



## France, European Focus Country at Conecta FICTION 4

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- *Jérôme Dechesne, Associate General Delegate of USPA, the French Audio-visual Production Union, presents an overview of the serialized fiction industry in the country.*
  - *The main professional bodies, television networks and production houses in France have confirmed their participation at Conecta FICTION 2020.*
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**Madrid, January 9th, 2020.-** France will be the European Focus Country at the fourth edition of Conecta FICTION, to be held between the 22nd and 25th at the Palace of Congress of Baluarte Pamplona-Iruña, (Navarra, Spain).

The designation of France as European Focus Country is backed by the main institutions and bodies representing the industry in France, such as the **CNC** (the National Center for Film and Animation), **USPA** (the Audio-visual Production Union), **La Guilde Française des Scénaristes** (the French Screenwriters' Union), **FilmFrance** (the filming promotion Agency in France), as well as **ALCA-Nouvelle Aquitaine** (the cultural agency for the French region of Nouvelle-Aquitaine). Also Conecta Fiction will count with the collaboration of **TV France International**, the attendance and support of **The French Institute in Spain** and the **European Producers Club**.

Six months before the beginning of Conecta FICTION, the main French TV networks and production houses have confirmed their attendance, including among others, **TF1, FRANCE TELEVISION, ARTE FRANCE, M6, OCS, Studio Canal, Mediawan Originals, Orange Studio, Lagardière Studios, Federation Entertainment, Elephant International, Banijay, Gaumont, Wild Horses Group and Newen**.

**Géraldine Gonard, director of Conecta FICTION:** *“The program of activities is designed noticeably to improve and consolidate professional relationships with key players in the French industry, undoubtedly one of the most influential in Europe. We’ll present and analyze in depth how it works: its production and financing mechanisms, its latest successes in fiction, its challenges and talents. We’ll set up networking slots to connect the members of the French delegation with the rest of the participants. France has always been a country with a strong presence at Conecta FICTION and we are very happy with the excellent reaction of the French institutions, networks, and production houses who see the next edition of Conecta FICTION as the ideal platform for starting or growing their connections with America and other potential European partners. The fact that the event is based in Pamplona (Navarra, where the audio-visual sector is booming, is undoubtedly a significant incentive which combines with the historical and geographical ties that the region has with France”.*

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## FRANCE, AN OVERVIEW OF A EUROPEAN AUDIOVISUAL POWERHOUSE

“France is nowadays a mature market for international coproduction. Boosted by its independent productions, our industry represents more than 150 production companies operating in fiction and able to cooperate in international fiction. With a growing market that currently turns over 800 million Euros, in France more than 1,000 hours of fiction are produced each year. French television networks contribute around 500 million Euros per year and the public group *France Télévision* represents at least 50% of these contributions. The CNC, which manages public support, supports fiction with almost 100 million Euros per year, to which can be added tax credits and funding at the regional level. This system makes France an attractive country for coproduction, as it has been demonstrated by the example of the French animation production sector. Moreover, recently, clear standards have been established with regards to transparency in accounting, which guarantees verifiable data for all coproduction partners.

Unlike animation, French fiction was traditionally domestic fiction, financed by and for its own market with production budgets of, as a rule between 850,000 and 1.2 million Euros per 52-minute episode. International participation in the French fiction industry remains low (around 30 million Euros in 2018), but is growing rapidly. International coproductions with Italy and Germany are currently in the pipeline, the latter countries having, like France, set up a mechanism for cooperation and coordination through their public networks, the *Alianza*,

whose first projects will soon hit European screens. Generally, there is great interest in financing high-quality international projects that can attract audiences from various countries. International openness to fiction that has been heretofore considered very local is a fundamental shift, seen across the whole world and boosted particularly by the success of global streaming services. To reach minimum budgets of around 2 million Euros per 52-minute episode, French production houses are currently looking to the international market because the domestic market is not big enough to reach that figure. If indeed it does maintain the premise of preserving the independent production model and sharing intellectual property and future income, French production seeks to develop and multiply projects which have something to say to each and every one of its viewers. ***It is important to build coproductions from the development phases, as initial partners. Conecta FICTION is a unique opportunity to allow meetings with Latin America, be it either Spanish or Portuguese-speaking. USPA and the French production industry kindly and cordially thank Conecta FICTION for this invitation which we are delighted to accept.***”

**Jérôme Dechesne.**

*Associate General Delegate, French Audio-visual Production Union (USPA) and President of the European Audiovisual Production association (CEPI).*

Conecta FICTION is the only event on the international television circuit to be held in Spain and in only three editions it has established itself as the hub for the coproduction of serialized fiction between both continents, Europe and the Americas.

The fourth edition of Conecta FICTION has the support of the Government of Navarre through **NICDO** (Navarre for Cultural, Sporting and Leisure Infrastructure) and **SODENA** (Navarre Development Company) and the **SGAE** Foundation, with the collaboration of **CLAVNA** (Navarra Audio-visual Cluster) and **NAPAR** (the Association of Audio-visual Producers and Professionals of Navarre). The design and production of the event are by **Inside Content**.

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