



YOUR ONE-STOP SHOP
TO FILM OR PRODUCE IN FRANCE
www.filmfrance.net
film@filmfrance.net / rebate@filmfrance.net
+33 (0)1 53 83 98 98

THE INCENTIVES GUIDE

* MOVIES AND TV
PRODUCTION
IN FRANCE

film*
FRANCE



30% TAX REBATE
MINIMUM SPEND: €250K

THE INCENTIVES GUIDE * MOVIES AND TV PRODUCTION IN FRANCE



CONTENT *

1 INTRO



- 04 Introduction
- 05 Top reasons
- 08 They chose France
- 10 How to read this guide

2 TAX REBATE FOR INTERNATIONAL PRODUCTION



- 12 TRIP Timeline
- 13 The Tax Rebate
- 15 Cultural Test

3 FEATURE FILM CO-PRODUCTION



- 19 Why choose a coproduction
- 19 How to coproduce
- 19 Qualifying to the French system
- 20 The benefits of qualifying
- 21 The weight of TV funding
- 22 The automatic subsidies
- 23 The Soficas
- 23 Cash flow Production
- 23 Selective subsidies
- 24 Other funding schemes available

4 TV DRAMA & SERIES FINANCING



- 29 Qualifying to the French system
- 29 General case
- 29 Special case: The French-Canadian co-production treaty
- 29 The benefits of co-producing or financing your tv project in France
- 32 More about tv copro funding
- 32 The local tax rebate
- 32 The local subsidies

5 WEB & IMMERSIVE MEDIAS



- 34 The CNC support
- 34 Co-productions

6 APPENDICES



- 36 CNC-The National Center for Cinema
- 36 Producers Union
- 37 Where to meet French producers
- 38 The Film France Network



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Film the world
in Reunion Island !

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AT THE
**FESTIVAL
DE CANNES**
ON THE STAND
FILM FRANCE



For International
Production

Cash rebates
on all expenses

30% TRIP

35-45% REGIONAL
FUND

more **informations**

www.agencefilmreunion.com



INTRODUCTION *

01



* Despicable Me, © Universal Pictures and Illumination Mac Guff

You are currently working on an exciting project and there is something French in the script:

a key location, a city, a region, a character (fictional or real). Or you know that your director or one of your stars has a large following in France and you want to benefit from this notoriety. Maybe you're developing an ambitious animated film, or a film that requires impressive special effects, so you'd like to work with some of France's most creative studios.

In any case, you feel that you should partner with someone in France and figure out how to raise money from the French market. You can access the brand new TRIP (Tax Rebate for International Production) and save 30% of your French expenditures. Otherwise you can explore the CNC's traditional system

and set up a co-production with a French partner, which will label your project a "French qualified film" and may allow it to benefit from the available grants or incentives, the Sofica investments, regional supports, etc. This pretty much depends on each individual project.

By reading this guide you will find the first answers to your interrogations and maybe discover new opportunities offered by French producers, talents and locations.

film
FRANCE

**WHO
we are?**



FILM FRANCE

www.filmfrance.net
film@filmfrance.net
9 rue du Château d'Eau,
F-75010 Paris
Tel: +33 (0)1 53 83 98 98

Valérie Lépine-Karnik
CEO
valerie@filmfrance.net

Mélanie Chebance
Film Commissioner
Head of Production
and Tax Rebate
melanie@filmfrance.net
rebate@filmfrance.net

We are the first stop for production companies and individuals prepping to film in France. We rely on a network of 40 local film commissions throughout the country that offer free information on locations, local crews and facilities.

Film France provides assistance with financing your project in France: coproduction and the whole support system as well as the tax rebate for international production, assessing the script in the light of the cultural tests and giving you further details about eligible expenses.

We also help you contact the appropriate agencies regarding locations, filming permits, as well as information concerning working here as non-EU citizen, labor rates, studio facilities, post-production facilities, VFX-vendors, animators, suppliers and talents.

Do not hesitate to talk to us about your project long in advance! We are present at events such as the Cannes Film Festival, the Berlinale, the AFCL Locations & Global Finance Show in Los Angeles, as well as other markets and professional meetings throughout the world every year.

TOP REASONS TO WORK WITH FRANCE

1

**Tax Rebate
for International
Production (TRIP):
a tailored incentive
for your projects**

- ★ Tax rebate rate : 30%
- ★ Minimum spend : €250 000
- ★ Rebate cap per project:
€30 million (\$31.7 million)
- ★ No annual cap
- ★ Provisional agreement
within 3 weeks

Applies to: animated or live-action projects,
feature films, TV, web-series, VR...
Eligible expenditures: shooting, VFX
and post-production

2

Currency rate

On top of the 30% rebate,
the euro still stands at a record low level.

3

**An unexpected
and affordable range
of filming locations**

France enjoys a breathtaking range of locations that can satisfy the needs of any period film, thriller, future apocalyptic drama or romantic comedy.

As for affordability, you can shoot at world famous landmarks, such near the Eiffel Tower in daylight or Notre Dame Cathedral for free! You will not be charged for shooting on the streets of Paris.



**MAJOR
COMPANIES
THROUGHOUT
THE WORLD
ENJOYED
THE TRIP**

Warner Bros.
(Dunkirk, Hugo)

Universal
(Sing, The Minions)

Dreamworks Animation
(Captain Underpants 2017)

Alcon Entertainment
(Blade Runner 2049)

Marvel
(Thor)

Lionsgate
(Hunger Games)

Paramount
(Sherlock Gnomes 2018)

Disney
(The Hundred Foot Journey,
Princess Sofia)

Amazon
(Casanova,
The Cosmopolitans)

Netflix
(F is for Family, Skylanders
Academy, Marseille)

Sky
(Riviera, The Tunnel)

Yash Raj Films
(Befikre)

BBC
(Death in Paradise)

1

State of the art facilities

Top level facilities, including studios, digital labs and VFX houses that have worked on major productions such as *The Dark Knight*, *The Smurfs 2*, *Avatar* or *Thor*.

5

Dedication to filmmaking and the quality of crews

More than 25 000 skilled technicians all over France work fast and with a spirit of initiative which seduces even the most demanding directors such as Woody Allen, Stephen Frears, Doug Liman, Martin Scorsese, Steven Soderbergh and Christopher Nolan.

Solutions are available to fit all budgets, at all price ranges, from big movies such as Besson's blockbuster "*Valerian and the city of a thousand planets*" to small-crew low-budget filmmaking.

6

Renowned training

Les Gobelins ranked for the second year number 1 animation school worldwide and 4 other French schools rank in the Top 10 (animationcareerreview). Every year, French graduates are massively hired by the most influential animation and VFX studios.

Their talent contributed to the success of the 3D computer-animated *Despicable Me* franchise animated in the Paris-based studio Illumination Mac Guff.

The Femis is one of the most notable cinema schools. Attendees include budding filmmakers such as last year's Academy Award Nominee Deniz Gamze Ergüven for *Mustang*.

7

Dedicated agencies to provide assistance to foreign productions

The Film France network with its 40 local film commissions throughout the country offers free information on locations, crews, labor rates and facilities.

8

Security and transport

France has a great domestic transportation network with motorways and high-speed trains, excellent international flight connections.

Priority has been given to security with wider powers granted to the various forces tasked with protecting the population, including workers and tourists.

*

FRENCH KEY FIGURES 2016

* **212,7**
millions admissions

* **4900**
hours of TV programming produced

* **283**
French films, including 124 co-productions

* **36**
projects qualified for the TRIP (Tax Rebate for International Production), including 12 features and 24 TV or web series. Among them one short film, 2 VFX projects and 2 VR films. 5 projects are under one million euro budget.

THEY CHOSE FRANCE



Recent live action films and TV series shot in France

The Affair, Showtime networks, series, season 3
Jackie by Pablo Larraín
Ab Fab - the Movie by Mandie Fletcher
Befikre by Aditya Chopra
Bastille Day by James Watkins
Our Kind of Traitor by Susanna White
Hunger Games, Mockingjay part 1 & 2 by Francis Lawrence
The Program by Stephen Frears
Tamasha by Ali Imtiaz

The Hundred Foot Journey by Lasse Hallström
Lucy (Fr) by Luc Besson
Midnight in Paris & Magic in the Moonlight by Woody Allen
Versailles Capa Drama, TV series, season 1-2 (UK: BBC2 / US: Ovation)
Death In Paradise Red Planet, TV series, season 1-7 (UK: BBC 1)
The Tunnel, Kudos, TV series, season 1-3 (UK: Atlantic / US: PBS)
The Last Panthers Haut et Court TV/ Warp Films, TV series, season 1 (US: Sundance TV)
Spiral Son et Lumière, TV series, season 1-4 (US: Hulu)

The Returned (Fr), Haut et Court TV, season 1-2 (US: Sundance TV)
Dunkirk by Christopher Nolan
Riviera by Neil Jordan, TV series (UK: Sky Atlantic)
Thirst Street by Nathan Silver
50 Shades Freed by James Foley
Valerian and the City of a Thousand Planets by Luc Besson
Mission: Impossible 6 by Christopher McQuarrie



Recent animation features and TV series made in France

Sing Illumination MacGuff studio (Fr) for Universal Pictures / Illumination Ent. (US)
F is for Family Gaumont Animation (Fr), Netflix (US), season 1 & 2
Skylanders Academy TeamTo (Fr) for Blue Dragon (US)
Secret Life of Pets Illumination MacGuff studio (Fr) for Universal Pictures / Illumination Ent. (US)
Captain Underpants Mikros Images France for Dreamworks Animation LLC (US)



VFX made in France

References of French companies include VFX shots made in France in features and series such as *Twin Peaks* series (David Lynch), *Avatar* (J. Cameron), *Birdman* (A.G. Inarritu), *Dark Shadows* (T. Burton), *The Grand Master* (Wong Kar-Wai), *Life of Pi* (A. Lee), *Lucy* (L. Besson), *Thor* (K. Brannagh)



VR

Exciting French VR experiences such as *I, Philip* (Okio Studio), *Notes on Blindness: into darkness* (Ex-Nihilo/Audiogaming) OR *Firebird - La Peri* (Innerspace VR) as well as foreign projects as *Assassin's Amnesia*, directed by Julio Medem, are made in French VR studios.

Find the complete list of the TRIP projects on line:

www.filmfrance.net/telechargement/TRIP_List.pdf

HOW TO READ THIS GUIDE



YOU HAVE A PROJECT

CINEMA

THINKING ABOUT A COPRODUCTION?

Is your project
qualified
as European
and French?
P.19

Partly made
or shot in France:
servicing

Qualified Not qualified

Coproduction
agreement between
your country
and France
P.20
or ACM support
P.25

Partly
made
or shot
in France

COPRODUCTION

P.19

**TRIP FEATURE FILM
(LIVE ACTION,
ANIMATION, VFX)**

P.13

TV / WEB

THINKING ABOUT A COPRODUCTION?

Is your project
qualified
as European
and French?
P.29

Partly made
or shot in France:
servicing

Qualified Not qualified

Coproduction
agreement
between Canada
and France
P.29

Partly
made
or shot
in France

**COPRODUCTION
OR COFINANCING**

P.29

**TRIP TV DRAMA,
ANIMATION**

P.13

TAX REBATE FOR INTERNATIONAL PRODUCTIONS *

02



* The Hunger Games: Mockingjay – Part 2, Photo: Murray Close

TRIP FOR INTERNATIONAL PRODUCTIONS

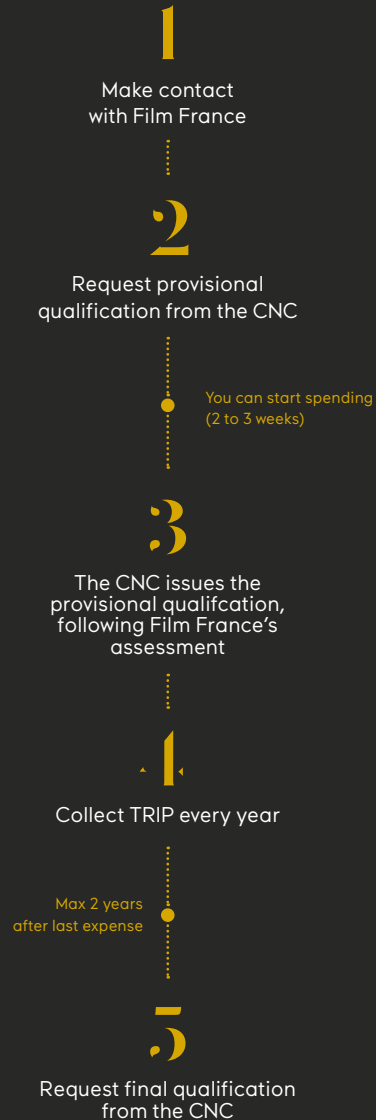
TIMELINE: STEPS AND PROCEDURES



For further details :
please refer to
the Film France /
CNC Tax Rebate
for International
Production
brochures
(www.cnc.fr)
or contact Film
France:

Mélanie Chebance
Film Commissioner
Head of Producer's relation
Tel: +33 (0)1 53 83 98 90
rebate@filmfrance.net

Ran Zhang
Project Manager
Production and Tax Rebate
Tel: +33 (0)1 53 83 98 91
rebate@filmfrance.net



TAX REBATE FOR INTERNATIONAL PRODUCTIONS

Value

The tax rebate amounts to 30% of the eligible pre-tax expenditures and to a maximum of €30 million.

It is capped at €100 million spend per project, and eligible expenses are capped at 80% of the total budget.

Accessing French TRIP

The TRIP is available for companies that:

- ★ are subject to corporate income tax in France.
- ★ act as the production services company for the sequences filmed or made in France.

The company can thus be specialized in servicing, or be a regular production company or an animation / visual effects studio, a subsidiary of the UK or US producer, a SPV, etc. A list of French active PSC can be obtained from Film France (www.filmfrance.net).

Qualifying productions

To qualify to the TRIP, a project must:

- ★ be a fiction film (live action or animation, feature film, TV, web, VR, short film, TV special, single or several episodes of a series, or a whole season...).
- ★ pass a cultural test.
- ★ shoot at least 5 days in France for live-action production (unless VFX/ post).

Live-action VFX projects are eligible to the TRIP provided:

15% of the shots, or on average one and a half shots per minute, are digitally processed (on the whole film) **AND** more than 50% of the French spend is VFX/post-production expenditures. Visit www.vfx-france.com to learn more about the TRIP for VFX projects.

Minimum spend requirement

A minimum of €250K (or at least 50% of the production budget, whichever is lowest) must be spent on French qualifying expenditures.

Not qualifying productions

Non scripted, factual, documentaries and commercials.

French projects cannot qualify to the International Tax Rebate.

How to apply

Provisional qualification

The French production services company (PSC) applies for a provisional qualification at the CNC. The application needs to include at the minimum a signed preliminary production service agreement (PSA). Application file is available at www.cnc.fr/web/fr/c2i.

Film France assesses the eligibility of each project. When the project meets all the eligible criteria, a committee at the CNC grants the applicant a provisional qualification.

Final qualification

The PSC must apply for final qualification, sending along the filled-out file a dvd of the finished film, maximum 24 months after the last French spend.

Collecting the international tax rebate

The tax authorities may pay the tax rebate before final qualification has been received. At the end of each fiscal year, the PSC must get a statutory auditor to certify the yearly production accounts and send them to the tax authorities. A refund is issued by the French State to the extent the production tax credit exceeds the company's tax liability. The TRIP is tax and VAT exempt.

TRIP cash flow

As soon as provisional qualification has been obtained, banks are legally allowed to monetize this refundable tax credit so that the production company can get the money earlier.

★ CASE STUDY

You have a web series to shoot partly in France: one or more episodes. Your expenditure is more than 250000 euros and you plan to shoot more than 5 days. Your project is probably eligible to the TRIP and will get 30% on the eligible expenditure relating to the project: To find a production servicing company, visit: www.filmfrance.net/productionservices

You are thinking of entrusting some VFX shots to a vendor in France, if your eligible expenditure in France is more than 250000 euros, let us know about it, your project could well be eligible to TRIP! Your filming spend in France if any will also be eligible. To find a French VFX company, visit: www.VFXinFrance.com

You have one day of shoot in Paris and also will need some VFX done down the line. Why not get a French VFX vendor on board and benefit from TRIP. If your VFX expenditure is higher than your live-action shooting spend: you do not need to shoot 5 days!

Qualifying expenditures

To be eligible, expenditures mentioned hereafter must be incurred in France by the PSC who has submitted the TRIP application for the project. Qualifying expenditures start at the date of reception of the provisional application by the CNC.

The tax rebate is maximum €30 million and 30% of the following pre-tax expenditures:

- ★ Salaries paid to French or EU direction and production staff (wages and incidentals) including the related social contributions (French payslips) (NO CAP).
- ★ Animation & VFX team members (NO CAP).
- ★ Renting locations (non-classified residences are not eligible) and constructing sets.
- ★ Expenditures incurred to specialized companies for technical goods and services based in France (including VFX / Animation / Post-production facilities).
- ★ Accommodation, catering, transport of materials and travel of cast and crew
- ★ Wages of actors are capped at the minimum set in the relevant collective bargaining agreements.

CULTURAL TEST APPLICABLE TO LIVE ACTION PRODUCTIONS

To be eligible, the project must score a minimum of 18 points in total, including at least **7 points** in the "dramatic content" block.

DRAMATIC CONTENT		Points per criterion	Best case simulation
1 - LOCATION (7 POINTS)			
CRITERION NO. 1 MAXIMUM NUMBER OF POINTS: 4			
A relative majority of the scenes take place in France	4	4	
A relative majority of the scenes take place in France and in a French-speaking country	3		
A relative majority of the scenes take place in France and in a European country	3		
At least five scenes take place in France	2		
CRITERION NO. 2 MAXIMUM NUMBER OF POINTS: 3			
A relative majority of the scenes take place in France	3	3	
2 - CHARACTERS (4 POINTS)			
CRITERION NO. 3 MAXIMUM NUMBER OF POINTS: 1			
At least one main character is French, from a French-speaking or European country or of a nationality that cannot be determined	1	1	
CRITERION NO. 4 MAXIMUM NUMBER OF POINTS: 3			
At least three secondary characters are French, from a French-speaking or European country or of a nationality that cannot be determined	3	3	
At least two secondary characters are French, from a French-speaking or European country or of a nationality that cannot be determined	2		
One secondary character is French, from a French-speaking or European country or of a nationality that cannot be determined	1		
3 - PLOT AND STORY (5 POINTS)			
CRITERION NO. 5 MAXIMUM NUMBER OF POINTS : 2			
The plot and story highlight French artistic heritage or a period of French history	1	1	
CRITERION NO. 6 MAXIMUM NUMBER OF POINTS : 2			
The plot and story deal with political, social or cultural issues specific to French society or European societies	2	2	
CRITERION NO. 7 MAXIMUM NUMBER OF POINTS : 1			
The plot and story are inspired or adapted from an existing work, notably: a movie or TV drama (except sequels), a novel, short story or comics, an opera, play, or video game.	1	1	
4 - LANGUAGES (2 POINTS)			
CRITERION NO. 8 MAXIMUM NUMBER OF POINTS : 2			
A final version of the project will be available in dubbed or subtitled French	2	2	

Does your project obtain 7 points?

To complete the test, please visit www.filmfrance.net/taxrebate to download the «Nationality of creators and creative collaborators» and «Production infrastructure» blocks.

CULTURAL TEST

ANIMATION PRODUCTIONS

(also applicable for vfx)

To be eligible, the project must score a minimum total of 36 points, including at least 9 points in the "dramatic content" block.

Or

DRAMATIC CONTENT	Points per criterion	Best case simulation
1 - LOCATION (3 POINTS)		
CRITERION NO. 1 MAXIMUM NUMBER OF POINTS: 3		
At least one of the main locations of the action is in France, in a French-speaking country or in a European-looking location	3	3
At least 50% of the action takes place in a location that cannot be determined	2	
2 - CHARACTERS (3 POINTS)		
CRITERION NO. 2 MAXIMUM NUMBER OF POINTS: 3		
At least one of the main characters is French, from a French-speaking or European country, or of a nationality that cannot be determined	3	3
3 - PLOT AND STORY (10 POINTS)		
CRITERION NO. 3 MAXIMUM NUMBER OF POINTS : 3		
The plot is meant or adapted for a young or teenage audience	3	3
CRITERION NO. 4 MAXIMUM NUMBER OF POINTS : 4		
The plot and story are inspired or adapted from an existing work, notably: a movie or TV drama (except sequels), a novel, short story or comics, an opera, play, or video game or traditional tales from the storytelling tradition	4	4
CRITERION NO. 5 MAXIMUM NUMBER OF POINTS : 3		
The plot and story refer to an event or a period in history, or deal with political, social or cultural issues specific to French society or European societies	3	3
4 - LANGUAGES (4 POINTS)		
CRITERION NO. 6 MAXIMUM NUMBER OF POINTS : 4		
A final version of the project will be available in dubbed or subtitled French	4	4

Does your project obtain 9 points?

To complete the test, please visit www.filmfrance.net/taxrebate to download the «Nationality of creators and creative collaborators» and «Production infrastructure» blocks.

If you have any questions contact:
Film France
 +33 1 53 83 98 90
rebate@filmfrance.net

FEATURE FILM

CO-PRODUCTION *

03



* Photo: Jérôme Plon

FEATURE FILM CO-PRODUCTION

France provides foreign producers with many co-production opportunities and soft money sources. In 2016, 124 French features were co-produced with foreign companies originated from 40 countries.

Why choose a co-production

- ★ European co-productions can benefit from the country's film financing system, notably the French selective schemes (see below), the automatic support for the French producer and distributor (which therefore pushes distributors to prefer French co-productions to 100% non-French films), and coin from French TV channels. Canal + and Free-to-air networks — TF1, France Televisions, ARTE and M6 — must invest a percentage of their annual revenues on French and European films.
- ★ Most French regional funds are earmarked for 100% French projects or official co-productions (although there have been some recent examples of TRIPped projects that got support too).
- ★ Sofica funds (private equity) can only invest into 100% French projects or official co-productions.

How to co-produce features

- ★ If your production is based in EU or some EEA state: France is signatory of the European Convention on Cinematographic Co-production that enables co-production of feature films amongst members of the EU and some EEA states.
- ★ If your project comes from one of the 56 countries which have co-production agreements or treaties with France, use the framework of each treaty (see below).
- ★ If your project doesn't belong to any of these cases (Non-EU state without co-production agreement), the co-production will be an « unofficial » co-production, which means that it will not be considered as French, and therefore, will not get any of the supports mentioned hereafter.

Qualifying to the French system

The French co-producer will submit the project to the CNC.

The CNC is responsible for assessing applications for qualification of a feature film (i.e. the French citizenship for the project). For feature films:

- ★ Two scales are used to determine whether it is European enough and whether it is French enough. Films must score enough points on both scales.
- ★ When the co-production is made within the framework of a bilateral treaty, the citizens of the other country qualify as European.

Bilateral co-production agreements

Algeria, Argentina, Australia, Austria, Belgium, Bosnia-Herzegovina, Brazil, Bulgaria, Burkina Faso, Cambodia, Cameroon, Canada, Chile, China, Colombia, Croatia, Czech Republic, Denmark, Egypt, Finland, Georgia, Germany, Greece, Guinea, Hungary, Iceland, India, Israel, Italy, Ivory Coast, Lebanon, Lithuania, Luxembourg, Mexico, Morocco, Netherlands, New Zealand, Palestinian territories, Poland, Portugal, Romania, Russia, Senegal, Serbia, Slovakia, Slovenia, South Africa, South Korea, Spain, Sweden, Switzerland, Tunisia, Turkey, Ukraine, United Kingdom, Venezuela.

Country	Minority contribution	Derogation	Majority contribution
Belgium, Germany, Lebanon, Luxembourg, Switzerland	10%		90%
Italy	10%	5%	90%
Algeria, Austria, Burkina Faso, Cameroun, Canada, China, Colombia, Georgia, Guinea, Iceland, Ivory Coast, Mexico, Netherlands, New Zealand, Senegal, South Africa, South Korea, Spain, Tunisia, Turkey, UK	20%		80%
Argentina, Brazil, Cambodia, Croatia, India, Israel, Lithuania, Palestinian territories, Poland, Romania, Slovenia, Ukraine	20%	10%	80%
Denmark	25%		75%
Bosnia and Herzegovina, Chile, Egypt, Greece, Macedonia, Portugal, Serbia, Venezuela	30%	20%	70%
Bulgaria, Czech Republic, Finland, Hungary, Russia, Sweden	30%		70%
Morocco	30%	10%	70%
Australia	20%(FR) 40% (AU)		60%(FR) 80% (AU)

The texts in French are available through Film France or on the Centre National du Cinéma et de l'Image Animée (CNC)'s website : www.cnc.fr

The key issue in the case of a project co-produced within the framework of an international agreement is that the citizens and technical facilities of the foreign partner allot points in the European scales.

What you get if your film is qualified as an official co-production: funding available to feature film co-productions

1. The weight of TV funding

As it appears, a huge proportion of the money invested in movie production in France comes from TV channels. This is due to several regulations described below.

The free-to-air networks

First, the 3 free-to-air networks (TF1, France 2 & France 3, M6 & W9) have to invest a share of their revenue in pre-buys and co-productions of French-qualified movies, with at a part of it devoted to Frenchspeaking ones.

The French-German channel Arte does not have to obey by the same rules, but it nevertheless devotes more or less the same percentage of its turnover to movies. The law states that the networks have to choose the movies they will invest in before first day of principal photography.

Other TV channels that invest in film productions without having to comply to the obligations are: TMC, C8, France 4, France O, Gulli, HD1, NRJ12 & NT1. In 2016, the historical network invested in 7 French-qualified foreign movies co-produced by minority French producers.

The Pay TV channels

French law also fixes investment obligations for the pay-TV movie channels. They have to invest a share of their revenue in pre-buys of French-speaking movies and another share in European movies. In 2016, the French pay-TV, Canal+, Ciné+ and OCS pre-bought 9 French-qualified foreign movies co-produced by (minority) French producers for a total of €6,1 M.

What they look for

Although they have to spend a lot of money, the channels are all free to choose what films they will buy. Consequently, domestic commercial French-language projects intended to draw good ratings in prime-time slots are very sought-after as early as the script stage, with prices going over €1 M per run on historical networks, and over €4M on the biggest pay-TV.

Both Free-to-air networks and pay-TV channels also invest in a few French-qualified foreign-speaking movies, generally by top European filmmakers. Their interest there is to use the money devoted to French productions for either Hollywood-like movies that can be aired in prime-time slots after wide releases (for example Taken, Non-Stop, Colombiana or Lucy) or for high-level "auteur" films able to get the support of the press and the festivals, such as new films from Cristian Mungiu, Paolo Sorrentino, Ken Loach, Nanni Moretti, Michael Haneke or Alex de la Iglesia.

2. The Automatic subsidies

The automatic subsidies, referred to in French as “Compte de Soutien” or “Soutien Automatique” are a key component of the French producing landscape: each qualified movie producer or distributor receives automatic subsidies in proportion to the film’s success at the French box office, and also in video stores (a percentage of DVD Bluray sales revenue) and in TV sales (a percentage of broadcasting rights sales).

The amount awarded for each ticket sold, or each Euro of DVD sales, varies according to its BSF figure, the “Frenchness factor” of the movie (defined by its numbers of points in the French scale). This means that the more French elements it has, the higher its BSF figure will be, and the higher the automatic support will be given to its French co-producer. At the same time, the theatrical distributor of a French-qualified movie will also receive automatic support, again in proportion to the number of tickets sold. The money goes directly into the CNC account of the French producer (as well as the distributor), and they have to reinvest it in French-qualified movies; therefore, this money will be available for the producer’s next French-qualified movie. Thus, the value of the French rights of any foreign movie increases dramatically if it can be qualified as French, because each step of its exploitation will generate automatic support, available for subsequent films.

Therefore, the question arises: “How can a film project be more attractive to a French producer?” The answer is: “Obtain as many French elements as you can to get the film to qualify as French”, thus increasing the

automatic subsidies it will generate for its co-producer and distributor in France: talents, crew members, locations, post facilities, VFX companies, etc.

How can you find “French elements”? Ask for help from Film France and its network of local film commissions all over France!

★ CASE STUDY

Let’s consider a foreign-speaking French-qualified movie released in France that sells 100,000 tickets, so its box-office revenue around €611,000. Since the theaters usually keep 50 % of box office revenue in France, the distributor’s gross will be €305,500. It is a minority-French co-production, shot in a foreign language and let’s say that it scored 50 out 100 on the French scale this triggers automatic support (compte automatique de soutien).

Solely thanks to theater admissions, the film should generate around €40,000 for the French producer’s account at the CNC to invest on a future project. Then, for each DVD sold, legal downloads and official TV-run, the movie will also generate some extra revenue in that same producer’s account. The amount of money generated depends on the number of tickets/DVDs/downloads sold, and for TV, on how much the film broadcasting rights were sold.

The admissions will also generate some money on the distributor’s account depending also on the number of tickets sold. It can easily represent about half of the distributor’s box-office share! As the distributor has to recoup its P&A before

being able to give some money to the rights owner, in some cases, producers don’t get any money back from the release, and the automatic support will stay as the only or the biggest return they get. The automatic support therefore has a huge impact in the risk-assessing equation of the producer. This way, foreign movies that can qualify as French become much more interesting to French producers and distributors. Many French distributors therefore act as coproducers of the foreign movies they are releasing to get them to qualify as French.

3. Soficas

Soficas are equity funds financed with tax-related money. They are allowed to invest in both films and TV productions, on a selective basis. Most only focus on feature films. Their money comes from banks that are allowed to collect, from private investors who want to pay less income tax. Sometimes, there is a guarantor (often media companies) who will repay the investors if needed. Soficas want their money back, so they tend to do mostly gap funding, providing producers with the last (and most expensive) money. Soficas generally stand behind the distributor(s) in the recoupment order. Only part of the Soficas money is invested in independent productions. Each Sofica can invest 20% of its money in foreign-speaking (qualified) co-productions, as long as the film’s language matches the foreign co-producer’s country’s language. In 2016, the Soficas invested €31,7 M in 97 movies. 7 of them were majority foreign co-productions, mostly from British or Belgian producers.

4. Cash Flow Production

In order to encourage French credit houses to cash flow production contracts, France has created the IFCIC (www.ifcic.eu). This State-owned bank can counter-guarantee some loans on collateral and bridge loans to movie producers. It first targets loans against production contracts, but in some cases can also counter-guarantee contracts involving Foreign partners.

5. Selective subsidies

National subsidy: advance upon receipts

The “Avance sur Recettes” is a refundable grant awarded to around 55 projects every year chosen at the script stage for their cultural value by a committee of members of the creative community (producers, directors, distributors, writers, publishers, critics). But only French-speaking (or France regional languages) projects are eligible, which narrows the field, outside France, to French speaking territories, such as Belgium, Switzerland, Québec...

Last year, the total budget for this selective mechanism was €23,45 M, and only 1 out of the 52 supported projects was a minority French co-production.

New technologies in production

New technologies in production is a selective fund to help mitigate risk-taking on the part of producers of movie or TV projects who work in 3D, or who use innovative digital technologies (digital visual effects, synthetic, imaging, development of specific processes). New technologies in production funding is accessible subject to certain

conditions for all works, irrespective of genre (fiction, animation, documentary), format (development, production, TV projects, feature films) and 'dimension' (whether or not 3D). Aid is granted in the form of a subsidy allocated to the French production company. 17 full-length feature film proposals were allocated New technologies in production funding in 2016, for an average amount of €185,000 for 3D films and €137,000 for non-3D films. In 2016, the New technologies in production fund budget stands at €6M.

Special support for co-productions with Germany, Canada, Greece, Portugal

Germany's Federal Film Fund, Filmförderungsanstalt (FFA) and its French counterpart the CNC have created a selective French-German fund, which gives refundable grants to co-productions between producers of the two countries. Each country contributes equally to the E3M fund. Selected projects are given grants on both sides, in proportion to each country's input. 12 projects received aid in 2016.

Canada's federal cultural agency Téléfilm Canada and its French counterpart the CNC created a selective fund in 1983, which gives refundable grants to 4-5 co-productions between producers of the two countries every year. Each country contributes to the fund (€300k from France in 2016 for 5 projects). Selected projects are given grants from both sides, in proportion to each country's input.

The Greek Film Centre as well as Portugal's ICA (Instituto do Cinema e do Audiovisual) have also recently entered into partnership with their French counterpart to provide each a common co-production fund with the CNC. Both give non-refundable grants of maximum €500k. For the French-Portuguese fund the total envelope amounts to 1 million euros per year.

NB: for co-production a small development fund exists for French-Italian film projects.

The local subsidies

Some local governments (Regions, Départements and Cities) have created funds to support movie production. Each one is defining its own support policy. The cultural value of the project is generally the biggest concern of the funds. Some of them develop partnerships with the bordering regions of nearby countries (Occitanie with Spain, Grand-Est with Germany).

Most of their investment goes to French-speaking movies but some of them are open to non-French projects (Île-de-France, Provence-Alpes-Côte d'Azur, Guadeloupe).

For more information on these local support, please refer to:

- ★ the guide published by Ciclic available on the website: www.ciclic.fr/panorama (in French only)
- ★ OLFFI website: www.olffi.com



Olffi.com and Film France are partnering to propose a widget about French funding schemes that logs you directly to Olffi's database.

With this tool you will find all the necessary information to understand French funding schemes for national and international productions

OLFFI is the largest database about public funding and production regulations for Film, Television, Short and New Media. Reviewing more than 800 different programs in 85 countries, OLFFI covers all the different stages of production from development to post production. OLFFI also scans all the regulations and coproduction treaties. OLFFI data are updated directly by the funding institutions.

Olffi is free and available on desktop, mobile and via an app. It is now used by more than 25K professionals around the world.

www.olffi.com

Other funding schemes available to feature film co-productions: Aide aux Cinemas du Monde

Aide aux Cinemas du Monde (ACM) is a coproduction fund run by the CNC and Institut Français, open to projects from all over the world, without any exception that exist since 2012. It is aimed at supporting feature-length fiction, animation or documentary film projects intended for first showing in cinemas. It can be granted either at the pre-filming stage (funding for production) or for post-production (funding for finishing - only for projects having applied at the pre-filming stage and not supported then). The purpose is to encourage collaborations between foreign filmmakers worldwide and French professionals, in order to co-produce films that promote cultural diversity, and through this, France's cultural reach and the revival of the country's artistic creation. So far 256 projects of directors from 87 different nationalities have been supported (225 for production support; 31 for post-production support).

Application requirements and obligations

Application has to be completed by the France-based production and is given to a production company registered in France for a joint production with a production company registered abroad.

- ★ Director is foreign (can be French if film is shot in a foreign language),
- ★ Main language of the film is one of the languages of the territory where most of the film is shot or in the language of the director (but not French if the director is French),

- ★ Part of the production and post-production costs are to be spent in France, at least 50 % of the amount of the support granted,
- ★ Application needs to be submitted before filming starts
- ★ For projects from certain countries (list available from the CNC / Institut français), a minimum of 25% of the support granted has to be spent for the shoot in the other country/ies. There is no need to have any financing in place, ACM can be the first brick to a project. Films with a final cost of over €2,500,000 will need to obtain the French qualification ("agrément du CNC"), implying that they have to be produced in compliance with a coproduction agreement between France and another country (or within the framework of the European convention for coproduction in case of a European multilateral coproduction between at least 3 European countries).

Colleges and procedures

Support is granted as a joined decision by the two entities (Institut Français and CNC) after consultation of the ACM committee. The committee is made up of two subcommittees: one dedicated to first and second films and the other to projects driven by more confirmed film directors. Applicants have to register online via the CNC website. Applications must include, amongst other, the following documents: a copy of the script and director's and producer's notes in French,

an estimate, the coproduction contract, financing plan, a proof of rights ownership. The committee will assess the application and express an opinion according to the artistic quality of the project and its feasibility:

- ★ If positive: assessment of the amount by the CNC and the Institut Français and signature of a contract between the production company and the CNC.
- ★ If negative: possibility to apply a second time (if relevant modifications in the script) or ask for support again **after production**.

4 sessions a year:

March, June, September and December

<http://www.cnc.fr/web/en/deadlines>

Amounts

The amount allocated to each film will depend on the nature of each project, on average €130,000 given for fiction feature, €65,000 for documentary feature, and €40,000 for post-production support. Around 40 projects receive support every year.

ACM Distribution

In partnership with the European Commission, a new program was launched in 2016 to encourage the circulation of ACM films outside of France. If your film received ACM production or finishing support, its distributors or world sales agent could apply to this new program.

<http://www.cnc.fr/web/en/acm-distribution>

CNC
Magalie Armand
 Tel + 33 1 44 34 38 82
magalie.armand@cnc.fr
www.cnc.fr

INSTITUT FRANÇAIS
Nathalie Streiff
 Tel: +33 1 53 69 39 79
nathalie.streiff@institutfrancais.com
www.institutfrancais.com

Find a complete list of minority co-productions on:
www.filmfrance.net/coproductions

TV DRAMA & SERIES FINANCING *



* Death in Paradise

TV DRAMA & SERIES FINANCING

Official television co-productions are less frequent but also possible. TV series such as “Versailles” and “The Collection” for ex. are French majority co-productions with Canada and the UK respectively.

Qualifying to the French system

General case

For TV dramas and series:

- ★ The lead producer must be European.
- ★ The committee uses one scale to determine whether it is European enough.
- ★ A minimum of 30 % of the budget has to be spent on French soil (or more than the vast majority if the project is eager to get the French audiovisual rebate of 25%).
- ★ A minimum of 30% of investment from France is needed, of which 25% from a TV channel are requested.

Special case the French-Canadian Co-production Treaty

This treaty allows a couple of changes in the rules for TV co-productions between Canada and France. The main changes are:

- ★ the minority co-producer has to invest at least 20 % of the total budget, instead of 30 %; so, for majority Canadian productions, the French contribution to the financing must be at least 20 % of the total budget
- ★ same change for local spending: a minimum of 20 % of the budget has to be spent on French soil (instead of 30 %)
- ★ in order to qualify as “European” on the CNC point system, Canadian elements score as European.

French-Canadian TV co-productions include the series *Transporter*, an English language show, Produced by QVF Inc (Canada) and Atlantique Production (Fr), for M6 (second biggest private free-to-air channel), as well as *Versailles 1 & 2*, in English too, produced by Capa Drama (Fr) and Incendo (Canada), for Canal+ (biggest pay TV)

The benefits of co-producing or financing your TV project in France

The spirit of the State support system for TV production

This chapter focuses on the TV projects that can benefit from CNC subsidies, specifically dramas and series, animation projects and documentaries.

Broadcasters’ obligations

In an attempt to promote and support French and European culture, the authorities designed two sets of obligations for the broadcasters:

- ★ *Production quotas*: broadcasters have

to invest a strong portion of their yearly turnover (at least 12.5% for free-to-air channels) into European production, and most of that money (90%) has to go to French speaking projects produced by “independent” producers.

- ★ **Broadcasting quotas:** broadcasters have to show at least 60% of European programs, including 40% French language programs (European directive “Audiovisual media services Without Frontiers”).

CNC support

The CNC offers two kinds of subsidies for TV production: automatic support for production, and selective support (production, development, innovation, international promotion...). The automatic support amount per project is based on various criteria like: duration, format, French expenditure... As for feature films, it is generated after the broadcasting of the project, and will be available to the producer for his next projects. Those supports are open to productions for new forms of digital storytelling, transmedia or web native projects, including films designed for virtual reality.

“New technologies in production” is a selective fund to help mitigate risk-taking on the part of producers of movie or TV projects who work in 3D, or who use innovative digital technologies (digital visual effects, synthetic, imaging, development of specific processes).

Key figures

Yearly investment and volume

In 2016, the French industry has produced a total of 3538 hours of dramas & series, animation and documentaries programming, for a global investment of €1,44 billion.

Three figures deserve some attention:

- ★ For dramas and series (live action), about 70% of the financing come from the broadcasters themselves, and only 3% from foreign partners. The broadcasters have a strong input in the content of these productions and don’t rely on international co-productions.
- ★ Foreign partners contribute up to 25% of the global financing of animation, which shows that this format is often based on international co-productions.

Average costs and broadcasters’ contributions (eligible productions)

The average cost per hour varies depending on the type of broadcaster (public, private, free, pay). The better-financed format is “dramas & series”, with an average cost of €868,600 per hour. The ones with the higher budgets are carried out by the main free-to-air private channel TF1 (€1,5 M per hour), the giant pay-TV channel Canal+ (€1,5 M), the main free-to-air public channel France 2 (€1,2 M) and finally the French-German cultural channel Arte (€1,1 M).

Animation programs have an average cost per hour of €660,100. In 2016, the main broadcasters involved in animation are : the whole France Télévisions Group with

a yearly budget for animation of €27,2M, TF1 (€6,8M), Canal Plus (€6M) and Gulli (€8,1M).

Documentaries are produced for an average cost per hour of €179,000, but some channels back projects that have a much higher budget: Arte (€331,000 per hour), France 2 (€298,800), France 3 (€260,300), France 5 (€194,600) and Canal+ (€282,100). On a yearly basis, the biggest contributors to documentary production are Arte (€43,8 M), France 3 (€21,8 M), France 5 (€22,2 M), France 2 (€38,7 M).

Most of the co-productions are majority French

Animation and documentaries

The desire for foreign cooperation is much greater for animation and documentaries, both because these formats are much more suitable to co-productions and because language is less of an issue. More than 30 foreign animation series have been partly financed in France in the past 5 years, coming from countries like Belgium, Canada, Italy, the United Kingdom and South Korea. The number is even more impressive for TV documentaries: more than 100 foreign projects co-produced by France since 2007, coming from very diverse countries. The main partners were Belgium, Canada, Germany, Spain and Switzerland.

Dramas & series

Whereas many foreign feature films are officially co-produced by France, when it comes to dramas & series, there are few examples of foreign programs coproduced by French producers.

Three basic reasons for this:

- ★ The dramas & series market is driven by broadcasters, and they tend to offer two kinds of stories to the French viewers: national stories with a French cast or American series. In both cases, there is no strong appeal for co-production with foreign partners.
- ★ Broadcasters have obligations to finance French language content, and tend to focus on what’s left of their purchasing budget on international mainstream programs (mostly US).
- ★ France has signed only one bilateral treaty for TV dramas, series and animation (with Canada).

French producers go for mainstream international series

In the last years, more and more French producers have participated into a new trend: the production of international mainstream series, predominantly in a foreign language (in English in most cases), co-financed with several foreign partners. Doing so, they have initiated a stronger presence of the French industry on the international market place, and triggered a slight shift in the CNC support, which will now lend more support to such international programs. The most recent examples are series like, *The Borgias* (Atlantique Prod. / Canal+), *Cop in Paris* (Atlantique Prod. / TF1), *Versailles* (Capa Drama / Canal+), *The Last Panthers* (Haut et Court TV/Warp Film / Canal+), *Midnight Sun / Midnattssol* (Atlantique Productions/Canal +), *The Collection* (Federation Ent. / MFP-France Télévisions).

More about TV Copro funding in France

The tax rebate for French audiovisual series or drama

It is important to note that this tax rebate is different from the tax rebate for international production (TRIP) mentioned earlier in this booklet. Any production qualifying to the French system is hence regarded as French, which enables it to apply to the local tax rebate for French audiovisual projects. The local tax rebate is possible for a non-French language TV drama or series (live-action and animation) to apply to the tax rebate for French audiovisual projects and be refunded 25 % of its French spending (capped at €5,000 per minute), provided it fulfils the following criteria:

- ★ a minimum production budget of €35,000 per minute;
- ★ at least 30% of the budget financed by non-French partners;
- ★ the completed version is available with French subtitles or dubbed in French;
- ★ spend most of the budget on French soil (precise criteria depending on the CNC ad hoc committee).

★ EXAMPLE

The series *VERSAILLES* produced by CAPA DRAMA (France) and Incendo (Canada), shot extensively in France, benefitted from the French local audiovisual tax rebate. This tax rebate is to be requested by and awarded to the French co-producer of the drama (or series), which will thus very likely mean it is regarded as part of the French producer's contribution to the budget.

The local subsidies

Some local governments (regions, "départements" and metropolises) have created funds to support TV production. Each one is defining its own support policy. The cultural value of the project is generally the biggest concern of the funds. Most of their investments help finance French-speaking productions.

For more information on these local support, please refer to:

- ★ the guide published by Ciclic: www.ciclic.fr/panorama (in French only), or contact Film France.
- ★ OLFFI website: www.olffi.com

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Olffi is free and available on desktop, mobile and via an app. It is now used by more than 25K professionals around the world.

WEB & IMMERSIVE MEDIAS *

05



★ Firebird - La Peri

WEB & IMMERSIVE MEDIAS

The CNC New Media Fund

In conjunction with the automatic aid for Internet productions (web COSIP), this selective fund was established in 2007, to encourage innovative audiovisual works which integrate the new connected screens specificities, in both fields of creation and diffusion. The New Media Fund positions itself as an editorial and economical laboratory, which considers that digital new uses can open up a new creative space and can represent new financial and distribution opportunities. The fund participates both in talent search and in digital transformation of film and audiovisual industries.

Each year, the New Media Fund invests around €3 M in hundreds projects. This fund is intended for writers and producers, during the whole process chain (writing, development and production stages).

In all genres (such as fiction for cinema and TV, documentary and animation), funded projects are characterized by their diversity: digital series, interactive storytelling or Virtual Reality projects. Since 2015, the New Media Fund invested more than €1.7 M in VR works.

Thanks to the CNC support, combined with strong involvement of French TV channels as France Télévision and ARTE, the French new media scene produced in the last years numerous worldwide noticed works, from interactive films to VR.

Among them: Alma, a Tale of Violence (Upian), Tantalum (La Générale de Prod), Wei or Die (Résistance Films/Cinétévé), Type: Ryder (Ex Nihilo), I, Philip (Okio-Studio)

Coproductions

Although no co-production treaty is signed, many French producers work successfully with non-French producers on international co-productions.

The French talents and expertise, as well as the access to TV channels which are investing in this type of projects, are sought-after by non-French producers.

Already released

- ★ Notes on blindness (Ex Nihilo)
- ★ Le goût du risque (Seppia)
- ★ Zero Impunity (a_BAHN, Camera Talk)
- ★ Generation What (Upian)
- ★ Jezabel (Bridges)
- ★ Do not track (Upian)

In production

- ★ Dreamin'Zone (Zero de conduite Productions)
- ★ Earn a living (Upian)
- ★ Paysages en bataille (EJT Labo)
- ★ Les Passagers (Les Produits Frais)
- ★ Unrest (Ex Nihilo)
- ★ Les rendez-Vous d'Écotopies (Nord/Sud productions)

APPENDICES *

06



★ Chambord



The French National Center for Cinema

Established by the law of October 25th 1946, the French National Center for Cinema (CNC) is a public institution of an administrative nature, financially independent though under the authority of the French Ministry of Culture and Communication. Frédérique Bredin is its president.

The CNC's main missions are:

- * Regulations
- * Support financing the cinema, tv-production, technology and multimedia
- * Promotion of the film and TV industry – and of the release of films for all types of public
- * Protection and promotion of the cinematographic heritage.

CNC
Centre National du Cinéma
et de l'Image Animée

12, rue de Lübeck
75016 Paris
T +33 (0) 1 44 34 34 40
www.cnc.fr

PRODUCERS UNION

SPI

(feature film & TV drama)
Syndicat des Producteurs Indépendants

T + 33 1 44 70 70 44
info@lespi.org
www.lespi.org

PRESIDENT

Emmanuel Priou

UPC (feature film)

Union des Producteurs de Cinéma

T + 33 1 53 89 01 30
contact@upfilms.fr
http://www.producteurscinema.fr/

PRESIDENT

Stéphane Marsill

SPFA (animation)

Syndicat des Producteurs de film d'Animation

T + 33 1 40 53 23 00
spfa@wanadoo.fr
www.animation-france.fr/

PRESIDENT

Philippe Alessandri

L'ARP (feature film)

Société civile des Auteurs - Réalisateurs - Producteurs

T + 33 1 53 42 40 00
larp@larp.fr
www.larp.fr

PRESIDENTS

Michel Hazanavicius
& Julie Bertuccelli

AFPF (feature film)

Association Française des Producteurs de Films

T + 33 9 54 71 74 55
afpf@afpf.net
www.afpf.net

PRESIDENT

Stéphane Guenin

USPA

(TV drama)
Union Syndicale de la Production Audiovisuelle

T + 33 1 40 53 23 23
contact@uspa.fr
www.uspa.fr

PRESIDENT

Thomas Anargyros

PXN (digital creation)

Association des producteurs d'expériences numériques

T + 33 1 53 19 70 02
Hellopxn@gmail.com
www.pxn.fr

PRESIDENT

Margaux Missika



OTHER ORGANIZATIONS

FICAM

(Technical Facilities)
Fédération des Industries du Cinéma, de l'Audiovisuel et du Multimédia

T 01 45 05 72 55
info@ficam.fr
www.ficam.fr

PRESIDENT

Didier Diaz

CST (Technology)

Commission Supérieure Technique de l'image et du Son

T + 33 (1) 53 04 44 00
dg@cst.fr
https://www.cst.fr/

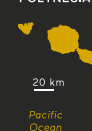
PRESIDENT

Pierre-William Glenn

THE FILM FRANCE NETWORK FRENCH LOCAL & REGIONAL SUPPORTS



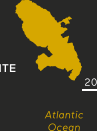
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POLYNESIA



GUADELOUPE



MARTINIQUE



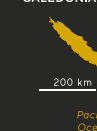
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LA RÉUNION



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CONTACTS

THE NETWORK OF FILM COMMISSIONS IN FRANCE

SEE ONLINE MAP ON
WWW.FILMFRANCE.NET/NETWORK
TO FIND THE RIGHT FILM COMMISSION
FOR YOUR PROJECT

Film France

Film France
T +33 (0) 1 53 83 98 98
film@filmfrance.net
www.filmfrance.net

Hauts-de-France

Film Commission
Bureau d'accueil des tournages Hauts-de-France
T +33 (0) 3 20 28 26 53/65
jallard@pictanovo.com
jflament@pictanovo.com
www.pictanovo.com
Jérôme Allard
Juliette Flament

Upper-Normandie

Film Commission
Pôle Image
Haute-Normandie - PRS
Bureau d'accueil des tournages
Haute-Normandie
T +33 (0) 2 35 70 40 41
bat@poleimagehn.com
www.poleimagehn.com
Nuria Rodriguez
Carole Laumier
Ludivine Roger

Lower-Normandie

Film Commission
Bureau d'Accueil de Tournages
Basse-Normandie
T +33 (0) 2 31 06 23 23
j.prat@maisondelimage-bn.fr
www.maisondelimage-bn.fr
Johanne Prat
Anaïs Marc

Ile-de-France

Film Commission
Commission du Film d'Ile-de-France
T +33 (0) 1 56 88 12 88
shootings@idf-film.com
www.iledefrance-film.com
Joanna Gallardo
Stéphane Martinet
Yann Marchet
Hélène Dudragne

Paris Film

Paris Film
T +33 (0) 1 42 76 22 22
tournages@paris.fr
www.parisfilm.fr
Michel Gomez
Françoise Simet
Fabienne Bertin

Grand Est

Film Commission
Bureau d'accueil de tournages
Région Grand Est
T +33 (0) 3 88 58 87 57
cinema@tournagesgrandest.fr
www.tournagesgrandest.fr
Michel Woch
Johann Gretke
Léo Pignaud

Strasbourg Eurométropole

Film Commission
Bureau d'accueil des tournages de Strasbourg Eurométropole
T +33 (0) 3 68 98 72 92
estelle.zimmermann@strasbourg.eu
www.strasbourg-film.com
www.tournages-alsace.org
Estelle Zimmermann

Burgundy-Franche-Comté

Film Commission
Bureau d'accueil des Tournages Bourgogne Franche Comté
T +33 (0) 3 86 34 47 60
contact@filmbourgognefranche.comte.com
www.filmbourgognefranche.comte.com
Gaëlle Laurent
Muriel Löser

Auvergne Film Commission

Commission du Film
Auvergne
T +33 (0) 4 73 14 73 14
cfa@clermont-filmfest.com
www.filmauvergne.com
Stéphane Soulliat
Vincent Kaluza

Rhône-Alpes

Film Commission
Commission du Film Rhône-Alpes
T +33 (0) 4 72 98 07 98
a.malfroy@comfilm-rhone-alpes.fr
www.comfilm-rhone-alpes.fr
Serge Tachon
Aurélien Malfroy-Camine

Brittany Film Commission

Accueil des tournages en Bretagne
T +33 (0) 2 99 28 44 60
tournages@tournages-bretagne.com
www.tournagesbretagne.com
Catherine Delalande
Emmanuelle Lohéac
Fanny Sabatier

Pays de la Loire

Film Commission
Bureau d'Accueil des Tournages des Pays de la Loire
T +33 (0) 2 40 48 81 24
bat@agence-paysdelaloire.fr
www.agence-paysdelaloire.fr/
notre-offre-de-service/bat/
Pauline Le Floch

Loire Valley

Film Commission
Bureau d'Accueil de Tournages Centre Val de Loire
T +33 (0) 2 47 56 08 08
fanny.barrot@ciclic.fr
www.ciclic.fr
Fanny Barrot

Nouvelle-Aquitaine

Film Commission
ECLA Aquitaine
T +33 (0) 5 47 50 10 06
mia.billard@ecla.aquitaine.fr
www.ecla.aquitaine.fr
Mia Billard
Anne-Laure Jouanne

Gironde Film Commission

Bureau d'accueil des Tournages de la Gironde
T +33 (0) 5 56 48 67 85
m.rateau@gironde-tourisme.fr
www.gironde-tourisme.fr
Marie Rateau

Limousin Film Commission

Pôle Cinéma Limousin
T +33 (0) 5 87 21 20 81
cinemaenlimousin@nouvelle-aquitaine.fr
www.cinemaenlimousin.fr
Valérie Fumet
William Windrelin
Ludovic Géraudie

Régie Cinéma

d'Angoulême
Régie Cinéma d'Angoulême
T +33 (0) 5 45 94 37 81
m.perronnet@nouvelle-aquitaine.fr
www.nouvelle-aquitaine.fr
Marie Perronnet

Dordogne

Film Commission
Bureau d'Accueil des tournages de la Dordogne Ciné-Passion en Périgord
T +33 (0) 5 53 07 91 91
thierry.bordes@cine-passion24.com
www.dordogne-cinema.com
Thierry Bordes
Rafael Maestro
Fanny Van-Tornhout

Lot-et-Garonne

Film Commission
Bureau d'Accueil des Tournages du Lot-et-Garonne
T +33 (0) 5 53 41 65 19
info@bat47.com
www.bat47.com
Hervé Bonnet
Sanne Brinkhoff
Elisa Deleurme

Northern Occitanie

Film Commission
Commission du film Occitanie (Lot, Aveyron, Tarn, Tarn et Garonne)
T +33 (0) 5 65 22 89 69
atmpn@gindoucinema.org
www.gindoucinema.org
Marie Virgo
Justine Bottero

Southern Occitanie

Film Commission
Commission du Film Occitanie (Hérault, Gard, Pyrénées Orientales, Lozère, Aude)
T +33 (0) 4 67 64 92 58
marin@languedoc-roussillon-cinema.fr
www.languedoc-roussillon-cinema.fr/actualites/
commission-du-film
Marin Rosenstiehl
Delphine Jouan

Western Occitanie

Film Commission
Commission du film Occitanie (Gers, Hte-Garonne, Htes-Pyrénées, Ariège)
T +33 (0) 5 62 63 69 30
accueil.tournages@cine32.com
www.cine32.com
Josiane Bled
Sylvain Paradis

Provence-Alpes-Côte d'Azur

Film Commission
Commission Régionale du Film Provence-Alpes-Côte d'Azur
T +33 (0) 4 91 57 59 73
T +33 (0) 4 88 73 66 21
crf@regionpaca.fr
www.decorspaca.com
Vassili Meimaris

French Riviera

Film Commission
Commission du film des Alpes Maritimes Côte d'Azur
T +33 (0) 4 93 13 74 26
stephanie.gac@filmcotedazur.com
www.filmcotedazur.com
Stéphanie Gac

South of France

Film Commission Var
Commission du Film du Var
T +33 (0) 6 07 30 25 24
michel.brussol@wanadoo.fr
www.filmvar.com
Michel Brussol

Luberon Vaucluse

Film Commission
Commission du Film Luberon Vaucluse
T 33 (0) 6 88 55 32 68
contact@filmvaucluse.fr
www.filmvaucluse.fr
Tatiana Rosette

Marseille Film Office

Mission Cinéma de la Ville de Marseille
T +33 (0) 4 91 14 64 24
tournagesmarseille@mairie-marseille.fr
http://culture.marseille.fr/cin%C3%A9ma/la-mission-du-cin%C3%A9ma-et-de-audiovisuel
Samia Baila

West Provence

Film Commission
Commission du film Ouest Provence
T +33 (0) 4 42 11 24 47
nathalie.bremond@ampmetropole.fr
www.ouestprovence.fr
Nathalie Bremond

Corsica Film Office

Corsica Pôle Tournages
T +33 (0) 4 95 10 98 44
corsicapoletournages@ct-corse.fr
www.corse.fr/culture
Yolaine Lacolonge
Nathalie Gresse
Sandrine Rossi

Guadeloupe

Film Commission
Bureau d'accueil des tournages de Guadeloupe
T +33 (0) 6 90 49 56 49
guadeloupefilm@cr-guadeloupe.fr
https://www.facebook.com/Bureau-dAccueil-des-Tournages-de-Guadeloupe-312857088763606/?fref=ts
Tony Coco-Viloin

French Guiana

Film Commission
Bureau d'Accueil des Tournages (BAT) de la Guyane
T + 594 27 58 17
lyne.benoit@ctguyane.fr
http://www.ctguyane.fr/
Lyne Benoît

Reunion

Film Commission
Agence Film Reunion
T +33 (0) 2 62 26 26 30
edy.payet@agencefilmreunion.com
www.agencefilmreunion.com
Edy Payet
Anne-Laure
Ringnadepoullé
Nathalie Collienne

New Caledonia -

Southern Provinces Film
Bureau d'Accueil de Tournages Nouvelle-Calédonie - Province Sud
T + 687 20 48 21
benedict.vernier@province-sud.nc
http://bat.province-sud.nc/
Benedicte Vernier
Manon Bordaberry



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Corsica Pôle Tournages
Tél. 00 33 4 95 10 98 44
00 33 4 95 10 98 63

corsicapoletournages@ct-corse.fr

www.corse.fr/culturere

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Conception and writing
Melanie Chebance,
Caroline Julliard-Mourgues,
Stephan Bender,
Franck Priot

Published by
Film France
9 rue du Château d'Eau – 75010 Paris
Tel + 33 (0)1 53 83 98 98
film@filmfrance.net | www.filmfrance.net

President Marc Tessier
Chief Executive Officer Valérie Lépine-Karnik

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CONTACT

www.filmfrance.net
film@filmfrance.net
+33 (0)1 53 83 98 98



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