

State aid intensity rates in Europe

Source: consultation of EFADs members on 23/11/2017

Countries	Intensity rates
1. Romania	50% and 80% for difficult works.
2. Switzerland	50% selective / up to 70% cumulated with automatic aid and investment rebates.
3. Croatia	50% and up to 80% for difficult works.
4. Denmark	50% possibility to derogate up to 100% if the work is difficult
5. Lithuania	<ul style="list-style-type: none"> ▪ Up to 90% - for film development projects ▪ Up to 50% - for film production projects (general rule) BUT ▪ Up to 60% - for co-productions ▪ Up to 75% - for co-productions involving at least one OECD DAC List country ▪ Up to 90% - for difficult works which are defined as films in the Lithuanian language, or artistically valuable but commercially difficult films. <p>New regulation adopted in October 2017</p> <p>Maximum state aid amounts fixed in these Regulations for each category of film project. For features it is 725 000 EUR. So this means that if the intensity is up to 90 per cent the amount of funding can never exceed that maximum amount in euros fixed in the Regulations.</p>
6. Romania	50% and 80% for difficult works.
7. Belgium	<p>Partie francophone : c'est 50 % mais 100 % pour les films difficiles définis ainsi</p> <p>Il faut entendre par œuvres audiovisuelles difficiles les œuvres audiovisuelles ayant peu de perspectives commerciales sur le marché national et international, notamment :</p> <p>1° les courts métrages ;</p> <p style="padding-left: 20px;">2° les premières et deuxièmes œuvres audiovisuelles d'un réalisateur ;</p> <p style="padding-left: 20px;">3° les œuvres audiovisuelles d'art et essai ;</p> <p style="padding-left: 20px;">4° les films lab. »</p> <p>ce qui englobe tous les films soutenus...</p>
8. Slovakia	50% and it could be increased up to 60% for international coproductions and up to 100% for difficult works.
9. Iceland	<p>Iceland: we have 50% and max 85% for "difficult" films</p> <p>Most of the films receiving support are considered difficult due to the small size of the nation and Icelandic speaking of only 330 thousand.</p>
10. Bulgaria	50% of the budget of the film and up to 80% for low budget and difficult films.
11. Germany	50% for selective support production 60% for co-productions,

	<p>80% for “difficult” films (upon request)</p> <p>For short films and children’s films 95% max</p>
12. Spain	<p>For feature films production the maximum rate is also 50% (with the exception of EU coproductions: 60%)</p> <p>For difficult works, there are three categories:</p> <ul style="list-style-type: none"> -Short films: 75% -New filmmaker (max. budget 300.000 euros): 70% -Works in any of the co-official languages (Basque, Catalan, Galician): 60%
13. Lithuania	<p>Up to 90% for difficult films, 60 for coproductions.</p>
14. Cyprus	<p>70% max</p>
15. Norway	<p>For fiction films/selective support: 50 % as a general rule and up to 80 % for difficult works.</p> <p>Rules are different for docs, shorts and TV series. Please tell if you want more details.</p>
16. Latvia	<p>By default up to 50% for all types of films, up to 80% for difficult films and up to 90% for low budget films (with the budget less than 853 723 EUR).</p>
17. Slovenia	<p>50% and 80% for low budget and difficult films.</p> <p>It is correct but for co-pro it goes up to 60%. 80% goes to difficult and low budget film.</p>
18. Austria	<p>we don’t have a precise regulation that differs between "difficult" and "non difficult" films (as they are all "difficult" in the sense of financing), so no explicit maximum percentage regulation in our law, only the general rule, that at least 5 % have to be an own investment (in cash and deferrals), but practically we contribute on average around 40 % and around 60% for first-time-films</p>
19. Estonia	<p>70-95% for difficult works.</p> <p>Up to 95% because we do not have TV, MG, other licences and other places where the missing part could come from.</p> <p>New kind of films, like very light comedies get MG – but only last couple of years - we give 30-50%.</p>
20. France	<p>50% and 60% for difficult works (1st and 2nd features, budget below 1,25M€)</p>
21. Poland	<p>In Poland it is 50% and 90% for difficult films, but the difficult must be very low budget as there is a ceiling for such a subsidy.</p>
22. The Netherlands	<p>The maximum rate in general is 50%,</p> <p>60% for co-productions,</p> <p>75% for “difficult” films (upon request)</p> <p>85% for films even more difficult (this hardly ever happens).</p>

23. Italy	50% is the regular intensity rate which is raised to 60% in case of co-productions with DAC countries and to 100% in case of difficult films. Currently discussing with the DG Competition about the definition of difficult films since we believe that a wider range of works should be included in this category, considering the increasing difficulties producers find in raising finances for their activities.
24. Finland	In Finland there is no maximum percentage in subsidies. All Finnish films are considered difficult ones in that sense. Our subsidy can be one million euros maximum per film. With feature films our subsidy is normally about 40 % of the budget and very rarely exceeds 70 %.