

Eurimages

ANNUAL REPORT 2022

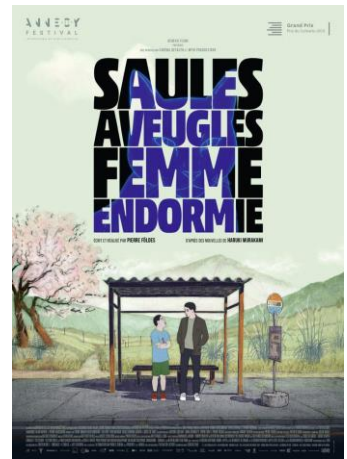
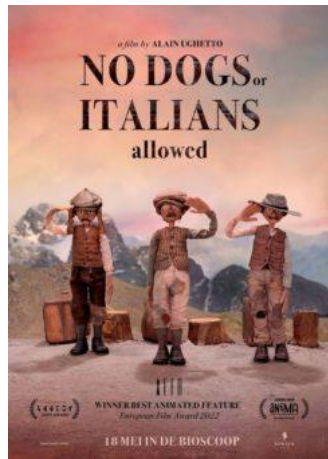
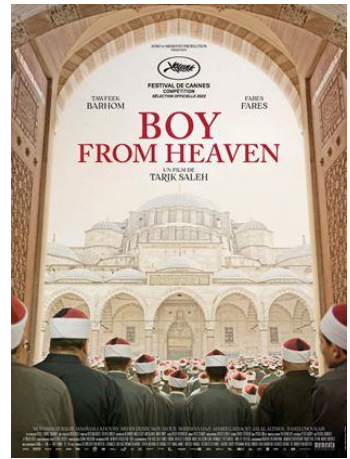
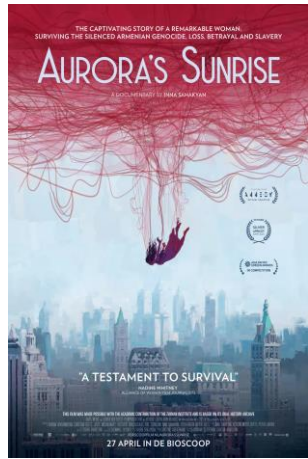


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COVER PHOTOS

Alcarràs / nos Soleils – Carla Simón (ES/IT)

Aurora's Sunrise - Inna Sahakyan (AM/LT/DE)

Triangle of Sadness / Sans Filtre – Ruben Östlund (SE/UK/FR/DE)

Boy from Heaven / La Conspiration du Caire – Tarik Saleh (SE/FR/FI)

Close - Lukas Dhont (BE/FR/NL)

No Dogs or Italians allowed / Interdit aux chiens et aux italiens - Alain Ughetto (FR/BE/CH/IT/PT)

The Beasts / As Bestas - Rodrigo Sorogoyen (ES/FR)

Blind Willow, Sleeping Woman / Saules aveugles, femme endormie – Pierre Földes (FR/LU/CA)

EXECUTIVE SUMMARY

CO-PRODUCTION

■ The year 2022 saw a return to normality after the Covid-19 pandemic, even if certain activities in the cinema sector are still affected. Eurimages has nevertheless retained the working methods put in place in 2020, which have enabled it to ensure the continuity of its activities and the efficiency of its operations.

■ In 2022, Eurimages received 231 applications for co-production support (on a par with 2018 to 2020 despite a record 258 applications in 2022) of which 38 ineligible projects were withdrawn by the Secretariat or producer. Of the **193 eligible projects, 71 were supported**, corresponding to an annual selection rate of 36.8%.

■ The 71 co-productions supported received an average of €263,900 per film for a total amount of **€18.7 million**, corresponding to 94.8% of the aid requested when the applications were submitted. The breakdown of support granted according to format remains identical to that for 2021: 63% advances on receipts and 37% grants.

■ Support repayments for 2022 amounted to **€1.3 million**. As in previous years, a small minority of films accounted for the majority of this revenue.

■ In 2022, 76 films supported by Eurimages were nominated for awards, winning a total of 33 prizes at major international film festivals. Among these successes were the co-productions "TRIANGLE OF SADNESS", "ALCARRAS", "CORSAGE", "AS BESTAS" and "HOLY SPIDER".

DISTRIBUTION

■ The Distribution Study Group, set up by the Board of Management in June 2022, met three times between September and December with the aim of drawing up concrete proposals for the relaunch of a distribution support programme. This support would be open to all films supported under the co-production support scheme.

■ In addition to the independent study carried out by EY Advisory for Eurimages in 2021, the study group has begun consultations with professional organisations and public bodies. Proposals should be submitted to the Board of Management in 2023, with a view to launching the programme in 2024.

CINEMAS

■ At the end of the 2022 cycle, **551,000 euros** was paid out to exhibitors depending on whether they had achieved their targets in terms of percentage of screenings of eligible films. The 63 exhibitors supported were spread across 5 different countries¹, with an average of 5 screens per cinema. Following the invasion of Ukraine by the Russian Federation and its exclusion from the Council of Europe and Eurimages, the 8 Russian exhibitors were excluded from Eurimages support in 2022.

■ The amounts of support granted, up by 10% compared to 2021, and the number of tickets sold in cinemas shows a recovery in cinema exhibition activity after the serious crisis caused by the pandemic. However, the situation has not yet returned to previous levels.

■ A sum of **€23,500** has also been paid to Europa Cinemas, corresponding to the deduction of the contribution due by exhibitors for their participation in the network.

PROMOTION AND COMMUNICATION

■ The promotion and communication programme spent **€404,800** with the renewal of all the Eurimages Co-production Development Awards and sponsorship partnerships and the Fund's participation in Festivals.

¹ Armenia, Canada, Switzerland, Turkey and Ukraine. This program is intended only for exhibitors based in a member state of the Fund that does not have access to the provisions of the EU's Créative Europe-MEDIA program: in addition to the 5 beneficiary countries in 2022, the Russian Federation (until March 16, 2022) and Georgia (which has no cinemas within the network in 2022).

■ In 2022, the Eurimages Board of Management approved the creation of new Eurimages Lab Awards to be awarded from 2024 for a maximum period of three years.

■ That same year, the Fund adopted an animated version of its logo for the credits of the films it supports.

■ In 2022, as part of the exceptional measures adopted by the Eurimages Fund in favour of Ukraine, two additional Eurimages Co-production Development Awards were awarded to Ukrainian projects at the CineLink co-production markets at the Sarajevo Film Festival and at Torino Film Lab. A partnership agreement was also signed with the Ukrainian Institute as part of its proMOTION programme to promote the screening of a selection of Ukrainian films; Eurimages participated in the promotion of two Ukrainian films as part of the 2022 edition of this initiative.

GENDER EQUALITY AND DIVERSITY

■ The gender equality programme spent **€101,600** on promotional and awareness-raising activities, including the "Audentia" Award, awarded to a female director at a different festival each year. This year, the prize was awarded to Mina Mileva and Vesela Kazakova for their feature film "Women do Cry" at the Trieste Film Festival.

■ The Fund continued to develop its 2021 sponsorship partnerships.

■ It also introduced a measure enabling female directors to apply for up to 25% of their total budget in co-production support for a fiction or animation project.

■ In addition, a call for proposals was launched to identify the festival that will host the Audentia Award in 2023.

■ Finally, the Diversity and Inclusion strategy was voted on at the June 2022 committee meeting. As part of this new strategy, a mapping of diversity and inclusion measures has been set up in collaboration with the EFADs.

FINANCIAL MANAGEMENT AND ADMINISTRATION

■ In 2022, expenditure on the various programmes of activities amounted to **€19.7 million**. This decrease compared with previous years is explained by the reduction in the contribution from the Russian Federation following its exclusion from the Fund, by provisions to cover Argentina's non-payment of its 2020 contribution and by the impact of inflation.

■ In 2021, programme expenditure represented 87.7% of the Fund's expenditure.

■ Following the departure of Executive Director Roberto Olla at the end of October 2021, his deputy, Enrico Vannucci, acted as interim Executive Director until the appointment of Susan Newman-Baudais on 1 March 2022.

SUSTAINABILITY STRATEGY

■ In December 2021, the Eurimages Board of Management adopted a sustainable development strategy drawn up by a study group bringing together national representatives and experts in the field. This group then worked on proposals for concrete measures, which were adopted by the Board of Management in November 2022.

■ The flagship measure concerns the introduction of a new selection criterion for assessing projects applying for co-production support. The independent experts participating in the co-production working groups will be able to assess "the existence of measures put in place to reduce the environmental impact of the co-production project".

■ The creation of Eurimages Green Co-production Awards to reward international co-productions combining sustainable production and artistic quality is also envisaged. Furthermore, the Fund wishes to work on the development of an e-learning platform on sustainable film production.

■ Finally, in 2022 Eurimages commissioned a specialist consultant, the French company Impacti, to estimate its carbon emissions for 2019, the last year of normal operation before the pandemic.

REFORM OF THE DECISION-MAKING PROCESS

■ The reform of the Fund's governance and decision-making process came fully into force in January 2022, with a new decision-making system for the allocation of financial support, mainly under the co-production support programme. Independent external experts - from the film, audiovisual and cultural industries - are now responsible for assessing applications for support in place of the national representatives on the Board of Management, in accordance with the selection criteria and strategy defined by the Board of Management.

■ An Executive Committee, comprising one third of the national representatives, is responsible for ensuring management continuity between the two annual meetings of the Board of Management. It takes most of the day-to-day decisions, in particular approving the support recommendations drawn up by the independent external experts.

■ The Executive Committee has been given a renewed role in examining issues and taking decisions at a higher level. In particular, it defines the Fund's policy and strategic guidelines, decides on the conditions for awarding financial support, and adopts and monitors the Fund's budget.

SERIES CO-PRODUCTION

■ The meeting of the Ministers of Culture in Strasbourg in April 2022 and the meeting of the Committee of Ministers of the Council of Europe in Turin in June 2022 strengthened the political will to support action in favour of international co-productions of series. This action will take the form of a new legal instrument to codify the rules for international co-productions of drama series and a public financial instrument for these co-productions.

■ A group of specific experts was appointed in May 2022 by the Council of Europe's Steering Committee for Culture, Heritage and Landscape (CDCPP) to assess the feasibility of a legal instrument on European series and, if necessary, to draw it up in the form of a convention. This group of experts met in June and October 2022.

■ Finally, the proposal to create a specific support fund was explored and developed in more concrete terms during 2022 through consultations with professionals in the sector. The project was then presented to potential donors, who pledged to contribute a budget of approximately €12 million. The project will be implemented from January 2023.

PERSPECTIVES

■ Russia's invasion of Ukraine at the end of February 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages on 16 March 2022. This exclusion had consequences not only for the Fund's future activities but also for certain support granted prior to 2022. On the one hand, the Fund has lost financial resources. On the other hand, the Fund has had to manage the film projects being considered for co-production with Russian producers on a case-by-case basis. Finally, it is worth highlighting the introduction of specific support measures for Ukrainian professionals and the solidarity contributions made by certain member States to compensate for Ukraine's difficulties in paying its contribution to the Fund.

■ In accordance with its statutes, at the end of 2022 following a call for tenders, Eurimages engaged the company Evaluet OG (AT) to carry out an external evaluation. The purpose of this new evaluation, the conclusions of which will be examined by the Board of Management in June 2023, is to analyse the consequences of the new governance and decision-making process and to formulate proposals for improvement.

■ Eurimages has continued to exchange with countries that have expressed an interest in joining the Fund and to examine applications. However, no new members joined in 2022.

BRIEF DESCRIPTION OF EURIMAGES

MISSION STATEMENT

Operational since 1989, Eurimages is the Council of Europe's fund for the co-production, distribution and exhibition of international cinematographic works. The Fund now includes 39 countries following the exclusion of Russia in March 2022 further to the invasion of Ukraine.

Eurimages seeks to promote freedom of expression and encourage co-operation between professionals from its member States through the co-production of independent cinematographic works. Since its creation, the Fund has supported numerous co-productions that have won prestigious awards, including Oscars, Golden Globes, the Palme d'Or (Cannes), the Golden Bear (Berlin) and the Golden Lion (Venice).

The Fund is placed under the aegis of the Council of Europe's Directorate General for Democracy¹, whose long-term strategic objective is to safeguard and achieve genuine democracy by working with member States in three main areas:

- Strengthening democratic institutions and citizens' confidence in them.
- Building inclusive societies, free from discrimination, hatred and violence.
- Helping young people to have confidence in a shared European future.

GOVERNANCE

The Fund is managed by a Board of Management made up of national representatives of the member States^{2/3}. The Board, which met twice in 2022, defines the Fund's policy and strategy. To prepare for decision-making, the Board sets up working groups or study groups on specific issues. Since 1 January 2017, the Fund has been chaired by Madame Catherine Trautmann. Since 2022, an Executive Committee has been responsible for ensuring the continuity of the Fund's management between Board of Management meetings, notably by approving the support recommendations drawn up by the independent external experts. It is made up of representatives from one-third of the Fund's member states.

The Secretariat is responsible for preparing meetings of the Board of Management, of the Executive Committee and the working groups and study groups as well as for implementing decisions. Liaising with film professionals, it examines applications for support, checking the eligibility of projects and monitoring support agreements. The Secretariat, based in Strasbourg, operates under the authority of its Executive Director, Susan Newman Baudais (since 1 March 2022) and its Deputy Executive Director, Enrico Vannucci.

The year 2022 saw the completion of a reform of the Fund's governance and decision-making processes, initiated following the 360° external evaluation carried out in 2018. This reform came fully into force in January 2022. Its main details are described in the "Reform of the decision-making process" section.

BUDGET

Eurimages is part of the Council of Europe's Enlarged Partial Agreements⁴. It has its own annual budget of just over **27 million euros** to implement its various programmes of activities.

This budget is essentially made up of the compulsory contribution from each of the member States and the reimbursement of support granted⁵.

¹ [Link to the website of the Council of Europe's Directorate General of Democracy and Human Dignity.](#)

² [Link to the list of national representatives on the website.](#)

³ See Annex II on arrivals and departures on the Management Committee.

⁴ [Link to the website of the Treaty Office.](#)

⁵ See the "Administrative and financial management" section of this document.

MANAGEMENT OF THE CO-PRODUCTION SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ The year 2022 saw a return to normal after the Covid-19 pandemic, although some activities in the cinema sector were still affected. Eurimages has nonetheless retained the working methods put in place since 2020 (written procedures, online and hybrid meetings, use of electronic signatures for the execution of contracts and payments), which have enabled it to ensure the smooth continuity of its activities and the efficiency of its operations.

■ Since 2021, Eurimages has reduced the number of annual film project evaluation meetings from 4 to 3. This change, initiated before the pandemic, was intended to streamline and simplify the Fund's work while limiting international travel for project evaluation meetings.

■ In 2022, Eurimages received 231 applications for co-production support, of which 38 ineligible projects were withdrawn by the Secretariat or by the producers. Of the 193 eligible projects, 71 were supported, corresponding to an annual selection rate of 36.8% compared to 50.5% in 2021. This drop in the selection rate is mainly due to the lower budget available for the programme. The detailed list of projects supported can be found in Annex III.

Table 1: Number of support requests per meeting for co-production

Indicators	Meeting n°165	Meeting n°166	Meeting n°167	Total
	March-22	June-22	Nov.-22	
Number of applications received	77	79	75	231
Number of applications withdrawn	13	11	14	38
Number of eligible projects	64	68	61	193
Share of eligible projects	33.2%	35.2%	31.6%	100.0%
Number of projects supported	23	24	24	71
Number of projects not supported	41	44	37	122
Project selection rate	35.9%	35.3%	39.3%	36.8%

■ The 71 co-productions supported received an average of **€263,900 per film** for a total of **€18.7 million**, corresponding to 94.8% of the aid requested when the applications were submitted.

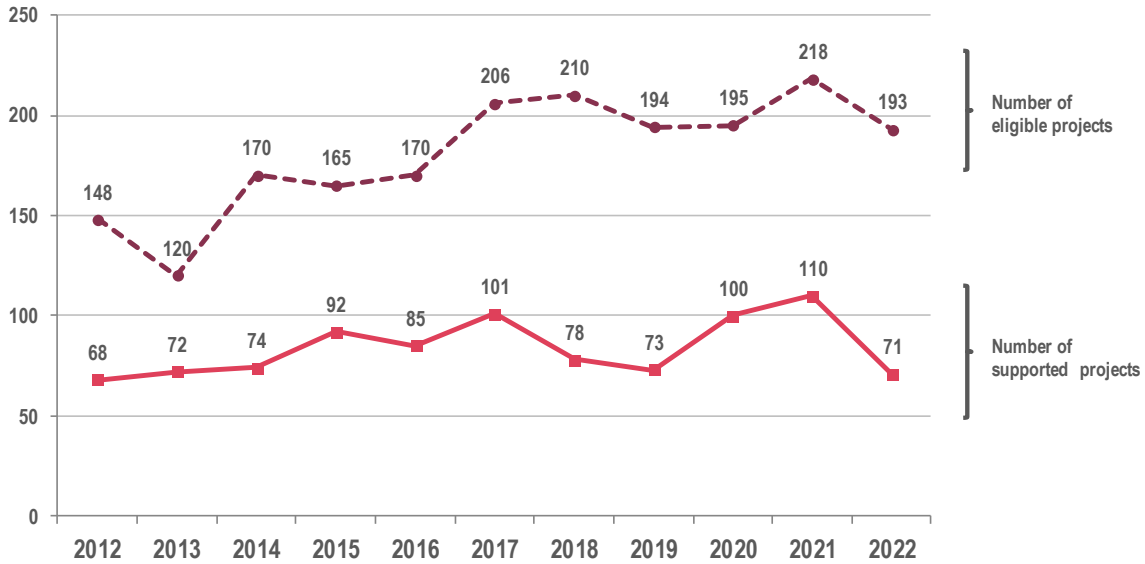
Table 2: Amount of support requested and granted during the year for co-production

Indicators	Meeting no.165	Meeting no.166	Meeting no.167	Total
	March-22	June-22	Nov.-22	
Value of support requested for eligible projects (in €K)	17 423.4	18 986.3	18 862.3	55 272.0
Value of support requested for supported projects (in €K)	5 631.7	6 833.0	7 291.0	19 755.7
Value of support granted (in €K)	5 516.0	6 511.0	6 707.0	18 734.0
Support rate for eligible projects	31.7%	34.3%	35.6%	33.9%
Average support requested per eligible project (in €K)	272.2	279.2	309.2	286.4
Average support requested per supported project (in €K)	244.9	284.7	303.8	278.2
Average support granted per supported project (in €K)	239.8	271.3	279.5	263.9
Proportion of support granted for supported projects	97.9%	95.3%	92.0%	94.8%

EVOLUTION OF ACTIVITY

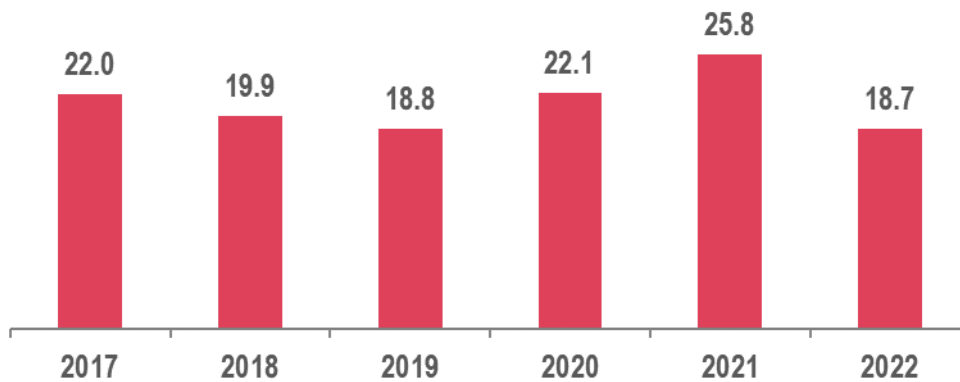
After a record peak in 2021, the number of eligible projects has returned to the levels of 2019 and 2020. Nevertheless, over the last 10 years, the number of eligible projects has risen steadily, from just under 150 to around 200 per year. This increase follows the trend in the volume of co-productions in the member States¹.

Graph 1: Evolution of eligible and supported projects for co-production



The curve of projects supported follows the evolution of eligible projects, with the exception of 2018 and 2019, when the total amount of aid granted fell by almost 6%, mainly due to the decision to reduce the envelope available to deal with the non-payment of the Russian Federation's contribution for the second year running². The reduction in the envelope available is also noticeable in 2022 with the exclusion of the Russian Federation from the Fund, the arrears in payment of Argentina's contribution and the provisions made to cover the consequences of inflation.

Graph 2: Evolution of support granted for co-production (in €M)



¹ Detailed figures can be found in Table 25 in Appendix IV - Additional information on the development of co-production projects.

² A detailed explanation can be found in the Financial Management and Administration section of this document.

■ The average amount granted per project supported increased in 2022 to almost **€263,900 per film**, compared with €234,400 in 2021.

Table 3: Evolution of support requests by year for co-production

Indicators	2018	2019	2020	2021	2022	Variation (2022/21)	%
Value of support requested for eligible projects (in €K)	57 797.0	51 669.6	50 037.2	57 895.3	55 272.0	(2 623.4)	-5.2%
Value of support requested for supported projects (in €K)	22 191.0	20 949.8	23 862.4	27 744.8	19 755.7	(7 989.1)	-33.5%
Value of support granted (in €K)	19 940.3	18 795.9	22 091.7	25 779.0	18 734.0	(7 045.0)	-31.9%
Support rate for eligible projects	34.5%	36.4%	44.2%	44.5%	33.9%	-10.6%	
Average support requested per eligible project (in K€)	275.2	266.3	256.6	265.6	286.4	20.8	8.1%
Average support requested per supported project (in K€)	284.5	287.0	238.6	252.2	278.2	26.0	10.9%
Average support granted per supported project (in K€)	255.6	257.5	220.9	234.4	263.9	29.5	13.4%
Proportion of support granted for supported projects	89.9%	89.7%	92.6%	92.9%	94.8%	2.2%	

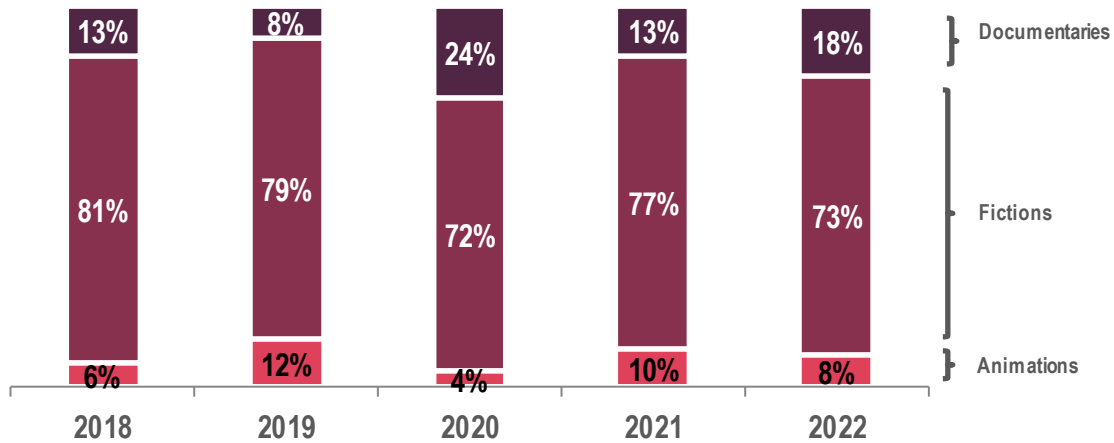
■ Of the 71 projects supported, 26 received a grant (amount of support less than or equal to €150,000) and 45 an advance on receipts, representing the same proportions as in 2021, the first year in which grants were introduced (see Table 19: List of co-productions supported)

Table 4: Breakdown by funding type (advance on receipts or subsidy)

Year of support	Advance on receipts (AR)		Subsidy (SB)		Total
	Nb	%	Nb	%	
2021	69	62.7%	41	37.3%	110
2022	45	63.4%	26	36.6%	71

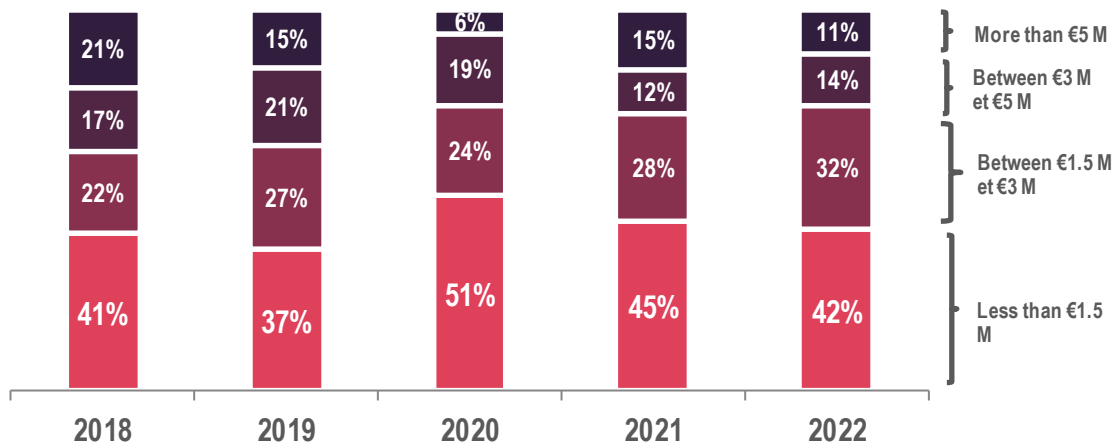
■ In 2022, the proportion of documentaries among the films supported remains high, while the share of animation has stabilised at just under 10%. Over the years, Eurimages has given increasing space to non-fiction forms of cinema.

Graph 3: Evolution of the types of supported co-productions.



As in previous years, films with a budget of less than €1.5 million make up the majority of projects supported. The proportion of films with budgets of between €1.5 and €3 million is also increasing.

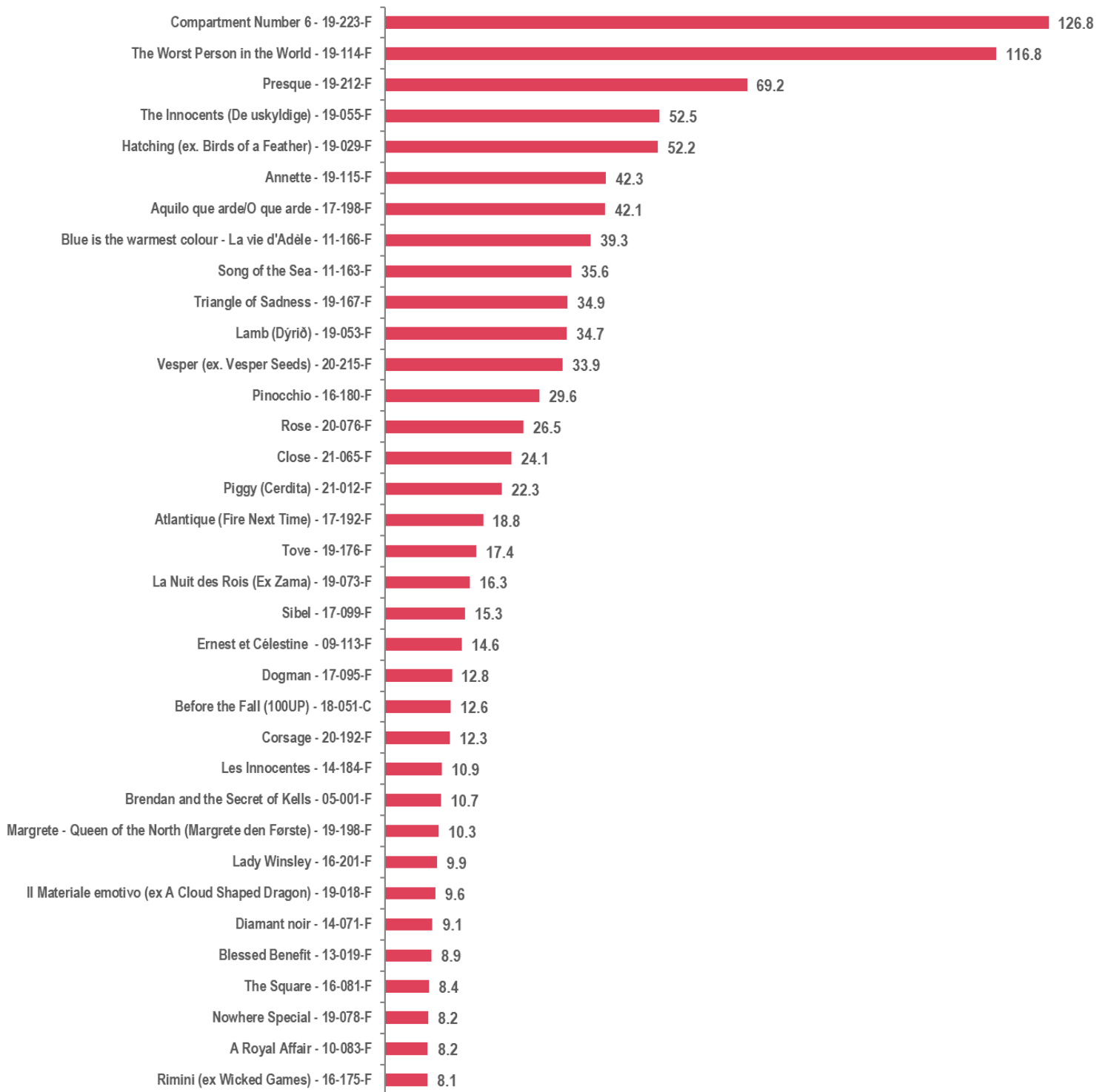
Graph 4: Evolution in the size of budgets for supported co-productions.



REPAYMENTS FOR THE YEAR

Support repayments for 2022 totalled €1.3 million. As in previous years, a small minority of films accounted for the majority of this revenue, with 12 films accounting for 50% of reimbursements. It should also be noted that 70% of repayments in 2022 were concentrated on 27 films.

Graph 5: List of the most significant repayments during the year (in K€)

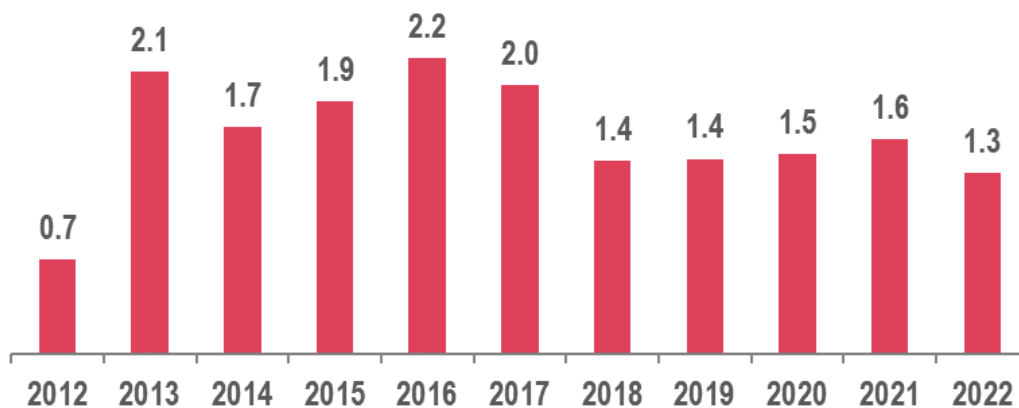


EVOLUTION OF REPAYMENTS

■ In the forecast budget for 2022, the level of support repayments was estimated at €1.3 million, as in the previous year. Actual repayments vary considerably from one year to the next, as they depend essentially on three factors: the nature of the project supported, its commercial success and the project's financing structure¹.

■ After a significant slowdown in 2012, repayments remained high between 2013 and 2017, peaking in 2016 at €2.2 million. From 2017 onwards, the level of repayments fell and stabilised at around €1.5 million. In 2021, reimbursements amounted to €1.6 million, higher than budgeted. In 2022, repayments amounted to €1.3 million. This slowdown may be partly due to the consequences of the pandemic.

Graph 6: Evolution of amounts repaid (in €M)



■ Since 2018, the number of films generating reimbursements has been around 300 per year, compared with less than 200 films before 2014. This situation has a direct impact on the management of reimbursements by causing an increase in the volume of files to be managed and therefore the number of producers to be monitored.

■ The reduction in the average budgets of the films supported has led to a reduction in the number of Collection Account Management Agreements (CAMA)² signed up to 2020. After a significant increase in 2021, the number of CAMA contracts will be lower in 2022, with only 18 supported projects requiring a revenue direct debit contract (compared with 31 in 2021). This figure is also linked to the lower number of projects supported in 2022 (71 projects compared with 110 projects in 2021). Nevertheless, in 2022, revenue from CAMAs still represented almost 60% of total revenue, as in 2021.

■ However, the proportion of films supported for which a CAMA has been signed remains low (25% of films in 2022 compared with 28% of films in 2021). The absence of a CAMA on projects is contributing to an increase in the volume of work, with a lower risk of revenue recovery.

■ The average reimbursement per film continues to fall year on year. From €10,000 in 2016 to €4,300 in 2022. This phenomenon, like the drop in the number of collection agreements signed, is increasing the workload of the Secretariat.

■ In 2021, the Secretariat was already highlighting the risk of a reduction in reimbursements as a result of difficulties in distributing films during and after the pandemic. In addition, the impact on the level of reimbursements in future years of the introduction from January 2021 of support in the form of a subsidy for films receiving financial support of €150,000 or less will have to be measured. At the time of the introduction of this measure, this category of films represented an average of just over 2% of annual reimbursements over the period 2008-2018 (an average of €34k per year).

¹ When substantial minimum guarantees from distributors or pre-sales to television channels are used to finance film production, this reduces Eurimages' repayment potential.

² For projects with a budget of €3 million or more, co-producers undertake to have a "Collection Account" established with a "Collection Agency". For projects with a budget of less than €3 million, Eurimages reserves the right to request the establishment of a Collection Account (see [website](#)).

AWARDS AND NOMINATIONS FOR THE YEAR

In 2022, 76 films supported by Eurimages were nominated, winning a total of 33 awards at major international film festivals. These successes include the co-productions "TRIANGLE OF SADNESS", "ALCARRAS", "AS BESTAS", "CORSAGE", and "HOLY SPIDER".

Table 5: Awards and nominations at major international film festivals

Festival	Awards and nominations	Description of the awards and nominations	Title of the Film	Director	Producing Countries
BERLIN FESTIVAL	11 films selected, 2 awards	Official Competition, Golden Bear	ALCARRAS	Carla Simon	ES / IT
		Special Jury Prize	SEE YOU ON FRIDAY, ROBINSON	Mitra Farahani	FR / CH
CANNES FESTIVAL	22 films selected, 8 awards	Official Competition, Palme d'Or	TRIANGLE OF SADNESS	Ruben Östlund	SE / UK / FR / DE
		Official Competition, 75th Anniversary Prize	TORI AND LOKITA	Jean-Pierre and Luc Dardenne	BE / FR
		Official Competition, Award for Best Actress	HOLY SPIDER (ZAR AMIR EBRAHIMI)	Ali Abbasi	DK / DE / SE / FR
		Official Competition, Grand Prix	CLOSE	Lukas Dhont	BE / FR / NL
		Official Competition, Award for Best Screenplay	BOY FROM HEAVEN (TARIK SALEH)	Tarik Saleh	SE / FR / FI
		Un Certain Regard, Best Performance Prize	CORSAGE (VICKY KRIEPS)	Marie Kreutzer	AT / LU / FR / DE
		Un Certain Regard, Best Screenplay Prize	MEDITERRANEAN FEVER	Maha Haj	DE / FR / CY / PS
		Critics' Week, Louis Roederer Foundation Rising Star Award	DALVA (ZELDA SAMSON)	Emmanuelle Nicot	BE / FR
ANNECY FESTIVAL	8 films selected, 3 prizes	Official Competition, Jury Prize + Gan Foundation Distribution Award	NO DOGS OR ITALIANS ALLOWED	Alain Ughetto	FR / BE / CH / IT / PT
		Official Competition, Jury Mention	BLIND WILLOWS, SLEEPING WOMAN	Pierre Földes	FR / LU / CA
LOCARNO FESTIVAL	4 films selected, 4 prizes	Concorso internazionale, Pardo for Best Direction of the City and region of Locarno for the best directed film+ Pardo for Best Actress + Pardo for Best Actor	TENGO SUENOS ELECTRICOS (VALENTINA MAUREL) (DANIELA MARIN NAVARRO) (REINALDO AMIEN GUTIÉRREZ)	Valentina Maurel	BE / FR
		Concorso Cineasti del presente, Pardo d'Oro to the best film	NIGHTSIREN	Tereza Nvotová	SK / CZ
VENICE FESTIVAL	7 films selected, 2 awards	Official Competition, Lizzani Award	CHIARA	Susanna Nicchiarelli	IT / BE
		Venice Days, Authors Under 40 Award	ORDINARY FAILURES	Cristina Grosan	CZ / HU / IT
SAN SEBASTIAN FESTIVAL	14 films selected, 6 awards	Made in Spain, Lurra-Greenpeace Award	ALCARRAS	Carla Simon	ES / IT
		Horizonte Latinos, Horizontes Award	TENGO SUENOS ELECTRICOS	Valentina Maurel	BE / FR
		Perlak, Euskadi Basque Country 2030 Agenda Award	TORI AND LOKITA	Jean-Pierre and Luc Dardenne	BE / FR

Festival	Awards and nominations	Description of the awards and nominations	Title of the Film	Director	Producing Countries
		Perlak, City of Donostia / San Sebastian Audience Award for Best European Film	AS BESTAS	Rodrigo Sorogoyen	ES / FR
		New Directors, Sebastiane Award	SOMETHING YOU SAID LAST NIGHT	Luis De Filippis	CA / CH
		Perlak, Special Mention from TVE-Another Look Award	CORSAGE	Marie Kreutzer	AT / LU / FR / DE
EUROPEAN FILM AWARDS	25 films selected, 7 awards	European Discovery Award, Fipresci Prize	PICCOLO CORPO	Laura Samani	IT / FR / SI
		European Animated Feature Film Award	NO DOGS OR ITALIANS ALLOWED	Alain Ughetto	FR / BE / CH / IT / PT
		European Film, Director, Actor and Screenwriter Awards	TRIANGLE OF SADNESS (RUBEN ÖSTLUND) (ZLATKO BURIC)	Ruben Östlund	SE / UK / FR / DE
		Best Actress Award	CORSAGE (VICKY KRIEPS)	Marie Kreutzer	AT / LU / DE / FR
PÖFF (BLACK NIGHTS FF)	11 films selected, 1 award	Best Baltic producer for co-production	AURORA'S SUNRISE (INNA SAHAKYAN)	Inna Sahakyan	AM / LT / DE

MANAGEMENT OF THE DISTRIBUTION SUPPORT PROGRAMME

As decided by the Board of Management at its 156th meeting in October 2019, the Distribution Support Programme ended on 31 March 2020. No contributions to marketing and advertising costs for distributed films were therefore granted in 2021 or 2022.

The Board of Management decided at its meeting in June 2022 to set up a Distribution Support Study Group to develop proposals for relaunching a programme of this type in a new format. The criteria for redefining this activity are as follows:

- Only films supported under the co-production support programme will be eligible for distribution support, in order to improve synergy between the Fund's programmes;
- Films co-produced by all member States of the Fund will be eligible;
- As far as possible, the new programme should be open to different types of beneficiaries depending on needs (distributors, sales agents, producers);
- The budget allocated to this programme will be equivalent to that allocated to the previous distribution support programme (i.e. maximum €1M).

The study group on distribution, chaired by Norway, met three times between September and December 2022 and invited professional organisations for consultations that extended into early 2023 (Europa International, Europa Distribution, European Producers Club, CEPI, etc.). The report by EY Advisory (France) in 2021 also served as a basis for this work, which will continue in 2023.

Concrete proposals should be presented to the Management Committee in 2023, with a view to re-launching a distribution support programme in 2024.

MANAGEMENT OF THE CINEMAS SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ The technical management of the programme has been entrusted to Europa Cinemas¹ in order to ensure that the different support systems complement each other, in particular with the European Commission. In 2022, the 63 exhibitors supported were spread across 5 different countries², with an average of 5 screens per cinema.

■ Russia's invasion of Ukraine in early 2022 led to the Russian Federation's exclusion from the Council of Europe and Eurimages. This exclusion led to the cancellation of financial support to be paid in 2022 to Russian operators. Following an opinion from the Legal Service of the Council of Europe, the Executive Committee and the Board of Management of Eurimages have decided to terminate the contracts between Eurimages and the 8 exhibitors from the Russian Federation, who are no longer eligible for support from the Fund.

Table 6: Number and size of cinemas supported

	Armenia	Switzerland	Türkiye	Canada	Ukraine	Total
Number of exhibitors supported	1	35	17	9	1	63
Number of screens	4	83	143	64	6	300
Number of seats	925	12 345	17976	8 305	781	40 332
Average number of screens per exhibitor	4	2	8	7	6	5
Average number of seats per screen	231	149	126	130	130	134

■ At the end of the 2022 cycle (support will be paid out in 2023 on the basis of the 2022 programme), a sum of **551,000 euros** should be paid to exhibitors depending on whether they meet targets³ in terms of the percentage of screenings of eligible films (1), the percentage of screenings of eligible non-national films (2), and the percentage of screenings of films supported by Eurimages (3).

■ A first bonus is awarded for the number of admissions to Eurimages films (awarded this year to 40 exhibitors). A second bonus is awarded for events organised on International Women's Day on 8 March (awarded this year to 10 exhibitors). These events must include a screening of an eligible non-national film directed by a woman.

Table 7: Amounts granted for cinemas by country

	Armenia	Switzerland	Türkiye	Canada	Ukraine	Total
Amount granted excluding bonuses (in K€)	4.8	303.4	70.7	53.8	14.3	448.4
Bonus for Eurimages films (in K€)	1.8	32.1	9.4	13.6	5.0	59.3
Bonus for eligible non-national films by women (in K€)	2.5	4.3	2.5	6.7	2.5	18.6
Amount granted with bonuses (in K€)	9.1	339.9	82.7	74.2	21.8	527.5
Europa Cinemas contribution (in K€)	0.3	16.0	3.7	2.8	0.8	23.5
Total amount (in K€)	9.3	355.8	86.4	77.0	22.5	551.0
Average amount per cinema (in K€)	9.3	10.2	5.1	8.6	22.5	8.7

¹ Link to the [Europa Cinemas website](#).

² Armenia, Canada, Switzerland, Turkey and Ukraine. This programme is intended only for operators headquartered in a member State of the Fund that does not have access to the provisions of the EU's Creative Europe-MEDIA program: in addition to the 5 beneficiary countries in 2022, the Russian Federation (until March 16, 2022) and Georgia.

³ The rules governing exhibition support are available on the Eurimages [website](#).

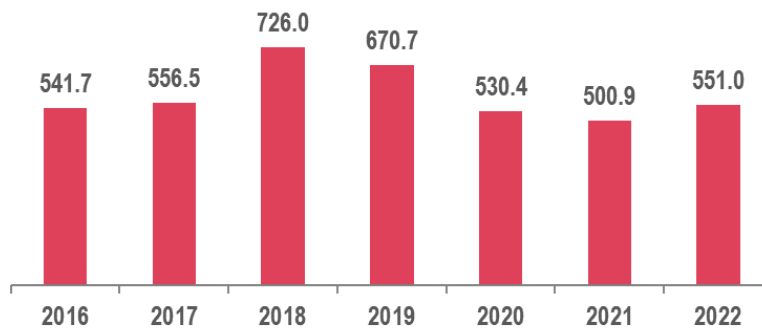
■ An amount of **23,500** euros was also paid to Europa Cinemas. This sum corresponds to the deduction of the contribution due by exhibitors for their participation in the network.

■ On average, each exhibitor received **8,700 euros**, a detailed list of which can be found in Annex VII.

EVOLUTION OF ACTIVITY

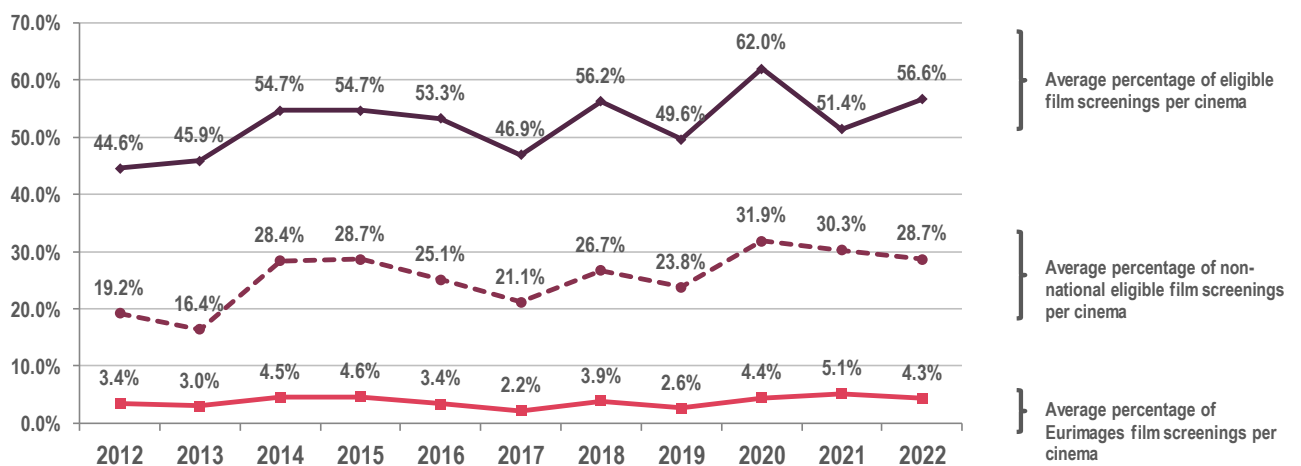
■ The level of support granted for the support programme for cinemas increased in 2022 compared to 2021 (551 € compared to 500.9 k€) without taking into account Russian cinemas which are no longer eligible for Eurimages support (they represented 87.2 k€ of support in 2021). The level of support granted has thus increased by 10% for the 5 eligible countries. This increase does not make up for the significant drop in 2020 following the closure of cinemas due to the pandemic. The year 2022 shows a recovery in the exhibition sector, despite still significant difficulties. The low number of eligible non-national¹ admissions means that theoretical support cannot be granted to 5 exhibitors, compared with 10 in 2021².

Graph 7: Evolution of amounts granted for cinemas (in K€)



■ With regard to the parameters used to calculate the support granted, the average percentage of screenings of eligible films per cinema in 2022 will return to a level similar to the years prior to 2020, while the other factors will remain relatively stable.

Graph 8: Evolution of parameters used in the calculation of support for cinemas



¹ See Appendix IX - Additional information on changes in cinema statistic

² In June 2021, the Cinema Working Group recommended that an additional global amount of approximately €167K be paid to cinemas belonging to network members that have suffered the most from the pandemic. These cinemas have been identified as those whose Eurimages support in 2021 decreased by more than 65% compared to the previous year if they had received other public support for 2020, and by more than 30% if they had received no other public support. The additional amount proposed per cinema is calculated as the difference between the average support paid over the previous two years and the support to be paid in 2021 for 2020.

MANAGEMENT OF THE PROMOTION AND COMMUNICATION PROGRAMME

ANNUAL ACTIVITY

2022 saw the return of most events to a physical format, with the exception of the Berlinale Film Market (European Film Market), which was held online due to an upsurge in Covid cases at the beginning of the year. The Eurimages Fund took part in the Cannes Film Market and the Venice Film Market, where it once again had a stand.

The Eurimages Co-production Development Awards were awarded in the 7 markets selected for the period 2021-2023, and the 10 initiatives sponsored by Eurimages for the same period were held in their respective locations.

As part of the exceptional measures taken by the Eurimages Fund in favour of Ukraine, two additional Eurimages Co-production Development Awards were awarded to Ukrainian projects within the CineLink co-production markets at the Sarajevo Film Festival and Torino Film Lab. The Eurimages Fund also signed a partnership agreement with the Ukrainian Film Institute to participate financially in the promotion of two Ukrainian films as part of the 2022 edition of its proMOTION programme.

The Eurimages Board of Management has approved a new Eurimages Lab Awards programme which will come into force on 1 January 2024.

Winners of the "Co-production Development" Awards

All of the Eurimages Co-production Development Awards, which aim to encourage producers to develop their projects as international co-productions from the outset, were awarded, in addition to two exceptional prizes.

Tableau 8: Co-production Development Awards winners

Festival	Titre	Réalisateur	Producteurs	Montant (en K€)
CineMart, FIF Rotterdam	CORA	Evi Kalogiropoulou	Neda Film (GR)	20.0
Berlinale Co-Production Market, FIF Berlin	THE OBLIVION THEORY	Anemarie Jacir	Incognito Films (FR) et One Two Films (DE)	20.0
Cartoon Movie, Bordeaux	LES OMBRES	Nadia Micault	Autour de Minuit (FR), Panique ! (BE) et Schmuby (FR)	20.0
CPH:Forum, CPH:DOX Copenhagen	TATA/FATHER	Lina Vdovii & Radu Ciomniciuc	Manifest Film (RO)	20.0
CineLink, FF Sarajevo	FORGET THE OCEAN, WHY NOT TRY SURFING THESE INSANE RIVER WAVES	Marko Grba Singh	Non-Aligned Films (RS)	20.0
Prix Exceptionnel	CHERRY BLOSSOMS	Marysia Nikitiuk	Directory Films (UA)	20.0
Cinekid for Professionals, Junior Co-production Market, Amsterdam	I ACCIDENTALLY WROTE A BOOK	Nora Lakos	Juno11 Productions (HU)	20.0
TorinoFilmLab	THE WOLF WILL TEAR YOUR IMMACULATE HANDS	Nathalie Alvarez Mesen	Hobab (SE)	20;0
Prix Exceptionnel	WARRIOR	Masha Kondakova	Contemporary Ukrainian Cinema - CUC -, Kiev (UA)	20.0

Winners of the European Co-production Award - "Prix Eurimages"

■ This prize is awarded at the European Film Awards ceremony in recognition of producers' commitment to international co-production. The Eurimages Fund contributes **€70,000** to the organisation of this annual ceremony.

■ In 2022, this prize was exceptionally awarded to the Ukrainian members of the European Film Academy on behalf of the entire film production industry in Ukraine.

Table 9: European Co-production Award winner - "Prix Eurimages"

Festival	Prix	Producteur
European Film Awards (EFA), Reykjavik (IS)	Prix Européen à la Coproduction – Prix Eurimages	Ensemble de la production cinématographique en Ukraine

Co-operation with festivals and co-production markets

■ Eurimages took part in the 10 initiatives selected as part of its sponsorship activities, namely:

- the Co-production Podcast in co-operation with Cineuropa;
- CEE Animation Forum in the Czech Republic;
- the hybrid edition of Producers on the Move at the Cannes Festival and the physical edition of EUROPE! Umbrella & Reception at the Toronto International Film Festival organised by European Film Promotion;
- a working lunch organised as part of the Alliance 4 Development (A4D) initiative during the Locarno Film Festival;
- Montreal New Cinema Festival;
- the 'Etoiles et Toiles du Cinéma Européen' event, organised by the Rencontres cinématographiques d'Alsace association, held at the UGC Ciné Cité cinema, Strasbourg;
- 'European Arthouse Cinema Day' organised by the Confédération des Cinémas d'Art et d'Essai (CICAE) and ;
- the Producers Connection initiative organised by the Amsterdam International Documentary Film Festival (IDFA).

Table 10: List of festivals with award ceremonies

Festival	Prizes	Title and director
Festival Etoiles et Toiles du Cinéma européen de Strasbourg	Odyssée Award - Council of Europe for Artistic Creation	Awarded to AS BESTAS (ES, FR) by Rodrigo Sorogoyen
	Odyssée Award - Council of Europe for Human Rights	Awarded to HOLY SPIDER (DK, DE, SE, FR) by Ali Abbasi;
	Special Jury Mention	Awarded to THE WORST PERSON IN THE WORLD (NO, FR, SE, DK) by Joachim Trier
Lux Prize 2022	.	Awarded to QUO VADIS, AIDA ? (BA, RO, AT, DE, PL, FR, NL) by Jasmila Žbanić

EVOLUTION OF ACTIVITY

After a period of continuous increase following the development of the promotion programme, the impact of the Covid 19 pandemic on events and festivals in 2020 and 2021, the suspension of the Lab Projects programme in 2021, and the decrease in the number of festivals hosting Co-production Development Awards in the same year explain the successive decrease in the total budget in 2020 and 2021. The costs of renting the Eurimages stands in Cannes and Berlin also increased in 2017 and 2018. Nevertheless, the resumption of festival and market activity in 2022 and the redefinition of the Lab Projects planned for 2023 should see the budget devoted to this programme rise again in the medium term.

Graph 9: Evolution of expenditure for promotion (in K€)

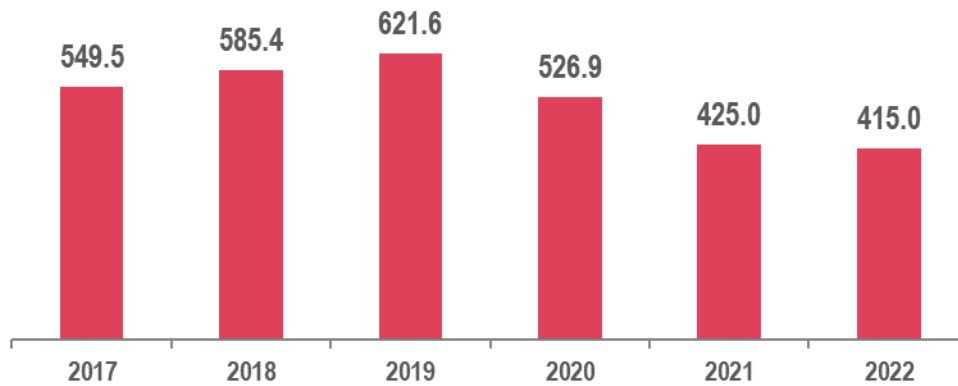


Table 11: Evolution of the budget for promotion (in K€)

Expenditures	2017	2018	2019	2020	2021	2022	Variation	%
Eurimages Co-production Development Awards	175.0	195.0	195.0	195.0	140.0	140.0	0.0	0%
Eurimages Lab Projects Awards	200.0	200.0	200.0	200.0	0.0	0.0	0.0	0%
European Co-production Award – Prix Eurimages (EFA)	70.0	70.0	70.0	70.0	70.0	70.0	0.0	0%
Co-operation with festivals and co-production markets	90.5	106.4	142.6	61.9	195.0	185.0	(10.0)	-5%
Others	14.0	14.0	14.0	0.0	20.0	20.0	0.0	0%
Total	549.5	585.4	621.6	526.9	425.0	415.0	(10.0)	-2%

GENDER EQUALITY AND DIVERSITY

ANNUAL ACTIVITY

■ In 2022, the gender equality strategy was allocated €150,000 to carry out promotional and awareness-raising activities. This includes the Audentia Award (worth €30,000), which is awarded to the best female director at a different festival each year. This year, the prize was awarded to Mina Mileva and Vesela Kazakova for their feature film "Women do Cry" at the Trieste Film Festival. Eurimages also supported six gender equality initiatives through sponsorship.

■ The year's programme focused on the implementation of the 2021-2023 action plan, which includes several workstreams described in the table below. This included a seminar on gender equality data which was held during the 2022 Venice Film Festival, the introduction of a measure enabling women directors to apply for up to 25% of their total budget in co-production support for a fiction or animation project, as well as the selection of the festival that will host the Audentia Award in 2023.

■ In addition, the Diversity and Inclusion Strategy¹ was voted on at the June 2022 Board meeting. As part of this new strategy, a first initiative was the mapping of diversity and inclusion measures in collaboration with EFAD.

Table 12: Three-year action plan for equality between men and women (2021-2023)

Actions	Initiatives	Explanations
1. Increase the presence of women (in artistic and technical roles)	<p>a. In order to encourage more women to apply for support, the Fund will continue to offer a range of incentives reflecting its commitment to these projects. These will include measures already in place, such as</p> <ul style="list-style-type: none"> ▪ No ranges: ensure that the amounts requested for women's applications are not lowered². ▪ The tie-breaking rule: always choose a project led by a woman in the event of a tie. <p>New initiatives from 2021 :</p> <ul style="list-style-type: none"> ▪ Explicitly invite producers to provide information on their previous works, highlighting work with women directors, awards won and participation in film festivals for films directed by women, as well as technical and artistic staff, and ask producers to carry out the Bechdel-Wallace test as part of their application. <p>New initiatives from 2022 :</p> <ul style="list-style-type: none"> ▪ Increase the possible support for women-led projects to 25% of the total production cost (instead of 17%) while maintaining the maximum ceiling of EUR 500.000. <p>With regard to the new Eurimages Distribution Support Programme, films directed by women will be given priority in order to encourage their distribution.</p>	<p><i>From 2021 :</i></p> <ul style="list-style-type: none"> ▪ Without being compulsory, this initiative offers the possibility to highlight the female dimensions of the companies applying for support and to raise awareness of gender aspects in the script. <p><i>From the implementation of the new system in 2022:</i></p> <ul style="list-style-type: none"> ▪ This initiative is inspired by the example of documentaries, where this measure has led to a significant increase in applications. ▪ When establishing the pre-ranking of projects based on the off-site evaluation sent by the experts, the secretariat gives extra points to projects led by women in order to move them up the ranking, and this will be discussed at the meeting. ▪ When opening up the Distribution Support Programme to all member countries for films supported by Eurimages, priority should be given to films made by women³.
	<p>a. In order to showcase female talent, a new communication strategy will be adopted, relying heavily on social media to promote the success of women</p>	<p>Social media will be used to draw the attention of younger target groups to the Eurimages website</p>

¹ <https://rm.coe.int/diversity-and-inclusion-strategy-en/1680a87cd4f>

² This practice is now applied to all films

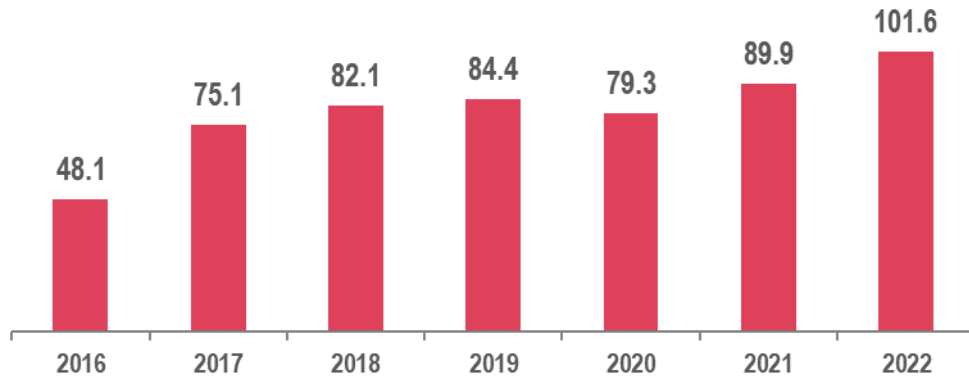
³ Due to technical constraints, this proposal is currently being replaced by raising experts' awareness of the equality strategy during their assessment sessions.

	<p>supported by the Fund in different sectors. Social media networks will be used to ensure that information is shared widely and that interviews can then be disseminated more widely.</p> <p><i>Webinars and a tracking system</i> could be used to make it easier for women filmmakers to interact with staff and representatives. Networking opportunities should be maintained, and outreach meetings could be developed to include regular one-on-one interviews at festivals between Eurimages staff and representatives and women in creative and artistic roles.</p> <p>The Audentia Prize will be maintained in its current form to reward the best female director at a different festival each year; other Audentia prizes could be envisaged to reward women in sectors other than filmmaking. In addition, smaller festivals, possibly dedicated to animation or documentaries, could become strong partners of Eurimages in its gender equality work.</p>	<p>and to the Fund's focus on gender equality in order to encourage more women to apply.</p> <p>It is considered premature to change the nature of the award or to extend it to other areas, but juries will be asked to consider the 'outstanding contributions' of other women heads of department, and we may consider awarding other Audentia awards to other departments in the future.</p>
2. Awareness raising	<p>a. Develop and implement a broader communication strategy, as mentioned above, relying more on the Eurimages website and social media to reach new audiences and, where appropriate, offering Eurimages patronage to increase the visibility of festivals and other initiatives that share and promote gender equality values.</p> <ul style="list-style-type: none"> ▪ List of women-led projects, awards and prizes received. ▪ Publication of sponsorships offered. ▪ Declaration of Eurimages' values on gender equality. 	<p>Ensure better accessibility of gender equality information on the homepage of the website.</p>
	<p>b. At Member State level and with national, supranational and regional funds and festivals, ensure a regular presence on panels and at relevant conferences.</p> <ul style="list-style-type: none"> ▪ Close co-operation with networks is envisaged (e.g., with EFAD) <p>Eurimages representatives should be ambassadors for gender equality in their countries.</p>	<p>During the transition period in 2021, communication on the new incentives is particularly important.</p>
	<p>c. With regard to industry professionals and students, encourage especially female graduates to submit more applications.</p> <p>Close co-operation with networks is envisaged (CILECT).</p>	
3. Data monitoring	<p>a. This initiative should include the integration of a gender perspective in the budgeting process and an assessment of the composition of projects broken down by sex (female-led, male-led, balanced - see Annex I of the Eurimages Strategy for Gender Equality in Cinema 2021-23).</p>	
	<p>b. In 2023, a specific follow-up to the Council of Europe Recommendation on equality between women and men in the audiovisual sector should be carried out.</p>	
4. Sponsorship and research support	<p>a. Offering a wider range of sponsorship and patronage of gender-based initiatives in response to an annual appeal; a corresponding budgetary allocation should be provided;</p>	<p>Support for a two-year period to ensure continuity while allowing for the support of new activities.</p>
	<p>b. Supporting research by sharing results in a dedicated section of the Eurimages website and communicating the latest facts and figures.</p>	<p>Gender mainstreaming at all levels of the website; information on gender equality should be more visible.</p>
5. Gender mainstreaming	<p>In addition to gender mainstreaming in all the Fund's activities, this will also mean:</p> <p>a. ensuring the use of gender sensitive language in all Eurimages documents and tools.</p>	<p>All Eurimages documents (including correspondence, contracts, internal tools such as databases, etc.) will be gender sensitive, including using a non-binary system and clear colour coding.</p>
	<p>b. making staff training on institutional sexism and unconscious bias, as well as training on unconscious bias for Board of Management members and (equality and diversity) experts, mandatory;</p>	<p>As proposed by the Evaluation Study Group.</p>
	<p>c. establishing closer collaboration with other working groups to promote gender mainstreaming, sex-disaggregated statistics, gender parity:</p> <ul style="list-style-type: none"> ▪ in the context of the prizes awarded by the Promotion working group and the directors selected for the Golden Book; ▪ granting a bonus for the programming of films made by women in the framework of the cinema support programme and screening of the Eurimages trailer on gender equality; ▪ give priority to films made by women in the distribution support programme. 	

EVOLUTION OF ACTIVITY

■ The significant increase in the budget for this programme in 2022 is due to the increase in the number of sponsored events and residencies supported, as well as the launch of a study group to implement positive measures for diversity.

Graph 10: Evolution of expenditure for gender equality (in K€)



■ In 2020, the decrease is explained by the cancellation of certain activities due to the pandemic. However, in 2021 and 2022, spending on these activities rose again as post-pandemic recovery took hold and new projects were launched.

Table 13: Breakdown of expenditure on gender equality (in K€)

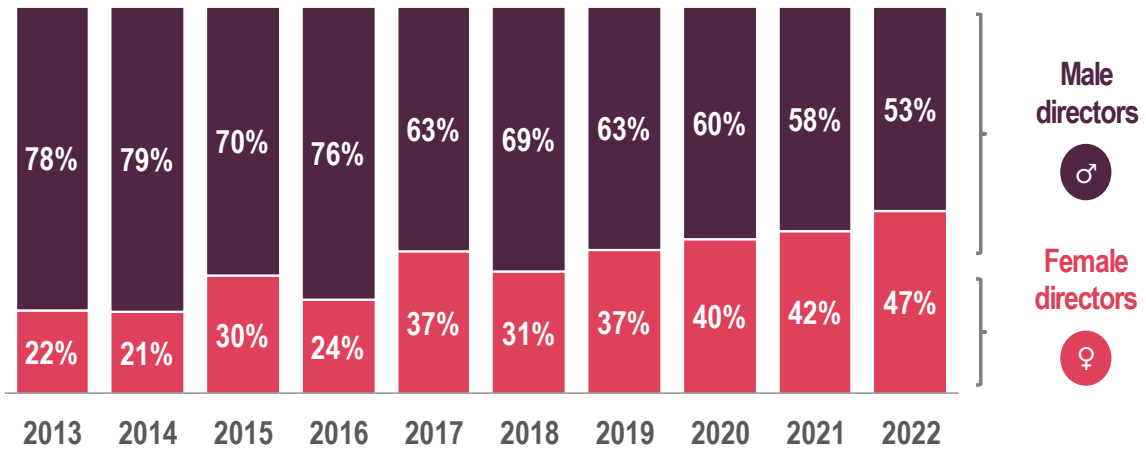
Expenses (en K€)	2016	2017	2018	2019	2020	2021	2022	Variation 2022/21	%
Audentia award	30.0	30.0	30.0	30.0	30.0	30.0	32.0	2.0	7%
Sponsorship/Residency		28.0	21.0	14.0	25.0	46.0	67.8	21.8	47%
Diversity (experts & new initiatives)							1.8	1.8	100%
Others	18.1	17.1	31.1	40.4	24.3	13.9		(13.9)	-100%
Total	48.1	75.1	82.1	84.4	79.3	89.9	101.6	11.7	13%

EVOLUTION OF STATISTICS

Since 2012, in response to the low participation of women in key creative roles, all the programme's activities have aimed to redress the balance without hindering filmmakers' artistic and creative freedom.

Efforts to raise awareness and make the Fund more attractive to projects directed by women have helped to increase the proportion of supported projects directed by a woman from 11% in 2012 to 47% in 2022.

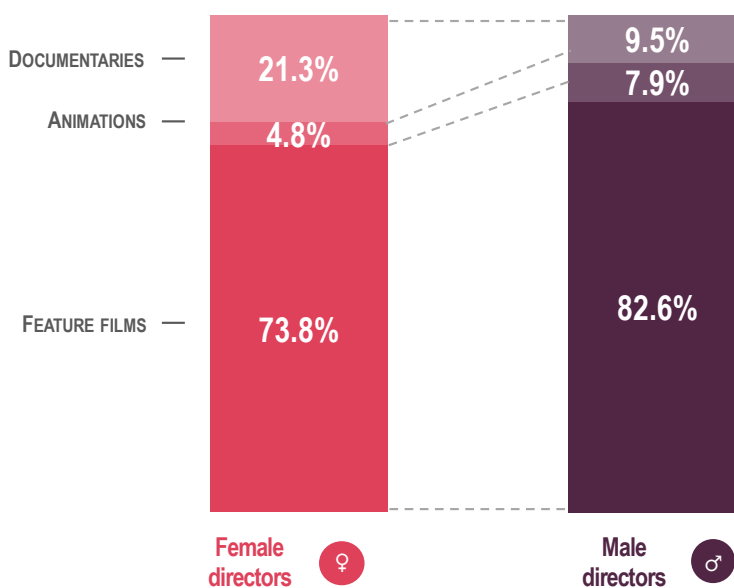
Graph 11: Evolution of the breakdown of supported projects by gender of director



In the years prior to the very start of the implementation of the first gender equality strategy, 2009 to 2014, 49% of the projects submitted that were carried out by women were supported. From 2015 onwards, projects carried out by women have a support rate of 54%. As shown in Annex XII, this trend was reversed for projects carried out by men.

Over the period 2015-2022, the proportion of supported documentaries made by women reached 21.3% compared with 9.5% for men. This can be explained by the low representation of women as directors of animation projects and by access to smaller budgets for female fiction directors. This breakdown remains close to that seen in 2021.

Graph 12: Breakdown of supported projects by gender of the director and type of film from 2015 to 2022



FINANCIAL MANAGEMENT AND ADMINISTRATION

EVOLUTION OF RECEIPTS

Revenue for 2022, down slightly in 2021, is **€25.4 million**. As in previous years, the Fund is mainly financed by compulsory contributions from member States, which account for approximately 97.9% of the year's income.

Member State contributions, like all Council of Europe budgets, were subject to the principle of "zero nominal growth"¹ between 2013 and 2020. The variations can therefore be explained solely by the accessions that took place during this period.

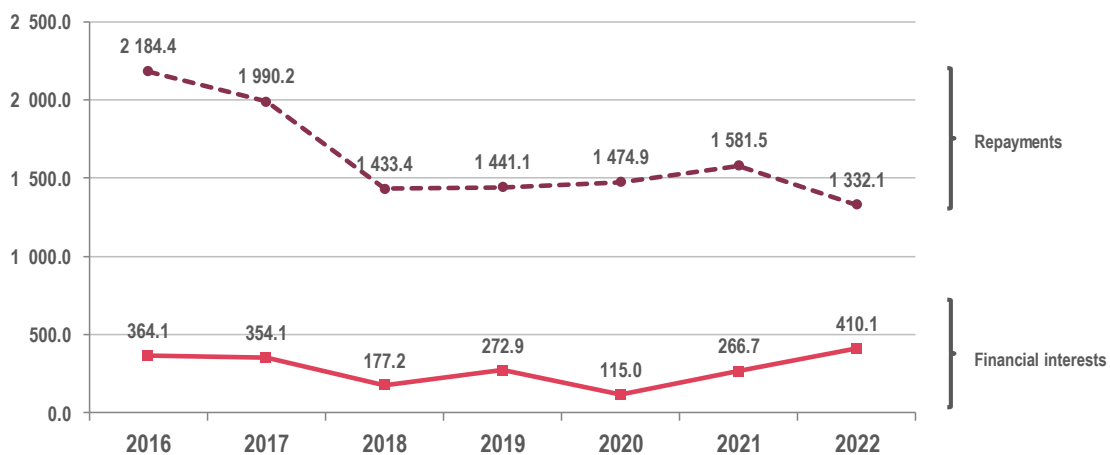
Table 14: Evolution of receipts

	2018	2019	2020	2021	2022	Variation 2022/21	%
Member States' contributions	24 363.7	24 749.4	26 216.2	25 483.3	24 836.9	(646.4)	-2.5%
Financial income	177.2	272.9	115.0	266.7	410.1	143.4	53.8%
Repayments	1 433.4	1 441.1	1 474.9	1 581.5	1 332.1	(249.4)	-15.8%
Other (cancellations...)	350.4	30.0	94.2	(108.6)	(1 212.1)	(1 103.5)	1016.1%
Total	26 324.6	26 493.4	27 900.3	27 222.9	25 367.0	(1 855.9)	-6.7%

In 2021, the decrease in contributions is linked to the departure of Argentina on 1 January 2021 after only a few months within Eurimages (contribution of €1.066 million in 2020). This reduction has been moderated by "zero real growth" of 1.3% on all contributions. In 2022, the decrease in contributions is essentially linked to the exclusion of the Russian Federation from the Council of Europe and Eurimages on 16 March 2022. The Russian contribution to the Eurimages budget was reduced *pro rata temporis* (i.e., a reduction of €748.2k). This reduction has been moderated by a "zero real growth" of 0.4% on all contributions and increased by provisions to cover Argentina's non-payment of its 2020 contribution and related default interest. Details of contributions by member State are available in Annex XII of this document.

Income generated by financial products recorded a significant increase, now surpassing the 2017 level. Although interest rates have risen, they remain relatively low, resulting in less than half the amount received in 2014 (€812k).

Graph 13: Evolution of financial interests and repayments (in K€)



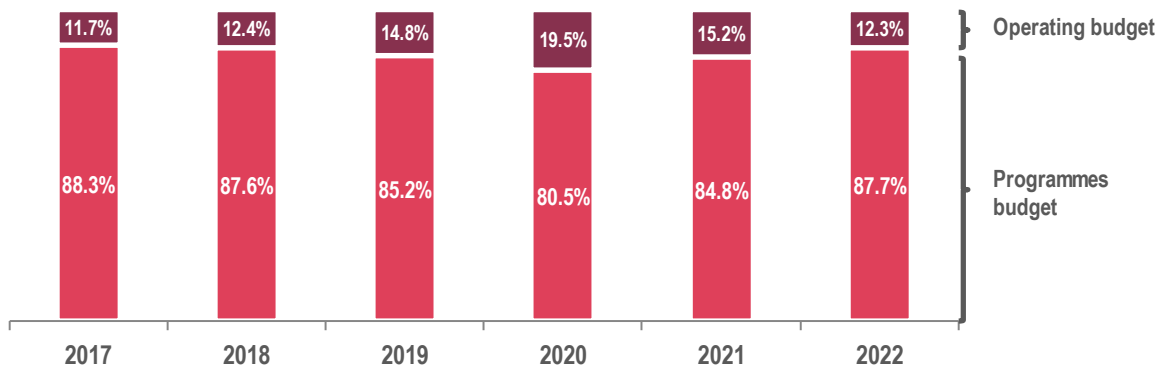
¹ In other words, the inflation rate on the amount of compulsory contributions payable by member States has not been applied since that date.

EVOLUTION OF OPERATING ACTUAL EXPENDITURE

Since 2015, the change in the proportion of the total budget accounted for by the operating budget has been relatively stable. The decrease in 2021 and 2022 can be explained in particular by the vacancies which offset the "natural" and obligatory increase in certain expenses such as salary increases, the allocation to the pensions budget or the internal re-invoicing of the Council of Europe to cover certain internal support costs (buildings, logistics, IT, etc.)

The increase in the share of operating costs in 2020 was also due to the pandemic, which had a considerable impact on actual expenditure on programmes (from €20m in 2019 to €15m in 2020). This effect faded in 2021 and again in 2022 with the near-normal recovery in activity.

Graph 14: Evolution of operating expenditure



EVOLUTION OF PROGRAMME EXPENDITURE DECISIONS¹

In 2022, the number of decisions concerning expenditure for the various programmes of activities fell significantly. This is mainly due to budgetary provisions and the withdrawal of the Russian Federation, which have had an impact on revenue.

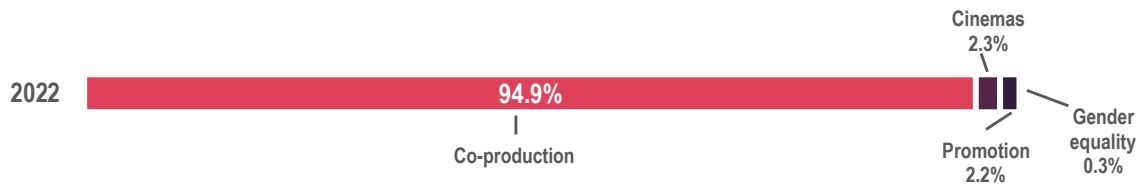
Table 15: Evolution of expenditure decisions by programme

Programmes	2018	2019	2020	2021	2022	Variation 2022/21	%
Coproduction	19 940.3	18 795.9	22 091.7	25 779.0	18 734.0	(3 357.7)	-13.0%
Distribution	629.6	638.9	0.0	0.0	0.0	0.0	NA
Salles	726.0	670.7	530.4	695.2	504.9	(25.5)	-3.7%
Promotion	585.4	621.6	526.9	425.0	404.0	(122.8)	-28.9%
Egalité entre les femmes et les hommes	82.1	84.4	79.3	91.9	102.9	23.6	25.6%
Total	21 963.4	20 811.5	23 228.2	26 991.2	19 745.8	(3 482.5)	-12.9%

¹ In this activity report, the amount of expenditure corresponds to decisions taken for an annual activity cycle. It differs from the actual expenditure recorded for the year and presented in the document on Eurimages' budgetary accounts. It should also be noted that for distribution and cinemas programmes, decisions are taken over two calendar years.

As shown in the chart below, co-production expenditure remains the largest share, accounting for 95.5% of decisions in 2021.

Graph 15: Breakdown of expenditure by programme



EVOLUTION OF THE NUMBER OF STAFF MEMBERS

In 2022, the number of full-time equivalents (FTEs) in the Eurimages Secretariat team will be slightly lower than in 2021 due to vacancies.

Table 16: Evolution in the number of staff members

Nombre of staff members	2018	2019	2020	2021	2022	Variation 2022/21
Executive Director	1.0	1.0	1.0	1.0	1.0	0.0
Deputy executive director	1.0	1.0	1.0	1.0	1.0	0.0
Head of programme + Project Managers + Young Professionals	8.0	8.0	10.0	11.0	11.0	0.0
Financial Analyst	1.0	1.0	1.0	1.0	1.0	0.0
Repayment Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Finance Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Board and Public Relations Assistants	2.0	2.0	2.0	2.0	2.0	0.0
IT Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Programmes Assistants	1.0	1.0	1.0	1.0	1.0	0.0
Secretariat Assistance	4.0	4.0	5.0	5.0	5.0	0.0
Series Pilot Programme				1.0	1.0	0.0
Total	21.0	21.0	24.0	26.0	26.0	0.0
Part-time reduction/leave without pay	1.8	1.4	4.5	3.0	3.4	0.4
Number of full-time equivalent staff	19.2	19.6	19.5	23.0	22.6	-0.4

It is important to recall that Eurimages, with its status as an enlarged partial agreement, has an autonomous budget but remains impacted by the more general constraints of the Council of Europe, particularly in terms of human resources.

Roberto Olla, Executive Director of Eurimages since 2008, left the Fund at the end of October 2021 to take up other duties within the Council of Europe, and was replaced on 1 March 2022 by Susan Newman-Baudais. Enrico Vannucci, Deputy Executive Director, had assumed the interim role pending the appointment of his successor.

SUSTAINABILITY STRATEGY

BACKGROUND

■ Eurimages' commitment to taking environmental issues into account in its activities was also formalised as part of the reform of the Fund in September 2020 with the adoption of Resolution CM/Res(2020)8¹ by the Committee of Ministers of the Council of Europe. This document, which is the Fund's statutory text, now stipulates that the impact on the environment should, as far as possible, be taken into account and reduced both in the implementation of activities and in the operation of the Fund.

■ In spring 2021, the Fund set up a Sustainable Development Study Group with the participation of members of the Board of Management and specialists in environmental protection or sustainable film production. The group met four times in 2021 and developed the Fund's strategy in this area around three axes: supporting a sustainable film industry, improving the environmental footprint of the Fund's operations and encouraging co-operation between member States on measures to promote a sustainable film industry. This strategy was adopted by the Board of Management in December 2021.

■ The Study Group continued its work at four meetings in 2022 to develop concrete measures that could be implemented rapidly, mainly under the co-production support programme. The Group's proposals were adopted by the Board of Management at its meeting in November 2022.

■ The Study Group is also a platform for the exchange of knowledge and experience between member States and public funds. Eurimages believes that strengthening international co-operation is essential to disseminate best practices and accelerate the adoption of common standards.

CARBON IMPACT OF THE FUND'S OPERATION

■ In spring 2022, Eurimages commissioned a study of the carbon impact of the Fund's operations from a specialist consultancy (the French company Impacti). The study began in July 2022 and was delivered at the end of October. The study report is available on the Eurimages website. The calculation was made for 2019, the last full year of normal operation, but Impacti made some comparisons with 2021 and 2022.

■ The main result is that the fund produced 144 tonnes of CO₂ in 2019, just over double what an average French office worker produces. This result is relatively normal given that Eurimages is an international organisation for which business travel is the main source of emissions. The main levers for action are therefore travel and purchasing.

■ However, Eurimages is dependent on the general policy of the Council of Europe, the organisation to which the Fund belongs. Travel policy, office operations and purchasing procedures, in particular, are not defined autonomously by Eurimages' management.

MAIN IMPLEMENTATION CHALLENGES

■ In its mission of international co-operation, Eurimages has a duty to work with all its member States, without excluding any, based on consensus. There are very different situations between member States in terms of the development of the film industry and in terms of overall sustainability policy, available infrastructures or public support. Harmonisation or co-ordination of the calculation of carbon emissions or sustainability labels/certifications is an important need for the sector.

■ Eurimages must ensure that it is consistent with any coercive or non-coercive measures taken at national level and does not create an additional layer of different obligations for producers.

■ Eurimages is a "financial gap": it intervenes in a film production at an advanced stage of financing relatively close to the start of shooting. The challenge is therefore more to encourage producers to implement sustainable development measures at an early stage in the development or production process and not to push them into "greenwashing" when they apply for financing from Eurimages.

¹ Résolution CM/Res(2020)8 : https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016809f8736

PROPOSED CONCRETE MEASURES FOR 2023

■ At the end of 2022, the Eurimages Board of Management approved the proposed measures drawn up by the Sustainable Development Study Group. Three strands of action are planned for 2023.

■ From January 2023, an additional selection criterion - non-coercive at this stage - has been introduced for the Co-production Support Programme to assess "the existence of measures put in place to reduce the environmental impact of the co-production project". Independent experts will take this new criterion into account as part of their overall assessment of a project applying for co-production support. The aim is to raise awareness among applicants and create a leverage effect. Projects will be invited, on a voluntary basis, to include information on the measures they have chosen to reduce the ecological impact of co-production projects.

■ The Study Group has proposed the creation of three Eurimages Green Co-production Awards with the aim of rewarding international co-productions that have succeeded in combining sustainable production and artistic quality. A call for expressions of interest to select interested film festivals, markets and events will be held in 2023.

■ Finally, Eurimages also wants to be active in the field of training in sustainable film production. The Fund will be working on the development of an e-learning platform on green production, focusing on international co-production and related issues. This tool will be aimed at film professionals - producers, directors, technicians, etc. - in all the Fund's member States and to meet the different requirements and expectations of professionals. However, this platform will not lead to a green manager diploma or qualification.

REFORM OF THE DECISION-MAKING PROCESS

DECISION-MAKING PROCESS ON FINANCIAL SUPPORTS

■ A long process of reform, launched with the external evaluation of 2018, came to an end on 1 January 2022 with the entry into force of a new decision-making process for the allocation of financial support, particularly under the co-production support programme.

■ Independent external experts - from the film, audiovisual and cultural industries - are now responsible for assessing applications for support in place of the national representatives on the Board of Management, in accordance with the selection criteria and strategy defined by the Board of Management. These experts will be involved in the co-production support programme but may also be called upon for other Fund programmes.

■ The external experts were selected through a call for expressions of interest published on the Eurimages website. They were selected on the basis of their professional competence and experience. By 2022, Eurimages had a pool of 509 experts previously approved by the Board of Management, 487 of whom had signed a framework contract covering the provision of their services. In 2022, a total of 60 experts were called upon during the 3 co-production working group meetings.

■ As part of the co-production support programme, external experts are hired three times a year, following the three application deadlines. Depending on the number of eligible film projects received, they form working groups of 5 people selected according to criteria established by the Board of Management. An algorithm developed by an external service provider selects the experts and ensures that each group includes an expert with a profile in scriptwriting/directing, international sales/distribution and production, as well as two additional experts from the "other" category (programmers/festival directors, a producer/screenwriter, a director/screenwriter, a scriptwriter/screenplay consultant). It also takes into account the geographical spread of the experts, their gender, language skills, age and availability¹.

■ Each working group evaluates a maximum of 20 projects. As a first step, each expert carries out an individual assessment of the co-production projects allocated to their group on the basis of criteria established by the Board of Management and documentation provided by the Secretariat. This work is carried out remotely over a period of around 5 weeks and results in a short, written assessment and a preliminary individual ranking. Then, in a second phase, a one-day meeting is organised for each working group, during which the 5 experts concerned, on the basis of the overall preliminary ranking, draw up recommendations for financial support. These recommendations take the form of a final ranking of the projects in relation to the budget allocated to the working group concerned. They are then examined and validated by the Executive Committee before being communicated to the producers.

GOVERNANCE OF THE FUND

■ The reform of the Fund has also resulted in changes to its governance bodies, which have necessitated an in-depth revision of the Fund's main statutory text, Resolution (88)15. After a long and complex negotiation process, the amendments were adopted by the Council of Europe's Ministers' Deputies in September 2020².

■ An Executive Committee was set up to ensure continuity of management between the two annual meetings of the Board of Management. It is responsible for most day-to-day decisions, including approval of the support recommendations drawn up by the independent external experts. The Executive Committee meets online at least three times a year and is made up of representatives from one third of the Fund's member States, appointed on a rotating basis with due regard to geographical distribution and gender balance. The representatives of France, Germany and Italy are permanent members of the Executive Committee.

■ The Board of Management is still made up of representatives from each of the member States, but its role has been renewed to examine issues and take decisions at a higher level. In particular, it defines the Fund's policy and strategic guidelines, decides on the conditions for granting financial support, and adopts and monitors the Fund's budget.

¹ Full information on the [dedicated page of the Eurimages website](#).

² Resolution CM/Res(2020)8: https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016809f8736

■ These changes to Eurimages' governance and decision-making structure were designed to enhance the transparency, expertise and efficiency of project evaluation and selection, ensuring a more robust and equitable process.

THE BUDAPEST DRAMA SERIES PROCESS

BACKGROUND

■ In 2019, Eurimages hired an external consultant to carry out a study on the impact of artificial intelligence in the audiovisual world and on the possibilities of intervention by the Council of Europe in the field of TV series. In 2021, Eurimages continued to participate in the meetings of the Ad Hoc Committee on Artificial Intelligence (CAHAI) in order to ensure that the audiovisual dimension is taken into account in its work. However, Eurimages' action focused on a project on European TV series.

■ In 2020, the Fund continued to reflect on the possibility of creating a new scheme for pan-European public financial support and a legal framework to facilitate international co-productions of TV series. The feasibility of creating a new legal and/or financial instrument was studied in 2021 in internal Council of Europe committees (CDCPP¹ and GR-C²). An audiovisual policy advisor, Alex Traila, was seconded in early 2021 by the Romanian authorities to develop this project within the Eurimages Secretariat.

■ Under the auspices of the Hungarian Chairmanship of the Committee of Ministers, Eurimages, in co-operation with the Hungarian National Film Institute and the Hungarian Ministry of Foreign Affairs and Trade, organised a conference on 30 September and 1 October 2021 on the theme "Preserving independent production, diversity and pluralism of TV series in Europe". The event, which took the form of a brainstorming session between audiovisual industry professionals (producers, distributors, broadcasters, representatives of national film funds), provided an opportunity to discuss the most urgent needs to facilitate the production of high-end series in a highly competitive market dominated by non-European players.

■ Aware of the urgent need to further develop policy and mobilize the cultural and creative sectors in order to promote and foster cultural diversity, cultural participation and creative production, notably in the digital environment, on **1 April 2022 Strasbourg, Ministers of Culture** through their joint declaration³ invited the Committee of Ministers of the Council of Europe to continue supporting the Budapest Drama Series Process⁴ and to develop – through future work by the Steering Committee for Culture, Cultural Heritage and Landscape (CDCPP) and Eurimages – a new legal instrument to codify the rules of international drama series co-productions and a public financial instrument for these co-productions.

■ **The Committee of Ministers on 15 June 2022 in Turin** supported⁵ the implementation of the actions mentioned in this declaration and decided to forward them to the Steering Committee for Culture, Heritage and Landscape (CDCPP), as well as to the Board of Management of the European Support Fund for the Co-production and Distribution of Creative Cinematographic and Audiovisual Works 'Eurimages', for information and follow-up, as appropriate, in the light of their respective mandates.

ACTIONS

a. Legal instrument to codify the rules of drama series co-production

■ **The Steering Committee for Culture, Heritage and Landscape (CDCPP)** appointed the CPPWG-Series expert members in May 2022, based on their decision in December 2021 to set up a working group of experts (CPPWG-Series) to assess the feasibility of a legal instrument on European series and, if necessary, to elaborate it possibly in the form of a convention that would take into account recent technological and financial developments in the European film and series industry. The CDCPP therefore asked its Bureau to select up to 15 experts for this working group.

¹ Steering Committee for Culture, Heritage and Landscape.

² Rapporteur Group on Education, Culture, Sport, Youth and Environment.

³ Creating our future: Creativity and cultural heritage as strategic resources for a diverse and democratic Europe" Final Declaration, Council of Europe Conference of Ministers of Culture, Strasbourg, 1 April 2022 <https://go.coe.int/L3yd3>

⁴ Under the auspices of the Hungarian Presidency of the Council of Europe, an exploratory conference on "Preserving Independent Production, Diversity and Pluralism in Drama Series in Europe: Can International Cooperation be Part of the Solution?" was held in Budapest, on September 30th – October 1st, 2021. Acknowledging the groundwork carried out during this conference and the future steps to be taken during successive presidencies of the Committee of Ministers, the Hungarian authorities named this initiative "The Budapest Drama Series Process". Conclusion paper: <https://go.coe.int/I15m0>

⁵ CM/Del/Dec(2022)1437/7.1

■ **CPPWG-Series** held meetings in June and October 2022, where it was decided that the appropriate legal instrument is a *Convention on co-production of audiovisual works in the form of series* and have commenced the drafting process. The works of the CPPWG-Series is scheduled to close in the first semester of 2023 and a draft convention should be reviewed by the CDCPP before it is submitted to the Committee of Ministers.

b. Pilot programme for Series Co-productions

■ **Following the conclusions of Budapest's conference** and the decision of the Italian authorities to swiftly convene the ministers of culture to a conference under their country's presidency of the Committee of Ministers, Eurimages initiated a consultation in an ad-hoc manner with more than 20 individual experts active in as many areas as possible from the series value chain. The aim of the consultation was to explore different practical concepts for a financial instrument to enhance drama series international co-productions resulting in the Pilot Programme for Series Co-Productions.

■ The Council of Europe Pilot Programme for Series Co-production is a three-year initiative which aims to increase the geographical and thematic diversity of audiovisual storytelling by strengthening international co-production practices through financial support for independently produced high-quality series. It is administered by the Council of Europe, home of Eurimages, with funding provided by donors through the organisation's voluntary contributions system.

■ The project has been presented to potential donors, which have pledged their contribution to cover an approximate budget of 12 million euro.

■ The goal of this proposal is to promote and support the development of independent serial storytelling through an adaptable financing mechanism that can navigate the constantly evolving business environment for series. This will be achieved through fostering international co-productions that embrace the principles of shared intellectual property (IP) and secondary rights ownership. It is imperative that the circulation of culturally and linguistically diverse works is stimulated across member States, with the involvement of all audiovisual media service providers. To ensure that member States maintain creative control over co-productions involving external players, incentivisation strategies will be put in place. By implementing these measures, we hope to facilitate the growth and sustainability of independent serial storytelling.

■ The programme is entering the implementation phase starting with 1 January 2023, and foresees a yearly call for projects for the grant award mechanism that would cover both development and production of international series co-productions.

PERSPECTIVES

CONSEQUENCES OF THE INVASION OF UKRAINE

■ Russia's invasion of Ukraine at the end of February 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages on 16 March 2022¹. This exclusion had consequences not only for the Fund's future activities but also for certain support granted prior to 2022.

■ The Russian contribution to the Eurimages budget (€938k for 2022) has been reduced *pro rata temporis*, resulting in a reduction of €748.2k in the Fund's resources for 2022.

■ As the financial resources of the Ukrainian public authorities are devoted entirely to the country's defence effort, Ukraine's contribution to the Fund has been compromised from 2022 onwards. At the request of the member States, the Eurimages Secretariat has set up a mechanism whereby volunteer countries can contribute jointly and severally to the financing of Ukraine's contribution. A number of member States have already made a joint contribution (at the time of publication of this report: Canada, Denmark, Finland, France, Georgia, Ireland, Latvia, Netherlands, Slovakia).

■ Eurimages has also introduced specific measures to support Ukrainian film professionals. In 2022, these measures mainly concerned the Promotion Programme and are described in the section devoted to it.

■ Lastly, the 9 projects co-produced with Russia and under examination in March 2022² were dealt with on a case-by-case basis in order to take account of the specific situations of each and to avoid penalising the member States producers who had committed to these projects. The scope of action differed depending on whether it was a majority or minority co-production, whether filming had started or not, whether the support agreement had been signed or not, whether the film was already in production or still being prepared. Nevertheless, the measures taken by Eurimages with regard to Russian projects in progress have resulted, depending on the case, in the partial or total cancellation of the support granted, the restructuring of the co-production without Russian partners and, in all cases, the payment of the amounts paid by Eurimages to co-producers established in the member States.

EXTERNAL EVALUATION

■ As part of the revision of its statutory texts, Eurimages must now have an external evaluation of its activities carried out at least every five years. Following the evaluation carried out in 2018, at the end of 2022 the Fund launched a call for tenders to hire external evaluators to carry out a new evaluation in 2023. Following this call for tenders, the Austrian company Evaluet OG, led by consultants Serani Siegel and Camille Massey, was selected, with contributions from experts Florian Krautkrämer, Susa Katz and Georgina Vaz Cabral.

■ This evaluation was to focus on the governance and decision-making process of the Fund as finalised in 2022 and did not include an evaluation of the programmes. Focusing on the systems put in place and the support provided by the Eurimages Secretariat to the new governance and decision-making structures, this evaluation had the following objectives:

- assess the extent to which the reform has achieved the objectives initially set by the member States and the Council of Europe;
- assess the impact of the recent reform on the functioning of Eurimages' governance and decision-making processes, including its strengths and weaknesses;
- make proposals to improve, refine and simplify current procedures and processes.

■ The external evaluation will be conducted between December 2022 and June 2023, with the evaluation report to be considered by the Board of Management at its June 2023 meeting.

¹ Resolution du Committee of Ministers of the Council of Europe [CM/Res\(2022\)3](#).

² 17-073-F The Humorist / 17-174-F Inhale-Exhale / 19-223-F Compartment Number 6 / 20-047-F The Conference / 20-136-F Convenience Store / 20-168-F Captain Volkonogov Escaped / 21-017-F The Antique / 21-074-F Intermission / 21-191-F Kretsul

ENLARGEMENT TO NEW MEMBER STATES

■ Several countries have expressed an interest in joining the Fund. The Board, through a special working group on the enlargement of the Fund, examines these applications and discusses with the authorities concerned, in particular the situation of their film and audiovisual industry.

■ Applications for membership are handled differently for member and non-member States of the Council of Europe.

APPENDICES

APPENDIX I – DESCRIPTION OF THE DIFFERENT PROGRAMME OF ACTIVITIES

Table 17: Brief description of the programme of activities

Programmess	Description
Co-production support Programme	<ul style="list-style-type: none"> ▪ The main activity of the Fund. this programme aims to encourage co-operation between professionals in the film industry. ▪ It is intended for independent producers who are nationals of the Fund's member States. ▪ Eligible¹ projects (fiction. animation or documentary) are financed in the form of advances on receipts or subsidies.
Distribution support Programme	<ul style="list-style-type: none"> ▪ This programme (currently frozen) aimed to support the distribution of European films. strengthen the image and increase the audience for European cinema. ▪ It was intended for distributors based in Eurimages member States which do not have access to the European Union's Creative Europe Media programme (Armenia, Canada, Georgia, Switzerland, Russian Federation, Türkiye, and Ukraine). ▪ The marketing and advertising expenses of eligible films² were financed in the form of grants. ▪ The programme is currently being revised to include all member States and operate in synergy with the co-production support programme.
Cinemas support Programme	<ul style="list-style-type: none"> ▪ This programme aims to increase the programming of films from the member States in cinemas. by promoting the diversity of programming and developing a network of exhibitors in co-operation with Europa Cinemas. ▪ It is intended for exhibitors based in Eurimages member States which do not have access to the European Union's Creative Europe Media programme Armenia, Canada, Georgia, Switzerland, Russian Federation, Türkiye, and Ukraine). ▪ Eligible³ cinemas are financed in the form of grants.
Promotion Programme	<ul style="list-style-type: none"> ▪ This programme aims to increase the visibility of Eurimages' activities. in particular by awarding different prizes within a selection of festivals and co-production markets: <ul style="list-style-type: none"> ✓ the "Co-production Development Awards" to encourage co-production from the early stages of the project. ✓ the "Lab Project Awards" to reward innovative projects that explore new forms of expression. This programme has been suspended in 2021 to be reviewed and relaunched in a new format. ✓ the "European Co-production Award – Prix Eurimages". in association with the European Film Academy to reward the work of a producer. ▪ It includes sponsorship and patronage activities as well as Eurimages' presence at the film markets of major festivals like Berlin. Cannes and Venice.
Gender Equality Programme	<ul style="list-style-type: none"> ▪ This programme aims to reduce inequalities between women and men in the film industry and to promote the role of women in front of and behind the camera. ▪ The measures to be taken and the actions to be implemented are based on the following objectives: <ul style="list-style-type: none"> ✓ integrate a gender equality approach into all policies and measures. taking into account the gender dimension. ✓ combat gender stereotypes and sexism in the way women are portrayed in films. by raising awareness among filmmakers. ✓ prevent and combat violence against women. by raising awareness that showing a degrading image of women can encourage violence and by calling for greater respect for their dignity. ▪ The programme brings together a range of activities and actions within Eurimages. but also, outside, by encouraging other film funds to take this dimension into account.

¹ The rules governing support for co-production are available on the [website](#).

² The rules governing distribution support are available on the [website](#).

³ The rules governing cinemas support are available on the [website](#).

APPENDIX II – ARRIVALS AND DEPARTURES IN THE BOARD OF MANAGEMENT

Table 18: Appointments and departures in the Board of Management during the year

Country	Movement
<u>Austria</u>	<ul style="list-style-type: none"> ▪ Antonia Rahofer has been appointed representative to replace Barbara Fränzen.
<u>Canada</u>	<ul style="list-style-type: none"> ▪ Francesca Accinelli, Telefilm Canada ad interim Executive Director, replaces Christa Dickenson as Head of the Canadian Delegation to Eurimages.
<u>France</u>	<ul style="list-style-type: none"> ▪ Jérémie Kessler, the CNC's new Director of European and International Affairs, replaces Mathieu Fournet as Head of the French Delegation who is therefore leaving the Board of Management.
<u>Greece</u>	<ul style="list-style-type: none"> ▪ Eleni Chandrinou succeeds Timon Koulmasis who is leaving the Board of Management.
<u>Italy</u>	<ul style="list-style-type: none"> ▪ Laura Salerno and Rossella Gaudio replace Iole Maria Giannattasio as alternate members of the Italian delegation. Iole Maria Giannattasio is leaving the Board of Management
<u>Luxembourg</u>	<ul style="list-style-type: none"> ▪ Carole Kremer, of the Luxembourg Film Fund joins the delegation as an interim member pending the return of Karin Schockweiler.
<u>Norway</u>	<ul style="list-style-type: none"> ▪ Silje Riise Naess returns as Norway's representative, alongside Benedikte Danielsen, replacing Lars Loge.
<u>Poland</u>	<ul style="list-style-type: none"> ▪ Kamila Morgisz, Head of the Production Department at the Polish Film Institute, and her deputy Paulina Czech-Malinowska, Coordinator in the same Department, replace Malgorzata Szczepkowska-Kalemba and Ilona Krupa Ilona Krupa, who are stepping down as members of the Board of Management
<u>Romania</u>	<ul style="list-style-type: none"> ▪ Ilinca Teodorescu joins Ioana Lăzăreanu, as an alternate member.
<u>Ukraine</u>	<ul style="list-style-type: none"> ▪ Victoria Yarmoshchuk, CEO of Film.ua Group, has been appointed an alternate member to replace Volodymir Yatsenko.
<u>Slovenia</u>	<ul style="list-style-type: none"> ▪ Nina Ukmar, Head of the Office of the Minister for Culture, has been appointed as a representative alongside Irena Ostrouska.

APPENDIX III – CO-PRODUCTIONS SUPPORTED DURING THE YEAR

Table 19: List of supported co-productions in 2022

#	Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
1	22-001-F	Niko - Beyond the Northern Lights	Mr Jorgen Lerdam (DK) / Mr Kari Juusonen (FI)	Animation	23-03-2022	165	470.0	470.0	AR
2	22-002-C	Arsenie. An Amazing Afterlife	Mr Alexandru Solomon (RO)	Documentary	23-03-2022	165	59.0	59.0	SB
3	22-003-F	Paradise is Burning (ex Sisters)	Ms Mika Gustafson (SE)	Feature film	23-03-2022	165	370.0	370.0	AR
4	22-007-C	My Land my Strength	Mr Paulo Carneiro (PT)	Documentary	23-03-2022	165	49.4	49.0	SB
5	22-008-F	End of the World	Mr Bohdan Slama (CZ)	Feature film	23-03-2022	165	276.4	276.0	AR
6	22-010-F	Even among the Ruins	Ms Yolande Moreau (BE)	Feature film	23-03-2022	165	400.0	400.0	AR
7	22-011-F	Human / Animal	Mr Alessandro Pugno (IT)	Feature film	23-03-2022	165	283.7	283.0	AR
8	22-015-F	Lust	Ms Ralitz Petrova (BG)	Feature film	23-03-2022	165	182.9	182.0	AR
9	22-022-C (U)	Read my Breasts	Ms Anja Salomonowitz (AT)	Documentary	23-03-2022	165	105.0	105.0	SB
10	22-023-F	The Falling Star	Mr Dominique Abel (BE) / Ms Fiona Gordon (CA)	Feature film	23-03-2022	165	380.0	330.0	AR
11	22-025-C	Toxic Sicily	Mr François-Xavier Destors (FR)	Documentary	23-03-2022	165	60.0	60.0	SB
12	22-030-C (U)	Motherland	Mr Alexander Mihalkovich (UA) / Ms Hanna Badziaka (BY)	Documentary	23-03-2022	165	110.0	110.0	SB
13	22-033-C	The Radical Self	Mr Johann Feindt (DE)	Documentary	23-03-2022	165	136.1	123.0	SB
14	22-034-F	The End	Mr Joshua Oppenheimer (US)	Feature film	23-03-2022	165	480.0	480.0	AR
15	22-036-F	Lotus	Ms Signe Birkova (LV)	Feature film	23-03-2022	165	100.0	100.0	SB
16	22-037-F	The Empire	Mr Bruno Dumont (FR)	Feature film	23-03-2022	165	450.0	450.0	AR
17	22-043-F	The Forgotten History	Ms Roya Sadat (AF)	Feature film	23-03-2022	165	400.0	400.0	AR
18	22-056-F	Ebba	Ms Johanna Pyykkö (SE)	Feature film	23-03-2022	165	300.0	300.0	AR
19	22-057-F	Excursion	Ms Una Gunjak (BA)	Feature film	23-03-2022	165	119.3	119.0	SB
20	22-067-F	Things That You kill	Mr Alireza Khatami (IR)	Feature film	23-03-2022	165	105.0	105.0	SB
21	22-069-F	Consent	Ms Vanessa Filho (FR)	Feature film	23-03-2022	165	340.0	340.0	AR
22	22-070-C	The Mechanics of Things	Ms Alessandra Celesia (IT)	Documentary	23-03-2022	165	110.0	110.0	SB
23	22-071-F	Not A Word	Ms Hanna A Slak (SI)	Feature film	23-03-2022	165	345.0	295.0	AR
24	22-079-F	The House with no Address	Ms Hatice Askin (TR)	Feature film	20-06-2022	166	97.7	97.0	SB
25	22-080-F	The Spring	Mr Ivan Ostrochovský (SK)	Feature film	20-06-2022	166	260.0	260.0	AR
26	22-082-F	The Last Hero	Mr Ziga Virč (SI)	Feature film	20-06-2022	166	130.0	126.0	SB
27	22-083-F	A Case History	Mr Radu Jude (RO)	Feature film	20-06-2022	166	150.0	150.0	SB
28	22-086-F	Savages!	Mr Claude Barras (CH)	Animation	20-06-2022	166	500.0	500.0	AR
29	22-089-F	The Sweet Bitterness of Ripe Pomegranates	Mr Andrej Ilijevski Volkashin (MK)	Feature film	20-06-2022	166	100.0	48.0	SB
30	22-090-F (U)	Just One Drop	Mr Stefan Tolz (DE)	Feature film	20-06-2022	166	100.0	100.0	SB
31	22-096-F	Triumph	Mr Petar Valchanov (BG) / Ms Kristina Grozeva (BG)	Feature film	20-06-2022	166	135.0	135.0	SB
32	22-100-F	Re-Writing	Mr Víctor Iriarte (ES)	Feature film	20-06-2022	166	232.5	232.0	AR

#	Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
33	22-102-F	Storms	Ms Dania Reymond Boughenou (FR)	Feature film	20-06-2022	166	300.0	300.0	AR
34	22-103-F	Samia	Ms Yasemin Samdereli (DE)	Feature film	20-06-2022	166	450.0	450.0	AR
35	22-110-F	The Rye Horn	Ms Jaione Camborda Coll (ES)	Feature film	20-06-2022	166	312.1	312.0	AR
36	22-113-F	Valemon: The Polar Bear King	Mr Mikkel Sandemose (NO)	Animation	20-06-2022	166	500.0	500.0	AR
37	22-117-C	A Massacre	Mr Milo Rau (CH)	Documentary	20-06-2022	166	500.0	236.0	AR
38	22-119-F	Life-Size Pauline	Ms Nadège de Benoit Luthy (CH)	Feature film	20-06-2022	166	250.0	250.0	AR
39	22-124-F	The Black Hole	Ms Moonika Siimets (EE)	Feature film	20-06-2022	166	220.0	220.0	AR
40	22-126-F	Superluna	Mr Federico Bondi (IT)	Feature film	20-06-2022	166	430.0	430.0	AR
41	22-132-F	Passage	Mr Levan Akin (SE)	Feature film	20-06-2022	166	400.0	400.0	AR
42	22-134-F	Body and Dwelling (ex. Under The Flame of The Lamp)	Mr André Gil Mata (PT)	Feature film	20-06-2022	166	140.0	140.0	SB
43	22-137-F	Chain Reaction	Mr Dragan Bjelogrić (RS)	Feature film	20-06-2022	166	350.0	350.0	AR
44	22-140-F	Apathy	Mr Alexandros Avranas (GR)	Feature film	20-06-2022	166	390.0	390.0	AR
45	22-145-F	Animal	Ms Sofia Exarchou (GR)	Feature film	20-06-2022	166	418.2	418.0	AR
46	22-152-C	Meril	Ms Victoria Verseau (SE)	Documentary	20-06-2022	166	117.5	117.0	SB
47	22-156-F	Vincent must die	Mr Stéphan Castang (FR)	Feature film	20-06-2022	166	350.0	350.0	AR
48	22-161-F (U)	The Green Parrot (Der Grüne Wellensittich)	Ms Elsa Kremser (AT) / Mr Levin Peter (DE)	Feature film	28-11-2022	167	300.0	300.0	AR
49	22-163-F	Living Large	Ms Kristína Dufková (CZ)	Animation	28-11-2022	167	393.0	393.0	AR
50	22-164-F	Way Home	Ms Charlotte Sieling (DK)	Feature film	28-11-2022	167	420.0	420.0	AR
51	22-171-F	Blue Banks	Ms Andreea Cristina Bortun (RO)	Feature film	28-11-2022	167	300.0	300.0	AR
52	22-177-F	The Crystal Planet	Mr Arsen Anton Ostojic (HR)	Animation	28-11-2022	167	350.0	149.0	SB
53	22-178-F	The Missile	Ms Miia Tervo (FI)	Feature film	28-11-2022	167	360.0	360.0	AR
54	22-183-F	They Will Be Dust	Mr Carlos Marques (ES)	Feature film	28-11-2022	167	300.0	300.0	AR
55	22-187-F	Melting of the Ruler	Mr Ivan Salatic (ME)	Feature film	28-11-2022	167	170.0	170.0	AR
56	22-190-F	Foreign Tongue	Ms Claire Burger (FR)	Feature film	28-11-2022	167	300.0	149.0	SB
57	22-192-F	Titanic Ocean	Ms Konstantina Kotzamani (GR)	Feature film	28-11-2022	167	500.0	500.0	AR
58	22-197-F	Rome	Mr Niclas Bendixen (DK)	Feature film	28-11-2022	167	400.0	400.0	AR
59	22-202-C	Pure Unknown	Ms Valentina Cicogna (IT) / Mr Mattia Colombo (IT)	Documentary	28-11-2022	167	98.0	98.0	SB
60	22-204-C	Things We Said Today	Mr Andrei Ujica (RO)	Documentary	28-11-2022	167	225.0	137.0	SB
61	22-208-F	Mariana's Room	Mr Emmanuel Finkiel (FR)	Feature film	28-11-2022	167	475.0	475.0	AR
62	22-209-F	Milano	Ms Christina Vandekerckhove (BE)	Feature film	28-11-2022	167	400.0	257.0	AR
63	22-211-F	Dans la chambre du Sultan (Close to the Sultan)	Mr Javier Rebollo (ES)	Feature film	28-11-2022	167	150.0	150.0	SB
64	22-217-C	Flowers of Ukraine	Ms Adelina Borets (UA)	Documentary	28-11-2022	167	50.0	49.0	SB
65	22-219-F	The Faun	Mr Augusto Zanolletto (IT)	Animation	28-11-2022	167	450.0	450.0	AR
66	22-220-F	Cycling with Zoli the Turk	Mr Szabolcs Tolnai (RS)	Feature film	28-11-2022	167	175.0	175.0	AR
67	22-221-F	Justa	Ms Teresa Villaverde (PT)	Feature film	28-11-2022	167	415.0	415.0	AR

#	Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
68	22-225-C	The Song of Breathing	Ms Simona Canonica (CH)	Documentary	22-11-2022	167	120.0	120.0	SB
69	22-226-F	Grand Tour	Mr Miguel Gomes (PT)	Feature film	28-11-2022	167	500.0	500.0	AR
70	22-227-F	All We Imagine as Light	Ms Payal Kapadia (IN)	Feature film	28-11-2022	167	150.0	150.0	SB
71	22-231-F	Rabia	Ms Mareike Engelhardt (DE)	Feature film	28-11-2022	167	290.0	290.0	AR
	Total	71					19 755.7	18 734.0	

*AR: Advance on Receipts / SB: Subsidy

APPENDIX IV – ADDITIONAL INFORMATION ON THE EVOLUTION OF CO-PRODUCTION PROJECTS

Table 20: Evolution of the number of projects eligible for co-production

	1st meeting	2nd meeting	3rd meeting	4th meeting	Total
Eligible projects in 2012	39	44	35	30	148
Eligible projects in 2013	25	40	31	24	120
Eligible projects in 2014	35	67	36	32	170
Eligible projects in 2015	34	58	31	42	165
Eligible projects in 2016	35	60	46	30	171
Eligible projects in 2017	48	60	54	44	206
Eligible projects in 2018	54	68	54	34	210
Eligible projects in 2019	47	65	48	34	194
Eligible projects in 2020	55	55	50	35	195
Eligible projects in 2021*	49	92	77		218
Eligible projects in 2022	64	68	61		193
Average 2012-2022 (in number)	44	62	48	34	181
Average 2012-2022 (in percentage)	24%	34%	26%	19%	100%

* In 2021, Eurimages has moved from 4 to 3 annual project evaluation meetings.

Table 21: Evolution of support requests by year for co-production

	2018	2019	2020	2021	2022	Variation 2022/21	%
Number of applications received	238	235	236	256	231	-25	-10.6%
Number of applications withdrawn	28	41	41	38	38	0	0.0%
Number of eligible projects	210	194	195	218	193	-25	-12.8%
Number of projects supported	78	73	100	110	71	-39	-39.0%
Number of projects not supported	132	121	95	108	122	14	14.7%
Project selection rate	37.1%	37.6%	51.3%	50.5%	36.8%	-14.5%	

Table 22: Evolution of the number of co-productions in the member States

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	Average
Number of member States	36	36	36	36	37	38	38	40	41	40	38
Volume of co-productions in member States	637	621	609	689	717	705	712	775	535	718	672
Number of projects received (Eurimages)	189	139	203	193	202	242	238	235	236	256	213
Rate of projects received	29.7%	22.4%	33.3%	28.0%	28.2%	34.3%	33.4%	30.3%	44.1%	35.7%	31.8%
Number of eligible projects (Eurimages)	148	120	170	165	171	206	210	194	195	218	180
Rate of eligible projects	23.2%	19.3%	27.9%	23.9%	23.8%	29.2%	29.5%	25.0%	36.4%	30.4%	26.7%
Number of projects supported (Eurimages)	68	72	74	92	85	101	78	73	100	110	85
Rate of projects supported	10.7%	11.6%	12.2%	13.4%	11.9%	14.3%	11.0%	9.4%	18.7%	15.3%	12.7%

NB : Data for 2022 not available

APPENDIX V – EVOLUTION OF REPAYMENT RATES BY YEAR

■ The table below shows the **cumulative repayments** per year of film support since the creation of Eurimages.

Table 23: Evolution of cumulative repayments by year

Year of support	Number of projects	Amount granted (in K€) (*)	Total repaid (in K€)	Repayment rate
1989	15	6 194.0	8.4	0.1%
1990	44	13 977.0	291.3	2.1%
1991	43	13 793.0	182.5	1.3%
1992	60	18 633.7	984.6	5.3%
1993	73	19 494.0	944.6	4.8%
1994	89	22 041.8	696.7	3.2%
1995	99	24 386.1	1 810.8	7.4%
1996	87	19 901.5	1 188.9	6.0%
1997	79	19 347.3	1 348.6	7.0%
1998	76	19 725.4	1 589.3	8.1%
1999	72	17 933.3	865.7	4.8%
2000	45	16 486.0	1 161.0	7.0%
2001	57	18 447.7	1 600.5	8.7%
2002	51	18 397.8	762.4	4.1%
2003	57	20 079.5	1 459.8	7.3%
2004	55	19 541.6	1 190.8	6.1%
2005	61	19 536.1	545.2	2.8%
2006	56	19 265.5	1 088.6	5.7%
2007	61	21 508.0	1 257.2	5.8%
2008	57	20 200.0	692.5	3.4%
2009	55	19 460.0	1 706.6	8.8%
2010	56	19 260.0	1 656.0	8.6%
2011	72	22 350.0	2 058.6	9.2%
2012	68	21 710.0	1 676.3	7.7%
2013	72	22 520.0	2 165.5	9.6%
2014	74	22 234.0	1 290.4	5.8%
2015	92	22 619.9	985.0	4.4%
2016	85	21 671.5	1 221.3	5.6%
2017	101	22 172.5	1 264.3	5.7%
2018	78	19 940.3	760.1	3.8%
2019	73	18 795.9	977.5	5.2%
2020	100	22 901.7	102.5	0.4%
Sous- Total	2 163	624 525.1	35 533.5	5.7%
2021	110	23 369.0	46.5	
2022	71	18 734.0		
Total	2 344	666 628.1	35 580.0	

* Amount supported minus cancellations

NB: The rate of repayment per year of support indicates the financial performance of the films supported in a given year. The rates of repayment have been calculated by excluding recent years, taking into account the time needed to complete the production of the film and to ensure that the film is sufficiently advanced to allow for revenue recoupment.

APPENDIX VI – LIST OF THE FILMS WITH THE BEST REPAYMENT RATES

■ In 2022, the top 35 films with the highest repayment rates changed little from previous years.

■ There are now 7 films that have fully or almost fully reimbursed their support: " ABRE LOS OJOS ", " LE HUITIÈME JOUR ", " MICROCOSMOS ", " IDA ", " KOLYA ", " THE HUNT " and " ANOTHER ROUND – DRUNK " .

■ In 2022, 34 films exceeded the 50% reimbursement threshold. This list includes 7 films whose year of support is less than or equal to 10 years, including 2 films less than 5 years old.

Table 24: List of the 35 films with the best repayment rates

Rank	Reference	Title	Year of support	Amount granted (in K€)	Total repaid (in K€)	Repayment rate
1	97-011-P	Abre los Ojos	1997	186.8	187.4	100%
2	94-142-P	Le Huitième jour	1995	564.1	564.1	100%
3	18-226-F	Drunk (Druk)	2018	470.0	470.0	100%
4	12-133-F	Ida (ex.Sister of Mercy)	2012	160.0	160.0	100%
5	93-016-P	Microcosmos	1993	152.4	152.4	100%
6	95-030-P	Kolya	1995	152.4	152.4	100%
7	11-129-F	The Hunt	2011	330.0	330.0	100%
8	03-122-F	Mar Adentro	2003	750.0	693.7	92%
9	98-049-P	Tsatsiki	1998	228.7	201.9	88%
10	94-021-P	Kirikou	1994	259.2	226.4	87%
11	09-021-F	Snabba Cash	2009	370.0	322.7	87%
12	19-162-F	Wolf	2019	300.0	245.0	82%
13	14-064-F	Mustang	2014	180.0	143.9	80%
14	13-109-F	The Lobster	2013	460.0	343.1	75%
15	00-047-F	Kobraligan (aka Haevnens pris)	2000	174.0	129.8	75%
16	15-034-F	A Conspiracy of Faith (FLASKEPOST FRA P)	2015	400.0	286.7	72%
17	99-044-P	Dancer in the Dark	1999	686.0	490.6	72%
18	00-077-F	No Man's Land	2000	335.0	228.8	68%
19	96-073-P	Secretos del corazon	1996	177.5	116.3	66%
20	97-117-P	Astérix et Obélix contre César	1998	609.8	390.1	64%
21	98-109-P	Une Liaison pornographique	1998	289.7	185.0	64%
22	13-118-F	Toni Erdmann	2013	480.0	300.4	63%
23	13-077-F	Fasandræberne - The absent one	2013	410.0	244.6	60%
24	01-112-F	The Soul Keeper (Prendimi l'anima)	2001	233.1	138.7	59%
25	12-132-F	Kvinden i Buret - The Keeper of Lost Causes	2012	470.0	277.7	59%
26	11-166-F	Blue is the warmest colour - La vie d'Adèle	2011	560.0	322.7	58%
27	11-068-F	The Broken Circle Breakdown	2011	280.0	161.6	58%
28	97-034-P	Poika ja Ilves	1997	259.2	147.2	57%
29	12-097-F	El Niño	2012	650.0	367.6	57%
30	07-153-F	Max Manus	2007	580.0	320.5	55%
31	02-044-F	Zelary	2002	150.0	81.2	54%
32	09-068-F	Et si on vivait tous ensemble	2009	450.0	243.1	54%
33	10-171-F	Amour	2010	600.0	315.5	53%
34	94-162-P	Va' dove ti porta il cuore	1995	304.9	156.3	51%
35	96-045-P	Ma vie en rose	1996	335.4	164.2	49%

■ By the end of 2022, 1248 films out of 2344 supported had generated a reimbursement, i.e., 53.2% of the films supported.

■ It should be noted that the reimbursement system records all receipts since the inception of the Fund, but only carries out reminders and follow-ups on films supported less than 10 years ago. This activity is particularly focused on films released in cinemas over the last five years.

APPENDIX VII – EXHIBITORS SUPPORTED DURING THE YEAR

Table 25: List of supported exhibitors in 2022

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats	Amount to be paid excluding bonus	Bonus Eurimages (in K€)	Women's Film Bonus (in K€)	Amount to be paid to the exhibitor (in K€)
08-01/22	2017	Moscow Cinema	Yerevan	AM	4	925	4.8	1.8	2.5	9.1
09-01/22	2018	Cinéma Le Clap	Quebec	CA	12	700	4.8	2.2	0.0	6.9
09-02/22	2018	Cinéma Beaubien	Montreal	CA	5	544	9.5	5.0	2.5	17.0
09-03/22	2018	Cinéma du Parc	Montreal	CA	3	481	4.8	2.6	2.5	9.8
09-04/22	2018	Le Tapis Rouge	Quebec	CA	4	305	9.5	0.0	0.0	9.5
09-05/22	2019	Cinéma 9 Gatineau	Gatineau	CA	9	1 702	0.0	0.0	0.7	0.7
09-06/22	2019	La Maison du Cinéma	Sherbrooke	CA	16	2 061	4.8	0.1	0.0	4.8
09-07/22	2019	TIFF Bell Lightbox	Toronto	CA	6	1 336	4.8	2.9	1.0	8.7
09-08/22	2021	Cinéma du Musée	Montreal	CA	1	291	9.5	0.9	0.0	10.4
09-09/22	2021	Cinema Pine	Saint-Adèle	CA	8	885	6.3	0.0	0.0	6.3
02-01/22	2014	Kult.kino atelier	Basel	CH	5	545	9.5	3.4	0.0	12.9
02-03/22	2014	Kult.kino camera	Basel	CH	2	208	7.4	0.0	0.0	7.4
02-04/22	2014	CineCamera	Bern	CH	1	152	5.4	0.0	0.0	5.5
02-05/22	2014	CineMovie	Bern	CH	3	314	9.5	0.2	0.0	9.7
02-06/22	2014	Cinemotion - Les Prado	Bulle	CH	3	381	4.8	0.5	0.0	5.3
02-07/22	2014	Cinema Bio	Carouge	CH	1	196	14.3	0.9	0.0	15.2
02-08/22	2014	Cinemotion - Les Rex	Fribourg	CH	3	573	14.3	2.2	0.0	16.5
02-09/22	2014	Les Cinemas du Grütli	Geneva	CH	2	270	9.5	0.9	0.0	10.4
02-10/22	2014	Le City	Geneva	CH	1	170	14.3	0.7	0.0	14.9
02-11/22	2014	Les Scala	Geneva	CH	3	370	14.3	4.0	0.0	18.3
02-13/22	2014	Cinéma Scala	La Chaux-de-Fonds	CH	3	507	9.5	0.0	0.0	9.5
02-15/22	2014	Pathé Les Galeries	Lausanne	CH	8	1 074	14.3	5.0	0.0	19.3
02-16/22	2014	Bourbaki	Lucerne	CH	4	502	9.5	1.3	0.0	10.8
02-17/22	2014	Cinéma Apollo	Neuchâtel	CH	3	694	9.5	0.0	0.0	9.5
02-18/22	2014	Cinéma Bio	Neuchâtel	CH	1	150	2.8	0.0	0.0	2.8
02-19/22	2014	Cinéma Studio	Neuchâtel	CH	1	260	9.1	0.8	0.0	9.8
02-20/22	2014	Urba	Orbe	CH	2	170	3.4	0.0	0.0	3.4
02-21/22	2014	Cinemotion - Les Apollo	Payeme	CH	3	376	4.8	0.0	0.0	4.8
02-22/22	2014	Kinok	Saint-Gall	CH	1	95	9.5	1.2	0.0	10.7
02-23/22	2014	Cinéma Astor	Vevey	CH	1	244	5.2	0.0	0.0	5.2
02-24/22	2014	Rex	Vevey	CH	4	578	4.8	0.2	0.0	4.9
02-25/22	2014	Arthouse Alba	Zürich	CH	1	232	10.1	0.4	0.0	10.5
02-26/22	2014	Arthouse Le Paris	Zürich	CH	1	406	9.5	3.2	2.5	15.2
02-27/22	2014	Arthouse Movie	Zürich	CH	2	274	9.5	0.2	0.0	9.7
02-28/22	2014	Arthouse Piccadilly	Zürich	CH	2	229	9.5	0.4	0.0	9.9
02-29/22	2014	Riffraff	Zürich	CH	4	438	9.5	1.0	0.0	10.5
02-31/22	2015	Arthouse Uto	Zürich	CH	1	210	4.8	0.0	0.0	4.8
02-32/22	2016	Cinélux	Geneva	CH	1	100	6.7	0.0	1.0	7.7
02-33/22	2017	Cinemont	Delémont	CH	4	739	9.5	1.4	0.0	10.9
02-34/22	2017	Rex	Biel	CH	2	497	9.5	0.3	0.0	9.8
02-35/22	2018	Houdini	Zürich	CH	5	212	14.3	3.6	0.0	17.8
02-36/22	2019	Rex	Neuchâtel	CH	1	200	7.4	0.0	0.0	7.4
02-37/22	2020	Lido	Biel	CH	2	512	5.6	0.0	0.0	5.6

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats	Amount to be paid excluding bonus	Bonus Eurimages (in K€)	Women's Film Bonus (in K€)	Amount to be paid to the exhibitor (in K€)
02-38/22	2020	LUX Art House	Lugano - Massagno	CH	1	280	5.5	0.1	0.0	5.5
02-40/22	2020	Odeon	Brugg	CH	1	187	6.7	0.2	0.9	7.7
07-02/22	2008	Bahçeli Büyüğü Fener	Ankara	TR	6	471	8.1	1.4	0.0	9.6
07-03/22	2005	Büyüğü Fener Kültür Merkezi	Ankara	TR	11	1 012	14.3	1.2	0.0	15.5
07-04/22	2000	Kizilirmak	Ankara	TR	4	708	0.1	0.0	0.0	0.1
07-07/22	2008	Bodrum Cinemarine	Bodrum	TR	9	829	4.8	0.0	0.0	4.8
07-24/22	2008	RA Sinema	Trabzon	TR	12	1 002	0.4	0.0	0.0	0.4
07-26/22	2013	Sehirsinema	Diyarbakir	TR	2	253	9.4	0.0	0.0	9.4
07-29/22	2014	Cinemaximum Forum Camlik	Denizli	TR	7	856	0.0	0.0	0.0	0.0
07-30/22	2014	Cinemaximum Espark	Eskisehir	TR	9	1 427	0.0	0.3	0.0	0.3
07-32/22	2016	Cinemarine Orion	Tekirdag	TR	9	851	4.8	0.0	0.0	4.8
07-33/22	2016	Cinemarine Palm City	Mersin	TR	10	1 098	4.8	0.0	0.0	4.8
07-35/22	2019	Armada	Ankara	TR	11	1 308	0.0	1.0	0.0	1.0
07-36/22	2019	Bursa Podyum	Bursa	TR	9	990	0.0	0.0	0.0	0.0
07-37/22	2019	Marmara Forum	Istanbul	TR	16	2 819	4.8	0.5	0.0	5.3
07-38/22	2019	Mavibahce	Izmir	TR	11	1 982	0.0	0.0	0.0	0.0
07-39/22	2019	Samsun Piazza	Samsun	TR	10	1 621	4.8	0.0	0.0	4.8
07-40/22	2020	Kadiköy Sinemasi	Istanbul	TR	2	368	14.3	5.0	2.5	21.8
07-41/22	2022	Majestik Film Sinema	Istanbul	TR	5	381	0.4	0.0	0.0	0.4
10-01/22	2021	Zhovten	Kiev	UA	6	781	14.3	5.0	2.5	21.8
Total					300	40 332	446.9	62.0	18.6	527.5

Exhibitors from the Russian Federation ineligible for Eurimages support

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats
06-01/21	2012	Kinoteatr Zarya	Kaliningrad	RU	1	343
06-03/21	2012	Pioner Cinema	Moscow	RU	2	168
06-08/21	2013	Dom Kino/House of Cinema	Irkutsk	RU	2	180
06-10/21	2014	Dom Kino	Saratov	RU	2	181
06-11/21	2016	Angleterre Cinema Lounge	Saint Petersburg	RU	1	180
06-18/21	2018	Documentary Film Center	Moscow	RU	1	90
06-19/21	2020	The House of Cinema	Saint Petersburg	RU	5	601
06-20/21	2021	Garage Screen Cinema	Moscow	RU	2	548

APPENDIX VIII – ADDITIONAL INFORMATION ON THE EVOLUTION OF CINEMAS STATISTICS

Graph 16: Evolution of the number of cinemas and screens

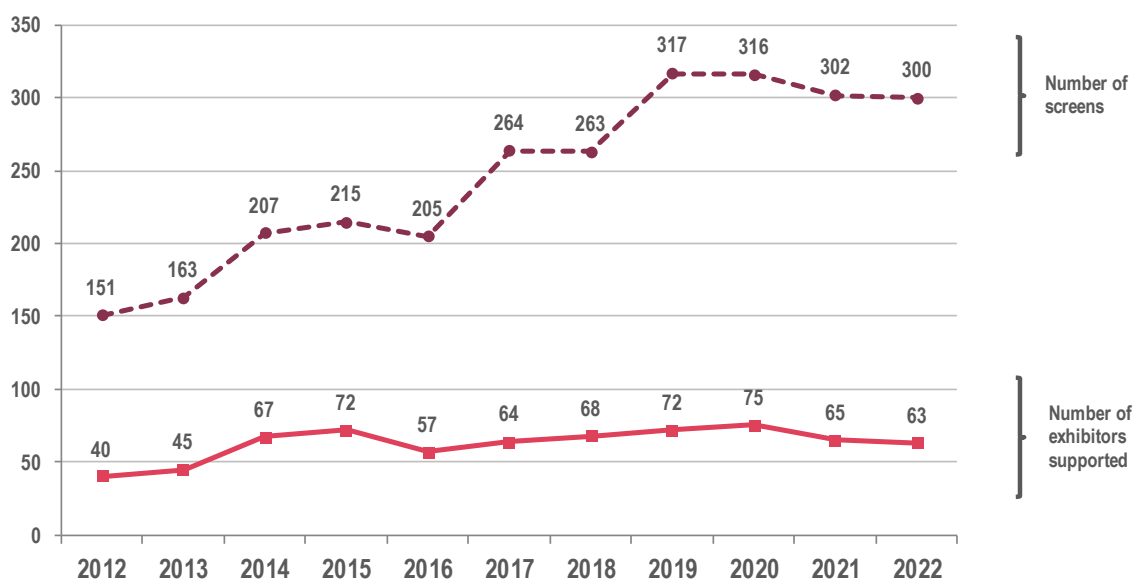


Table 26: Evolution of amounts granted to cinemas

	2018	2019	2020	2021	2022	Variation 2022/21	%
Amount granted excluding bonuses (in K€)	593.6	567.6	474.4	435.8	446.9	11.1	2.6%
Bonus for Eurimages films (in K€)	92.0	57.5	14.0	33.5	62.0	28.4	84.8%
Bonus for non-national films by women (in K€)	9.1	15.8	17.0	8.6	18.6	10.0	115.5%
Amount granted with bonuses (in K€)	694.7	640.8	505.4	478.0	527.5	49.5	10.4%
Europa Cinemas contribution (in K€)	31.2	29.9	25.0	22.9	23.5	0.6	2.7%
Total amount (in K€)	726.0	670.7	530.4	500.9	551.0	50.2	10.0%
Average amount per cinema (in K€)	10.7	9.3	7.1	7.7	8.7	1.0	13.5%

Table 27: Evolution and size of exhibitors

	2018	2019	2020	2021	2022	Variation 2022/21	%
Number of exhibitors supported	68	72	75	65	63	-2	-3.1%
Number of screens	263	317	316	302	300	-2	-0.7%
Number of seats	34 593	43 296	43 295	40 661	40 332	-329	-0.8%
Average number of screens per exhibitor	3.9	4.4	4.2	4.6	4.8	0.1	2.5%
Average number of seats per screen	132	137	137	135	134	-0.2	-0.1%

Table 28: Evolution of parameters used for calculations by cinema

	2018	2019	2020	2021	2022	Variation 2022/21	%
Average number of screenings per cinema	6 057	6 919	2 637	3 689	5 503	1 814	49.2%
Average number of eligible film screenings per cinema	3 407	3 432	1 636	1 897	3 116	1 218	64.2%
Average number of non-domestic eligible film screenings per cinema	1 617	1 646	840	1 117	1 579	462	41.3%
Average number of Eurimages film screenings per cinema	234	180	116	189	238	50	26.3%
Average number of entries per cinema	100 060	122 821	33 544	45 837	77 268	31 431	68.6%
Average number of eligible admissions per cinema	58 655	60 632	22 618	23 177	38 542	15 365	66.3%
Average number of eligible non-national admissions per cinema	25 651	25 347	10 163	12 846	18 595	5 748	44.7%
Average number of Eurimages film admissions per cinema	3 929	2 831	1 208	2 117	3 657	1 540	72.7%
Average number of admissions to non-national films by women per cinema	3 512	3 436	1 917	2 088	3 088	999	47.9%

Table 29: Parameters used in the calculation for cinemas (in percentage)

	2018	2019	2020	2021	2022	Variation 2022/21
Percentage of eligible film screenings	56.2%	49.6%	62.0%	51.4%	56.6%	5.2%
Percentage of screenings of eligible non-national films	26.7%	23.8%	31.9%	30.3%	28.7%	-1.6%
Percentage of Eurimages film screenings	3.9%	2.6%	4.4%	5.1%	4.3%	-0.8%
Percentage of eligible film admissions	58.6%	49.4%	67.4%	50.6%	49.9%	-0.7%
Percentage of eligible non-domestic film admissions	25.6%	20.6%	30.3%	28.0%	24.1%	-4.0%
Percentage of Eurimages film admissions	3.9%	2.3%	3.6%	4.6%	4.7%	0.1%
Percentage of admissions to non-national films by women	3.5%	2.8%	5.7%	4.6%	4.0%	-0.6%

APPENDIX IX – FOLLOW-UP OF THE "CO-PRODUCTION DEVELOPMENT AWARDS

Table 30: Follow-up of the "Co-production Development Awards"

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure	Year
2010	WOLF	Bogdan Mustata (RO)	STRADA FILM SRL, Bucharest (RO)	Cinelink, Sarajevo	YES	Nominated at various festivals in 2013 (Sarajevo, Cottbus) and 2014 (Namur, Portobello) as well as at the Romanian Film Awards (Gopo)	RO/DE
2010	CHAIKA (aka SEAGULL)	Miguel Angel Jiménez (ES)	KINOSKOPIK sl, Minano, Alava (ES)	New Cinema Network, Rome	YES	Nominated and awarded at various festivals (Grand Prix at the Skip City International D-Cinema in 2013, San Sebastian Film Festival in 2012, Jury Mention at the Monterrey International Film Festival in 2014 and winner of two prizes at Camerimage in 2012)	ES/GE/RU
2011	KID	Fien Troch (BE)	PRIME TIME, Brussels (BE)	CineMart, Rotterdam	YES	Nominated and awarded at various festivals (Special Mention in Ghent, Best Music in Aubagne, etc) + Best Flemish Film Co-Production at the Magritte du Cinéma Belge in 2014	BE/NL
2011	YOZGAT BLUES	Mahmut Fazil Coskun (TR)	HOKUS FOKUS FILM, Istanbul (TR)	Cinelink, Sarajevo	YES	Numerous nominations and awards at the Adana, Istanbul, Malatya, Sofia and Warsaw Film Festivals, etc.	TR/DE
2011	OFF FRAME	Mohanad Yaqubi (FR)	MONKEY BAY PRODUCTIONS	New Cinema Network, Rome		Partial eligibility	Palestine/FR
2012	HUMIDITY	Nikola Ljuca (RS)	DART FILM, Belgrade (RS)	CineMart, Rotterdam	YES	Nominated at the Sarajevo and Vukovar Film Festivals and awarded at the FEST International Film Festival in 2016	RS/NL
2012	A BLAST (TO SAROMA)	Syllas Tzoumerkas (GR)	HOMEMADE FILMS, Athens (GR)	Cinelink, Sarajevo	NO	Nominated and awarded at the Hamburg and Athens festivals	GR/DE/NL
2012	MORDOGAN (nouveau titre BIRTH)	Jessica Krummacher (DE)	LIEBLINGSFILM GmbH, Munich (DE)	New Cinema Network, Rome	NO	No information	DE/TR
2013	THE GIANT	Johannes Nyholm (SE)	GARAGEFILM INTERNATIONAL, Stockholm (SE)	CineMart, Rotterdam	YES	Nominated and awarded at numerous festivals (Warsaw, Special Jury Prize in San Sebastian, Special Mention in Reykjavik, etc.) and winner of various Guldbagge Prizes in 2017.	SE/DK
2013	PARK	Sofia Exarchou (GR)	AMANDA LIVANOY PRODUCTION, Athens (GR)	Cinelink, Sarajevo		Numerous nominations and several awards, including New Directors in 2016 at the San Sebastian IFF	GR/PL
2013	LITTLE CRUSADER	Václav Kadrnka (CZ)	SIRIUS FILMS, Prague (CZ)	New Cinema Network, Rome		Crystal Globe at Karlovy Vary in 2017	CZ/SK/IT
2013	AQUARELA (documentary)	Victor Kossakovsky (RU)	Ma.ja.de. Filmproduktions GmbH	CPH.FORUM, Copenhagen		Numerous awards and nominations	GB/DE/DK
2014	TABIJA	Igor Drljaca (BA)	SCCA/pro.ba	CineMart, Rotterdam	YES	Bosnia-Herzegovina's entry for the Oscar for Best Foreign Language Film in 2021	CA/BA/NL
2014	MY HAPPY FAMILY	Simon Gross (DE) ; Nana Ekvitishvili (GE)	POLARE FILM LLC (GE)	Cinelink, Sarajevo	YES	Yes. Numerous awards and nominations at festivals in Berlin, Seattle, Sofia, Odesa, Hong Kong, Bergen, Jerusalem, Sundance, Sydney, etc.	DE/GE/FR
2014	AN OCEAN BETWEEN (children's film) (New title OSKARS AMERICA)	Torfinn Iversen (NO)	ORIGINAL FILM (NO)	Cinekid, Amsterdam		Nominated at festivals in Berlin, Hamburg, Cinekid, Zlin, etc...	NO/SE
2014	9 FINGERS	François-Jacques Ossang (FR)	Catherine Dussart Production - CDP Sari (FR)	New Cinema Network, Rome	NO	Best Director Award at the Locarno IFF in 2017	FR/PT

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure	Year
2014	ON SCREEN OFF RECORD (documentary)	Rami Farah et Lyana Saleh (DK) - CPH:FORUM	Finat Cut For Real (DK)	CPH:FORUM, Copenhagen		World premiere at CPH:DOX in 2021 (Nordic Dox competition)	
2015	TONIC IMMOBILITY (Nouveau titre : PAST IMPERFECT / LE PASSE DEVANT NOUS)	Nathalie Teirlinck (BE)	Savage Film (BE)	CineMart, Rotterdam	NO	Several nominations and awards at festivals including Tiburon, Aubagne and Oostende.	BE/NL
2015	3 DAYS IN QUIBERON	Emily Atef (FR)	Rohfilm (DE)	Berlinale Co-Production Market	YES	Numerous nominations and awards at the Berlin, Ghent, Lodz and Vukovar festivals and at the European Film Awards.	DE/AT/FR
2015	A BALLAD	Aida Begić (BA)	Film House Sarajevo	Cinelink, Sarajevo		Selected in official competition at the Fiiml Festival in Sarajevo in 2022.	
2015	JUST LIKE MY SON (ex HE LOOKS LIKE MY SON)	Costanza Quatriglio (IT)	Ascent Film	New Cinema Network	YES	Several awards in Italy.	IT/BE/HR
2015	FIGHT GIRL (Ex BO) film pour enfants	Johan Timmers (NL)	Waterland Film	Cinekid, Amsterdam	NO	Numerous awards at the Tel Aviv, Cinekid, BUFF, Kristiansand and European Film Festivals	NL/BE
2015	THE GOLDEN DAWN CASE, New title: GOLDEN DAWN GIRLS (documentaire)	Håvard Bustnes (NO)	Faction Film	CPH:FORUM, Copenhagen		Several awards and nominations at documentary film festivals in Norway, Valencia, Los Angeles and IDFA.	NO/DK/FIN
2015	MOTHERLAND	Tomas Vengris (LT)	Studio Uljana Kom	Baltic Event Co-Production Market, Tallinn	YES	Nominated at the Sofia, Shanghai, Busan and Brussels festivals and awarded in Tallinn.	LV/LT
2016	BERLIN ALEXANDER PLATZ	Burhan Qurbani (DE)	Sommerhaus Filmproduktion GmbH (DE)	CineMart, Rotterdam	YES	Numerous awards and nominations at festivals in Stockholm, Berlin, Haifa, the European Film Awards, etc.	DE/NL
2016	BLIND WILLOW, SLEEPING WOMAN	Pierre Földes	Cinema Defacto (FR) et Proton Cinema (HU)	Berlinale Co-Production Market	YES	Premiered at the Annecy Festival in 2022, where it won a Jury Distinction, followed by numerous nominations around the world.	FR, LU, CA
2016	DIEU EXISTE, SON NOM EST PETRUNYA	Teona Strugar Mitevska (MK)	Sisters and Brother Mitevski (MK)	Cinelink, Sarajevo	YES	Numerous nominations and awards at various festivals (Berlin, Brussels, Edinburgh, Seville, Sofia, Sydney, etc), LUX Prize...	MK/BE/FR/HR/SI
2016	HAND IN HAND	Grethe Bøe-Waal	MINT ab (SE, NO, DE)	Cinekid, Amsterdam		In pre-production	In development
2016	SISTERS (Nouveau titre : A TALE OF THREE SISTERS)	Emin Alper (TR)	Alper Film & Liman Film (TR)	MIA, Cinema Co-Production Market, Rome	YES	Numerous nominations including the Berlinale in 2019 and various awards at the Sarajevo Film Festival and the Istanbul Film	TR/DE/NL/GR
2016	CITIZEN SAINT	Tinatín Kajrishvili (GE)	Lasha Khalvashi, Artizm (GE)	Baltic Event Co-Production Market, Tallinn	NO	Nominated for the Karlovy Vary International Film Festival in 2023.	RU/GE/BG/FR
2017	JUMPMAN	Ivan I. Tverdovsky	New People (RU) and Arizona Productions (FR)	CineMart, Rotterdam	YES	Numerous nominations (Chicago, Haifa, Istanbul, Motovun festivals, etc.) and awards (Sochi Open Russian Film Festival, Karlovy Vary, Cottbus, etc.)	RU/IE/LT/FR
2017	COPILOT (Die Frau des Piloten)	Anne Zohra Berrached	Razor Film Produktion (DE)	Berlinale Co-Production Market	YES	Nominated for the Palic Film Festival in 2021 and the German Film Critics' Awards	DE, FR
2017	PSYCHOSIS IN STOCKHOLM	Maria Bäck	Garagefilm International (SE)	CPH:FORUM, Copenhagen	YES	Best Photography Award at the Seville Film Festival, nominations for the Guldbagge Awards and the Göteborg Film Festival	SE/DK
2017	LAS CONSECUENCIAS (THE CONSEQUENCES)	Claudia Pinto Emperador (ES)	Sin Rodeos Films Spain, S.L. (ES)	Europe-Latin America Co-production Forum, San Sebastian	YES	Numerous awards at the Berlanga Awards and the Malaga Spanish Film Festival in 2021	ES/BE/NL
2017	THE EMPTY HOUSE	Rati Tsiteladze (GE)	Artway Films (GE)	Transilvania Pitch Stop (TPS), Festival		In pre-production	

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure	Year
				International du Film de Transylvanie (TIFF), Cluj-Napoca			
2017	HALF-SISTER	Damjan Kozole (SI)	Vertigo (SI)	Cinelink, Sarajevo	NO	Selected for official competition at the Karlovy Vary IFF in 2019	SI/MK/RS
2017	TAGLI AND TELLE	Akseli Tuomivaara	Bufo (FI)	Cinekid, Amsterdam		In pre-production	
2017	MADAME LUNA	Binyam Berhane New Director: Daniel Espinosa	Momento Films (SE)	MIA Cinema Co-Production Market, Rome	NO	Scheduled for release in 2023	SE/IT
2017	THE GREAT BEAR (SUURI KARHU)	Jan Forsström	Making Movies Oy (FI)	Baltic Event Co-Production Market, Tallinn		In pre-production	
2018	MITRA	Kaweh Modiri	BALDR Film (NL)	CineMart, Rotterdam	NON-ELIGIBLE	Special Jury Prize at the Skip City International D-Cinema Festival in 2021	NL/DE/DK
2018	THE WAR HAS ENDED	Hagar Ben Asher	Pola Pandora Filmproduktions GmbH (DE), Madants (PL) et Transfax (IL)	Berlinale Co-Production Market		In pre-production	
2018	KARA	Sinem Sakaoglu	Visual Distractions (DE) et Beast Animation (BE)	Cartoon Movie, Bordeaux		In production	
2018	JOURNEY TO UTOPIA	Erlend Eirik Mo	Magic Hour Films (DK) et Mosaikk Film (NO)	CPH:FORUM, Copenhagen	NO	Nominated for the Bodil Awards and CPH:DOX, among other events	DK/NO/SE
2018	THE JUNGLE	Matthias Huser	8Horses (CH)	Forum de la Coproduction Europe-Amérique latine à San Sebastian		In development	
2018	FROST	Pavle Vučković	Stefan Mladenović et Maja Kecejević de la société Plan 9 (RS)	Transylvania Pitch Stop (TPS), Festival International du Film de Transylvanie (TIFF), Cluj-Napoca		In pre-production	
2018	SAFE PLACE	Juraj Lerotić	Propeler Film (HR) en coopération avec Staragara (SI)	CineLink, Sarajevo		Numerous awards and nominations around the world, including the Golden Leopard (Cinéastes du Présent) at the Locarno Film Festival and the Heart Award for Best Film at the Sarajevo Film Festival in 2022.	
2018	TONY, SHELLY AND THE MAGIC LIGHT	Ecrit par Jana Šrámková, réaliséé par Filip Pošivač	Nutprodukce (CZ)	Cinekid, Amsterdam	YES	Nominated at the Annecy International Animation Film Festival	CZ/SK/HU
2018	NIGHTSIREN	Tereza Nvotova	Milos Lochman pour Moloko Film (CZ)	MIA, Cinema Co-Production Market, Rome	YES	Nominated in the Filmmakers of the Present section of the Locarno Film Festival in 2022, where it won the Golden Leopard, then at other festivals and at the Czech National Film Awards in 2023.	SK/CZ/FR
2018	A GIRL'S ROOM (nouveau titre HEARTBEAST)	Aino Suni	Sébastien Aubert d'Adastra Films (FR) et Ulla Simonen de MADE (FI)	Baltic Event Co-Production Market, Tallinn	NO	Nominated at various festivals in addition to the Jussi Awards (national prizes)	FR/DE/FI
2019	STILLBORN (nouveau titre: IMAGO)	Olga Chajdas	Apple Film Production (PL)	CineMart, FIF Rotterdam	NO	Proxima Competition at the Karlovy Vary International Film Festival in 2023	PL/NL/CZ
2019	ALCARRÀS	Carla Simón	Avalon PC (ES)	Berlinale Co-Production Market	YES	Nominated all over the world and awarded numerous prizes, including the Golden Bear at the Berlin Festival in 2022	ES/IT
2019	OF UNWANTED THINGS AND PEOPLE	David Sūkup, Ivana Laučiková, Leon Vidmar & Agata Gorzałdek	Mauer Film (CZ), Artichoke (SK), ZVVIKS (SI) et WJTeam/Likaon (PL)	Cartoon Movie, Bordeaux	YES	In production	FR/CZ/SI/SK
2019	FOUR BROTHERS	Peter-Jan de Pue	Savage Film (BE) et	CPH:Forum,	NO	In production	BE/DE/NL

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure	Year
			Gebrüder Beetz (DE)	CPH:DOX Copenhagen			
2019	DEMOCRACY WORK IN PROGRESS	Mihály Schwachtje	Alfa Film Kft (HU)	Transylvania Pitch Stop (TPS), Festival International du Film de Transylvanie (TIFF), Cluj-Napoca		In production	
2019	THE HAPPIEST MAN IN THE WORLD	Teona Strugar Mitevska	Sisters and Brother Mitevski Production (MK)	CineLink, Sarajevo	YES	Nominated at several festivals, including Venice (Horizons section) and Les Arcs in 2022, where the film won the Grand Jury Prize.	MK/DKBE/HR/BA
2019	ALMAMULA	Juan Sebastián Torales	Tu Vas Voir (FR)	Forum de Coproductions Europe-Amérique Latine, FIF San Sebastian		In development	
2019	TRIUMPH	Kristina Grozeva et Petar Valchanov	Abraxas Film (BG)	MIA, Film Co-Production Market, Rome	YES	In production	BG/GR
2019	SNOT AND SPLASH	Teemu Nikki	It's Alive Films (FIN)	Cinekid, Amsterdam		In development	
2019	THE GREAT MATCH	Filip Syczyński	Match &Spark (PL)	Baltic Event Co-Production Market, Tallinn		In development	
2020	INFANTA	Natalia Garagiola	Benjamin Domenech pour REI CINE (AR)	CineMart, FIF Rotterdam		In development	
2020	THERE ARE TWO KINDS OF PEOPLE IN THIS WORLD	Onur Saylak	Liman Film (TR)	Berlinale Co-Production Market, FIF Berlin		In development	
2020	FLEAK	Jens Møller, Mikko Pitkänen et Luca Bruno	Anima Vitae (FI)	Cartoon Movie, Bordeaux		In development	
2020	HANA KOREA	Frederik Sølberg	Sonntag Pictures (DK) / Seesaw Pictures (Corée du Sud)	CPH:Forum, CPH:DOX Copenhagen		In development	
2020	KRETSUL	Alexandra Likhacheva	WISH MEDIA (RU)	Transylvania Pitch Stop (TPS), Festival International du Film de Transylvanie (TIFF), Cluj-Napoca	YES	In development	RU/LT
2020	THE OTTER	Srdan Vuletić	Artikulacija Film (ME)	CineLink, Sarajevo		In development	
2020	REPARTIDOR ESTA EN CAMINO (RIDERS)	Martín Rejtman	Un Puma (AR) / Terratreme Filmes (PT)	Forum de Coproductions Europe-Amérique Latine, San Sebastian		In development	
2020	DALVA	Emmanuelle Nicot	Hélicotronic (BE) / Tripode Productions (FR)	MIA, Film Co-Production Market, Rome	YES	Nominated for Critics' Week at the Cannes Film Festival in 2022 and awarded the Louis Roederer Foundation Prize for Best Newcomer and the Fipresci Critics' Prize.	BE/FR
2020	TIGER MARTINDALE'S SURVIVAL EXPERTS	Pavel Gumennikov	Baltic Pine Films (LV)	Cinekid, Amsterdam		In development	
2020	ELECTRIC SLEEP	Zeynep Dadak	Unafilm (DE)	Baltic Event Co-Production Market, Tallinn		In development	
2021	CORA	Evi Kalogiropoulou	Neda Film (GR)	CineMart, Rotterdam		In development	
2021	THE OBLIVION THEORY	Annemarie Jacir	Incognito Films (FR) & One Two Films (DE)	Berlinale Co-Production Market		In development	
2021	LES OMBRES	Nadia Micault	Autour de Minuit (FR) / Panique ! (BE) / Schmuby (FR)	Cartoon Movie, Bordeaux		In development	
2021	TATA (FATHER)	Lina Vdovii & Radu Ciomiciuc	Manifest Film (RO)	CPH:FORUM, Copenhagen		In development	
2021	FORGET THE OCEAN, WHY	Marko Grba Singh	Non-Aligned Films	CineLink, Sarajevo		In development	

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure	Year
	NOT TRY SURFING THESE INSANE RIVER WAVES		(RS)				
2021	I ACCIDENTALLY WROTE A BOOK	Nora Lakos	JUNO11 Productions (HU)	Cinekid, Amsterdam		In development	
2021	THE WOLF WILL TEAR YOUR IMMACULATE HANDS	Nathalie Alvarez Mesen	Hobab (SE)	TorinoFilmLab, Turin		In development	

APPENDIX X – FOLLOW-UP OF THE "LAB PROJECTS AWARDS"

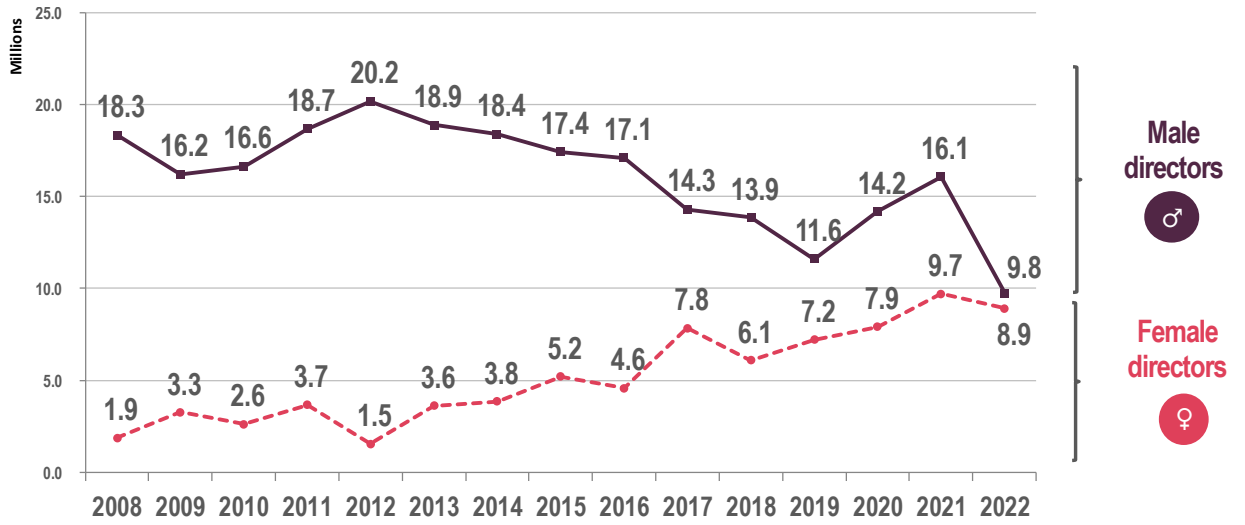
Table 31: Follow-up of the "Lab Projects Awards"

Year	Festival	Title	Director	Production	Distribution
2016	Karlovy Vary, Czech Republic	PERSEVERANCE (VZTRAJANJE) (SI/HR/IT/RS)	Miha Knific	Produced by Siniša Juričić	- Slovenia. 15 September 2017 (Slovenian Film Festival) - Germany. 16 November 2017 (Mannheim-Heidelberg International Film Festival)
2016	Haugesund, Norway	THE WIND BLEW ON (IS)	Katrín Ólafsdóttir	Produced by Katrín Ólafsdóttir and Katie Nicoll – Claire Bonnefoy?	In production
2016	Thessaloniki, Greece	THORN (GR/DK)	Gabriel Tzafka	Produced by Panayiotis Kakavias (Kakavias Film) and Michael Bille Frandsen and Theis Nørgaard (Nitrat Film)	- Denmark. 7 October 2017 (CPH:PIX) - Brazil. 19 October 2017 (41. Mostra Internacional de Cinema) - Greece 8 November 2017 (Thessaloniki International Film Festival) - Egypt 29 November 2017 (Cairo International Film Festival) - Sweden 30 January 2018 (Göteborg Film Festival) - Faroe Islands 3 March 2018 - Greece 8 March 2018 (Filmcenter Trianon)
2016	Les Arcs 2016, France	THE HIDDEN CITY (ES/FR)	Victor Moreno	Produced by El Viaje Films (ES) and Pomme Hurlante (FR)	- Premiere at the Seville European Film Festival - November 2018- Netherlands. November 14. 2018 (IDFA) Sales agent: Shellac (FR)
2017	Karlovy Vary, Czech Republic	THE STAND-IN (IT/FR/MA)	Rà di Martino	Produced by Marco Alessi from Dugong Srl (Italy) in co-operation with France and Morocco	- Premiere in Venice (September 2017). presented in Rome. Trieste. Bergamo. Milan. Naples. etc... - Selected in Anney (Italian Film Festival) - presented at the Thessaloniki market and at IDFA in Amsterdam - released in Italy in September 8. 2017 - sales agent: Slingshot Films (IT)
2017	Haugesund, Norway	JIMMIE (SE)	Jesper Ganslandt	Produced by Jesper Kurlandsky. Hedvig Lundgren and Juan Libossart from Fasad (SE)	- Opening film of the Rotterdam FIF in 2018 then official competition at the FF of Gothenburg - Argentina. Norway. Germany (Filmfest Munich). Denmark. Korea (FF Busan). Latvia. Netherlands. Lithuania. Belgium. ES. Finland-Netherlands. 24 January 2018 (Rotterdam IFF) - Sweden 29 January 2018 (Gothenburg FF) - Netherlands. 2 February 2018 (IFFR in Groningen) - Argentina 12 April 2018 (Buenos Aires International Festival of Independent Cinema) - Sweden 13 April 2018 (distributor: TriArt Film AB) - Denmark. 1 October 2018 (CPH PIX) - South Korea. 7 October 2018 (IFF Busan) - Germany 8 November 2018 (Filmfest Munich)
2017	Thessaloniki, Greece	SPEAK SO I CAN SEE YOU (RS/HR)	Marija Stojnic	Produced by Marija Stojnic and Milos Ivanovic from Bilboka in Serbia and co-produced by Tibor Keser and Vanja Jambrovic from Restart in Croatia	- World Premiere at IDFA (Amsterdam) in 2019 – First Appearance Competition - Square Eyes for international sales - Premiere in North America within the MoMA DocFortnight 2020 programme. The screenings scheduled at the Thessaloniki Documentary FF. Filmfest München. Edinburgh FF and BELDOCS (Belgrade) were postponed due to COVID 19. - TV rights sold to Yle (FI)
2017	Les Arcs, France	GOLD IS ALL THERE IS (IT/FR/CH)	Andrea Caccia	Produced by Dugong Films (IT). Picofilms (FR) and Rough Cat (CH)	- Premiere at the Rotterdam IFF in 2019 followed by screenings in Karlovy Vary IFF and La Roche-sur-Yon FF. Blackcanvas in Mexico and Belfort. - National Premiere at the Turin FF then in Milan and theatrical release in Italy.
2018	Karlovy Vary, Czech Republic	NORMAL	Adele Tulli	Produced by Valeria Adilardi. Laura Romano and Luca Ricciardi from FilmAffair (IT)	- Berlinale 2019- - Screenings in many festivals in Thessaloniki, Turin, Londpn, Linz, Warsaw,

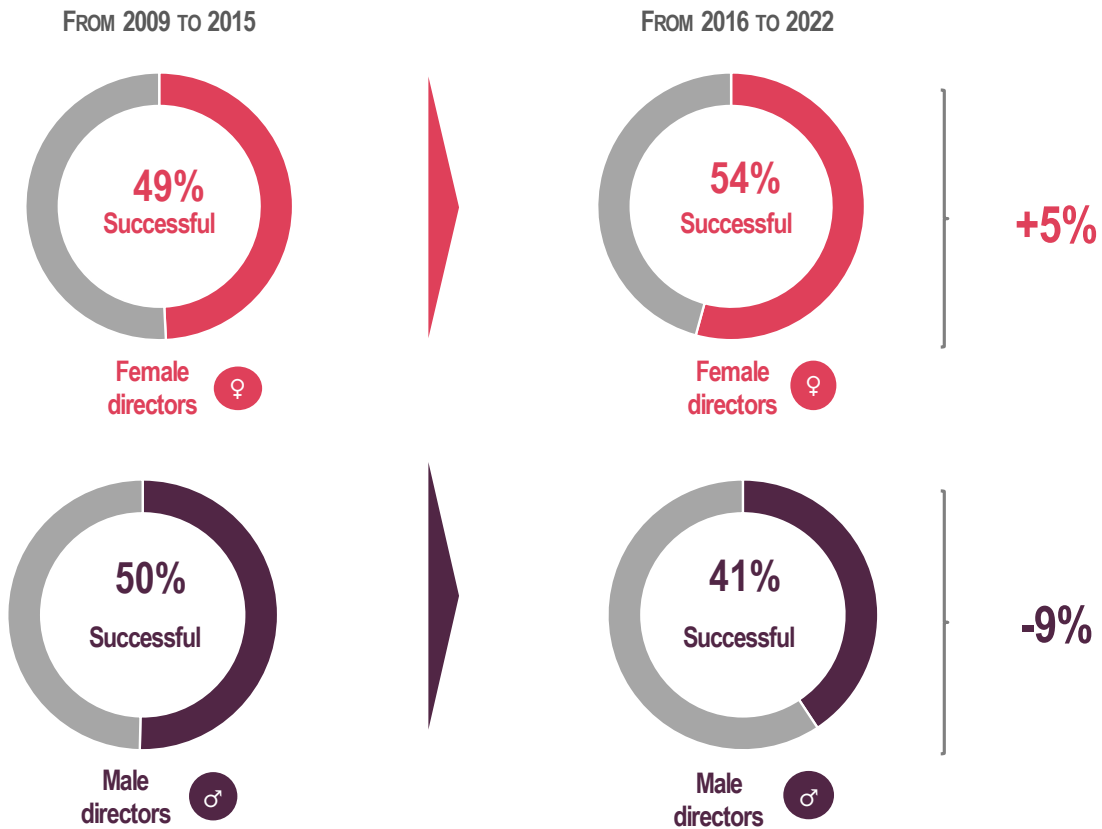
Year	Festival	Title	Director	Production	Distribution
					Turkey, Moscow, New-York, Taiwan and Vilnius, among others. Distributor: Istituto Luce Cinecittà (IT) - Sales Agent: Slingshot Films (IT)
2018	Haugesund, Norway	GRITT	Itonje Søymer Guttormsen	Produced by Maria Ekerhovd from Mer Film (NO)	Nominated for the IFFs in Gothenburg and Rotterdam in 2021 and awarded at the Vilnius Festival
2018	Thessaloniki, Greece	SIMON CALLS (ex. UNDERGROWN)	Marta Ribeiro	Produced by Joana Peralta from Videolotion (PT)	Nominated in the Zabaltegi-Tabakalera section of the San Sebastian Festival in 2021 and nominated and awarded in various festivals in 2021 (IndieLisboa International Independent Film Festival, D'A Film Festival Barcelona, Coimbra Caminhos do Cinema Português)
2018	Les Arcs, France	WHITE ON WHITE	Theo Court	Produced by Jose Alayon from El Viaje Films (ES) - Les Arcs	Best Director Award in the Orizzonti section of the Venice Film Festival in 2019 + FIPRESCI Award+ Human Rights Film Network Award – Special Mention Distributed by EYE Film Institute (NL) Screened at El Gouna. Ghent and Gijon FF Chilean candidate for the Oscar for Best Foreign Language Film
2019	Karlovy Vary, Czech Republic	BOTTLED SONGS	Kevin B. Lee et Chloé Galibert-Lainé	Pong Film GmbH (DE)	First part nominated in the Harbour section of the June 2021 edition of the International Film Festival Rotterdam - In production
2019	Haugesund, Norway	HIM	Guro Bruusgaard	Alternativet Produksjon (NO)	Nominated at Moscow IFF in 2021
2019	Thessaloniki, Greece	MOTHER LODE	Matteo Tortone	Wendigo Films (F)	Critics Week, Venice Festival in 2021
2019	Les Arcs, France	FIGURES IN THE URBAN LANDSCAPE	Ekaterina Selenkina	Vladimir Nadein (RU) and Dutch Mountain Film (NL)	NFF Professionals 2019 – BoostNL Critics Week, Venice Festival in 2021
2020	Karlovy Vary, Czech Republic	ATLANTIDE	Yuri Ancarani	Produced by Dugong Srl (IT)	Section Orizzonti at Venice Film Festival in 2021 + Sevilla Film Festival (The New Waves Non-Fiction Section)
2020	Haugesund, Norway	A BLIND MAN WHO DID NOT WANT TO SEE TITANIC	Teemu Nikki	Produced by It's Alive Films (FI)	Section Orizzonti Extra at Venice Festival in 2021: ARMAN Y BEAUTY Audience Award
2020	Thessaloniki, Greece	TRACKING SATYRS	Maciej & Michał Madraczy et Gilles Lepore	Co-produced by Madants (PL) and Prince Films (CH)	Selected for FIDLab in 2020, broadcast on MUBI and released in Poland in 2022
2020	Les Arcs, France	MAGDALA	Damien Manivel	Produced by MLD Films (FR)	Selected at ACID, Cannes in 2022

APPENDIX XI – ADDITIONAL GENDER STATISTICS DATA

Graph 17: Evolution of support granted by gender of the director

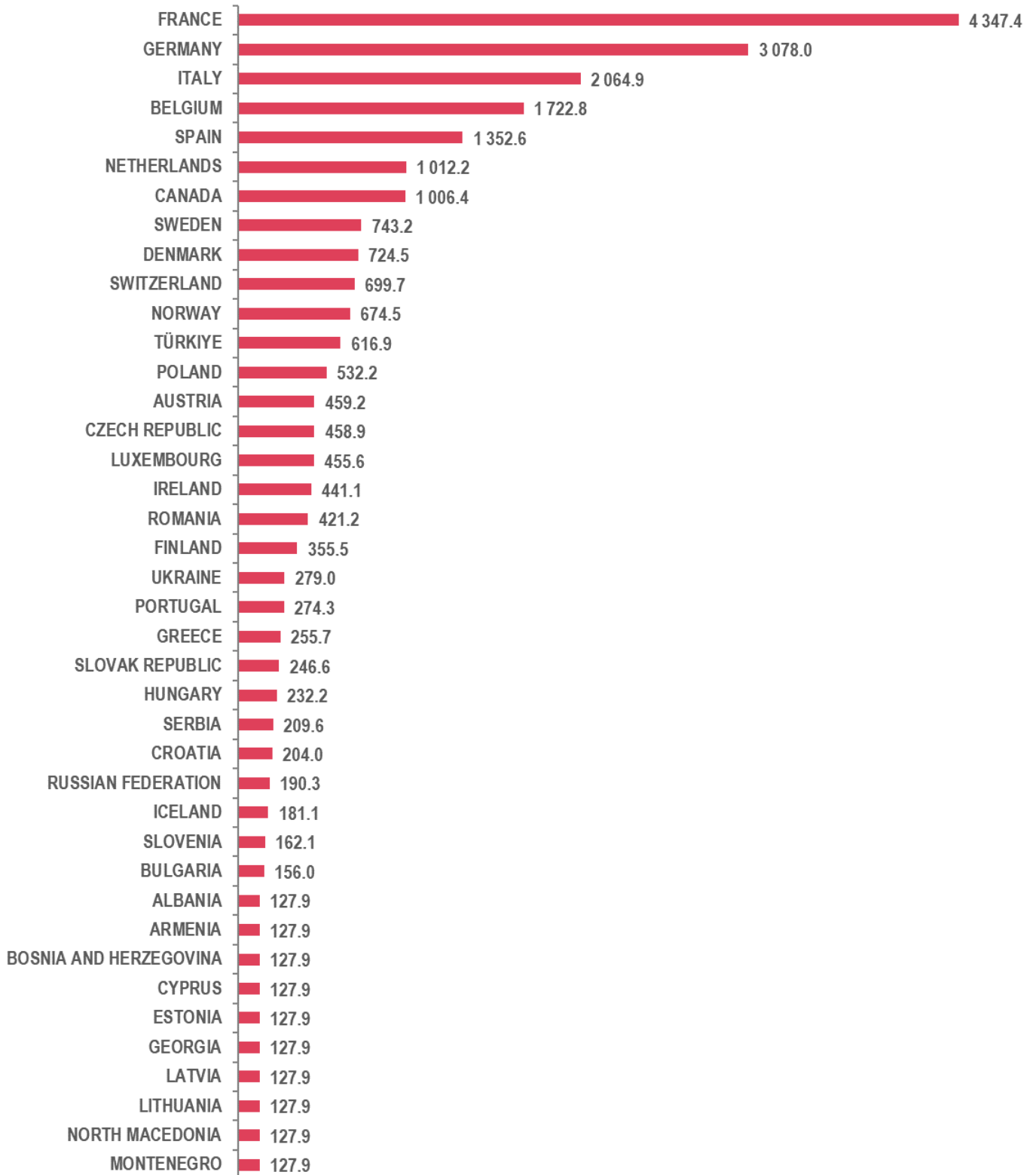


Graph 18: Evolution of the support rate for eligible projects by gender of the director



APPENDIX XII – MEMBER STATES' CONTRIBUTIONS

Graph 19: Member States' contributions in 2022



The method for calculating Member States' contributions is detailed in the [Eurimages financial regulations](#) available on its [website](#).