

# Cultural policies in France

Visual arts 

Cinema and audiovisual 

Books 

Music 

Performing arts 

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# Contents

<b>Editorial</b> .....	<b>4</b>	International support: export and cooperation .....	<b>32</b>
<b>Policies to support the visual arts industry</b> .....	<b>5</b>	The issue of cultural diversity .....	<b>33</b>
Supporting the visual arts .....	6	The main players .....	<b>34</b>
The role of the State .....	6	Glossary .....	<b>35</b>
Institutions in charge of the visual arts.....	6	<b>Policies to support the music industry</b> .....	<b>38</b>
Purchasing policies .....	7	Supporting music .....	39
The role of local communities.....	8	The State in a regulatory role .....	39
Management of deconcentrated funds .....	8	A tool: the CNV .....	39
Contemporary Art Centres .....	8	The place of patronage and private funding.....	41
Legislative measures .....	9	The Regions: support to music throughout the French territory .....	41
Protection of authors' rights .....	9	A link with the territory .....	41
Social security coverage .....	10	A network of structures for diffusion.....	41
Tax measures .....	10	Appropriate tax measures.....	42
Supporting the visual arts abroad .....	10	The tax on variety shows .....	42
The main players .....	11	Tax credit mechanisms .....	42
Glossary .....	12	Legislative measures .....	42
<b>Policies to support the cinema and audiovisual industries</b> .....	<b>14</b>	Protection of authors' rights and neighbouring rights .....	42
Supporting cinema and audiovisual .....	15	Private copying .....	43
The role of the State: funding, legislating and supervising.....	15	Focus on SACEM .....	43
A privileged instrument: the CNC.....	15	Focus on the Fonds pour la Création Musicale (FCM) .....	44
Automatic support .....	15	Focus on the SPPF .....	44
Selective support .....	16	Radio quotas.....	44
Tax measures .....	16	Exportation and cooperation .....	45
A consistent system for funding production.....	18	The Bureau Export de la Musique Française: export.....	45
Broadcasters are required to contribute.....	18	Culturesfrance: cooperation .....	45
A structure to provide support for funding: IFCIC .....	18	The record and stage market.....	46
The role of the regions .....	18	The main players .....	47
Legislative measures .....	19	Glossary .....	48
Protection of authors' rights and neighbouring rights .....	19	<b>Policies to support the performing arts industry</b> .....	<b>51</b>
A system of employment and social security coverage.....	20	Supporting the performing arts .....	52
Support for export and cooperation.....	20	The decisive role of the State .....	52
Cultural diversity.....	21	A sizeable budget .....	52
Cinema: a pole of attraction and an area of diffusion .....	21	Orientations of support .....	52
Television: increasingly diversified programming .....	21	Significant deconcentrated resources from the Ministry of Culture.....	53
The main players .....	22	The action of territorial communities .....	54
Glossary .....	24	Tax and legislative tools .....	54
<b>Policies to support the book industry</b> .....	<b>27</b>	Lower VAT .....	54
Supporting the book industry.....	28	Patronage reinforced by recent legislative provisions.....	54
Legislative measures .....	28	Protection of authors' rights and neighbouring rights .....	54
Tools for protecting authors' rights.....	28	Private copying.....	55
Focus on SOFIA .....	29	...a source of funding for cultural initiatives.....	55
Economic instruments .....	29	Focus on Beaumarchais-SACD (Société des Auteurs et Compositeurs Dramatiques) ..	55
A single price for books .....	29	Focus on SACEM (Société des Auteurs Compositeurs et Éditeurs de Musique) .....	56
The role of the State: helping and supervising.....	30	An employment and protection system that protects performing artists and technicians.....	56
A tool: the Centre National du Livre .....	30	Promoting exchange and cooperation .....	56
The place of patronage.....	31	Support to international diffusion.....	56
The book industry in the Regions .....	31	Support to cooperation .....	57
Centres Régionaux du Livre.....	32	The main players .....	58
Focus on ARPEL .....	32	Glossary .....	60

## Editorial

The UNESCO Convention on the protection and the promotion of the diversity of cultural expressions recognizes and affirms the sovereign right of States to adopt and implement policies to support artistic creation and their cultural industries.

What is a cultural policy? What actions can be taken to nurture and sustain creation in sectors such as visual arts, audiovisual and cinema, books, music or performing arts? What role can the State play? What role is there for civil society and the private sector?

This document neither pretends to fully answer these questions nor to provide an exhaustive inventory of the measures applied in France in support of the various cultural sectors. Nonetheless, it is our hope that it may serve to inspire cultural professionals and public authorities in other countries when conceiving and implementing their own specific policies to support and promote the vitality of their domestic cultural sectors and the circulation of their culture beyond their borders.



Pascal Rogard  
President  
French coalition for cultural diversity

# Policies to support the visual arts industry

- A major key role for the State, based on an ambitious acquisition policy through the FNAC (*Fonds National d'Art Contemporain*) and public commissioning, piloted by two complementary structures, the DAP (*Délégation aux Arts Plastiques*) and the CNAP (*Centre National des Arts Plastiques*).
- Local communities, increasingly active in their support for creation and diffusion (*Fonds Régionaux d'Art Contemporain*), in particular through management of deconcentrated funds.
- A legislative system based on the protection of authors' rights and providing for the remuneration of artists.
- Appropriate tax measures to support the vitality of the art market.
- Structures to support artists and the art market abroad, with a major role for Culturesfrance.

## Supporting the visual arts

Initially based on the protection of listed or antique art, support to the contemporary visual arts has long been limited, if not neglected. The 1980s represent a major break, providing massive support in favour of contemporary creation.

Such renewal was first encouraged by a policy of cultural democratization, with an enlarged field of visual arts, including design, photography, etc. This policy also aimed to reinforce the cultural practices of French people through promotional and educational efforts, and even by lowering prices: the number of visitors to museums is growing and events like *La Nuit Blanche* ("Sleepless night") in Paris attracts nearly a million people every year. Finally, direct State support has been reasserted through a policy of support to creation, particularly through improved risk coverage for artists (welfare system in particular) as well as support to the art market through such acquisition policies as public commissioning.

Yet the need to support the visual arts cannot lead to ignoring the relative fragility of this sector, since the major role of public initiatives cannot substitute itself for the art market's own economic dynamics. The stakes then bear on coordinated actions towards that same market to guarantee artists' protection and the vitality of contemporary creation.

## The role of the State

### Institutions in charge of the visual arts

The means laid out by the State are significant. Thus, in 2008, budgetary funds should reach 55 million euros. Two institutions founded in 1982 are in charge of coordinating the State policy with regards to visual arts. The DAP (*Délégation aux Arts Plastiques*) of the Ministry of Culture and Communication sets out the conditions for implementing public policies, especially by deconcentrated departments and public establishments under its aegis. Founded that same year, the *Centre National des Arts Plastiques* (CNAP) is chaired by the delegate for the visual arts. It aims to improve management flexibility and to effectively support players in the art market by granting scholarships, aid to galleries, etc.

### Aid from the CNAP (The number of aids granted in 2007 appears in brackets)

- **Support to artists:** A research grant for project development - in France or abroad - may be allocated to artists with a maximum of €15,000 (20).
- **Support to art restorers:** the aim is to enable professionals to undertake specific restoration projects of contemporary art in connection with the specialized institution of their choice (2).
- **Support to authors:** an aid to creation for authors, theoreticians and art critics in all areas of contemporary art (4).
- **Support to publishers:** this aid is reserved for professional publishing structures and for distribution of publications (30).

- **Support to galleries:** CNAP grants financial aid to contemporary art galleries selected by an advisory committee (8).

- **Support to image/movement:** This aid goes to support creation in the audiovisual and multimedia fields: aid to writing and development, production, post-production, etc (20).

### Purchasing policies

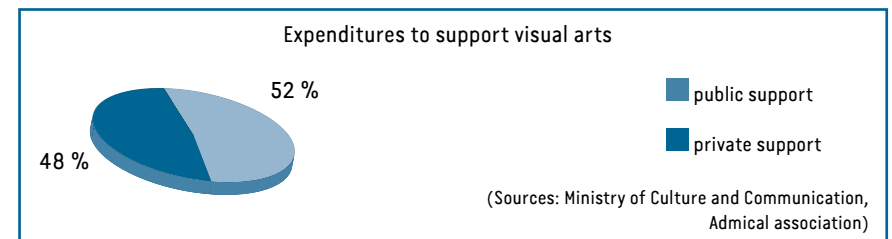
Starting in the 1980s, the reinforcement of budgetary funds enabled public authorities to conduct an ambitious purchasing policy meant to support creation.

- **Fonds National d'Art Contemporain (FNAC):** managed by the CNAP, the FNAC has become the core instrument of the Ministry of Culture and Communication's purchasing policy, as well as France's largest contemporary art collection (70,000 works). With an annual budget of 3.2 million euros, the FNAC organizes the acquisition of some 600 works each year.

- **Public commissioning:** managed by the *Délégation aux Arts Plastiques*, it comes under the so-called 1% law applicable to construction programmes of schools and universities, as well as other major building projects (museums, auditoriums, etc). This law provides that 1% of the total construction costs is set aside for the purchase or production of one work of art to be integrated in or near the structure. This enables a wide range of artists to create works for places hosting every day activities, to cooperate with architects and to raise public awareness to contemporary art. This instrument is essential in supporting contemporary creators, with nearly 50 orders in 2007 for a total amount exceeding 4 million euros.

### The role of patronage

Private support to the visual arts is particularly dynamic, representing nearly 40 million euros every year. Structures, like the *Fondation Cartier* for example, provide a venue for diffusion and collections and enable French and international artists to gain exposure. Such support partially compensates for a certain weakness in private purchasing.



## The role of local communities

The decentralization policy has intensified since the 1980s, enabling local communities, towns and Regions in particular, to take over several facets of support to the visual arts.

### Management of deconcentrated funds

The *Directions Régionales des Affaires Culturelles* (DRAC) are present in many areas of the visual arts, in connection with the *Délégation aux Arts Plastiques*. They have a threefold mission: aid to creation, aid to diffusion and support to training. They also provide information to creators, examine applications for subsidies and monitor the activity of the *Centres d'Art* and the *Fonds Régionaux d'Art Contemporain* (FRAC). The amount of deconcentrated funds allocated to visual arts in 2008 was approximately 23 million euros.

- **Setting the example for aid to creation:** DRACs allocate individual aid in all areas of contemporary creation. These grants cannot exceed €7,600.

### Fonds Régionaux d'Art Contemporain (FRAC)

The FRACs were set up in 1982 on the model of the *Fonds National d'Art Contemporain*, with one for each Region (22 in all). At the time, their creation was intended to guarantee a plurality in the choices made, under the supervision of technical committees mostly made up of professionals of the arts and culture.

Thus, each FRAC has the vocation to set up a collection of contemporary works reflecting the identity of a cultural project proposed by its Director, through a policy of purchasing from galleries and artists. FRACs also act as Art Centres in Regions that have none, while, in other Regions, FRACs have bolder acquisition policies, such as organizing research and creation workshops with artists whose works can be purchased at the end of their stay.

In coming years, FRACs will further diversify their activities and increase their cooperation with other artistic and educational structures as well as local communities, as specified in the circular of 28 February 2002, which introduced in this respect the notion of “second-generation FRAC”.

### Centre d'Art Contemporain

A *Centre d'Art Contemporain* is an institution - usually an association - intended to undertake an artistic project in the area of contemporary art. The purpose of these Centres is in particular to display the most recent forms of living art: upstream, by supporting the creation and production of works of art and, downstream, the exhibition and diffusion of these works. The label *Centre d'Art Contemporain* results from a convention signed by the various partners: State, region, local community and association, with State support reaching 50%. At present, there are nearly thirty such Art Centres in 15 Regions.

## Legislative measures

### Protection of authors' rights

French law provides for a strong protection of authors' rights, set by the *Code de la Propriété Intellectuelle*, recognizing a certain number of rights to authors, including *Droit de suite* (resale rights), private copying and reprographic rights.

Authors, simply by virtue of the act of creating an original work, have moral rights and economic rights for the work. The moral rights attached to the author's person are permanent, inalienable and imprescriptible. Economic rights concern exploitation of the work and are transferable. In return for the transfer of rights and for each type of exploitation, the *Code de la Propriété Intellectuelle* provides for authors to receive remuneration proportional to the income deriving from exploitation of the work and for this remuneration to be distinct for each type of exploitation. Furthermore, French legislation forbids any global transfer of authors' rights on their future works.

Collective management societies have an important place in this system. Their purpose is to collect and distribute authors' rights. Beyond this role in collective rights management, they also defend authors' moral and financial interests.

- **Droit de suite (Resale rights):** This measure has a direct effect on the art market in the interest of artists. It is a remuneration to be paid to authors of original works when these are resold by professionals of the art market. To be eligible, the author must be citizen of an EU member state and the sale must take place or be subject to VAT in France. Galleries are liable to *droit de suite* in certain conditions, with a 4% levy for works sold for less than €50,000. Only sales for amounts exceeding €750 give rise to *droit de suite*, the amount of the rights being limited to €12,500. The *droit de suite* must be paid by the seller and the professional in charge of the sale (auctioneer, gallery owner, etc) is responsible for obtaining this payment.

- **Private copying:** This is a compensation system for the private use of works. In France, the exception for private copying authorizes the reproduction of intellectual work for private use. In return, part of the price of the device goes to remunerate authors, publishers, performers and producers. This remuneration helps support cultural initiatives. Collective management societies of authors' rights and neighbouring rights<sup>1</sup> are required by law to dedicate 25% of the overall amount collected to aid to creation, to diffusion of live performances and training for artists. These 25%, which amount to **nearly 40 million euros**, contribute to the country's artistic vitality. In 2006, **over 4,000 cultural events**<sup>2</sup> received support from the private copy levy.

- **Reprography:** The law of 3 January 1995 recognizes publishers and authors the right to remuneration for photocopying of their published works. Such remuneration is collected by CFC (*Centre Français du Droit de Copie*), then distributed among authors through ADAGP (*Société des Auteurs dans les Arts Graphiques et Plastiques*).

1. Sorecop, Copie France, Sofia and Ava manage private copy rights for rights holders. Sorecop and Copie France comprise the following organizations: Procirep (Producers for cinema and television); SCPP & SPPF (Phonogram producers); SACD (Dramatic authors and composers); SACEM (Music authors, composers and publishers); SCAM (Multimedia authors); ADAMI (Performing artists and musicians) and SPEDIDAM (Performing artists). Sofia groups authors of written works and Ava is for authors of visual works.

2. For further information, please consult the site [www.copieprivee.org](http://www.copieprivee.org).

## Social security coverage

A specific social security system instituted for visual artists is managed by *La Maison des Artistes*. This association is present nationwide, processing dossiers for artists and distributors domiciled in France for tax purposes. *La Maison des Artistes* also undertakes missions of general interest for visual artists: solidarity, aid to creation and public interest missions.

## Tax measures

The art market benefits from adapted tax conditions enabling it to maintain fluidity and dynamism.

- **VAT at 5.5%** for the sale of original works and transfer of authors' rights (except architectural works: 19.6%).
- **Exemption from VAT** for authors who can justify that their income did not exceed €37,350 the previous year.
- **Reduced rates for social security deductions** applied by galleries since 2008 (from 3.3% down to 1%) and its extension to auction houses.

## Supporting the visual arts abroad

The public authorities have long been committed to international promotion of the visual arts. Today, this is the role in particular of *Culturesfrance*, the operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication, for international exchanges.

- **Support to creation and diffusion:** *Culturesfrance* is responsible in particular for *Les Pavillons français* in various biennales (Venice, São Paulo, etc) and subventions residences in many structures for French as well as Caribbean and African artists. Finally, *Culturesfrance* conducts specific programmes for diffusion for example towards art students (*Entr'écoles* programme) and designers (*Monde design*).
- **Cooperation with professional circles:** this cooperation towards professionals from abroad is organized around meetings, exchanges and especially hospitality during key events. This policy, organized around various programmes also concerns more advanced cooperation, including production, co-production and exhibition commissioning .
- **The art market:** the importance of the issues at stake led *Culturesfrance* to focus on a certain number of countries (approximately twenty), mainly in Europe, North America and Asia. Thanks to cooperation with other French structures abroad (French cultural network, *Bureau des Arts Plastiques* in Berlin, etc), this policy involves first the formation of financial partnerships with large corporations. But this support also concerns the development of the presence of French artists in art fairs - Basel, Madrid, New York, etc - in particular by granting lump-sum aid to galleries.

## The main players

	Creation	Diffusion	Training	Network
<b>Regional</b>				
DRAC	●	●	●	
FRAC		●		
<b>National</b>				
ADAGP		●		●
AFD				●
ANDAM	●			
CAAP				●
CIA	●			
CIPAC				●
CNAP	●	●		●
DAP	●	●		
DCA				●
FNAGP	●			
Fondation Cartier	●	●		
FRAAP				●
Maison des artistes	●		●	
SAIF	●		●	
<b>International</b>				
ADIAF		●		●
BDAP		●		
CISAC				●
Culturesfrance	●	●		
ICOM				●



## Glossary

### REGIONAL

**DRAC:** The *Directions Régionales des Affaires Culturelles* are in charge of actions in the area of contemporary art, with a threefold mission: aid to diffusion, support to creation and training

**FRAC:** The *Fonds Régionaux d'Art contemporain* aim to set up collections of contemporary works reflecting a cultural project's identity

### NATIONAL

**ADAGP:** The *Société des Auteurs dans les Arts Graphiques et Plastiques*, founded in 1953, manages works created by visual artists (illustrators, draughtsmen, graphic artists, architects, engravers, sculptors, painters...) and those of many photographers and CGI artists.

**AFD:** *L'Alliance Française des Designers*, a multidisciplinary trade union, represents designers regardless of the discipline or status.

**ANDAM:** Founded in 1989, the *Association Nationale pour le Développement des Arts de la Mode* aims to be a structure for identifying and launching young fashion designers on the French and foreign fashion scene.

**CAAP:** Founded by visual artists in 1996, the *Comité des Artistes-Auteurs Plasticiens* is a professional association that aims to promote its members' interests.

**Cité Internationale des Arts:** This public utility foundation offers residence with 315 studios, including 11 under the control of the *Délégation aux Arts Plastiques* of the Ministry of Culture and Communication, the other depending on public institutions or private French or foreign associations or foundations.

**CIPAC:** The *Congrès Interprofessionnel de l'Art Contemporain* is an association grouping professionals supporting artists and the diffusion or mediation of contemporary art in France.

**CNAP:** The *Centre National des Arts Plastiques* is a public organization, under the aegis of the Ministry of Culture and Communication, whose purpose is to "support and promote contemporary creation" in all fields linked to the visual arts.

**DAP:** The *Délégation aux Arts Plastiques* of the Ministry of Culture and Communication encourages contemporary creation and its diffusion, defines and coordinates procedures for public and "1%" public commissioning.

**DCA:** The *Association Française de Développement des Centres d'Arts* groups the directors of Contemporary Art Centres in order to make possible the study of all matters concerning the specificity of their activities.

**FNAGP:** Founded in 1976 and acknowledged as public utility organization, the *Fondation Nationale des Arts Graphiques et Plastiques* aims to promote and encourage all initiatives of aid and assistance in favour of graphic and visual artists using all resources, financial and moral.

**Fondation Cartier:** The *Fondation Cartier pour l'Art Contemporain* has, since its creation, developed a unique original form of private corporate patronage of the arts by building collections, regularly placing orders and inviting artists.

**FRAAP:** The *Fédération des Réseaux et Associations d'Artistes Plasticiens* aims to bring together visual artists' associations and collectives on all the French territory.

**La Maison des Artistes:** *La Maison des Artistes* is an association (law of 1901), certified by the State since 1978 to manage the social security of artists who create graphic and visual works.

**SAIF:** The *Société des Auteurs des Arts Visuels et de l'Image Fixe*, founded in 1999, manages the works of photographers, visual artists, illustrators, draughtsmen, etc.

### INTERNATIONAL

**ADIAF:** Founded in 1994, the *Association pour la Diffusion Internationale de l'Art Français* (1901 law on associations) now has 150 members, private collectors and admirers of contemporary art, mobilized to promote the French scene.

**BDAP:** *Bureau des Arts Plastiques* in Berlin aims to reinforce the presence in Germany of contemporary artists from France or living in France.

**CISAC:** *Confédération Internationale des Sociétés d'Auteurs et Compositeurs* works towards a better recognition and protection of the rights of creators.

**Culturesfrance:** The operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication provides support to many creative projects by French artists and engages in various initiatives towards professionals and the art market.

**ICOM:** *The International Council of Museums* is an international organization of museums and museum professionals engaged in the conservation and continuation of the world's natural and cultural heritage, present and future, tangible and intangible and in making society aware of its value.



# Policies to support the cinema and audiovisual industries

- Strong State intervention, in particular in legislative and regulatory areas, notably through the *Centre National de la Cinématographie*.
- A set of tax provisions making it possible to obtain funds to support cinema and audiovisual.
- A consistent system for funding production, intended to support the entire cinematographic and audiovisual industry.
- A legislative framework based on the protection of authors' rights and neighbouring rights (including remuneration for private copying).
- An innovative system for unemployment benefits, specifically dedicated to artists and technicians which, by securing their income, ensures the vitality of cinematographic and audiovisual production.
- Structures for supporting the exportation of French films, as well as mechanisms of cooperation with foreign cinema.

## Supporting cinema and audiovisual

The financial stakes around a cinematographic work are generally considerable. This is due in particular to the presence of a large number of participants in the creation process, large-scale technical resources and a promotional phase and post-creation follow-up made all the more necessary by international competition and the evolution of modes of diffusion, both legal and illegal (piracy, etc). Consequently, the preservation of cinema and a significant cinematographic industry - nearly 300 French films are released every year, with an attendance in theatres of some 180 million - requires both tax and budgetary provisions.

The State showed only very little interest in the cinematographic industry until the immediate post-War period when the foundation of the *Centre National de la Cinématographie* (CNC) - in 1946 - marked a decisive turning point in an ambitious large-scale cultural policy, by creating the genuine originality of the current system. Indeed, although cinema receives only a very small share of the Culture budget, it remains a privileged area of intervention by the State, tracing major orientations and equilibriums through the regulation and allocation of resources organized by the CNC.

This support also concerns the entire audiovisual industry, given the increasing weight of television channels, regarding both the funding and the diffusion of works - or how to shift from competitive relations between cinema and television to complementary relations, materialized by the growing upswing of cinematographic revenue - as well as the actual variety of these creations, all major stakes for an industry that, despite its dynamism, is subject to profound change.

## The role of the State: funding, legislating and supervising

### *A privileged instrument: the CNC*

As a major player in the policy of support for cinema and television, the *Centre National de la Cinématographie* (CNC) has many functions, both as an instrument of the public authorities and as a professional organization. Created by the law of 25 October 1946, this is a public establishment for administrative purposes, providing in particular the distribution of cinematographic revenue, as well as legislative and regulatory activities. The CNC intervenes in support for cinema from several angles: on the one hand, providing financial aid, from the *Compte de soutien* (approximately 500 million euros for 2008), on the other hand, by participating in the funding of the structures dedicated to supporting cinematographic and audiovisual activities, like *Fémis* (*Ecole Nationale Supérieure de l'Image et du Son*) and *Unifrance*, the organization in charge of promoting French cinema abroad.

### *Automatic support*

Automatic support is the oldest system in the *Compte de soutien*. Particularly important in terms of funds, it benefits mostly the players in the sector who have already had some commercial success.

- **Automatic aid for production**, calculated on the basis of revenue from previous films in theatres as well as on television and on the video market, independently of any artistic value. This aid may be invested either to settle debts from previous films, or to finance a new film on condition it has obtained approval from the CNC.

- **Automatic support for distribution** is allotted to distributors, proportionally to the revenue from the exploitation of films in theatres. It can be reinvested either in the distribution of new films or to settle publishing costs, or to fund production through payment of the minimum guaranteed.

- **Automatic support for exploitation** is calculated according to the revenue obtained by theatre operators, in proportion to the amount of the levy on the ticket price. It is intended mainly to finance expenses for equipment modernization and creation of new theatres.

## Selective support

The second part of the support is selective aid. It was subsequently created to adjust part of the effects of automatic aid. Its main purpose is not commercial profitability but to maintain an offer that market conditions alone would not make possible.

- **Selective support for production:** The main system used is that of an “avance sur recettes” (advance on takings), to support films that are ambitious from an artistic standpoint, but facing difficulties in finding funding. The other aspects of this system concern: support for scriptwriting and writing (for scriptwriters and authors-directors), recently revalued, but likely still too low, given its importance; the financial relay for the development of projects (for producers); and finally aid for foreign-language films, for films with unquestionable artistic qualities, but unable to benefit from an advance on takings for linguistic reasons.

- **Selective support for distribution** aims to support independent distribution structures oriented towards the promotion of French and foreign *Cinéma d'auteur*. It includes, in particular, systems which provide aid to structures, programmes, films and foreign works rarely screened in France. Aid to structures is intended mainly for small enterprises, as well as distributors specialized in specific repertoires. Aid to programmes concerns larger structures with a capacity to show at least 4 films a year. Aid to films can be granted to enterprises not having benefited from the previous aids: with a minimum amount of €15,000, it is granted automatically to directors who have benefited from an advance on takings. Finally, aid to films with limited screening, concerns fine-quality works little shown in France and which cannot receive aid targeting French and European films.

- **Selective support for exploitation** is intended to restore territorial balance by maintaining sufficient coverage of cinema theatres, with the aim to particularly support theatres that are not very profitable but offer fine-quality programming. This support is granted as follows: aid for creation and modernization of independent theatres; aid for *Art et Essai* (art-house) cinemas; aid for operations in favour of independent theatres in towns with a population exceeding 200,000 inhabitants.

## Tax measures

The main originality of the French system for supporting cinema and audiovisual derives from the small amount of direct budgetary interventions from the State. In fact, aid is funded essentially internally, through mandatory contributions by structures dedicated to exploitation (cinema theatres, television channels, video publishers and, quite recently, VOD publishers and telecoms operators) and intended to contribute to the *Compte de soutien au cinéma et à l'audiovisuel* (527 million euros in 2008).

However, the originality of this funding should not overshadow its impact on the entire creation and diffusion network: in 2005, these aids represented nearly 30% of the value of production in the sector and the “effective rate of assistance” nearly half of this added value.

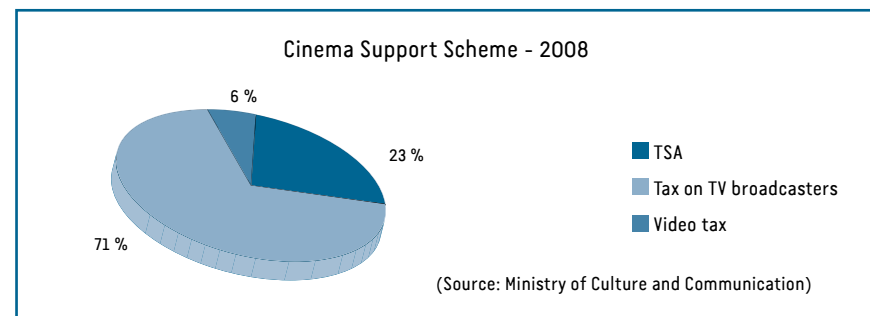
This system of support relies mainly on a set of tax measures, intended to fund aids from the CNC.

- **Taxe spéciale additionnelle** (TSA), a special levy representing 11% of every admission ticket. For a long time the main source of revenue for the *Compte de soutien*, the share of this levy has decreased constantly from 90% of revenue in 1982 to 23% in 2008 (120 million euros).

- **The tax on television broadcasters**, corresponding to 5.5% of the channels' turnover, with approximately one-third going directly to the cinema. Over time, this tax has become the *Compte de soutien's* main source of funding: it should amount to 377 million euros in 2008, approximately 71% of the *Compte de soutien's* revenue.

- **The Video/VOD tax** completes this tax system, which corresponds to 2% of the price of videograms, three-quarters of which is allotted to cinema (30 million euros for 2008).

- Since 1st January 2008, **telecoms operators are required to contribute:** 5.5% of their advertising revenue as publishers of television services, and progressively, from 0.5% to 4.5% of their subscription revenue as distributors of television services.



- **Tax incentives** also benefit from State support, in particular the *Sociétés de financement du cinéma et de la télévision* (SOFICA). These are limited companies (*sociétés anonymes*) whose sole activity is to fund cinematographic or audiovisual works, approved by the Ministry of Culture and Communication. Persons subscribing to the SOFICA's capital can deduct the corresponding payments from the income tax. The SOFICA helped collect 65 million euros in 2008.

These tax measures can also take the form of tax credits in favour of the cinema (50 million euros) and audiovisual (40 million euros). This tax provision gives producers in particular a 20% tax credit for a work whose shooting and post-production expenses are made mostly in France.

## A consistent system for funding production

### Broadcasters are required to contribute

In addition to tax provisions, there are binding provisions requiring a contribution first from television channels. In practical terms, this involves the obligation to invest in the funding of French and European cinematographic works in the form of pre-purchase of broadcasting rights and support through co-production.

A decree of 9 July 2001 sets these contributions at 3.2% of the previous year's turnover for terrestrial channels as well as cable and satellite channels - and requires that 75% of these funds be allocated to independent cinema. For Canal+, the obligation to acquire rights has been set at 20% of the channel's resources since 2002.

In parallel, broadcasting quotas were set up and channels are required to dedicate 60% of the broadcast of cinematographic and audiovisual works to European works, 40% of which are originally in French language. The entire system is under the control of the CSA (*Conseil Supérieur de l'Audiovisuel*), the independent administrative authority in charge of regulating the audiovisual sector.

### A structure to provide support for funding: IFCIC

The *Institut pour le Financement du Cinéma et des Industries Culturelles* (IFCIC) is a key link in this chain of support. Founded in 1983 by the Ministry of Culture, this establishment aims to facilitate access to bank credit for cultural businesses, in particular by guaranteeing loans - the guarantee varies from 50% to 70% according to the type of project - as well as providing expert assessment of the specific risks linked to this type of activity. Considered as a complementary tool to the financial support from the CNC, the IFCIC helps in the development of projects, notably cinematographic, which could never have emerged otherwise.

### The role of the regions

Without being decisive or even truly significant, at least compared to the volume of aid granted by the CNC, the role of the Regions in the system of support is nonetheless considerable. It is even becoming increasingly essential, in particular thanks to the "1 euro from the CNC, 2 euros from the community" system. In 2006, this represented 50 million euros. Beyond these figures, local communities provide logistical, technical and human support, in particular through growing emulation to host film shootings for which they usually almost completely finance hospitality. As such and for proof of this dynamics, most regions have set up structures specialized in the support and hosting of cinematographic and audiovisual projects (*Rhône-Alpes Cinéma*, *Centre Images*, *Films en Bretagne*, etc).

### Considerable private support

Cinema can be proud of benefiting from a relatively large support from private funds in a country where this type of support is not particularly developed. Two foundations in particular offer subsidies for the cinema and audiovisual, the *Fondation GAN* (subsidies for scriptwriting, production, etc) and the *Fondation Jean-Luc Lagardère* which offers in particular a €20,000 grant for a "young TV scriptwriter".

## Legislative measures

### Protection of authors' rights and neighbouring rights

French law provides for a strong protection of authors' rights, set by the *Code de la Propriété Intellectuelle*. Authors, simply by virtue of the act of creating an original work, have moral rights and economic rights for the work. The moral rights attached to the author's person are permanent, inalienable and imprescriptible. Economic rights concern exploitation of the work and are transferable. In return for the transfer of rights and for each type of exploitation, the *Code de la Propriété Intellectuelle* provides for authors to receive remuneration proportional to the income derived from exploitation of the work and for this remuneration to be distinct for each type of exploitation. Furthermore, French legislation forbids any global transfer of authors' rights on their future works.

Independently of authors' rights, neighbouring rights ensure the protection of professionals, other than the author, participating in the creation of a work. Performing artists, phonogram and videograph producers and audiovisual communication enterprises enjoy exclusive rights enabling them to forbid or authorize the exploitation of their contribution or programme and receive remuneration in return.

Collective management societies of authors' rights and neighbouring rights have an important place in this system. Their purpose is to collect and distribute authors' rights and neighbouring rights. Beyond this role in collective rights management, they also defend their members' moral and financial interests.

### Private copying

Private copying is a system of compensation for the private use of works. In France, the exception for private copying authorizes the reproduction of intellectual work for personal private use. In return, part of the price of the device goes to remunerate authors, publishers, performers and producers.

This remuneration helps support cultural initiatives. Collective management societies of authors' rights and neighbouring rights<sup>1</sup> are required by law to dedicate 25% of the overall amount collected towards aid for creation, for diffusion of live performances and training for artists. These 25%, which amount to **nearly 40 million euros**, contribute to the country's artistic vitality. In 2006, **over 4,000 cultural events**<sup>2</sup> received support from the private copy levy.

1. Sorecop, Copie France, Sofia and Ava manage private copying rights for rights holders. Sorecop and Copie France comprise the following organizations: Procirep (Producers for cinema and Television); SCPP & SPPF (Phonogram producers); SACD (Dramatic authors and composers); SACEM (Music authors, composers and publishers); SCAM (Multimedia authors); ADAMI (Performing artists and musicians) and SPEDIDAM (Performing artists). Sofia groups authors of written works and Ava is for authors of visual works.

2. For further information, please consult the site [www.copieprivee.org](http://www.copieprivee.org).

### Some examples of events and organizations receiving support...

Quinzaine des réalisateurs (Cannes Film Festival) - Semaine internationale de la critique (Cannes Film Festival) - City of Lights, City of Angels - Fond Culturel Franco-Américain - Talents Adami (Cannes Film Festival) - Festival International des Programmes Audiovisuels (FIPA) - Festival International du Documentaire de Marseille (FID) - Festival International d'Animation (Annecy) - Beaumarchais-SACD Conservatoire Européen d'écriture Audiovisuelle Cinéma du Réel (Beaubourg) - Comptoir du Doc (Rennes) - Mois du Film Documentaire - Les Rencontres du Cinéma - Festival Paris Cinéma - Les Lutins du Court Métrage - Festival du Film de Cabourg...

### A system of employment and social security coverage that protects performers, directors, technicians and workers

It can also be considered that cinema and audiovisual are receiving support because, in France, performing artists, directors, technicians and workers are generally salaried. This enables them to benefit, despite their all too often discontinuous employment, from various social protection measures (health insurance, unemployment insurance, insurance in case of incapacity and death, retirement pensions, housing aid, etc) and professional training. Despite a recent tightening of conditions, this specific unemployment insurance system makes it possible for a very large number of them to receive indemnities as long as they can justify they have worked a minimum number of hours within a given period (at least 507 hours over 10 months for directors, technicians and workers and over 10 and a half months for performing artists), thereby facilitating their maintenance within the professional circuit in a difficult context. Performing artists in France depend on a system that presumes they are salaried, system which is currently being challenged by the European Union.

## Support for export and cooperation

Finally, there is the support given to French cinema beyond its borders and the support also granted by French structures to the creation and diffusion of foreign works, in particular from Southern countries.

- **Support for export** involves mainly three structures:

The first one is the **Centre National de la Cinématographie**, whose international aid programme includes: aid for promotion and sale (dubbing and subtitling in foreign language, reformatting, conversion, design and diffusion of promotional supports, etc), aid for prospection abroad and, finally, specific aid for subtitling in English.

The second structure, **UniFrance**, is the organization entrusted by the CNC with promoting French cinema worldwide. Its action is oriented in particular towards expert studies and foreign market studies, supporting films in international markets and festivals, as well as the organization of events (*Rendez-vous with French Cinema* in London, Tokyo, French Film Festival in Russia, etc).

The third major player is **TV France International** (TVFI), a professional association grouping approximately 150 French exporters. Its main missions are: promoting sales of French programmes abroad, facilitating international co-productions, supporting exporters during trade fairs and programme markets (MIP, Discop East, NY Licensing Show, etc).

- **Support for foreign cinema** is mainly organized around the *Fonds Sud*, founded in 1984 and funded equally by the CNC (in charge of managing the fund) and the Ministry of Foreign and European Affairs. This fund is intended to promote the development of cooperation with directors from Southern countries and the production of films with a strong cultural identity. The available funds are approximately €2.5m a year; the average aid granted is approximately €100,000. Since its creation, 350 projects emerged, in Africa, Latin America, the Maghreb, Central Asia, etc. These works can also benefit from distribution support by the CNC.

Finally, France - in particular through the Ministry of Culture and Communication - participates in many European programmes like *Eurimages*, intended for the promotion and exploitation of European cinematographic works, or *Euromed Cinemas*, a programme supporting the distribution and exploitation of European and Mediterranean films (Algeria, Egypt, Morocco, Israel, Tunisia, etc).

Such support for foreign cinema also goes through co-production agreements between France and third countries. These agreements contribute in particular to facilitate access of co-produced films to fundings traditionally reserved for French productions.

## Cultural diversity

### *Cinema: a pole of attraction and an area of diffusion*

France is a rather strong pole of attraction for foreign film makers. But it is also a particularly important area of diffusion for European and international films. Asian, African and South American cinema, for example, enjoy growing exposure, beyond the scope of specialized festivals alone, with a broad distribution in theatres. And this healthy situation also benefits European cinema, with distribution figures attesting this dynamics: of 589 films distributed in France in 2006, about a hundred originated from European countries, 70 from third countries and 177 from the United States.

### *Television: increasingly diversified programming*

This trend towards diversification of broadcasting, particularly on public channels, benefits mainly to programmes from the European Union: the proportion of European programmes broadcast in France is greater than the average in other EU countries, i.e. approximately 55% of fiction works broadcast, in particular for short and feature films, as well as TV films.

## The main players

	Creation	Production	Diffusion	Network
<b>Regional</b>				
ADRC			●	●
Agences regionales	●	●	●	
DRAC				●
<b>National</b>				
ACID			●	●
ACM			●	●
ADAMI	●		●	
AFCA			●	●
ARTE		●	●	
Beaumarchais-SACD	●		●	
CANAL +	●		●	
CECI	●			
CNC	●	●	●	●
DDM			●	●
Émergences	●			
Équinoxe	●			
Folimage	●	●		
Fondation GAN	●	●		
Fondation Jean-Luc Lagardère	●			
GINDOU	●			
GNCR			●	●
Jean Vigo			●	●
LCM			●	●
MFC	●	●		●
PROCIREP	●	●		
SACD	●	●	●	
SACEM	●	●	●	
SCAM	●	●	●	
TVFI				●

	Creation	Production	Diffusion	Network
UniFrance			●	●
SPEDIDAM	●	●		
<b>Europe</b>				
ECFF				●
EFP				●
Eurimages		●	●	
Europa Cinemas			●	●
Euromed			●	
FERA				●
Media desks				●
Media Salles			●	●
OEA				●
<b>International</b>				
CICT				●
CISAC				●
CNC		●	●	
DDAI			●	●

## Glossary

### REGIONAL

**ADRC:** *Agence pour le Développement Régional du Cinéma* aims to maintain and develop a diversified network of theatres over the entire territory, as well as to facilitate access to these theatres to films by making extra copies.

**Regional agencies:** Many Regions have set up specialized organizations for the purpose of co-producing and circulating films shot in the Region.

**DRAC:** Through the deconcentrated funds available to them, the *Directions Régionales des Affaires Culturelles* provide support to certain festivals and large-scale cinematographic and audiovisual initiatives regionally and even nationally.

### NATIONAL

**ACID:** The *Association du Cinéma Indépendant pour sa Diffusion* offers support to films, with or without a distributor, and also undertakes actions in the Regions for their diffusion.

**Agence du court métrage:** The purpose of this association founded in 1983 by a group of film professionals (authors, directors, producers and distributors) is the promotion and diffusion of short films in France.

**ADAMI:** Society for the collective management of the rights of performing artists. It offers the possibility of aid to the cinema (short films).

**AFCA:** The *Association Française du Cinéma d'Animation* has been striving since 1971 to promote and distribute animated films to the widest possible audiences in France and abroad.

**ARTE:** *ARTE France* acquires nearly 100 feature films and 65 short and medium-length films every year, while its co-production subsidiary, *ARTE France Cinéma*, co-produces some 20 to 25 films a year.

**Beaumarchais-SACD:** This association founded by the *Société des Auteurs et Compositeurs Dramatiques* offers in particular grants for writing.

**CANAL+:** This channel provides aid for some ten short films a year, initiated, pre-purchased and funded by Canal+. It also pre-purchases scripts for short films presented by a production structure.

**CECI:** The *Centre des Ecritures Cinématographiques* organizes residences for writing and professional meetings with producers.

**CNC:** Created by the law of 25 October 1946, the *Centre National de la Cinématographie* is the main organisation supporting cinema and television.

**DDM:** The *Direction du Développement des Médias* is in charge of the development of all media: printed press and audiovisual, as well as new forms of online communication.

**Emergences:** Sponsored by Jack Lang and Gérard Depardieu, The *Emergences* Association aims to enable eight young directors to work on their scripts and shoot two scenes of their future feature films.

**Equinoxe:** Association founded in 1993 that organizes two scriptwriting workshops a year.

**Folimage:** *Folimage* is an animated film studio that has been producing animated films for over twenty years: short films, series, TV series and feature films.

**Fondation GAN:** since 1987, *Fondation GAN pour le Cinéma* has supported first feature-length fiction films through a subsidy shared between the producer, the director and the authors.

**Fondation Jean-Luc Lagardère:** The young TV scriptwriter's grant, amounting to €20,000 euros should enable the winner to develop a script for television.

**GINDOU Cinéma:** organizes residential writing workshops for short films, a scriptwriting contest and aid for creation for an original score for short films and documentaries.

**GNCR:** The *Groupement National des Cinémas de Recherche* groups some 250 establishments and provides consultancy services, in particular.

**Institut Jean Vigo:** For many years, the *Institut Jean Vigo* has been developing many activities to encourage the diffusion of cinema in the city and its recognition as a key cultural element, as widely accessible as possible.

**Les Lutins du Court Métrage:** Since 1998, this association has been working for the promotion and distribution of short films to the general public.

**Maison du Film Court:** With the help of its partners, *La Maison du Film Court* has set up several schemes to support the production of short films. It also has a database.

**PROCIREP:** The *Société civile des producteurs de cinéma et de télévision* gives grants for cinema, television and animation.

**SACD:** As part of its cultural initiatives, the *Société des Auteurs et Compositeurs Dramatiques* encourages contemporary creation, supports authors and their works through various initiatives to enhance creation, diffusion and training, whether on a national or an international level.

**SACEM:** The *Société des Auteurs, Compositeurs et Editeurs de Musique* provides aid for the production of original scores for short films, the production of documentaries on music, the programming of films in relation to music in festivals and the professionalization of composers for audiovisual

**SCAM:** The *Société Civile des Auteurs Multimédia* offers grants for audiovisual, audio, digital and written works.

**TV France International:** This professional association groups some 150 French exporters for the purpose of promoting sales of French programmes abroad and facilitating international co-productions.

**UniFrance:** This association, with nearly 600 members (producers, exporters, directors, actors, etc) is the organization in charge of the promotion of French cinema worldwide.

**SPEDIDAM:** This collective management society for performing artists has a system of aid to the cinema (music).



## EUROPE

**European Coordination of Film Festivals:** This network groups 200 film and audiovisual festivals.

**European Film Promotion:** federates organizations promoting the cinema in Europe; its purpose is in particular to reinforce the place of European films and professionals on the international market.

**Eurimages:** is the Council of Europe's fund to support co-production, distribution and exploitation of European cinematographic works.

**Europa Cinemas:** Founded in 1992 thanks to funding from the European Union Media Programme and the *Centre National de la Cinématographie*, *Europa Cinemas* have become the first network of theatres programming mostly European films.

**EuroMed:** The *EuroMed Cinemas* programme supports the distribution and exploitation of Mediterranean and European films in the 35 countries of the Euro-Mediterranean partnership.

**FERA:** La *Fédération Européenne des Réalisateur de l'Audiovisuel* defends the rights of European directors and works for the promotion of the audiovisual industry in Europe.

**Media Desks:** *Media Desks* are information desks for the European Union Media Programme for the purpose of informing and advising professionals on the opportunities provided by MEDIA and other European support programmes for audiovisual.

**Media Salles:** *Media Salles* functions in the context of the Media Programme 2007 with the support from the Italian government; its purpose is to promote the screening of European films in theatres.

**Observatoire Européen de l'Audiovisuel:** Established in 1992, the *Observatoire Européen de l'Audiovisuel* is a centre for gathering and circulating information on the audiovisual industry in Europe.

## INTERNATIONAL

**CNC:** The *Centre National de la Cinématographie* manages a certain number of international aid programmes for cinema and audiovisual (aid for the promotion and sale of audiovisual programmes abroad, aid for prospecting foreign markets, etc), in particular the *Fonds Sud* set up to foster cooperation with directors from Southern countries.

**CISAC:** The *Confédération Internationale des Sociétés d'Auteurs et Compositeurs* works towards better recognition and protection of creators' rights.

**CITC:** The *Conseil International du Cinéma, de la Télévision et de la Communication Audiovisuelle* is a French NGO, officially listed among the organizations in formal relation with UNESCO. It is the only one dealing with audiovisual and communication.

**DDAI:** The *Délégation au Développement et aux Affaires Internationales* of the Ministry of Culture and Communication offers a certain number of initiatives for cinema and audiovisual, in particular by coordinating the action of the structures concerned (CNC, etc) abroad and in multilateral contexts.

# Policies to support the book industry

- Legislative mechanisms based on respect for authors' rights (digital private copying, photocopying, public lending right).
- Economic measures like the single-price policy for books, thus ensuring the vitality and the diversity of the entire book chain.
- Limited budgetary intervention by the State, but a major supervisory role through the *Centre National du Livre* (CNL).
- Structures to support export by facilitating the presence of French publishing abroad and cooperation programmes offering some countries the possibility of being supplied with books.
- Initiatives from the Regions focusing on distribution structures and access to public reading, as well as support to local authors and publishers, through the *Centres Régionaux du Livre*.

## Supporting the book industry

Policies supporting the book industry are subject to complex mechanisms since they must take into account all the players concerned (writers, publishers, booksellers, libraries, conservation of the written heritage) to be truly efficient. Created a long time ago, at least with respect to conservation<sup>1</sup>, it was not until the second half of the 20th century that a genuine system of vertical support was established.

The various policies and measures controlling the book industry depend for the most part on the public authorities, starting with the Ministry of Culture and Communication, but also the Ministry of Foreign and European Affairs and the Ministry of National Education. These actions are focused according to several orientations, in particular support for the book industry, promotion of public reading, and finally management of tax and legislative measures intended to support the whole book chain.

In any case, the book industry situation is quite peculiar, in the sense that a book is both work and medium and, as such, it is confronted with several obstacles, some resulting from recent developments, other going further back. These difficulties include in particular the evolution in public publishing, which competes with private publishers in sectors such as law, art books, maps and social sciences. This is a particularly important economic sector, with over 2 billion euros in turnover. Probably less affected than other cultural industries by the digital revolution, the book industry must nonetheless take into account these trends for its own future and, in particular, the problems related to the respect of authors' rights.

## Legislative measures

### Tools for protecting authors' rights

The legal environment for the book industry relies on measures aiming to ensure a good protection of authors' rights, in particular through systems of compensation to authors and publishers for uses that are not easy to control directly, such as digital or hard copy and public lending in libraries.

Authors, simply by virtue of the act of creating an original work, have moral rights and economic rights on the work. The moral rights attached to the author's person are permanent, inalienable and imprescriptible. Economic rights concern exploitation of the work and are transferable. In return for the transfer of rights and for each mode of exploitation, the *Code de la Propriété Intellectuelle* provides for authors to receive remuneration proportional to the income deriving from the exploitation of the work and for this remuneration to be distinct for each type of exploitation. Furthermore, French legislation forbids any global transfer of authors' rights on their future works.

Collective management societies play an important role in this system. Their purpose is to collect and distribute authors' rights and, beyond this role in collective rights management, to defend authors' moral and financial interests.

- **Photocopying:** Gradually established in the 1980s, collective management of reprographic rights was imposed once and for all by law in January 1995. A structure, the *Centre Français d'Exploitation du Droit de Copie* (CFC), was set up to collect and redistribute this compensation. In practical terms, all photocopies made in a company, administration, teaching establishment and copy shops, are

1. "Legal deposit" for example, which is the basis for the principle of conservation, was created in 1522.

subject to authorization from the CFC on the basis of a contract. In 2007, the sums collected reached 28 million euros, 25 million of which were distributed to authors and publishers.

- **Private copying:** For the past twenty years the law has provided for remunerating rights holders for the recording of their musical and audiovisual works; since 2001, this possibility was extended to authors and publishers of printed works who now receive remuneration for every CD-R, floppy disc, USB flash drive, external hard drive and memory card sold. This remuneration helps support cultural initiatives. Collective management societies of authors' rights and neighbouring rights<sup>1</sup> are required by law to pay 25% of the overall amount collected towards aid for creation, for promotion of live performances and training for artists. These 25%, which amount to **nearly 40 million euros**, contribute to the country's artistic vitality. In 2006, **over 4,000 cultural events**<sup>2</sup> received support from the private copy levy.

### Focus on SOFIA

To manage and redistribute royalties from digital private copying and public lending in libraries, authors and publishers created SOFIA (*Société Française des Intérêts des Auteurs de l'Écrit*) which they manage on a joint basis. The society includes over 5,700 authors and 102 publishers, representing 80% of the turnover in French publishing. In addition to rights holders' remuneration, SOFIA also participates, since the law of 18 June 2003, in funding a complementary pension system for authors and translators.

- **Public lending in libraries:** Remuneration for public lending was recognized by a law of June 2003 which publishers contributed greatly to drafting. This remuneration comes both from a State contribution proportional to the number of members and from the payment by booksellers of an amount proportional to their book sales to libraries. This amount is shared between the pension fund (50%), authors (25%) and publishers (25%).

- **Royalties for derivative use:** The *Société Civile des Éditeurs de Langue Française* (SC ELF), founded in 1960 on the initiative of the *Syndicat National de l'Édition*, organizes its own collection and redistribution of rights for derivative use, in particular adaptations of written works for cinema and television.

## Economic instruments

### A single price for books

The law of 10 August 1981 lays down the principle of a single price for books set by the publisher or the importer and not by retailers. Retailers may give rebates not exceeding 5% and publishers a 9% rebate to groups (libraries in particular). The purpose is to preserve a dense network of bookshops, without eliminating competition between publishers. The single price system is also based on the refusal to consider books as a basic commodity and on the will to avoid the devastating effects of excessive

1. Sorecop, Copie France, Sofia and Ava manage private copying rights for rights holders. Sorecop and Copie France comprise the following organizations: Procirep (Producers for Cinema and Television); SCPP & SPPF (Phonogram producers); SADC (Dramatic authors and composers); SACEM (Music authors, composers and publishers); SCAM (Multimedia authors); ADAMI (Performing artists and musicians) and SPEDIDAM (Performing artists). Sofia groups authors of written works and Ava is for authors of visual works.

2. For further information, please consult the site [www.copieprivee.org](http://www.copieprivee.org)



discounting on the diversity of supply. Applicable to all books, French as well as foreign, this system does not affect competition and therefore does not contravene the World Trade Organisation's rules.

The effects of this system, for which there is a consensus from the entire profession, are largely positive. First, the network of bookshops has maintained itself (3,000 "professional" bookshops) while undergoing modernization, representing up to 40% of the distribution market in certain sectors. Second, the selection in terms of publications is particularly rich: 450,000 French titles are available including 65,000 new ones every year. Finally, this law caused no inflation of book prices, which are actually lower than the general consumer price index.

### Appropriate tax measures

Tax measures adapted to the book industry help maintain reasonable prices and contribute to preserving a dense network of bookshops. In this respect, French tax law features reduced VAT for books (5.5% instead of 19.6%).

## The role of the State: helping and supervising

### Limited budgetary intervention

Direct State budgetary intervention remains relatively limited: in 2008, it did not exceed 14 million euros, mainly for the promotion of the book industry, reading and initiatives in the Regions. As a result, most of the State aid is allocated by the *Centre National du Livre* on the basis of specific tax revenue.

### A tool: the *Centre National du Livre*

The *Centre National du Livre* (CNL) is a public administrative organisation aiming mainly to manage a system to support the book industry, in particular the creation and diffusion of works that are demanding from a literary standpoint. Although the CNL's origins go back to the 1930s, its current form was set up in the 1970s, when it successively received the product of the levy on photocopiers (30 million euros) and a 0.20% levy on the publishing industry turnover (5 million euros), representing in 2008 a fund of some 35 million euros for support and cultural initiatives.

Although these financial contributions remain modest - in comparison with the CNC's aid, for example - CNL support does remain considerable, in particular for small publishers who receive subsidies for publishing, translation and digitization<sup>1</sup>.

- **Aid for authors:** it concerns aid for literary creation, such as grants for writing and residence funding.

- **Aid for translators:** this aid includes funds for translation as well as grants for stays for foreign translators.

1. For example, in the context of the *Gallica 2* digitization project in cooperation with the *Syndicat National de l'Édition* and the *Bibliothèque Nationale de France*, the coverage of expenses can reach 50%.

- **Aid for publishers:** a wide range of aids is available, in particular economic loans and subsidies (publication, costs for iconography, translation, digital publishing projects, etc).

- **Aid for periodicals:** support for magazines includes in particular operating subsidies and aid for digitization.

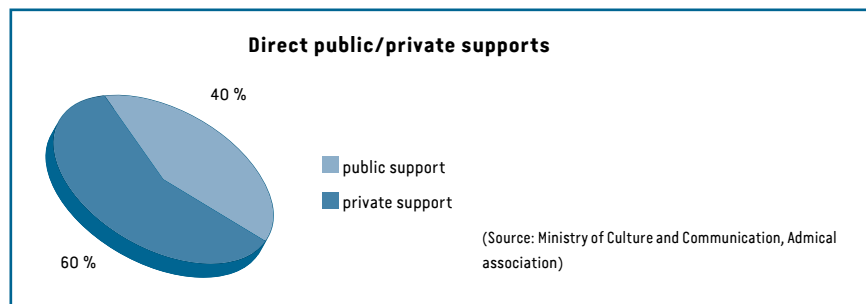
- **Aid for libraries:** the available aids are dedicated to the creation and extension of libraries, as well as subsidies for the development of collections.

- **Aid for bookshops:** this support is based on economic loans and subsidies for buying books.

- **Aid for literary life:** the CNL subsidizes several major literary events, like *Lire en Fête*, on the one hand, and, on the other, societies of authors' friends, in particular for the publication of bulletins, the creation of Websites, etc.

### The place of patronage

Private funding is moderate in support of books. Nonetheless, the resulting revenue is considerably greater than the budgetary State contributions, with nearly 21 million euros invested yearly.



## The book industry in the Regions

The book industry may appear as the "poor relation" of cultural policy on a regional or local scale. In fact, deconcentrated funds are generally small and concern essentially structures for the diffusion of books (libraries, multimedia libraries, etc). It is in particular the "départements" and "communes" that have the responsibility of instilling life into this network of libraries and of promoting access to public reading with resources that obviously vary greatly. There is an additional type of support which deals with promotional operations like trade fairs, book fairs, exhibitions and conferences.

## Centres Régionaux du Livre

The *Centres Régionaux du Livre*, (“law of 1901” associations) are co-funded by the State (*Directions Régionales des Affaires Culturelles*) and the Regions (*Conseils Régionaux*). These structures are meant to promote initiatives both for professionals in the book industry and for the general public. They have close relations with all partners in the book chain, local publishers and booksellers, who receive support usually in the form of continuing education. The *Centres Régionaux du Livre* also provide advice and assistance to local cultural associations and officials in setting up projects to bring the public closer to books and reading.

### Focus on ARPEL

The *Agence Régionale Pour l’Écrit et le Livre* in Aquitaine is active in the area of books and reading, on behalf of the Regional Council.

- **Support to the book industry:** The Region devotes some 10% of its cultural budget to the book sector. ARPEL sets up systems to support the economy of the book industry (promotion, financial aid, etc) as well as independent bookshops, by organizing activities and providing documentation.

- **Support to literary life:** ARPEL accompanies literary events in the Region and also organizes writing residences (in libraries and bookshops).

## International support: export and cooperation

France features a certain number of structures with complementary activities intended to facilitate the export of books and promote their diffusion worldwide.

- **Le Bureau International de l’Édition Française (BIEF):** this association groups 250 members and benefits from the support of the Ministry of Culture and Communication, publishers and the Ministry of Foreign and European Affairs. Its aim is to promote French publications abroad through several types of initiatives:

- Guaranteeing the collective presence of French publishers on international markets, in particular in the main Book Fairs (Frankfurt, Bologna) as well as in conventions and during specialized events.

- Organizing training seminars and exchanges directed to professionals in the book industry worldwide and to foreign professionals in order to facilitate exchanges with their French counterparts, in particular in the area of bookshops.

- Enabling BIEF members to benefit from the association’s know-how and expertise, in particular by providing market studies, special reports and theme studies.

- **La Centrale de l’Édition:** this structure aims to support and develop its members’ export activities, in particular by offering financial guarantees to foreign buyers and by enabling them to benefit from transport solutions adapted to shipping books.

- Guarantees and insurance: any foreign buyer can benefit from financial guarantees covering export risks (commercial, political, etc).

- Aid for transport: intended for booksellers and wholesalers, it helps cut down on transport costs to specific destinations.

- Aid for bookshops: there are subsidies for member bookshops wishing to increase their stocks of French books.

- **CELFL (Centre d’Exportation du Livre Français):** a structure specialized in small orders with permanent offices in six countries. Its export activity represents 700,000 volumes a year towards 6,000 bookshops. CELFL also manages two cooperation programmes from the public authorities:

- *Programme plus* provides rebates on the prices of scientific and academic books (50% of the catalogue price) for sub-Saharan Africa, Madagascar and Haiti, i.e. some 100,000 titles a year.

- The *East of Europe* programme grants bookshops in some Central and Eastern European countries a single 60% discount, as well as covering transport costs up to 50%.

## The issue of cultural diversity

In 2007, the French book market seems dynamic (470 million books sold, +2%) but also relatively concentrated, the 500 bestsellers representing some 13% of overall sales for the year. The place of French authors in this hierarchy is particularly important: of the 20 bestsellers 2007, 12 concerned French authors. Sales of detective novels is another strong trend (74 titles out of the 500 bestsellers), in particular from Scandinavia, with over 450,000 copies of a Swedish detective trilogy sold in France recently. Finally, Manga sales have also been particularly important (some forty titles from the 500 bestsellers).

## The main players

	Creation	Diffusion	Training	Network
<b>Regional</b>				
Agences régionales	●	●		●
DLL	●	●		
DRAC	●	●	●	
<b>National</b>				
ADELCO		●		
ATLAS				●
ATLF				●
Beaumarchais-SACD	●	●		
BNF		●		●
CFC		●		
CIPM	●	●		●
CNL	●	●		●
Ent'revues		●	●	●
FISAC		●		
Fonds Jules Verne	●	●		
Maison des auteurs	●		●	●
MEL				●
Printemps des poètes		●		
SCELF		●		
SGDL				●
SLF				●
SNE		●		●
SNAC				●
SOFIA	●		●	
Villa Gillet	●	●		●
Villa Medicis	●			
<b>Europe</b>				
FAEE				●

	Creation	Diffusion	Training	Network
FEL				●
FEE				●
<b>International</b>				
AILF		●		●
Bibliodef	●			
BIEF		●		●
CELF		●		
Centrale de l'édition		●		
Culturesfrance	●	●		●
DLL		●		●
IFLA				●
Missions Stendhal	●	●		
Ubifrance		●		
UIE				●

## Glossary

### REGIONAL

**Regional agencies:** The *Centres Régionaux du Livre* set up actions intended both for professionals of the book industry and for the public.

**DLL:** *La Direction du Livre et de la Lecture* of the Ministry of Culture and Communication offers financial State support to the Prefects and has an advisory and consultancy function with cultural partners and local communities.

**DRAC:** The *Directions Régionales des Affaires Culturelles* promote the development of public and private structures for circulating books and allocate subsidies to local communities.

### NATIONAL

**ADELCO:** The *Agence pour le Développement de la Librairie de Création* aims to contribute to the development of independent bookshops selling general literature.

**ATLAS:** ATLAS is a cultural association promoting translated literature as a creative activity and bring together specialists and personalities interested in literary translation.

**ATLF:** The *Association des Traducteurs Littéraires de France* defends the specific interests of translators with author's status and promotes the quality of the literary translations published in French.

**Beaumarchais-SACD:** This association founded by the SACD provides financial aid to authors for their writing and conception work.

**BNF:** The *Bibliothèque Nationale de France* organizes in particular events and exhibitions.

**CFC:** Le *Centre Français d'exploitation du droit de Copie* is in charge of collecting and redistributing the royalties for reprographic reproduction.

**CIPM:** A venue for creation and diffusion of contemporary poetry, the *Centre International de Poésie de Marseille* organizes weekly public readings, meetings and exhibitions.

**CNL:** A public administrative organisation, the *Centre National du Livre* mostly manages a set of measures in favour of the publication chain.

**Ent'revues:** Founded in 1986, *Ent'revues* offers periodicals and a venue for information, meetings and reflection for all players in literary life.

**FISAC:** Within the framework of the *Fonds d'Intervention pour les Services, l'Artisanat et le Commerce*, an annual budget of 1 million euros is meant to subsidize projects for the creation or development of cultural businesses in city centres.

**Fonds Jules Verne:** The *Fonds Jules Verne* aims to support the publishing and diffusion of scientific books for the general public.

**Maison des Auteurs:** *La Maison des Auteurs* was founded in July 2002 to provide concrete support to the creators of images located in Angoulême or desirous of taking up residence there.

**MEL:** The *Maison des Écrivains et de la Littérature* is an association set up to federate writers, to represent and defend them and to promote literature.

**Printemps des Poètes:** The *Printemps des Poètes* association aims to promote poetry by organising events for the public and the media.

**SGDL:** The vocation of the *Société des Gens de Lettres* is to defend the moral rights, economic interests and legal and social status of all authors of written works.

**SNE:** The *Syndicat National de l'Édition* is a professional organization of publishing companies that defends the interests of publishers of books published at the publisher's expense.

**SLF:** The *Syndicat de la Librairie Française* has the role of defending booksellers' moral and material interests.

**SOFIA:** The *Société Française des Intérêts des Auteurs de l'Écrit* is a civil society which collects and distributes rights exclusively for books.

**SNAC:** The *Syndicat National des Auteurs et Compositeurs* is a professional trade union defending authors individually and collectively.

**Villa Gillet:** *Villa Gillet*, founded by the Rhône-Alpes Region in 1987, is a centre for the analysis and diffusion of thought and contemporary arts.

## EUROPE

**FAEE:** The *Fédération des Associations Européennes d'Écrivains* represents the interests of writers in Brussels.

**FEL:** The *Fédération Européenne des Libraires* (EBF in English) is an association whose objectives include the representation of booksellers in European forums.

**FEE:** The *Fédération des Éditeurs Européens* is an association representing 26 national publishers' associations and trade unions in the European Union and the European Economic Area.

## INTERNATIONAL

**AILF:** The *Association Internationale des Libraires Francophones* was founded in 2002 to facilitate the circulation and diffusion of books in French speaking areas.

**Bibliodef:** *Bibliodef*, founded in France in 1989, is a non-governmental organization which provides aid to organizations desirous of developing reading abroad by providing stocks of new books.

**BIEF:** The *Bureau International de l'Édition Française* is an association at the service of its 250 members as well as professionals in the book sector abroad.

**Centrale de l'Édition Française:** The *Centrale de l'Édition* aims to aid and develop export activity of its members, professionals in publishing.

**CELF:** The *Centre d'Exportation du Livre Français* exports 700,000 volumes a year to 6,000 booksellers worldwide.

**Culturesfrance:** Culturesfrance is the operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication. In the area of books, its purpose is to promote French books and French-language authors throughout the world (residences...).

**DLL:** Within the *Direction du Livre et de la Lecture* of the Ministry of Culture and Communication, the Delegation of European and International Affairs ensures, in the area of books and reading, the development of bilateral cooperation with foreign countries.

**IFLA:** The *International Federation of Library Associations (Fédération internationale des associations de bibliothèques)* is the international structure representing the interests of libraries.

**Missions Stendhal:** The *Missions Stendhal* are a programme providing financial support to writers wishing to stay abroad to complete a writing project.

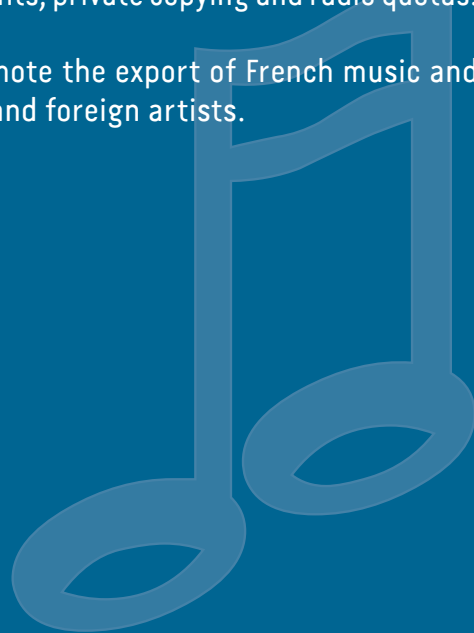
**Ubifrance:** As an industry, publishing can benefit from the support from Ubifrance, the French agency for international corporate development.

**UIE:** Founded in 1896, the *Union Internationale des Éditeurs* represents the publishing industry worldwide, grouping 78 national, regional and specialized associations.

**Villa Médicis:** *Villa Médicis* in Rome provides accommodation for artists and researchers already engaged in professional life to enable them to complete a personal project.

# Policies to support the music industry

- The State in a regulatory and legislative role.
- A growing place for local communities - in particular towns and départements - in financing educational and diffusion structures.
- Tax measures intended to support musical production, like the Tax on variety shows or tax credits for phonographic production.
- Legislative provisions, like the protection of authors' rights, protection of neighbouring rights, private copying and radio quotas.
- Structures intended to promote the export of French music and cooperation between French and foreign artists.



## Supporting music

The matter of State intervention in the area of music has long been a subject for discussion, in particular regarding the nature of this support and the means implemented. Very limited until the early 1950s, cultural policy towards music first took the form of financial support for “classical” music institutions where the stakes were the preservation, transmission and democratization of the musical heritage and its practices: conservatoires, music schools, educational and diffusion institutions (concert halls, opera houses, etc). It was not until the 1970s and 1980s, in particular thanks to the Minister of Culture Jack Lang, that a genuine policy of support to all musical practices - ‘Today’s Music’ in particular - was gradually instituted.

Following a period of reinforcement of the place of the State throughout the 1980s and 1990s, it subsequently preserved a role of regulation and orientation. As a result of deconcentration measures and guarantees brought by State support, local communities have gradually taken over the support provided to structures and events. Thus the State privileges management of legislative and tax tools intended to boost musical creation and diffusion.

The stakes are considerable, given the breadth of musical practices and the high number of changes affecting the sector, to which the public authorities and professionals must find solutions (crisis in the recording industry, rise of the digital offering, pauperization of artists, drop in attendance of live performances, etc).

## The State in a regulatory role

### *A tool: the CNV*

The *Centre National des Variétés, de la Chanson et du Jazz* (CNV) is a public industrial and commercial establishment, under the aegis of the Ministry of Culture and Communication. Its main mission is to support production and producers in the sector of Song, Variety and Jazz, thanks to the funds collected through the Tax on variety shows. Thus, the CNV plays a comparable role to that of other public establishments like the CNC (cinema and audiovisual) or the CNL (books), *i.e.* its mission on the one hand is to regulate activities in the sector and, on the other hand, to support festivals, productions, theatres, etc, through a system of aid for creation and diffusion.

The CNV grants two types of aid:

- **Automatic aid:** proportional to the tax paid to the CNV by musical performance companies which can thus benefit from the sums credited on their own account.
- **Selective aid:** it is not proportional to the tax paid; it concerns various areas, like aid to creation or training.

## Focus on aid to today's musics

The support given to today's musics is based on different complementary structures, in synergy with the different collective management societies of authors' rights and neighbouring rights.<sup>1</sup>

### • A force of proposal: CSMA

The *Conseil supérieur des musiques actuelles* (CSMA) is entrusted by the Minister of Culture and Communication with making proposals and recommendations in the area of policies in favour of today's musics. It can propose to the Minister the study of any question relating to its area of competence.

Its orientations are, in particular: the development of today's musics and their distribution in France, amateur practices, the evolution of the music industry and the stakes resulting from the development of new technologies, etc

### • A resources centre: IRMA

The *Centre d'Information et de Ressources pour les Musiques Actuelles* (IRMA) is an association (law of 1901) approved by the Ministry of Culture and Communication. Since 1994, it groups the CIJ (*Centre d'Information du Jazz*), the CIMT (*Centre d'Information des Musiques Traditionnelles et du monde*) and the CIR (*Centre d'Information Rock, chanson, hip-hop, musiques électroniques*).

In terms of providing information, IRMA's activity consists mostly in publications and training. Relying on its consultancy and observation capacities, IRMA also operates in a personalized, dynamic way, placing its resources at the service of individuals, institutions and professionals.

### • A support fund: FAIR

*Fonds d'Action et d'Initiative Rock* (FAIR), an association (law of 1901), founded in 1989 on the initiative of the Ministry of Culture, aims to provide support and aid to artists or musical groups living in France and starting their careers.

To do so, 4 types of support are being considered:

- *Financial and legal aid*: It ranges from €3,049 to €6,098 per group. It may be allocated to: reimbursing tour expenses, the artist's acquisition of equipment, rehearsals, posters, demos or participation in self- production for up to half the grant.

- *Promotion*: This involves the publication of 10,000 copies of a promotional compilation (grouping all the artists selected).

- *Training*: This is professional artistic and technical training: short training sessions organized by IRMA, Studio des Variétés training (work on the voice, sound, demos, rehearsal technique, etc).

- *Management consultancy*: FAIR is at the disposal of artists to provide them with all the advice and professional connections that can help them develop their careers.

1. E.g.: SACEM (authors, composers and publishers), ADAMI (artists and performers), SPEDIDAM (performers)

## The place of patronage and private funding

The impact of private support for music is particularly important, since it represents nearly one-third of cultural patronage in France, i.e. some 100 million euros in 2005, providing support to many structures (*Théâtre des Champs Elysées, Opéra de Paris*, etc) and events.

## The Regions: support to music throughout the French territory

### A link with the territory

Local communities - towns and départements in particular - play a particularly important role in supporting music. Although difficult to assess in terms of number and representativeness, their actions are nonetheless significant:

- Funding of organizations for musical practice: thirty *Conservatoires Nationaux de Région* (CNR), a hundred *Écoles Nationales de Musique* (ENM), over a thousand municipal music schools, etc.

- Support for major festivals and musical events: *Les Eurockéennes* in Belfort, *Les Francofolies* in *La Rochelle*, *Le Printemps de Bourges*, etc.

- Development of music agencies in the Regions and départements to undertake actions in coordination with the world of music and local communities (ARIAM in Île-de-France, RAMA in Aquitaine, etc).

### A network of structures for diffusion

- **Programme Zénith**, piloted by the CNV for the specifications, it provides all Regions with concert halls with a minimum of 3,000 seats, with two-thirds of programming dedicated to cultural events. This network currently comprises 18 auditoriums, with two more under construction. By reinforcing the presence of stage music throughout the country, this programme also helps support the vitality of French music.

- **Scènes de musiques actuelles** is a label that involves a State contract, targeting small and medium-size music venues adapted for amplified music. With 132 such venues at present, they play an essential role in the creation and diffusion of contemporary music.

## Appropriate tax measures

### The tax on variety shows

This tax is collected by the CNV on virtually all variety shows (except classical music, religious music and traditional music). It is calculated at the rate of 3.5% of the amount (excluding VAT) of ticket revenue or, for free performances, 3.5% of the sales price of the show.

The product of this tax is redistributed in the form of financial aid: 65% of the amount goes to the “corporate account” (support for performing arts companies), while the remaining 35% are mutualised and allocated to the establishment’s other actions - aid to creation, support to new talent, etc. In 2006, the CNV’s redistribution activity represented over 14 million euros allocated in the form of 837 aid actions to 466 different structures.

### Tax credit mechanisms

Created in 2006 in the context of the DADVSI (Authors’ rights and neighbouring rights in the Information Society) law, tax credit is meant to support the phonograph industry by boosting investments. It benefits phonographic production structures established in France whose sales for the last two albums did not exceed 100,000 copies.

The tax credit represents 20% of the total amount of expenses for development and digitization, with a ceiling set at €350,000 per recording, for a total that cannot exceed €500,000. In 2006, this measure benefited 47 enterprises for a total amount of 2.7 million euros.

## Legislative measures

### Protection of authors’ rights and neighbouring rights

French law provides for a strong protection of authors’ rights, set by the *Code de la Propriété Intellectuelle*. Authors, simply by virtue of the act of creating an original work, have moral rights and economic rights for the work. The moral rights attached to the author’s person are permanent, inalienable and imprescriptible. Economic rights concern exploitation of the work and are transferable. In return for the transfer of rights and for each type of exploitation, the *Code de la Propriété Intellectuelle* provides for authors to receive a remuneration proportional to the income derived from the exploitation of the work and for this remuneration to be distinct for each type of exploitation. Furthermore, French legislation forbids any global transfer of authors’ rights on their future works.

Independently of authors’ rights, neighbouring rights ensure the protection of professionals, other than the author, participating in the creation of a work. Performing artists, phonogram and videograph producers and audiovisual communication enterprises enjoy exclusive rights enabling them to forbid or authorize the exploitation of their contribution or programme and receive remuneration in return.

Collective management societies of authors’ rights and neighbouring rights have an important place in this system. Their purpose is to collect and distribute authors’ rights and neighbouring rights. Beyond this role in collective rights management, they also defend their members’ moral and financial interests.

### Private copying

Private copying is a system of compensation for the private use of works. In France, the exception for private copying authorizes the reproduction of intellectual work for personal private use. In return, part of the price of the device goes to remunerate authors, publishers, performers and producers.

This remuneration helps support cultural initiatives. Collective management societies of authors’ rights and neighbouring rights<sup>1</sup> are required by law to pay 25% of the overall amount collected towards aid for creation, for diffusion of live performances and training for artists. These 25%, which amount to **nearly 40 million euros**, contribute to the country’s artistic vitality. In 2006, **over 4,000 cultural events<sup>2</sup>** received support from the private copy levy.

#### Some examples of events and organizations receiving support...

Francofolies (La Rochelle) - Les Eurockéennes (Belfort) - Les Vieilles Charrues (Carhaix) - Printemps de Bourges - Concert des Révélation classiques de l’Adami - SCAM support for Éditions Radio France Fonds SACD Musique de Scène - Fonds pour la création musicale - Grenoble Jazz Festival - Zone franche - Nuits sonores (Lyon) - Agora et résonances (Paris) - Musica (Strasbourg) - Europa Jazz (Le Mans) - Les musiques (Marseille) - Attention talents scène...

### Focus on SACEM

The cultural action of the *Société des Auteurs, Compositeurs et Éditeurs de Musique* (SACEM) is based on three areas of intervention: aid to creation, support to live performance and aid to training.

- **“Popular music”**: development of a career accompanying scheme for professional projects combining creation, production and diffusion, and associating various players in the music industry.
- **Contemporary music**: support for operations and projects associating young French and European composers.
- **Residence for creation**: support to residence structures hosting composers

1. Sorecop, Copie France, Sofia and Ava manage private copy rights for rights holders. Sorecop and Copie France comprise the following organizations: Procirep (Producers of Cinema and Television); SCPP & SPPF (Phonogram producers); SACD (Dramatic authors and composers); SACEM (Music authors, composers and publishers); SCAM (Multimedia authors); ADAMI (Performing artists and musicians) and SPEDIDAM (Performing artists). Sofia groups authors of written works and Ava is for authors of visual works.

2. For further information, please consult the site [www.copieprivee.org](http://www.copieprivee.org)



## Focus on the Fonds pour la Création Musicale (FCM)

The FCM manages a budget fed by all civil societies with sums taken from the 25% collected for private copying and dedicated to cultural action. Its purpose is to promote the creation and diffusion of today's musics.

- **Aid to phonographic production:** intended to give producers the financial means for making quality recordings. It concerns many repertoires: variety, jazz, traditional music, classical music, etc.
- **Aid to live performance:** this aims, for example, to promote the development of artists' careers, with a stage/recording dynamics, by supporting tours, concerts, openers (€12,000 maximum per project).
- **Aid to Videomusic:** in association with the *Centre National de la Cinématographie*, in order to promote artists' careers, this aid is in two parts: a subsidy for investment and another for quality.

## Focus on the SPPF

The *Société Civile des Producteurs de Phonogrammes en France* has a set of aids to creation in favour of independent producers that concerns phonographic production and live performance. It also acts in the context of Actions of General Interest.

- **Aids for creation** are meant for producers and are allocated by a Committee that meets every 6 weeks. They are divided into the following aid programmes:
  - Aid for record production
  - Aid for videomusic production
  - Aid for tours
  - Aid for musical DVDs
  - Aid for showcase
  - Aid for training
- **Actions of General Interest** are decided by the SPPF Board of Directors for the benefit of organizations or events in the music sector.

## Radio quotas

Finally, for the purpose of supporting creation and the music industry, the law of 30 September 1986 imposes quotas of French-language songs on radio stations. Implemented by the *Conseil Supérieur de l'Audiovisuel* (CSA), this law requires radio stations to broadcast at least 40% of works in the French language, at least half of them by new talent or from recent productions (according to a list drawn up by the CSA). These works must be broadcast at times when audiences are significant.

Exemptions are provided for in the case of:

- **Radio stations specialized in the broadcasting of the musical heritage:** 60% of Francophone works, but only 10% of novelties in all.
- **Radio stations specialized in the promotion of young talent:** only 35% of Francophone works, but at least 25% of novelties in all.

## Exportation and cooperation

### The Bureau Export de la Musique Française: export

Created in 1993 on the initiative of French record producers, with support from the public authorities and SACEM, the *Bureau Export de la Musique Française* (BEMF) aims to promote the diffusion of records produced in France. The overall structure is made up of nine offices around the world, the main ones being located in the United States, the United Kingdom, Germany and Japan. With a €2.5m budget in 2007, the BEMF provides support in several ways:

- **Offering contacts**, data on the music market in the countries concerned, bringing together professionals in the sector.
- **Ensuring promotion of the recordings supported**, in particular through commercial operations (thematic compilations, listening points) in partnership with local structures, networks of specialized shops, etc.
- **Offering financial aids:** allocated by different committees, such aids can reach 50% of the overall budget, with support granted in priority to the production of shows; direct financial aids represent nearly half of the BEMF's overall budget.

### Culturesfrance: cooperation

*Culturesfrance* is the operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication for international cultural exchanges. Support to music is organized in two poles:

- **The contemporary music pole:** its purpose is to contribute to the diffusion of shows illustrating the diversity of the French scene.
  - The "*Génération Musique*" programme, whose ambition is to promote exchanges between French musical stages - variety, rock, etc - and local artists, in particular through the network of French Cultural Centres. Priority is given to two zones: North Africa and Latin America.
  - Support to diffusion, in particular through the *Bureaux Exports de la Musique Française*, but also within the framework of foreign tours.
  - Specific support to jazz around 3 programmes: *FAJE* for Franco-American cooperation; *Festijazz* for French groups performing in festivals abroad; *Jazz Primeur*, a support programme dedicated to young talent.



• **The classical music pole**, whose action revolves mainly around the promotion of French soloists and musical training.

- “*Portraits de compositeurs*” is a residence programme in foreign institutions for French composers.

- “*Un chef, un orchestre*”, on the same principle, in order to promote the invitation of French conductors by foreign orchestras.

- “*Déclic*” is a programme which provides support to young French soloists and chamber music instrumentalists winners of international prizes.

- “*Tremplin*” aims to invite foreign concert organizers to France so as to help value French artists and help export them.

- Finally, the “*Premières Lyriques*” programme strives to promote the production of French works on the main international stages, in particular by associating French production teams to the projects.

## The record and stage market

Among the difficulties currently faced by the record market, some developments deserve to be specifically mentioned. First of all, in 2007, the number of works downloaded (Internet and mobile) was higher than the number of singles sold in shops: 36 million compared to 19 million. Nonetheless, some sectors seem better able to resist than others, classical music particularly (-10% in sales but +10% in market share) while the number of signatures with record companies far exceeds the number of cancelled contracts. Similarly, the share of Francophone artists in the bestsellers Top list remained stable in 2007 (36 artists in the Top 100). Several French artists had good performances, two of them dominating the sales of singles and compilations.

The production of musical shows has become more fragile. From 2006 to 2007, the offering of shows has increased, but attendance did not follow: it even dropped by 4%, as did the mean ticket price which fell by 10%. New talents production is particularly affected by these trends.

## The main players

	Creation	Diffusion	Training	Network
<b>Regional</b>				
ADDM			●	●
Agences régionales	●	●		●
DRAC	●	●	●	
RMD				●
R.R.			●	●
<b>National</b>				
ACIM				●
ADAMI	●	●		
CDMC		●		
Cité de la Musique		●		●
CNV	●	●		●
CSMA				●
FAIR	●	●	●	
FCM	●	●		
Hall de la Chanson				●
IRCAM			●	●
IRMA				●
JMF		●		
MFA	●	●		
SACEM	●	●	●	
SCPP	●	●		
SPEDIDAM	●	●	●	
SPPF	●	●		
<b>Europe</b>				
EMC				●
EMO				●
EMMEN				●
REMA				●

	Creation	Diffusion	Training	Network
<b>International</b>				
BEMF		●		●
CISAC				●
Culturesfrance	●	●		
DDAI		●		
FD		●		●
IMC				●
Ubifrance				●

## Glossary

### REGIONAL

**ADDM:** *The Associations Départementales Danse et Musique* contribute to the qualitative development and the structuring of musical and choreographic life in each French département.

**Regional agencies:** Many Regions have specialized organizations dedicated to promoting music.

**DRAC:** *The Directions Régionales des Affaires Culturelles* implement the orientations of the *Direction de la Musique et de la Danse* in the Regions, in particular by granting aid to musical creation.

**RMD:** *The Réseau Musique et Danse* brings together territorial resource centres in the area of music, as well as dance, theatre and entertainment.

**Réseau Ressource:** The *Réseau Ressource* is the national association which federates venues, centres and “resource” people all over France.

### NATIONAL

**ACIM:** *The Association pour la Coopération des professionnels de l'Information Musicale* promotes the diffusion of musical documentation.

**ADAMI:** *The Société de gestion collective des droits des artistes-interprètes* offers in particular aid for recording and aid for openers.

**CMDC:** The *Centre de documentation de la Musique Contemporaine* is a place with easy access for all to the works of contemporary composers.

**Cité de la Musique:** Inaugurated in 1995, the *Cité de la musique* is an exchange place promoting access to culture for everyone, through concerts, a museum and exhibitions, as well as documentation centres.

**CSMA:** The *Conseil Supérieur des Musiques Actuelles* is entrusted by the Minister of Culture and Communication with making proposals for policies in favour of “Today’s musics”.

**FAIR:** This association founded in 1989 on the initiative of the Ministry of Culture and Communication aim to provide support and aid for artists or music groups starting their careers and residing in France.

**FCM:** The *Fonds pour la Création Musicale* strives to promote creation and diffusion of contemporary music and encourage the emergence of new talents.

**Hall de la chanson:** *Le Hall de la Chanson*, located at La Villette, aims to value the heritage of song, variety and today’s musics.

**IRCAM:** Founded in 1969, the *Institut de Recherche et Coordination Acoustique/Musique* receives in particular student researchers and engineers, organizes concerts and lectures, publishes many works and has an online database.

**IRMA:** The *Centre d'Information et de Ressources pour les Musiques Actuelles* is the interface between all players in the music world, a venue for exchange and structuring of the sector.

**JMF:** *Les Jeunesses Musicales de France* form a national network of associations organizing concerts and lectures on music all over France.

**Musiques Françaises d'Aujourd'hui:** This organization, founded and funded by the Ministry of Culture and Communication, Radio France, SACD and SACEM, supports phonographic recordings.

**SACEM:** The cultural action of the *Société des Auteurs, Compositeurs et Éditeurs de Musique* is based on three areas of intervention: aid to creation, support to live performance and aid to training.

**SCPP:** *The Société Civile des Producteurs Phonographiques* grants aid to recording, aid to diffusion and aid to the creation of videomusics.

**SPEDIDAM:** *The Société de Perception et de Distribution des Droits des Artistes-Interprètes Musique et Danse* offers in particular aid to creation, diffusion of live performances and training for artists.

**SPPF:** *The Société civile des Producteurs de Phonogrammes en France* grants aid, mainly in the form of subsidies: records, videomusics, tours, marketing, etc.

### EUROPE

**EMC:** The *European Music Council* is an organization of professionals for the promotion and development of all styles of music.

**EMO:** The *European Music Office* is a non-profit association which promotes musical diversity and represents the interests of professionals at European and international levels.

**EMMEN:** The *European Modern Music Education Network* is a European network grouping private training structures (schools, federations...) for modern music.

**REMA:** The *Réseau Européen de Musique Ancienne* is a network dedicated to the diffusion of ancient music in Europe, with some forty structures in twelve European countries.

## INTERNATIONAL

**BEMF:** The *Bureau Export de la Musique Française* provides collective help for French music professionals in order to develop the presence of their artists and productions abroad, thereby promoting the French record sales abroad.

**Culturesfrance:** The operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication has a *Today's music* pole that conducts actions for promotion and diffusion of the French stage by setting up theme programmes, and a *Classical Music* pole supporting the diffusion of French soloists, ensembles and music groups.

**DDAI:** La *Délégation au Développement et aux Affaires Internationales* of the Ministry of Culture and Communication contributes to support the music industry.

**Francophonie diffusion:** Founded in February 1993, *Francophonie Diffusion* helps with the diffusion, promotion and assistance in the marketing of music and artists from the Francophone area.

**IMC:** The *International Music Council* is an NGO created by UNESCO which contributes to the development and reinforcement of relations between different musical cultures.

**Ubifrance:** The French agency for the international development of enterprises can, in particular, support exports for the music industry.

# Policies to support the performing arts industry

- The State in a regulating and legislating role.
- A State intervening more or less decisively in the creation and diffusion network of the performing arts, both public and private. This intervention is either done on the level of the Ministry of Culture and Communication or that of the *Directions Régionales des Affaires Culturelles* (DRAC).
- An increasingly important role for territorial communities (Regions, départements, towns, and now conurbations) in support to the performing arts (creation and diffusion).
- Tax and legislative tools, in support to creation, in particular the lower VAT rate applicable to revenue from ticket sales, the system of remuneration for private copying and a levy for a support fund for private performances.
- An innovative unemployment insurance system, specifically dedicated to non-permanent artists and technicians, ensuring them a revenue during periods of unemployment, thus boosting the vitality of the performing arts and contributing to the employment policy of the sector.
- Initiatives to facilitate the circulation of works in the performing arts abroad and resources dedicated to support cooperation (network of French cultural centres abroad, operators promoting international cultural exchanges...).

## Supporting the performing arts

In the context of this report, the performing arts are defined as the physical presence of at least one artist from the show receiving remuneration during the public performance of an intellectual work. This definition includes in particular: Theatre, Dance, Music, street and circus art, etc.

The public authorities (State and territorial communities) have always - and more so during the past sixty years - supported the performing arts which, by their very nature, are not part of any specific industry.

This support involves funding, whether crossed or not, from the State and the different territorial communities, as well as levies dedicated to support schemes for the private performing arts. It is meant to encourage not only the diversity of the performing arts, but also the dynamism of a sector of great cultural and economic vitality.

Globally, the public authorities' support in favour of the performing arts can be assessed at a minimum of 1.1 billion euros.

## The decisive role of the State

In the course of the 20th century, the attention of the State to the performing arts has been reinforced, in particular thanks to the former Minister of Culture André Malraux. In 1959, a Ministry of Cultural Affairs was created; in 1969, with the first Regional Directors of Cultural Affairs, deconcentration of the Ministry began. In 1977, the Ministry was renamed Ministry of Culture and the Environment, then, in 1981, Ministry of Culture and Communication.

### A sizeable budget

The performing arts are part of the so-called programme 131 of the Ministry of Culture's budget, under the heading "Creation". In 2008, the budget dedicated to this programme reached 736 million euros (+0.4%), of which 639 million euros (87%) went to performing arts. The purpose of these funds is mainly to support a network of 1,000 venues for creation, and to provide aid to artistic teams.

These funds are to be shared between the national institutions (6 establishments, 46% of funds) and the others (approximately 150 venues sharing 54% of funds), located mainly in the regions, with a tendency, nonetheless, to progressive redeployment of funds towards the latter.

### Orientations of support

Historically, the State is at the heart of cultural policy concerning the performing arts. Its actions of support are built around creation - diffusion of live performances and transmission (artistic teaching and education) and are deployed in view of encouraging territorial development and reducing differences in access to live performances (work in rural environments, underprivileged suburbs, etc):

- **Support to creation and diffusion of a network with specific State missions** (*Centres Dramatiques Nationaux, Centres Chorégraphiques Nationaux, Centres Nationaux de Création Musicale*, Regional opera houses, permanent orchestras, national theatres, State-approved theatres, Regional orchestras, Regional conservatoires, "Musics of today").

- **Support to creation and diffusion of festivals and independent creative teams** in all forms and all their diversity (theatre troupes, ballet companies, music groups, etc) with a complete system of support (aid to maquettes, aid to projects, aid to revivals, State contracts, residences, *compagnonnage*).

- **Support to creation and diffusion of the private sector in the performing arts** by setting up a levy for the benefit of the performing arts, and two management funds: ASTP (*Association pour le Soutien au Théâtre Privé*) and CNV (*Centre National de la Chanson, des Variétés et du Jazz*).

- **Transmission:** another major orientation dealing both with **artistic teaching**, (support to various structures and establishments practising theatre, music and dance, to *Écoles Nationales Supérieures*, national conservatoires) and with **artistic education** (raising awareness to artistic fields, training to taste and being critical, meeting with the creative process, etc).

This transmission is accompanied by the setting up of resource structures, like the *Centre National du Théâtre* (CNT), the *Centre National de la Danse* (CND)...

### Significant deconcentrated resources from the Ministry of Culture

Deconcentrated aid from the Ministry of Culture, managed in the Regions by DRACs (*Directions Régionales des Affaires Culturelles*) amounted to 33 million euros in 2001 and provided support to 860 theatre and dance companies.

The support scheme managed by the DRACs is interesting for its coherence. It involves several steps:

- **Aid to maquettes**, for the remuneration of a theatrical project with no production conditions (€5,000).

- **Aid to projects**, intended to finalize a creative project by enabling it to be brought to fruition (mean sum allocated: €13,000).

- **Aid to revivals**, concerning only shows which have received aid to production and have been performed at least 30 times (mean sum allocated: €13,000).

- **State contracts**, i.e. operating aids establishing contractual relations between the State and companies. With a minimum of €138,000, this aid is allocated for 3 years.

- **Residences**, aiming to help the setting up or the development of an artistic team in a territory where the cultural offering is deemed insufficient.

- **Compagnonnage**, the principle being to enable State-approved companies to transmit their artistic know-how to young artists (maximum amount: €20,000).

## The action of territorial communities

The contribution of regions, “départements” and towns in the process of creation and diffusion is increasing. Thus, aid from territorial communities is estimated at nearly 400 million euros.

Regions are usually the first contacts for artists and companies, festivals and venues (city theatres, theatres having signed a convention with the State...).

For several years, most Regions have also set up more specialized structures to satisfy the differentiated expectations of populations of amateurs and professionals (ARCADI for the Île-de-France, ARCADE for the PACA Region, NACRe for the Rhône Alpes Region...). These organizations examine applications for subsidies, and may provide aid via their own budgets and contribute to projects as co-producers.

## Tax and legislative tools

### Lower VAT

The performing arts benefit from a lower VAT, in particular with a measure in favour of shows having been performed less than 141 times (2.10% VAT instead of 5.5% if the show was performed over 140 times).

### Patronage reinforced by recent legislative provisions

The different legislative provisions decided by the State (in particular the law of 1 August 2003) aim to increase patronage in the cultural field, in particular for the performing arts.

### Protection of authors' rights and neighbouring rights

French law provides for a strong protection of authors' rights, set by the *Code de la Propriété Intellectuelle*. Authors, simply by virtue of the act of creating an original work, have moral rights and economic rights for the work. The moral rights attached to the author's person are permanent, inalienable and imprescriptible. Economic rights concern exploitation of the work and are transferable. In return for the transfer of rights and for each type of exploitation, the *Code de la Propriété Intellectuelle* provides for authors to receive remuneration proportional to the income derived from exploitation of the work and for this remuneration to be distinct for each type of exploitation. Furthermore, French legislation forbids any global transfer of all authors' rights on their future works.

Independently of authors' rights, neighbouring rights ensure the protection of professionals, other than the author, participating in the creation of a work. Performing artists, phonogram and videogram producers and audiovisual communication enterprises enjoy exclusive rights enabling them to forbid or authorize the exploitation of their contribution or programme and receive remuneration in return. Conversely, producers of live entertainment do not benefit from such neighbouring rights.

Collective management societies of authors' rights and neighbouring rights have an important place in this system. Their purpose is to collect and distribute authors' rights and neighbouring rights. Beyond this role in collective rights management, they also defend their members' moral and financial interests.

### Private copying...

There is a legislative tool to support the whole range of performing arts: the system of compensation for the use of works for private purposes. In France, the exception for private copying authorizes individuals to reproduce an intellectual work for their own private use. In return, part of the price for the device is used to remunerate authors, publishers, performers and producers.

### ...a source of funding for cultural initiatives

This remuneration helps support cultural initiatives. Collective management societies of authors' rights and neighbouring rights<sup>1</sup> are required by law to dedicate 25% of the overall amount collected to aid to creation, to diffusion of live performances and artists training. These 25%, which amount to **nearly 40 million euros**, contribute to the country's artistic vitality. In 2006, **over 4,000 cultural events<sup>2</sup>** received support from the private copy levy.

#### Some examples of events receiving support...

Festival of Avignon - Festival Montpellier Danse - Nîmes Culture - Fonds SACD d'aide à la production - Festival Chalon dans la rue - Biennales internationales du spectacle à Nantes - Talents danse Adami - Festival d'automne (Paris) - Festival des arts de la rue (Aurillac) - Le printemps de la danse - Prix jeunes metteurs en scène (Théâtre 13) - Jeunes talents cirque - Salon du Théâtre et de l'édition théâtrale (Saint-Germain) - À mots découverts - Écritures vagabondes - Monaco Danse Forum - Festival d'Uzès - Festival NAVA - Le printemps des comédiens - Festival de Jazz de Marcillac - Festival de la Chaise Dieu - Génération SPEDIDAM...

### Focus on Beaumarchais-SACD (Société des Auteurs et Compositeurs Dramatiques)

Clearly illustrating this policy is the support scheme set up by the Beaumarchais-SACD association, founded by the SACD as part of its cultural action:

- **Grants for writing**, allocated twice a year by committees made up of personalities from outside the SACD; all the texts are subject to a personalized reading and a report, thus allowing each author to benefit from an evaluation, an outsider's view on his/her work.
- **Promotion** towards managers (theatre managers, festivals, stage directors, broadcasters, producers, sometimes actors) through readings organized in Paris (Théâtre du Rond Point, Théâtre Montparnasse...), Avignon, etc, **of the works** having benefited from an aid.
- **Aid to production**, granted to some fifty works a year for the staging of the work by an artistic team.

1. Sorecop, Copie France, Sofia and Ava manage private copy rights for rights holders. Sorecop and Copie France comprise the following organizations: Procirop (Producers for cinema and television); SCPP & SPPF (Phonogram producers); SACD (Dramatic authors and composers); SACEM (Music authors, composers and publishers); SCAM (Multimedia authors); ADAMI (Performing artists and musicians) and SPEDIDAM (Performing artists). Sofia groups authors of written works and Ava is for authors of visual works.

2. For further information, please consult the site [www.copieprivée.org](http://www.copieprivée.org)

• **Aid to publishing** makes it possible to publish some fifteen plays and scripts a year by authors receiving grants.

• To complete this scheme, an **aid to translation** is available to translate works already subsidized by the association.

### Focus on SACEM (Société des Auteurs Compositeurs et Éditeurs de Musique)

SACEM's cultural action is structured around three areas of intervention: aid to creation, support to live entertainment and aid to training.

• **“Popular music”**: development of a career accompanying scheme for professional projects combining creation, production and diffusion, and associating various players in the music industry.

• **Contemporary music**: support to operations and projects associating young French and European composers.

• **Residence for creation**: support to structures hosting composers in residence.

## An employment and protection system that protects performing artists and technicians

Performing arts can also be considered as receiving support because, in France, performing artists and technicians benefit from the presumption that they are salaried: consequently, they have access, despite discontinuity in their employment to various measures for social security coverage (health insurance, unemployment benefit, insurance for incapacity and death, retirement pensions, housing aid, etc.) and professional training. Despite recent tightening of conditions, this specific unemployment insurance makes it possible for a very large number of them to receive indemnities as long as they can justify they have worked a minimum number of hours within a given period (at least 507 hours in 10 months for technicians, 10 and a half months for artists) thereby facilitating their maintenance in the professional circuit in a difficult context. Performing artists in France depend on a system that presumes they are salaried, system which is currently being challenged by the European Union.

## Promoting exchange and cooperation

It is just as necessary to support creation downstream, i.e. by making it possible for works to be exported and for artists to travel and exchange.

### Support to international diffusion

The circulation and diffusion of performing arts works abroad faces obvious human and logistical constraints, requiring strong support to companies wishing to go abroad.

The actions initiated by **Culturesfrance**, the operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication for international cultural exchange, meet these expectations quite broadly. This structure has several support programmes for a variety of performing arts: theatre, dance, circus, etc.

• **Residence programmes**, like *Théâtre Ville Ouverte*, which enables a stage director and his/her artistic and technical team to work for ten days in a capital city (Beirut in 2006, Porto and Lisbon in 2007); and *Théâtre sur Mesure*, a residence programme for theatre directors exploring contemporary French plays with actors from other countries in the world; and, for dance, the *France Danse Europe* programme, which offers a partner or group of partners in a town or country in the European Union the opportunity to create an event around French dance.

• **Support funds**, in particular the *Fonds Étant Donné*, set up in 1999, which enabled some fifteen French plays a year to be staged by American artists, or the *Fonds d'aide au surtitrage*, which provides for systematic surtitling when performances are broadcast abroad, generating a 20% to 30% increase in attendance at French productions in international festivals.

### Support to cooperation

Cultural cooperation and exchanges have become an increasingly important issue with regard to cultural action abroad.

**Cooperation on a European scale**, first of all, with several initiatives intended to reinforce cultural ties and the circulation of performing arts works. This is the case in particular for the *Pépinière européenne pour jeunes artistes*, a mobility programme intended to accompany and clarify the work of a young generation of artists, by offering residences for creation for innovative artistic projects.

**Cooperation on an international scale**, under the aegis of Culturesfrance, with several programmes focussing on stage work in Africa and the Caribbean with the *Afrique et Caraïbes en création* programme. This programme is built on a *Fonds de solidarité prioritaire* (FSP) of 8 million euros for 3 years and focuses mainly on reinforcing support to access to the national and international market and encouraging development of the culture economy so Africa can benefit from the economic advantages of its rich cultural production.

Technically, this programme aims at signing contracts with local operators, fostering cooperation and mobility through projects involving at least three countries in the area, helping with technical equipment (finding unused equipment in France), training of technicians on the equipment obtained, as well as meetings, biennales and festivals.

## The main players

	Creation	Diffusion	Training	Network
<b>Regional</b>				
Agences régionales	●	●		●
DRAC	●	●		
<b>National</b>				
ADAMI	●	●	●	
ANETH	●	●		
Beaumarchais-SACD	●	●		
CND	●			
CNES	●			
CNL	●			
CNT	●			
CRIS	●			●
Culturesfrance		●		
DMDTS	●			
Entr'Actes-SACD		●		
Fonds Théâtres privés	●	●		
HLM				●
JTN			●	
Maison A. Vitez	●			
ONDA		●		●
SACD	●	●	●	
SPEDIDAM	●	●	●	
<b>Europe</b>				
Agence EAC	●			
CIRCLE				●
CTE				●
ELIA				●
ENICPA				●
Fonds R. Cimetta	●			

	Creation	Diffusion	Training	Network
IETM				●
PEJA	●			
RCE				●
RESEO				●
TEH	●			●
<b>International</b>				
Centres culturels		●		
CISAC				●
CID				●
Culturesfrance	●	●		
DDAI	●			
FIRT				●
ISPA				●
ITT				●



## Glossary

### REGIONAL

**Regional agencies:** Most regions have set up specialized organizations (ARCADE-PACA, ARCAD...) to assist with applications for subsidies or contribute to projects.

**DRAC:** the *Directions Régionales des Affaires Culturelles* offer several possibilities of transversal aid to the performing arts: aid to maquettes, contracts, etc.

### NATIONAL

**ADAMI:** Collective management society for the rights of performing artists, with a system of aid to creation and diffusion in the performing arts.

**ANETH:** *Aux Nouvelles Écritures Théâtrales* is an association that offers, in particular, support to writing (reading manuscripts, publication...).

**Beaumarchais-SACD:** This association, founded by SACD, allocates writing grants twice a year (January and June).

**CND:** The *Centre National de la Danse* hosts companies in residence and can also give support to co-productions.

**CNES:** The *Centre National des Écritures du Spectacle* at the Chartreuse de Villeneuve lez Avignon offers a residence programme among other things.

**CNL:** Upon decision from specialized committees, the *Centre National du Livre* grants loans and subsidies, as aid to writing, translation and publishing.

**CNT:** The *Centre National du Théâtre* manages a system of aid to creation, including aid to writing, lump-sum aid and aid to staging plays.

**CRIS:** The *Création et Ressources Internationales de la Scène* association has a Website (theatre-contemporain.net) that acts as a database.

**Culturesfrance:** The operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication offers different types of support (residence, tours, surtitling, etc).

**DMDTS:** The *Direction de la Musique, de la Danse, du Théâtre et des Spectacles* of the Ministry of Culture and Communication offers aid to choreographic writing and aid to non-exclusively textual dramaturgy (street art...).

**Entr'Actes-SACD:** Hosted by SACD, *Entr'Actes* is a bilingual Internet site for the promotion of playwriting from living authors writing in French.

**Fonds de Soutien au Théâtre Privé:** This fund is intended for various types of action, including aid to exploitation and aid to creation in an accounting form.

**Hors-les-Murs:** *Hors-les-murs* is the national resource centre for street art and circus art.

**JTN:** The *Jeune Théâtre National* can contribute to funding the salaries of JTN artists hired after having done some research work.

**Maison Antoine Vitez:** This international centre for theatrical translation funds a dozen or so translations each year.

**ONDA:** The *Office National de Diffusion Artistique* aims to promote the diffusion of shows.

**SACD:** The *Société des Auteurs et Compositeurs Dramatiques* manages the aid to production of the *SACD Fund* which allocates support to theatrical productions. More generally, as part of its cultural action, SACD encourages contemporary creation, values authors and their works through aid to creation, diffusion and training, on both a national and an international level.

**SPEDIDAM:** The *Société des Artistes Interprètes* manages the *Fonds Aide aux Déplacements*, which can contribute up to 90% of the price of travel abroad.

### EUROPEAN

**The Agence Exécutive "Education, Audiovisuel et Culture" :** this agency implements the European Culture 2007 programme.

**CIRCLE:** The *Cultural Information and Research Centres Liaison in Europe* is an English-language network on cultural policy in Europe.

**ETC:** The *European Theatre Convention*, grouping 36 theatres in 21 countries, organizes co-productions and exchanges of performances.

**ELIA:** The *European League of Institutes of the Arts* is an association representing some 350 institutions of higher artistic learning in 45 countries.

**ENICPA:** The main mission of the *European Network of Information Centres for the Performing Arts* is to offer information and specialized data to professionals in the performing arts.

**Fonds Roberto Cimetta:** Founded in 1999, it gives individual travel grants together with the *European Cultural Foundation* (ECF).

**IETM:** The *Informal European Theatre Meeting* organizes meetings between professionals, programmers, company directors and directors of structures.

**Pépinière européenne pour jeunes artistes:** This mobility programme provides creative residences for artistic projects with a European dimension.

**RCE:** The *Relais Culture Europe* association acts as a resource centre for the performing arts.

**RESEO:** The *Réseau Européen des Services Éducatifs des Maisons d'Opéra* acts as an exchange forum on educational practices in opera and dance, on a European level.



**Trans Europ Halles:** Grouping some thirty structures, this network participates in co-productions of shows, concerts, performances and exhibitions.

**PEARLE:** The European federation of professionals in the performing arts federates, through its members, nearly 4,000 associations of theatres, theatrical production companies, orchestra and music groups, opera houses, ballets and dance companies, festivals, etc.

**ELMF:** The *European Live Music Forum* is a European network grouping entrepreneurs in live performances of musics of today.

**EFA:** The European Festival Association groups some 100 festivals in 38 European and non-European countries.

## INTERNATIONAL

**Cultural centres:** The network of *Centres Culturels Français* and *Alliances Françaises* organizes cultural events and sets up partnerships with local cultural operators.

**CISAC:** The *International Confederation of Societies of Authors and Composers* strives to achieve better recognition and protection of creators' rights.

**CID:** The *Conseil International de la Danse* offers a global forum towards which converge international, national and local organizations.

**Culturesfrance:** The operator representing the Ministry of Foreign and European Affairs and the Ministry of Culture and Communication offers two flagship programmes concerning live performances, *Afrique en création*, and, more recently, *Caraïbes en création*.

**DDAI:** The *Délégation au Développement et aux Affaires Internationales* of the Ministry of Culture and Communication offers, among other things, hospitality programmes for foreign artists.

**FIRT:** The *Fédération Internationale pour la Recherche Théâtrale* aims to promote cooperation and information exchange between people and institutions involved in theatrical research.

**ISPA:** The *International Society for the Performing Arts* is an organization whose purpose is to run an international network of professionals of the Performing Arts.

**ITI:** The *International Théâtre Institute* is an organization supported by UNESCO and proposes in particular a "worldwide directory" of organizations concerned.

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**ADAGP** (auteurs des arts graphiques et plastiques) • **ADAMI** (société civile pour l'administration des droits des artistes et musiciens interprètes) • **AFCAE** (association française des cinémas d'art et d'essai) • **API** (association des producteurs indépendants) • **ARP** (société civile des auteurs, réalisateurs, producteurs) • **APC** (association des producteurs de cinéma) • **ARTE** • **CICAE** (confédération internationale des cinémas d'art et d'essai) • **Cassandra/Hors Champ** • **CICT-UNESCO** (conseil international du cinéma, de la télévision et de la communication audiovisuelle) • **Club des Producteurs Européens** • **Conseil Permanent des Ecrivains** • **EAT** (écrivains associés du théâtre) • **Etats Généraux de la Culture** • **FASAP-FO** (fédération des syndicats des spectacles, de la presse et de l'audiovisuel) • **FICAM** (fédération des industries du cinéma, de l'audiovisuel et du multimédia) • **FNSAC-CGT** (fédération des syndicats CGT du spectacle) • **France Télévisions** • **Groupe 25 Images** • **Les Rencontres** • **Maison des Ecrivains** • **PROCIREP** (société civile des producteurs de cinéma et de télévision) • **PRODISS** (syndicat national des producteurs, diffuseurs et salles de spectacles) • **SACD** (société des auteurs et compositeurs dramatiques) • **SACEM** (société des auteurs, compositeurs et éditeurs de musique) • **SCAM** (société civile des auteurs multimédia) • **SFA-CGT** (syndicat français des artistes interprètes CGT) • **SFR-CGT** (syndicat français des réalisateurs CGT) • **SGDL** (société des gens de lettres) • **SNAC** (syndicat national des auteurs et compositeurs) • **SNAM** (syndicat national des artistes musiciens) • **SNE** (syndicat national de l'édition) • **SNEP** (syndicat national de l'édition phonographique) • **SNM-FO** (syndicat national des musiciens FO) • **SNMS** (syndicat national des metteurs en scène) • **SNTPCT** (syndicat national des travailleurs de la production cinématographique et de télévision) • **SNTR-CGT** (syndicat national des techniciens et réalisateurs CGT) • **SNSP** (syndicat national des scènes publiques) • **SOFIA** (société française des intérêts des auteurs de l'écrit) • **SPEDIDAM** (société de perception et de distribution des droits des artistes interprètes de la musique et de la danse) • **SPFA** (syndicat des producteurs de films d'animation) • **SPI** (syndicat des producteurs indépendants) • **SPPF** (société civile des producteurs de phonogrammes en France) • **SRF** (société des réalisateurs de films) • **SYNDEAC** (syndicat national des entreprises artistiques et culturelles) • **UCMF** (union des compositeurs de musiques de films) • **UGS** (union guilde des scénaristes) • **UJC** (union des journalistes de cinéma) • **UNAC** (union nationale des auteurs compositeurs) • **UPF** (union des producteurs de films) • **UPFI** (union des producteurs phonographiques français indépendants) • **USPA** (union syndicale des producteurs audiovisuels)

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