development).

¹⁴¹⁴ Article 311-104 (preparation), Article 312-45 (development) of the RGA.

¹⁴¹⁵ Article 311-108 of the RGA.

¹⁴¹⁶ Article 312-14 (Concept and Scriptwriting); Article 312-21-8 of the RGA (Co-writing of projects for the international co-production of audiovisual fiction works), Article 312-34 (Rewriting), Article 312-51 (Development) of the RGA.

¹⁴¹⁷ Article 321-23 of the RGA.

¹⁴¹⁸ Article 321-26 (Development), Article 321-35 (Scriptwriting) of the RGA, *Op. cit.*

¹⁴¹⁹ *Ibid.*

¹⁴²⁰ Article 321-25 (Development) and Article 321-34 (Scriptwriting) of the RGA.

¹⁴²¹ Article 322-7 of the RGA.

¹⁴²² Article 322-11 and 322-12 of the RGA.



Eligible costs	The agreement between the applicant and the CNC outlines eligible expenses. ¹⁴²³
Selective/Automatic	Awarded selectively by the Commission on support for multimedia and digital artistic creation. ¹⁴²⁴
Fonds Images de la Diversité	
Aid intensity	<ul style="list-style-type: none"> ■ Development of feature films and television productions: up to 50% of the production costs; 60% for “difficult” or low-budget works; 70% for short films;¹⁴²⁵ ■ Scriptwriting: the maximum amount awarded is EUR 10 000 for TV pilots, short TV series or TV one-offs and new media projects, and EUR 20 000 for feature films, feature audiovisual one-offs and 52-minute-per-episode audiovisual series.¹⁴²⁶
Repayable	The support takes the form of a non-repayable grant. ¹⁴²⁷
Eligible costs	The agreement between the applicant and CNC outlines eligible expenses. ¹⁴²⁸
Selective/Automatic	Awarded selectively by the Images of Diversity Commission ¹⁴²⁹

B) Regional funds

Ile de France	
Aid intensity	<p>The grant must be used to remunerate the scriptwriter and for participation in script workshops, over the period of an 18-month contract.¹⁴³⁰ Maximum grants are as follows:</p> <ul style="list-style-type: none"> ■ Short films (10-30 mins): EUR 8 000 – EUR 12 000; ■ Medium-length films (31-59 mins): EUR 10 000 – EUR 14 000; ■ Feature films (over 60 mins): EUR 12 000 – EUR 18 000.
Repayable	Non-repayable. ¹⁴³¹
Eligible costs	N/A.
Selective/Automatic	Selectively, after a favourable assessment by the script assessment panel and a favourable vote by the permanent commission of the regional council. ¹⁴³²

¹⁴²³ Article 322-11 of the RGA.

¹⁴²⁴ Article 322-10 of the RGA.

¹⁴²⁵ Article 422-20 of the RGA.

¹⁴²⁶ P.5 of Description of the Diversity Images Fund (*Descriptif du Fonds Images de la diversité*), https://www.cnc.fr/professionnels/aides-et-financements/multi-sectoriel/images-de-la-diversite/fonds-images-de-la-diversite_191484.

¹⁴²⁷ Article 422-14 (Scriptwriting) and Article 422-23 (Development) of the RGA.

¹⁴²⁸ Ibid.

¹⁴²⁹ Article 422-13 (Scriptwriting) and Article 422-22 (Development) of the RGA.

¹⁴³⁰ Article 1.3 of Annex 2 of Deliberation 2017.

¹⁴³¹ Ibid.



Nouvelle Aquitaine	
Aid intensity	Development support ranges from EUR 5 000 (short animated film) to EUR 30 000 (project development for animation, documentary or fiction works). Scriptwriting support can go up to EUR 20 000 (EUR 10 000 for documentaries and EUR 5 000 for short films). The combination of writing and development support cannot go beyond EUR 40 000. ¹⁴³³
Repayable	Non-repayable.
Eligible costs	N/A.
Selective/Automatic	Selectively by a validation committee upon the advisory opinion of an expert committee. ¹⁴³⁴
Hauts de France	
Aid intensity	Support can cover up to 100% of the eligible costs, up to a maximum amount of EUR 15 000 for fiction, EUR 7 500 for documentaries, and EUR 10 000 for new media. ¹⁴³⁵
Repayable	The support is non repayable but the fund participates as a co-producer and must be repaid <i>pro rata</i> from the first euro of revenues generated. ¹⁴³⁶
Eligible costs	The eligible costs can include, <i>inter alia</i> , costs generated by the acquisition of copyright, the costs of finalising writing work, expenses incurred for the employment of technical and artistic collaborators, etc. ¹⁴³⁷
Selective/Automatic	The support is awarded selectively (similar procedure to the one described in section 7.11.3.4.)
Provence-Alpes-Côte d'Azur	
Aid intensity	The aid intensity rules are detailed as follows: ¹⁴³⁸ <ul style="list-style-type: none"> ■ 50% of the total costs for new media, co-production, Internet content, TV fiction and animation; ■ 60% of the total costs for “difficult” or low-budget works; ■ 80% of the total costs for short films or creative documentaries. <p>The maximum amount awarded ranges from EUR 5 000 (Script development for documentary works.) to EUR 20 000 (Co-production development and innovation of fiction and animation; project development for New Media).</p>
Repayable	Non-repayable. ¹⁴³⁹
Eligible costs	<ul style="list-style-type: none"> ■ Scriptwriting support: in order to be eligible, they must be incurred

¹⁴³² Article 1.2 of Annex 2 of Deliberation 2017.

¹⁴³³ P. 11-12 of the Guidelines for the Region Nouvelle Aquitaine.

¹⁴³⁴ P.9-10 of the Guidelines.

¹⁴³⁵ Articles 5.3 and 5.5 of the Fiction Regulation and of the Documentary Regulation and of Media Regulation.

¹⁴³⁶ Articles 5.5.2 of the Fiction/Documentary/New Media Regulation.

¹⁴³⁷ Article 5.1 of the respective guidelines for fiction, documentary and new media.

¹⁴³⁸ P. 8 and 10 of the Cinema and Audiovisual Framework.

¹⁴³⁹ P. 5 of the Cinema and Audiovisual Framework.



	<p>in the region, refer to private law bodies, be directly related to the writing of the supported film, and be paid by the grant recipient;</p> <ul style="list-style-type: none"> ■ Development support: they must be incurred in the region, be directly linked to the development of the supported film and be paid by the grant recipient.¹⁴⁴⁰
Selective/Automatic	The support is awarded selectively by a Reading Committee which assesses the quality, cultural and economic aspect and impact of the work on the basis of the eligibility criteria. ¹⁴⁴¹
Grand Est	
Aid intensity	<p>Support can go up to 100% of the writing and development costs, but this amount must then be taken into account if/when the project goes into production in calculating the aid intensity.¹⁴⁴²</p> <p>As regards the maximum amount awarded, it ranges from EUR 3 500 (script development: short film/TV production) to EUR 20 000 (project development: animation).</p>
Repayable	Non-repayable.
Eligible costs	They include, <i>inter alia</i> : costs related to research, costs directly related to the rewriting work, travel expenses, training, external consultations, costs related to tracking work, etc. ¹⁴⁴³
Selective/Automatic	It is awarded selectively by a Reading Committee (script development) or by a consultative committee (development support) on the basis of the overall artistic quality of the project, its regional anchor and its future progress or economic feasibility. ¹⁴⁴⁴
Bretagne	
Aid intensity	The maximum amount awarded ranges from EUR 3 000 (script development for documentaries) to EUR 20 000 (project development of feature films). ¹⁴⁴⁵
Repayable	Non-repayable and awarded as a flat-rate investment grant. ¹⁴⁴⁶
Eligible costs	N/A.
Selective/Automatic	Awarded selectively by a Reading Committee which assesses the artistic quality of each project studied and the feasibility and coherence of the project. ¹⁴⁴⁷

¹⁴⁴⁰ Detailed in the Nomenclatures of eligible expenditure, p.62-66 of the Cinema and Audiovisual Framework.

¹⁴⁴¹ P. 4 of the Cinema and Audiovisual Framework.

¹⁴⁴² P. 3 of Script Development Guidelines and Development support guidelines.

¹⁴⁴³ P. 2-3 of the relevant guidelines.

¹⁴⁴⁴ P. 2 of the relevant guidelines.

¹⁴⁴⁵ P. 11 of the FACCA Regulation.

¹⁴⁴⁶ P.12 of the FACCA Regulation.

¹⁴⁴⁷ P. 1 and 5 of the Regulation FACCA.



7.11.4.3. Underlying copyright

At national and regional level, there are no requirements regarding the underlying copyrights (and how these are linked to the country).

7.11.4.4. Script language and diversity

A) CNC

Aides Financières Automatiques (Cinéma)
The direct allocations for preparation are granted on the condition that the preparatory work relating to design, adaptation and writing gives rise to the preparation of literary and artistic documents written or expressed in French or in a regional language in use in France. ¹⁴⁴⁸
Aides Financières Sélectives (Cinéma)
In order to be eligible for support, the project must be intended to be produced entirely or mainly in French in the original version or in a regional language in use in France. However, this condition does not apply in the case of projects concerning works of fiction taken from operas and produced in the language of the libretto or projects concerning works of animation. ¹⁴⁴⁹
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)
Selective support is, with the exception of development support, only awarded to projects conceived and written mainly in the French language or in a regional language of France. ¹⁴⁵⁰
Fonds d'Aide aux Expériences Numériques (Fonds XN)
Support is only awarded to projects conceived and mainly written in the French language or in a regional language of France. ¹⁴⁵¹
Fonds Images de la Diversité
Aid is only granted for projects designed and written entirely or mainly in French or in a regional language used in France, or for which the use of a foreign language is justified for artistic reasons relating to the script ¹⁴⁵² . Furthermore, as explained in section 7.11.3.7, this funding scheme is intended to address cultural diversity and equal opportunity. The support is for projects that represent the French immigrant population and their stories as well as those that address equality between men and women and target disadvantaged populations in France.

B) Regional funds

There are no requirements regarding the underlying copyright (and how this is linked to the country), with the exception of the three following regional funds:

¹⁴⁴⁸ Article 211-87 of the RGA.

¹⁴⁴⁹ Article 212-12 (Project concept), Article 212-23 (Scriptwriting), Article 212-39 (Rewriting), Article 212-52 (Development) of the RGA.

¹⁴⁵⁰ Article 312-8 (Concept and Scriptwriting support); Article 312-21-5 (Co-writing of projects for the international co-production of audiovisual fiction works); Article 312-28 (Rewriting support); and Article 312-44 (Development) of the RGA.

¹⁴⁵¹ Article 321-19 (Development), Article 321-30 (Scriptwriting) of the RGA.

¹⁴⁵² Article 422-10 (Scriptwriting), Article 422-19 (Development) of the RGA.



- Ile de France: the script must be in French.¹⁴⁵³
- Nouvelle-Aquitaine: the writer/director, writer or co-writer must have their principle residence in Nouvelle-Aquitaine, or have entered into a contract with a production company based in the region.¹⁴⁵⁴
- Bretagne: the Procedure for Selection indicates that, consistent with regional linguistic policies, projects may be presented in Breton.¹⁴⁵⁵

7.11.5. Funding criteria applicable to distribution and promotion support

7.11.5.1. Theatrical release, broadcasting and visibility on VOD

At regional level, none of the six regional funds mentioned above provide distribution or promotion support. At national level, the following applies:

Aides Financières Automatiques (Cinéma)

1) Theatrical distribution

The allocation of investment allowances (reference funding) requires the existence of an automatic account opened in the name of a distribution company at the CNC. The amount available in the account is calculated on the basis of the previous commercial theatrical performance of films distributed by the company.¹⁴⁵⁶

Moreover, direct funding can also be granted for the theatrical distribution of films. In order to be eligible for this support, the distribution company must, among other things, have distributed at least three feature films in the 24 preceding months, each released in at least five cinemas at the time of their national theatrical release.¹⁴⁵⁷ In addition, eligible films must have a theatrical release on between five and 200 screens".¹⁴⁵⁸

2) Theatrical screening of short films

Direct allocations to feature programmes (feature film plus a short film): A minimum of five copies and 200 screenings are required.¹⁴⁵⁹ Direct allocations to short programmes (mainly made up of short films and audiovisual works): awarded depending on their theatrical performance.¹⁴⁶⁰

3) Support for the promotion of cinematographic works abroad

This type of support is reserved for foreign sales companies that have the foreign exploitation rights of at least three feature films for which production approval has been granted by the CNC,

¹⁴⁵³ Article 1.1.2 of Annex 2 of Deliberation 2017, *Op. cit.*

¹⁴⁵⁴ P. 5-8 of Guidelines for Region Nouvelle-Aquitaine, *Op. cit.*

¹⁴⁵⁵ P. 4 of the FACCA Regulation, *Op. cit.*

¹⁴⁵⁶ Articles 221-6 to 221-10 of the RGA, *Op. cit.*

¹⁴⁵⁷ Article 221-23-2 of the RGA, *op.cit.*

¹⁴⁵⁸ Article 221-23-3 of the RGA, *Op. cit.*

¹⁴⁵⁹ Article 412-7 of the RGA, *Op. cit.*

¹⁴⁶⁰ Article 412-11 and Article 211-27 of the RGA, *Op. cit.*



for all forms of distribution in at least 15 states and for a minimum period of twenty-four months.¹⁴⁶¹ The amount is calculated on the basis of the commercial theatrical performance (between EUR 0.85 and EUR 0.05 per ticket sold, depending on the number of admissions).¹⁴⁶²

Aides Financières Sélectives (Cinéma)

Selective support for theatrical distribution may be granted either for unreleased works¹⁴⁶³, repertoire works¹⁴⁶⁴ or for works intended for young audiences.

In the case of the distribution of unreleased works and repertoire works, the distribution company is required to justify a regular distribution activity, notably by having distributed at least three cinematographic works in each of the two years preceding the application.¹⁴⁶⁵ Furthermore, the distributor must undertake to release the film within one year in a minimum number of theatres:

- Distribution of unreleased works: at least 30 French cinemas;¹⁴⁶⁶
- Distribution of repertoire works: at least 15 French cinemas;¹⁴⁶⁷
- Distribution of works intended for young audiences: at least 30 French cinemas.¹⁴⁶⁸

Fonds de Soutien Audiovisuel (FSA – formerly COSIP)

The FSA provides automatic and selective support for the promotion and sales abroad of audiovisual works. In both cases, the applicant company must be able to demonstrate international sales for eligible programmes during the previous 12 months for a value of EUR 100 000, or during the previous 24 months to a value of EUR 200 000.¹⁴⁶⁹

Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent)

The scheme provides distribution support through the programme entitled: "Aid for the enrichment and editorialisation of digital channels' programmes." The applicant must be able to demonstrate a minimum of 50 000 subscribers to their Internet channel.¹⁴⁷⁰

Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM)

This scheme offers support for the dissemination of innovative and experimental works. There are no specific requirements regarding theatrical release, broadcasting or VOD, nor regarding release

¹⁴⁶¹ Article 721-5 of the RGA.

¹⁴⁶² Article 721-14 of the RGA.

¹⁴⁶³ Unreleased cinematographic works where distribution is particularly difficult, Article 221-24 of RGA.

¹⁴⁶⁴ Films whose production dates back more than 20 years and which have not been released in cinemas during the ten years preceding the request; Article 221-42 of the RGA.

¹⁴⁶⁵ Article 221-28 (Unreleased works), Article 221-44 (Repertoire works) of the RGA.

¹⁴⁶⁶ Aide sélective à la distribution - 1er collège (films inédits) (Selective distribution support - 1st college (unreleased films)), https://www.cnc.fr/professionnels/aides-et-financements/cinema/Distribution/aide-selective-a-la-distribution--1er-college-films-inedits_191140.

¹⁴⁶⁷ Aide sélective à la distribution - 2e collège (films de répertoire) (Selective distribution support - 2nd college (repertory films)), https://www.cnc.fr/professionnels/aides-et-financements/cinema/Distribution/aide-selective-a-la-distribution--2e-college-films-de-repertoire_191132.

¹⁴⁶⁸ Aide sélective à la distribution - 3e collège, films pour le jeune public (Selective distribution support - 3rd college, films for young audiences), https://www.cnc.fr/professionnels/aides-et-financements/cinema/Distribution/aide-selective-a-la-distribution--3e-college-films-pour-le-jeune-public_191172.

¹⁴⁶⁹ Article 722-5 of the RGA.

¹⁴⁷⁰ Article 441-17 of the RGA.



windows.

Aide aux Cinémas du Monde (ACM Distribution)

ACM Distribution is a scheme dedicated to supporting and promoting the distribution and circulation of international co-productions. The applicant company must comply with a series of obligations in order to demonstrate its experience in the field of distribution and its distribution strategy in relation to the film.¹⁴⁷¹ Moreover, the selection criteria include prior experiences and consistency of the distribution strategy.¹⁴⁷²

Fonds Images de la Diversité

This fund offers theatrical distribution support and support for video editing. In both cases, there are no specific requirements regarding theatrical release, broadcasting or VOD, nor regarding release windows.

7.11.5.2. Theatrical performance and performance at festivals, events and awards

There are no specific requirements regarding the performance of a work in terms of theatrical attendance at home or abroad or at festivals and award ceremonies, but CNC's automatic support for theatrical distribution and promotion abroad, as explained in the previous section, is calculated based on theatrical performance.

7.11.5.3. Budget

Requirements related to the budget are set out in only three of the following clusters:

- Automatic support (Cinema): to be eligible for direct allocations, production costs must be under EUR 8 million.¹⁴⁷³
- Selective support (Cinema): in all schemes, the budget for distribution expenses must not exceed EUR 550 000 - EUR 750 000 for animation.¹⁴⁷⁴
- Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM): the work must have secured at least 50% of the diffusion expenses.¹⁴⁷⁵

7.11.5.4. Awarded amount

Aides Financières Automatiques (Cinéma)

Aid intensity	The aid intensity for the investment allowances for theatrical distribution and promotion abroad is, in principle, limited to 50%;

¹⁴⁷¹ Article 3 of ACM Distribution Guidelines, <https://www.cnc.fr/documents/36995/169050/Descriptif+complet+ACM+distribution.pdf/1106af16-01b1-8b85-c1f9-587df627e798>.

¹⁴⁷² P.5 of the ACM Distribution Guidelines.

¹⁴⁷³ Article 221-21 of the RGA.

¹⁴⁷⁴ Article 221-29 (Unreleased works); Article 221-45 (Repertoire works); and Article 221-59 (Young audience) of the RGA.

¹⁴⁷⁵ Article 322-25 of the RGA.



	<p>however, it can be increased to 60% for “difficult” and low-budget works for promotion abroad,¹⁴⁷⁶ and 70% for theatrical distribution.¹⁴⁷⁷</p> <p>The following specific aid intensity rules apply for direct allocations:</p> <ul style="list-style-type: none"> ■ Direct allocations based on production conditions: for works with a production cost under EUR 4 million, support can go up to 50% of the distributor’s investment (up to a yearly maximum of EUR 125 000 per company). In the case of works with a production cost of between EUR 4 million and EUR 8 million, support can go up to 25% of the distributor’s investment (up to a yearly maximum of EUR 250 000 per company),¹⁴⁷⁸ ■ Direct allocations according to the conditions of distribution: support can go up to 50% of the final distribution costs, capped at EUR 61 000 per feature film.¹⁴⁷⁹ <p>No aid intensity is specified for the screening of short programmes.¹⁴⁸⁰</p>
Repayable	In principle, automatic support is not repayable.
Eligible costs	Eligible costs include, among other things, dubbing and subtitling, design, the manufacture and distribution of promotional materials and the purchase of advertising space, as detailed in the RGA for each scheme ¹⁴⁸¹ . Support is conditional on CNC’s distribution authorisation (agrément de distribution), delivered once costs have been verified and approved. ¹⁴⁸² .
Selective/Automatic	Automatically.
Aides Financières Sélectives (Cinéma)	
Aid intensity	Selective aid is subject to the overarching aid intensity rule, as outlined in the previous section. The amount of the aid shall be determined on the basis of the financial investment of the distribution company ¹⁴⁸³ .
Repayable	The support takes the form of a non-repayable grant. ¹⁴⁸⁴
Eligible costs	The eligible costs for the distribution of unreleased works include, <i>inter alia</i> , the expenses for the duplication of digital files, expenses related to

¹⁴⁷⁶ Articles 721-8 and 721-9 of the RGA.

¹⁴⁷⁷ Article 221-4 of the RGA.

¹⁴⁷⁸ Article 221-22 of the RGA.

¹⁴⁷⁹ Article 221-23-5 of the RGA.

¹⁴⁸⁰ The amount of direct allocations are calculated based on the conditions provided for respectively in Articles 412-9 and 412-10 of the RGA for full programmes, and in Article 412-18 for short programmes.

¹⁴⁸¹ For investment allowances for theatrical distribution (Article 221-15 of the RGA); for direct allocations for theatrical distribution within the limit of EUR 122 000 (Article 221-23-7); for promotion abroad (Article 721-18).

¹⁴⁸² Articles 221-16 and Article 221-23 of the RGA.

¹⁴⁸³ Article 221-36 (Unreleased works); Article 221-52 (Repertoire works); and Article 221-63 (Young audience) of the RGA.

¹⁴⁸⁴ Article 221-38 (Unreleased works); Article 221-53 (Repertoire works); and Article 221-64 (Young audience) of the RGA.



	dubbing and subtitling, expenses related to the design, manufacture and distribution of advertising material, etc. ¹⁴⁸⁵ For the other types of works, they are set out in an agreement between the distribution company and the CNC.
Selective/Automatic	Selectively by the Commission for film distribution subsidies. ¹⁴⁸⁶
Fonds de Soutien Audiovisuel (FSA – formerly COSIP)	
Aid intensity	Support cannot exceed 50% of the expenses borne by the applicant company (capped at EUR 200 000 per company per year). ¹⁴⁸⁷ Additional rules apply to direct allocations depending on the type of expenditure ¹⁴⁸⁸ . The amount awarded for selective support cannot exceed: ¹⁴⁸⁹ <ul style="list-style-type: none"> ■ 50% of the expenses related to the design, creation and substantial redesign or development of a website dedicated to international sales, up to a maximum of EUR 30 000 per company every three years; ■ 50% of the expenses related to web marketing, up to a maximum of EUR 5 000 per company per year.
Repayable	Direct allocations are recoupable. Selective support takes the form of a non-repayable grant. ¹⁴⁹⁰
Eligible costs	The eligible costs for direct allocations include dubbing, subtitling and voice-over in foreign languages. ¹⁴⁹¹ The eligible costs for selective support include promotional expenses related to the design, creation, redesign or substantial development of a website dedicated to international sales, or to web marketing. ¹⁴⁹²
Selective/Automatic	Automatically for direct allocations. Selectively by the Commission on aid for audiovisual promotion for selective support.
Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent)	
Aid intensity	Support must not exceed 50% of the eligible costs; the maximum amount awarded is EUR 50 000. ¹⁴⁹³
Repayable	Non-repayable. ¹⁴⁹⁴
Eligible costs	Eligible costs include expenses related to the acquisition of broadcasting

¹⁴⁸⁵ Article 221-29 of the RGA.

¹⁴⁸⁶ Article 221-34 (Unreleased works), Article 221-50 (Repertoire work), Article 221-60 (young audience) of the RGA.

¹⁴⁸⁷ Articles 722-7 and 722-8 of the RGA.

¹⁴⁸⁸ Articles 722-13 and 722-17 of the RGA.

¹⁴⁸⁹ Article 722-26 of the RGA.

¹⁴⁹⁰ Article 722-25 of the RGA.

¹⁴⁹¹ Article 722-11 of the RGA.

¹⁴⁹² Article 722-20 of the RGA.

¹⁴⁹³ Articles 441-19 and 441-23 of the RGA.

¹⁴⁹⁴ Article 441-24 of the RGA.



	rights, technical expenses associated with the preparation for online delivery, editorialization and promotion. ¹⁴⁹⁵
Selective/Automatic	Selectively by the Commission on aid for creation and distribution on digital platforms. ¹⁴⁹⁶
Dispositif pour la Création Artistique Multimedia et Numérique (DICRéAM)	
Aid intensity	The amount awarded must not exceed 50% of the estimated transmission/broadcasting costs, up to a maximum of EUR 10.000. ¹⁴⁹⁷
Repayable	Non-repayable. ¹⁴⁹⁸
Eligible costs	The eligible costs are outlined in an agreement between the CNC and the applicant. ¹⁴⁹⁹
Selective/Automatic	Selectively by the Commission of support for multimedia and digital artistic creation. ¹⁵⁰⁰
Aide aux Cinémas du Monde (ACM Distribution)	
Aid intensity	Support is limited to 50% of the French producer's financial contribution (80% for "difficult" films or low-budget films). The maximum grant per project is EUR 60 000. ¹⁵⁰¹
Repayable	Non-repayable. ¹⁵⁰²
Eligible costs	The eligible costs correspond to technical costs (subtitling, encoding), promotional costs (prospecting, marketing and campaigning, the purchase of advertising space), etc. ¹⁵⁰³
Selective/Automatic	Selectively by the Commission on aid to world cinemas.
Fonds Images de la Diversité	
Aid intensity	Up to 50% of the distribution costs, or 70% for "difficult" or low-budget works. ¹⁵⁰⁴
Repayable	Non-repayable. ¹⁵⁰⁵
Eligible costs	The eligible costs are outlined in the agreement established between the applicant and the CNC. ¹⁵⁰⁶
Selective/Automatic	Selectively by the Images of Diversity Commission. ¹⁵⁰⁷

¹⁴⁹⁵ Article 441-18 of the RGA.

¹⁴⁹⁶ Article 441-22 of the RGA.

¹⁴⁹⁷ Articles 322-27 and 322-31 of the RGA.

¹⁴⁹⁸ Article 322-32 of the RGA.

¹⁴⁹⁹ Ibid.

¹⁵⁰⁰ Article 322-30 of the RGA.

¹⁵⁰¹ P. 6 of the ACM Distribution Guidelines.

¹⁵⁰² P.7 of the ACM Distribution Guidelines.

¹⁵⁰³ Article 4 of the ACM Distribution Guidelines.

¹⁵⁰⁴ Article 422-38 (Theatrical distribution) and Article 422-47 (Video editing) of the RGA.

¹⁵⁰⁵ Article 422-41 (Theatrical distribution) and Article 422-50 (Video editing) of the RGA.

¹⁵⁰⁶ Ibid.

¹⁵⁰⁷ Article 422-40 (Theatrical distribution) and Article 422-49 (Video editing) of the RGA.



7.11.5.5. Language and diversity

Aides Financières Automatiques (Cinéma)
In the case of direct allocation based on production conditions, the amount of support is reduced by 25% for cinematographic works that are not made entirely or mainly in French or in a regional language in use in France. ¹⁵⁰⁸
The sums calculated for the investment allowances of promotion abroad are increased by 10% for works produced entirely or mainly in French in the original version or in a regional language in use in France. ¹⁵⁰⁹
Aides Financières Sélectives (Cinéma)
There are no specific requirements related to the language of the work. In some cases, it is explicitly stated that cinematographic works of French or foreign origin can access support ¹⁵¹⁰ .
Fonds d'Aide aux Créateurs Vidéo sur Internet (CNC Talent)
Support is only available to online channels broadcasting videos in French. ¹⁵¹¹
Fonds Images de la Diversité
Support is only granted to projects in the French language or in a regional language in use in France (or for which the use of a foreign language can be justified in artistic terms). ¹⁵¹² Furthermore, as explained in section 7.11.3.7, this funding scheme is intended to address cultural diversity and equal opportunity.

7.11.6. Data compilation

This factsheet was produced based on data compiled by Dr Julia Hammett-Jamart, Co-founder, researcher, International Coproduction Research Network.

¹⁵⁰⁸ Article 221-23-5 of the RGA.

¹⁵⁰⁹ Article 721-15 of the RGA.

¹⁵¹⁰ Articles 221-25 (unreleased works) and 221-42 (repertoire works) of the RGA.

¹⁵¹¹ *Fonds d'aide aux créateurs vidéo sur Internet - CNC Talent* (Support for video creators on the Internet (CNC Talent), https://www.cnc.fr/professionnels/aides-et-financements/nouveaux-medias-et-creation-numerique/fonds-daide-aux-createurs-video-sur-internet-cnc-talent_190814

¹⁵¹² Article 422-37 (Theatrical distribution) and Article 422-46 (Video editing) of the RGA.