

# ESPORTS HANDBOOK

Exploration of the Esports  
Ecosystem and Inspiring Initiatives  
in France and abroad

February 2024

# Table of Contents

<b>Introduction</b> .....	<b>3</b>	<b>III Going Further</b> .....	<b>32</b>	<b>Contacts</b> .....	<b>55</b>
<b>I Esports in France and Abroad</b> .....	<b>5</b>	<b>III.1 Organizing a tournament: key steps and region-specific considerations</b> .....	<b>33</b>		
<b>I.1 General Functioning of the Global Esports Ecosystem</b> .....	<b>6</b>	Strategy .....	33		
<b>I.2 The Economic Landscape of Esports</b> .....	<b>10</b>	Technical Aspects .....	34		
Global Economic Data .....	10	Communication .....	36		
Focus on France .....	10	Administration.....	36		
<b>I.3 Overview of French esports actors</b> .....	<b>12</b>	Diversity and inclusion .....	38		
<b>I.4 Structuring the sector in France and internationally</b> .....	<b>14</b>	Evaluation .....	38		
Requirements for the structuring of esports worldwide.....	14	<b>III.2 Examples of initiatives undertaken by the French cultural network abroad</b> .....	<b>39</b>		
Ongoing initiatives for the strengthening of the esports sector in France .....	18	<b>III.3 Directory of esports actors in France</b> .....	<b>42</b>		
<b>II Esports and interdisciplinary aspects</b> .....	<b>21</b>	<b>Conclusion and project team</b> .....	<b>46</b>		
<b>II.1 Sports and esports</b> .....	<b>22</b>	<b>Acknowledgements</b> .....	<b>47</b>		
Bringing sports and esports closer .....	22	<b>Credits</b> .....	<b>47</b>		
Esports and the Olympic and Paralympic Games .....	23	<b>Appendices</b> .....	<b>48</b>		
<b>II.2 Esports as an educational tool</b> .....	<b>25</b>	<b>1 Bibliography</b> .....	<b>49</b>		
<b>II.3 Esports, diversity and inclusion</b> .....	<b>27</b>	<b>2 Infographics</b> .....	<b>51</b>		
<b>II.4 Esports and eco-responsibility</b> .....	<b>29</b>	<b>3 Glossary</b> .....	<b>53</b>		

# Introduction

## What is esports and why get involved?

Esports, short for electronic sports, refers to the competitive practice of playing video games.

It is an autonomous professional sector with specific challenges, such as the definition and proper application of competition rules, as well as the structuring and governance of the industry.

Esports represents a distinct culture deeply rooted in digital culture, video games, competition, entertainment, and infused with local particularities. It promotes values such as self-improvement, team cooperation, respect for rules, and empowerment through a popular practice.

Esports sits at the intersection of several major domains and issues:

- **Digital technologies and innovation:** it fosters skill development, requires setting up suitable infrastructure, and generates local marketing opportunities;
- **Cultural and social:** it encompasses a creative dimension, fosters social connections, and contributes to the recognition of popular cultural practices;
- **Educational:** it promotes skill development, raises awareness of global issues, and adds a fun aspect to educational activities;

Esports have evolved from a mere pastime to a major cultural and social phenomenon. With strong growth since the 2010s, the sector represents one of the primary leisure activities for the French, particularly among the youth, with 11.8 million consumers and participants. Esports sit at the intersection of digital technology, culture, education, economy and gaming, presenting significant challenges in terms of appeal and soft power. This introduction aims to emphasize the importance and value of pursuing initiatives in the esports domain for the French cultural network abroad.

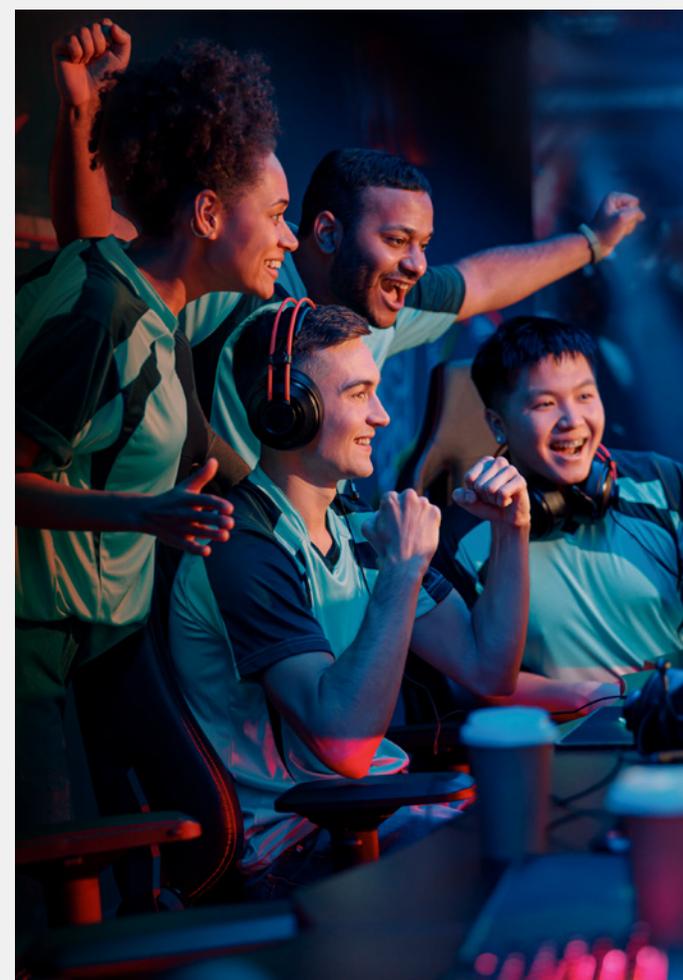
- **Economic:** it serves as a significant driver for economic growth;
- **Sports:** with common origins and values but also singularities, sports and esports interact and tend to draw closer to each other.

Taken together, these factors make esports a field of action and exploration for the French cultural network abroad and its partners.

## The esports handbook

**This handbook is the result of a collaboration between the Institut français and the France Esports association, who decided to work together to develop tools and resources tailored to the needs of the cultural network and the esports community,** by combining their respective approaches: the Institut français is part of the Ministry of Europe and Foreign Affairs as well as of the Ministry of Culture for France's external cultural action; France Esports is an association bringing together the main French stakeholders in the esports industry, to promote and structure esports in France.

The team responsible for drafting the handbook consists of members from the Institut français, from France Esports, as well as experts in the esports sector. The information and recommendations provided



# Introduction

in this handbook are the result of a collaborative approach, gathering and synthesizing the knowledge and skills of the various members of the team.

**The goal is for this handbook to be a practical and accessible tool. It is structured in several parts:**

- **Part I** presents the esports sector in France and abroad, providing a comprehensive framework for understanding how the esports ecosystem works.
- **Part II** deals with cross-cutting issues, such as the link between sports and esports, eco-responsibility, and social and technological inclusion.
- **Finally, Part III** offers advice for organizing tournaments and a directory of industry stakeholders.



Gamers during the KCX 2023 event in Paris

# Esports in France and abroad

<b>I.1</b>	<b>General Functioning of the Global Esports Ecosystem</b>	<b>6</b>
<b>I.2</b>	<b>The Economic Landscape of Esports</b>	<b>10</b>
	Global Economic Data	10
	Focus on France	10
<b>I.3</b>	<b>Overview of French esports actors</b>	<b>12</b>
<b>I.4</b>	<b>Structuring the sector in France and internationally</b>	<b>14</b>
	Requirements for the structuring of esports worldwide	14
	Ongoing initiatives for the strengthening of the esports sector in France	18

The esports sector is a dynamic and thriving ecosystem, with many actors and events around the world. This section aims to provide an overview of its general functioning, as well as the position of esports in France and abroad.

# 1.1 General functioning of the global esports ecosystem

**Esports, or electronic sports, refers to the competitive practice of video games by professional or amateur players, playing individually or in teams.** Esports competitions can take various forms, ranging from online tournaments to in-person events, and can attract thousands of spectators and participants. For example, in France, the BLAST.tv Paris Major brought together 50,000 spectators at the Accor Arena in Paris in May 2023. More recently, in September 2023, the *League of Legends* EMEA Championship took place at the Sud de France Arena in Montpellier, with more than 10,000 spectators. Key stakeholders in the esports ecosystem are game publishers, competition organizers, teams and players, as well as broadcasters, casters, media, and sponsors.

**The esports industry is made up of the following main components:**

**1/ Game developers/publishers:** game publishers develop and market the video games on which esports competitions are based. They hold the intellectual and industrial property rights to their titles, license them out and provide the network infrastructure required for competitions to take place. Although some publishers directly organize competitions for their games, most of them do not traditionally focus on esports, seeing it more as a communication tool, which they are increasingly integrating into their development strategy right from the game design stage. Engagement from competitions allows them to increase their traditional revenue sources (game sales, subscriptions, microtransactions, etc.).

Esports tournaments, online broadcasts and other video game content are all made possible by the granting of intellectual property rights. This means obtaining the publisher's permission to organize competitions, broadcast content or produce video content around a game. Sometimes, these licenses or authorizations are general. This is common for community or amateur tournaments and content. But for major or professional competitions, a specific contract with the publisher is required. The main esports games played worldwide are *League of Legends* (Riot Games), *Counter Strike* (Valve), *Dota 2* (Valve), *Rocket League* (Psyonix), and *EA FC*, formerly *FIFA* (Electronic Arts). The main esports games published by a French company are *Rainbow Six Siege* and *Trackmania* (Ubisoft).

While the term "esports" may carry the connotation of sports video games for those unfamiliar with the industry, it is crucial to note that many popular esports titles have nothing to do with traditional sports. For example, a game like *Rainbow Six Siege* is not a simulation of traditional sports but can be played at a competitive level, qualifying it as esports. It is also important to dispel the frequent confusion between esports and virtual sports. Esports is about competitive video games, often played at a professional level. In contrast, virtual sports refer to interactive digital platforms and systems that mimic or enhance real sports activities, digitally replicating the physiological aspects of the associated sport.

**Teams and players are at the heart of esports and take part in competitions.**

**2/ Professional teams:** they are made up of a number of professional players. Within these teams, rosters are groups of specialized players for specific games or competitions. Half of their income comes from sponsoring. Additional revenue can be generated through merchandising sales, a share of the players' cash prizes (cash prize being a sum of money awarded to tournament winners, [see the glossary in appendices for more details](#)), and side activities.

**3/ Professional players:** their income varies based on their level and can include sponsorships, salaries, cash prizes, and revenue from streaming platforms. This depends on factors such as competition level, media visibility, and the player's own skill level.

**4/ Amateur teams and players:** esports also includes a significant pool of amateur teams and players operating on a different economic model. Team revenue sources may include contributions from members, local grants, online donations, or small local sponsorships, and to a lesser extent, merchandising and cash prizes from local or regional competitions. This revenue is often reinvested directly into team operational expenses, such as equipment, tournament registration fees, and other logistical expenses. Amateur players do not receive a fixed salary or significant sponsorship but can generate income through streaming

# 1.1 General functioning of the global esports ecosystem



platforms, local competitions, or even small-scale partnerships. Their financial situation often depends on their commitment to move to the professional level, talent, and visibility in the community.

**5/ Competition organizers:** competition organizers, whether associations or professionals, plan and run esports events in collaboration with games publishers and other players in the sector. Their business model is largely based on ticketing revenues, public and private partnerships, as well as revenues from stand sales, catering and merchandising. They derive little revenue from broadcasting rights for their events.

**6/ Content producers/broadcasters:** they are essential for popularizing esports and attracting revenue through sponsors and advertisements. By creating engaging content broadcast on streaming platforms, they build an engaged community and attract the attention of investors and partners, playing a key role in the economic expansion of the esports ecosystem. Their revenue mainly comes from subscriptions to their channels, advertising, partnerships and sponsorships. Platforms receive advertising revenue from advertisers and distribute part of it back to content creators in the form of commissions on content broadcast.

**7/ Casters (or tournament commentators):** casters, also known as tournament commentators, bring a narrative and analytical dimension to esports competitions. Their expertise in the relevant game allows them to explain strategies, techniques,

and stakes to a diverse audience, from novices to experts. Their income may come from contracts with tournament organizers, streaming platforms, or even direct sponsorships. Their influence and visibility can also open opportunities in related fields such as coaching, content creation, or consulting.

**8/ Sponsors and partners:** they provide financial support for events and teams, thereby contributing to the development and promotion of esports. Companies that support esports include hardware manufacturers, telecoms operators, major automotive brands, sportswear, drinks, fast-food chains and so on. By working with different actors in the esports value chain, they can reach a wider, younger and more connected audience, which is beneficial for their brand.

### **Note: the role of influencers and certain specialist media**

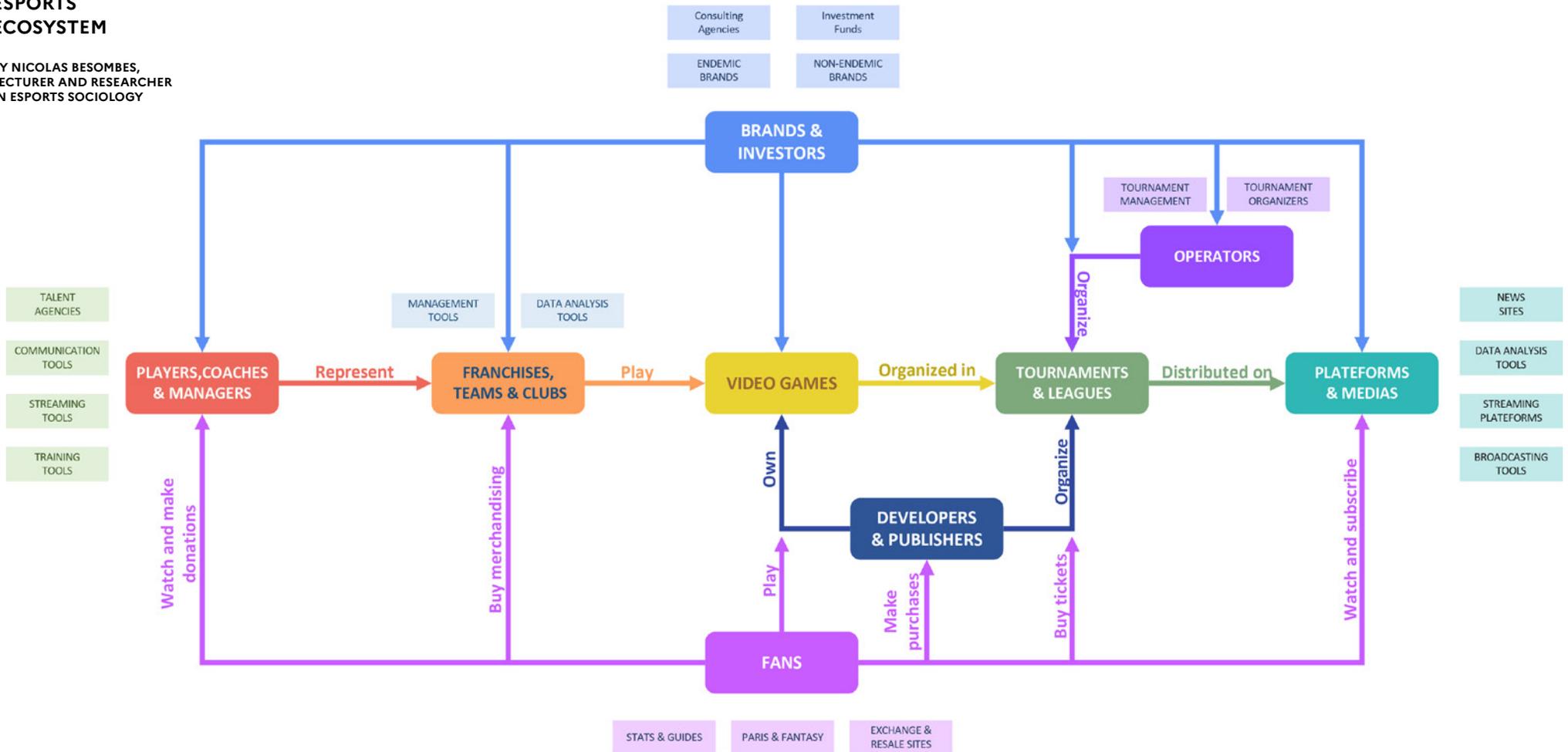
Influencers represent a specific category of content creators in the esports sector. Generally more focused on entertainment than competition, their role is essential due to their interactions with various actors in the ecosystem. Operating mainly on live streaming platforms such as Twitch, their profiles vary considerably, from former professional players to casters. Their revenue comes from views and subscriptions to their channels, as well as advertising partnerships with other actors such as competition organizers, advertisers and publishers. They may also receive micro-donations from their subscribers.

For more information, [a directory of actors in the industry is available in part III.3.](#)

# 1.1 General functioning of the global esports ecosystem

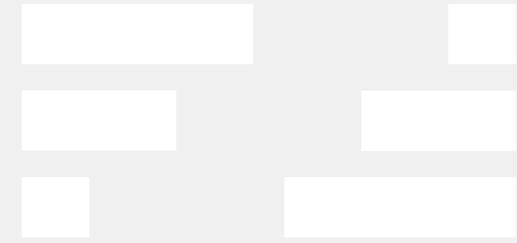
## ESPORTS ECOSYSTEM

BY NICOLAS BESOMBES, LECTURER AND RESEARCHER IN ESPORTS SOCIOLOGY



© Nicolas Besombes, december 2022

# 1.1 General functioning of the global esports ecosystem



## In France, the France Esports association plays a major role in promoting the industry

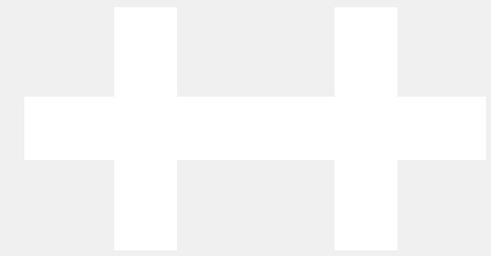
France Esports is a non-profit organization. Its main objective is to bring together various stakeholders in esports in France, providing an effective platform for collaboration and a federated communication channel (<https://www.france-esports.org>). This initiative aims to support players, associations, promoters, game creators and publishers.

France Esports is currently one of the few esports organizations, with the Japan eSports Union (JeSU) in Japan, involving game developers and publishers. In addition to providing a support structure, France Esports actively works to promote the esports industry in France and internationally. France has gradually gained recognition as an influential country in the esports domain, with substantial support from the French government, which is very stimulating for the development of the esports scene in France.



The members of these various categories of esports actors can also come together in action groups to advocate for the sector with institutions or economic players.

# I.2 The economic landscape of esports



## Global economic data

**Esports is experiencing rapid global growth, with an increasing number of international competitions and a constantly expanding audience.**

Asian countries such as China and South Korea are particularly active in the sector, but Europe and North America are also experiencing significant expansion.

The esports industry has witnessed substantial growth over the past decade and is expected to continue growing in the coming years. The global esports market size was estimated to be \$1.22 billion in 2021 and between \$1.39 and \$1.44 billion in 2022. Projections anticipate a market of \$5.48 billion (4x growth in 7 years) by 2029, with an annual growth rate of approximately 20% from 2022 to 2030.

Global esports industry revenues primarily come from sponsorship, cash prizes, tournament revenues and advertising, with the latter generating nearly \$641 million in 2021. The esports market is a global industry, with China and the United States being the most significant contributors to market revenues.

Major companies in the sector include hardware and component manufacturers such as Intel, NVIDIA, Asus or Razer; console manufacturers such as Sony, Microsoft or Nintendo; publishers and studios such as Riot Games, Valve, Epic Games, Electronic Arts, Activision Blizzard, Tencent, Ubisoft or NACON; competition organizers

such as ESL Face It Group, Blast, PGL or Starladder; telecom operators such as Orange, Vodafone, Inwi or Liquid Telecom; and finally, broadcasting and communication platforms such as Twitch (Amazon), YouTube (Google), or Facebook and Instagram (Meta).

The main factors identified for the continued growth of esports include greater accessibility and inclusivity, the increasing adoption of PC and mobile gaming worldwide, and the geographical development of 5G mobile connectivity.

However, the industry also faces challenges such as threats from betting/gambling, match-fixing, a lack of standardization (different competition formats depending on organizers or games in competition), a lack of infrastructure in emerging countries, and certain health risks associated with the excessive or poorly regulated practice of esports. These challenges are detailed in section I.4 of this handbook.

In terms of future developments, trends such as virtual reality (VR), artificial intelligence (AI), data analysis, franchised leagues (see [glossary in the appendices for more information](#)) and a massive increase in cash prizes could play a significant role in the development of the esports industry.

## Focus on France

With regard to the French market, data collected as part of the study carried out by the Pôle interministériel de prospective et d'anticipation des mutations économiques (Pipame) on the French esports market in 2019 (see [Appendix 1](#)) all point to **a steady growth in the esports sector in recent years.**

Esports revenue in France is estimated between €47.5 million and €53.3 million in 2019.

This figure is split between content producers and broadcasters (18%), professional teams (25%), competition organizers (27%) and actors involved in several activities (30%). It does not take into account cross-sector actors (such as public and private investors or schools, for example) or game publishers and developers.

The study also shows that the sector employed around 650 Full Time Equivalents (FTEs) in 2019, mainly professional teams (52%). Competition organizers mainly use volunteers or external service providers for their activities.

In 2019, 221 actors operating in the esports sector were identified, more than half of them based in the Île-de-France region. For comparison, about a quarter of French companies (all sectors combined) are located in Île-de-France.

# 1.2 The economic landscape of esports

The sector benefits from increasing investments (in number and value), with a total of €61.16 million invested between 2017 and 2019, distributed over 23 operations, 11 of which were carried out in 2019. Operations with exclusively French investors are the most numerous in the French esports market, but the amounts invested in these operations are lower than those invested in operations funded by foreign capital.

While investments in 2019 involved a greater number of parts in the value chain than in previous years, the "professional teams" part accounted for two-thirds of the cumulative investments over the period 2017-2019, with more than €36 million invested in the French team Vitality.

An economic study of the French esports market is currently being carried out by Paris&Co, the regional innovation agency for the Greater Paris area, in partnership with the French Ministry of Sports and the Syndicat des éditeurs de Logiciels Ludiques (SELL). The results should be available in the fourth quarter of 2023.

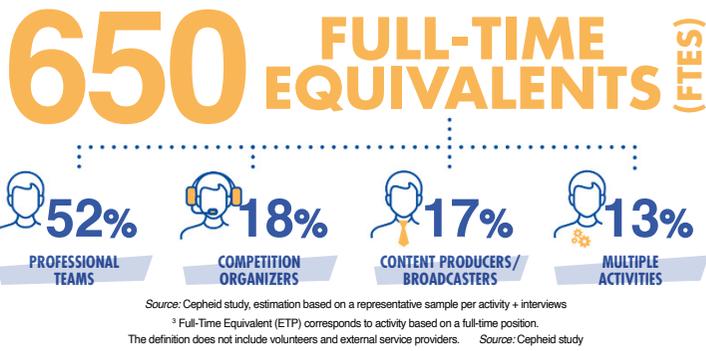
## ESPORTS IN FRANCE BEYOND THE SOCIAL PHENOMENON: A THRIVING ECONOMIC SECTOR



### ESTIMATED REVENUE IN 2019



### EMPLOYMENT FIGURES



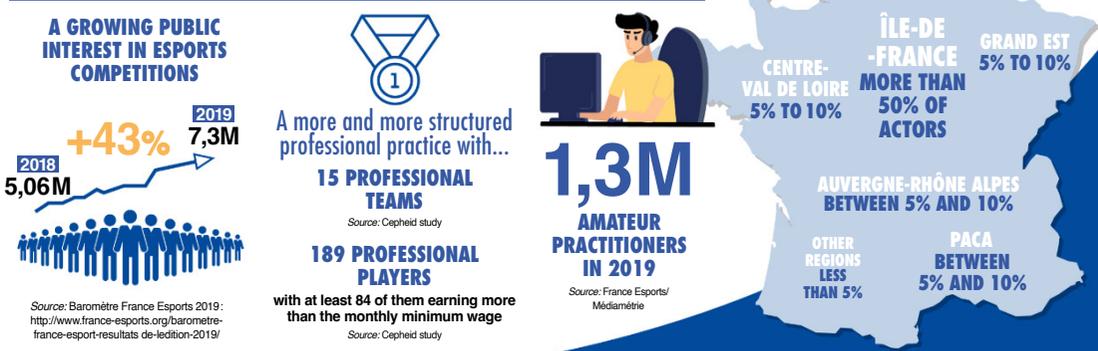
### GROWING INVESTMENTS



#### FRANCE AND ITS NEIGHBORS

	FRANCE	UK	SPAIN
REVENUE	€5M	€71M	€27M
FTEs <sup>3</sup>	650	1214	800
PROF. PLAYERS	189	N/A	270

### ASSETS FOR DEVELOPMENT



# I.3 Overview of French esports actors



France has a dynamic and structured esports scene, with many French and international actors present in the country. France has a dynamic and structured esports scene, with many French and international actors present in the country. The key actors include the following:

- **Game publishers:** French publishers, such as Ubisoft, and international publishers, such as Riot Games, Activision Blizzard, Electronic Arts, Capcom, Bandai Namco Entertainment, etc. It should be noted that any company, whether French or foreign, holding a game licence used by players in France can join France Esports as a member in the creator/publisher category.
- **Teams and players:** French teams and players who perform on the international scene, such as Team Vitality, Karmine Corp, Mandatory, Gentle Mates, Solary, or ZywOo, the emblematic professional player of *Counter-Strike: Global Offensive* and *Glutony*, world champion on *Super Smash Bros Ultimate*. In France, the esports sector has more than 150 teams, and this upward trend is expected to continue.
- **Competition organizers:** Webedia, ZQSD, Freaks 4U Gaming, FuturoLAN, ESL Face it Group (EFG), etc.
- **Casters (tournament commentators) and specialist media:** OTP, 1PV, Rocket Baguette, Solary, etc.
- **Professional or trade organizations:** French organisations such as France Esports, the Syndicat des éditeurs de logiciels de loisirs (SELL), the

Syndicat National du Jeu Vidéo (SNJV), the Union des Associations Esportives de France (UAEF), etc.

- **Incubators:** incubators play a crucial role in the support, development and vitality of esports in France. Among these initiatives, Paris&Co – Level 256 brings together start-ups, institutional actors and major companies in the sector. G3 (Gcube) is the first French incubator focused on esports monetization. The I-WIG (Women in Games France) esports incubator focuses on developing female talent by offering personalized support, mentoring and opportunities to participate in tournaments. Finally, Technopole Grand Poitiers (Neoloji), in partnership with France Esports, plays a key role in supporting esports companies in the Greater Poitiers area.
- **Sponsors:** the funding of esports in France also benefits from crucial support from sponsors. One notable example is Orange, which has become the official sponsor of the Karmine Corp. team. Orange also positions itself internationally by supporting esports tournaments in Africa, the Middle East and Europe. Other companies such as Adidas, Renault and Afflelou have also chosen to sponsor Team Vitality.
- **Schools and campuses:** a number of schools and campuses in France offer programs to become professional players, as well as multi-disciplinary training in various esports professions: PHG Academy, Gaming Campus, XP, the Esport Gaming School (EGS), etc.

For more information, [a directory of actors in the industry is available in part III.3.](#)

**French games:** France plays an important role in video game production, with companies such as Ubisoft and Ankama Games, producing notable titles in the esports and competitive scene. For example, Ubisoft's *Rainbow Six Siege* has firmly established itself on the global competitive scene, organizing major tournaments and benefiting from a very active fan community. Other games such as *Trackmania* and *Brawlhalla* have also found their own niche in the competitive world. *Just Dance*, also developed and published by Ubisoft, is another notable example. Ankama, with titles such as *Dofus* and *Wakfu*, has managed to create engaged communities, although these games are not traditionally associated with esports.

However, it is essential to note that, despite a significant production of video games, France does not have as strong a historical tradition as countries such as China, Japan or the United States when it comes to developing competitive or esports video games.

These French games form part of [the international landscape of competitive games, explored in the appendices.](#)

Gamers on stage during the Gamers Assembly event in Poitiers, April 2023



# I.4 Structuring the sector in France and internationally

## Requirements for the structuring esports worldwide

To support the growth and development of the esports sector, several challenges must be addressed, both in France and internationally. The main issues are:

- **structuring the sector**, by collaboratively building dynamics favorable to the maturation of the sector;
- **training and support for players**, to foster the development of skills and the emergence of new talents;
- **esports promotion**, by encouraging collaboration between the various actors and supporting initiatives to develop the sector's audience and appeal;
- **the lack of resources in terms of equipment and funding**, which is an obstacle to development, especially in emerging countries;
- **the promotion of amateur practice**, amateur circuits being a breeding ground for talent and representing the base of the esports pyramid.

Esports culture varies significantly from one geographical region to another:

- **in Europe**, the industry is heavily influenced by the LAN parties of the 1990s and organizations such as DreamHack in Sweden and ESL in Germany; popular games include *League of Legends*, *CS:GO* and *Dota2*, and the dominant platforms are the PC, PlayStation and Xbox;
- **in North America**, esports evolved from arcades and quickly became industrialized and monetized. The dominant platforms are similar to those in Europe: PC, PlayStation and Xbox;
- **in Oceania, Australia and New Zealand** are in the lead, compensating for the challenges of market size and geographical distance with a committed community and local initiatives; the dominant platforms are also PC, PlayStation and Xbox.

In these three regions, challenges are more about making the regulatory and economic framework more flexible for professional players (professional player status, visas, player taxation, etc.), as well as support in terms of financial and material resources for amateurs.

- **In Asia**, South Korea and China are the leading countries, with a strong presence of "PC Bangs" (PC gaming internet cafes) in Korea and a growing mobile market in China. Southeast Asia and South Asia, particularly India and Pakistan, focus more on mobile games due to their accessibility and relatively low cost.

- **In the Middle East**, esports is growing rapidly, particularly in countries such as the United Arab Emirates and Saudi Arabia. The latter, in particular, is investing significantly in the sector, expressing a desire to become a key player in the industry. After acquiring esports tournament organizers ESL and FACEIT for \$1.5 billion in 2022, a \$45 million cash prize was offered to professional gamers at the second edition of the Gamers8 esports and gaming festival in 2023, which represents the highest amount ever distributed at an esports event in the world. The region is heavily influenced by mobile games and PC platforms. Popular games include *FIFA*, *League of Legends*, *PUBG Mobile* and *Fortnite*. Major challenges in this region include the need for clearer regulations and more robust infrastructures, as well as promoting diversity and inclusion in the sector.
- **In Latin America**, Brazil is the undisputed leader, followed by countries such as Argentina and Mexico. The most popular games are *Free Fire*, *League of Legends* and *CS:GO*. The region is also characterized by a strong presence of mobile games due to their accessibility. Challenges include the need for better infrastructure, particularly in terms of Internet connectivity, as well as formalizing the sector to attract more investment.
- **Finally, Africa** is experiencing growth despite challenges such as talent drain, with a focus on PC and mobile platforms. Note the ubiquity of the *FIFA* football simulation game in this region. Mainly in sub-Saharan Africa, three main obstacles need to be considered: technological barriers linked to

# I.4 Structuring the sector in France and internationally



poor Internet and electrical infrastructures, as well as a lack of game servers provided by publishers; economic challenges with limited purchasing power restricting access to the equipment and skills best suited for the practice; and finally, sociological barriers, with a certain mistrust on the part of society and the elites towards any screen-centric activity.

In general, in emerging or developing countries in these regions, structuring requires recognition of the practice by public authorities and upgrading technical infrastructures. Increasing the skills of those involved in the industry is also a key factor in the successful development of the ecosystem.

**A Handbook of esports is currently being compiled by a group of international researchers.** It will be published in 2024 and will present a detailed geographical approach to esports ecosystems around the world.

## Examples of implementation of esports-related public policies around the world

- ◆ **Building a sustainable national ecosystem**, from the amateur to professional level (South Korea, Saudi Arabia, Morocco, etc.)
- ◆ **Identifying and developing talent** (South Korea, United Kingdom, France...)
- ◆ **Implementation of mobility schemes** (France, Germany, United States) and player licenses (Japan)
- ◆ **Creation of high-quality training areas and facilities** (Saudi Arabia, Morocco, China, United States)
- ◆ **Protecting players and establishing a status for professional players** (France, Germany, South Korea)
- ◆ **Health promotion** (China)
- ◆ **Support for ethics and integrity**, including combating toxicity, cheating, match-fixing, doping, etc. (France)
- ◆ **Raising awareness through school practice** (United Kingdom, France)
- ◆ **Implementing scholarships** (United States)
- ◆ **Training for trainers**, in particular coaches, referees, administrators, etc. (Morocco, United Kingdom, Saudi Arabia, etc.)
- ◆ **Promoting diversity and inclusion**, focusing on aspects such as combating racial, gender and generational discrimination, or policies for people with disabilities (France, United States, etc.)
- ◆ **Hosting major international esports events** (Saudi Arabia, Brazil, Germany, Poland, France)
- ◆ **Promoting economic development, innovation and attractiveness** (France, Saudi Arabia)
- ◆ **Support for local development**, including support for local initiatives, the creation of practice spaces and incubators (France, Finland)
- ◆ **Specific fiscal measures and taxes, subsidies and investments** (China)

# I.4 Structuring the sector in France and internationally



## National and international federations

**International esports federations**, such as the International Esports Federation (IESF), the Global Esports Federation (GEF) and the World Esports Consortium (Wesco), were created to establish standards and regulate esports competitions globally. However, their legitimacy is limited, mainly because control over the games themselves and their competitive rules is held by video game publishers.

Unlike traditional sports, where federations often enjoy undisputed authority, in esports, publishers hold a central, decision-making position. Although these federations can organize tournaments and promote standards, their scope and impact are generally limited in the absence of approval and support from publishers.

**National esports federations**, which share similar objectives to international federations, aim to regulate and promote esports at the national level. They often work with local authorities, schools and businesses to develop infrastructure and training programs. However, like their international counterparts, these organizations face challenges in terms of legitimacy and authority. In many situations, games publishers retain significant control over how their games are played competitively, making it difficult for a national federation to establish standards or regulations without their cooperation. In addition, the official recognition

of national federations by governments can vary, adding another layer of complexity to their status. However, these federations often play a crucial role in structuring the national esports scene by helping to organize local tournaments, supporting emerging players or teams, and acting as a point of contact between the various actors in the ecosystem. Their role can thus be seen as complementary to that of the publishers, although the power dynamics generally favor the latter.

For more information, [← a directory of stakeholders in the industry is available in part III.3.](#)



# I.4 Structuring the sector in France and internationally



## Ongoing initiatives for the strengthening of the esports sector in France

As an active member of the global esports community, France is fully involved in the sector's global challenges and aims to be a model in terms of structuring, regulating and promoting esports. The aforementioned global challenges, such as structuring the sector and training its actors, are particularly relevant in France, where public authorities and organizations such as France Esports are taking concrete initiatives to address these challenges.

**With many initiatives already implemented in recent years (see inset below), esports is the subject of a strong commitment from French public authorities.** Similarly, national federations, companies and communities play a significant role in structuring the industry. Close collaboration between all these players is crucial for ensuring the smooth development of the sector.

To support and strengthen the esports sector in France, four strategic areas have been defined by public authorities as part of the 2020-2025 national esports strategy (voir Appendix 1):

- ♦ **structuring and energizing** the esports sector;
- ♦ **promoting a structured, responsible and inclusive organizational model** and practice of esports;

- ♦ **supporting the creation of a relevant training system;**
- ♦ **promoting France's attractiveness** to industry stakeholders.

**These axes facilitate the definition and implementation of more specific projects undertaken by France Esports, such as:**

- ♦ **a comprehensive understanding of the value chain and its practices** (identifying the stakeholders, studying their needs, national esports practice survey, training sessions, and practical guide);
- ♦ **strengthening the regulatory framework, developing training and education, and structuring local esports representative bodies** (aligning reduced VAT on esports events with sports and cultural events, setting up a talent passport for esports players, setting up the RNCP (Répertoire National des Certifications Professionnelles) Esports Supervisor qualification to train future professionals in the field of esports, in close collaboration with the Fédération Nationale des centres de formation des apprentis Sport Animation Tourisme, etc.);
- ♦ **health prevention and care for practitioners** by disseminating objective information to the widest possible audience, and the implementation of protection and prevention measures against all forms of sexist, sexual and discriminatory violence and online harassment during the practice and organization of events (writing a practical guide to prevention actions for industry stakeholders, organizing and participating in conferences and round tables, etc.);

- ♦ **the sector's environmental responsibility**, through the implementation of a sustainable development strategy for the sector in France, taking into account environmental issues and matters relating to energy efficiency (environmental impact study on the Gamers Assembly in Poitiers, the largest esports gathering, in 2022 and 2023).

These specific objectives and actions are detailed on the France Esports website: <https://www.france-esports.org>

**Through public and private initiatives, France plays a key role in structuring the esports sector, both nationally and internationally. The initiatives currently underway reflect a collective commitment to establishing a robust, inclusive, and sustainable esports ecosystem.**

# I.4 Structuring the sector in France and internationally



## Implementation of public policy in the esports sector in France

France has implemented initiatives and policies for the development of the esports ecosystem and is considered one of the most active European countries in this field. Here are the key milestones in the investment of French public authorities:

### 2015

- ◆ **The public consultation for the Law for a Digital Republic** identifies the needs and expectations of the various esports stakeholders, laying the groundwork for more comprehensive legislation tailored to the specific features of esports.

### 2016

- ◆ **The Durain and Salles parliamentary report** on competitive video games.
- ◆ **Industry stakeholders join forces to create the France Esports association**, with strong support from the then-Secretary of State for Digital Affairs Axelle Lemaire.
- ◆ **Publication of the first law specific to esports**, aiming to legalize and regulate the organization of video game tournaments and provide a legal framework for the professional competitive practice

of esports players within professional clubs (articles 101 and 102 of the Law for a Digital Republic).

### 2017

- ◆ **Promulgation of decrees for articles 101 and 102.**

### 2019

- ◆ **Esports symposium** organized by the Direction Générale des Entreprises and the Ministry of Sports, in partnership with the France Esports association.
- ◆ **The government presents its roadmap for esports.** France's Esports Strategy 2020-2025 aims to make the country the European leader in the esports sector by 2025.

### 2020

- ◆ **Study carried out by the Pôle interministériel de prospective et d'anticipation des mutations économiques (Pipame) on the French esports market.**

### 2022

- ◆ **June: French President Emmanuel Macron welcomes more than 200 actors from the esports ecosystem** to the Élysée Palace.
- ◆ **November: European Parliament report on esports and video games** (Laurence Farreng).

### 2023

- ◆ **January: 5th Impulsion Politique et Coordination**

**Stratégique (IPCS) workshop dedicated to esports.** Bringing together ministers and actors from the esports ecosystem, this meeting marks a significant step forward in the regulation and development of esports in France, establishing an action plan for the structuring of the ecosystem, support for amateur practice and the introduction of a talent passport for top-level players.

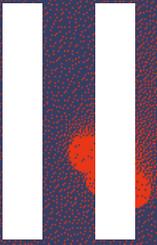
- ◆ **June: extension of the Talent Passport for esports athletes.** Its application is currently focused on welcoming resident players. Specific measures for the short-term mobility of players for events in France are being explored.
- ◆ **November: VAT on esports events aligned with that of sporting and cultural events at 5.5%.**

**At the same time, many local and regional authorities have also seized upon the esports phenomenon** to support its development in their territories. Strong investments by regions such as Occitania, PACA (South), Normandy, and local entities like Grand Poitiers, Grand Paris Sud, or Montpellier Métropole have significantly contributed to the development of local actors.

The audience cheers on  
a player from the Karmine  
team at KCX 2023 in Paris



# Esports and interdisciplinary aspects



II.1 Sports and esports .....	22
Bringing sports and esports closer .....	22
Esports and the Olympic and Paralympic Games .....	23
II.2 Esports as an educational tool .....	25
II.3 Esports, diversity and inclusion .....	27
II.4 Esports and eco-responsibility .....	29

Esports interdisciplinary aspects highlight its potential to generate a positive social impact, promote diversity and inclusion, and embrace an eco-responsible approach. This section provides a comprehensive view of the growing importance of esports in many contexts, and its role as a significant actor in contemporary society. It also discusses points of convergence and divergence between esports and traditional sports, including the question of their possible association in international events such as the Olympic and Paralympic Games.

# II.1 Sports and esports

## Bringing sports and esports closer

While sports and esports are distinct in their nature and practice, they share common roots and have evolved in parallel in France, creating interesting bridges between the two worlds.

Historically, sports, with its varied disciplines, has always occupied a prominent place in French culture, becoming a vector for social cohesion, national identity and collective values.

Esports, although a more recent phenomenon, has quickly emerged as a rising force, especially among younger generations, due to the growing digitization of society and enthusiasm for video games.

In France, esports has benefited from the infrastructure and expertise developed for traditional sports. Sports clubs, sponsors and even some athletes have recognized the potential of esports, investing in dedicated teams or events. Similarly, skills such as team management, strategy, and physical performance find echoes in both contexts. Moreover, the French government, acknowledging the growing importance of esports, has started to establish regulatory frameworks to ensure its healthy and sustainable development.

### Examples of initiatives to strengthen the connection between sports and esports

- ◆ **Paris Saint-Germain (PSG) Esports:** one of France's most famous football clubs, PSG, launched its own esports division in 2016. The club invested in a number of games, including *FIFA*, *Rocket League* and *League of Legends*, reflecting its desire to establish a strong presence in the digital world, while capitalizing on its globally recognized brand.
- ◆ **Virtual Tour de France:** with the Covid-19 pandemic disrupting many sporting events, the Tour de France introduced a virtual version of the race in 2020. Cyclists were able to compete from their homes using platforms like *Zwift*, offering an innovative and secure alternative to the traditional race.
- ◆ **Ligue de Football Professionnel (LFP):** for several years now, the LFP has been organizing an official tournament on the *FIFA* game: the eLigue1.
- ◆ **Tony Parker, esports ambassador:** former professional basketball player and NBA champion Tony Parker has shown a keen interest in esports. He has supported Team LDLC, a French esports organization, and integrated esports as a school subject in

his Tony Parker Adéquat Academy in Lyon, highlighting possible connections between professional athletes and esports.

- ◆ **EVA (Esports Virtual Arenas)** redefines the esports experience in France by introducing virtual arenas that combine competitive gaming and virtual reality. These facilities, located in several cities across the country, not only offer a digital dimension, but also engage players physically, making esports both a mental and physical activity. EVA's approach highlights the growing intersection between the worlds of traditional sports and esports.
- ◆ **Armateam**, an iconic figure in French esports, introduced a remarkable innovation with *King of Fields*. This unique event merges esports and traditional sports, challenging competitors to excel in both the digital and physical domains. Participants are challenged through competitive video games while facing real-life sports challenges.

**These initiatives demonstrate that, far from being in competition, sports and esports are increasingly complementary, with institutions, clubs and individuals seeking to merge the best of both worlds.**

# II.1 Sports and esports



## Esports and the Olympic and Paralympic Games

Esports has attracted increasing interest from international sports organizations in recent years.

The Asian Olympic Committee announced the official inclusion of esports in its program for the first time at the 2022 Games. This decision saw eight esports competitions (*Arena of Valor*, *Dota 2*, *Dream Three Kingdoms 2*, *FIFA*, *Hearthstone*, *League of Legends*, *PUBG Mobile*, *Street Fighter V*) integrated into the Asian Games program, with tournaments organized by the Asian Electronic Sports Federation.

After the initial Olympic Virtual Series, competitions held exclusively online in 2021 during the Covid-19 pandemic, the International Olympic Committee (IOC) launched a new initiative in 2022, the Olympic Esports Series (OES), a global competition for virtual and simulated sports implemented in collaboration with international federations and video game publishers. The OES finals took place during the first edition of the [Olympic Esport Week](#) in Singapore from June 22 to 25, 2023.

The IOC [recently shared its assessment](#) of the first edition of the Olympic Esports Week. This week dedicated to esports highlighted various aspects of this discipline

in relation to the Olympic movement, with a series of esports tournaments on different sports simulation video games such as sailing, car racing, dance and tennis, creating a platform to showcase the commitment, skills and competitiveness that exist in esports. The Olympic Esports Week served as a platform for over 20,000 participants and 130 players from 64 countries to compete in virtual arenas. The event provided a very concrete basis for reflection on the opportunities and challenges of integrating esports into the olympic world.

Despite the overall success of the first edition of the Olympic Esports Week, initial criticism from esports fans regarding the omnipresence of virtual sports has been taken into account. The next edition is considering diversifying the selection of games, with the addition of titles such as *Super Smash Bros*, *Street Fighter* and *League of Legends* aimed at attracting a wider audience and meeting the expectations of the esports community. This initiative reflects the growing interest of the IOC in exploring the links between esports and the olympic movement, while creating a space for constructive dialogue.

Simultaneously, the IOC has set up a working group to study the possibility of including esports in a separate competition from the Olympic and Paralympic Games. One of the major opportunities offered by esports is its ability to attract new audiences and promote the gamification of sports through popular video games such as *FIFA*, *NBA 2K* and *Zwift* for cycling. However, it should be made clear that esports is

not and will not be part of the official program for the Paris 2024 Olympic and Paralympic Games. This integration is under consideration for the 2028 Olympic Games in Los Angeles, with the introduction of certain virtual sports, such as virtual cycling.

Nevertheless, other initiatives (independent of the IOC) are being considered to showcase esports and its potential as a sporting discipline at the Paris 2024 Olympic Games. Several esports events and competitions are planned around the Games, allowing athletes and the public to discover and appreciate this universe. This openness to esports also provides opportunities to forge partnerships with libraries, cities and metropolitan committees, thanks in particular to the French Ministry of Culture's [Cultural Olympiad initiative](#). This call for projects promotes the creation of artistic and cultural programs through approved projects supported by a variety of stakeholders. Two notable examples include "*Just Dance: A Night at the Château de Versailles*", celebrating the release of the *Just Dance 2024 Edition* video game in partnership with the Centre national du cinéma et de l'image animée (CNC), the Château de Versailles and Ubisoft.

In addition, the Cité des Sciences et de l'Industrie, with "*La Villette eSport*", is launching a festival dedicated to this universe, to introduce the public to its economic impact, the related careers opportunities and the complex issues raised by esports. Generally speaking, the Paris 2024 Organizing Committee for the Olympic and Paralympic Games (COJOP) and the IOC remain open to dialogue with esports

# II.1 Sports and esports



stakeholders to explore opportunities for cooperation and promotion of esports in the context of the Games.

In conclusion, the discussions around the inclusion of esports in the Olympic and Paralympic Games and the initiatives planned for the Paris 2024 Olympic Games and Olympic Esports Week offer unique opportunities to strengthen the links between esports and traditional sports, while highlighting esports' potential as a sporting discipline in its own right. The successful integration of esports into the global sports landscape will largely depend on the sector's ability to demonstrate its added value as a sports discipline and create a dialogue with traditional sports organizations. Collaboration between traditional sports federations, Olympic committees and game publishers is essential to establish clear rules and standards. France, as the host of the Olympic Games and a major actor in esports, plays a key role in the promotion, development, and global influence of esports.

## France's bid to host the Olympic Esports Week

As the host country of the Paris 2024 Olympic and Paralympic Games, France is considering a bid to host the second edition of the Olympic Esports Week in late 2024. This initiative is expected to include a series of events, conferences, and esports competitions, bringing together key industry players, athletes, and fans. France's bid to host this special week underscores the country's commitment to supporting and developing esports, as well as strengthening the connections between traditional sports and esports.

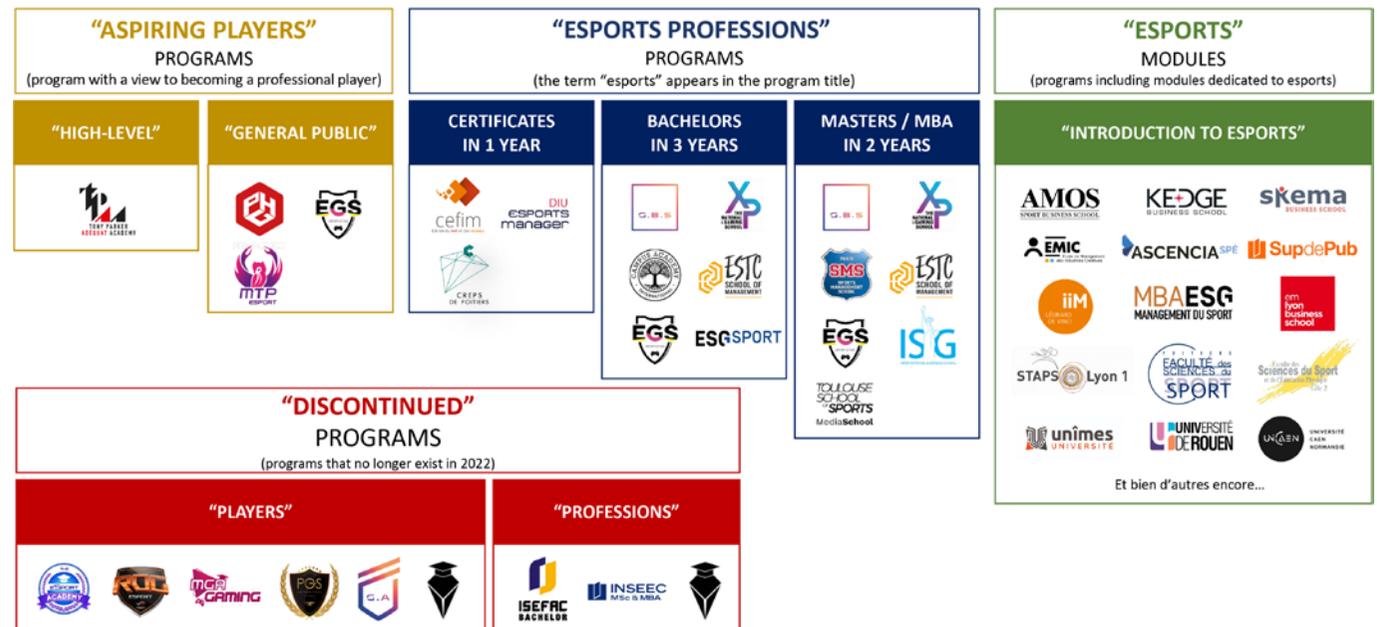
# II.2 Esports as an educational tool

Esports, still often perceived as nothing more than entertainment, has evolved to become much more than that. Today, it represents a complex and dynamic ecosystem, rich in varied opportunities. At the heart of this transformation, specialized training programs have emerged in recent years, preparing young people for careers in the field, whether as professional players, commentators, event organizers or esports marketing specialists.

But the impact of esports goes even further. By actively participating in competitions, players develop transferable skills. They learn to work as a team, devise complex strategies, manage stress and make quick decisions in high-pressure situations. Additionally, esports encourages communication, perseverance and discipline — qualities sought after in many professional fields. In this way, esports is not just a video game practice: it is a platform for learning and personal development, where enthusiasts can turn their hobby into valuable skills for their professional and personal future. It can also be a means of combating exclusion and digital illiteracy.

[A map of esports-related professions](#) can be found in the appendices to this handbook.

## THE DIFFERENT TYPES OF ESPORTS TRAINING PROGRAMS IN HIGHER EDUCATION



© France Esports

# II.2 Esports as an educational tool



## Examples of initiatives supporting esports as an educational tool

### ◆ Initiatives led by local authorities

✦ The Provence-Alpes-Côte d'Azur region has been selected as a pilot region to establish a regional branch of France Esports, and is actively supporting the emergence of an esports sector by encouraging structures that provide supervised practice spaces. An agreement will soon be signed between the Provence-Alpes-Côte-d'Azur region, the Minister of Sports and the Minister of Digital Technologies. Simultaneously, ✦ Grand Paris Sud is committed to the development of esports through workshops in schools, as well as the creation of a post-baccalaureate program and a training and esports entertainment center. Inclusion and the fight against digital illiteracy are at the core of these initiatives.

◆ **The French Ministry of Education** is also contributing to the promotion of esports through its "Innovation in the school environment" call for expression of interest. ✦ Educ Esport, run by Esport pro, was one of the projects selected.

This innovative scheme aims to integrate esports as an educational tool through weekly workshops, quarterly training sessions and annual tournaments in 20 schools in the Île-de-France region, and much more.

- ◆ **The French Ministry of Labor, Employment and Integration**, as part of its Plan d'Investissement dans les Compétences (PIC), has supported several initiatives using esports and online platforms as a means of attracting out-of-school young people and guiding them towards integration and training programs. Two ongoing projects use esports as a lever for professional integration:
  - ✦ The *Askip'* project (Synergie Family) offers video game and esports events in several French cities, using a mobile truck to organize gaming sessions at the foot of apartment blocks.
  - ✦ *Play for Change* (APF France Handicap) focuses on identifying and developing transferable skills through video games and esports among people with disabilities.

◆ The "**Gaming house de l'insertion**" is a pioneering initiative launched in Aix-en-Provence as part of the PRIC (Plan Régional d'Investissement dans les Compétences) and co-sponsored by the Mission Locale of Aix-Marseille and the esports team Izidream, aiming to use the potential of video games as a tool for professional and social integration for young people. The facility offers both a dedicated sports space and a video game area, equipped with state-of-the-art equipment. Participants are coached by professional players, and the approach focuses on the realization that the skills developed in video games can be transferred to the professional world. This experiment, which has already shown positive results, will be replicated in other regions of France.

## II.3 Esport, diversity and inclusion

As a global phenomenon, esports has the potential to bring together people from all walks of life, transcending borders, cultures and individual differences. However, for this promise to be fully realized, it is imperative to address the challenges of diversity and inclusion within the esports community. While the world of esports is inherently diverse, it is crucial to ensure that this diversity is not only recognized but celebrated and actively integrated into all aspects of events and competitions.

Diversity encompasses various dimensions, including culture, age, religion, gender, and extends to the inclusion of people with disabilities, each contributing to enriching the esports landscape.

### Gender equality in esports

According to the “L’essentiel du jeu vidéo 2023” study conducted by the SELL and Médiamétrie, 48% of video game players in France are women. However, this near parity is not observed in the field of esports competition. The 2023 France Esports barometer, also conducted with Médiamétrie, reveals that women account for just 36% of recreational (non-competitive) esports players. This figure drops drastically to 7% for amateur esports ([details on the different categories of players — general public, recreational and amateur — are available in the glossary in the appendices](#)). The reasons for this under-representation are manifold, and are often rooted in a broader social context rather than being a problem specific to esports.

Several women’s tournaments and leagues have recently been created to showcase female talent:

- ☛ [VCT Game Changers](#)
- ☛ [La Coupe des Étoiles](#)
- ☛ [LAN League of Legends – Women Rivals](#)
- ☛ [Women of the eRENA featuring Fortnite](#)

- ☛ [ESL Impact sur CS:Go](#)
- ☛ [Smash Sisters](#)
- ☛ [Womens Car Ball Championship \(Rocket League\)](#)



# II.3 Esport, diversity and inclusion



To make esports as inclusive as possible, it is necessary to implement a series of actions to combat all forms of discrimination in the esports ecosystem. Here are some recommendations:

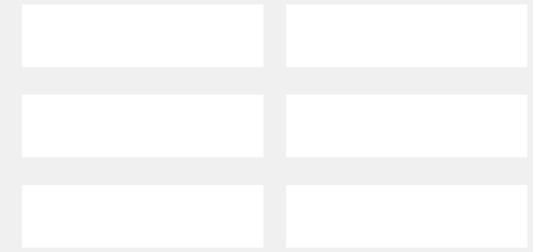
- **Appoint a “diversity and inclusion manager”:** this person will play a central role in promoting diversity at all levels of the project. He or she will assess current needs, propose initiatives and ensure their implementation.
- **Workshops and training:** raising awareness is the first step towards change. Training sessions and roundtable discussions on diversity and inclusion can help understand the importance of diversity and adopt inclusive behaviors.
- **Creating specific opportunities:** offering scholarships, mentoring programs or internships can help attract and retain talent from underrepresented groups.
- **Inclusive communication:** all communication materials, whether advertisement, websites or social media, should reflect the diversity of the esports community. This reinforces the commitment to inclusion and sets a positive example.
- **Partnerships with diversity organizations:** by collaborating with specialized organizations, esports events can benefit from their expertise in implementing targeted initiatives. These organizations can also help identify areas for improvement.

## Initiatives in France

Several initiatives in France focus on diversity and inclusion issues in the esports community. France Esports has dedicated a chapter to this topic in its **Organizer’s Guide**. To incorporate these issues into project implementation, the cultural network can contact these organizations.

- ◆ **AnyKey** is a non-profit organization that fosters change and empowers the champions making a difference in esports, competitive gaming and live streaming. The organization has developed several programs and guides to promote inclusion in esports around the world.
- ◆ **Women in Games France** has developed an esports department to promote the inclusion of female players in French esports. The association has created an incubator to provide individual support to female players with the potential to become professionals in the sector, and to integrate them into semi-professional or even professional circuits. The department also offers opportunities to discover **esports careers with female role models**.
- ◆ The **CapGame** and **Handigamers** associations, created to adapt video games and esports to the needs of people with disabilities, focus on creating adapted controllers (e.g. **Xbox**) and organizing competitions for people with disabilities (e.g. **Disable Gaming League** in the US, or the creation of an **esports league within the Fédération Française Handisport** in partnership with Capgame).
- ◆ **Silver Geek** is an association aiming to improve the health and well-being of senior citizens by offering fun digital workshops and amateur video game competitions for the elderly.

## II.4 Esports and eco-responsibility



**In France, eco-responsible esports initiatives are experiencing significant growth, with the goal of promoting sustainability within the industry.**

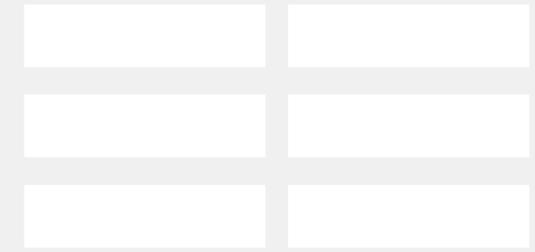
However, it is essential to stress that esports practice in itself remains energy-intensive. Data storage and the necessary infrastructure, such as servers and gaming equipment, consume a significant amount of energy, posing major challenges in terms of environmental sustainability. The transportation of organizers and participants in esports events also has a significant impact.

These initiatives revolve around several lines of action, including raising awareness and communicating with players, fans and esports stakeholders, implementing eco-responsible practices, such as waste management and recycling at events, or using eco-friendly materials and reducing the carbon footprint by adopting energy-efficient technologies. Furthermore, collaboration with partners specializing in these areas and the integration of sustainability goals into the strategies of esports organizations help to encourage the adoption of environmentally-friendly behavior.



A cosplay competition at the Gamers Assembly in 2022

# II.4 Esports and eco-responsibility



## Examples of eco-responsible actions in gaming and esports in France

### ◆ Carbon footprint impact study of the Gamers Assembly event

France Esports commissioned [a study to assess the carbon footprint of the Gamers Assembly 2022](#), one of the biggest esports gatherings in France. According to the results, the total carbon footprint of the event is estimated at approximately 161.63 tons of carbon dioxide equivalent. This analysis highlights that participant travel played a major role in the footprint, alongside emissions related to electricity consumption to power the event. The initiative emphasizes the importance of considering the environmental implications of esports events, and encourages reflection on ways to minimize this impact, particularly by promoting more eco-responsible practices and seeking solutions to reduce the travel footprint. In 2023, another study was conducted, and a partnership with local public transportation was established.

### ◆ Awareness-raising and communication

Paris Games Week, one of the biggest esports

events in France, launched an eco-responsibility awareness-raising campaign and has shared ecological tips on its social media channels during recent editions, while also encouraging visitors to adopt sustainable behaviors during the event.

### ◆ Carbon offsetting and reforestation

The *Rainbow Six Siege* Pro League Finals tournament, held in Lyon in 2019, offset the carbon emissions of the event by investing in reforestation projects in France. This initiative was carried out in partnership with a local environmental organization.

### ◆ Limiting the environmental impact of equipment

French team Vitality has implemented a rigorous recycling policy for its computer equipment, collaborating with certified recyclers to ensure that its obsolete equipment is properly processed.

### ◆ Sustainable strategy

the Team LDLC esports organization in France

has integrated sustainability goals into its business strategy by committing to reduce its carbon footprint by 20% by 2025.

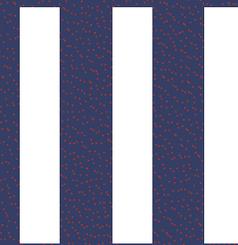
### ◆ Charity donations

*Z Event* is a charity project created by Adrien "ZeratoR" Nougaret and Alexandre "Dach" Dachary. For over 50 hours, renowned French streamers broadcast live content on Twitch and encourage viewers to get involved in supporting a charity. In September 2022, more than 10 million euros were raised for ecological causes.

A player during a  
*Valorant* tournament  
at KCX 2023 in Paris



# Going further



<b>III.1 Organizing a tournament: key steps and region-specific considerations</b> .....	<b>33</b>
Strategy .....	33
Technical Aspects .....	34
Communication .....	36
Administration.....	36
Diversity and inclusion .....	38
Evaluation .....	38
<b>III.2 Examples of initiatives undertaken by the French cultural network abroad</b> .....	<b>39</b>
<b>III.3 Directory of esports actors in France</b> .....	<b>42</b>

# III.1 Organizing a tournament: key steps and region-specific considerations

To organize an esports event, careful planning and understanding the specific needs of this type of competition are essential. Here is some advice and information.

## Strategy

### Defining the objectives of the event

It is important to determine the objectives of the event, whether they are promotional, educational or competitive in nature. These objectives will determine the format of the event, the choice of games, and the level of competition.

### Choosing the event format

Esports events can take many forms, from small local tournaments to major international competitions. The number of participants, the duration and the resources required to organize the event will depend on its format.

Esports events fall into several categories:

- **online competitions**, which take place over the Internet and allow players from around the world to compete remotely;
- **in-person competitions**, which bring together players and spectators in a physical location, fostering exchanges and shared experiences;

### RECOMMENDATIONS FROM FRANCE ESPORTS

#### Choosing the event format

The choice of format for an esports competition, whether online, in-person or hybrid, depends on the type of game, the host country and the culture of the players. Regarding the type of game, single-player games, such as fighting games, may be better suited to an online format due to their simplicity of interaction. In contrast, team games, requiring extensive coordination and communication, may benefit from a physical environment to reinforce team cohesion. The hosting country also plays a crucial role. Countries with a robust Internet infrastructure can handle online events, while those with connectivity challenges may prefer an in-person format. In addition, the country's geography can influence the choice: a larger country might favor an online format to facilitate the participation of players from remote regions. Finally, the culture of the players is a determining factor. Some cultures value face-to-face interactions, making on-site events more attractive. In

regions where technology is ubiquitous, online formats may be preferred. A hybrid format, combining online and on-site elements, offers a flexible solution, accommodating a variety of preferences and situations.



# III.1 Organizing a tournament: key steps and region-specific considerations

- **hybrid events**, which combine online and in-person competitions, connecting local or regional competitions with international ones.

## Competition platforms

The most popular gaming platforms vary from country to country. It is crucial to consider this aspect when organizing the tournament. Generally speaking, the distribution is as follows:

- Europe: PC and home console
- Asia: PC, handheld console and smartphone
- Middle East: home console and smartphone
- Africa: home console and smartphone
- North America: PC and home console
- South America: PC and home console

## Mobilizing resources and identifying partners

It is essential to gather the financial, material and human resources needed to organize the event. Organizing an esports event requires assembling a competent and motivated team, including organizers, referees, hosts and volunteers. Clearly defining the roles and responsibilities of each person is important to ensure an effective distribution of tasks. As esports is a globally practiced activity, there are many associations and economic actors in every country. It is crucial to identify and involve them in your project, both to facilitate access to the necessary technical equipment (PCs, consoles, monitors, computers, etc.) and to reach local gaming communities.

**Involving local partners and leveraging their expertise is essential to ensure the smooth running of your event.**

## Technical aspects

### Planning the logistical and technical aspects

Setting up an esports event requires rigorous logistical and technical organization, including booking the venue, configuring IT and audiovisual equipment, and setting up the stage and dedicated areas (competition zones, relaxation areas, etc.). Careful planning is essential.

#### RECOMMENDATIONS FROM FRANCE ESPORTS



### Pooling resources

- ◆ To pool costs and resources, you can develop projects on a regional scale.
- ◆ Auditoriums and cinemas in network establishments are valuable assets for your events, as they allow you to create real shows, particularly for the final stages of the competitions.

# III.1 Organizing a tournament: key steps and region-specific considerations



## RECOMMENDATIONS FROM FRANCE ESPORTS



### Planning ahead

- ◆ **A suitable venue:** the first criterion for choosing a venue will obviously be the size of the hall. It is difficult to provide an ideal surface to participant ratio, as several factors come into play: the layout of the hall, table size, team grouping (solo, 3, 5, 6... players). However, a ratio of 3 m<sup>2</sup> per participant seems like a good starting point. Additionally, areas dedicated to other activities such as reception, catering, stages, etc., need to be considered. In any case, drawing up a plan is essential to optimize the overall layout.
- ◆ **Anticipating event preparation:** to effectively anticipate the preparation of an esports event, having a detailed calendar listing all tasks, responsibilities, and deadlines is crucial. This schedule should be shared with all parties involved and regularly updated. It is also essential to have contingency plans to deal with unforeseen events such as technical breakdowns or issues with the venue. Rigorous planning and communication are key to minimizing risks and ensuring the event's success.
- ◆ **Electricity:** during a tournament, the organizer is in charge of supplying sufficient power, providing all power lines right up to the tables (especially for load-balancing purposes). To avoid outages, it can be assumed that up to ten computers can be connected to one 16A socket. To provide enough power, halls are generally equipped with three-phase sockets. Compared to standard "home" sockets, these can deliver the necessary power to supply a large number of PCs. Since PC outlets are not three-phase, distribution boxes are used to distribute the power. The norm does not require a circuit-breaker on each outlet: the boards often have only one circuit-breaker on the input. For electrical distribution from the board to the tables, use a cable with a cross-section of 2,5 mm<sup>2</sup> to support 16 to 20 A. As a reminder, ten computers on a 16A gives you a safety margin. As for power strips, avoid daisy-chaining them, as it heats up the cables and can cause the circuit breaker to trip.
- ◆ **Internet and network :** when organizing an esports event, the quality of the internet connection is crucial to ensure a smooth and uninterrupted gaming experience.
  - A minimum connection speed of 3 Mbps per player is required to ensure a stable connection. For an event with 200 players, 600 Mbps is ideal. For 350 players, aim for 1 Gbit/s. While such speeds are commonly available in fiber-optic-equipped urban areas in developed countries, it may be more challenging and costly to obtain in other regions of the world.
  - Latency and online games: latency, which is the response time between the server and the player, is another crucial factor. For most games, a latency of about 30 ms is recommended. It should never exceed 100 ms, especially for games requiring instant reactions such as first-person shooters or fighting games.
  - Allocate specific bandwidth for online games to avoid any slowdowns or disconnections. Careful planning and a robust infrastructure are essential for a successful esports event.

# III.1 Organizing a tournament: key steps and region-specific considerations

## Communication

**Promotion and communication are essential to ensure the event's visibility and attract participants and spectators.** This includes creating a website or a dedicated page, spreading information on social networks, especially those frequented by gaming communities, and collaborating with partners and sponsors.

Communication platforms include:

- ◆ websites
- ◆ Discord\*
- ◆ Facebook
- ◆ Instagram
- ◆ Youtube
- ◆ WhatsApp
- ◆ X (ex Twitter).

To reach the esports community, it is also recommended to engage with video game schools, associations, clubs, as well as local influencers who can promote the event to their numerous followers. The specialized press can also be approached.

\* Discord is a platform for people with similar interests to share and communicate. It is very popular in the gaming community.

## Administration

### Selecting games and competition rules.

The choice of games is crucial to the success of the event and to attracting an interested audience. Games must be adapted to the target audience (find out which games are most popular in your country!), to the technical configuration (platforms available in your country, Internet connection, etc.), and comply with current rules and regulations. It is also important to define the rules of the competition, including the game format, qualification and rewards.

French games are not the most widely played internationally, and insisting on using a French game can hinder impactful actions due to a lack of active communities in the target countries. If the gaming communities in your countries do not play French games, you can still promote French expertise through the know-how of its teams and tournament organizers. Another point to bear in mind is that some games are very violent, so the choice of game should be adapted to the event's context.

### RECOMMENDATIONS FROM FRANCE ESPORTS



## Comply with legal requirements

- ◆ **Contact the publishers of the games** played in the tournament to learn about the conditions of using their game (purchasing a game license does not imply the right to public or commercial use). Each publisher has different conditions. You must follow their guidelines and obtain a license agreement.
- ◆ **Adhere to the PEGI rating** for each game as part of your policy on access to the competition for minors.
- ◆ **Request parental consent** for minors taking part in an award-winning tournament.
- ◆ **Ensure the safety** of people and equipment at the event.

# III.1 Organizing a tournament: key steps and region-specific considerations



Prize distribution at Gamers Assembly 2023

**Registration management:** it is necessary to implement an online registration system for participants and to provide tools for managing and monitoring the competition (scoreboards, schedules, etc.). Available tools on the market include:

- ☛ [Toornament](#) (French platform)
- ☛ [Battlefy](#)
- ☛ [Challonge](#)
- ☛ [Start.gg](#) (ex Smash.GG)
- ☛ [Challenger Mode](#)

**Running competition:** on the day of the event, it is crucial to coordinate the teams and ensure that the competition schedule and rules are respected. Real-time communication with participants, the audience and partners is essential. The tournament's animation is also a very important aspect for the event's success; do not hesitate to reach out to local casters and influencers.

## RECOMMENDATIONS FROM FRANCE ESPORTS

### Defining winnings and rewards

**Cash prizes** are very important in esports competitions for several reasons.

- ◆ **Player motivation:** cash prizes are a form of reward that encourages players to take part in competitions and give their best. They are often seen as the recognition of a player's talent and efforts.
- ◆ **Esports professionalization:** significant cash prizes contribute to the professionalization of esports. They can allow players to make esports their full-time career, leading to an increase in the level of competition and improved game quality.
- ◆ **Attractiveness for sponsors:** large competitions with significant cash prizes often attract more spectators, making these events more attractive to sponsors.
- ◆ **Visibility and credibility:** competitions with significant cash prizes tend to attract more media attention, which can increase the visibility of esports and give it more credibility as a legitimate sport.

However, it is important to note that while cash prizes can have many benefits, they can also create pressures and challenges. For example, reliance on cash prizes can create financial pressure on players and teams, particularly in a competitive environment where only a small percentage of participants win significant prizes. In addition, the uneven distribution of cash prizes can contribute to inequality between players and teams.

For some competitions, it is possible to offer non-monetary rewards which can be very attractive for players:

- ◆ **qualification** for major international competitions;
- ◆ **VIP visitor invitations** to high-profile events (Paris Games Week, IEM Katowice, EVO, Gamers 8, etc.);
- ◆ **equipment prizes** (IT, audiovisual, phones, electrical equipment, etc.);
- ◆ **meeting** with influencers and sports or cultural personalities.



# III.1 Organizing a tournament: key steps and region-specific considerations



## Diversity and inclusion

### Fostering diversity in esports events

A number of measures can help promote diversity and inclusion in esports events. Here are some examples:

- **Appointing a Diversity Manager** to implement a sustainable diversity strategy.
- **Encouraging diversity** within the organization's staff, which can stimulate creativity, innovation, and efficiency.
- **Adopting an inclusive code of conduct** and implementing a tool to report behaviors contrary to this code.
- **Tailoring communication to all audiences**, ensuring representation of the wide range of people interested and involved in esports.
- **Implementing specific initiatives**, such as creating a "recreational" player zone for those who want to participate in physical events without being competitive, including all genders in registration forms, organizing tournaments on different games and innovative formats (*Just Dance*, VR games, retro gaming...), and offering free tournament registration for certain audiences.



### Further reading on the subject

- ◆ The [☛ "Reconnaître et prévenir les comportements sexistes"](#) (which can be used by organizers of esports events);
- ◆ [☛ Setting up a player protection system during an esports tournament](#), France Esports (WIP);
- ◆ example of a [☛ Code of conduct – Le French Melee \(Super Smash Bros\)](#).

**For more information and to identify French structures active on the subject, please refer to part II.3 of this handbook.**

## Evaluation

### Assessment and evaluation

After the event, it is essential to analyze the results and gather feedback from participants, spectators and partners to identify strengths and areas for improvement for future editions.

## III.2 Examples of initiatives undertaken by the French cultural network abroad

### NETWORK INITIATIVE

#### Next World Forum, Saudi Arabia

In 2022 and 2023, the French Embassy in Saudi Arabia invited a delegation of French esports professionals to the Next World Forum, an international forum bringing together major names in video games and esports to discuss the future of the sector. The delegation, consisting of teams, publishers, studios and trade associations, showcased French expertise in panels and roundtables on crucial topics such as esports economics, developments in artificial intelligence and the rapid growth of the sector. They were also able to exchange views on these subjects with the Saudi federation. These meetings thus highlighted the broad prospects for Franco-Saudi cooperation.

### NETWORK INITIATIVE

#### Supporting the S.O.L.O Esports professional team, Senegal

The French Embassy in Senegal has been supporting the development of esports for several years, including through a dedicated Solidarity Fund for Innovative Projects (FSPI). One of its priorities has been to support the emergence of the professional team S.O.L.O Esport, while trying to support the structuring of an esports ecosystem. Founded in 2020 through a collaboration between the Sengames association and the French Embassy in Senegal, S.O.L.O Esport stands out as the first professional esports team in West Africa. The club, based in Dakar, brings together a diverse team of professional players.

S.O.L.O Esport has gained considerable recognition thanks to its many victories, including African championships in *FIFA*, *PES* and *Mortal Kombat*. Its *FIFA* champion, Dexe Junior, also won the e-ligue 1 Tour global competition in Paris. Verix, a Guilty Gear Strive player, beat renowned champions in his first participation in the EVO, climbing into the top five worldwide and marking Africa's presence on the global esports scene.



Senegalese player Dexe Junior crowned champion of the prestigious *FIFA* e-Ligue 1 Tour tournament in Paris

# III.2 Examples of initiatives undertaken by the French cultural network abroad

## NETWORK INITIATIVE

### Swahili Esports Champions, Kenya

This project, led by SAGES in collaboration with Sylvia Gathoni, aka QueenArrow, will be held in November 2023 as part of the Nairobi Comic Convention (NAICCON), a flagship pop culture event in Kenya. QueenArrow, a player and content creator, is a major esports icon in Africa. Swahili Esports Champions plans to organize a 100% female competition with champions from eight African countries (Kenya, Benin, Uganda, Zambia, South Africa, Madagascar, Senegal and Ivory Coast), as well as a series of roundtable discussions on structuring the region's gaming ecosystem. It aims to foster the creation of a network of female players, enabling them to position themselves as pioneers in the structuring of the industry, which remains predominantly male-dominated in the region. The project is supported by various partners, including the Institut français through the Fonds Équipe France (FEF-Création), the French Embassy in Kenya, the Alliance Française in

Nairobi, the Instituts français of the participating countries, the NAICCON and Liquid Telecom.



Sylvia Gathoni, aka QueenArrow, Kenyan fighting game specialist

## NETWORK INITIATIVE

### Trackmania Nordic Cup, a regional project in Nordic countries

In terms of competitions, as part of the *Novembre Numérique* operation and in collaboration with French video game development studio Ubisoft Nadeo, the Instituts français of Denmark, Finland, Norway and Sweden organized a regional esports tournament called *Trackmania Nordic Cup* from November 28 to December 12, 2022. Thirty-two players from the four countries competed online on the French racing game *Trackmania*, attracting over 1,400 views during an online event hosted by a Finnish influencer. The top two players in the tournament won a trip to France for the Paris Games Week. This operation will be run again in 2023.

## III.2 Examples of initiatives undertaken by the French cultural network abroad

### NETWORK INITIATIVE

#### Permanent Esports Space, Mauritius

Esports, as a new area of cooperation, is at the heart of the digital strategy of the French Embassy in Mauritius. The Institut français has become a recognized actor in the gaming community, for competition organizers as well as for Mauritian authorities. Its gaming-equipped space hosted a team of five players, including three girls, for six months, with training sessions before international competitions. Adapted infrastructures enables the organization of public competitions, produced on-site and broadcasted over the Internet. *Novembre Numérique 2022* engaged players, creators, trainers and the general public with a competition, family activities, a careers forum and an in-game photography exhibition to better understand the sector.

### NETWORK INITIATIVE

#### Esports competition and roundtable discussions, Quebec City

As part of *Novembre Numérique*, the Consulate General of France in Quebec City highlighted video games and esports at the renowned MEGA MIGS video game fair in 2020. That year, the focus was on the French-speaking community, with a France vs. Quebec esports competition, where French and Quebec players competed in a fully French-speaking context. In parallel, roundtable discussions organized alongside the competition explored the use of the French language in the video game industry, and addressed the inclusion of women in companies in this sector.



France v. Quebec: cousins battling it out

# III.3 Directory of esports actors in France



This directory lists the main stakeholders in the esports industry in France and internationally. It is organized by categories and includes the official website for each entry.

## Esports game publishers

- ◆ **Activision Blizzard** (*Call of Duty, Overwatch, Starcraft 2*): <https://www.activisionblizzard.com> (États-Unis)
- ◆ **Bandai Namco Entertainment** (*Tekken*): <https://fr.bandainamcoent.eu> (Japon)
- ◆ **Capcom** (*Street Fighter*): <https://www.capcom.com> (Japon)
- ◆ **Electronic Arts** (*EA Sports Football Club (ex-FIFA), Apex, Madden NFL*): <https://www.ea.com> (États-Unis)
- ◆ **Epic Games** (*Fortnite*): <https://www.playstation.com> (États-Unis)
- ◆ **Krafton** (*Player Unknown Battle Ground (PUBG)*): <https://krafton.com/en> (Corée du Sud)
- ◆ **Microsoft Xbox** (*Halo, Forza Motorsport, Gears of War*): <https://www.xbox.com> (États-Unis)
- ◆ **NACON** (*Tour de France 2023*): <https://www.nacongaming.com/jeux-video> (France)
- ◆ **Nintendo** (*Super Smash Bros, Splatoon, Wii Sports*): <https://www.nintendo.fr/> (Japon)
- ◆ **Psyonix** (*Rocket League*): <https://www.psyonix.com/fr> (États-Unis)
- ◆ **Riot Games** (*League of Legends, Valorant, Team Fight Tactics*): <https://www.riotgames.com> (États-Unis)
- ◆ **Sony Playstation** (*Gran Turismo*): <https://www.playstation.com> (Japon)

- ◆ **Tencent Games** (*Player Unknown Battle Ground (PUBG) Mobile, Honor of king/Arena of Valor*): <https://www.tencentgames.com> (Chine)
- ◆ **Ubisoft** (*Rainbow 6, Trackmania, Brawlhalla, Just Dance*): <https://www.ubisoft.com> (France)
- ◆ **Valve Corporation** (*Counter Strike, Dota2*): <http://www.valvesoftware.com> (États-Unis)
- ◆ **Zwift Inc.** (*Zwift*): <https://www.zwift.com/eu-fr/why-zwift> (États-Unis)

## Esports event organizers

- ◆ **Arma Team** (France): <https://www.armateam.org>
- ◆ **Association FuturoLAN** (France): <https://www.gamers-assembly.net>
- ◆ **Blast** (Danemark): <https://blast.tv>
- ◆ **Centurio** (France): <https://www.centurio.fr>
- ◆ **DreamHack** (Suède): <https://www.dreamhack.com>
- ◆ **ESL Face It Group** (Allemagne): <https://www.eslgaming.com>
- ◆ **Freaks 4U Gaming France** (France): <https://www.freaks4u.de>
- ◆ **Gozulting** (France): <https://www.gozulting.com>
- ◆ **LanaFrance** (France): <https://www.lana-france.com>
- ◆ **NTWU** (France): <https://ntwu.eu>
- ◆ **PGL** (Roumanie): <https://www.pglesports.com>
- ◆ **Ping Agency** (France): <https://www.ping-agency.com>
- ◆ **Starladder** (Ukraine): <https://starladder.com/en>
- ◆ **Webedia** (France): <https://www.webedia-group.com>
- ◆ **ZQSD Production** (France): <https://www.zqsd-prod.fr>

## International esports teams

- ◆ **Cloud 9**: <https://cloud9.gg>
- ◆ **Evil Genius**: <https://evilgeniuses.gg>
- ◆ **Faze Clan**: <https://fazeclan.com>
- ◆ **Fnatic**: <https://www.fnatic.com>
- ◆ **G2 Esports**: <https://www.g2esports.com>
- ◆ **Invictus Gaming**: <https://www.igaming.com.cn>
- ◆ **Natus Vincere**: <https://navi.gg/en>
- ◆ **T1**: <https://www.t1.gg>
- ◆ **Team BDS**: <https://teambds.gg>
- ◆ **Team Liquid**: <https://www.teamliquid.com>
- ◆ **Team OG**: <https://ogs.gg>
- ◆ **Team Secret**: <https://teamsecret.gg>
- ◆ **Virtus Pro**: <https://virtus.pro/en>

## Sponsors

- ◆ **AMD**: <https://www.amd.com>
- ◆ **AOC Gaming**: <https://aoc.com/fr/gaming>
- ◆ **AORUS**: <https://www.aorus.com>
- ◆ **Adidas**: <https://www.adidas-group.com/en>
- ◆ **Alienware**: <https://www.dell.com/fr-fr/gaming/alienware>
- ◆ **Asus**: <https://rog.asus.com/fr>
- ◆ **BenQ Zowie**: <https://zowie.benq.eu/fr-fr/index.html>
- ◆ **BPI France**: <https://www.bpifrance.fr>
- ◆ **Caisse des Dépôts et Consignations**: <https://www.caissedesdepots.fr>
- ◆ **Coca-Cola**: <https://www.coca-colacompany.com>
- ◆ **Crédit agricole**: <https://www.credit-agricole.fr>
- ◆ **Disney Marvel**: <https://corporate.disney.fr>

# III.3 Directory of esports actors in France



- ◆ **Honda**: <https://www.honda.fr>
- ◆ **HyperX**: <https://www.hyperxgaming.com>
- ◆ **Infinix**: <https://www.infinixmobility.com>
- ◆ **Intel**: <https://www.intel.com/content/www/us/en/gaming/esports.html>
- ◆ **Inwi**: <https://gaming.inwi.ma/e-league>
- ◆ **Liquid Telecom**: <https://liquid.tech>
- ◆ **Logitech**: <https://www.logitechg.com>
- ◆ **Mastercard**: <https://www.mastercard.fr>
- ◆ **Monster Energy**: <https://www.monsterenergy.com>
- ◆ **NVIDIA**: <https://www.nvidia.com/fr-fr/geforce/community/esports/esports>
- ◆ **OMEN**: <https://www.omenesportsreport.com>
- ◆ **Orange**: <https://esportexperience.orange.com>
- ◆ **Philips Evnia**: <https://www.evnia.philips>
- ◆ **Razer**: <https://www.razer.com>
- ◆ **Red Bull Esports**: <https://www.redbull.com/esports>
- ◆ **Steelseries**: <https://fr.steelseries.com>
- ◆ **Trésor de Kellogg's**: [https://www.kelloggs.fr/fr\\_FR/brands/tr-sor-consumer-brand.html](https://www.kelloggs.fr/fr_FR/brands/tr-sor-consumer-brand.html)
- ◆ **Vodafone**: <https://www.vodafone.com>

## Other international organizations

- ◆ **AnyKey**: <https://www.anykey.org>
- ◆ **Blast TV**: <https://blast.tv>
- ◆ **Comité National Olympique et Sportif Français (CNOSF)**: <https://www.franceolympique.com>
- ◆ **Dexerto**: <https://www.dexerto.com>
- ◆ **International Esports Federation (IESF)**: <https://iesf.org>

- ◆ **Global Esports Federation (GEF)**: <https://www.globalesports.org>
- ◆ **JeSU**: <https://jesu.or.jp>
- ◆ **Korean e-Sports Association**: <http://www.e-sports.or.kr>
- ◆ **Saudi Esports Federation**: <https://saudiesports.sa>
- ◆ **World Esports Consortium (WESCO)**: <http://wescoesport.com>

## French stakeholders

### Esports team

- ◆ **Aegis**: <https://www.teamaegis.fr>
- ◆ **Gameward**: <https://gameward.team>
- ◆ **Gentle Mates**: <https://gentlemates.com/fr>
- ◆ **Izidream**: [https://twitter.com/izi\\_dream](https://twitter.com/izi_dream)
- ◆ **Karmine Corp**: <https://www.karminecorp.fr>
- ◆ **Mandatory**: <https://www.mandatory.gg>
- ◆ **Solary**: <https://www.solary.fr>
- ◆ **Team GO**: <https://teamgo.gg/fr>
- ◆ **Team Vitality**: <https://www.team-vitality.fr>

### Associations

- ◆ **3 Hit combo**: <http://www.3hitcombo.fr>
- ◆ **Afrogameuses**: <https://www.afrogameuses.com>
- ◆ **Cap Game**: <https://www.capgame.fr>
- ◆ **Drakonia**: <https://drakonia.eu>

- ◆ **GIV**: <https://www.giv-lan.fr>
- ◆ **Handigamer**: <https://handigamer.fr>
- ◆ **Metaleak**: <https://www.metaleak.net>
- ◆ **orKs Grand Poitiers**: <https://www.orks.fr>
- ◆ **Silver Geek**: <https://silver-geek.org>
- ◆ **Student Gaming Network, fédération des associations esport étudiantes des écoles et universités de France**: <https://sgnw.fr>
- ◆ **Women in Games**: <https://womeningamesfrance.org>

### Esports media

- ◆ **Against All Authority (aAa)**: <https://www.team-aaa.com/fr>
- ◆ **BreakFlip**: <https://www.breakflip.com>
- ◆ **Eclipsia**: <https://www.eclipsia.com>
- ◆ **JeuVideo.com**: <http://www.jeuxvideo.com>
- ◆ **L'Equipe Esport**: <https://www.lequipe.fr/Esport>
- ◆ **MGG (Millenium)**: <https://www.millenium.org>
- ◆ **Vakarm**: <http://www.vakarm.net>

### Incubators

- ◆ **Esport I-WIG**: <https://womeningamesfrance.org/incubateurs>
- ◆ **G3 (Gcube)**: <https://gamingcampus.fr/newsroom/evenements/lancement-de-g3-le-1er-incubateur-dedie-a-la-monetisation-de-lesport-en-france.html>
- ◆ **Paris & Co – Level 256**: <https://level256.parisandco.paris>
- ◆ **Technopole Grand Poitiers (Neoloji)**: <https://www.neoloji.fr>

# III.3 Directory of esports actors in France



## Schools

- ◆ **EGS**: <https://egs.school>
- ◆ **Gaming Campus**: <https://gamingcampus.fr>
- ◆ **PHG Academy**: <https://phg.academy>
- ◆ **Tony Parker Adéquat Academy**: <https://tpadequatacademy.com>
- ◆ **XP, the Esport and Gaming School**: <https://xp.school>

## Content producers and broadcasters

- ◆ **1PV**: <https://www.twitch.tv/1pvcs>
- ◆ **Kameto TV**: <https://www.twitch.tv/kameto0>
- ◆ **Gotaga TV**: <https://www.twitch.tv/gotaga>
- ◆ **MGG TV**: [https://www.twitch.tv/mgg\\_fr](https://www.twitch.tv/mgg_fr)
- ◆ **OTP - One Trick Production**: <https://www.twitch.tv/otplol>
- ◆ **Pugilat des étoiles**: [https://www.twitch.tv/le\\_pugilat\\_des\\_etoiles](https://www.twitch.tv/le_pugilat_des_etoiles)
- ◆ **Rocket Baguette**: <https://www.twitch.tv/rocketbaguette>
- ◆ **SolaryTV**: <https://www.twitch.tv/solary>
- ◆ **VALORANT\_fr**: [https://www.twitch.tv/valorant\\_fr](https://www.twitch.tv/valorant_fr)

## Major events

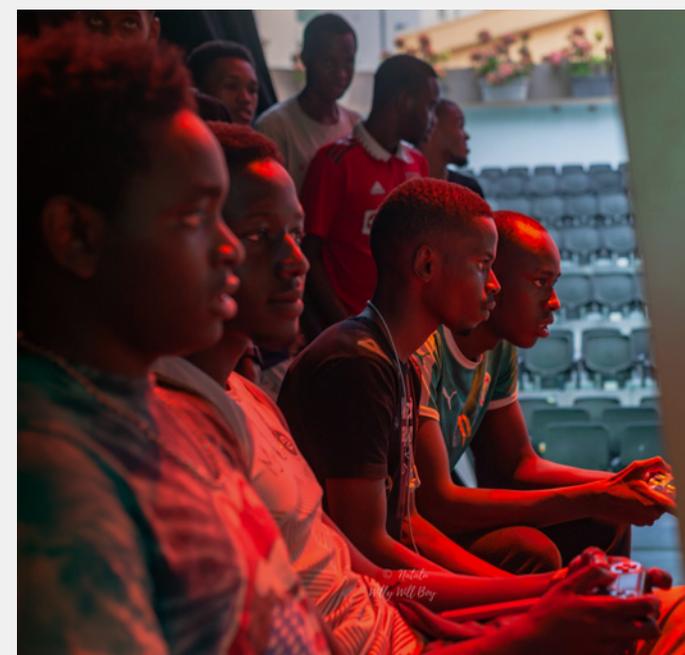
- ◆ **Gamers Assembly**: <https://www.gamers-assembly.net>
- ◆ **KCX**: <https://karminecorp.fr>
- ◆ **King of Fields**: <https://www.armateam.org/95-kings-of-fields-2023>
- ◆ **LFL Days**: <https://lolfl.com/articles/lfl-cic-day>

- ◆ **Lyon Esports**: <https://www.lyon-esport.fr>
- ◆ **Occitanie Esports**: <https://www.occitanie-esports.com>
- ◆ **Paris Games Week**: <https://www.parisgamesweek.com>
- ◆ **Speedons**: <https://speedons.fr>
- ◆ **Stunfest**: <https://www.stunfest.com>
- ◆ **Tera**: <https://www.start.gg/tournament/tera/events>
- ◆ **Thonon Gaming Fest**: <https://thonon-gaming-fest.fr>
- ◆ **Trackmania Cup / Ascension**: <https://twitter.com/TrackmaniaCupFR>
- ◆ **UFA - Ultimate Fighting Arena**: <https://www.ufa.gg>
- ◆ **ZEvent**: <https://zevent.fr>
- ◆ **ZLan**: <https://z-lan.fr>

## Professional or trade organizations

- ◆ **Syndicat des Editeurs de Logiciels Ludiques (SELL)**: <https://www.sell.fr>
- ◆ **Syndicat National des Jeux Vidéo (SNJV)**: <http://snjv.org>
- ◆ **Union des Associations Esports de France (UAEF)**: <https://www.orks.fr/union-des-associations-esportives-de-france>

Find the directory of esports stakeholders who are members of the France Esports association on the association's website: <https://www.france-esports.org/membres>



Qualifying round for the Sahel Esports Champions competition at the Institut français in Senegal in 2022

A caster comments on a tournament during the Gamers Assembly in 2022



# Conclusion and project team

This handbook aims to provide a framework and resources to support the network's institutions and their partners in understanding esports and its challenges, and in implementing actions in this sector. The information and recommendations provided in this document should be adapted to the local context and the specificities of each project.

It is important to note that esports is a rapidly evolving sector. The actors, technologies and challenges are changing quickly. Thus, staying informed about the latest trends and developments is essential for organizing relevant actions. We hope that this handbook will be a useful resource and contribute to strengthening the ability to organize quality esports events, while promoting the development and structuring of the esports sector in France and internationally.

**The teams at France Esports and the Institut français' Digital and Audiovisual Creation department are at your disposal to discuss your projects. Feel free to [contact us!](#)**

## **Institut français**

Pôle Création numérique et audiovisuelle  
Direction de la création artistique  
et des industries culturelles

**Olivier Delpoux**, head of department  
[olivier.delpoux@institutfrancais.com](mailto:olivier.delpoux@institutfrancais.com)

**Hannah Bellicha**, project manager  
[hannah.bellicha@institutfrancais.com](mailto:hannah.bellicha@institutfrancais.com)

## **France Esports**

**Désiré Koussawo**, president  
**Samy Ouerfelli**, vice-president  
Structuration internationale  
**Marilou Paget**, coordinator

[contact@france-esports.org](mailto:contact@france-esports.org)

# Acknowledgements

The Création numérique et audiovisuelle department of the Institut français and France Esports would like to express their gratitude to all those who contributed to the creation of this handbook by sharing their expertise and experiences in this field.

## **Members of the French cultural network abroad:**

Benoit Martin, Fabienne Aguado and Wendy Arzate Hernandez (Mexico); Charlotte Esnou and David Pata (Indonesia); Emmanuelle Denavit-Feller (South Africa); Emmanuel Viaux (Mauritius); Ida El Bajdoubi and Camille Zmyslony (Saudi Arabia); Jean-Romain Micol and Agathe Vinson (South Korea); Kari Desservettaz (Togo); Léa Poirier (Nigeria); Mathieu Becue (Senegal); Victor Ernandes (Denmark).

## **The teams and members of France Esports:**

Adele Ramage, Alexandre Dube, Alexis Beaubois, Christine Kev, Clément Dusart, Désiré Koussawo, Marilou Paget, Mehdi Bensafi, Nicolas Besombes, Pierre-André Gondrexon, Raphaël Richard, Samy Ouerfelli.

## **Ministry for Europe and Foreign Affairs:**

Thibaud Retailleau, Cultural and Creative Industries and Digital Cultures Editor, General Directorate for Globalization.

## **The Institut Français teams:**

Valérie Lesbros, head of Culture and Solidarity Partnerships, Hannah Loué, Digital and Audiovisual Creation project manager, Emma Schicker, Digital Creation and Audiovisual project lead and Mantchini Traoré, ICC and Cultural Entrepreneurship in Africa project lead.

**Special thanks to Katarina Lupert, intern in the Digital Creation and Audiovisual Department of the Institut français during the writing of this handbook.**

## **Credits**

**Photos** Cover, p. 3, 27, 48, 55 © Freepik; p. 4, 39 © Yanis GBA; pages 5, 45 © Aurélien Mignerat; p. 13 © Francois Bonfiglio; p. 20 © Evancmb; p. 21, 49, 38 © FuturoLAN; p. 29 © Jean Aballea; p. 31 © Ouare Design; p. 32, 44 © Willy Will Boy; p. 37 © Elyandra Esport; p. 40 © Daniel Juma (Licence CC BY-SA 4.0); p. 41 © Consulat général de France à Québec

**Infographics** Pages 8, 17, 51, 52 © Nicolas Besombes; p. 11 © France Esports, Level 256, S.E.L.L, Banque des Territoires; p. 25 © France Esports.

**Graphic design** [Studio deuxpointdeux](#)

# Appendices

1 Bibliography .....	49
2 Infographics .....	51
3 Glossary .....	53

# Appendix 1

## Bibliography



### Études et rapports:

- [Stratégie Nationale Esport 2020-2025 interministerial roadmap](#)
- [Durain and Salles parliamentary report on the competitive practice of video games, 2016](#)
- [Analyse du marché et perspectives pour le secteur de l'esport, Pôle interministériel de prospective et d'anticipation des mutations économiques \(Pipame\), 2021](#)
- [Report by the French National Assembly's Foreign Affairs Committee on the geopolitics of sport, 2023](#)

### The writings of Nicolas Besombes, teacher, researcher and lecturer in esports sociology:

- [Politiques publiques sportives](#)
- [Les jeux vidéo compétitifs au prisme des jeux sportifs: du sport au sport électronique, 2016](#)
- [Esports market size, share, and Covid-19 impact analysis, Business Insights](#)
- [Global Esports Market Report 2023-2030, GlobalNewswire](#)
- [Esports market, Statistics and Facts, statista](#)



A wave of enthusiasm among the audience at Gamers Assembly 2023

# Appendix 1

## Additional guides and resources



Here is a non-exhaustive list of additional guides and resources that can help the cultural network deepen its understanding of esports and organize quality esports events:

- ☛ **Baromètre esport 2023, France Esports:** This document aims to quantify the awareness, practice and consumption of esports in France.
- ☛ **Guide d'organisation d'événements sportifs, France Esports:** This guide provides practical advice on how to organize a successful esports event, covering issues such as logistics, promotion and managing the actors involved.
- ☛ **Ressources and regulations, International Esports Federation (IESF):** The international federation provides information on regulations and best practices in organizing esports competitions.
- ☛ **Guides and articles, Esports Insider:** Esports Insider offers a variety of guides and articles on different aspects of esports, ranging from business aspects to legal and ethical issues.
- ☛ **Reports on the esports industry, Newzoo:** Newzoo is a company specialized in analyzing video game market data, including esports. Their reports provide valuable information on sector trends and opportunities.

### Resource on eco-responsibility

- ☛ **How to assess the carbon footprint of a festival?**

### Conferences on diversity and inclusion issues

- ☛ **Lutter contre le racisme dans l'esport**, France Esports
- ☛ **Les femmes dans l'esport**, Cité des sciences et de l'Industrie
- ☛ **Eyes Open Conference**, a series of conferences on the protection of esports players
- ☛ **List of associations acting against discriminations**, France Esports
- ☛ **Panorama des plus grands champions français de l'esport**, stuffgaming
- ☛ **E-sports et éducation**, Académie de Versailles, Délégation Académique au Numérique Éducatif

### Reference websites

- ◆ **France Esports:** <https://www.france-esports.org>
- ◆ **Institut français:** <https://www.institutfrancais.com>
- ◆ **IFdigital**, the Institut français's digital creation website: <https://ifdigital.institutfrancais.com/fr>

### Reference articles

- ☛ **Esport: les coulisses d'une industrie spectaculaire**, France Culture, 2023
- ☛ **"Faire de la France une grande nation de l'esport et donner une nouvelle impulsion à la stratégie esport 2020-2025"**, Ministry of Sports press release, 2023
- ☛ **Lancement d'une taskforce eSport à Paris**, AFJV, 2023
- ☛ **Et si l'esport était un sport apprenant ?**, Grand Paris Sud

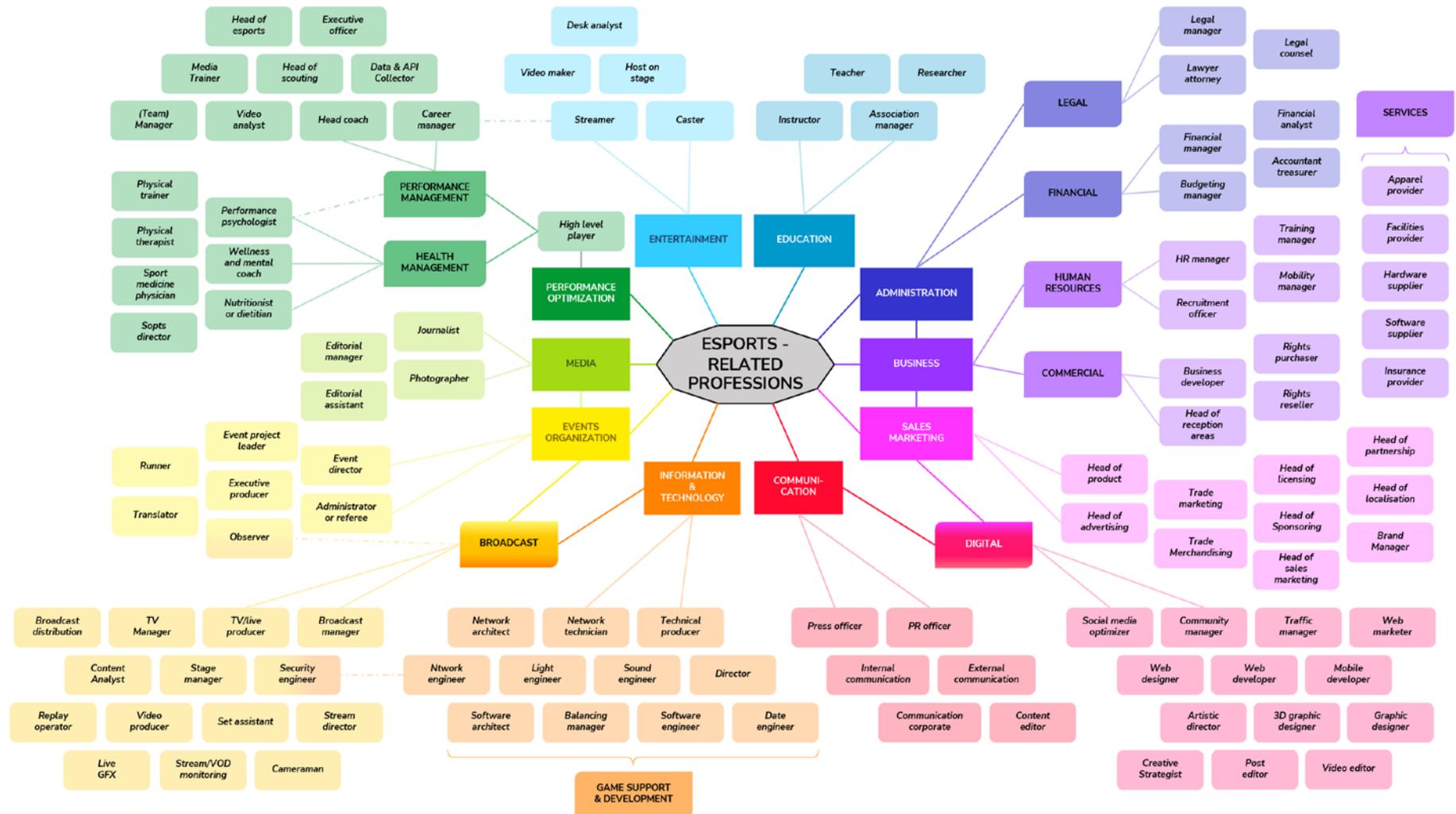


# Appendix 2 Infographics



## MAP OF ESPORTS-RELATED PROFESSIONS

BY NICOLAS BESOMBES,  
LECTURER AND  
RESEARCHER IN  
ESPORTS SOCIOLOGY



© Nicolas Besombes, February 2020 – v.3.01

# Appendix 3

## Glossary



**Cash prize:** a sum of money awarded to the winners of a tournament. By definition, the term “cash prize” refers only to the monetary part of the rewards, as opposed to rewards in equipment.

**Caster:** casters, also known as tournament commentators, provide a narrative and analytical dimension to esports competitions.

**Esports players categories:** in the esports ecosystem, it is common to distinguish several categories of players based on their commitment and goals. “Casual players” are those who primarily play for entertainment and pleasure. They generally do not seek to participate in competitions and are less invested in improving their skills. “Recreational players”, on the other hand, show a moderate level of engagement. They may participate in in-game rankings but do not take part in competitions. They are interested in improving their skills, although it is not their main goal. For them, the social aspects of the game, such as socializing and sharing experiences, are also important. “Amateur players” take the game more seriously and often aspire to become professionals. They actively participate in organized competitions and invest time and resources to improve. Some may even have affiliations with lower-level teams or sponsors. Finally, “professional players” play in a professional setting.

**Community:** refers to a group of people brought together by a common passion.

**DLC (Downloadable Content):** in a video game,

downloadable additional content that offers new stories, missions, or adventures to enrich the player’s experience, often for a fee.

**Fighting game (e.g. Tekken, Mortal Kombat):** a video game genre where a limited number of characters compete.

**First-Person Shooter (FPS) (e.g. Counter-Strike: Global Offensive, VALORANT, Rainbow Six: Siege):** a video game genre based on first-person view combat, meaning the player sees the action through the protagonist’s eyes.

**Gaming:** the practice of playing video games in all its forms.

**Influencer / streamer:** operating mainly on broadcasting platforms (such as Twitch), influencers and streamers create entertaining content for their community, focusing on esports.

**LAN (Local Area Network):** refers to a set of computers and devices interconnected by physical cables. A LAN party is an event that brings together video game players for multiplayer games, using a local network instead of the Internet.

**Latency / ping:** internet connection latency is the time lag between in-game actions and their on-screen display, measured in milliseconds. It represents the total travel time of a round-trip signal from one computer to another on the same network, while ping measures only the outward journey. High latency can cause delays and

performance problems, often referred to as “lag”.

**Franchised league:** this economic model, inherited from professional sports in North America, has been established in the esports sector since 2017. Teams pay entry fees to participate in the tournament and stay in the long term.

**Massively Multiplayer Online Game (MMO):** an online video game that a large number of people can play simultaneously. This can involve not just a few players but thousands or even millions of players at the same time. These games often evolve in a vast and persistent virtual world, meaning it continues to exist even when the player is not playing.

**Multiplayer Online Battle Arena (MOBA) (e.g. League of Legends and Dota 2):** an online multiplayer arena combat game. It is a subgenre of strategy video games where two teams of players compete on a predefined battlefield.

**PEGI ratings:** indicate the age category for which a video game is intended.

**PC Bang:** developed in the early 2000s in South Korea, PC Bangs are cybercafés equipped with high-performance computers that allow comfortable video gaming.

**PEGI (Pan European Game Information):** PEGI pictograms appear on the front and back of video games packaging and indicate one of the following age classes: 3, 7, 12, 16, and 18. They provide a reliable indication of the game’s suitability for minors in terms of content.

# Appendix 6

## Glossaire



The age classification does not take into account the difficulty level or skills required to play a game.

**Platform (e.g. Discord, Twitch, Steam TV):** platforms provide streaming services that allow players, casters, and influencers to broadcast live content and interact with their audience. They also enable esports communities to interact through thematic discussion channels.

**Streaming:** live broadcasting of video content.

**Viewing party:** gatherings and group viewings where participants come together to watch live esports events.

**Watch parties** involve broadcasting content while adding live commentary and/or additional videos.

# ESPORTS HANDBOOK

Exploration of the Esports  
Ecosystem and Inspiring Initiatives  
in France and abroad

## Institut français

Pôle Création numérique et audiovisuelle  
Direction de la création artistique  
et des industries culturelles

**Olivier Delpoux**, head of department  
[olivier.delpoux@institutfrancais.com](mailto:olivier.delpoux@institutfrancais.com)

**Hannah Bellicha**, project manager  
[hannah.bellicha@institutfrancais.com](mailto:hannah.bellicha@institutfrancais.com)

[institutfrancais.com](http://institutfrancais.com)

## France Esports

**Désiré Koussawo**, president  
**Samy Overfelli**, vice-president  
Structuration internationale  
**Marilou Paget**, coordinatrice

[contact@france-esports.org](mailto:contact@france-esports.org)

[france-esports.org](http://france-esports.org)