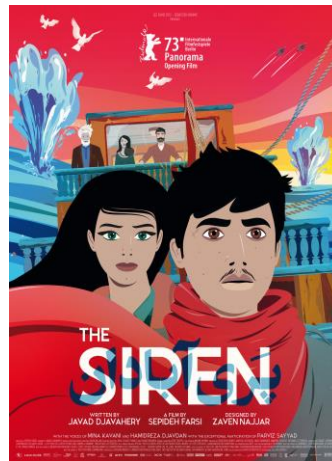
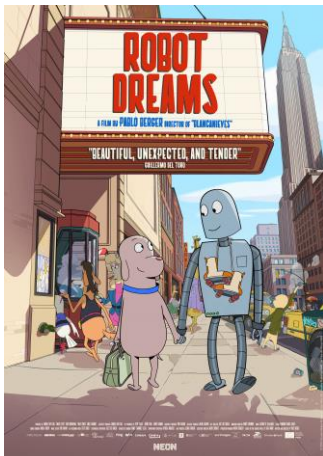
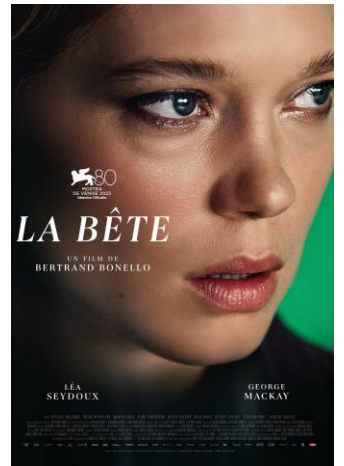
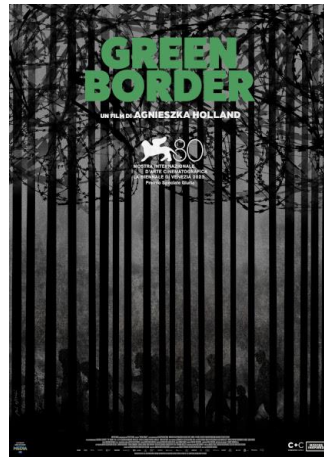
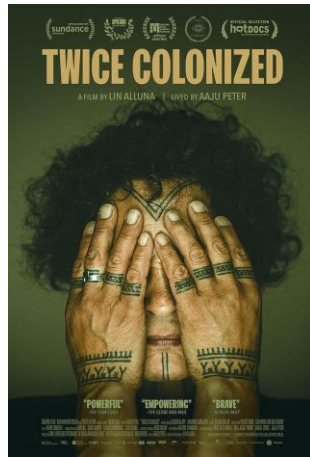


Eurimages

ANNUAL REPORT 2023



DECEMBER 2024

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About Dry Grasses / Les Herbes Sèches – Nuri Bilge Ceylan (TR/FR/DE)
 Robot Dreams – Pablo Berger (ES/FR)
 Twice Colonized – Lin Alluna (DK/CA)
 Infinity Pool – Brandon Cronenberg (CA/HU/HR)
 The Green Border – Agnieszka Holland (PL/FR/CZ/BE)
 The Siren / La Sirène – Sepideh Farsi (FR/DE/LU/BE)
 The Beast / La Bête – Bertrand Bonello (FR/CA)
 Animal – Sofia Exarchou (GR/AT/RO/BG/CY)

EXECUTIVE SUMMARY

CO-PRODUCTION

■ Leveraging the working methods developed during the pandemic, Eurimages continued to employ online and hybrid meetings in 2023, as well as electronic signatures for contracts and payments, ensuring the smooth continuity and efficiency of its operations.

■ In 2023, the Fund received 315 applications for co-production support (surpassing the previous record high of 256 applications received in 2021), of which 51 ineligible projects were withdrawn by the Secretariat or producer. Of the 264 eligible projects, 94 were supported, corresponding to an annual selection rate of 35.6%.

■ The 94 co-productions supported received an average of €277,200 per film for a total amount of €26.1 million, which corresponds to 96.8% of the overall aid requested by supported projects at the time of application. Projects receiving support in the form of advances on receipts represented 69.1% of all co-productions supported (compared to 63.4% in the previous year), while grants represented 30.9% of supported projects.

■ Support repayments for 2023 amounted to €1.5 million. As in previous years, a small minority of films accounted for most of this revenue.

■ In 2023, 58 films supported by Eurimages were nominated for awards, winning a total of 39 prizes at major international film festivals. Major successes include the co-productions "CHICKEN FOR LINDA!", "ROBOT DREAMS", "THE RYE HORN", "GREEN BORDER" and "BLAGA'S LESSONS".

DISTRIBUTION

■ After the Distribution Support Programme ended in March 2020, the Board of Management tasked a dedicated Study Group with developing a new format for the programme. Meeting ten times over 2022 and 2023, the Study Group formulated proposals for a new distribution support programme, which were presented to the Board of Management in December 2023.

■ The principles and outline of the new programme, now renamed as Film Marketing & Audience Development Support programme, were adopted by the Board of Management at its December 2023 plenary meeting. The new support programme aims to improve the marketing and audience development of films supported under the co-production support scheme. The programme will provide funding of up to €50,000 for up to 15 films per year to cover various early-stage marketing and promotion activities.

■ Comprehensive guidelines will be developed in the first half of 2024, with the programme set to launch in second half 2024, after final approval by the Board of Management.

CINEMAS

■ In 2023, €551,800 was awarded to supported exhibitors based on their 2022 activities. This support included bonuses for admissions to Eurimages films and for events including screening of non-national films by female directors on International Women's Day. A total of 63 exhibitors across five different countries¹ were supported, with an average of five screens per cinema.

■ This amount also included a total of €23,500 paid to Europa Cinemas' fees due by exhibitors for their participation in the network.

¹ Armenia, Canada, Switzerland, Türkiye, 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 Creative Europe-MEDIA programme.

■ Total expenditure on the Cinemas Support Programme increased by 9.3% over the previous year, excluding support for Russian cinemas. The Russian invasion of Ukraine in early 2022 had led to the exclusion of the Russian Federation from Eurimages, resulting in the termination of contracts with eight Russian exhibitors and the cancellation of their financial support.

PROMOTION AND COMMUNICATION

■ Total expenditure for the Promotion and Communication activities was €517,000 in 2023, as the Fund reaffirmed its commitment to film awards, sponsorship activities, and collaboration with film festivals and markets.

■ A total of ten Eurimages Co-production Development Awards were granted in 2023 across seven selected markets. As part of the exceptional measures in favour of Ukraine, three special Co-production Development Awards were granted to Ukrainian projects within the CineMart, Berlinale and CPH:DOX co-production markets in Rotterdam, Berlin and Copenhagen.

■ Eurimages also renewed its partnership agreement with the Ukrainian Institute to financially support the promotion of seven Ukrainian films as part of the 2023 edition of its proMOTION programme.

■ In 2023, the Eurimages International Co-production Award, celebrating a producer's commitment to international co-production, was presented at the European Film Awards to Lithuanian producer Uljana Kim.

GENDER EQUALITY AND DIVERSITY

■ In 2023, the gender equality strategy had available €150,000 to carry out promotional and awareness-raising activities. This budget included the sponsorship of six film-related initiatives focusing on gender equality, as well as the €30,000 Audentia Award, granted annually to the best female director at a different festival. In 2023, the prize was awarded to Anna Hints for her feature film "SMOKE SAUNA SISTERHOOD" at the Beldocs Documentary International Film Festival, Serbia

■ The year's programme focused on the implementation of the 2021-2024 action plan, including a seminar on gender equality data which was held during the 2023 Venice Film Festival, the selection of seven new gender equality initiatives for sponsorship, and the designation of three festivals to host the Audentia Award in 2024, 2025, and 2026.

■ Additionally, the Fund reaffirmed the measure allowing female directors to apply for up to 25% of their total budget in co-production support for fiction or animation projects.

■ Efforts to promote gender equality have significantly increased the proportion of supported projects directed by women, rising from 21% in 2014 to 45% in 2023. The value of support awarded to female-led projects also increased, reaching €12.3 million in 2023, reflecting the Fund's commitment to gender balance.

FINANCIAL MANAGEMENT AND ADMINISTRATION

■ In 2023, Eurimages' overall revenues were €28.5 million, reflecting a 12.4% year-on-year increase primarily due to a strong increase in financial income driven by higher interest rates. Member States' contributions, adjusted for inflation since 2020, accounted for 88.31% of the annual income.

■ Programme expenditure rose to €26.7 million in 2023, bouncing back from previous years, when spending had been impacted by the pandemic and the exclusion of the Russian Federation from the Fund in 2022. This increase was mainly due to higher expenditure on co-production support. Operating expenses were €3.8 million, consistent with the 5-year average and representing 12.6% of total expenditure.

■ The number of full-time equivalent staff members slightly decreased in 2023, with resources for the Pilot Programme for Series Co-Production now being managed separately from Eurimages' budget.

SUSTAINABILITY STRATEGY

■ In December 2021, the Eurimages Board of Management adopted an environmental sustainability strategy, formulated by a study group of national representatives and experts. This strategy includes three main areas: supporting a sustainable film industry, reducing the environmental footprint of the Fund's operations, and promoting international co-operation on sustainability measures.

■ In January 2023, the Fund introduced a new selection criterion to raise awareness about the environmental impact of international co-productions and encourage producers applying for support to adopt measures to reduce this impact. Of the 315 projects applying for support in 2023, 55% mentioned using a carbon calculator, 17.5% mentioned a green certificate, 43.5% hired or planned to hire a green consultant, and 9% had an environmental theme.

■ The Study Group had proposed the creation of three Eurimages Green Co-production Awards to reward international co-productions that have succeeded in combining sustainable production and artistic quality. However, this project has been put on hold for the time being.

■ Eurimages is currently developing an e-learning platform on sustainable film production, with specifications approved in December 2023 and a call for proposals to follow. The project aims to launch in 2024, targeting film professionals across member States.

SERIES CO-PRODUCTION

■ Over the past years, the Council of Europe has strengthened its political commitment to fostering international co-productions of series, paving the way for the development of a new legal instrument and public financial support. In May 2022, the Council of Europe's Steering Committee for Culture, Heritage, and Landscape (CDCPP) appointed experts to assess the possible creation of a legal instrument to codify the rules of drama series co-production, potentially as a convention. A dedicated Working Group met throughout 2022 and 2023 to examine a feasibility report and then develop a proposed text, for submission to the CDCPP in the second half of 2024.

■ In parallel with the discussions on a possible legal instrument, in 2021 Eurimages initiated consultations with a panel of experts to explore financial instruments to enhance drama series international co-productions. These consultations resulted in the launch of the Council of Europe Pilot Programme for Series Co-Productions in January 2023. This three-year initiative, funded by 13 contributing countries in its first year of operation, aims to enhance international co-productions of drama series through financial support, promoting geographical and thematic diversity in storytelling.

■ The new programme includes two Calls for Partnerships and a yearly Call for Projects, addressing the development and production phases. The first Call for Projects opened in October 2023 with a budget of €3.12 million, resulting in grants for seven series co-productions and involving 33 broadcasters or streaming services from 15 countries. The Pilot Programme also launched a Call for Partnerships in October 2023, with a budget of €200,000. Four festivals were selected to host the Council of Europe Series Co-Production Development Awards, each worth €50,000.

PERSPECTIVES

■ Russia's invasion of Ukraine in February 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages on 16 March 2022. This exclusion affected the Fund's financial resources and required case-by-case management of film projects involving Russian producers.

■ To support Ukrainian film professionals, Eurimages continued in 2023 the specific measures introduced in 2022, and 22 member States made joint contributions to help cover Ukraine's contribution.

■ In late 2022, Eurimages hired the company Evaluet OG (AT) for an external evaluation focused on governance and decision-making processes. Conducted from December 2022 to June 2023, the evaluation's findings were presented to the

Board of Management, and then reviewed, by the Executive Committee. An initial series of proposals for implementation made by the Executive Committee were adopted by the Board of Management in December 2023.

■ In September 2023, following an evaluation recommendation, the Fund hired a Data Scientist to improve data analysis on supported projects, aiming to enhance the management and transparency of its activities. This initiative will primarily benefit Eurimages' management and governing bodies, with future plans to make more data publicly accessible.

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 currently includes 39 countries.

Eurimages aims 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 comes under the aegis of the Council of Europe's Directorate for Democracy and Human Dignity², 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^{3,4}. The Board, which met twice in 2023, defines the Fund's policy and strategy. To prepare its 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 independent external experts. It is made up of representatives from one-third of the Fund's member States by rotation over a three-year period. The Executive Committee met six times in 2023 to deal with the current business of the Fund, and on three further occasions in an enlarged format in the second half of the year in order to review the recommendations made by the external evaluators. An Observer nominated by the Executive Committee attends each of the Co-production Project Evaluation meetings, to ensure that the work of the independent experts is in conformity with the policy and strategy of the Fund.

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, the Secretariat 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.

Following an external evaluation carried out in 2018, the Fund initiated an in-depth reform of its governance and decision-making process, as well as a review of its working procedures. 2023 was the second year of full implementation of this reform. During the first half of 2023, a further external evaluation was carried out to prepare the necessary adjustments to the new decision-making system.

DECISION-MAKING PROCESS ON FINANCIAL SUPPORT

Since 1 January 2022, Eurimages has implemented a new decision-making process for the allocation of financial support within the co-production support programme. Independent external experts – hailing from the film, audiovisual and cultural

² Link to [the website of the Council of Europe's Directorate General of Democracy and Human Dignity](#).

³ Link to [the list of national representatives on the website](#).

⁴ See Annex II on arrivals and departures on the Board of Management.

industries - are now responsible for assessing applications for support, in accordance with the selection criteria and strategy defined by the Board of Management. This task was previously performed by national representatives on the Board of Management. External experts are involved in the co-production support programme but may also be called upon for other programmes managed by the Fund.

■ Eurimages has set up a pool of about 500 experts approved by the Board of Management. These experts were selected through a call for expressions of interest published on the Fund's website, based on their professional competence and experience, according to the criteria established by the Board of Management. Experts are hired three times a year, following the three application deadlines for the co-production support scheme. Geographical diversity in the origin of the experts, as well as their area of expertise, gender, language skills, age and availability are also taken into account during the selection process for a project evaluation session⁵. In 2022 and 2023, a total of 139 experts were called upon during the project evaluation sessions (3 sessions per year).

■ Depending on the number of eligible film projects applying for Eurimages co-production support, external experts are sorted into several working groups of five people, each working group evaluating 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 based on the criteria established by the Board of Management and on the documents provided by the Secretariat. This work is carried out remotely over a period of around five weeks and results in a short, written assessment and a preliminary individual ranking. After that, each working group participates in a one-day meeting, during which the five experts in the group make recommendations for financial support on the basis of the overall preliminary ranking. These recommendations take the form of a final ranking of the projects in relation to the budget allocated to each working group. The results are then examined and adopted by the Executive Committee before being communicated to the producers.

BUDGET

■ Eurimages is one of the Council of Europe's Enlarged Partial Agreements⁶. It has its own annual budget (just over **€28.5 million** in 2023) to implement its various programmes of activities.

■ This budget consists mainly of mandatory contributions from the Member States and the reimbursement of support granted⁷.

⁵ More information available on the [dedicated page of the Eurimages website](#).

⁶ Link to [the website of the Treaty Office](#).

⁷ See the chapter "Financial management and administration" of this report.

MANAGEMENT OF THE CO-PRODUCTION SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ In 2023, taking advantage of the working methods developed during the pandemic, Eurimages continued to employ online and hybrid meetings, and electronic signatures for contracts and payments, ensuring the smooth continuity and efficiency of its operations.

■ Starting from 2021, Eurimages has reduced the number of annual film project evaluation meetings from four to three, a change intended to streamline and simplify the Fund's work.

■ In 2023, Eurimages received a total of 315 applications for co-production support, of which 51 ineligible projects withdrawn by the Secretariat or by the producers. Out of the 264 eligible projects, 94 were supported, corresponding to an annual selection rate of 35.6%, in line with that observed in 2022 (36.8%). The detailed list of projects supported can be found in Annex III.

Table 1: Number of support requests per meeting for co-production (2023)

Indicators	Meeting n°168	Meeting n°169	Meeting n°170	Total
	March-23	June-23	Nov.-23	
Number of applications received	89	111	115	315
Number of applications withdrawn	13	22	16	51
Number of eligible projects	76	89	99	264
Share of eligible projects	85.4%	80.2%	86.1%	83.8%
Number of projects supported	32	33	29	94
Number of projects not supported	44	56	70	170
Project selection rate	42.1%	37.1%	29.3%	35.6%

■ The 94 co-productions supported received a total of **€26.1 million**, corresponding to 96.8% of the aid requested at the time of application.

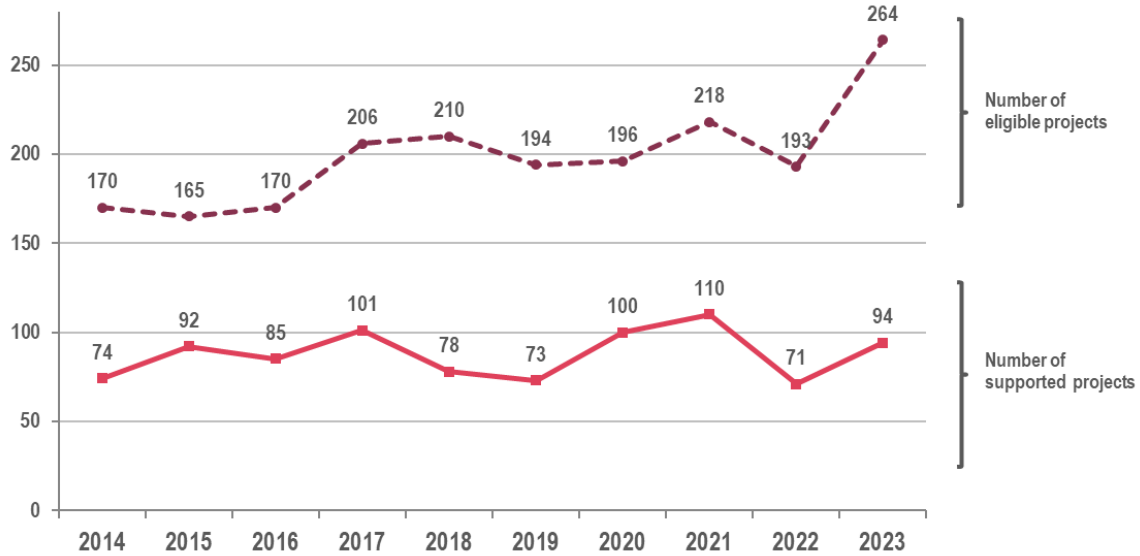
Table 2: Amount of support requested and granted for co-production support (2023)

Indicators	Meeting n°168	Meeting n°169	Meeting n°170	Total
	March-23	June-23	Nov.-23	
Value of support requested for eligible projects (in k€)	20 090.2	26 148.9	27 857.4	74 096.6
Value of support requested for supported projects (in k€)	8 531.5	9 980.2	8 415.1	26 926.8
Value of support granted (in k€)	8 275.0	9 652.0	8 130.0	26 057.0
% of support granted out of total support requested by all eligible projects	41.2%	36.9%	29.2%	35.2%
Average support requested per eligible project (in k€)	264.3	293.8	281.4	280.7
Average support requested per supported project (in k€)	266.6	302.4	290.2	286.5
Average support granted per supported project (in k€)	258.6	292.5	280.3	277.2
Proportion of support granted for supported projects	97.0%	96.7%	96.6%	96.8%

EVOLUTION OF ACTIVITY

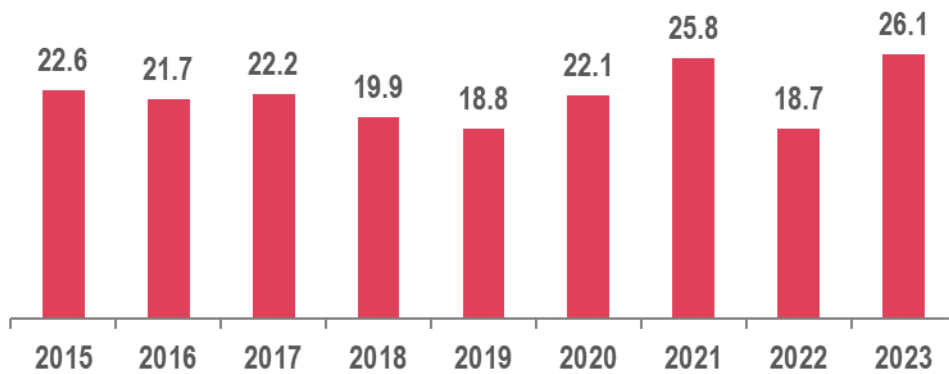
■ The number of eligible projects has risen steadily over the past decade, aligning with the increased volume of co-productions in member States⁸. In 2023, the number of eligible projects reached a record high of 264 films, surpassing the previous peak of 2018 films registered in 2021. This marks a notable increase compared to the relatively stable period from 2017 to 2022. Meanwhile, the number of supported projects has fluctuated between 71 and 110 in the last ten years, reaching 94 films in 2023, 23 more than in the previous year.

Figure 1: Evolution of eligible and supported projects for co-production (2014-2023)



■ The trend in supported projects generally followed that of eligible projects, with the exception of 2018 and 2019, when the total amount of support granted fell well below the average level. This decline was primarily linked to the reduction of the available budget to address the non-payment of the Russian Federation's contribution for the second consecutive year. A similar reduction was also observed in 2022, coinciding with the exclusion of the Russian Federation from the Fund, the arrears in the payment of Argentina's contribution, and the provisions made to mitigate the effects of inflation.

Figure 2: Evolution of support granted for co-production, in M€ (2015-2023)



⁸ Detailed figures can be found in Table 25 in Appendix IV - Additional information on co-production projects.

■ The average amount awarded per supported project continued to increase, reaching €277,200 in 2023, compared to €263,900 in 2022.

Table 3: Evolution of support requests by year for co-production, in k€ (2019-2023)

Indicators	2019	2020	2021	2022	2023	Variation (2023/2022)	%
Value of support requested for eligible projects (in k€)	51 669.6	50 037.2	57 895.3	55 272.0	74 096.6	18 824.6	34.1%
Value of support requested for supported projects (in k€)	20 949.8	23 862.4	27 744.8	19 755.7	26 926.8	7 171.1	36.3%
Value of support granted (in k€)	18 795.9	22 091.7	25 779.0	18 734.0	26 057.0	7 323.0	39.1%
Support rate for eligible projects	36.4%	44.2%	44.5%	33.9%	35.2%	1.3%	
Average support requested per eligible project (in k€)	266.3	255.3	265.6	286.4	280.7	(5.7)	-2.0%
Average support requested per supported project (in k€)	287.0	238.6	252.2	278.2	286.5	8.2	2.9%
Average support granted per supported project (in k€)	257.5	220.9	234.4	263.9	277.2	13.3	5.1%
Proportion of support granted for supported projects	89.7%	92.6%	92.9%	94.8%	96.8%	3.9%	

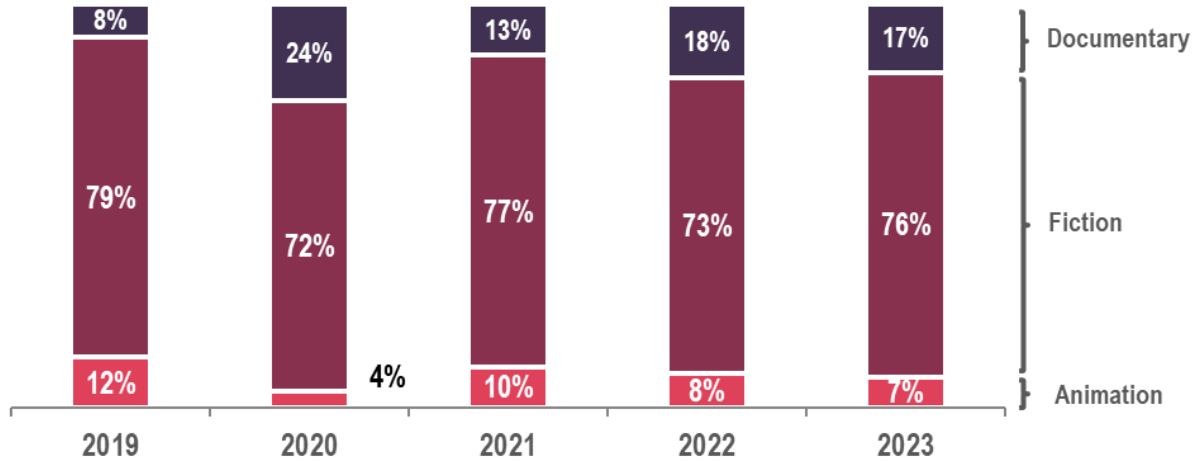
■ Out of the 94 projects supported in 2023, 29 received grants (each €150,000 or less), while 65 received advances on receipts. The proportion of subsidies, which were first introduced in 2021, has slightly decreased compared to the previous two years.

Table 4: Breakdown of project supported by type of support awarded (2021-2023)

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
2023	65	69.1%	29	30.9%	94

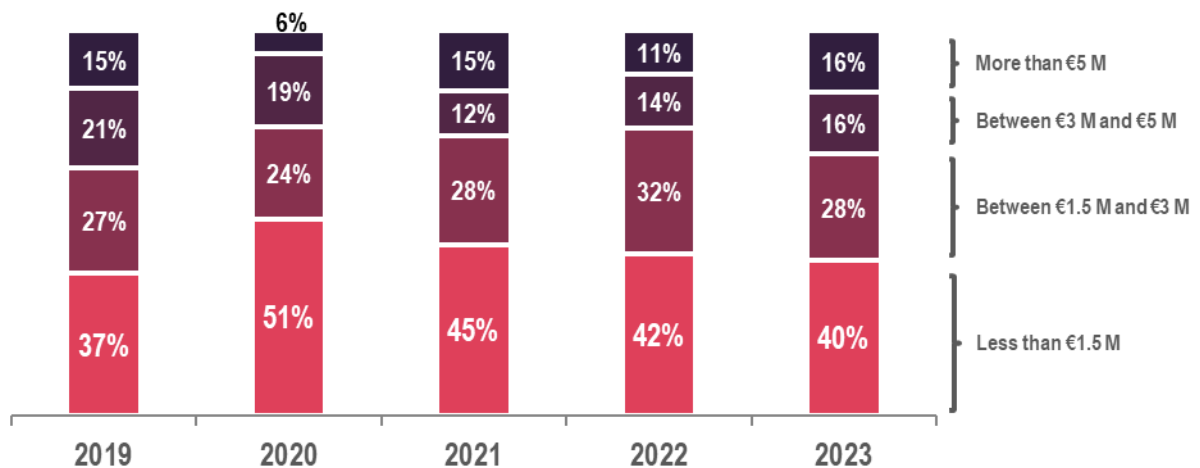
■ The share of documentaries among supported projects has gradually increased over the years, jumping from 8% in 2019 to 17% in 2023, reflecting the Fund's growing support for non-fiction cinema. Fiction projects, while still the majority, have seen their share slightly decline from 79% in 2019 to 76% in 2023. Animation has stabilised at a lower share, representing between 7% and 10% of all films supported in the last three years, after a significant drop in 2020.

Figure 3: Share of supported co-productions, by project type (2019-2023)



■ Out of all supported projects, in 2023 the share of projects falling within the lowest budget bracket (less than €1.5 million) continued its decline, accounting for 40% of all supported projects. Conversely, films in the highest budget brackets (between €3 million and €5 million, and more than €5 million) saw their share increase to 16% each, reflecting a slightly more balanced and diversified support across all budget ranges compared to the previous years.

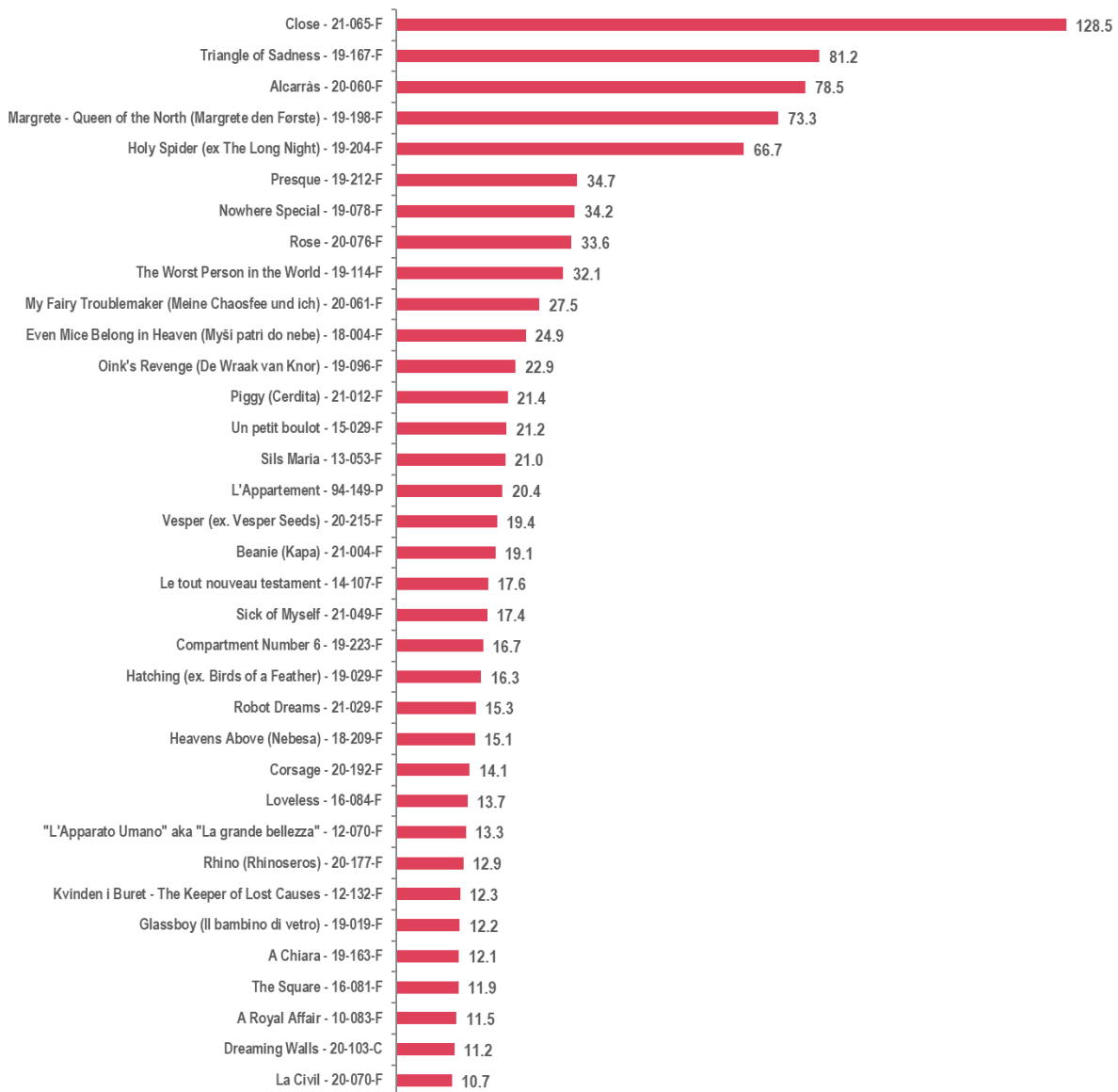
Figure 4: Share of supported co-productions, by budget brackets (2019-2023)



REPAYMENTS FOR THE YEAR

Repayments of co-production support totalled €1.5 million in 2023. As in previous years, a small minority of films accounted for the majority of this income, with 18 films generating 50% of total repayments for the year. It should also be noted that 70% of repayments in 2023 were concentrated around 41 films.

Figure 5: Top 35 projects by amount repaid in 2023 (in k€)



EVOLUTION OF REPAYMENTS

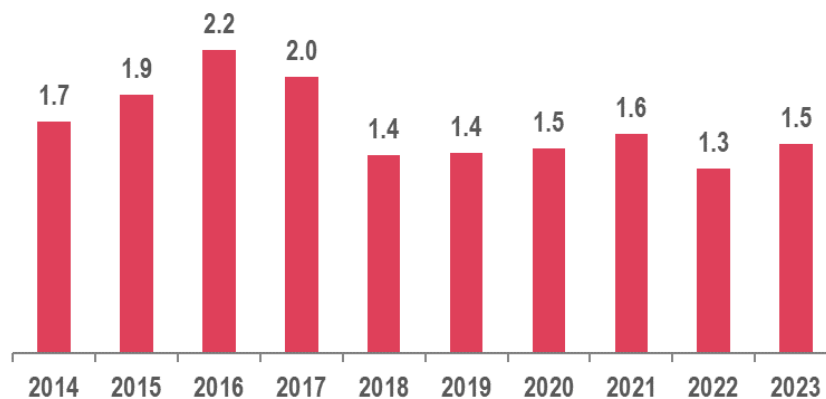
In the budget forecast for 2023, the level of support repayments was estimated at €1.3 million, as in the previous year. Actual repayments vary considerably from year to year, depending mainly on three factors: the type of projects supported, their commercial success and their financing structures⁹.

After a significant slowdown in 2012, repayments remained high between 2013 and 2017, peaking at €2.2 million in 2016. From 2018 onwards, the level of repayments decreased and stabilised at around €1.5 million, a slowdown that can be partly

⁹ The presence of significant minimum guarantees from distributors or pre-sales to television channels in film's financing plan reduces the projects' refund potential for Eurimages.

attributed to the pandemic. After declining to €1.3 million in 2022, the level of repayments picked up again, with receipts reaching €1.5 million in 2023.

Figure 6: Evolution of repaid amounts, in M€ (2014-2023)



Since 2018, the number of projects generating repayments settled at around 300 films per year, compared to fewer than 200 films before 2014. A significant increase could be observed in 2021 with 356 films generating a refund, a level also seen in 2023, when 350 films repaid a certain amount of the support received. The increased number of co-productions to be monitored has a direct impact on the workload generated by the management of repayments.

The reduction in the average budget of films supported has led to a decrease in the number of Collection Account Management Agreements (CAMA)¹⁰ signed until 2020. While only 18 projects signed a CAMA in 2022, this figure jumped to 31 projects in 2023, corresponding to a third of all films supported. In 2023, CAMA revenues accounted for almost 55% of total repayment receipts, slightly above the average for the last 10 years (53.5%).

The proportion of supported films for which a CAMA has been signed remains low (33% of films in 2023 compared to 25% of films in 2022). The absence of a CAMA on projects is associated with an increased administrative workload as well as with a lower chance of revenue recovery.

The average reimbursement per film continues to decline year on year, falling from €10,000 in 2016 to €4,300 in 2022 and 2023. This trend, coupled with the decrease in the number of collection agreements signed, is also a factor of increased workload.

As early as 2021, the Secretariat highlighted the risk of a reduction in reimbursements due to difficulties in distributing films during and after the pandemic. In addition, with the introduction of non-repayable grants for projects receiving financial support up to €150,000, it will be necessary to measure the impact of this measure on the level of repayments registered in future years. At the time of the introduction of grants (January 2021), this category of films accounted for an average of just over 2% of annual amounts repaid between 2008 and 2018, representing an average of €34,000 per year.

¹⁰ For projects with a budget of €3 million or more, co-producers undertake to set up a "Collection Account" established by 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 OF THE YEAR

■ In 2023, 58 films supported by Eurimages were nominated for awards and won a total of 39 prizes at major international film festivals. Major festival successes include the co-productions "CHICKEN FOR LINDA!", "ROBOT DREAMS", "THE RYE HORN", "GREEN BORDER" and "BLAGA'S LESSONS".

Table 5: Awards and nominations for supported projects at major international film festivals (2023)

Festival	Awards and nominations	Description of the awards and nominations	Title of the Film	Director	Producing Countries
BERLIN INTERNATIONAL FILM FESTIVAL	11 films selected, 4 awards	Official Competition, Silver Bear for Outstanding Artistic Contribution (Hélène Louvart)	DISCO BOY	Giacomo Abbruzzese	FR / IT / BE / PL
		Juries Generation, Special Mention	SEA SPARKLE	Domien Huyghe	BE / NL
		Peace Film Prize + Kompass-Perspektive-Award	SEVEN WINTERS IN TEHRAN	Steffi Niederzoll	DE / FR
CPH:DOX	5 films selected, 2 awards	F:ACT AWARD	SEVEN WINTERS IN TEHRAN	Steffi Niederzoll	DE / FR
		Official competition, DOX:AWARD	MOTHERLAND	Alexander Mihalkovich and Hanna Badziaka	SE / UA / NO
CANNES FILM FESTIVAL	10 films selected, 1 award	Official Competition, Best Performance by an Actress (Merve Dizdar)	ABOUT DRY GRASSES	Nuri Bilge Ceylan	TR / FR / DE / SE
ANNECY INTERNATIONAL ANIMATED FILM FESTIVAL	5 films selected, 5 awards	Official Competition, Best Original Music for a Feature Film	THE SIREN	Sepideh Farsi	FR / DE / LU / BE
		Contrechamp Competition, Contrechamp Grand Prix	ROBOT DREAMS	Pablo Berger	ES / FR
		Official Competition, Cristal for a Feature Film + Gan Foundation Award for Distribution	CHICKEN FOR LINDA!	Chiara Malta and Sébastien Laudenbach	FR / IT
		Contrechamp Competition, Contrechamp Jury Award	TONY, SHELLY AND THE MAGIC LIGHT	Filip Pošivač	CZ / SK / HU
KARLOVY VARY INTERNATIONAL FILM FESTIVAL	3 films selected, 2 awards	Official Competition, Grand Prix + Best Actress (Eli Skorcheva)	BLAGA'S LESSONS	Stephan Komandarev	BG / DE
LOCARNO FILM FESTIVAL	6 films selected, 5 awards	Concorso internazionale, Special Jury Prize of the Cities of Ascona and Losone + Special Mention (Ecumenical Award)	DO NOT EXPECT TOO MUCH FROM THE END OF THE WORLD	Radu Jude	RO / DE / PL / SK
		Concorso internazionale, Pardo for Best Performance (Dimitra Vlagopoulou)	ANIMAL	Sofia Exarchou	GR / AT / RO / CY / BG
		Concorso internazionale, Special Mention	NUIT OBSCURE – AU REVOIR ICI, N'IMPORTE OÙ	Sylvain George	FR / CH
		Concorso Cineasti del presente, Special Mention	EXCURSION	Una Gunjak	BA / HR / RS / FR / NO
VENICE FILM FESTIVAL	8 films selected, 11 awards	Official Competition, SIGNIS Award: Special Mention	THE PROMISED LAND	Nikolaj Arcel	DK / DE / SE

Festival	Awards and nominations	Description of the awards and nominations	Title of the Film	Director	Producing Countries
		Official Competition, Special Jury Prize + ARCA Cinema Giovani Award for Best Film + Premio CinemaSarà + Green Drop Award + "Sorriso Diverso Venezia Award" XI edition for Best Foreign Film + UNIMED Award: Prize for cultural diversity	GREEN BORDER	Agnieszka Holland	PL / CZ / BE / FR
		Orizzonti Awards for Best Director + Authors under 40 Award for Best directing	PARADISE IS BURNING	Mika Gustafson	SE / IT / DK / FI
		Orizzonti, Lizzani Award	INVELLE	Simone Massi	IT, CH
		Venice Days, People Choice's Award	QUITTER LA NUIT	Delphine Girard	BE / FR / CA
SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL	5 films selected, 3 awards	Official Selection, Golden Shell for Best Film	THE RYE HORN	Jaione Camborda Coll	ES / PT / BE
		New Directors, TCM Youth Award + Cooperación Española Award	LA ESTRELLA AZUL	Javier Macipe	ES / AR
PÖFF (BLACK NIGHTS FF)	4 films selected, 2 awards	Official Competition, Best Actress (Kim Higelin)	LE CONSENTEMENT	Vanessa Filho	FR / BE
		Rebels with a Cause 2023, Best Film	FIVE AND A HALF LOVE STORIES IN AN APPARTMENT IN VILNIUS	Tomas Vengris	LT / LV / IE
EUROPEAN FILM AWARDS	9 films selected, 4 awards	Original Score Award	CLUB ZERO	Jessica Hausner	AT / DE / UK / FR
		European Animated Feature Film Award	ROBOT DREAMS	Pablo Berger	ES / FR
		European Cinematography + Costume Design	THE PROMISED LAND	Nikolaj Arcel	DK / DE / SE

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. Consequently, no contributions to marketing and advertising costs for films on release were granted in 2021, 2022 and 2023.

During the June 2022 meeting, the Board of Management decided to set up a Distribution Study Group to develop proposals for relaunching the programme in a new format. The criteria for redefining this support programme are as follows:

- Only films supported under the co-production support programme will be eligible for distribution support, in order to create synergy between the Fund's programmes.
- Films co-produced by any member State of the Fund will be eligible.
- As far as possible, the new programme should be open to different categories of beneficiaries (distributors, sales agents, producers).
- The budget allocated to this programme will be equivalent to the one allocated for the previous distribution support programme (that is, a maximum of €1 million).

The Study Group on Distribution met three times between September and December 2022, seeking advice from several professional organisations including Europa International, Europa Distribution, European Producers Club and CEPI. The 2021 report by EY Advisory (France) also served as a basis for this work, which continued in 2023 with 7 meetings of the Study Group taking place from February to November 2023.

Concrete proposals for a new programme were presented to the Board of Management in December 2023. The objective of the revamped programme is to promote innovative marketing and audience-development solutions for film projects that have already been selected within the Eurimages co-production support programme. This new selective scheme will target producers, in close coordination with sales agents and communication agencies and distributors, with a view to boosting marketing and promotional activities in Eurimages member countries and beyond.

Eurimages will provide an additional funding of up to €50 000 to a maximum of 15 films to be selected each year. Projects will only be able to apply after they are granted Eurimages co-production support, but before the first market presentation or festival screening of the film. Eligible expenses may include activities related to audience design, audience & market insight, digital marketing campaigns, creation of media assets and stills photography, press and PR expenses, outreach and networking events and language versioning for release outside co-production countries.

The principles and outline of the revised scheme, renamed as **Film Marketing & Audience Development Support**, were adopted by the Board of Management at its December 2023 plenary meeting. During the first semester 2024, the Study Group and the Secretariat will prepare detailed regulations and a draft support agreement with a view to launching the new programme after their approval by the Board of Management at its June 2024 meeting.

MANAGEMENT OF THE CINEMAS SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ The technical management of the programme has been entrusted to Europa Cinemas¹¹ in order to ensure the complementarity of the various support systems, in particular with that of the European Commission's Creative Europe – MEDIA Programme.

■ In 2023¹², a total of 63 exhibitors across 5 countries¹³ were supported, with an average of 5 screens per cinema.

■ The Russian invasion of Ukraine at the beginning of 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages. Following an opinion from the Legal Service of the Council of Europe, the Executive Committee and the Board of Management of Eurimages decided to terminate the contracts between Eurimages and the 8 exhibitors from the Russian Federation, who were no longer eligible for support from the Fund.

Table 6: Number and size of exhibitors supported, by country (2023)

	Armenia	Canada	Switzerland	Türkiye	Ukraine	Total
Number of exhibitors supported	1	9	35	17	1	63
Number of screens	4	64	83	143	6	300
Number of seats	925	8 305	12 345	17 976	781	40 332
Average number of screens per exhibitor	4	7	2	8	6	5
Average number of seats per screen	231	130	149	126	130	134

■ Based on the activities carried out in 2022, a total of €551,000 was awarded to exhibitors in 2023. The amount of support provided to exhibitors is contingent upon their achievement of certain targets¹⁴ as regards the proportion of screenings of eligible films, eligible non-national films and films supported by Eurimages.

■ Eurimages' support also includes two additional bonuses. A first bonus, granted to 40 exhibitors in 2023, was calculated based on the number of admissions to Eurimages films. A second bonus was granted to 10 exhibitors for events organised on International Women's Day which included screenings of eligible non-national films directed by women.

Table 7: Amounts granted to supported exhibitors, by country, in k€ (2023)

	Armenia	Canada	Switzerland	Türkiye	Ukraine	Total
Amount granted excluding bonuses	4.8	53.8	303.4	70.7	14.3	446.9
Bonus for Eurimages films	1.8	13.6	32.1	9.4	5.0	62.0
Bonus for eligible non-national films by women	2.5	6.7	4.3	2.5	2.5	18.6
Amount granted with bonuses	9.1	74.2	339.9	82.7	21.8	527.5
Europa Cinemas contribution	0.3	2.8	16.0	3.7	0.8	23.5
Total amount	9.3	77.0	355.8	86.4	22.5	551.0
Average amount per cinema	9.3	8.6	10.2	5.1	22.5	8.7

¹¹ Link to the [Europa Cinemas website](#).

¹² Please note that Eurimages Cinema Support Programme spans two years. In this document, the reporting year refers to the payment of support provided by Eurimages, which is based on the cinema's activities from the previous year. In previous versions of this report, the reference year was the cinema's programming year. When comparing data from different editions of the report, please consider this methodological change.

¹³ Armenia, Canada, Switzerland, Türkiye and Ukraine. This programme is only intended for operators based in member States of the Fund that do not have access to the provisions of the EU's Creative Europe-MEDIA programme: in addition to the 5 beneficiary countries in 2022, the Russian Federation (until 16 March 2022) and Georgia.

¹⁴ The rules governing exhibition support are available on the [Eurimages website](#).

Each exhibitor supported received on average **€8,700**. A detailed list of cinemas supported can be found in Annex VII.

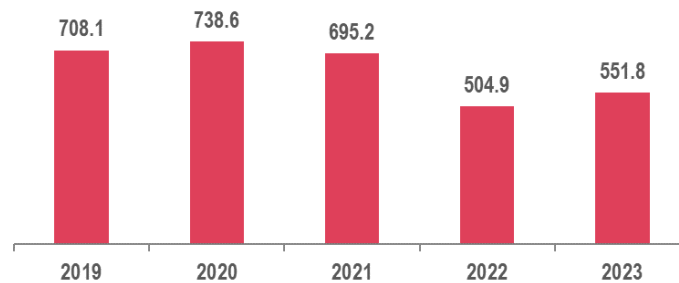
A total of **€23,500** euros was also paid to Europa Cinemas, corresponding to the deduction of the fees due by exhibitors for their participation in the network.

EVOLUTION OF ACTIVITY

Including ancillary additional expenses¹⁵, total expenditure for the Cinemas support programme reached €551,800 in 2023, representing a 9.3% year-on-year increase in the five eligible countries. This amount excludes Russian cinemas, which are no longer eligible for Eurimages support (in 2022, support for Russian cinemas would have amounted to €83,400).

The increase recorded in 2023 does not offset the significant drop in expenditure observed in 2021 and 2022 resulting from cinema closures due to the COVID-19 crisis. While 2022 ticket sales indicate some recovery in cinema exhibition, admission levels have not yet returned to pre-pandemic figures.

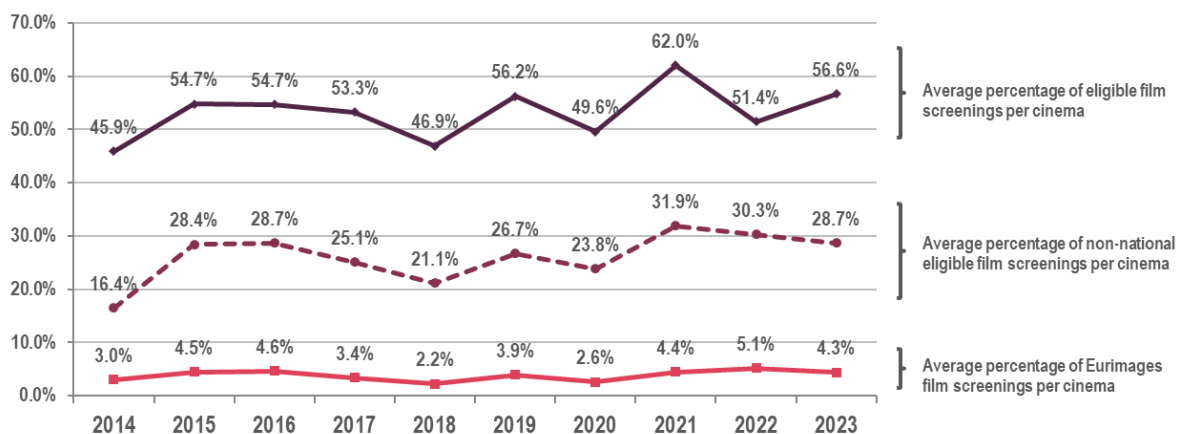
Figure 7: Evolution of amounts paid for the Cinemas Support Programme, in k€ (2019-2023)



Restated series.

Considering the parameters used to calculate the support granted to exhibitors, the average percentage of screenings of eligible films per cinema was in line with the levels observed before 2020. The other parameters (average percentage of non-national film screenings and average percentage of Eurimages film screenings per cinema) remained relatively stable compared to previous years.

Figure 8: Parameters used to calculate support to exhibitors (2014-2023)



¹⁵ For a detailed breakdown of expenditure, see Table 23 in Appendix VIII.

MANAGEMENT OF PROMOTION AND COMMUNICATION ACTIVITIES

CO-PRODUCTION DEVELOPMENT AWARDS

— The Eurimages Co-production Development Awards aim at encouraging international co-production from the initial stages of a project. A total of ten prizes were awarded in 2023 in the seven markets selected for the 2021-2023 period, and most of the activities sponsored by Eurimages for the same period were held in their respective locations.

— Three calls for proposals were launched in 2023 to select the following activities for the 2024-2026 period:

- the co-production markets which will present the Eurimages Co-production Development Awards;
- the two initiatives which will present the Eurimages New Lab Awards and
- sponsorship activities.

— As part of the exceptional measures taken by the Eurimages Fund in favour of Ukraine, three special prizes were awarded to Ukrainian projects within the CineMart, Berlinale and CPH:DOX co-production markets in Rotterdam, Berlin and Copenhagen.

Table 8: Co-production Development Awards winners (2023)

Festival	Title	Director	Producers	Amount (in k€)
CineMart, Film Festival Rotterdam	TESTA O CROCE? (HEADS OR TAILS?)	Alessio Rigo de Righi and Matteo Zoppis	Ring Film (IT) and Shellac Sud (FR)	20.0
Special Award Ukraine CineMart, Film Festival Rotterdam	MY MOTHERS	Marina Stepanska	Esse Production House (UA)	20.0
Berlinale Co-Production Market, Berlin International Film Festival	IVAN & HADOUM	Ian de la Rosa	Avalon PC (ES)	20.0
Special award Ukraine Berlinale Co-Production Market, Berlin International Film Festival	THE BLINDSIGHT	Ruslan Batytskyi	2Brave Productions (UA)	20.0
Cartoon Movie, Bordeaux	I'M STILL ALIVE	Roberto Saviano	MAD Entertainment & Lucky Red (IT), Sipur (Israel) and Gapbusters (BE)	20.0
Special award Ukraine CPH:Forum, CPH:DOX Copenhagen	RED ZONE	Iryna Tsilyk	Moon Man (UA)	20.0
CPH:Forum, CPH:DOX Copenhagen	ONLY ON EARTH	Robin Petré	Hansen & Pedersen (DK)	20.0
CineLink, Sarajevo Film Festival	MY MOTHER, THE MONSTER	Olivér Rudolf	Kino Alfa (HU)	20.0
Cinekid for Professionals, Junior Co-production Market, Amsterdam	NICO FINDS A TREASURE	Konstantinos Frangopoulos	Anemon Productions and asterisk* (GR), Bind Film (NL) and Lieblingsfilm (DE)	20.0
TorinoFilmLab, Turin	THE MISSING PLANET	Marouan Omara and Tom Rosenberg	Die Gesellschaft DGS (DE)	20.0

THE PROMOTION PROGRAMME

■ Eurimages also renewed its partnership agreement with the Ukrainian Institute to participate financially in the promotion of seven Ukrainian films as part of the 2023 edition of its proMOTION programme.

Table 9: Projects supported by the proMOTION Programme (2023)

Title	Director	Producer	Amount (in K€)
WE WILL NOT FADE AWAY	Alisa Kovalenko	Trueman Production (UA)	8.0
LA PALISIADA	Philip Sotnychenko	Viatel Ltd. (UA)	8.0
FOREVER FOREVER	Anna Buryachkova	Digital Religion (DGTL RLGN) LLC (UA)	7.8
DEMIURGE	Olga Semak	Metropolis Film Company Ltd. (UA)	8.0
THE EDITORIAL OFFICE	Roman Bondarchuk	Moon Man LLC (UA)	8.0
FRAGMENTS OF ICE	Maria Stoianova	Tabor Ltd. (UA)	8.0
A PICTURE TO REMEMBER	Olga Chernykh	Real Pictures LLC (UA)	8.0

EURIMAGES INTERNATIONAL CO-PRODUCTION AWARD

■ 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 2023, this prize went to the Lithuanian producer Uljana Kim.

Table 10: Eurimages International Co-Production Award winner (2023)

Festival	Prize	Producer
European Film Awards (EFA), Berlin (DE)	Eurimages International Co-Production Award	Uljana Kim (LT)

CO-OPERATION WITH FESTIVALS AND CO-PRODUCTION MARKETS

■ In 2023, Eurimages took part in seven out of the ten initiatives selected as part of its sponsorship activities, namely:

- the “Co-production Podcast” in co-operation with Cineuropa;
- “Producers on the Move” at the Cannes Festival and 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;
- Festival du Nouveau Cinéma de Montréal;
- “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).

Partnerships with the Festival Etoiles et Toiles du Cinéma Européen in Strasbourg and with CEE Animation both terminated at the end of 2022. The sponsorship of the Networking Event at Meetings on the Bridge in Istanbul was cancelled since this initiative took mostly place online in 2023.

EVOLUTION OF ACTIVITY

After a period of continuous growth, the expenditure¹⁶ for the Promotion programme decreased in 2020 and 2021, mainly due to the suspension of the Lab Projects Awards in 2021. The budget allocated to the Promotion programme has been increasing again since 2022, coinciding with the resumption of festival and market activities after the pandemic. The launch of the special ProMOTION programme, in collaboration with the Ukrainian Institute, has further bolstered this upward trend in 2023, with total expenditure for the year reaching € 517 000.

Figure 9: Evolution of expenditure for promotion, in k€ (2019-2023)

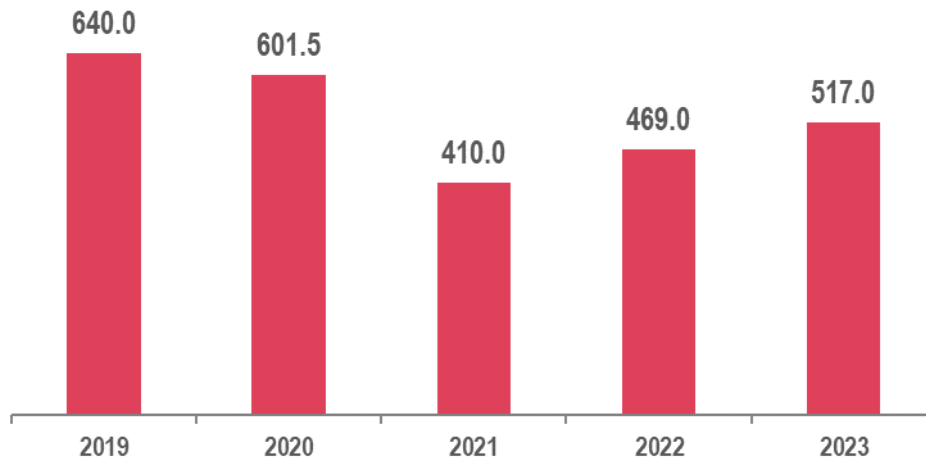


Table 11: Breakdown of expenditure for promotion by activity, in k€ (2019-2023)

Activity	2019	2020	2021	2022	2023	Variation	%
Eurimages Co-production Development Awards	195.0	195.0	140.0	140.0	140.0	0.0	0%
Eurimages Lab Projects Awards	200.0	200.0	-	-	-	NA	NA
European Co-production Award – Prix Eurimages (EFA)	70.0	70.0	70.0	70.0	70.0	0.0	0%
Co-production with festivals and co-production markets	132.0	133.5	193.0	178.0	180.0	2.0	1%
Other	43.0	3.0	7.0	27.0	7.0	(20.0)	-74%
Special measures for Ukraine	2019	2020	2021	2022	2023	Variation	%
Eurimages Co-production Development Awards – Special Awards	-	-	-	40.0	60.0	20.0	50%
ProMOTION programme / Ukrainian Film Institute	-	-	-	14.0	60.0	46.0	329%
Total	640.0	601.5	410.0	469.0	517.0	48.0	10%

Restated series.

¹⁶ Figures here refer to amounts committed.

GENDER EQUALITY AND DIVERSITY

ANNUAL ACTIVITY

■ In 2023, Eurimages allocated a budget of €150,000 for promotional and awareness-raising activities organised within its gender equality strategy. This budget included the sponsorship of six film-related initiatives focusing on gender equality, as well as the €30,000 Audentia Award, granted annually to the best female director at a different festival. In 2023, the prize was awarded to Anna Hints for her feature film "SMOKE SAUNA SISTERHOOD" at the Beldocs Documentary International Film Festival.

■ The 2023 programme focused on the implementation of the 2021-2024 action plan, which encompasses several workstreams described in the table below. Key highlights include a seminar on gender equality held during the 2023 Venice Film Festival, the selection of seven new gender equality initiatives for sponsorship, and the appointment of three festivals to host the Audentia Award in 2024, 2025, and 2026. Additionally, the Fund pursued the measure allowing female directors to request up to 25% of their total budget in co-production support for fiction or animation projects.

■ The Diversity and Inclusion Strategy¹⁷ was approved at the June 2022 Board meeting. As part of this new strategy, a first initiative consisted of a mapping exercise of existing diversity and inclusion measures, a project implemented in collaboration with EFAD (European Film Agency Directors Association). A second initiative, approved at the December 2023 Board meeting, allows producers from 2024 onwards to highlight elements of diversity and inclusion in the script, as well as the commitment of the team to diversity and inclusion in all possible areas of impact of the project.

Table 12: Four-year action plan for equality between men and women (2021-2024)

Actions	Initiatives	Explanations
1. Increase the presence of women working 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 gender parity.</p> <p>New initiatives from 2021:</p> <ul style="list-style-type: none"> Explicitly invite producers to provide information on their previous works, highlighting collaborations with female directors, any awards won, and participation in film festivals for films directed by women. Additionally, ask producers to include details about their technical and artistic staff, and to perform 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 projects directed by women to 25% of the total production cost (instead of 17%) while maintaining the maximum ceiling of EUR 500.000. <p>b. As for the new Eurimages Distribution Support Programme, films directed by women will be given priority in order to promote the distribution of these works.</p>	<p><i>From 2021:</i></p> <ul style="list-style-type: none"> Not a compulsory rule, this measure allows applicant producers to highlight the gender perspective within their company or within the project's script. <p><i>From the implementation of the new system in 2022:</i></p> <ul style="list-style-type: none"> The 25% threshold draws inspiration from documentaries, where this measure has led to a significant increase in applications. When launching the new Distribution Support Programme for films supported by Eurimages, priority should be given to films made by women.
	<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 supported by the Fund in different sectors. Social media networks will be used to ensure that information and interviews can then be disseminated widely.</p> <p><i>Webinars</i> and a tracking system could be used to facilitate interaction between women filmmakers, Eurimages' staff and national representatives. Networking opportunities should be maintained, and outreach meetings could be developed to include regular one-on-one interviews at festivals between Eurimages staff, 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</p>	<p>Social media will be used to draw the attention of younger target groups to the Eurimages website and to the Fund's focus on gender equality to encourage more women to apply for funding.</p> <p>It is considered premature to change the nature of the award or to extend it to other areas. but juries</p>

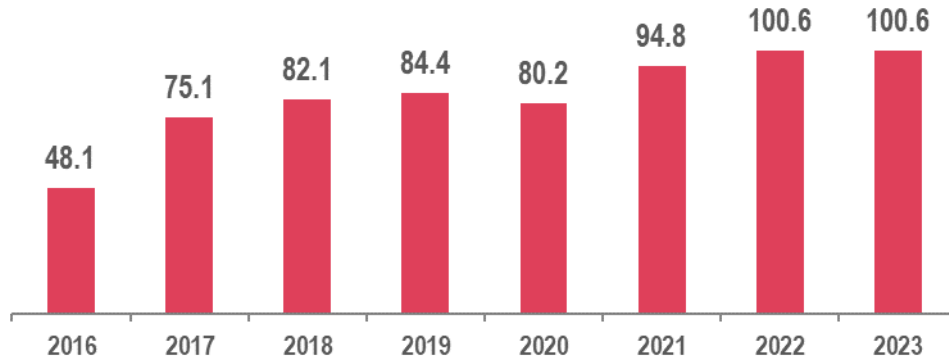
¹⁷ <https://rm.coe.int/diversity-and-inclusion-strategy-en/1680a87cd4f>

	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.	will be asked to consider the ' outstanding contributions ' of other women heads of department. Eurimages may consider awarding other Audentia awards to other departments in the future.
2. Awareness raising	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. <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. 	Ensure better accessibility of gender equality information on the homepage of the website.
	b. At member State level and with national, supranational and regional funds and festivals, ensure a regular presence on panels and at relevant conferences. <ul style="list-style-type: none"> Close co-operation with networks is envisaged (e.g., with EFAD) Eurimages representatives should be ambassadors for gender equality in their countries.	During the transition period in 2021, communication on the new incentives is particularly important.
	c. With regard to industry professionals and students , encourage female graduates to submit more applications. <p>Close co-operation with networks is envisaged (CILECT).</p>	
3. Data monitoring	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 2021-2023).	
	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.	
4. Sponsorship and research support	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.	Support for a two-year period to ensure continuity while allowing for the support of new activities.
	b. Supporting research by sharing results in a dedicated section of the Eurimages website and communicating the latest facts and figures .	Gender mainstreaming at all levels of the website; information on gender equality should be more visible.
5. Gender mainstreaming	Apply a gender mainstreaming approach to all the Fund's activities, including: <p>a. Ensuring the use of gender sensitive language in all Eurimages documents and tools.</p>	All Eurimages documents (including correspondence, contracts, internal tools such as databases) will be gender sensitive, including the use of a non-binary system and clear colour coding.
	b. Introducing a mandatory staff training on institutional sexism and unconscious bias, as well as a mandatory training on unconscious bias for Board of Management members and (equality and diversity) experts.	As proposed by the Evaluation Study Group.
	c. Establishing closer collaboration with other Working Groups to promote gender mainstreaming, sex-disaggregated statistics, gender parity: <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 amounts committed 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. The budget for 2023 maintained the same level as in 2022.

Figure 10: Evolution of expenditure for gender equality, in k€ (2016-2023)



Restated series.

■ In 2020, the slight drop in expenditure¹⁸ on gender equality was primarily linked to the cancellation of certain activities due to the pandemic. However, spending on these activities picked up again since 2021 as the post-pandemic recovery began and new projects were initiated.

Table 13: Breakdown of expenditure for gender equality, in k€ (2016-2023)

Activity	2016	2017	2018	2019	2020	2021	2022	2023	Variation 2023/22	%
Audentia award	30.0	30.0	30.0	30.0	30.0	30.0	30.0	30.0	0.0	0%
Sponsorship/Residency	-	28.0	21.0	14.0	25.0	48.0	66.8	66.5	(0.3)	0%
Diversity (experts & new initiatives)	-	-	-	-	-	14.8	1.8	4.1	2.3	125%
Other	18.1	17.1	31.1	40.4	25.2	2.0	2.0	0.0	(2.0)	-100%
Total	48.1	75.1	82.1	84.4	80.2	94.8	100.6	100.6	(0.0)	0%

Restated series

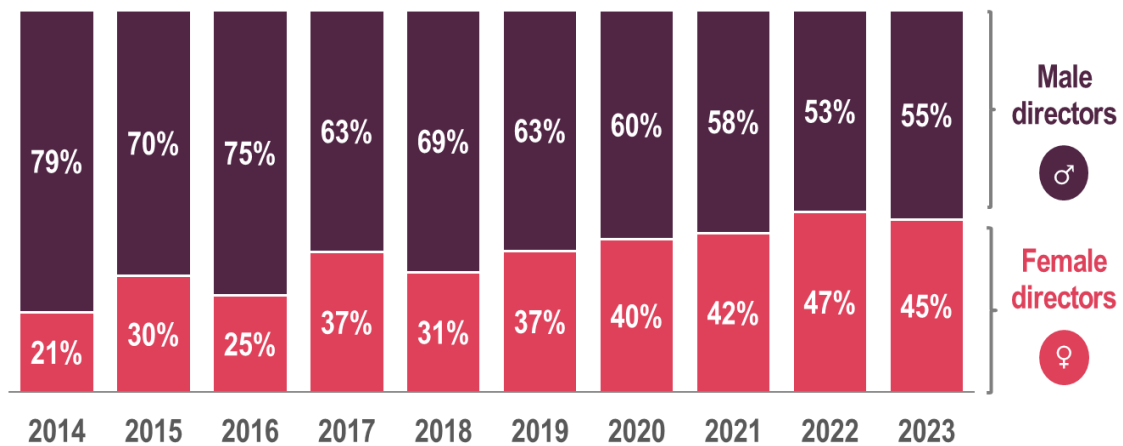
¹⁸ Figures presented in this paragraph refer to amounts committed.

EVOLUTION OF STATISTICS

Since 2012, in response to the low female presence in key creative roles, all the programme's activities have aimed at improving gender balance without hindering filmmakers' artistic and creative freedom.

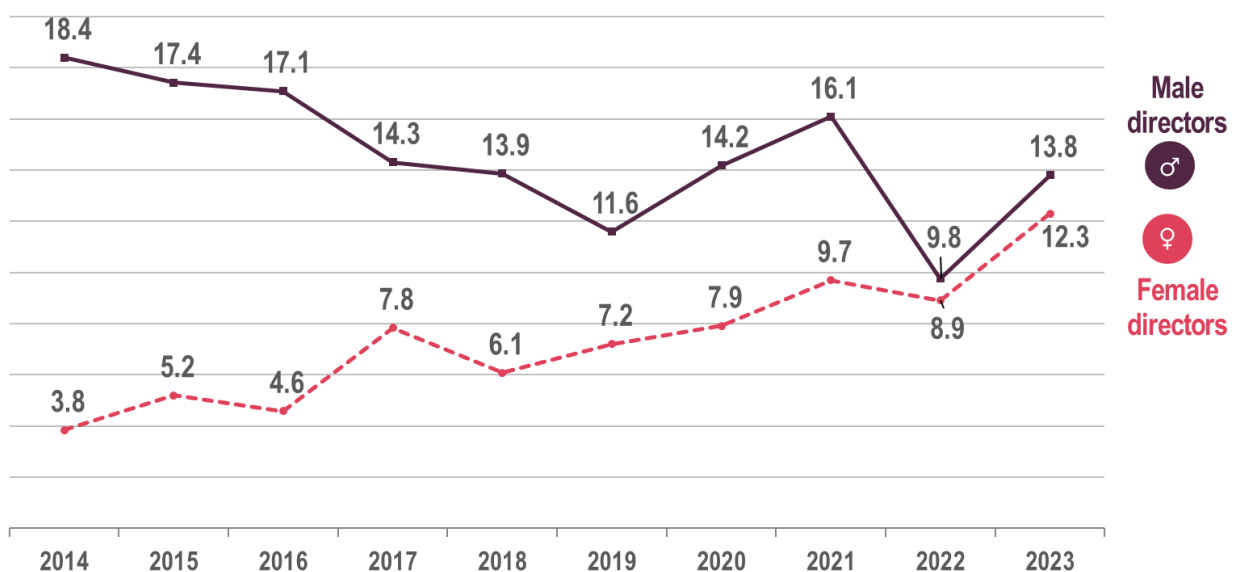
Efforts to raise awareness and make the Fund more attractive to projects helmed by women have helped to increase the proportion of films by female directors among supported projects. This share jumped from 21% in 2014 to 45% in 2023.

Figure 11: Share of supported projects by gender of director (2014-2023)



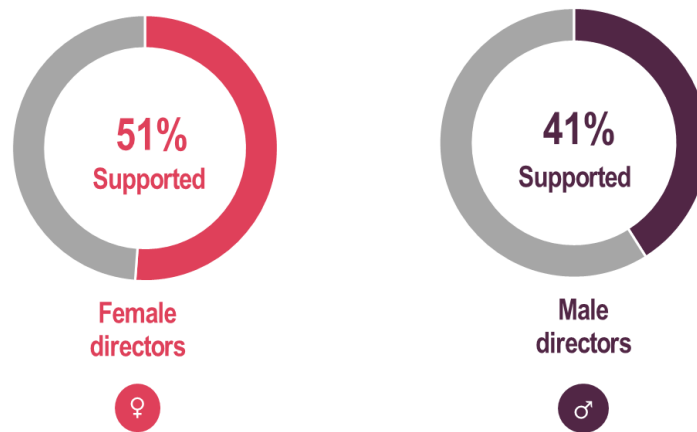
Similarly, the gender gap in the amount of co-production support granted has narrowed considerably over the years, reflecting the Fund's effort to promote gender equality in the industry. Support awarded to project led by female directors has steadily increased from €3.8 million in 2014 to €12.3 million in 2023. This corresponds to 47% of total co-production support awarded during the year, a slightly higher share than the proportion of projects by female directors supported by the Fund. This result can also be ascribed to a particularly high number of high-budget films (> € 3 million) by female directors supported during the year (12 films in 2023, compared to only 5 in 2022). Funding for male directors, despite some fluctuations, has generally declined, decreasing from €18.4 million euros in 2014 to €13.8 million euros in 2023.

Figure 12: Evolution of support awarded by gender of director, in k€ (2014-2023)



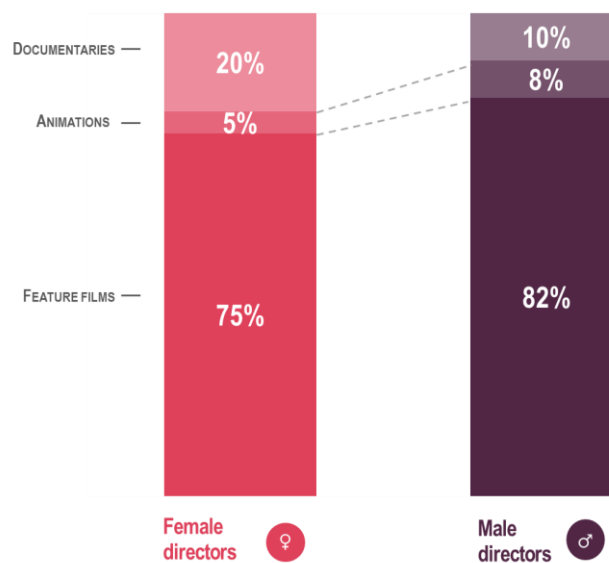
Over the period 2014-2023, more than half of the eligible projects directed by women received support, compared to a 41% selection rate for projects directed by men during the same period.

Figure 13: Selection rate of eligible projects by gender of director (2014-2023)



Among supported projects directed by women, the overall share of documentaries stands at 20%, compared to 10% for men. This disparity is due to the underrepresentation of women as directors of animation projects and their limited access to higher budgets for fiction films.

Figure 14: Breakdown of supported projects by gender of director and film type (2014-2023)



FINANCIAL MANAGEMENT AND ADMINISTRATION

EVOLUTION OF RECEIPTS

Revenues for 2023 were set at **€28.5 million**, representing a 12.4% growth year-on-year. This increase was primarily due to an increase in income generated by financial products, driven by a sharp rise in interest earned.

As in previous years, the Fund was mainly financed by mandatory contributions from member States, accounting for approximately 88.31% of the year's income in 2023. Member States' contributions, like all Council of Europe budgets, were subject to the principle of "zero nominal growth"¹⁹ between 2013 and 2019. During this period, the variations in the total receipts coming from contributions were solely due to accessions of new Members. Contributions were again adjusted to inflation from 2020 onwards. Details of contributions paid by each member State are available in Annex XII of this report.

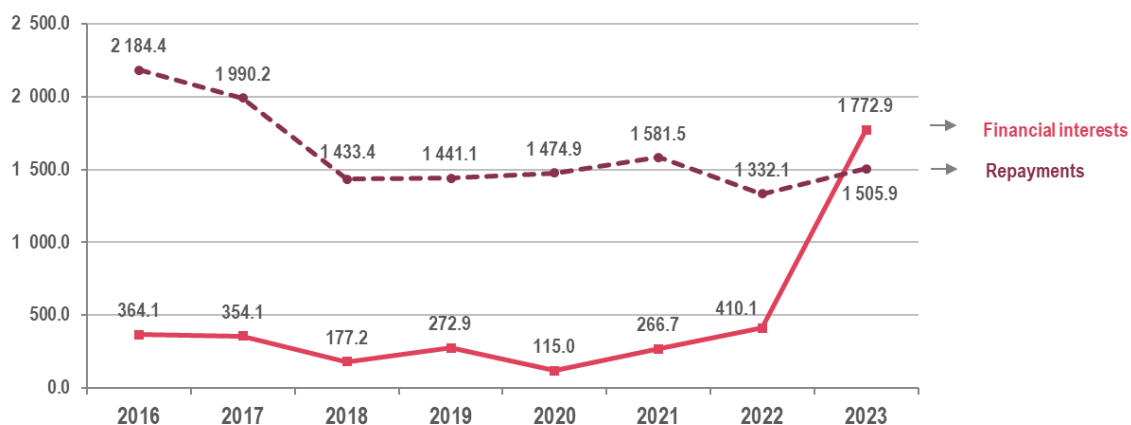
Table 14: Evolution of receipts, in k€ (2019-2023)

	2019	2020	2021	2022	2023	Variation 2023/22	%
Member States' contributions	24 749.4	26 216.2	25 483.3	24 836.9	25 299.4	462.5	1.9%
Financial income	272.9	115.0	266.7	410.1	1 772.9	1 362.8	332.3%
Repayments	1 441.1	1 474.9	1 581.5	1 332.1	1 505.9	173.7	13.0%
Other (cancellations, provisions, ...)	30.0	94.2	(108.6)	(1 212.1)	(57.7)	(1 154.4)	-95.2%
Total	26 493.4	27 900.3	27 222.9	25 367.0	28 520.4	3 153.4	12.4%

In 2021, the decrease in member States' contributions was linked to the departure of Argentina on 1 January 2021 after only a few months within Eurimages. In 2022, the volume of member's contributions dropped again, due to the exclusion of the Russian Federation from the Council of Europe and Eurimages in March, as the Russian contribution was reduced *pro rata temporis*. The resulting drop in revenues was partially moderated by a "zero real growth" rate of 0.4% applied to Members' contribution. As inflation climbed in 2023, the volume of members' contribution rose again in 2023, reaching € 25.3 million, +1.9% on the previous year, driven by a "zero real growth" rate of 2.1%.

Boosted by a sharp increase in interest rates, income generated by financial products soared from €410 000 to a record high €1.77 million in 2023, corresponding to 332.3% growth year-on-year. Income generated by repayments also rose in 2023, increasing by 13.0% to a total of €1.51 million.

Figure 15: Evolution of financial interests and repayments, in k€ (2016-2023)



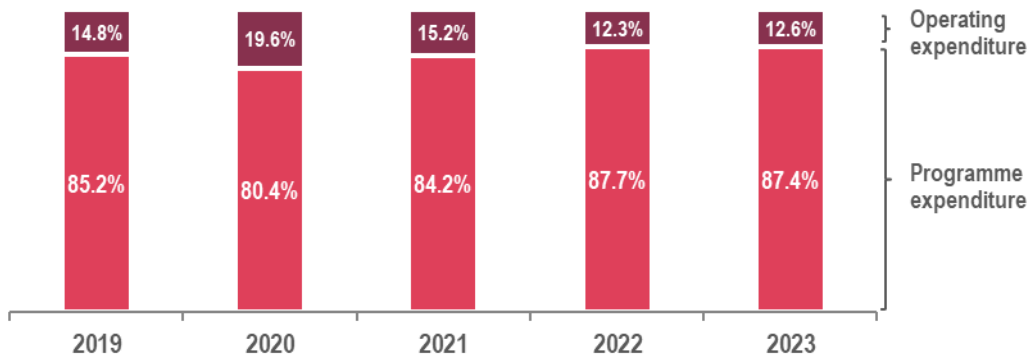
¹⁹ In other words, during that period the inflation rate was not applied to recalculate the amount of compulsory contributions payable by member States.

EVOLUTION OF ACTUAL EXPENDITURE²⁰

After dropping from €20.0 million in 2019 to €14.9 million in 2020 due to the pandemic, the Fund's actual expenditure on programmes bounced back to €22.1 million in 2021, reaching €26.7 million in 2023.

The increase in the share of operating costs in 2020 was the direct consequence of the reduced expenditure on programmes registered during the first year of the pandemic. In 2023, actual operational expenses amounted to €3.8 million, in line with the 5-year average figure, accounting for 12.6% of total actual expenditure.

Figure 16: Breakdown of actual expenditure (2019-2023)



EVOLUTION OF PROGRAMME EXPENDITURE DECISIONS²¹

Annual expenditure related to decisions supporting the various programmes significantly grew in 2023, reaching a total of €27.2 million, marking a record high. This was mainly due to an increased expenditure aimed at co-production support.

Table 15: Evolution of expenditure decisions by programme, in k€ (2019-2023)

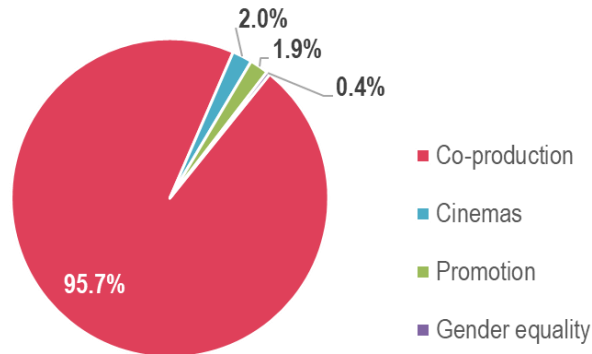
Programmes	2019	2020	2021	2022	2023	Variation 2023/22	%
Co-production	18 795.9	22 091.7	25 779.0	18 734.0	26 057.0	7 323.0	28.1%
Distribution	638.9	-	-	-	-	-	NA
Cinemas	708.1	738.6	695.2	504.9	551.8	46.9	8.5%
Promotion	640.0	601.5	410.0	469.0	517.0	48.0	9.3%
Gender Equality	84.4	80.2	94.8	100.6	100.6	(0.0)	0.0%
Total	20 867.3	23 512.0	26 991.2	19 808.5	27 226.3	7 417.9	27.2%

²⁰ Actual expenditure refers to amounts effectively disbursed every year.

²¹ In this activity report, the reporting of expenditure for the Co-production support programme corresponds to decisions taken for an annual activity cycle, differing from the actual expenditure recorded for the year and presented in the document on Eurimages' budgetary accounts. For the Cinemas programme, figures reflect the year of expenditure. For the Promotion and Gender Equality programmes, figures correspond to amounts committed.

As shown in the chart below, co-production support accounts for the largest share of expenditure decisions, representing as much as 95.7% of the Fund's spend in 2023.

Figure 17: Breakdown of expenditure decisions by programme (2023)



EVOLUTION OF THE NUMBER OF STAFF MEMBERS

The number of full-time equivalents (FTEs) employed by the Eurimages' Secretariat in 2023 was slightly lower than in the previous year.

Since 2023, resources aimed at the Pilot Programme for Series' Co-production are no longer part of the Eurimages' budget.

It should be noted that Eurimages, due to 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 and office space.

Table 16: Evolution in the number of staff members (2019-2023)

Number of staff members	2019	2020	2021	2022	2023	Variation 2023/22
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	10.0	11.0	11.0	11.0	0.0
Financial Analyst	1.0	1.0	1.0	1.0	1.0	0.0
Repayments Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Financial 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
Programme Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Secretarial Assistance	4.0	5.0	5.0	5.0	5.0	0.0
Series Pilot Programme			1.0	1.0		-1.0
Total	21.0	24.0	26.0	26.0	25.0	-1.0
Part-time reduction/leave without pay	1.4	4.5	3.0	2.9	3.5	0.6
Number of full-time equivalent staff	19.6	19.5	23.0	23.1	21.5	-1.6

SUSTAINABILITY STRATEGY

BACKGROUND

■ Eurimages' commitment to take account of environmental issues in its activities was formalised in the context of the reform of the Fund in September 2020, with the adoption of Resolution CM/Res(2020)8²² by the Committee of Ministers of the Council of Europe. This document, which is the statutory text of the Fund, now stipulates that the impact on the environment should be taken into account and reduced as far as possible both in the implementation of activities and in the operation of the Fund.

■ In the spring of 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 cooperation among Member States on measures to promote a sustainable film industry.

This strategy was adopted by the Board of Management in December 2021.

■ In 2022, the Study Group met four times to develop concrete measures that could be implemented quickly, mainly in the framework of the Co-production support programme. The Group's proposals were adopted by the Board of Management at its meeting in November 2022. In 2023, the four meetings of the Group focused on the concrete implementation of these proposals.

■ The Study Group is also a platform to facilitate the exchange of knowledge and experience between member States and public funds, as strengthening international cooperation is key to disseminate best practices and accelerate the adoption of common standards.

MAIN IMPLEMENTATION CHALLENGES

■ Within its mission of international co-operation, Eurimages is committed to working with all its member States, without excluding any, based on consensus. Given the significant variations among member States in the development of the film industry, sustainability policies, available infrastructures, and public support, it is crucial to harmonise and co-ordinate the calculation of carbon emissions. Adopting common sustainability labels or certifications is essential for achieving this goal.

■ Eurimages must align its policies with both mandatory and non-mandatory measures implemented at the national level, avoiding the imposition of additional layers of obligations on producers.

■ As a "financial gap" fund, Eurimages typically intervenes in film production at an advanced stage of financing, relatively close to the start of shooting. Consequently, the main challenge is to encourage producers to adopt sustainable development measures early in the development or production process, rather than resorting to "greenwashing" their projects when applying for Eurimages funding.

MEASURES INTRODUCED IN 2023

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

■ In January 2023, the Fund introduced an additional selection criterion, currently non-mandatory, for Co-production Support Programme, aimed at assessing "the existence of measures put in place to reduce the environmental impact of the co-production project". Applicants are now encouraged, on a voluntary basis, to include information on the measures they may have adopted to reduce the environmental impact of their projects. Independent experts take this new

²² Resolution CM/Res(2020)8 : https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016809f8736

criterion into account as part of their overall assessment of a project applying for co-production support. The aim of this measure is to raise awareness among applicants and create a leverage effect. During the year, additional efforts were made to improve the collection of data from producers applying for support and to encourage the industry experts participating in the project evaluation sessions to take better account of this new selection criterion. Out of the 315 eligible projects that applied for Eurimages support in 2023, 55% (174 projects) mentioned the use of a carbon calculator, with Carbon Clap (FR), Eureka (EUR), Creast (ES), Klimaktiv (DE, AT, IT, CH) and Albert (UK) being the most frequently cited calculators. The share of projects using a carbon calculator was slightly higher (59%) among for the 93 films selected for funding. In addition, 17.5% out of the 315 eligible projects mentioned the use of a green certificate in their funding application, with Green Film (IT) being the most frequently mentioned certification. This figure rises to 25% for the 93 projects supported. Furthermore, 43.5% of eligible projects and 40% of supported projects either hired or planned to hire a green consultant or trained or planned to train a member of the production team specifically on green issues. Finally, 9% of the projects supported in 2023 referenced an environmental theme, as declared by the producer in their note of intent.

■ The Study Group had proposed the creation of three Eurimages Green Co-production Awards for international co-productions that have succeeded in combining sustainable production and artistic quality. A call for expressions of interest was launched in spring 2023 to select interested film festivals, markets, and events. Unfortunately, this call was unsuccessful despite many professionals expressing interest in this project. The reasons for this disappointing result may include the following:

- The organisation of these awards, as described in the specifications, may be too complicated for festivals to implement as it requires specialised knowledge.
- Eurimages launched six different calls for proposals simultaneously, which may have resulted in some of these new initiatives being overlooked in favour of others.
- In Spring 2023, not many films could be categorised as sustainable productions, especially international co-productions, which limits the scope of these awards.
- The budget for these awards may not be sufficient, particularly to cover organisational costs in the context of film festivals.
- The project may not adequately address the primary concern for producers, which is the preparation and implementation of a sustainability plan.

The Fund will consider whether to launch another call for proposals for such a project in the future.

■ Eurimages also intends to be active in the field of training for sustainable film production. The Fund is currently working on the development of an e-learning platform focused on green production, particularly on international co-production and related issues. This new tool will be aimed at film professionals - producers, directors, technicians, etc. - across all the Fund's member States, addressing their requirements and expectations. However, this platform will not lead to the obtention of a diploma or a qualification in green management. Throughout 2023, the Study Group worked on preparing the project specifications. After these were approved by the Board of Management at its December 2023 plenary meeting, a call for proposals was launched. The platform is expected to go online in early 2025.

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 sector, exploring the possibility 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 was taken into account in the Committee's work.

■ 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 examined by internal Council of Europe committees in 2021 (CDCPP²³ and GR-C²⁴). 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, structured as a brainstorming session among audiovisual industry professionals (including producers, distributors, broadcasters, representatives of national film funds), provided an opportunity to discuss the most urgent needs for facilitating the production of high-end series in a highly competitive market dominated by non-European players.

■ Recognizing the urgent need to further develop policy and mobilise the cultural and creative sectors in order to promote and foster cultural diversity, cultural participation and creative production, particularly in the digital environment, Ministers of Culture issued a joint declaration²⁵ on 1 April 2022 in Strasbourg. They invited the Committee of Ministers of the Council of Europe to continue supporting the **Budapest Drama Series Process**²⁶ 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** endorsed²⁷ the implementation of the actions outlined in this declaration and forwarded 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 appropriate follow-up, in accordance with their respective mandates.

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, following their decision of December 2021 to set up a Working Group of experts. This group was tasked with assessing the feasibility of a legal instrument on European series and potentially developing it into a proposed text of a convention, considering recent technological and financial developments in the European film and TV industry. The CDCPP therefore requested its Bureau to select up to 15 experts for this Working Group.

■ **CPPWG-Series** held meetings in June and October 2022, as well as in April, June and October 2023. In these sessions the Group examined the conclusions of a feasibility report, determined that the appropriate legal instrument could be a

²³ Steering Committee for Culture, Heritage and Landscape.

²⁴ Rapporteur Group on Education, Culture, Sport, Youth and Environment.

²⁵ "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

²⁶ 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 30 September and 1 October 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 available [on the Council of Europe website](#).

²⁷ CM/Del/Dec(2022)1437/7.1

Convention on co-production of audiovisual works in the form of series and initiated the drafting process to propose a text for such a convention. The work of the CPPWG-Series is scheduled to conclude in the second semester of 2024. A report on their work, including a proposed text of a draft convention, will be submitted to the CDCPP.

PILOT PROGRAMME FOR SERIES CO-PRODUCTIONS

■ **Following the conclusions of the Budapest Conference in 2021** and the decision of the Italian authorities to swiftly convene the Ministers of Culture for a conference under their country's Presidency of the Committee of Ministers, Eurimages initiated a consultation with a panel of experts. The consultation aimed to explore financial instruments to enhance the international co-production of series, resulting in the creation of the Council of Europe Pilot Programme for Series Co-Productions. This three-year initiative is funded by donors through the Council of Europe's voluntary contribution system and operates with its own budget and staff, distinct from those of Eurimages.

■ The Pilot Programme 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. The Programme promotes and supports 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 essential to promote the circulation of culturally and linguistically diverse works across member States, involving 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.

■ The Programme's implementation phase started on 1 January 2023 thanks to the financial support of 13 Contributing Countries (Belgium, Croatia, Estonia, Greece, Hungary, Luxembourg, Netherlands, North Macedonia, Portugal, Serbia, Slovak Republic, Slovenia and Spain). The main activities will include a yearly Call for Projects and two Calls for Partnerships, addressing respectively the development and the production phases of international series.

■ The **first Call for Partnerships** opened in October 2023 with an available budget of €200 000. As a result, four festivals were selected to host the Council of Europe Series Co-Production Development Awards (€50 000 each)²⁸.

■ The **first Call for Projects** opened in October 2023 with a budget of **€3,12 million**. Following assessments by experts from Finland, Germany, Italy, and France, it was decided to support seven series co-productions with grants of either **€250,000 or €500,000** each²⁹. Among the supported projects, 64% of the series creators are female, and the projects feature ten national, regional, or minority languages³⁰. Seven producers from four countries, along with 26 co-producers from 15 countries and 33 broadcasters/streaming services from 15 countries, were involved in these projects. Overall, 171 professionals from 20 different countries participated in these projects³¹.

²⁸ The selected markets are located in Croatia, Estonia, Netherlands, and Spain. See Table 29 in Appendix XIII.

²⁹ See Table 30 in Appendix XIII.

³⁰ See Figure 14 in Appendix XIII.

³¹ See Figure 15 in Appendix XIII.

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 2022³².

■ As the financial resources of the Ukrainian public authorities are entirely devoted to the national defence effort, Ukraine's contribution to the Fund has been compromised. At the request of the member States, a mechanism has been established whereby countries, on a voluntary basis, can contribute to the financing of Ukraine's contribution. At the time of publication of this report, 22 member States³³ have made solidarity contributions.

■ In 2023, Eurimages also renewed the special measures introduced in 2022 to support Ukrainian film professionals. These measures primarily focused on the Promotion Programme and are detailed in the corresponding section of this report.

2023 EXTERNAL EVALUATION

■ According to its statutory texts, Eurimages is required to conduct an external evaluation of its activities at least every five years. Following the 2018 evaluation, the Fund launched a call for tenders at the end of 2022 to hire external experts 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 assessment focused on the governance and decision-making process of the Fund as finalised in 2022, excluding a review of the programmes. The objectives of the evaluation were as follows:

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

■ The external evaluation was conducted between December 2022 and June 2023, and the resulting evaluation report was presented to the Board at its June 2023 meeting. The Executive Committee, meeting in an enlarged format to include other interested members of the Board of Management, thoroughly examined the recommendations of the external evaluators during three meetings in September, October and November 2023 in order to determine the appropriate follow-up actions, with a first series of proposals presented to the Board in December 2023. The review of these recommendations will continue in 2024 with the aim of preparing a concrete action plan proposal for the Board of Management.

■ In particular, this process shall define the conditions for the renewal of the pool of external experts, for which a new call for expression of interest will be launched in the second half of 2024. Furthermore, the launch of a new support scheme replacing the former Distribution support programme, is also scheduled to take place during the second half of 2024³⁴.

³² Resolution of the Committee of Ministers of the Council of Europe [CM/Res\(2022\)3](#).

³³ Austria, Belgium, Canada, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Ireland, Italy, Lithuania, Luxembourg, Latvia, Netherlands, North Macedonia, Portugal, Sweden, Switzerland, Slovak Republic.

³⁴ See the section on the Management of the Distribution support programme.

DATA ANALYSIS

■ In September 2023, Eurimages hired a data scientist on a temporary contract to improve the analysis of data on projects applying for and benefiting from financial support. The aim of this initiative is to facilitate the production of indicators to monitor the Fund's activities and provide stakeholders with data on the Fund's progress towards its strategic and operational objectives. This is part of a broader approach to better measure the impact of the support awarded and the performance of the Fund. The main beneficiaries of this project will be the management and governing bodies of Eurimages. However, in a second stage, more data could be made available to the public, thereby enhancing the Fund's transparency.

APPENDIXES

APPENDIX I – DESCRIPTION OF THE DIFFERENT PROGRAMMES

Table 17: Brief description of the programme of activities

Programme	Description
Co-production support programme	<ul style="list-style-type: none"> ▪ The Fund's main activity, this programme aims to encourage cooperation among professionals in the film industry. It is intended for independent producers who are nationals of the Fund's member States. ▪ Eligible³⁵ projects (fiction, animation, or documentary feature films of at least 70 minutes) are financed in the form of advances on receipts or subsidies. ▪ The Fund publishes three calls for projects every year. ▪ The Secretariat applies eligibility criteria and reports to the Executive Committee. ▪ Eligible projects are assessed by Co-production Working Groups, made of independent external experts.
Distribution support programme	<ul style="list-style-type: none"> ▪ The Distribution support programme, currently frozen, aimed to support the distribution of European films, enhance their visibility, and increase their audience. ▪ It was intended for distributors in Eurimages member States without access to the EU's Creative Europe Media programme (Armenia, Canada, Georgia, Switzerland, Türkiye, and Ukraine). ▪ Marketing and advertising expenses for eligible films³⁶ were financed through grants. ▪ The programme is currently being revised to include all member States and will operate in synergy with the Co-production support programme. A study group is developing a new format for the programme, with proposals presented in December 2023. The new Film Marketing & Audience Development support programme will be launched subject to approval in June 2024.
Exhibition support programme	<ul style="list-style-type: none"> ▪ This programme aims to promote diversity in film programming, develop a network of exhibitors and strengthen the presence of feature films originating in the Fund's the member States in cinemas. ▪ The technical management of the programme has been entrusted to Europa Cinemas. The scheme 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, Türkiye, and Ukraine). ▪ Eligible³⁷ 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 and promote international co-production by awarding different prizes within a selection of film festivals and markets: <ul style="list-style-type: none"> ✓ The "Co-production Development Awards" to encourage co-production from the early stages of a project. ✓ The "Lab Project Awards" to reward innovative projects that explore new forms of expression. Suspended in 2021, this programme will be relaunched in a new format. ✓ The "European Co-production Award – Prix Eurimages", created in association with the European Film Academy and aimed at rewarding a distinguished producer from a Eurimages member States. ▪ The programme encompasses sponsorship and patronage activities as well as Eurimages' presence at the film markets of major festivals such as Berlin, Cannes and Venice.
Gender Equality strategy	<ul style="list-style-type: none"> ▪ This strategy aims to reduce gender inequalities in the film industry and promote the role of female film professionals both in front of and behind the camera. ▪ The measures and actions to be implemented are based on the following objectives: <ul style="list-style-type: none"> ✓ Integrating a gender equality approach into all policies and measures, considering the gender dimension. ✓ Combatting gender stereotypes and sexism in film portrayals by raising awareness among filmmakers. ✓ Preventing and combatting violence against women by highlighting how degrading images can encourage violence and by advocating for greater respect for women's dignity. ▪ The programme includes various activities and actions within Eurimages and encourages other film funds to take into account the gender perspective into their efforts.

³⁵ The rules governing support for co-production are available on the relevant section of Eurimages [website](#).

³⁶ The rules governing the distribution support programme are available on the relevant section of Eurimages [website](#).

³⁷ The rules governing support for cinemas are available on the [website](#).

Sustainability strategy

- The Fund's strategy aims to reduce the environmental impact of the film industry and promote sustainable practices within the sector.
- The strategy revolves around three axes:
 - ✓ Supporting a sustainable film industry.
 - ✓ Improving the environmental footprint of Eurimages' operations.
 - ✓ Encouraging cooperation among member States on measures to promote a sustainable film industry.
- The measures and actions to be implemented include:
 - ✓ Introducing an additional, non-mandatory selection criterion in the Co-production Support Programme to assess environmental impact measures, aimed at raising awareness and encouraging voluntary adoption of sustainable practices.
 - ✓ Collecting data from producers on the use of carbon calculators and green certifications to better understand and improve industry practices.
 - ✓ Developing an e-learning platform focused on green production, particularly international co-productions, to train film professionals across member States.

APPENDIX II – CHANGES IN THE BOARD OF MANAGEMENT

Table 18: Changes in the board of Management (2023)

Country	Change
Albania	<ul style="list-style-type: none"> ▪ Majlinda Tafa returns to the Albanian Delegation in March as an interim member before stepping down in October. Eduart Makri also leaves the Board of Management.
Armenia	<ul style="list-style-type: none"> ▪ Melikset Karapetyan steps down as member of the Board of Management.
Austria	<ul style="list-style-type: none"> ▪ Peter Schernhuber, Head of the Film Department at the Austrian Federal Ministry of Arts and Culture, is appointed as an alternate member.
Belgium	<ul style="list-style-type: none"> ▪ Koen Van Bockstal, Director of the Flemish Audiovisual Fund, representing the Flemish Community of Belgium, is appointed national representative, replacing Nathalie Capiou. Pierre Drouot steps down from the Board of Management.
Canada	<ul style="list-style-type: none"> ▪ Julie Roy, new Director of Telefilm Canada, is appointed Head of the Canadian Delegation, replacing Francesca Accinelli.
Croatia	<ul style="list-style-type: none"> ▪ Maja Vukić, Deputy Director General of the Croatian Audiovisual Centre, is appointed Head of the Croatian Delegation, alongside Davor Švaić, who is appointed alternate member.
Estonia	<ul style="list-style-type: none"> ▪ Piret Tibbo-Hudgins resigns from the Board of Management.
Finland	<ul style="list-style-type: none"> ▪ Kirsi Hatara, of the Finnish Film Foundation, succeeds Kari Paljakka as alternate member.
France	<ul style="list-style-type: none"> ▪ Céline Leclercq, new Head of the Co-production, Cooperation and World Cinema Department at the CNC, is appointed alternate member, replacing Magalie Armand.
Georgia	<ul style="list-style-type: none"> ▪ Producer and director Giorgi Agladze is appointed as Georgian representative, replacing Nino Kirtadze.
Iceland	<ul style="list-style-type: none"> ▪ Gisli Snær Erlingsson, new Director of the Icelandic Film Center, succeeds Laufey Gudjonsdottir as alternate member alongside Anna Maria Karlsdottir.
Ireland	<ul style="list-style-type: none"> ▪ Teresa McGrane leaves the Board of Management.
Italy	<ul style="list-style-type: none"> ▪ Laura Pugno, from the Ministry of Foreign Affairs and International Cooperation, replaces Angelo Piero Cappello as a member of the Italian Delegation.
Netherlands	<ul style="list-style-type: none"> ▪ Sandra den Hamer, Director of the Netherlands Film Fund, replaces Bero Beyer as Head of the Dutch Delegation.
Norway	<ul style="list-style-type: none"> ▪ Kjetil Omberg, of the Norwegian Film Institute, is appointed as alternate member, alongside Benedikte Danielsen, replacing Silje Riise Naess.
Slovak Republic	<ul style="list-style-type: none"> ▪ Mária Ridzoňová Ferenčuhová is appointed alternate member, replacing Dominika Faberova.
Spain	<ul style="list-style-type: none"> ▪ Camilo Vázquez Bello, ICAA's Deputy General Manager for Promotion and International Relations, is appointed as National Representative, replacing Elisa Rodríguez Ortiz
Sweden	<ul style="list-style-type: none"> ▪ Man Chiu Leng Carlson, of the Swedish Film Institute, is appointed to replace Ami Ekström as alternate member.

APPENDIX III – CO-PRODUCTIONS SUPPORTED DURING THE YEAR

Table 19: List of supported co-productions (2023)

#	Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in k€)	Amount granted (in k€)	Type of support *
1	23-005-F	Leonora in the Morning Light	Mr Thor Klein (DE) / Ms Lena Vurma (DE)	Feature film	27-03-2023	168	360 €	360 €	AR
2	23-007-F	Our Wildest Days	Mr Vasilis Kekatos (GR)	Feature film	27-03-2023	168	250 €	250 €	AR
3	23-010-C	Bestiaries, Herbaria, Lapidaries	Ms Martina Parenti (IT) / Mr Massimo D'Anolfi (IT)	Documentary	27-03-2023	168	80 €	80 €	SUB
4	23-011-F	I Accidentally Wrote a Book	Ms Nóra Lakos (HU)	Feature film	27-03-2023	168	450 €	450 €	AR
5	23-012-F	The Party is Over	Ms Elena Manrique (ES)	Feature film	27-03-2023	168	300 €	300 €	AR
6	23-014-F	The Green Border	Ms Agnieszka Holland (PL)	Feature film	27-03-2023	168	380 €	380 €	AR
7	23-019-F	DJ Ahmet	Mr Georgi Unkovski (MK)	Feature film	27-03-2023	168	160 €	160 €	AR
8	23-020-F	Laura	Ms Fanny Ovesen (NO)	Feature film	27-03-2023	168	400 €	400 €	AR
9	23-022-C	Silent Observers	Ms Eliza Petkova (BG)	Documentary	27-03-2023	168	54 €	54 €	SUB
10	23-024-C	Wishing on a Star	Mr Peter Kerekes (SK)	Documentary	27-03-2023	168	150 €	75 €	SUB
11	23-027-C	Blood and Mud	Mr Jean-Gabriel Leynaud (FR)	Documentary	27-03-2023	168	140 €	140 €	SUB
12	23-028-F	Flow	Mr Gints Zilbalodis (LV)	Animation	27-03-2023	168	400 €	400 €	AR
13	23-032-F	Guria	Mr Levan Koguashvili (GE)	Feature film	27-03-2023	168	210 €	210 €	AR
14	23-035-C	Filipinas	Ms Leonor Noivo (PT)	Documentary	27-03-2023	168	75 €	75 €	SUB
15	23-037-F	Lady Nazca	Mr Damien Dorsaz (CH)	Feature film	27-03-2023	168	314 €	166 €	AR
16	23-041-F	Orenda	Ms Pirjo Honkasalo (FI)	Feature film	27-03-2023	168	250 €	250 €	AR
17	23-045-F	Little Thief	Mr Ondrej Hudecek (CZ)	Feature film	27-03-2023	168	150 €	134 €	SUB
18	23-046-F	Dreaming of Lions	Mr Paolo Marinou-Blanco (PT)	Feature film	27-03-2023	168	150 €	150 €	SUB
19	23-049-F	Disappearance	Mr Kirill Serebrennikov (RU)	Feature film	27-03-2023	168	350 €	350 €	AR
20	23-050-F	Where the Light Comes in (ex Connections)	Ms Jeanette Nordahl (DK)	Feature film	27-03-2023	168	320 €	302 €	AR
21	23-051-F	Lives of Hamid / Les Fantômes	Mr Jonathan Millet (FR)	Feature film	27-03-2023	168	320 €	320 €	AR
22	23-053-F	Aïcha	Mr Mehdi Barsaoui (TN)	Feature film	27-03-2023	168	150 €	150 €	SUB
23	23-054-F	Life Ahead	Mr Olivier Meys (BE)	Feature film	27-03-2023	168	300 €	300 €	AR
24	23-058-F	Hunger Strike Breakfast	Mr Karolis Kaupinis (LT)	Feature film	27-03-2023	168	180 €	180 €	AR
25	23-059-F	The Night Drags On	Mr Michiel Blanchart (BE)	Feature film	27-03-2023	168	280 €	280 €	AR
26	23-066-F	The Souls	Ms Tallulah H. Schwab (NL)	Feature film	27-03-2023	168	440 €	440 €	AR
27	23-068-F	The Shrouds	Mr David Cronenberg (CA)	Feature film	27-03-2023	168	500 €	500 €	AR
28	23-069-F	The Treasure of Barracuda	Mr Adrià Garcia (ES)	Animation	27-03-2023	168	500 €	500 €	AR
29	23-070-F	No Beast So Fierce	Mr Burhan Qurbani (DE)	Feature film	27-03-2023	168	440 €	440 €	AR
30	23-073-C	Noor	Mr Jérôme Lemaire (BE)	Documentary	27-03-2023	168	95 €	95 €	SUB
31	23-084-F	Catane	Ms Ioana Mischie (RO)	Feature film	27-03-2023	168	150 €	150 €	SUB
32	23-088-F	It Would Be My Dream	Mr Ondrej Provaznik (CZ)	Feature film	27-03-2023	168	235 €	235 €	AR

#	Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in k€)	Amount granted (in k€)	Type of support *
33	23-093-F	Sorella di Clausura	Ms Ivana Mladenovic (RS)	Feature film	20-06-2023	169	354 €	354 €	AR
34	23-095-C	Father	Mr Radu Ciomniciuc (RO) / Ms Lina Vdovii (RO)	Documentary	20-06-2023	169	150 €	150 €	SUB
35	23-102-F (U)	Mist	Ms Kat Steppe (BE)	Feature film	20-06-2023	169	240 €	240 €	AR
36	23-103-F	Sea of Glass	Mr Alexis Alexiou (GR)	Feature film	20-06-2023	169	176 €	176 €	AR
37	23-106-F	The Last Viking (ex Back to Reality)	Mr Anders Thomas Jensen (DK)	Feature film	20-06-2023	169	500 €	500 €	AR
38	23-107-F	Block 5	Mr Klemen Dvornik (SI)	Feature film	20-06-2023	169	150 €	150 €	SUB
39	23-116-F	Goat Girl	Ms Ana Asensio (ES)	Feature film	20-06-2023	169	240 €	112 €	SUB
40	23-117-F	Hanami	Ms Denise Fernandes (CH)	Feature film	20-06-2023	169	250 €	250 €	AR
41	23-118-F	All That's Left of You	Ms Cherien Dabis (PS)	Feature film	20-06-2023	169	500 €	500 €	AR
42	23-119-F	The Little Seamstress	Mr Magnus von Horn (SE)	Feature film	20-06-2023	169	480 €	480 €	AR
43	23-128-F	Kevlar Soul	Ms Maria Eriksson-Hecht (SE)	Feature film	20-06-2023	169	350 €	350 €	AR
44	23-129-F	Outfoxed	Mr Paul Bolger (IE) / Mr Maurice Joyce (IE)	Animation	20-06-2023	169	450 €	450 €	AR
45	23-134-F	L'Enfant Bélier	Ms Marta Bergman (BE)	Feature film	20-06-2023	169	240 €	240 €	AR
46	23-136-F	Yugo Florida	Mr Vladimir Tagic (RS)	Feature film	20-06-2023	169	105 €	105 €	SUB
47	23-139-F	Life First (ex First Comes Life, Then the Movies)	Ms Francesca Comencini (IT)	Feature film	20-06-2023	169	350 €	350 €	AR
48	23-141-F	Mum	Mr Nikola Lezaic (RS)	Feature film	20-06-2023	169	116 €	116 €	SUB
49	23-148-F	Skiff	Ms Cecilia Verheyden (BE)	Feature film	20-06-2023	169	360 €	360 €	AR
50	23-150-F	Little Trouble Girls	Ms Urška Djukic (SI)	Feature film	20-06-2023	169	250 €	250 €	AR
51	23-151-F	Paradise	Mr Jérémy Comte (CA)	Feature film	20-06-2023	169	300 €	300 €	AR
52	23-159-F	Vermiglio, the Mountain Bride	Ms Maura Delpero (IT)	Feature film	20-06-2023	169	500 €	500 €	AR
53	23-161-F	Man VS Flock	Ms Tamara Kotevska (MK)	Feature film	20-06-2023	169	265 €	265 €	AR
54	23-163-F	Brothers	Mr Türker Süer (DE)	Feature film	20-06-2023	169	200 €	200 €	AR
55	23-170-F	And The Rest Will Follow (ex Wait Till You Hear Mine)	Ms Pelin Esmer (TR)	Feature film	20-06-2023	169	162 €	160 €	AR
56	23-172-F	September Says (ex Sisters)	Ms Ariane Labeled (FR)	Feature film	20-06-2023	169	350 €	350 €	AR
57	23-175-C	No Mercy - The Unsparring Gaze	Ms Isa Willinger (DE)	Documentary	20-06-2023	169	274 €	274 €	AR
58	23-178-F	The Girl from Köln	Mr Ido Fluk (IL)	Feature film	20-06-2023	169	470 €	470 €	AR
59	23-179-F	Yunan	Mr Ameer Fakher Eldin (SYR)	Feature film	20-06-2023	169	400 €	400 €	AR
60	23-181-C	North South Man Woman	Ms Sun Kim (BE) / Mr Morten Traavik (NO)	Documentary	20-06-2023	169	140 €	140 €	SUB
61	23-183-F	When the Light Breaks	Mr Rúnar Rúnarsson (IS)	Feature film	20-06-2023	169	150 €	150 €	SUB
62	23-186-F	Cinderella's Stepsister	Ms Emilie Blichfeldt (NO)	Feature film	20-06-2023	169	500 €	500 €	AR
63	23-191-F	Transit Times	Ms Ana-Felicia Scutelnicu (DE)	Feature film	20-06-2023	169	240 €	240 €	AR
64	23-193-F	Bom Happy	Mr Edmunds Jansons (LV)	Animation	20-06-2023	169	348 €	150 €	SUB
65	23-199-F	After	Mr Oliver Laxe (ES)	Feature film	20-06-2023	169	420 €	420 €	AR

#	Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in k€)	Amount granted (in k€)	Type of support *
66	23-204-C	Last Letters from my Grandma	Ms Olga Lucovnicova (BE)	Documentary	20-11-2023	170	150 €	150 €	SUB
67	23-206-F	The Moon is a Father of Mine	Mr George Ovashvili (GE)	Feature film	20-11-2023	170	205 €	118 €	SUB
68	23-210-F	Reedland	Mr Sven Bresser (NL)	Feature film	20-11-2023	170	225 €	225 €	AR
69	23-212-F	Everytime	Ms Sandra Wollner (AT)	Feature film	20-11-2023	170	380 €	380 €	AR
70	23-213-F	The Captive (El Cautivo)	Mr Alejandro Amenábar (ES)	Feature film	20-11-2023	170	500 €	500 €	AR
71	23-218-F	Drowning Dry	Mr Laurynas Bareisa (LT)	Feature film	20-11-2023	170	150 €	150 €	SUB
72	23-219-F	Skateboarding is not for Girls	Ms Dina Duma (MK)	Feature film	20-11-2023	170	350 €	350 €	AR
73	23-220-F	Girl in the Clouds	Mr Philippe Riche (FR)	Animation	20-11-2023	170	500 €	500 €	AR
74	23-223-C	The Ground Beneath Our Feet	Ms Ysra Roca Fannberg (IS)	Documentary	20-11-2023	170	70 €	48 €	SUB
75	23-230-C	Like Any Other Mortal	Ms Maria Molina Peiró (NL)	Documentary	20-11-2023	170	50 €	50 €	SUB
76	23-231-C	Love Exposed	Mr Filip Remunda (CZ)	Documentary	20-11-2023	170	100 €	100 €	SUB
77	23-239-F	Once Upon a Time in Gaza	Mr Arab Nasser (FR) / (Mr Tarzan Nasser (FR)	Feature film	20-11-2023	170	350 €	350 €	AR
78	23-244-F	Gavagai	Mr Ulrich Köhler (DE)	Feature film	20-11-2023	170	340 €	340 €	AR
79	23-246-F	Rose	Mr Markus Schleinzer (AT)	Feature film	20-11-2023	170	450 €	450 €	AR
80	23-247-F	House of Stairs	Mr Wi Ding Ho (MYS)	Feature film	20-11-2023	170	400 €	400 €	AR
81	23-251-C (U)	Climate in Therapy	Mr Nathan Grossman (SE)	Documentary	20-11-2023	170	70 €	70 €	SUB
82	23-256-F	Yellow Letters (Gelbe Briefe)	Mr Ilker Catak (DE)	Feature film	20-11-2023	170	400 €	368 €	AR
83	23-263-F	Nightborn (Yön lapsi)	Ms Hanna Bergholm (FI)	Feature film	20-11-2023	170	475 €	475 €	AR
84	23-269-F	Sidi Kaba and the Gateway Home	Mr Rony Hotin (FR)	Animation	20-11-2023	170	500 €	382 €	AR
85	23-279-C (U)	The Last Nomads	Ms Biljana Tutorov (RS) / (Mr Peter Glomazic (RS)	Documentary	20-11-2023	170	150 €	150 €	SUB
86	23-292-F	Butterfly	Ms Itonje Sømmer Guttormsen (NO)	Feature film	20-11-2023	170	400 €	385 €	AR
87	23-294-F	The Mysterious Gaze of the Flamingo	Mr Diego Céspedes (CL)	Feature film	20-11-2023	170	150 €	139 €	SUB
88	23-297-F	Year of the Widow	Ms Veronika Liskova (CZ)	Feature film	20-11-2023	170	240 €	240 €	AR
89	23-300-F	Silent Friend	Ms Ildiko Enyedi (HU)	Feature film	20-11-2023	170	500 €	500 €	AR
90	23-301-C	Cuba & Alaska	Mr Iegor Troianovskiy (UA)	Documentary	20-11-2023	170	150 €	150 €	SUB
91	23-302-F (U)	From Dawn to Dawn	Ms Xisi Sofia Ye Chen (ES)	Feature film	20-11-2023	170	80 €	80 €	SUB
92	23-304-F	The Light of Aisha	Ms Shadi Adib (DE)	Animation	20-11-2023	170	450 €	450 €	AR
93	23-305-F	I'll Be Gone in June	Ms Katharina Rivilis (DE)	Feature film	20-11-2023	170	300 €	300 €	AR
94	23-306-F	The Answer is Land	Ms Elle Sofe Sara (NO)	Feature film	20-11-2023	170	330 €	330 €	AR
	Total	94					26 927 €	26 057 €	

*AR: Advance on Receipts / SB: Subsidy

APPENDIX IV – ADDITIONAL INFORMATION ON THE CO-PRODUCTION SUPPORT PROGRAMME

Table 20: Number of eligible projects (2012-2023)

	1st meeting	2nd meeting	3rd meeting	4th meeting	Total
Eligible projects in 2012	39	44	35	30	148
Eligible projects in 2014	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	51	35	196
Eligible projects in 2021*	49	92	77	NA	218
Eligible projects in 2022	64	68	61	NA	193
Eligible projects in 2023	67	83	85	NA	235

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

Table 21: Number of applications for support (2019-2023)

	2019	2020	2021	2022	2023	Variation 2023/22	%
Number of applications received	235	237	256	231	315	84	36.4%
Number of applications withdrawn	41	41	38	38	51	13	34.2%
Number of eligible projects	194	196	218	193	264	71	36.8%
Number of projects supported	73	100	110	71	94	23	32.4%
Number of projects not supported	121	95	108	122	170	48	39.3%
Project selection rate	37.6%	51.0%	50.5%	36.8%	35.6%	-1.2%	

Table 22: Number of co-productions originating in Eurimages member States (2013-2022)

	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	Average
Number of member States	36	36	36	37	38	38	40	41	40	39	38
Volume of co-productions in member States	621	609	689	717	705	712	775	535	718	878	696
Number of projects applying for Eurimages support	139	203	193	202	242	238	235	237	256	231	218
% of projects applying for Eurimages support out of all co-productions	22.4%	33.3%	28.0%	28.2%	34.3%	33.4%	30.3%	44.3%	35.7%	26.3%	31.3%
Number of eligible projects (Eurimages)	120	170	165	171	206	210	194	196	218	193	184
% of eligible projects out of all co-productions	19.3%	27.9%	23.9%	23.8%	29.2%	29.5%	25.0%	36.6%	30.4%	22.0%	26.5%
Number of projects supported (Eurimages)	72	74	92	85	101	78	73	100	110	71	86
% of projects supported by Eurimages out of all co-productions	11.6%	12.2%	13.4%	11.9%	14.3%	11.0%	9.4%	18.7%	15.3%	8.1%	12.3%

Data for 2023 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: Cumulative repayments by year (1989-2023)

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	946.0	4.9%
1994	89	22 041.8	700.7	3.2%
1995	99	24 386.1	1 838.2	7.5%
1996	87	19 901.5	1 189.7	6.0%
1997	79	19 347.3	1 357.7	7.0%
1998	76	19 725.4	1 592.1	8.1%
1999	72	17 933.3	874.5	4.9%
2000	45	16 486.0	1 163.4	7.1%
2001	57	18 447.7	1 611.9	8.7%
2002	51	18 397.8	765.9	4.2%
2003	57	20 079.5	1 461.6	7.3%
2004	55	19 541.6	1 199.3	6.1%
2005	61	19 536.1	557.6	2.9%
2006	56	19 265.5	1 089.6	5.7%
2007	61	21 508.0	1 268.2	5.9%
2008	57	20 200.0	703.7	3.5%
2009	55	19 460.0	1 709.4	8.8%
2010	56	19 260.0	1 688.4	8.8%
2011	72	22 350.0	2 084.7	9.3%
2012	68	21 710.0	1 716.1	7.9%
2013	72	22 520.0	2 219.8	9.9%
2014	74	22 234.0	1 339.6	6.0%
2015	92	22 619.9	1 045.0	4.6%
2016	85	21 671.5	1 278.9	5.9%
2017	101	22 172.5	1 307.4	5.9%
2018	78	19 940.3	861.9	4.3%
2019	73	18 795.9	1 434.5	7.6%
2020	100	22 901.7	355.8	1.6%
2021	110	25 779.0	256.3	1.0%
Sous-Total	2 273	650 304.1	37 084.7	5.7%
2022	71	18 734.0		
2023	94	26 057.0		
Total	2 438	695 095.1	37 084.7	

(*) Amounts 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 2023, the top 35 films with the highest repayment rates remained largely unchanged from previous years.

■ Currently, there are seven films that have fully or nearly fully repaid the support received: “ABRE LOS OJOS”, “LE HUITIÈME JOUR”, “ANOTHER ROUND – DRUNK”, “IDA”, “MICROCOSMOS”, “KOLYA”, and “THE HUNT”.

■ A total of 38 films exceeded the cumulative repayment threshold of 50% in 2023. This list includes 5 films supported after 2013, of which one project was supported after 2018.

Table 24: Top 35 films by repayment rate

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	186.8	100%
2	94-142-P	Le Huitième jour	1995	564.1	564.1	100%
3	18-226-F	Another Round (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	203.2	89%
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	351.0	76%
15	00-047-F	Kobraligan (aka Haevnens pris)	2000	174.0	131.1	75%
16	15-034-F	A Conspiracy of Faith	2015	400.0	295.5	74%
17	99-044-P	Dancer in the Dark	1999	686.0	499.4	73%
18	00-077-F	No Man's Land	2000	335.0	228.8	68%
19	96-073-P	Secretos del corazón	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	255.3	62%
24	12-132-F	Kvinden i Buret - The Keeper of Lost Causes	2012	470.0	290.0	62%
25	01-112-F	The Soul Keeper (Prendimi l'anima)	2001	233.1	138.7	59%
26	11-166-F	Blue is the Warmest Colour - La vie d'Adèle	2011	560.0	331.7	59%
27	11-068-F	The Broken Circle Breakdown	2011	280.0	161.6	58%
28	12-097-F	El Niño	2012	650.0	370.9	57%
29	97-034-P	Poika ja Ilves	1997	259.2	147.2	57%
30	07-153-F	Max Manus	2007	580.0	320.5	55%
31	21-065-F	Close	2021	300.0	165.8	55%
32	19-223-F	Compartment Number 6	2019	280.0	151.9	54%
33	02-044-F	Zelary	2002	150.0	81.2	54%
34	09-068-F	Et si on vivait tous ensemble	2009	450.0	243.1	54%
35	10-171-F	Amour (ex Ces Deux)	2010	600.0	322.6	54%

■ By the end of 2023, a total of 1,303 films had generated a repayment, corresponding of 53.4% of the 2 348 films supported by the Fund since its establishment.

■ It should be noted that the repayment system records all receipts since the inception of the Fund, but the Secretariat only actively follows up on films supported within the last ten years. This activity is particularly focused on films released in cinemas over the past five years.

APPENDIX VII – EXHIBITORS SUPPORTED DURING THE YEAR

Table 25: List of supported exhibitors (2023)

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats	Amount to be paid excluding bonus (in k€)	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 (in k€)	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

APPENDIX VIII – ADDITIONAL INFORMATION ON THE EXHIBITION SUPPORT PROGRAMME

Figure 18: Number of exhibitors and screens supported (2013-2023)

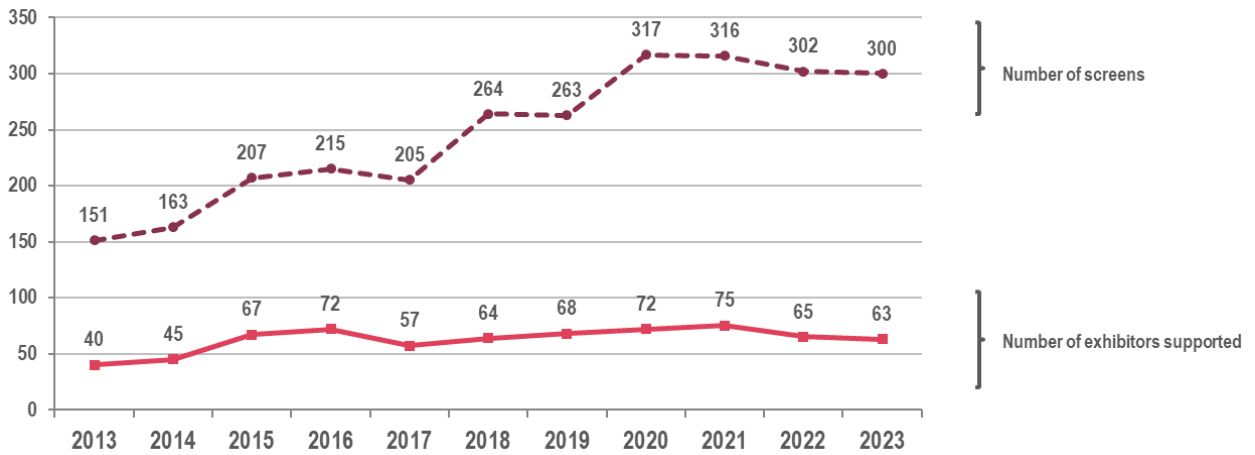


Table 26: Amounts granted to supported exhibitors (2019-2023)

	2019	2020	2021	2022	2023	Variation 2023/2022	%
Amount granted including bonuses (in K€)	676.8	706.0	660.3	478.2	527.5	49.3	10.3%
Europa Cinemas contribution (in K€)	31.2	32.6	25.0	26.7	23.5	(3.2)	-11.8%
Other	0.0	0.0	10.0	0.0	0.7	0.7	NA
Total amount (in K€)	708.1	738.6	695.2	504.9	551.8	46.9	9.3%
Average amount per cinema (in K€)	10.4	10.3	9.3	7.8	8.8	1.0	12.8%

Restated series

Table 27: Supported exhibitors: number of screens and seats (2019-2023)

	2019	2020	2021	2022	2023	Variation 2023/2022	%
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	-0.1%

Table 28: Parameters for the calculation of support granted to exhibitors, in % (2019-2023)

	2019	2020	2021	2022	2023	Variation 2023/2022
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%	55.2%	4.7%
Percentage of eligible non-national 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%	3.7%	-0.9%

APPENDIX IX – LIST OF WINNERS OF CO-PRODUCTION DEVELOPMENT AWARDS

Table 29: List of winners of the Co-production Development Awards³⁸ (2010-2023)

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2010	WOLF	Bogdan Mustata (RO)	STRADA FILM SRL, Bucharest (RO)	Cinelink, Sarajevo	YES	RO/DE
2010	CHAIKA (aka SEAGULL)	Miguel Angel Jiménez (ES)	KINOSKOPIK sl, Minano, Alava (ES)	New Cinema Network, Rome	YES	ES/GE/RU
2011	KID	Fien Troch (BE)	PRIME TIME, Brussels (BE)	CineMart, Rotterdam	YES	BE/NL
2011	YOZGAT BLUES	Mahmut Fazil Coskun (TR)	HOKUS FOKUS FILM, Istanbul (TR)	Cinelink, Sarajevo	YES	TR/DE
2011	OFF FRAME	Mohanad Yaqubi (FR)	MONKEY BAY PRODUCTIONS	New Cinema Network, Rome	NO	PS/FR
2012	HUMIDITY	Nikola Ljuca (RS)	DART FILM, Belgrade (RS)	CineMart, Rotterdam	YES	RS/NL
2012	A BLAST (TO SAROMA)	Syllas Tzoumerkas (GR)	HOMEMADE FILMS, Athens (GR)	Cinelink, Sarajevo	NO	GR/DE/NL
2012	MORDOGAN (nouveau titre BIRTH)	Jessica Krummacher (DE)	LIEBLINGSFILM GmbH, Munich (DE)	New Cinema Network, Rome	NO	DE/TR
2013	THE GIANT	Johannes Nyholm (SE)	GARAGEFILM INTERNATIONAL, Stockholm (SE)	CineMart, Rotterdam	YES	SE/DK
2013	PARK	Sofia Exarchou (GR)	AMANDA LIVANOU PRODUCTION, Athens (GR)	Cinelink, Sarajevo	NO	GR/PL
2013	LITTLE CRUSADER	Václav Kadrnka (CZ)	SIRIUS FILMS, Prague (CZ)	New Cinema Network, Rome	NO	CZ/SK/IT
2013	AQUARELA (documentary)	Victor Kossakovsky (RU)	Ma.ja.de. Filmproduktions GmbH	CPH:FORUM, Copenhagen	NO	GB/DE/DK
2014	TABIJA	Igor Drljaca (BA)	SCCA/pro.ba	CineMart, Rotterdam	YES	CA/BA/NL
2014	MY HAPPY FAMILY	Simon Gross (DE) ; Nana Ekvimishvili (GE)	POLARE FILM LLC (GE)	Cinelink, Sarajevo	YES	DE/GE/FR
2014	AN OCEAN BETWEEN (children's film) (New title OSKARS AMERICA)	Torfinn Iversen (NO)	ORIGINAL FILM (NO)	Cinekid, Amsterdam	NO	NO/SE
2014	9 FINGERS	François-Jacques Ossang (FR)	Catherine Dussart Production Sarl (FR)	New Cinema Network, Rome	NO	FR/PT
2014	ON SCREEN OFF RECORD (documentary)	Rami Farah et Lyana Saleh (DK) - CPH:FORUM	Finat Cut For Real (DK)	CPH:FORUM, Copenhagen	NO	DK
2015	TONIC IMMOBILITY (Nouveau titre : PAST IMPERFECT / LE PASSE DEVANT NOUS)	Nathalie Teirfinck (BE)	Savage Film (BE)	CineMart, Rotterdam	NO	BE/NL
2015	3 DAYS IN QUIBERON	Emily Atef (FR)	Rohfilm (DE)	Berlinale Co-Production Market	YES	DE/AT/FR
2015	A BALLAD	Aida Begić (BA)	Film House Sarajevo	Cinelink, Sarajevo	NO	BA/FR
2015	JUST LIKE MY SON (ex HE LOOKS LIKE MY SON)	Costanza Quatriglio (IT)	Ascent Film	New Cinema Network	YES	IT/BE/HR
2015	FIGHT GIRL (Ex BO) film pour enfants	Johan Timmers (NL)	Waterland Film	Cinekid, Amsterdam	NO	NL/BE
2015	THE GOLDEN DAWN CASE, New title: GOLDEN DAWN GIRLS (documentary)	Håvard Bustnes (NO)	Faction Film	CPH:FORUM, Copenhagen	NO	NO/DK/FI
2015	MOTHERLAND	Tomas Vengris (LT)	Studio Uļjana Kom	Baltic Event Co-Production Market, Tallinn	YES	LV/LT

³⁸ Refers to information available at the date of publication of this report.

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2016	BERLIN ALEXANDER PLATZ	Burhan Qurbani (DE)	Sommerhaus Filmproduktion GmbH (DE)	CineMart, Rotterdam	YES	DE/NL
2016	BLIND WILLOW, SLEEPING WOMAN	Pierre Földes	Cinema Defacto (FR) et Proton Cinema (HU)	Berlinale Co-Production Market	YES	FR/LU/CA
2016	DIEU EXISTE, SON NOM EST PETRUNYA	Teona Strugar Mitevska (MK)	Sisters and Brother Mitevski (MK)	Cinelink, Sarajevo	YES	MK/BE/FR/HR/SI
2016	HAND IN HAND	Grethe Bøe-Waal	MINT ab (SE, NO, DE)	Cinekid, Amsterdam	NO	SE (prov.)
2016	SISTERS (Nouveau titre : A TALE OF THREE SISTERS)	Emin Alper (TR)	Alper Film & Liman Film (TR)	MIA, Cinema Co-Production Market, Rome	YES	TR/DE/NL/GR
2016	CITIZEN SAINT	Tinatin Kajrishvili (GE)	Lasha Khalvashi, Artizm (GE)	Baltic Event Co-Production Market, Tallinn	NO	RU/GE/BG/FR
2017	JUMPMAN	Ivan I. Tverdovsky	New People (RU) and Arizona Productions (FR)	CineMart, Rotterdam	YES	RU/IE/LT/FR
2017	COPILOT (Die Frau des Piloten)	Anne Zohra Berrached	Razor Film Produktion (DE)	Berlinale Co-Production Market	YES	DE/FR
2017	PSYCHOSIS IN STOCKHOLM	Maria Bäck	Garagefilm International (SE)	CPH:FORUM, Copenhagen	YES	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	ES/BE/NL
2017	THE EMPTY HOUSE	Rati Tseladze (GE)	Artway Films (GE)	Transylvania Pitch Stop (TPS), Transylvania International Film Festival (TIFF), Cluj-Napoca	NO	GE/FR
2017	HALF-SISTER	Damjan Kozole (SI)	Vertigo (SI)	Cinelink, Sarajevo	NO	SI/MK/RS
2017	TAGLI AND TELLE	Akseli Tuomivaara	Bufo (FI)	Cinekid, Amsterdam	NO	FI (prov.)
2017	MADAME LUNA	Daniel Espinosa	Momento Films (SE)	MIA Cinema Co-Production Market, Rome	NO	SE/IT
2017	THE GREAT BEAR (SUURI KARHU)	Jan Forsström	Making Movies Oy (FI)	Baltic Event Co-Production Market, Tallinn	NO	FI (prov.)
2018	MITRA	Kaweh Modiri	BALDR Film (NL)	CineMart, Rotterdam	NO	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	NO	DE/PL/IL (prov.)
2018	KARA	Sinem Sakaoglu	Visual Distractions (DE) et Beast Animation (BE)	Cartoon Movie, Bordeaux	NO	DE/BE
2018	JOURNEY TO UTOPIA	Erlend Eirik Mo	Magic Hour Films (DK) et Mosaikk Film (NO)	CPH:FORUM, Copenhagen	NO	DK/NO/SE
2018	THE JUNGLE	Matthias Huser	8Horses (CH)	Europe-Latin America Co-production Forum, San Sebastian	NO	CH
2018	FROST	Pavle Vučković	Stefan Mladenović et Maja Keckojević de la société Plan 9 (RS)	Transylvania Pitch Stop (TPS), Transylvania International Film Festival (TIFF), Cluj-Napoca	NO	RS/MK/ME
2018	SAFE PLACE	Juraj Lerotić	Propeler Film (HR) en coopération avec Staragara (SI)	CineLink, Sarajevo	NO	HR/SI
2018	TONY, SHELLY AND THE MAGIC LIGHT	Filip Pošivač	Nutprodukce (CZ)	Cinekid, Amsterdam	YES	CZ/SK/HU
2018	NIGHTSIREN	Tereza Nvotova	Milos Lochman pour Moloko Film (CZ)	MIA, Cinema Co-Production Market, Rome	YES	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	FR/DE/FI
2019	STILLBORN (nouveau titre: IMAGO)	Olga Chajdas	Apple Film Production (PL)	CineMart, FIF Rotterdam	NO	PL/NL/CZ
2019	ALCARRÀS	Carla Simón	Avalon PC (ES)	Berlinale Co-Production Market	YES	ES/IT
2019	OF UNWANTED THINGS AND PEOPLE	David Súpik, Ivana Laučíková, Leon Vidmar & Agata Gorzdek	Mauer Film (CZ), Artichoke (SK), ZVVIKS (SI) et WJTeam/Likaon (PL)	Cartoon Movie, Bordeaux	YES	FR/CZ/SI/SK

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2019	FOUR BROTHERS	Peter-Jan de Pue	Savage Film (BE) et Gebrüder Beetz (DE)	CPH:Forum, CPH:DOX Copenhagen	NO	BE/DE/NL
2019	DEMOCRACY WORK IN PROGRESS	Mihály Schwechtje	Alfa Film Kft (HU)	Transylvania Pitch Stop (TPS), Transylvania International Film Festival (TIFF), Cluj-Napoca	NO	HU (prov.)
2019	THE HAPPIEST MAN IN THE WORLD	Teona Strugar Mitevska	Sisters and Brother Mitevski Production (MK)	CineLink, Sarajevo	YES	MK/DKBE/HR/BA
2019	ALMAMULA	Juan Sebastián Torales	Tu Vas Voir (FR)	Europe-Latin America Co-production Forum, San Sebastian	NO	FR/IT/AR
2019	TRIUMPH	Kristina Grozeva et Petar Valchanov	Abraxas Film (BG)	MIA, Film Co-Production Market, Rome	YES	BG/GR
2019	SNOT AND SPLASH	Teemu Nikki	It's Alive Films (FIN)	Cinekid, Amsterdam	NO	FI/BE/NO
2019	THE GREAT MATCH	Filip Syczyński	Match & Spark (PL)	Baltic Event Co-Production Market, Tallinn	NO	PL (prov.)
2020	INFANTA	Natalia Garagiola	Benjamin Domenech pour REI CINE (AR)	CineMart, FIF Rotterdam	NO	AR (prov.)
2020	THERE ARE TWO KINDS OF PEOPLE IN THIS WORLD	Onur Saylak	Liman Film (TR)	Berlinale Co-Production Market, FIF Berlin	NO	TR (prov.)
2020	FLEAK	Jens Møller, Mikko Pitkänen et Luca Bruno	Anima Vitae (FI)	Cartoon Movie, Bordeaux	NO	FI (prov.)
2020	HANA KOREA	Frederik Sølberg	Sonntag Pictures (DK) / Seesaw Pictures (KR)	CPH:Forum, CPH:DOX Copenhagen	NO	DK/KR
2020	KRETSUL	Alexandra Likhacheva	WISH MEDIA (RU)	Transylvania Pitch Stop (TPS), Transylvania International Film Festival (TIFF), Cluj-Napoca	YES	RU/LT
2020	THE OTTER	Srdan Vuletić	Artikulacija Film (ME)	CineLink, Sarajevo	NO	ME/IT/HR/BA/XK ³⁹
2020	REPARTIDOR ESTA EN CAMINO (RIDERS)	Martín Rejtman	Un Puma (AR) / Terratrema Filmes (PT)	Europe-Latin America Co-production Forum, San Sebastian	NO	AR/PT/VE
2020	DALVA	Emmanuelle Nicot	Hélicotronc (BE) / Tripode Productions (FR)	MIA, Film Co-Production Market, Rome	YES	BE/FR
2020	TIGER MARTINDALE'S SURVIVAL EXPERTS	Pavel Gumennikov	Baltic Pine Films (LV)	Cinekid, Amsterdam	Applied in April 2024	LV/LT
2020	ELECTRIC SLEEP	Zeynep Dadak	Unafilm (DE)	Baltic Event Co-Production Market, Tallinn	NO	DE (prov.)
2021	CORA	Evi Kalogiropoulou	Neda Film (GR)	CineMart, Rotterdam	NO	GF/FR/BE
2021	THE OBLIVION THEORY	Annemarie Jacir	Incognito Films (FR) & One Two Films (DE)	Berlinale Co-Production Market	NO	FR/DE
2021	LES OMBRES (now called ADA ET UZU)	Nadia Micault	Autour de Minuit (FR) / Panique ! (BE) / Schmutby (FR)	Cartoon Movie, Bordeaux	NO	FR/BE
2021	TATA (FATHER)	Lina Vdovii & Radu Ciorniciuc	Manifest Film (RO)	CPH:FORUM, Copenhagen	YES	RO/DE/NL
2021	FORGET THE OCEAN, WHY NOT TRY SURFING THESE INSANE RIVER WAVES	Marko Grba Singh	Non-Aligned Films (RS)	CineLink, Sarajevo	NO	RS (prov.)
2021	I ACCIDENTALLY WROTE A BOOK	Nora Lakos	JUNO11 Productions (HU)	Cinekid, Amsterdam	YES	HU/NL
2021	THE WOLF WILL TEAR YOUR IMMACULATE HANDS	Nathalie Alvarez Mesen	Hobab (SE)	TorinoFilmLab, Turin	NO	SE (prov.)
2022	LEAVE THE DOOR OPEN	Judita Gamulin	Eclectica (HR)	CineMart, Rotterdam	NO	HR (prov.)
2022	MY FAVOURITE CAKE	Maryam Moghaddam and Behdash Sanaeeha	Caractères Productions (FR)	Berlinale Co-Production Market	NO	IR/FR/SE/DE

³⁹ All references to Kosovo, whether the territory, institutions or population, in this text shall be understood in full compliance with United Nation's Security Council Resolution 1244 and without prejudice to the status of Kosovo.

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2022	MELVILLE	Romain Renard and Fury Teyssier	Need Productions (BE) / Special Touch Studios & Creative Touch Studios (FR)	Cartoon Movie, Bordeaux	NO	BE/FR
2022	THE LAST NOMADS	Biljana Tutorov and Petar Glomazić	Wake Up Films (RS)	CPH:FORUM, Copenhagen	YES	RS/FR/SI/BE/ME
2022	THE BOY WITH THE LIGHT BLUE EYES	Thanasis Neofotistos	Argonauts Productions (GR)	CineLink, Sarajevo	NO	GR/CY/MK
2022	CHERRY BLOSSOM	Marysia Nikitiuk	Directory Films (UA)	CineLink, Sarajevo	NO	UA (prov.)
2022	GORGIUS	Samuele Rossi	Solaria Film (IT) / Arsmedia (SI)		NO	IT/CH/SI
2022	SEALSKIN	Irene Moray	Vilaüt Films (ES)	TorinoFilmLab, Turin	NO	ES (prov.)
2022	WARRIOR	Masha Kondakova	Contemporary Ukrainian Cinema (UA)	TorinoFilmLab, Turin	NO	UA (prov.)
2023	TESTA O CROCE? (HEADS OR TAILS?)	Alessio Rigo de Righi and Matteo Zoppis	Ring Film (IT) and Shellac Sud (FR)	CineMart, Rotterdam	NO	IT/FR
2023	MY MOTHERS	Marina Stepanska	Esse Production House (UA)	CineMart, Rotterdam	NO	UA (prov.)
2023	IVAN & HADOUM	Ian de la Rosa	Avalon PC (ES)	Berlinale Co-Production Market	NO	ES (prov.)
2023	THE BLINDSIGHT	Ruslan Batytskyi	2Brave Productions (UA)	Berlinale Co-Production Market	NO	UA (prov.)
2023	I'M STILL ALIVE	Roberto Saviano	MAD Entertainment & Lucky Red (IT), Sipur (Israel) and Gapbusters (BE)	Cartoon Movie, Bordeaux	NO	IT/FR/IL/BE (prov.)
2023	RED ZONE	Iryna Tsilyk	Moon Man (UA)	CPH:FORUM, Copenhagen	NO	UA (prov.)
2023	ONLY ON EARTH	Robin Petré	Hansen & Pedersen (DK)	CPH:FORUM, Copenhagen	NO	DK/ES
2023	MY MOTHER, THE MONSTER	Olivér Rudolf	Kino Alfa (HU)	CineLink, Sarajevo	NO	HU/FR
2023	NICO FINDS A TREASURE	Konstantinos Frangopoulos	Anemon Productions and asterisk* (GR), Bind Film (NL) and Lieblingsfilm (DE)	Cinekid, Amsterdam	NO	GR/NL/DE
2023	THE MISSING PLANET	Marouan Omara and Tom Rosenberg	Die Gesellschaft DGS (DE)	TorinoFilmLab, Turin	NO	DE/EG

APPENDIX X – FOLLOW-UP OF THE LAB PROJECTS AWARDS

Table 30: Follow-up of the Lab Projects Awards⁴⁰

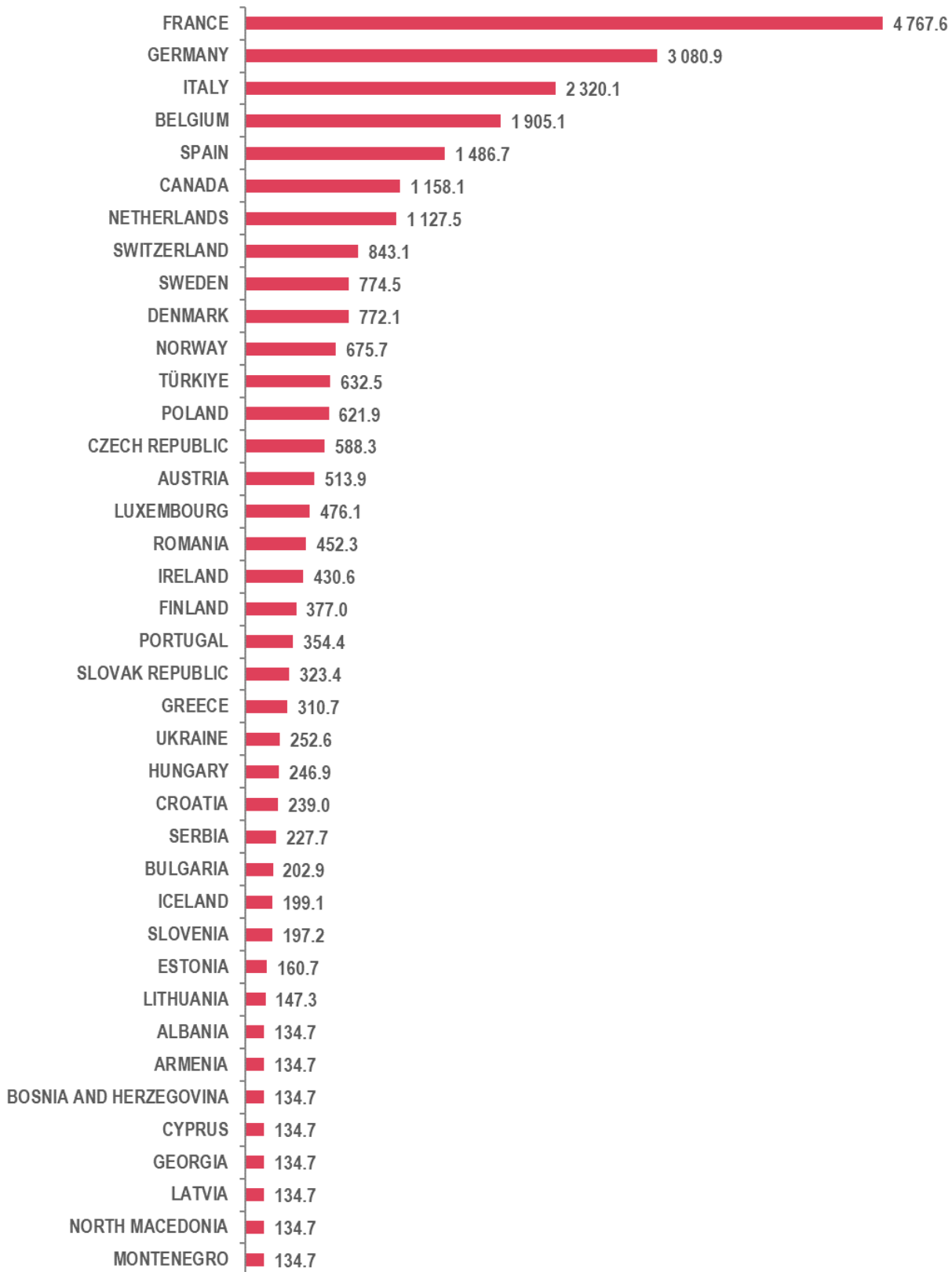
Year	Festival	Title	Director	Production	Distribution
2016	Karlovy Vary, Czech Republic	PERSEVERANCE (VZTRAJANJE) (SI/HR/IT/RS)	Miha Knific	Produced by Siniša Juričić	- Slovenia. 15 September 2017 (Slovenian Film Festival) - Germany. 16 November 2017 (Mannheim-Heidelberg International Film Festival)
2016	Haugesund, Norway	THE WIND BLEW ON (IS)	Katrín Ólafsdóttir	Produced by Katrín Ólafsdóttir, Vincent Juillerat, Andres Mardones	Information not available
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. - Selected in Anney (Italian Film Festival) - presented at the Thessaloniki market and at IDFA in Amsterdam - released in Italy on 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 - 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) - Norway, Latvia, Lithuania, Belgium, Spain, Finland.
2017	Thessaloniki, Greece	SPEAK SO I CAN SEE YOU (RS/HR)	Marija Stojnic	Produced by Marija Stojnic and Milos Ivanovic from Bilboke 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.

⁴⁰ Refers to information available at the date of publication of this report.

Year	Festival	Title	Director	Production	Distribution
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, London, Linz, Warsaw, Turkey, Moscow, New York, Taiwan, and Vilnius, among others. Distributor: Istituto Luce Cinecittà (IT) - Sales Agent: Slingshot Films (IT)
2018	Haugesund, Norway	GRITT	Itonje Sømmer 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: ARMANI 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 XII – MEMBER STATES' CONTRIBUTIONS

Figure 19: Member States' contributions (2023)



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

APPENDIX XIII – COUNCIL OF EUROPE PILOT PROGRAMME FOR SERIES CO-PRODUCTIONS – ADDITIONAL DATA

Figure 20: Number of broadcasters / streaming services involved in supported projects, by country (2023)

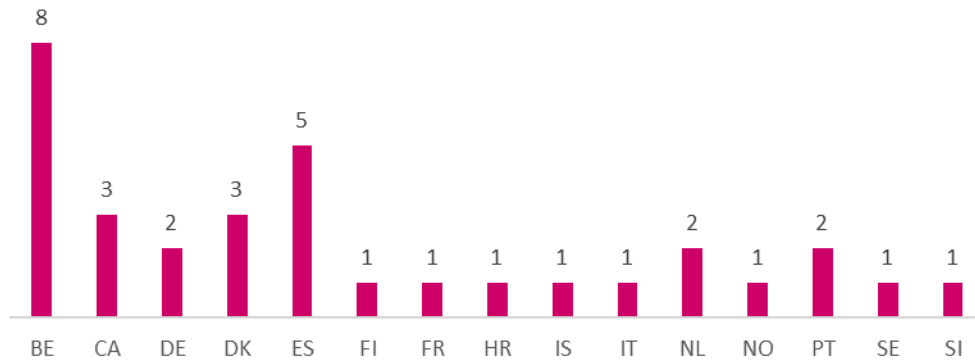


Figure 21: Number of professionals involved in supported projects, by country (2023)

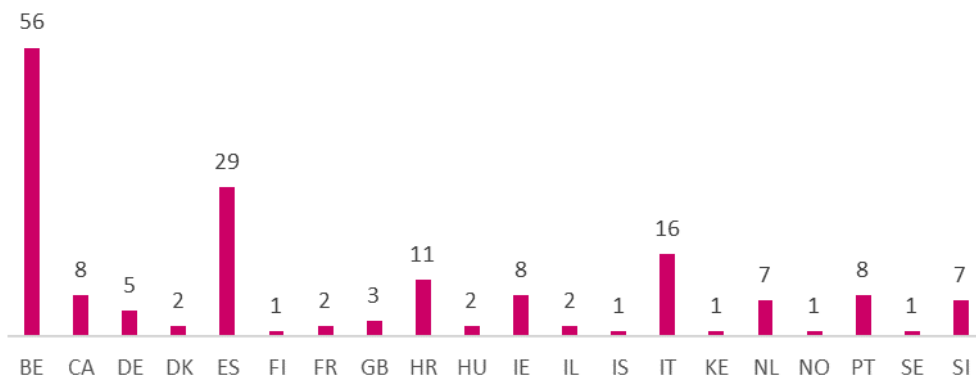


Table 31: Call for Partnership: Development Awards – List of selected markets (2023)

Market	Country	Amount granted
Conecta FICTION & ENTERTAINMENT	Spain	€50 000
CINEKID for Professionals	Netherlands	€50 000
INDUSTRY@TALLINN	Estonia	€50 000
NEM Zagreb	Croatia	€50 000

Table 32: List of supported projects (2023)

Title	Created by	Co-Producers	Amount granted
Arcanes	Michèle Jacob	Beluga Tree (BE) with Staragara (SI), RTBF (BE), Proximus Media House (BE)	€250 000
Favàritx	Lluís Illescas	TV ON (ES) with Volf Entertainment (PT), Empatic Comunicació Y Marketing (ES)	€250 000
Greater Adria	Nebojša Taraba, Simona Nobile	Drugi plan (HR) with Fabula Pictures (IT), Nadcon Film (DE), Lunanime (BE)	€500 000
Interstellar Ella, Season 2	Adam Long	Fabrique Productions (BE) with Apartment 11 Productions (CA)	€500 000
Puberty	Leticia Dolera	Distinto Films (ES) with AT-Prod (BE), Corte y Confección de Películas (ES), Uri Films (ES)	€500 000
The Kollektive	Femke Wolting, Maddalena Ravagli, Leonardo Fasoli	Submarine Productions (NL) with Menuetto Film (BE), ZDF (DE), France Télévisions (FR), RAI (IT)	€500 000
This is not a murder mystery	Kathleen Maes	Paneka (BE) with DeadPan Pictures (IE), VRT (BE), NPO (NL) ZDF (DE), SVT (SE), NRK (NO), YLE (FI), DR (DK), RUV (IS)	€500 000

Table 33: Languages used in submitted and supported projects (2023)

Projects	Languages used
Submitted	Catalan, Croatian, Czech, Dutch, English, Estonian, French, German, Greek, Hungarian, Italian, Macedonian, Portuguese, Russian, Serbian, Spanish, Ukrainian, Valencian
Supported	Catalan, Croatian, Dutch, English, French, German, Italian, Portuguese, Spanish, Valencian