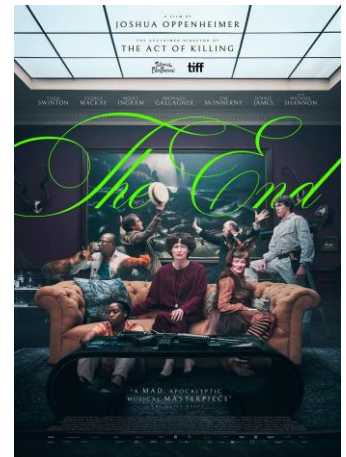
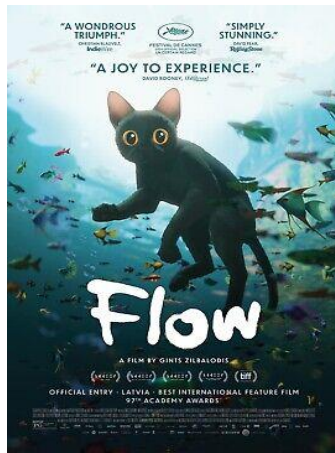


Eurimages

ANNUAL REPORT 2024



JULY 2025

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COVER PHOTOS

All We Imagine As Light / Ce que l'on prend pour de la lumière – Payal Kapadia (FR/NL/IN/LU)
 Youth (Spring) / Jeunesse (Le printemps) – Wang Bing (FR/CN/LU/NL)
 Flow – Gints Zilbalodis (LV/FR/BE)
 Grand Tour – Miguel Gomes (PT/IT/FR)
 The Girl with the Needle – Magnus von Horn (DK/PL/SE)
 Vermiglio – Maura Delpero (IT/FR/BE)
 Living Large / La Vie, en gros – Kristína Dufková (CZ/SK/FR)
 The End – Joshua Oppenheimer (DK/DE/IE/GB/IT)

EXECUTIVE SUMMARY

CO-PRODUCTION

■ In 2024, the Fund received a total of 279 applications for co-production support. Of these, 38 ineligible projects were withdrawn by the Secretariat or the producer. Of the 241 eligible projects, 81 were supported, corresponding to an annual selection rate of 33.6%.

■ The 81 co-productions supported received an average of €278,200 per film for a total amount of €22.5 million, which corresponds to 92.5% of the overall aid requested by supported projects at the time of application. Projects receiving support in the form of advances on receipts accounted for 67.7% of all supported co-productions (down from 69.1% the previous year), while grants accounted for 33.3%.

■ Support repayments for 2024 amounted to €1.8 million. As in previous years, most of this revenue was generated by a small number of films.

■ In 2024, 60 films supported by Eurimages were nominated for awards, winning a total of 34 prizes at major international film festivals. Major successes include the co-productions "FLOW", "ALL WE IMAGINE AS LIGHT", "DROWNING DRY", "ARCADIA", "VERMIGLIO", and "MY FAVOURITE CAKE".

FILM MARKETING & AUDIENCE DEVELOPMENT

■ 2024 saw the launch of the new Film Marketing & Audience Development Programme, replacing the previous Distribution Support Programme which closed in March 2020. This new support mechanism focuses on innovative marketing and audience development for films supported by Eurimages' Co-production Support Programme.

■ Prepared by a Study Group meeting during 2022 and 2023, the new scheme was approved in principle by the Board of Management of Eurimages in December 2023 and formally adopted with detailed regulations in June 2024. It provides selective funding of up to €50,000 per project, with a maximum of 15 films supported per year. Funding covers early-stage promotional activities such as audience design, market research, digital campaigns, media asset creation and PR.

■ The first call for applications, promoted at Locarno and Venice in 2024, attracted 36 submissions. After a competitive evaluation, 15 projects were selected for funding in January 2025. Strict reporting and transparency requirements apply, and information exchange with other public funders is anticipated.

CINEMAS

■ In 2024, a total of 64 exhibitors across five different countries¹ received support from Eurimages, averaging five screens per cinema. Technical management of the programme was handled by Europa Cinemas to ensure complementarity with other existing support mechanisms.

■ Overall, €571,700 was awarded in 2024 based on exhibitors' activity in 2023, an increase of 3.6% compared to the previous year. This amount included €24,400 allocated to cover fees due to Europa Cinemas for exhibitor's participation in the network.

■ The support scheme also provides bonuses for admissions to Eurimages-supported films, as well as for events such as screenings of non-national films by female directors on International Women's Day.

PROMOTION AND COMMUNICATION

■ Total expenditure for the Promotion and Communication activities was €725,500 in 2024, as the Fund reaffirmed its commitment to film awards, sponsorship activities, and cooperation with film festivals and markets.

¹ Armenia, Canada, Switzerland, Türkiye, and Ukraine.

■ A total of 13 Eurimages Co-production Development Awards were granted in 2024 across nine selected markets. This includes four special Co-production Development Awards granted to Ukrainian projects as part of the exceptional measures in favour of Ukraine.

■ The Fund launched two new Eurimages New Lab Awards to support innovative and experimental film projects, replacing the previous Lab Project Awards (2016–2020). In 2024, the New Lab Awards were presented at CPH:DOX and IFFR, with the winning projects also featured at the Venice International Film Festival.

■ Eurimages also renewed its partnership agreement with the Ukrainian Institute to financially support the promotion of seven Ukrainian films as part of the 2024 edition of its proMOTION programme.

■ In 2024, the Eurimages International Co-production Award, celebrating a producer's commitment to international co-production, was presented at the European Film Awards to Macedonian producer Labina Mitevka.

GENDER EQUALITY AND DIVERSITY

■ In 2024, the Fund had €150,000 available to carry out promotional and awareness-raising activities in the field of Gender Equality and Diversity. This budget included the €30,000 Audentia Award, granted annually to the best female director at a different festival. In 2024, the prize was awarded to Paola Cortellesi for her feature film "THERE'S STILL TOMORROW" at the Norwegian International Film Festival in Haugesund.

■ The year's programme focused on the implementation of the 2021-2023 Action Plan on Gender Equality, extended through 2024. Key highlights for the year included a seminar on gender equality data which was held during the 2024 Venice Film Festival, and the selection of six gender equality initiatives for sponsorship.

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

■ Efforts to promote gender equality have contributed to increase the share of supported projects directed by women, which rose steadily from just 16% in 2012 to 53% in 2024. The year marked a turning point: for the first time, female-directed projects outnumbered those led by men. The value of support awarded to female-led projects also increased, reaching €13.7 million (61% of the total) in 2024, reflecting the Fund's commitment to gender balance.

■ In December 2024, Eurimages adopted its first integrated Gender Equality, Diversity and Inclusion Strategy for 2025-2027, unifying past efforts into a single framework aimed at reducing inequality in the film industry. The strategy, backed by a three-year action plan, prioritises increasing women's representation, raising awareness, supporting inclusive initiatives, improving data transparency, and embedding GEDI principles across all operations.

FINANCIAL MANAGEMENT AND ADMINISTRATION

■ In 2024, Eurimages' overall revenues reached €31.2 million, reflecting a 9.4% year-on-year increase due to continued growth in financial income, fuelled by rising interest rates, and increased contributions from member States. The latter, adjusted for inflation since 2020, accounted for 86.3% of the annual income.

■ Programme expenditure in 2023 totalled €23.7 million, a decrease from €26.7 million in 2023, though still above the five-year average. The drop was mainly due to a reduced expenditure on co-production support compared to the previous year. Operating expenses amounted to €4.0 million, or 14.5% of total expenditure.

■ The number of full-time equivalent staff members remained stable at 21.9 in 2024, with resources for the Pilot Programme for Series Co-Production being managed separately from Eurimages' budget as of 2023.

SUSTAINABILITY STRATEGY

■ In 2021 Eurimages formalised its commitment to environmental sustainability by adopting a dedicated strategy and establishing a Study Group on the topic. The strategy is structured around three main pillars: supporting a sustainable film industry, reducing the Fund's own environmental footprint, and fostering international co-operation on the subject.

■ In January 2023, the Fund introduced a non-mandatory selection criterion for Co-production Support Programme. Applicants are now encouraged to provide information on the measures taken to reduce the environmental impact of their projects. Independent experts on the panels formulating support recommendations take this new criterion into account as part of their overall assessment of a project applying for co-production support. The goal is to raise awareness among applicants and create a leverage effect to promote more sustainable practices.

■ In 2024, additional efforts were made to enhance data collection from applicants and to prompt experts to give greater weight to this criterion during evaluations. Among the producers of the 241 eligible projects applying for support in 2024, 74% reported using a carbon calculator (up from 55% in 2023), 59% cited green certification (up from 17%), 69% engaged or planned to engage a green consultant (up from 43%), and 69% addressed an environmental theme (up from 43%). This sharp rise in all indicators is clearly linked to the introduction of sustainability obligations in many countries, especially in key production regions.

■ In February 2025, Eurimages launched *StepUP*, an e-learning platform developed with Ecoprod and international partners to train film professionals in sustainable production, with a focus on the specific challenges of international co-productions. The platform includes courses, videos, quizzes, and practical resources, and aims to become a central hub for green filmmaking across member States.

SERIES CO-PRODUCTION

■ In May 2022, the Council of Europe's Steering Committee for Culture, Heritage and Landscape (CDCPP) appointed experts to explore the possible creation of a legal framework to codify the rules for drama series co-production. A dedicated Working Group met throughout 2022 and 2023 to examine a feasibility report and subsequently draft a proposed text. The Group concluded its work in September 2024, submitting a final report detailing its activities and including a draft Convention and an explanatory report. This report was approved by the CDCPP at its plenary meeting on 19 November 2024 and has since been forwarded to the Committee of Ministers for consideration and possible adoption.

■ In parallel with discussions on a possible legal instrument, Eurimages initiated consultations in 2021 with a panel of experts to explore financial instruments to support international co-productions of drama series. These consultations led to 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, aims to strengthen international drama series co-productions by providing financial support and promoting both geographical and thematic diversity in storytelling.

■ The new programme includes a Call for Partnerships and a Call for Projects each year, targeting both the development and production phases of international series. Following the first Call for Projects in October 2023, a second Call was launched in March 2024. The first two calls resulted in the selection of 16 series co-productions, each receiving grants of either €250,000 or €500,000. Notably, 64% of series creators selected in the 2023 Call and 55% of writers selected in the 2024 Call are women.

■ Following the first Call for Partnerships in 2023, a second call was launched in September 2024. As a result, seven festivals were selected to host the Council of Europe Series Co-Production Development Awards, each valued at €50,000.

PERSPECTIVES

■ To support Ukraine in light of the continuing conflict, a voluntary contribution mechanism was renewed in 2024, with 22 member States assisting in covering Ukraine's contribution to the Fund. Special support measures for Ukrainian film professionals were also extended, primarily via the Promotion Programme.

■ In 2022, Eurimages had commissioned an external evaluation focused on governance and decision-making processes, conducted by Austrian company Evaluet OG. The resulting recommendations, reviewed across multiple Board and Executive Committee meetings through 2023, led to procedural improvements, including revised expert selection criteria and updated rules of procedure. The review of these recommendations continued in 2024. During the year, new measures were presented to the Board addressing most remaining recommendations. In particular, this process defined the conditions for renewing the pool of external experts, for which a new call for expressions of interest was launched in the second half of 2024.

■ Since September 2023, following an evaluation recommendation, Eurimages has been employing a Data Scientist to improve data analysis on the Fund's supported projects and enhance performance monitoring and transparency by developing indicators to assess the Fund's impact and strategic progress.

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 countries²: 38 member States of the Council of Europe and Canada.

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 Dignity³, 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^{4,5}. The Board, which met twice in 2024, defines the Fund's policy and strategy. To prepare its decision-making, the Board sets up working groups or study groups on specific issues. Roberto Cicutto was elected President of Eurimages in December 2024, with his term starting on 1 January 2025. He succeeded Catherine Trautmann, who had presided the Fund since 2017.

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. 2024 was the third 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.

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 seven times in 2024 to deal with the current business of the Fund, and on five 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.

² Link to [the list of Eurimages' member States on the website](#).

³ Link to [the website of the Council of Europe's Directorate General of Democracy and Human Dignity](#).

⁴ Link to [the list of national representatives on the website](#).

⁵ See Annex II on arrivals and departures on the Board of Management.

DECISION-MAKING PROCESSES FOR FINANCIAL SUPPORT

Since 1 January 2022, Eurimages has implemented a new decision-making process for the allocation of financial support under its co-production support programme. Independent external experts – hailing from the film, audiovisual and cultural sectors – are now responsible for assessing applications for support, based on selection criteria and strategy defined by the Board of Management. This role was previously fulfilled by national representatives on the Board. While primarily involved in the co-production support programme, these external experts may also be called upon for other programmes managed by the Fund.

In 2024, Eurimages was required to renew its pool of independent external experts for the period from 2025 to 2027. The Eurimages Secretariat launched a new call for expressions of interest in September 2024 and compiled all the applications in a database. Approximately 600 applications were received and just under 230 experts were selected, approved by the Board of Management, and offered a framework contract. Selection was based on professional competence and experience, according to the criteria set 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, area of expertise, gender, language skills, age, and availability are considered when assigning experts to project evaluation sessions⁶. From 2022 to 2024, a total of 208 experts participated in these evaluation sessions.

Depending on the number of eligible film projects applying for Eurimages support, experts are sorted into working groups of five, with each group assessing up to 20 projects. First, each expert individually evaluates the assigned projects based on the Board's criteria and the documentation 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. Then, each working group convenes for a one-day meeting to discuss and consolidate their recommendations, producing a final ranking of the projects. The results are then reviewed and approved by the Executive Committee before being communicated to the producers.

BUDGET

Eurimages is one of the Council of Europe's Enlarged Partial Agreements⁷. It has its own annual budget (just over **€31.2 million** in 2024) to implement its various programmes of activities.

This budget consists mainly of mandatory contributions from the member States and the reimbursement of support granted⁸.

⁶ More information available on the [dedicated page of the Eurimages website](#).

⁷ Link to [the website of the Treaty Office](#).

⁸ See the chapter "Financial management and administration" of this report.

MANAGEMENT OF THE CO-PRODUCTION SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ In 2024, Eurimages continued using the methods first adopted during the pandemic, including online and hybrid meetings, and electronic signatures for contracts and payments, to maintain operational efficiency and continuity.

■ Since 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 operations.

■ In 2024, Eurimages received a total of 279 applications for co-production support. Of these projects, 38 were deemed ineligible and subsequently withdrawn by the Secretariat or the producers. Among the 241 eligible projects, 81 received support, corresponding to an annual selection rate of 33.6%, compared to 35.6% in 2023. A detailed list of projects supported is available in Appendix III.

Table 1: Number of support requests per meeting for co-production (2024)

| Indicators | Meeting n°171 | Meeting n°172 | Meeting n°173 | Total |
|----------------------------------|---------------|---------------|---------------|-------|
| | March-24 | June-24 | Nov.-24 | |
| Number of applications received | 90 | 108 | 81 | 279 |
| Number of applications withdrawn | 14 | 15 | 9 | 38 |
| Number of eligible projects | 76 | 93 | 72 | 241 |
| Share of eligible projects | 84.4% | 86.1% | 88.9% | 86.4% |
| Number of projects supported | 26 | 31 | 24 | 81 |
| Number of projects not supported | 50 | 62 | 48 | 160 |
| Project selection rate | 34.2% | 33.3% | 33.3% | 33.6% |

■ The 81 co-productions supported received a total of **€22.5 million**, amounting to 92.5% of the aid requested at the time of application.

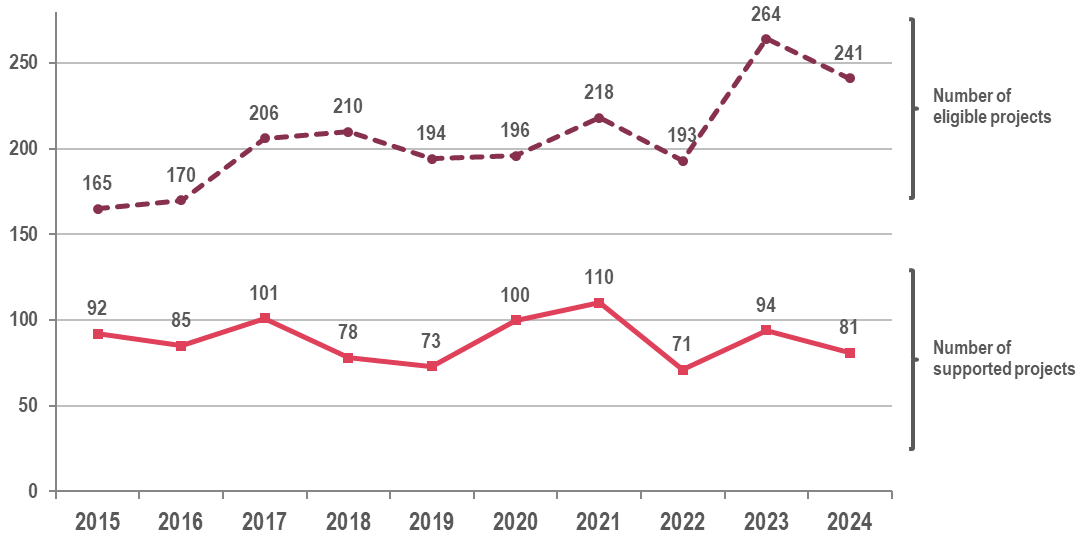
Table 2: Amount of support requested and granted for co-production support (2024)

| Indicators | Meeting n°171 | Meeting n°172 | Meeting n°173 | Total |
|--|---------------|---------------|---------------|----------|
| | March-24 | June-24 | Nov.-24 | |
| Value of support requested for eligible projects (in k€) | 20 457.2 | 28 458.0 | 20 624.4 | 69 539.6 |
| Value of support requested for supported projects (in k€) | 7 238.7 | 9 590.2 | 7 540.2 | 24 369.1 |
| Value of support granted (in k€) | 6 992.0 | 8 760.0 | 6 780.0 | 22 532.0 |
| % of support granted out of total support requested by all eligible projects | 34.2% | 30.8% | 32.9% | 32.4% |
| Average support requested per eligible project (in k€) | 269.2 | 306.0 | 286.4 | 288.5 |
| Average support requested per supported project (in k€) | 278.4 | 309.4 | 314.2 | 300.9 |
| Average support granted per supported project (in k€) | 268.9 | 282.6 | 282.5 | 278.2 |
| % of support granted compared to support requested | 96.6% | 91.3% | 89.9% | 92.5% |

EVOLUTION OF ACTIVITY

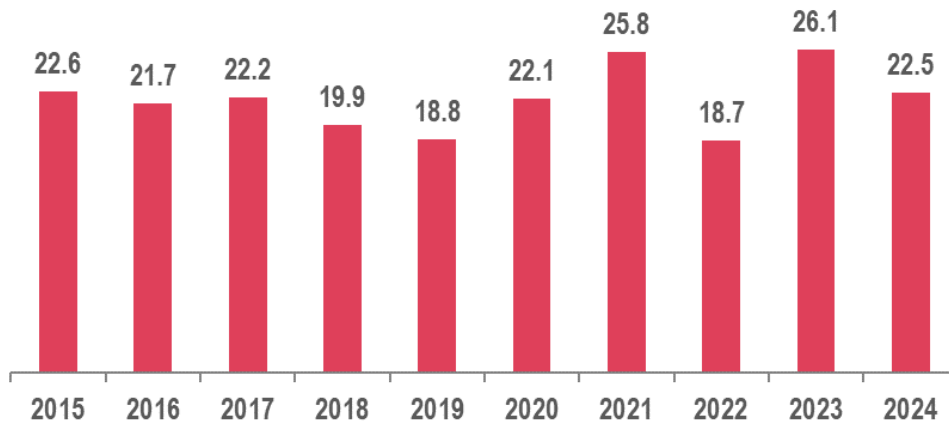
■ The number of eligible projects has steadily increased over the past decade, reflecting the growing volume of co-productions in member States⁹. In 2024, 241 projects were deemed eligible, slightly down from the record high of 264 films registered in 2023, but still a significant rise compared to the levels observed up to 2022. Meanwhile, the number of supported projects has fluctuated between 71 and 110, reaching 81 in 2024, 13 fewer than in the previous year.

Figure 1: Evolution of eligible and supported projects for co-production (2015-2024)



■ The trend in supported projects generally mirrored that of eligible projects, except in 2018 and 2019, when the total support granted dropped significantly below average. This decline was mainly due to budget cuts following the Russian Federation’s second consecutive year of non-payment. A similar reduction occurred in 2022, linked to Russia’s exclusion from the Fund, delayed payments from Argentina, and budgetary adjustments to offset inflation.

Figure 2: Evolution of support granted for co-production, in M€ (2015-2024)



⁹ Detailed figures can be found in Table 23 in Appendix IV - Additional information on co-production projects.

■ The average amount awarded per supported project continued to increase, reaching €278,200 in 2024, compared to €277,200 in 2023.

Table 3: Evolution of support requests by year for co-production, in k€ (2020-2024)

| Indicators | 2020 | 2021 | 2022 | 2023 | 2024 | Variation (2024/2023) | % |
|---|----------|----------|----------|----------|----------|-----------------------|--------|
| Value of support requested for eligible projects (in k€) | 50 037.2 | 57 895.3 | 55 272.0 | 74 096.6 | 69 539.6 | -4 557 027 | -6.2% |
| Value of support requested for supported projects (in k€) | 23 862.4 | 27 744.8 | 19 755.7 | 26 926.8 | 24 369.1 | -2 557 704 | -9.5% |
| Value of support granted (in k€) | 22 091.7 | 25 779.0 | 18 734.0 | 26 057.0 | 22 532 | -3 525 000 | -13.5% |
| Support rate for eligible projects | 44.2% | 44.5% | 33.9% | 35.2% | 32.4% | -2.8% | |
| Average support requested per eligible project (in k€) | 255.3 | 265.6 | 286.4 | 280.7 | 288.5 | 7 877 | 2.8% |
| Average support requested per supported project (in k€) | 238.6 | 252.2 | 278.2 | 286.5 | 300.9 | 14 398 | 5.0% |
| Average support granted per supported project (in k€) | 220.9 | 234.4 | 263.9 | 277.2 | 278.2 | 971 | 0.4% |
| Proportion of support granted for supported projects | 92.6% | 92.9% | 94.8% | 96.8% | 92.5% | -4.3% | |

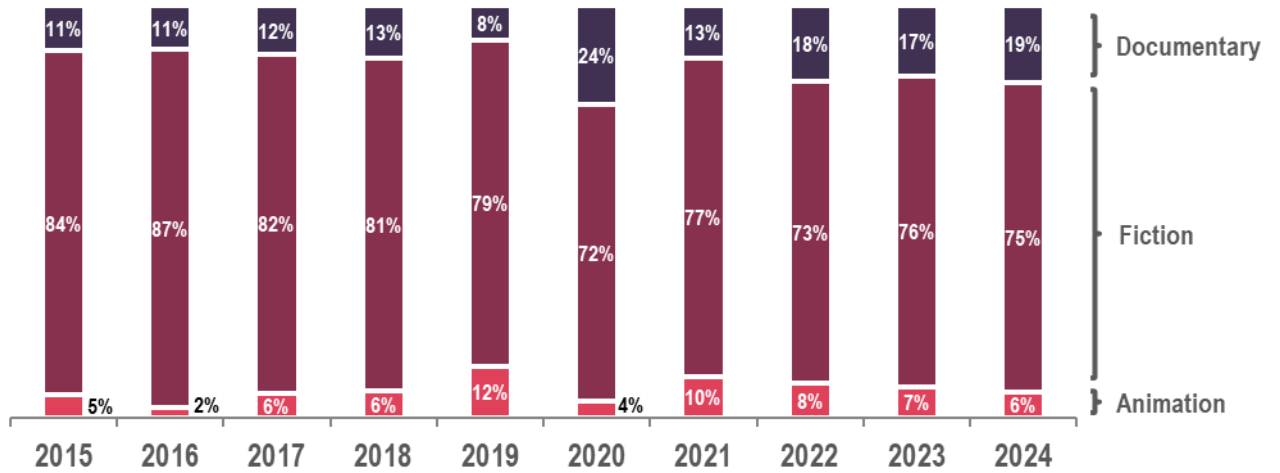
■ Out of the 81 projects supported in 2024, 27 received non-refundable subsidies (each €150,000 or less), while 54 received advances on receipts. The share of subsidies, which were first introduced in 2021, has slightly increased compared to the previous year.

Table 4: Breakdown of projects supported by type of support awarded (2021-2024)

| 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 |
| 2024 | 54 | 66.7% | 27 | 33.3% | 81 |

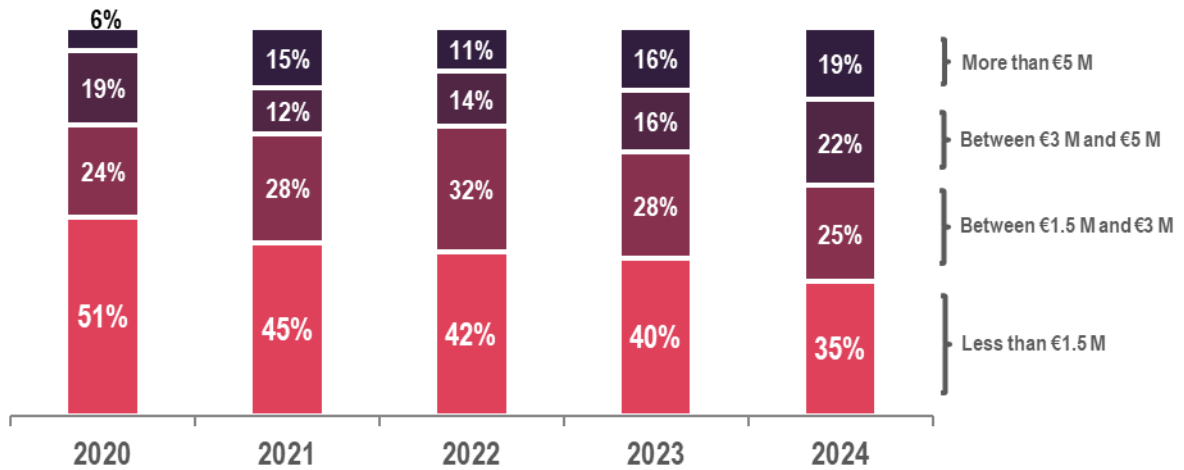
The share of documentaries among supported projects has gradually grown, rising from 11% in 2015 to 19% in 2024, reflecting the Fund's increasing support for non-fiction cinema. Fiction remains the dominant category, accounting for 75% of supported projects in 2024. Animation has maintained a lower, relatively stable share, ranging between 4% and 10% over the past five years.

Figure 3: Share of supported co-productions, by project type (2015-2024)



In 2024, the share of supported projects with budgets under €1.5 million continued to decline, representing 35% of all supported projects. In contrast, higher-budget films – those with budget between €3 million and €5 million, and over €5 million – rose to 22% and 19%, respectively. This shift indicates a more balanced and diversified distribution of support across budget ranges compared to previous years.

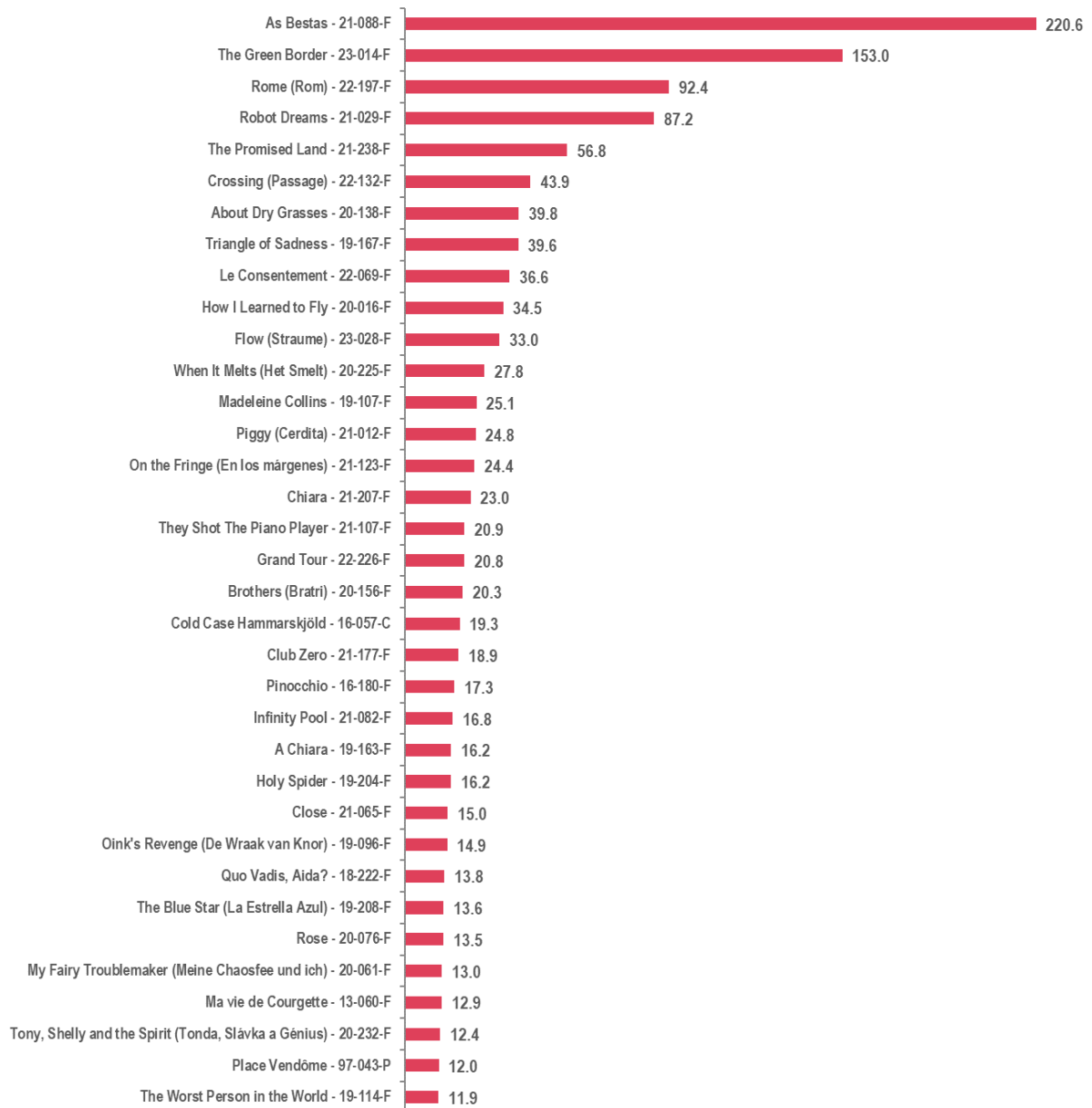
Figure 4: Share of supported co-productions, by budget brackets (2019-2023)



REPAYMENTS FOR THE YEAR

Repayments of co-production support totalled €1.8 million in 2024. As in previous years, a small minority of films accounted for the majority of this income, with 13 films generating 50% of total repayments for the year. As much as 70% of 2024 repayments were concentrated around 34 films.

Figure 5: Top 35 projects by amount repaid in 2024 (in k€)

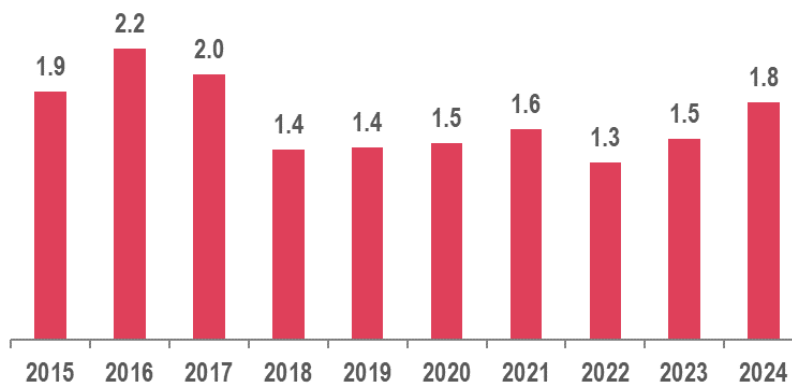


EVOLUTION OF REPAYMENTS

■ In the budget forecast for 2024, 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 structures¹⁰.

■ After a marked slowdown in 2012, repayments remained strong from 2013 to 2017, peaking at €2.2 million in 2016. From 2018 onward, repayments declined and stabilised at around €1.5 million, a trend partly linked to the pandemic. In 2022, repayments dropped further to €1.3 million but rebounded in 2024 to €1.8 million. Notably, December 2024 was an outlier, accounting for 18% of the year's total repayments.

Figure 6: Evolution of repaid amounts, in M€ (2015-2024)



■ Since 2018, the number of projects generating repayments has stabilised at around 300 films per year, compared to fewer than 200 before 2014. There was a notable increase in 2021, with 356 films generating a repayment; the figure was 350 in 2023 and rose slightly to 362 in 2024. This growth has directly impacted the administration of repayments, increasing the volume of files to be managed. In addition to films that generate receipts, Eurimages also monitors those that produce no revenue. Over the past decade, the volume of recorded revenue statements has risen sharply: from 749 in 2015 to 1,306 in 2024, an increase of 74%.

■ The decrease in the average budget of films supported has led to a decrease in the number of Collection Account Management Agreements (CAMAs)¹¹. Despite an uptick in 2023 and 2024, the share of supported films with a CAMA remains low (33% in 2023 and 40% in 2024). The absence of a CAMA on a given project is associated with greater administrative burden and a higher risk of missed revenue recovery.

■ The average repayment per film improved slightly in 2024, rising to €4,900 after several years of decline, from €10,000 in 2016 down to €4,300 in 2022 and 2023. This drop, along with the reduced number of CAMAs, has contributed to a heavier workload for the Secretariat.

■ As early as 2021, the Secretariat raised concerns about a potential decrease in repayments, citing difficulties in film distribution during and after the pandemic. Furthermore, the introduction of non-repayable grants for projects receiving up to €150,000 in support will require monitoring for its long-term impact on repayments. When grants were introduced in January 2021, this category of films had accounted for just over 2% of annual repayments between 2008 and 2018, representing an average of €34,000 per year.

¹⁰ The presence of significant minimum guarantees from distributors or pre-sales to television channels in a film's financing plan reduces the project's refund potential for Eurimages.

¹¹ 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 2024, 60 films supported by Eurimages were nominated for awards at major international festivals. These films collectively won a total of 34 prizes, reflecting strong international recognition.

■ Notable festival successes for the year include "FLOW", "ALL WE IMAGINE IS LIGHT", "DROWNING DRY", "ARCADIA" and "VERMIGLIO", as well as "MY FAVOURITE CAKE". The latter had received the Co-production Development Award at the 2022 Berlinale Co-Production Market.

Table 5: Awards and nominations for supported projects at major international film festivals (2024)

| Festival | Number of awards and nominations | Description of the award / nomination | Film title | Director(s) | Producing countries |
|--|----------------------------------|---|------------------------------|-------------------------------------|------------------------|
| ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL | 4 films selected, 5 awards | Jury Award + Gan Foundation Award for Distribution + Audience Award + Best Original Music Award for a Feature Film / Un Certain Regard | FLOW | Gints Zilbalodis | LV / FR / BE |
| | | Official selection | THE MOST PRECIOUS OF CARGOES | Michel Hazanavicius | FR / BE |
| | | Official selection | SAUVAGES | Claude Barras | CH / FR / BE |
| | | Contrechamp Jury Award / Contrechamp | LIVING LARGE | Kristína Dufková | CZ / SK / FR |
| BERLIN INTERNATIONAL FILM FESTIVAL | 11 films selected, 5 awards | Official competition | ARCHITECTON | Viktor Kossakovsky | DE / FR |
| | | Official competition | BLACK TEA | Abderrahmane Sissako | FR / LU / MR / TW / CI |
| | | Official competition | LANGUE ETRANGERE | Claire Burger | FR / DE / BE |
| | | FIPRESCI Prize + Prize of the Ecumenical Jury / Official competition | MY FAVOURITE CAKE (CPDA) | Maryam Moqadam and Behtash Sanaeeha | IR / FR |
| | | Silver Bear for an Outstanding Artistic Contribution / Official competition | THE DEVIL'S BATH | Severin Fiala and Veronika Franz | AT / DE |
| | | Silver Bear Jury Prize / Official Competition | THE EMPIRE | Bruno Dumont | FR / IT / DE / BE / PT |
| | | Official competition | WHO DO I BELONG TO | Maeryam Joobeur | FR / CA / TN |
| | | Generation Kplus | FOX AND HARE SAVE THE FOREST | Mascha Halberstad | NL / BE / LU |
| | | Jury Award (Teddy Awards) to the ensemble of Crossing / Panorama | CROSSING | Levan Akin | SE / DK / FR / TR |
| | | Encounters | ARCADIA | Yorgos Zois | GR / BG |
| CANNES FILM FESTIVAL | 11 films selected, 4 awards | Grand Prix / Official Competition | ALL WE IMAGINE AS LIGHT | Payal Kapadia | FR / NL / IN / LU |
| | | Award for Best Director (Miguel Gomes) / Official Competition | GRAND TOUR | Miguel Gomes | PT / IT / FR |
| | | Positive Cinema Award of the 2024 Cannes Film Festival / Official Competition | THE MOST PRECIOUS OF CARGOES | Michel Hazanavicius | FR / BE |
| | | Official competition | THE GIRL WITH THE NEEDLE | Magnus von Horn | DK / PL / SE |

| Festival | Number of awards and nominations | Description of the award / nomination | Film title | Director(s) | Producing countries |
|--|----------------------------------|--|----------------------------|----------------------------------|---------------------|
| | | Official competition | THE SHROUDS | David Cronenberg | CA / FR |
| | | Un Certain Regard | FLOW | Gints Zilbalodis | LV / FR / BE |
| | | Un Certain Regard | SEPTEMBER SAYS | Ariane Labed | IE / UK / DE |
| | | Best Actress Award (Anasuya Sengupta) / Un Certain Regard | THE SHAMELESS | Konstantin Bojanov | CH / FR / BG |
| | | Un Certain Regard | WHEN THE LIGHTS BREAKS | Rúnar Rúnarsson | IS / NL / HR / FR |
| | | Young Audiences | SAUVAGES | Claude Barras | CH / FR / BE |
| | | Critics' Week (Opening Film) | GHOST TRAIL | Jonathan Millet | FR / BE / DE |
| CPH: DOX | 2 films selected, 1 award | F:Act:Award | STRAY BODIES | Elina Psykou | GR / CH / IT / BG |
| | | Dox:Award / Dox:Award | THE FLATS | Alessandra Celesia | FR / BE / IE / UK |
| EUROPEAN FILM AWARDS | 8 films selected, 5 awards | European Costume Design (Tanja Hausner) | THE DEVIL'S BATH | Severin Fiala and Veronika Franz | AT / DE |
| | | European Production Design (Jagna Dobesz) + European Original Score (Frederikke Hoffmeier) / European Actress (Trine Dyrholm and Vic Carmen Sonne), European Screenwriter (Magnus von Horn and Line Langebek), | THE GIRL WITH THE NEEDLE | Magnus von Horn | DK / PL / SE |
| | | European Animated Feature Film / European Animated Feature Film + European Film | FLOW | Gints Zilbalodis | LV / FR / BE |
| | | European Animated Feature Film + European Film | LIVING LARGE | Kristína Dufková | CZ / SK / FR |
| | | European Animated Feature Film + European Film | SAUVAGES | Claude Barras | CH / FR / BE |
| | | European Animated Feature Film + European Film | THEY SHOT THE PIANO PLAYER | Fernando Trueba | ES / FR / PT / NL |
| | | European Film + European Director | VERMIGLIO | Maura Delpero | IT / FR / BE |
| | | European Make-Up & hair (Evalotte Oosterop) | WHEN THE LIGHT BREAKS | Rúnar Rúnarsson | IS / NL / HR / FR |
| KARLOVY VARY INTERNATIONAL FILM FESTIVAL | 4 films selected | Crystal Globe Competition | BANZO | Margarida Cardoso | PT / FR / NL |
| | | Crystal Globe Competition | THE HUNGARIAN DRESSMAKER | Iveta Grofova | SK / CZ / HU |
| | | Proxima Competition | TRANS MEMORIA | Victoria Verseau | SE / FR |
| | | Proxima Competition | WINDLESS | Pavel G. Vesnakov | BG / IT |
| LOCARNO INTERNATIONAL FILM FESTIVAL | 9 films selected, 5 awards | Locarno Kids Screening | BLOCK 5 | Klemen Dvornik | SI / CZ / HR / RS |
| | | Leopard for Best Director + Leopard for (Gender-Neutral) Best Performance/International Competition | DROWNING DRY | Laurynas Bareiša | LT / LV |

| Festival | Number of awards and nominations | Description of the award / nomination | Film title | Director(s) | Producing countries |
|--|----------------------------------|---|--|----------------------|------------------------|
| | | Best Emerging Director Award + First Feature Awards - Special Mention/Cinema of the Present | HANAMI | Denise Fernandes | CH / PT |
| | | Cinema of the Present | LES ENFANTS ROUGES | Lofti Achour | FR / BE / TN / PL |
| | | Locarno Kids Screening | LIVING LARGE | Kristína Dufková | CZ / SK / FR |
| | | Locarno Kids Screening | MA VIE DE COURGETTE | Claude Barras | CH/FR |
| | | International Competition | NEW DAWN FADES | Gürcan Kelttek | TR / IT / DE / NL / NO |
| | | Piazza Grande | SAUVAGES | Claude Barras | CH / FR / BE |
| | | Special Mention / International Competition | YOUTH (HARD TIMES) | Wang Bing | FR / LU / CN / NL |
| TALLINN BLACK NIGHTS FILM FESTIVAL | 12 films selected, 3 awards | ECFA Competition, Children's Programme | BLOCK 5 | Klemen Dvornik | SI / CZ / HR / RS |
| | | Critics' Pick Competition | DREAMING OF LIONS | Paolo Marinou-Blanco | PT/BR/ES |
| | | Best Baltic Director/Baltic Film Competition | DROWNING DRY | Laurynas Bareiša | LT / LV |
| | | Junior's Competition Programme | FOX AND HARE SAVE THE FOREST | Mascha Halberstad | NL / BE / LU |
| | | Just Film Children's Jury Best Film Award / Children's Competition Programme, ECFA Competition Programme | I ACCIDENTALLY WROTE A BOOK | Nóra Lakos | HU / NL |
| | | ECFA Competition, Children's Programme | LIVING LARGE | Kristína Dufková | CZ / SK / FR |
| | | First Feature Competition | LOTUS | Signe Birkova | LV / LT |
| | | Just Film Junior's Jury Best Film Award/Junior's Competition Programme | NIKO - BEYOND THE NORTHERN LIGHTS | Kari Juusonen | FIN / DE / IE / DK |
| | | Critics' Picks – Out of Competition | QUIET LIFE | Alexandros Avranas | IT / CH |
| | | Official Selection – Out of Competition | THE BLACK HOLE | Moonia Siimets | EE / FIN |
| | | International Youth Competition Programme | THE BOOK OF EVERYTHING | Ineke Houtman | NL / LV |
| First Feature Competition | THE HOUSE WITH NO ADDRESS | Hatice Aşkin | TR / GR | | |
| INTERNATIONAL FILM FESTIVAL ROTTERDAM | 3 films selected, 1 award | Audience Award / Limelight | GREEN BORDER | Agnieszka Holland | PL / FR / CZ / BE |
| | | Limelight | THE BEAST | Bertrand Bonello | FR / CA |
| | | Limelight | THE PROMISED LAND | Nikolaj Arcel | DK / DE / SE |
| SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL | 1 film selected | Official competition | THE END | Joshua Oppenheimer | DK/DE/IE/UK/IT |

| Festival | Number of awards and nominations | Description of the award / nomination | Film title | Director(s) | Producing countries |
|------------------------------------|----------------------------------|--|----------------------------------|--------------------------------------|------------------------|
| SARAJEVO FILM FESTIVAL | 4 films selected, 1 award | Heart of Sarajevo for Best Director / Competition Programme – Feature Film | ARCADIA | Yorgos Zois | GR / BG |
| | | Competition Programme – Feature Film | DWELLING AMONG THE GODS | Vuk Rsumovic | RS / IT / HR |
| | | Competition Programme – Feature Film | MOTHER MARA | Mirjana Karanovic | RS / SI / CH / ME / BH |
| | | Competition Programme – Feature Film | THE EDITORIAL OFFICE | Roman Bondarchuk | UA / DE / SK / CZ |
| VENICE INTERNATIONAL FILM FESTIVAL | 10 films selected, 4 awards | Orizzonti | AÏCHA | Mehdi Barsaoui | FR / TN / IT |
| | | Out of Competition - Non-Fiction | BESTIARIES, HERBARIA, LAPIDARIES | Massimo D'Anolfi and Martina Parenti | IT / CH |
| | | Orizzonti Extra | EDGE OF NIGHT | Türker Süer | DE / TR |
| | | Orizzonti Award for Best Screenplay / Orizzonti | HAPPY HOLIDAYS | Scandar Copti | DE / PS / FR / IT |
| | | Interfilm Award for Promoting Interreligious Dialogue / Orizzonti | QUIET LIFE | Alexandros Avranas | IT / CH |
| | | Out of Competition - Fiction | LIFE FIRST | Francesca Comencini | IT / FR |
| | | Out of Competition - Non-Fiction | THINGS WE SAID TODAY | Andrei Ujica | RO / FR |
| | | Silver Lion - Grand Jury Prize + Sorriso Diverso Venezia Award XII edition for Best Italian Film / Venezia 81 Competition | VERMIGLIO | Maura Delpero | IT / FR / BE |
| | | Orizzonti | WISHING ON A STAR | Peter Kerekes | IT / SK / AT / CZ / HR |
| Venezia 81 Competition | YOUTH (HOMECOMING) | Wang Bing | FR / LU / CN / NL | | |

MANAGEMENT OF THE FILM MARKETING AND AUDIENCE DEVELOPMENT SUPPORT PROGRAMME

RE-DESIGN OF THE SUPPORT PROGRAMME

Following the decision of the Board of Management at its 156th meeting in October 2019, the Distribution Support Programme officially ended on 31 March 2020. As a result, no support was granted for marketing or advertising costs between 2021 and 2023.

In June 2022, the Board established a Distribution Study Group tasked with developing proposals for relaunching the programme in a new format. The key criteria defined for the restructured support scheme were:

- only films supported through Eurimages' Co-production Support Programme would be eligible, ensuring strategic alignment across programmes;
- eligibility would extend to co-productions involving any Eurimages member State;
- where feasible, the new scheme should be accessible to various categories of beneficiaries (distributors, sales agents, and producers);
- the budget would be capped at €1 million annually, in line with the former distribution programme.

The Study Group met three times between September and December 2022, consulting professional bodies such as Europa International, Europa Distribution, European Producers Club, and CEPI. The 2021 report by EY Advisory (France) also served as a reference. The Group continued its work in 2023 with seven additional meetings between February and November 2023.

In December 2023, the Board of Management was presented with concrete proposals for a new support mechanism focused on innovative marketing and audience development strategies. This new selective scheme targets producers – working in collaboration with sales agents, distributors, and communication specialists – to strengthen visibility and outreach of Eurimages-supported films in member States and beyond.

The new scheme, renamed **Film Marketing & Audience Development Support Programme**, offers up to €50,000 per film, with a maximum of 15 films supported annually. Projects may apply after receiving Eurimages co-production support but before their first market screening or festival premiere. 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 general framework and principles of the scheme were adopted in December 2023, and detailed regulations along with a draft support agreement were approved by the Board in June 2024.

FIRST CALL FOR PROJECTS

Promotion of the new scheme began in summer 2024, with presentations held at the Locarno and Venice International Film Festivals. By the first deadline on 28 October 2024, 36 applications were received, well above expectations for a launch edition.

After an eligibility review by the Secretariat, a Project Evaluation Group comprising five members (four external experts in festivals, distribution, sales, or marketing, and one Board representative with distribution experience) assessed the applications based on the proposed marketing and audience strategies. Their recommendations were approved by the Executive Committee on 14 January 2025.

■ In 2024, the following 15 projects received support under the new programme:

Table 6: Projects supported under the Film Marketing and Audience Development Programme (2024)

| Reference | Title | Director | Project Type | Delegate producer | Support requested | International sales agent |
|--------------|-------------------------------------|---------------------------------|-----------------------|-----------------------------------|-------------------|---------------------------------------|
| 21-182-F | ALLAH IS NOT OBLIGED | Zaven Najjar | Animation | Special Touch Studios (FR) | €50 000 | MK2 |
| 22-177-F | THE CRYSTAL PLANET | Arsen Anton Ostojic | Animation | BFILM s.r.o. (SK) | €50 000 | Sola Media |
| 23-069-F | THE TREASURE OF BARRACUDA | Adrià Garcia | Animation | Inicia Films, SLU (ES) | €50 000 | Castelao Pictures (Filmox) |
| 23-106-F | THE LAST VIKING / BACK TO REALITY | Anders Thomas Jensen | Fiction | Zentropa Entertainments4 ApS (DK) | €50 000 | TrustNordisk |
| 23-178-F | KÖLN 75 | Ido Fluk | Fiction | One Two Films (DE) | €50 000 | Bankside Films |
| 23-179-F | YUNAN | Ameer Fakher Eldin | Fiction | Red Balloon Film (DE) | €42 200 | Intramovies (Italy) |
| 23-279-C (U) | THE LAST NOMADS | Biljana Tutorov, Petar Glomazic | Documentary | Wake up doo Novi Sad (RS) | €50 000 | LightDox |
| 23-300-F | SILENT FRIEND | Ildiko Enyedi | Fiction | Pandora Film GmbH (DE) | €49 900 | Films Boutique |
| 23-301-C | CUBA AND ALASKA | Igor Troianovskyi | Fiction / Documentary | Clin d'oeil films (BE) | €50 000 | Java Films |
| 24-031-F | EAGLES OF THE REPUBLIC | Tarik Saleh | Fiction | Unlimited Stories (SE) | €50 000 | Playtime |
| 24-089-F | ROMERÍA | Carla Simon | Fiction | Elastica Films, S.L. (ES) | €50 000 | MK2 |
| 24-100-F | ONE YEAR OF SCHOOL | Laura Samani | Fiction | Nefertiti Film (IT) | €48 550 | Rai Cinema International Distribution |
| 24-109-F | OUR GIRLS | Mike van Diem | Fiction | Keplerfilm (NL) | €39 250 | LevelK |
| 24-141-F | WOLF GRRRLS! | Claudia Estrada Tarascó | Fiction | Alba Sotorra SL (ES) | €50 000 | Pluto Films |
| 24-145-F | OLIVIA AND THE INVISIBLE EARTHQUAKE | Irene Iborra | Animation | Terremoto AIE (ES) | €50 000 | Pyramide |

■ To ensure transparency and prevent double funding, supported producers are required to report all financial sources contributing to their marketing and audience development budget. Final audited reports must include a dedicated financing plan for these activities. This information may also be shared with other public funding bodies across Eurimages member States, including Creative Europe – MEDIA.

MANAGEMENT OF THE CINEMAS SUPPORT PROGRAMME

ANNUAL ACTIVITY

Technical management of the programme has been entrusted to Europa Cinemas¹² to ensure complementarity with various support systems, particularly the European Commission's Creative Europe – MEDIA Programme.

In 2024¹³, a total of 64 exhibitors across five countries¹⁴ were supported, with an average of five screens per cinema.

Following the Russian invasion of Ukraine in early 2022, the Russian Federation was excluded from the Council of Europe and Eurimages. Based on an opinion from the Council of Europe's Legal Service, the Eurimages Executive Committee and Board of Management decided to terminate contracts with the eight exhibitors from the Russian Federation, who were no longer eligible for support from the Fund.

Table 7: Number and size of exhibitors supported, by country (2024)

| | Armenia | Canada | Switzerland | Türkiye | Ukraine | Total |
|---|---------|--------|-------------|---------|---------|--------|
| Number of exhibitors supported | 1 | 10 | 35 | 17 | 1 | 64 |
| Number of screens | 4 | 66 | 83 | 136 | 1 | 290 |
| Number of seats | 925 | 10 407 | 14 265 | 18 564 | 805 | 44 966 |
| Average number of screens per exhibitor | 4 | 7 | 2 | 8 | 1 | 5 |
| Average number of seats per screen | 231 | 158 | 172 | 137 | 805 | 155 |

Based on the activities carried out in 2023, a total of €571,700 was awarded to exhibitors in 2024. The level of support provided to exhibitors depends on meeting specific targets¹⁵ concerning the percentage of screenings of eligible films, eligible non-national films, and Eurimages-supported titles.

Eurimages support also includes two additional bonuses:

- Admissions-based bonus, granted to 37 exhibitors in 2024 based on the number of admissions to Eurimages films.
- Women's Day bonus, granted to 12 exhibitors that organised events on International Women's Day featuring screenings of eligible non-national films directed by women.

Table 8: Amounts granted to supported exhibitors, by country, in k€ (2024)

| | Armenia | Canada | Switzerland | Türkiye | Ukraine | Total |
|--|---------|--------|-------------|---------|---------|-------|
| Amount granted excluding bonuses | 4.8 | 73.4 | 309.2 | 62.9 | 14.3 | 464.5 |
| Bonus for Eurimages films | 0.0 | 12.1 | 20.2 | 21.3 | 3.9 | 57.5 |
| Bonus for eligible non-national films by women | 1.9 | 7.5 | 13.3 | 2.5 | 0.0 | 25.2 |
| Amount granted with bonuses | 6.7 | 93.0 | 342.7 | 86.6 | 18.2 | 547.2 |
| Europa Cinemas contribution | 0.3 | 3.9 | 16.3 | 3.3 | 0.8 | 24.4 |
| Total amount | 6.9 | 96.9 | 359.0 | 89.9 | 18.9 | 571.7 |
| Average amount per cinema | 6.9 | 9.7 | 10.3 | 5.3 | 18.9 | 8.9 |

¹² Link to the [Europa Cinemas website](#).

¹³ 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.

¹⁴ 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 EU's Creative Europe-MEDIA programme: in addition to the 5 beneficiary countries in 2024, the Russian Federation (until 16 March 2022) and Georgia.

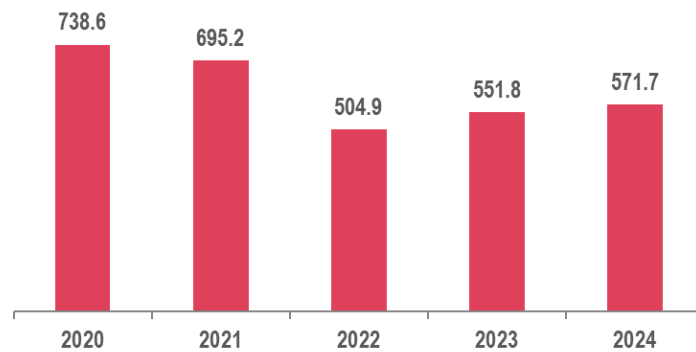
¹⁵ The rules governing exhibition support are available on the [Eurimages website](#).

- Each exhibitor supported received on average €8,900. A detailed list of cinemas supported can be found in Appendix VII.
- Additionally, a total of €24,400 was also paid to Europa Cinemas, corresponding to fees due by exhibitors for their participation in the network.

EVOLUTION OF ACTIVITY

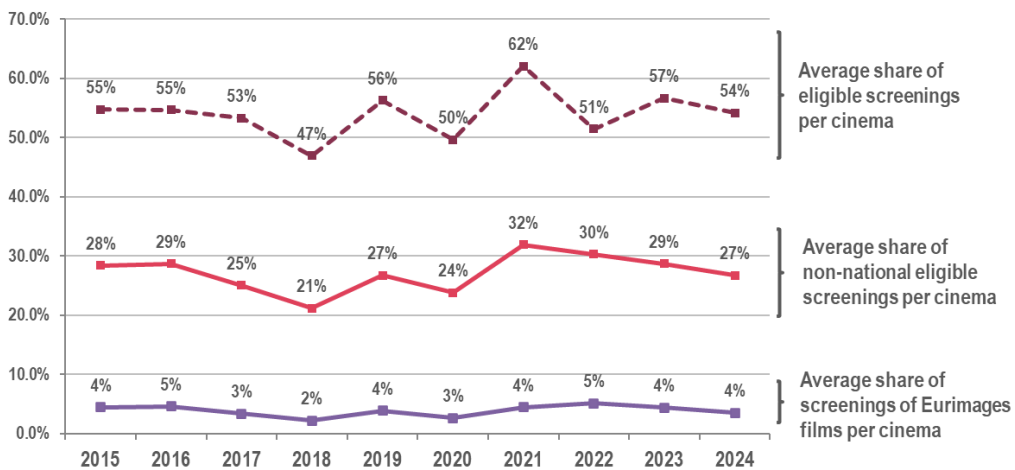
- Total expenditure on the Cinemas support programme reached €571,700 in 2024, representing a 3.6% year-on-year increase across the five eligible countries.
- The increase recorded in 2024 does not compensate for the sharp decline in 2021 and 2022, caused by COVID-related cinema closures. While 2023 and 2024 show signs of recovery for the exhibition sector, admissions remain below pre-pandemic levels.

Figure 7: Evolution of amounts paid for the Cinemas Support Programme, in k€ (2020-2024)



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

Figure 8: Parameters used to calculate support to exhibitors (2015-2024)



MANAGEMENT OF PROMOTION AND COMMUNICATION ACTIVITIES

CO-PRODUCTION DEVELOPMENT AWARDS

■ The **Eurimages Co-production Development Awards** aim to encourage international co-production from the initial stages of a project.

■ Following a call for proposals launched in 2023, nine co-production markets were selected to present the Eurimages Co-production Development Awards in 2024-2026:

- Baltic Event Co-Production Market (EE)
- Berlinale Co-Production Market (DE)
- Cartoon Movie (FR)
- Cinekid for Professionals, Junior Co-Production Market (NL)
- CineLink Co-Production Market, Sarajevo Film Festival (BA)
- Eastern Promises, Karlovy Vary International Film Festival (CZ)
- Les Arcs Industrie Village (FR)
- TorinoFilmLab (IT) and
- Visions du Réel (CH)

■ As part of the exceptional measures introduced by the Fund in support of Ukraine, four additional special prizes were awarded to Ukrainian projects at the Baltic Event, CineLink, Les Arcs, and Vision du Réel markets.

■ The projects “TIGER MARTINDALE’S SURVIVAL EXPERTS” by Pavel Gumennikovs and “FIXING THE WAR” by Vadym Ilkov & Clare Stronge – both recipients of a Eurimages Co-production Development Award in previous years – were also selected for support under the Eurimages Co-production Support Programme in 2024.

Table 9: Co-production Development Awards winners (2024)

| Festival | Title | Director | Producers | Amount (in k€) |
|---|--|-----------------------------|--|----------------|
| Berlinale Co-Production Market, Berlin | SCREAMING GIRL | Antonio Lukich | ForeFilms (UA) | 20.0 |
| Cartoon Movie, Bordeaux | PESTA | Hanne Berkaak | Mikrofilm (NO) with Xilam Films (FR) and Knudsen Pictures (DE) | 20.0 |
| Visions du Réel, Nyon | THE LAST DAYS OF THE HOSPITAL | Mehran Tamadon | TS Productions (FR) and Box Productions (CH) | 20.0 |
| | FIXING THE WAR Special Award (UA) | Vadym Ilkov & Clare Stronge | Moon Man (UA) and Plainsong Films (IE) | 20.0 |
| Karlovy Vary International Film Festival, Karlovy Vary | ANTONIE | Rozálie Kohoutová | Punk Film (CZ) | 20.0 |
| CineLink, Sarajevo Film Festival | BIG WOMEN | Milica Tomović | Non-Aligned Films and Big Time Production (both RS) | 20.0 |
| | TIMES NEW ROMAN Special Award (UA) | Philip Sotnychenko | CUC & Viatel (UA) | 20.0 |

| | | | | |
|---|--|-----------------------|------------------------|------|
| Cinekid Festival, Amsterdam | MILLIE AND THE SECRET OF THE CROCODILE | Esben Toft Jacobsen | Snowcloud Films (SE) | 20.0 |
| TorinoFilmLab, Turin | THE CRIMINALS | Serhat Karaaslan | Tiresias Films (FR) | 20.0 |
| Baltic Event, Tallinn | THE WORKER | Eliza Petkova | Fourmat Film GmbH (DE) | 20.0 |
| | ENGLISH LESSON Special Award (UA) | Ivan Tymchenko | Svitlofor Film (UA) | 20.0 |
| Les Arcs International Film Festival, Les Arcs | HAPPY DAYS | Floor Van der Meulen | Keplerfilm (NL) | 20.0 |
| | 30 DAYS OF SUMMER Special Award (UA) | Anastasiia Solovenych | Bosonfilm (UA) | 20.0 |

NEW LAB AWARDS

■ The Eurimages Board of Management approved the creation of two **Eurimages New Lab Awards** for innovative, non-conventional and experimental works exploring new forms of expression in terms either of content and/or format. These new awards succeed the **Eurimages Lab Project Awards**, which were active during the 2016-2020 period.

■ The new awards are granted into two categories:

- an Innovation Award of €20,000 for a project in development, aimed at promoting experimental works;
- an Outreach Award of €30,000 for a work-in-progress project, focused on enhancing audience engagement.

■ Following a call for proposals launched in 2023, two festivals were selected to present the Eurimages New Lab Awards:

- CPH:DOX festival (DK), and
- IFFR - International Film Festival Rotterdam (NL).

■ The projects “GARDEN ALCHEMY” (awarded at CPH:DOX) and “DUCHAMPIANA” (awarded at IFFR), were also showcased in the Biennale College Cinema VR – Out of Competition section at the 2024 Venice International Film Festival.

Table 10: New Lab Awards winners (2024)

| Festival | Award | Title | Director | Producer | Amount (in k€) |
|----------------------------|-------------------------|-----------------------|-------------------------|-------------------------|----------------|
| CPH:DOX, Copenhagen | Innovation Award | GARDEN ALCHEMY | Michelle and Uri Kranot | Peter Fisher (DK) | 20.0 |
| | Outreach Award | TIMESTAMP | Kateryna Gornostai | 2Brave Productions (UA) | 30.0 |
| IFFR, Rotterdam | Innovation Award | CHERUB | Barbara Rupik | Madants (PL) | 20.0 |
| | Outreach Award | DUCHAMPIANA | Lilian Hess | Tchikiboum (FR) | 30.0 |

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 2024 edition of its proMOTION programme.

■ “INTERCEPTED” premiered at the Berlinale, while “U ARE THE UNIVERSE”, “DAD’S LULLABY”, “SONGS OF SLOW BURNING EARTH”, and “FLOWERS OF UKRAINE” were selected respectively at the Toronto International Film Festival (TIFF), Sarajevo, Venice, and Krakow Film Festivals in 2024.

Table 11: Projects supported by the proMOTION Programme (2024)

| Title | Director(s) | Producer | Amount (in K€) |
|-----------------------------|--|-------------------------------------|-------------------|
| INTERCEPTED | Oksana Karpovych | Moon Man LLC (UA) | 8.0 |
| DAD'S LULLABY | Lesia Diak | DramaFree LLC (UA) | 8.0 |
| U ARE THE UNIVERSE | Pavlo Ostrikov | Forefilms LTD (UA) | 8.0 |
| SONGS OF SLOW BURNING EARTH | Olha Zhurba | Moon Man LLC (UA) | 8.0 |
| FLOWERS OF UKRAINE | Adelina Borets | VertigoFX, LLC (Gogol Vertigo) (UA) | 6.0 |
| CUBA & ALASKA | Yegor Troyanovsky | 2Brave Productions Llc (UA) | 8.0 |
| MILITANTROPOS | Alina Gorlova, Yelizaveta Smith and Simon Mozgovyi | Tabor Ltd. (UA) | 8.0 |

EURIMAGES INTERNATIONAL CO-PRODUCTION AWARD

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

■ In 2024, this prize went to Macedonian producer Labina Mitevaska.

Table 12: Eurimages International Co-Production Award winner (2024)

| Festival | Prize | Producer |
|--|---|-----------------------|
| European Film Awards (EFA), Lucerne (CH) | Eurimages International Co-Production Award | Labina Mitevaska (MK) |

CO-OPERATION WITH FESTIVALS AND CO-PRODUCTION MARKETS

■ In addition to activities aimed at promoting international co-productions, such as the awards mentioned above, the Promotion Programme also seeks to raise the profile of the Fund through partnerships with initiatives that share its objectives and contribute to its visibility.

■ Following the call for proposals launched in 2023, seven sponsorship proposals were selected for the period 2024 – 2026:

- European Arthouse Day by CICAIE – €10,000.
- EFP (European Film Promotion): *Producers on the Move* in Cannes – €5,000; and *Europe! Umbrella and Reception* in Toronto – €5,000.
- Festival du Nouveau Cinéma in Montreal (CA) – €5,000.
- FIDLab Marseille (FR) – €10,000.
- IDFA (NL) – €10,000.

- Locarno – *Alliance 4 Development* (CH) – €2,500.
- ReAnimania (AM) – €3,000.

EVOLUTION OF ACTIVITY

After a period of continuous growth, expenditure¹⁶ on the Promotion programme declined in 2020 and 2021, primarily due to the suspension of the Lab Projects Awards in 2021. Since 2022, the budget allocated to the Promotion programme has been increasing again, coinciding with the post-pandemic revival of festivals and market activities. The launch of the special ProMOTION programme, in collaboration with the Ukrainian Institute, further reinforced this upward trend in 2023. In 2024, with the introduction of the Eurimages New Lab Awards – replacing the discontinued Eurimages Lab Projects Award – total spending on Promotion reached €725,500.

Figure 9: Evolution of expenditure for promotion, in k€ (2020-2024)

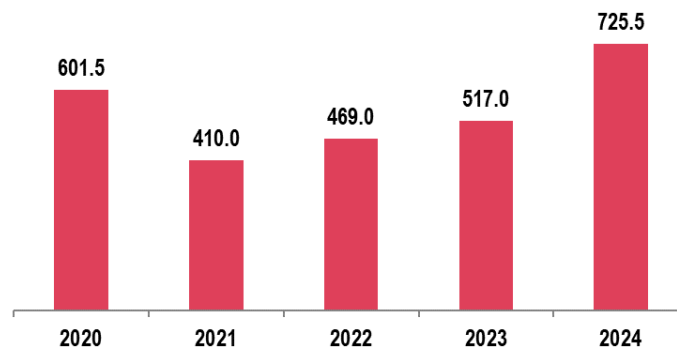


Table 13: Breakdown of expenditure for promotion by activity, in k€ (2020-2024)

| Activity | 2020 | 2021 | 2022 | 2023 | 2024 | Variation | % |
|---|--------------|--------------|--------------|--------------|--------------|------------------|------------|
| Eurimages Co-production Development Awards | 195.0 | 140.0 | 140.0 | 140.0 | 180.0 | 40.0 | 29% |
| Eurimages Lab Projects Awards / New Lab Awards | 200.0 | | - | - | 100.0 | - | - |
| European Co-production Award – Prix Eurimages (EFA) | 70.0 | 70.0 | 70.0 | 70.0 | 70.0 | 0.0 | 0% |
| Co-operation with festivals and co-production markets | 133.5 | 193.0 | 178.0 | 180.0 | 215.5 | 35.5 | 20% |
| Other | 3.0 | 7.0 | 27.0 | 7.0 | 20.0 | 13.0 | 186% |
| Special measures for Ukraine | 2020 | 2021 | 2022 | 2023 | 2024 | Variation | % |
| Eurimages Co-production Development Awards – Special Awards | | | 40.0 | 60.0 | 80.0 | 20.0 | 33% |
| ProMOTION programme / Ukrainian Film Institute | - | - | 14.0 | 60.0 | 60.0 | 46.0 | 0% |
| Total | 601.5 | 410.0 | 469.0 | 517.0 | 725.5 | 48.0 | 10% |

¹⁶ Figures here refer to amounts awarded.

GENDER EQUALITY AND DIVERSITY

ANNUAL ACTIVITY

■ Eurimages has been addressing the issue of gender equality in the film industry since 2012, adopting three successive gender equality strategies¹⁷ to tackle the under-representation of women both in front of and behind the camera. Its 2021-2023 Gender Equality strategy was extended through 2024.

■ In 2024, the Fund allocated a budget of €150,000 for promotional and awareness-raising activities for Gender Equality and Diversity. This included the €30,000 **Audentia Award**, granted annually to the best female director at a different festival, which was awarded to Paola Cortellesi for her feature film "THERE'S STILL TOMORROW" at the Norwegian International Film Festival in Haugesund.

■ Key highlights for the year included participation in the Venice Film Festival annual seminar on gender equality and inclusivity, and the selection of six gender equality initiatives for sponsorship. As part of its Action Plan on Gender Equality, Eurimages also maintained the measure allowing female directors to request up to 25% of their total budget in co-production support for fiction or animation projects.

■ Eurimages' First Diversity and Inclusion Strategy for 2022-2024¹⁸ was approved at the June 2022 Board meeting. Its initial initiative, a mapping of existing diversity and inclusion (D&I) measures¹⁹, was conducted in partnership with the European Film Agency Directors Association (EFAD). A second initiative, approved in December 2023, enables producers applying for co-production support from 2024 onwards to highlight D&I elements in scripts and demonstrate their project's and team's commitment to these values across all areas of impact.

FIRST INTEGRATED STRATEGY FOR GENDER EQUALITY, DIVERSITY AND INCLUSION

■ On 6 December 2024, at its meeting in Lucerne, the Eurimages Board of Management adopted the Fund's **first integrated Gender Equality, Diversity and Inclusion Strategy**²⁰ for 2025-2027, unifying previous gender equality and diversity efforts into a coherent, strategic framework. This new combined approach seeks to optimise resources, acknowledging synergies and common goals between gender equality, diversity and inclusion, and reaffirming Eurimages' commitment to fostering an inclusive, representative and equitable film landscape.

■ The overarching goal of the new strategy is to reduce inequalities in the film industry, with a particular focus on gender inequality. It aims to promote the role of women both in front of and behind the camera, as well as to advance diversity and inclusion throughout the industry.

■ The strategy is accompanied by a three-year Action Plan, focusing on five priority areas:

- **increasing the presence of women in the industry**, particularly in creative and leadership roles, by attracting female-driven projects and showcasing the achievements of female professionals;
- **raising awareness about inequalities** in on-screen and off-screen representation of women and minorities;
- expanding the scope of **sponsorship and patronage** to support initiatives that advance gender equality, diversity and inclusion;
- strengthening **data monitoring** and transparency;

¹⁷ 2016-2017 strategy: <https://rm.coe.int/eurimages-strategy-for-gender-equality-in-the-european-film-industry/168073286d>;
2018-2020 strategy: <https://rm.coe.int/eurimages-gender-equality-strategy-2018-2020-aiming-for-50-50-by-2020/1680760bff>;
2021-2023 strategy: <https://rm.coe.int/3rd-gender-equality-strategy-2021-2023-web-2781-1615-4114-2/1680a13a04>

¹⁸ <https://rm.coe.int/diversity-and-inclusion-strategy-en/1680a87cd4f>

¹⁹ <https://www.coe.int/en/web/eurimages/diversity>

²⁰ <https://rm.coe.int/eurimages-1st-gedi-strategy-en-web/1680b33a60>

- **mainstreaming** gender equality diversity and inclusion (**GEDI**) **principles** across the Fund's operations, internal processes, and communications.

■ The Eurimages Gender Equality & Diversity Working Group, comprising representatives from several member States, will oversee the rollout of the new strategy. Meeting three times per year, the group leads the implementation of the strategy and monitors its progress.

EVOLUTION OF ACTIVITY

■ Expenditure²¹ on gender equality has been rising steadily over the years. After a slight drop in 2020, mainly due to pandemic-related cancellations, spending rebounded in 2021 with the launch of new initiatives and the establishment of a study group to produce a report on diversity and inclusion. A significant increase followed in 2022, driven by a higher number of sponsored events and residencies. Spending remained stable in 2023, before dipping slightly in 2024.

Figure 10: Evolution of expenditure for gender equality, in k€ (2016-2024)

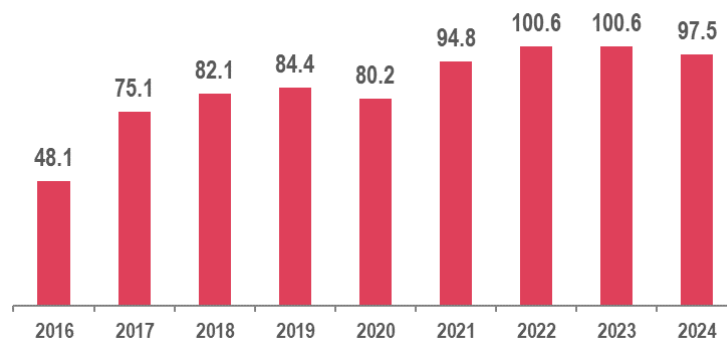


Table 14: Breakdown of expenditure for gender equality, in k€ (2020-2024)

| Activity | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/2023 | % |
|---------------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|--------------|--------------|-------------|---------------------|------------|
| Audentia Award | 30.0 | 30.0 | 30.0 | 30.0 | 30.0 | 30.0 | 30.0 | 30.0 | 30.0 | 0.0 | 0% |
| Sponsorships / Residencies | - | 28.0 | 21.0 | 14.0 | 25.0 | 48.0 | 66.8 | 66.5 | 62.9 | (3.7) | -6% |
| Diversity (experts & new initiatives) | - | - | - | - | - | 14.8 | 1.8 | 4.1 | 0.0 | (4.1) | -100% |
| Other | 18.1 | 17.1 | 31.1 | 40.4 | 25.2 | 2.0 | 2.0 | 0.0 | 4.6 | 4.6 | - |
| Total | 48.1 | 75.1 | 82.1 | 84.4 | 80.2 | 94.8 | 100.6 | 100.6 | 97.5 | (3.1) | -3% |

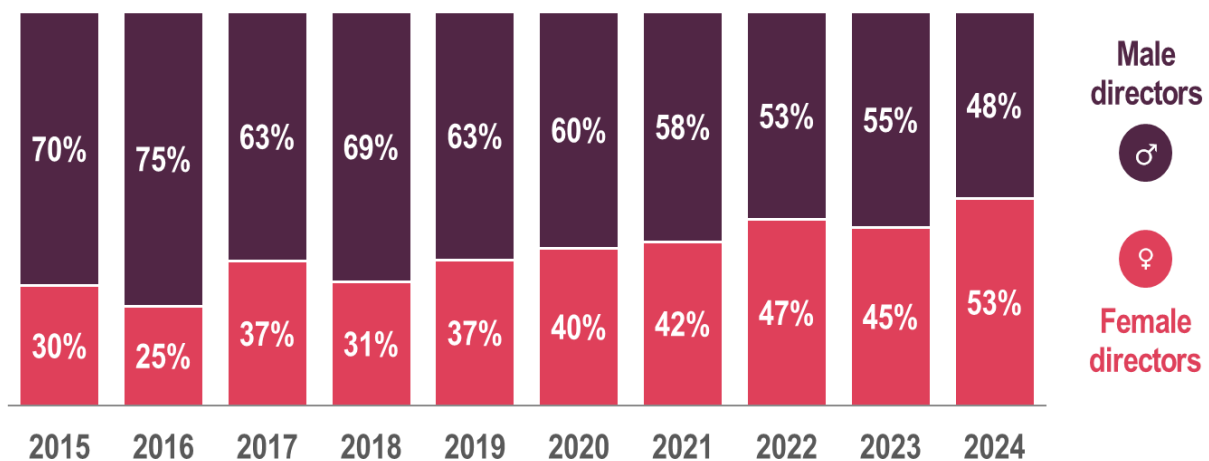
²¹ Figures presented in this paragraph refer to amounts committed.

EVOLUTION OF STATISTICS

Since 2012, in response to the low representation of women in key creative roles, all programme activities have focused on improving gender balance without restricting artistic or creative freedom.

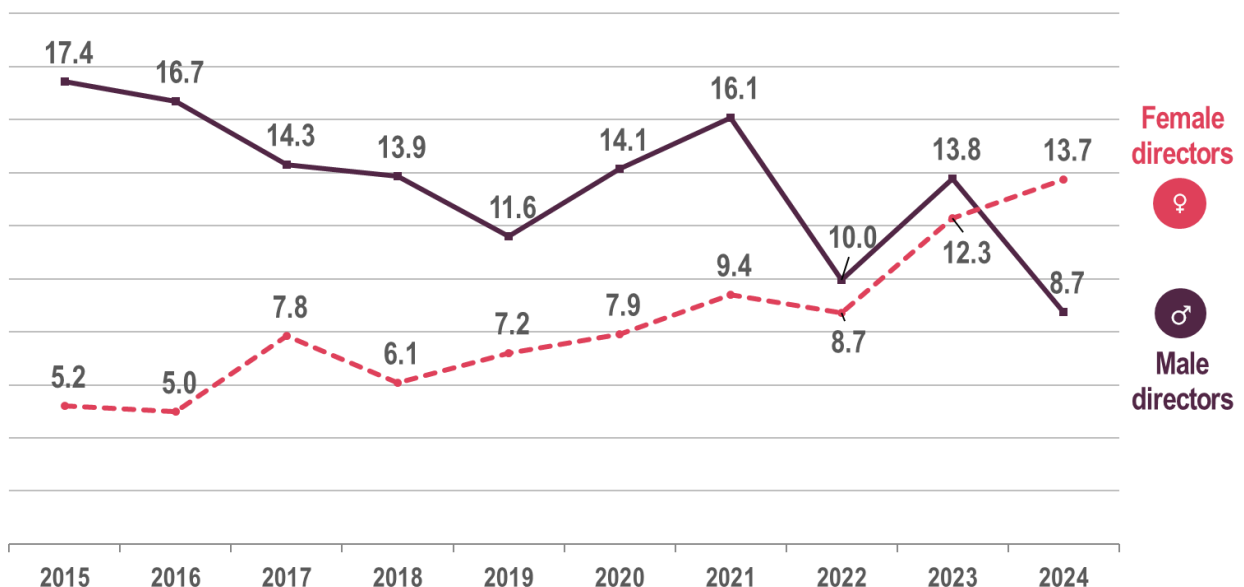
As the data shows, these efforts have had a clear impact, with the proportion of supported films directed by women rising steadily from just 16% in 2012 to 45% in 2023. After years of gradual progress, 2024 marked a turning point: for the first time, female-directed projects outnumbered those led by men, accounting for 53% of all supported projects.

Figure 11: Share of supported projects by gender of director (2015-2024)



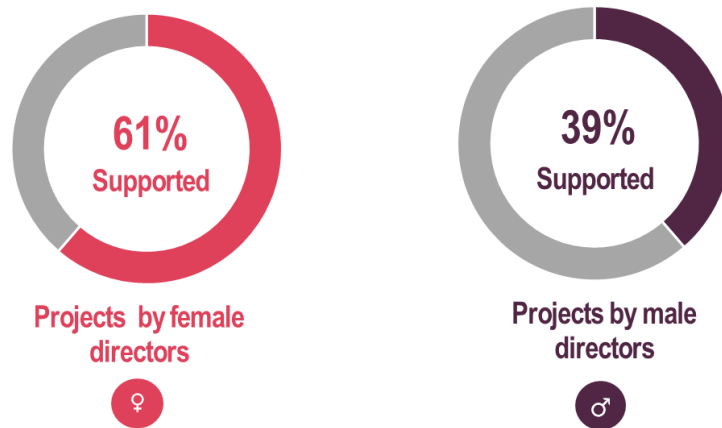
Similarly, the gender gap in co-production support granted has evolved significantly over the years, reflecting the Fund's commitment to promoting gender equality in the industry. Support awarded to projects led by female directors has gradually increased from €5.2 million in 2015 to €13.7 million in 2024. This represents 61% of total co-production funding that year, an even higher share than their proportion of supported projects. The increase is largely due to an unusually high number of high-budget films (over €3 million) directed by women in 2024 (21 films, compared to 12 in 2023 and just 4 in 2015). Meanwhile, funding for male-directed projects has declined overall, falling from €17.4 million in 2015 to €8.7 million in 2024, despite some year-to-year fluctuations.

Figure 12: Evolution of support awarded by gender of director, in M€ (2015-2024)



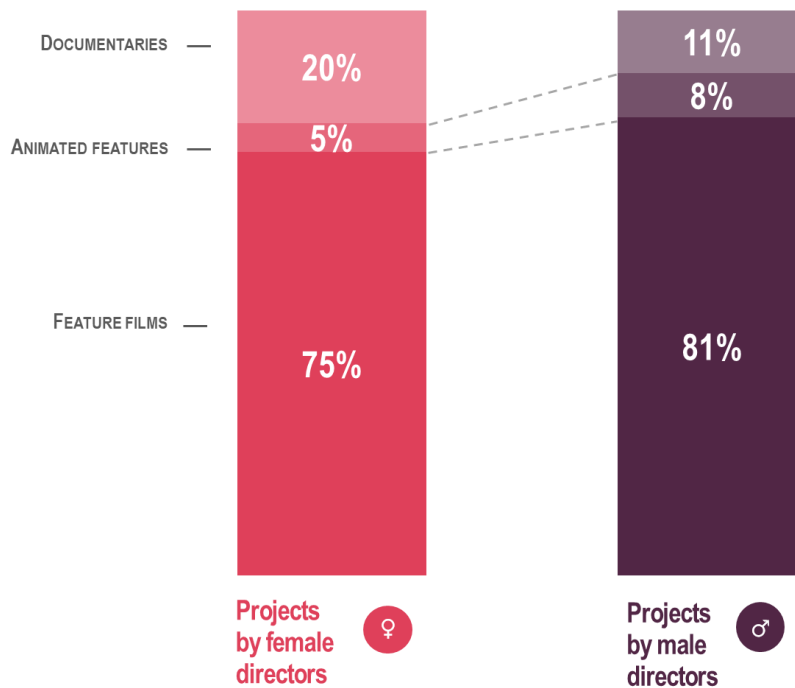
Between 2015 and 2024, 61% of eligible projects directed by women received funding, compared to a 39% selection rate for projects directed by men.

Figure 13: Selection rate of eligible projects by gender of director (2015-2024)



Among supported projects directed by women between 2015 and 2024, documentaries accounted for 20%, compared to just 11% for projects directed by men. This disparity reflects the underrepresentation of women in animation and their more limited access to higher-budget fiction films during this period.

Figure 14: Breakdown of supported projects by gender of director and film type (2015-2024)



FINANCIAL MANAGEMENT AND ADMINISTRATION

EVOLUTION OF RECEIPTS

Revenues for 2024 were set at **€31.2 million**, representing a 9.4% growth year-on-year. This increase was driven by continued growth in financial income, fuelled by rising interest rates, and increased contributions from member States.

As in previous years, the Fund was predominantly financed by mandatory contributions from member States, accounting for approximately 86.3% of the total income in 2024. Details of contributions paid by each member State are available in Appendix X of this report.

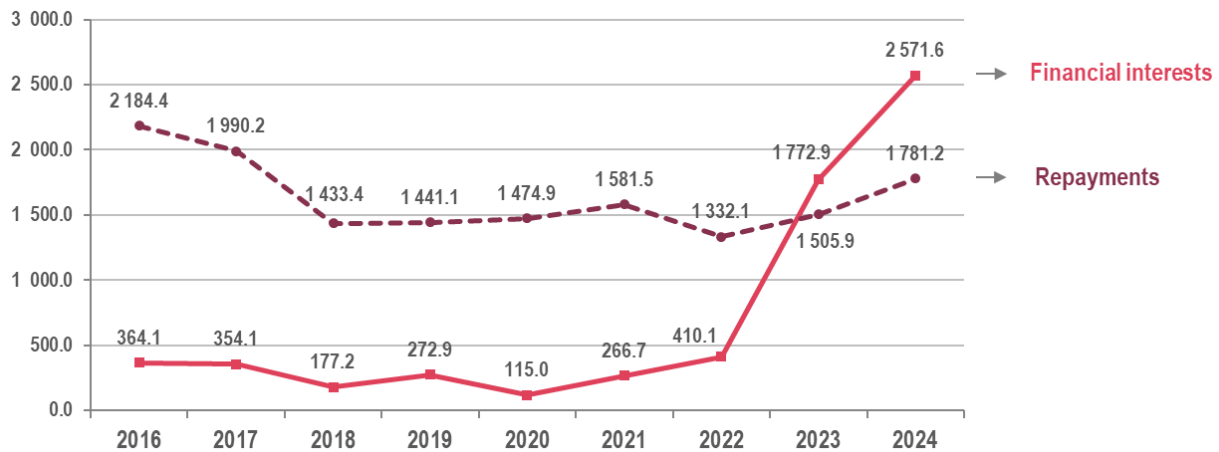
Table 15: Evolution of receipts, in k€ (2020-2024)

| | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/23 | % |
|--|-----------------|-----------------|-----------------|-----------------|-----------------|-------------------|-------------|
| Member States' contributions | 26 216.2 | 25 483.3 | 24 836.9 | 25 299.4 | 26 943.9 | 1 644.5 | 6.5% |
| Financial income | 115.0 | 266.7 | 410.1 | 1 772.9 | 2 571.6 | 798.7 | 45.1% |
| Repayments | 1 474.9 | 1 581.5 | 1 332.1 | 1 505.9 | 1 781.2 | 275.3 | 18.3% |
| Other (cancellations, provisions, ...) | 94.2 | (108.6) | (1 212.1) | (57.7) | (83.6) | (25.9) | 44.9% |
| Total | 27 900.3 | 27 222.9 | 25 367.0 | 28 520.4 | 31 213.1 | 2 692.6 | 9.4% |

In 2021, the decrease in member States' contributions was linked to the departure of Argentina on 1 January 2021 after only a few months of membership. In 2022, the volume of member's contributions dropped again following the exclusion of the Russian Federation from the Council of Europe and Eurimages in March, with its payment reduced *pro rata temporis*. The resulting drop in revenues was partially offset by a modest "zero real growth" adjustment of 0.4% applied to members' contributions. As inflation rose in 2023, members' contribution increased by 1.9%, reaching €25.3 million, supported by a "zero real growth" rate of 2.1%. In 2024, contributions rose more sharply – by 6.5% – to €26.9 million, reflecting the continued application of inflation-adjusted rates.

Financial income rose by 45.1%, from €1.77 million in 2023 to €2.57 million in 2024 – the highest recorded level – due to sustained high interest rates. Repayments also increased by 18.3%, reaching €1.78 million.

Figure 15: Evolution of financial interests and repayments, in k€ (2016-2024)

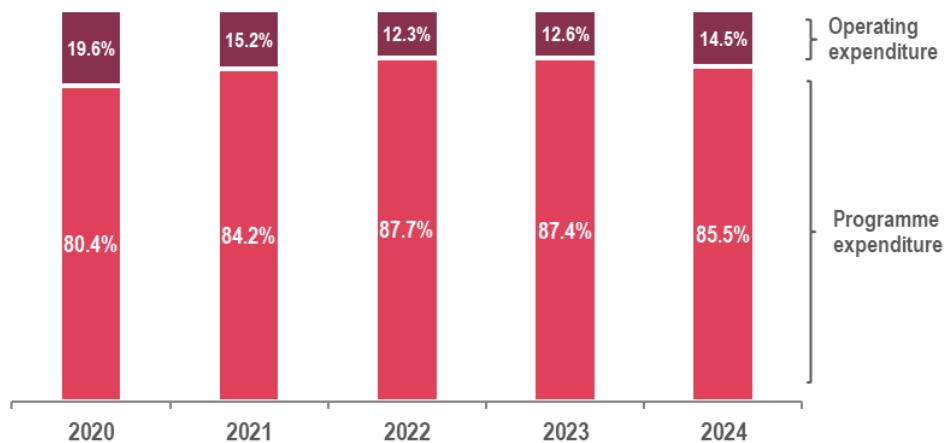


EVOLUTION OF ACTUAL EXPENDITURE²²

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 rebounded to €22.1 million in 2021 and peaked at €26.7 million in 2023, before declining to €23.7 million in 2024, a drop of 11.2% year-on-year.

The increase in the share of operating costs observed in 2020 was a direct result of the reduced programme expenditure during the first year of the pandemic. In 2024, operational expenses rose to €4.0 million, up from €3.8 million in 2023, accounting for 14.5% of total expenditure, compared to 12.6% the previous year. This shift reflects the relative decrease in programme spending rather than a significant rise in operating costs.

Figure 16: Breakdown of actual expenditure (2020-2024)



EVOLUTION OF PROGRAMME EXPENDITURE DECISIONS²³

In 2024, annual expenditure decisions related to the Fund's programmes decreased to €24.7 million, down 9.4% from the record high of €27.2 million in 2023.

Table 16: Evolution of expenditure decisions by programme, in k€ (2020-2024)

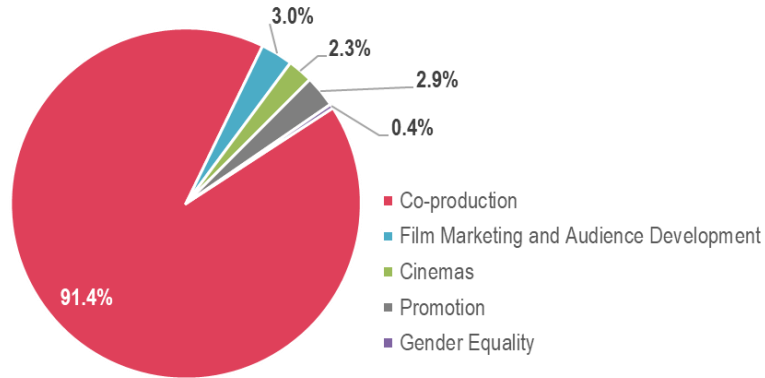
| Programmes | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/23 | % |
|---|-----------------|-----------------|-----------------|-----------------|-----------------|-------------------|--------------|
| Co-production | 22 091.7 | 25 779.0 | 18 734.0 | 26 057.0 | 22 532.0 | (3 525.0) | -13.5% |
| Film Marketing and Audience Development | - | - | - | - | 729.9 | - | n.a. |
| Cinemas | 738.6 | 695.2 | 504.9 | 551.8 | 571.7 | 19.9 | 3.6% |
| Promotion | 601.5 | 410.0 | 469.0 | 517.0 | 725.5 | 208.5 | 40.3% |
| Gender Equality | 80.2 | 94.8 | 100.6 | 100.6 | 97.5 | (3.1) | -3.1% |
| Total | 23 512.0 | 26 991.2 | 19 808.5 | 27 226.3 | 24 656.5 | (2 569.8) | -9.4% |

²² Actual expenditure refers to amounts effectively disbursed every year.

²³ In this activity report, the reporting of expenditure for the Co-production support and the Promotion programmes 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 Gender Equality programme, figures correspond to amounts committed.

■ The decline was primarily due to a 13.5% reduction in co-production support, which remains the largest component of the Fund's programme spending (91.4% in 2024).

Figure 17: Breakdown of expenditure decisions by programme (2024)



EVOLUTION OF THE NUMBER OF STAFF MEMBERS

■ The number of full-time equivalent (FTE) staff members in 2024 remained consistent with the previous year.

■ As of 2023, resources dedicated to the Pilot Programme for Series Co-production are funded through a dedicated budget, separate from Eurimages' general budget.

■ Despite its autonomous financial structure as an enlarged partial agreement, Eurimages remains subject to broader Council of Europe constraints, particularly in terms of staffing and office space.

Table 17: Evolution in the number of staff members (2020-2024)

| Number of staff members | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/23 |
|--|-------------|-------------|-------------|-------------|-------------|-------------------|
| 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 | 10.0 | 11.0 | 11.0 | 11.0 | 11.0 | 0.0 |
| Financial Analyst | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 0.0 |
| Repayments Officer | 1.0 | 1.0 | 1.0 | 1.0 | 1.0 | 0.0 |
| Financial Officer | 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 Officer | 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 | 5.0 | 5.0 | 5.0 | 5.0 | 5.0 | 0.0 |
| Series Pilot Programme | | 1.0 | 1.0 | | | 0.0 |
| Total | 24.0 | 26.0 | 26.0 | 25.0 | 25.0 | 0.0 |
| Part-time reduction/leave without pay | 4.5 | 3.0 | 2.9 | 3.5 | 3.5 | 0.0 |
| Number of full-time equivalent staff | 19.5 | 23.0 | 23.1 | 21.5 | 21.9 | 0.3 |

SUSTAINABILITY STRATEGY

BACKGROUND

■ Eurimages' commitment to integrating environmental considerations into its activities was formalised in September 2020, as part of the Fund's reform, with the adoption of Resolution CM/Res(2020)8²⁴ by the Committee of Ministers of the Council of Europe. This statutory text now explicitly requires that environmental impact be taken into account and minimised, both in the Fund's operations and in the implementation of its activities.

■ In Spring of 2021, the Fund established a Sustainability Study Group composed of members of the Board of Management and experts in environmental protection or sustainable film production. The group met four times in 2021 and developed a strategy structured around three main pillars:

- supporting a sustainable film industry;
- improving the environmental footprint of the Fund's internal operations;
- fostering co-operation among Member States to promote a sustainable film industry.

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

■ In 2022, the Study Group convened four times to develop concrete, quickly implementable measures, primarily within the framework of the Co-production Support Programme. The Board of Management adopted these proposals in November 2022. In 2023, the Group held four further meetings focused on the practical implementation of these measures.

■ In 2024, the Study Group held a single meeting, in September, to assess the implementation of the e-learning platform and the green selection criteria. It also initiated discussions on the renewal of the Fund's sustainability strategy.

■ The Study Group also serves as a platform to facilitate the exchange of knowledge and best practices among member States and public funds. Strengthening international co-operation remains essential for disseminating effective practices and accelerating the adoption of common sustainable standards.

MAIN IMPLEMENTATION CHALLENGES

■ Operating within its international co-operation mandate, Eurimages is committed to working inclusively with all member States on a consensus basis. However, the diversity of national contexts – regarding the development of the film industry, sustainability policies, available infrastructures, and public support – makes harmonisation a challenge. A key objective is the alignment and coordination of carbon emissions measurement. The adoption of shared sustainability labels or certifications is a necessary step in this direction.

■ Additionally, Eurimages must align its practices with both mandatory and voluntary national measures, without creating additional burdens for 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 SINCE 2023

■ At the end of 2022, the Eurimages Board of Management approved the Study Group's proposals, leading to the implementation of three strands of action in 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

²⁴ Resolution CM/Res(2020)8 : https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016809f8736

measures they have adopted to reduce the environmental impact of their projects. Independent experts on the panels formulating support recommendations take this new 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. An increasing proportion of producers of funded projects report using carbon calculators, pursuing green certification, or working with sustainability consultants. The experts can assess this criterion, to the best of their knowledge, based on the information provided on a voluntary basis in the producer's note of intent and in a questionnaire available in the online application platform.

Projects that demonstrate a commitment to sustainability by incorporating measures to minimise their environmental footprint are assessed positively. While not mandatory, this criterion may serve as a differentiating factor for projects that score equally on other evaluation criteria. At present, it is assessed solely based on producers' self-declared information.

The new criterion is not yet systematically addressed by all evaluation panels, and approaches vary. Evaluating sustainability efforts in international co-productions remains challenging, underscoring the need for additional training for experts and secretariat staff.

In 2023 and 2024, further efforts were made to improve data collection from projects applying for support and prompt experts to give greater consideration to this new criterion during project evaluations.

Table 18: Green filming measures declared by producers (2023-2024)

| Co-production support | 2023 | % | 2024 | % |
|---|---|------|---|------|
| Nb of eligible projects | 315 | 100% | 241 | 100% |
| Nb of supported projects | 93 | 100% | 81 | 100% |
| Use of a Carbon Calculator | | | | |
| Eligible projects | 174 | 55% | 179 | 74% |
| Supported projects | 55 | 59% | 67 | 83% |
| 3 most mentioned calculators | <ul style="list-style-type: none"> ▪ Carbon Clap (FR) ▪ Eureka (EUR) ▪ Creast (ES) | | <ul style="list-style-type: none"> ▪ Carbon Clap (FR) ▪ Albert (GB) ▪ Eureka (EUR) | |
| Use of a Green Certification / Label | | | | |
| Eligible projects | 53 | 17% | 141 | 59% |
| Supported projects | 23 | 25% | 47 | 58% |
| 3 most mentioned certifications / labels | <ul style="list-style-type: none"> ▪ Green Film (IT) ▪ Ecoprod (FR) ▪ Albert (GB) | | <ul style="list-style-type: none"> ▪ Green Film (IT) ▪ Ecoprod (FR) ▪ Albert (GB) | |
| Green Consultant / Manager | | | | |
| Eligible projects | 135 | 43% | 166 | 69% |
| Supported projects | 37 | 40% | 52 | 64% |

The significant increase in all the indicators between 2023 and 2024 is clearly linked to the introduction of sustainability obligations in many countries, particularly in major production regions.

Eurimages has taken an active role in promoting training for sustainable film production by developing a **new e-learning platform, StepUP**, focused on green production, with a particular emphasis on international co-production and associated

challenges. This platform is designed for film professionals – producers, directors, technicians, and others – across all Eurimages member States, addressing their requirements and expectations.

■ *StepUP* was initiated by Eurimages and developed by Ecoprod²⁵ with an international network of partners, becoming a cornerstone of the Fund's sustainability policy. Launched in February 2025 at the Berlin European Film Market, it features two modules: "Introduction to green production" and "Mastering green production strategies". The platform aims to boost the competencies of audiovisual professionals in green production through high-quality, accessible online training. It will feature videos, quizzes, and country information sheets in the form of an interactive map. Beyond training, the platform aspires to serve as an international hub and resource centre for sustainable film production.

■ In 2021, the Study Group proposed the creation of three Eurimages Green Co-production Awards for international co-productions. However, the project was postponed (see Eurimages Annual Report 2023²⁶), and there are currently no plans to relaunch a call for proposals in this area.

²⁵ The non-profit French association Ecoprod was selected in Spring 2024 by Eurimages to develop and implement this project following an open call for proposals launched in December 2023.

²⁶ <https://rm.coe.int/2023-activityreport-en-revised-25-june-2024/1680b0de96>

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. At the same time, Eurimages participated in the meetings of the Council of Europe's Ad Hoc Committee on Artificial Intelligence (CAHAI) to ensure that the audiovisual dimension was considered in the Committee's work.

■ In 2020, the Fund considered 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 establishing a new legal and/or financial instrument was examined by internal Council of Europe committees in 2021 (CDCPP²⁷ and GR-C²⁸). An audiovisual policy advisor, Alex Traila, was seconded by the Romanian authorities in early 2021 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 Europe²⁹." The event, structured as a brainstorming session among audiovisual industry professionals (including producers, distributors, broadcasters, and 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. Acknowledging the groundwork laid during this conference and the steps to be taken under successive presidencies of the Committee of Ministers, the Hungarian authorities named this initiative the "**Budapest Drama Series Process**".

■ Recognising the urgent need to further develop policy and mobilise the cultural and creative sectors to promote and foster cultural diversity, cultural participation and creative production – particularly in the digital environment – Ministers of Culture issued a joint declaration³⁰ 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 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.

■ On 15 June 2022 in Turin, the **Committee of Ministers** endorsed³¹ 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 expert members of the **Working Group on Drama series Co-production (CPPWG-Series)** in May 2022, following its decision of December 2021 to set up a dedicated 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, taking into account recent technological and financial developments in the European film and TV industry. The CDCPP mandated its Bureau to select up to 15 experts for this Working Group.

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

²⁷ Steering Committee for Culture, Heritage and Landscape.

²⁸ Rapporteur Group on Education, Culture, Sport, Youth and Environment.

²⁹ Conclusion paper available on the Council of Europe website.

³⁰ "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

³¹ CM/Del/Dec(2022)1437/7.1

a *Convention on co-production of audiovisual works in the form of series* and initiated the drafting process for such a convention.

■ The CPPWG-Series concluded its work after seven meetings, submitting its final deliverable in September 2024. This consisted of a comprehensive report detailing the Group's activities and including a proposed draft text for a convention. The report was submitted to the CDCPP for consideration at its plenary meeting and approved on 19 November 2024. The report includes, in Appendix I, a draft Council of Europe Convention on the Co-Production of Audiovisual Works in the Form of Series, accompanied by an explanatory report. The CDCPP decided to forward both documents to the Committee of Ministers for consideration and possible adoption.

PILOT PROGRAMME FOR SERIES CO-PRODUCTIONS

■ Following the conclusions of the Budapest Conference in 2021 and the decision of the Italian authorities to 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. In this context, 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). Bosnia and Herzegovina, Czechia, Ireland, Lithuania and Norway have joined the Programme to participate in the 2024 Call for Projects and/or the 2024 Call for Partnerships bringing the **total number of Contributors to 18** by the end of 2024. The main activities included 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 and the second call in September 2024, with a total available budget of €350,000. As a result, seven festivals were selected to host the **Council of Europe Series Co-Production Development Awards** (€50,000 each)³². Four projects from Finland, Hungary, North Macedonia, and Sweden were selected in 2024 to receive the award.

■ The first Call for Projects opened in October 2023 and the second Call in March 2024, with an aggregated budget of €6.52 million. Following assessments by experts from Finland, Germany, Italy, and France, it was decided to support 16 series co-productions with grants of either €250,000 or €500,000 each. Among the supported projects, 64% of the series creators (2023 Call for Projects) and 55% of writers (2024 Call for Projects) are female. The projects feature 18 national, regional, or minority languages³³. Sixteen producers from ten countries, along with 41 co-producers from 21 countries and 48 broadcasters/streaming services from 26 countries, were involved in these projects. Overall, 273 professionals from 31 different countries contributed to these projects in technical or creative roles³⁴.

³² The selected markets are located in Bosnia and Herzegovina, Croatia, Estonia, Netherlands, and Spain. See Table 33 in Appendix XIII.

³³ See Table 34 in Appendix X.

³⁴ See Figure 22 in Appendix X.

■ An assessment of artificial intelligence (AI) use in relation to the 2024 Call for Projects' applications revealed that 67% of applicants reported using AI, primarily in the initial stages, for text generation and translation, aiming to enhance efficiency and reduce costs.

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 2022³⁵.

■ 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 – and subsequently renewed in 2023, 2024 and 2025 - enabling voluntary contributions to support Ukraine's financial participation in the Fund. At the end of 2024, 22 member States³⁶ had made solidarity contributions.

■ In 2024 Eurimages renewed the special measures first 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.

FOLLOW-UP OF THE 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. As a result of 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;
- proposing improvements to 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. A first series of proposals was presented to the Board in December 2023.

■ The review of these recommendations has continued in 2024. Concrete measures were presented to the Board of Management at its June and December meetings, addressing almost all remaining recommendations. This process defined the conditions for renewing the pool of external experts, for which a new call for expressions of interest was launched in the second half of 2024. The Board of Management subsequently approved the list of experts at its December meeting. The rules

³⁵ Resolution of the Committee of Ministers of the Council of Europe [CM/Res\(2022\)3](#).

³⁶ 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.

of procedure of the Executive Committee have also been revised and the selection criteria have been clarified to assist the experts in evaluating projects.

■ The Executive Committee, in the same enlarged format, will continue its work to draft the Fund's strategy document for the upcoming years to complete the follow-up to the 2023 Evaluation.

DATA ANALYSIS

■ Since September 2023, Eurimages has employed a data scientist on a temporary contract to improve data analysis on projects applying for and benefiting from financial support. The goal is to produce indicators to monitor the Fund's activities and provide stakeholders with data on its progress towards strategic and operational objectives. This is part of a broader effort to better measure the impact of the support awarded as well as the Fund's overall performance. The main beneficiaries of this initiative are Eurimages' management and governing bodies. At a later stage, more data may be made available to the public, thereby enhancing the Fund's transparency.

APPENDICES

APPENDIX I – DESCRIPTION OF THE DIFFERENT PROGRAMMES

Table 19: 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 co-operation among professionals in the film industry. It is intended for independent producers who are nationals of the Fund's member States. ▪ The Fund publishes three calls for projects every year. ▪ The Secretariat applies eligibility criteria and reports to the Executive Committee. ▪ Eligible³⁷ projects (fiction, animation, or documentary feature films of at least 70 minutes) are assessed by Co-production Working Groups, made of independent external experts. ▪ Selected projects are financed in the form of advances on receipts or subsidies. |
| Distribution support programme | <ul style="list-style-type: none"> ▪ The former Distribution Support Programme, which ended in 2020, has been restructured as the Film Marketing & Audience Development Support Programme. ▪ The new scheme supports Eurimages-backed co-productions with up to €50,000 per film, focusing on innovative marketing and audience strategies. ▪ It is open to all Eurimages member States and targets producers working with distributors, sales agents, and communication experts. ▪ Launched in 2024, the first call received 36 applications, with 15 projects selected for funding. |
| 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). ▪ Eligible³⁸ 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 former Lab Project Awards, suspended in 2021, have been relaunched in a new format as the Eurimages New Lab Awards to reward innovative projects that explore new forms of expression. ✓ 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, Diversity and Inclusion strategy | <ul style="list-style-type: none"> ▪ Eurimages has adopted a unified strategy for Gender Equality, Diversity and Inclusion (2025-2027), replacing previous separate approaches. ▪ The strategy promotes fair representation and access for women and underrepresented groups in all areas of film production. ▪ Key measures include funding incentives for projects by female directors, awareness campaigns, inclusive application practices, and continued data collection. ▪ A dedicated working group oversees the implementation of the strategy, with progress supported through partnerships, sharing of research and best practices at national level, and continuous monitoring. |
| Sustainability strategy | <ul style="list-style-type: none"> ▪ 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: <ul style="list-style-type: none"> ✓ Supporting a sustainable film industry. ✓ Improving the environmental footprint of Eurimages' operations. |

³⁷ The rules governing support for co-production are available on the relevant section of Eurimages [website](#).

³⁸ The rules governing support for cinemas are available on the [website](#).

- ✓ Encouraging co-operation 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.
 - ✓ The launch of 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 20: Changes in the board of Management (2024)

| Country | Change |
|--------------------|--|
| <u>Albania</u> | <ul style="list-style-type: none"> ▪ Simonetta Dellomonaco was appointed in January as the National Representative to Eurimages and was replaced in May by the Permanent Representative of Albania to the Council of Europe, Ambassador Dastid Koreshi. |
| <u>Belgium</u> | <ul style="list-style-type: none"> ▪ Koen Van Bockstal stepped down from his position as a member of the Board of Management. |
| <u>Bulgaria</u> | <ul style="list-style-type: none"> ▪ Stefan Prohorov, from the Bulgarian National Film Centre, joined the Bulgarian delegation to the Board of Management. |
| <u>Cyprus</u> | <ul style="list-style-type: none"> ▪ Marios Psaras was appointed as an alternate member, replacing Diomides Nikita, who left the Cypriot delegation to the Board of Management. |
| <u>Lithuania</u> | <ul style="list-style-type: none"> ▪ Laimonas Ubavičius, CEO of the Lithuanian Film Centre, was appointed as the National Representative, replacing Audrius Stonys and Irma Simanskyte, both of whom left the Lithuanian delegation. |
| <u>Netherlands</u> | <ul style="list-style-type: none"> ▪ Maarten Wijdenes, Head of Production at the Netherlands Film Fund, was appointed as an alternate member for 2024 only. |
| <u>Poland</u> | <ul style="list-style-type: none"> ▪ Marzéna Cieślík, General Director of the Polish Producers Alliance (KIPA), was appointed national representative, replacing Kamila Morgisz in the Polish delegation; Irena Strzałkowska, KIPA's Chair, returned to the Board as an alternate member, replacing Paulina Czech-Malinowska. |
| <u>Georgia</u> | <ul style="list-style-type: none"> ▪ Producer and director Giorgi Agladze is appointed as Georgian Representative, replacing Nino Kirtadze. |
| <u>Spain</u> | <ul style="list-style-type: none"> ▪ Lidia Martinez Barahona was appointed as an alternate member of the Spanish delegation. |
| <u>Romania</u> | <ul style="list-style-type: none"> ▪ Ioana Lăzăreanu stepped down from the Board of Management. |
| <u>Ukraine</u> | <ul style="list-style-type: none"> ▪ Serhiy Zlenko stepped down from his position as Ukraine's National Representative. |

APPENDIX III – CO-PRODUCTIONS SUPPORTED DURING THE YEAR

Table 21: List of supported co-productions (2024)

| # | Reference | Title | Director(s) | Type | Support date | Meeting # | Amount requested (in k€) | Amount granted (in k€) | Type of support * |
|----|--------------|---|---|--------------|--------------|-----------|--------------------------|------------------------|-------------------|
| 1 | 24-004-F | HAVEN OF HOPE | Seemab Gul (PK) | Feature film | 19-03-2024 | 171 | 150 | 150 | SUB |
| 2 | 24-007-F | GOD WILL NOT HELP | Hana Jusic (HR) | Feature film | 19-03-2024 | 171 | 390 | 390 | AR |
| 3 | 24-011-F | DON'T LET ME DIE (NU MA LASA SA MOR) | Andrei Epure (RO) | Feature film | 19-03-2024 | 171 | 150 | 150 | SUB |
| 4 | 24-012-F (U) | THE LAST ONE | Hafsia Herzi (FR) | Feature film | 19-03-2024 | 171 | 350 | 350 | AR |
| 5 | 24-014-F | FINALE ALLEGRO | Emanuela Piovano (IT) | Feature film | 19-03-2024 | 171 | 150 | 150 | SUB |
| 6 | 24-017-F | WHITES WASH AT NINETY | Marko Naberšnik (SI) | Feature film | 19-03-2024 | 171 | 150 | 149 | SUB |
| 7 | 24-021-F | SUPPORTING ROLE | Ana Urushadze (GE) | Feature film | 19-03-2024 | 171 | 190 | 160 | AR |
| 8 | 24-025-C | SUPERNATURAL | Ventura Durall (ES) | Documentary | 19-03-2024 | 171 | 73 | 72 | SUB |
| 9 | 24-027-C (U) | NOSTALGIA FOR THE FUTURE | Brecht Debackere (BE) | Documentary | 19-03-2024 | 171 | 95 | 95 | SUB |
| 10 | 24-028-F | NO REST FOR THE WICKED | Kasper Kalle Skovsbøl (DK) | Feature film | 19-03-2024 | 171 | 480 | 480 | AR |
| 11 | 24-030-F | THE CURSE, A LOVE STORY (WORKING TITLE) | Amanda Kemell (SE) | Feature film | 19-03-2024 | 171 | 500 | 500 | AR |
| 12 | 24-031-F | EAGLES OF THE REPUBLIC | Tarik Saleh (SE) | Feature film | 19-03-2024 | 171 | 500 | 500 | AR |
| 13 | 24-035-C | IF PIGEONS TURNED TO GOLD | Josefina Lubojacki (CZ) | Documentary | 19-03-2024 | 171 | 85 | 36 | SUB |
| 14 | 24-038-F | FRANZ | Agnieszka Holland (PL) | Feature film | 19-03-2024 | 171 | 500 | 500 | AR |
| 15 | 24-043-F | SLEEPLESS CITY | Guillermo García López (ES) | Feature film | 19-03-2024 | 171 | 340 | 340 | AR |
| 16 | 24-044-F | DESIRE LINES | Dane Komljen (RS) | Feature film | 19-03-2024 | 171 | 120 | 120 | SUB |
| 17 | 24-046-F | BRAVE | Marie-Elsa Sgualdo (CH) | Feature film | 19-03-2024 | 171 | 300 | 300 | AR |
| 18 | 24-048-F | SERAPHINE | Sarah Van Den Boom (FR) | Animation | 19-03-2024 | 171 | 500 | 500 | AR |
| 19 | 24-052-F | THE PORTUGUESE HOUSE (LA QUINTA) | Avelina Prat (ES) | Feature film | 19-03-2024 | 171 | 350 | 350 | AR |
| 20 | 24-061-F | SENTIMENTAL VALUE | Joachim Trier (NO) | Feature film | 19-03-2024 | 171 | 500 | 499 | AR |
| 21 | 24-068-F | THE GOOD DAUGHTER (EX. FED UP) | Júlia De Paz Solvas (ES) | Feature film | 19-03-2024 | 171 | 250 | 250 | AR |
| 22 | 24-072-F | STRANGE RIVER | Jaume Claret Muxart (ES) | Feature film | 19-03-2024 | 171 | 200 | 200 | AR |
| 23 | 24-077-F | PASTORAL PATHWAYS | Ahmet Necdet Cupur (TR) | Feature film | 19-03-2024 | 171 | 247 | 82 | SUB |
| 24 | 24-086-C (U) | FANTASTIQUE | Marjolijn Prins (BE) | Documentary | 19-03-2024 | 171 | 90 | 89 | SUB |
| 25 | 24-089-F | ROMERÍA | Carla Simon (ES) | Feature film | 19-03-2024 | 171 | 500 | 500 | AR |
| 26 | 24-090-C | 9-MONTH CONTRACT | Ketevan Vashagashvili (GE) | Documentary | 19-03-2024 | 171 | 80 | 80 | SUB |
| 27 | 24-092-C | KARTLI | Tamar Kalandadze (GE) Julien Pebrel (FR) | Documentary | 18-06-2024 | 172 | 60 | 60 | SUB |
| 28 | 24-098-C | GABIN, A YOUTH IN THE BACKLAND | Maxence Voiseux (FR) | Documentary | 18-06-2024 | 172 | 200 | 200 | AR |
| 29 | 24-100-F | ONE YEAR OF SCHOOL (UN ANNO DI SCUOLA) | Laura Samani (IT) | Feature film | 18-06-2024 | 172 | 500 | 500 | AR |
| 30 | 24-104-F | TIGER MARTINDALE'S SURVIVAL EXPERTS | Pavels Gumennikovs (LV) | Feature film | 18-06-2024 | 172 | 229 | 228 | AR |
| 31 | 24-107-F | BLUE FLOWER | Geneviève Dulude-De Celles (CA) | Feature film | 18-06-2024 | 172 | 420 | 420 | AR |
| 32 | 24-109-F | OUR GIRLS | Mike van Diem (NL) | Feature film | 18-06-2024 | 172 | 400 | 400 | AR |

| # | Reference | Title | Director(s) | Type | Support date | Meeting # | Amount requested (in k€) | Amount granted (in k€) | Type of support * |
|----|--------------|-------------------------------------|--------------------------------------|--------------|--------------|-----------|--------------------------|------------------------|-------------------|
| 33 | 24-110-F | SJAP & KING | Mascha Halberstad (NL) | Animation | 18-06-2024 | 172 | 400 | 400 | AR |
| 34 | 24-112-F | ON LAND AND SEA (HAV & LAND) | Hlynur Pálmason (IS) | Feature film | 18-06-2024 | 172 | 500 | 500 | AR |
| 35 | 24-116-C | FATNA, A WOMAN NAMED RACHID | Hélène Harder (FR) | Documentary | 18-06-2024 | 172 | 150 | 100 | SUB |
| 36 | 24-120-C | THREE SISTERS | Massoud Bakhshi (FR) | Documentary | 18-06-2024 | 172 | 97 | 97 | SUB |
| 37 | 24-125-F | THE YOUNG MOTHERS' HOME | Jean-Pierre et Luc Dardenne (BE) | Feature film | 18-06-2024 | 172 | 400 | 400 | AR |
| 38 | 24-132-F | JIM QUEEN | Marco Nguyen (FR)Nicolas Athané (FR) | Animation | 18-06-2024 | 172 | 500 | 223 | AR |
| 39 | 24-134-C | MOON DIARY | Vanessa Del Campo (BE) | Documentary | 18-06-2024 | 172 | 90 | 90 | SUB |
| 40 | 24-135-F | DUST | Anke Blondé (BE) | Feature film | 18-06-2024 | 172 | 400 | 400 | AR |
| 41 | 24-137-F | TO THE VICTORY! | Valentyn Vasyanovych (UA) | Feature film | 18-06-2024 | 172 | 70 | 70 | SUB |
| 42 | 24-138-F | SAVE THE DEAD | Tamara Stepanyan (FR) | Feature film | 18-06-2024 | 172 | 450 | 450 | AR |
| 43 | 24-141-F | WOLF GRRRLS! | Claudia Estrada Tarascó (ES) | Feature film | 18-06-2024 | 172 | 500 | 500 | AR |
| 44 | 24-145-F | OLIVIA AND THE INVISIBLE EARTHQUAKE | Irene Iborra (ES) | Animation | 18-06-2024 | 172 | 500 | 500 | AR |
| 45 | 24-148-F | SALVATION | Emin Alper (TR) | Feature film | 18-06-2024 | 172 | 250 | 250 | AR |
| 46 | 24-163-F | PRISHTINÉ (EX HATIXHE AND SHABAN) | Visar Morina (DE) | Feature film | 18-06-2024 | 172 | 280 | 160 | AR |
| 47 | 24-164-F | SEVDA | Ufuk Emiroglu (CH) | Feature film | 18-06-2024 | 172 | 360 | 360 | AR |
| 48 | 24-179-C | IMAGO | Déni Oumar Pitsaev (FR) | Documentary | 18-06-2024 | 172 | 150 | 150 | SUB |
| 49 | 24-180-F | A FAMILY (EX. VOLCANO) | Mees Peijnenburg (NL) | Feature film | 18-06-2024 | 172 | 150 | 150 | SUB |
| 50 | 24-181-F | ON THEIR OWN | Tudor Cristian Jurgiu (RO) | Feature film | 18-06-2024 | 172 | 155 | 155 | AR |
| 51 | 24-182-F | BELLS OF KABUL | Chabname Zariab (FR) | Feature film | 18-06-2024 | 172 | 390 | 390 | AR |
| 52 | 24-183-F | VALESKA | Jakob Moritz Erwa (AT) | Feature film | 18-06-2024 | 172 | 500 | 319 | AR |
| 53 | 24-185-F (U) | PERMANENT BEING | Juan Palacios (ES) | Feature film | 18-06-2024 | 172 | 50 | 50 | SUB |
| 54 | 24-188-F | LA BALEINE | Sylvère Petit (FR) | Feature film | 18-06-2024 | 172 | 400 | 200 | AR |
| 55 | 24-190-F | IN ALASKA | Jaap van Heusden (NL) | Feature film | 18-06-2024 | 172 | 469 | 468 | AR |
| 56 | 24-195-F | KIKA | Alexe Poukine (BE) | Feature film | 18-06-2024 | 172 | 200 | 200 | AR |
| 57 | 24-198-F | YES | Nadav Lapid (FR) | Feature film | 18-06-2024 | 172 | 370 | 370 | AR |
| 58 | 24-199-F | WASHED AND BURIED | Martin Turk (SI) | Feature film | 20-11-2024 | 173 | 150 | 150 | SUB |
| 59 | 24-202-F | THE VISITOR | Vytautas Katkus (LT) | Feature film | 20-11-2024 | 173 | 210 | 210 | AR |
| 60 | 24-205-F | EUROTRASH | Frauke Finsterwalder (CH) | Feature film | 20-11-2024 | 173 | 350 | 350 | AR |
| 61 | 24-220-C (U) | QUEEN OF THE STONE AGE | David Bernet (CH) | Documentary | 20-11-2024 | 173 | 80 | 80 | SUB |
| 62 | 24-221-C | FUTURE TENSES | Christos Karakapelis (GR) | Documentary | 20-11-2024 | 173 | 140 | 140 | SUB |
| 63 | 24-222-F | THE CRUX | Ulrike Tony Vahl (DE) | Feature film | 20-11-2024 | 173 | 500 | 500 | AR |
| 64 | 24-232-F | WOMAN, UNKNOWN (EFTERKRIG) | May el-Toukhy (DK) | Feature film | 20-11-2024 | 173 | 480 | 349 | AR |
| 65 | 24-234-C | FIXING THE WAR | Vadym Ilkov (UA) Clare Stronge (IE) | Documentary | 20-11-2024 | 173 | 120 | 41 | SUB |
| 66 | 24-237-F | FAIRYHEART | Anita Doron (CA) | Animation | 20-11-2024 | 173 | 500 | 500 | AR |
| 67 | 24-240-F | TEARS OF NEON | Karolina Bielawska (PL) | Feature film | 20-11-2024 | 173 | 450 | 127 | SUB |

| # | Reference | Title | Director(s) | Type | Support date | Meeting # | Amount requested (in k€) | Amount granted (in k€) | Type of support * |
|----|--------------|---------------------------------------|-------------------------|--------------|--------------|-----------|--------------------------|------------------------|-------------------|
| 68 | 24-243-F | I WON'T DIE FOR LOVE | Marta Matute (ES) | Feature film | 20-11-2024 | 173 | 315 | 315 | AR |
| 69 | 24-245-F | THE GIRL | Marina Ziolkowski (FR) | Feature film | 20-11-2024 | 173 | 400 | 400 | AR |
| 70 | 24-248-F | CALLE MALAGA | Maryam Touzani (ES) | Feature film | 20-11-2024 | 173 | 500 | 500 | AR |
| 71 | 24-249-F | IVY | Catarina Mourão (PT) | Feature film | 20-11-2024 | 173 | 250 | 250 | AR |
| 72 | 24-250-F | LA GRADIVA | Marine Atlan (FR) | Feature film | 20-11-2024 | 173 | 400 | 400 | AR |
| 73 | 24-252-F | YOU SHALL NOT MAKE AN IMAGE (MIMESIS) | Kaouther Ben Hania (FR) | Feature film | 20-11-2024 | 173 | 430 | 430 | AR |
| 74 | 24-257-C | SLEEPLESS NIGHTS | Tiago Hespanha (PT) | Documentary | 20-11-2024 | 173 | 95 | 95 | SUB |
| 75 | 24-260-F | THE STATION | Sara Ishaq (NL) | Feature film | 20-11-2024 | 173 | 150 | 150 | SUB |
| 76 | 24-265-F | 9 MOONS | Patricia Ortega (VE) | Feature film | 20-11-2024 | 173 | 300 | 73 | SUB |
| 77 | 24-266-F | STRAWBERRIES | Laila Marrakchi (FR) | Feature film | 20-11-2024 | 173 | 375 | 375 | AR |
| 78 | 24-267-F | THE GOLDEN AGE | Bérenger Thouin (FR) | Feature film | 20-11-2024 | 173 | 370 | 370 | AR |
| 79 | 24-271-F | MERCY | Emily Atef (FR) | Feature film | 20-11-2024 | 173 | 400 | 400 | AR |
| 80 | 24-273-F | THE LAST ONE FOR THE ROAD | Francesco Sossai (IT) | Feature film | 20-11-2024 | 173 | 300 | 300 | AR |
| 81 | 24-276-F | 20 METERS | Damjan Kozole (SI) | Feature film | 20-11-2024 | 173 | 275 | 275 | AR |
| | Total | 81 | | | | | 24 369 | 22 532 | |

*AR: Advance on Receipts / SB: Subsidy

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

Table 22: Number of eligible projects (2012-2024)

| | 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 | 76 | 89 | 99 | NA | 264 |
| Eligible projects in 2024 | 76 | 93 | 72 | NA | 241 |

* In 2021, Eurimages reduced the number of annual project evaluation meetings from four to three

Table 23: Number of applications for support (2020-2024)

| | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/2023 | % |
|----------------------------------|-------|-------|-------|-------|-------|---------------------|--------|
| Number of applications received | 237 | 256 | 231 | 315 | 279 | -36 | -11.4% |
| Number of applications withdrawn | 41 | 38 | 38 | 51 | 38 | -13 | -25.5% |
| Number of eligible projects | 196 | 218 | 193 | 264 | 241 | -23 | -8.7% |
| Number of projects supported | 100 | 110 | 71 | 94 | 81 | -13 | -13.8% |
| Number of projects not supported | 95 | 108 | 122 | 170 | 160 | -10 | -5.9% |
| Project selection rate | 51.0% | 50.5% | 36.8% | 35.6% | 33.6% | -2.0% | |

Table 24: Number of co-productions originating in Eurimages member States (2014-2023)

| | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | Avg |
|--|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| Number of member States | 36 | 36 | 37 | 38 | 38 | 40 | 41 | 40 | 39 | 39 | 38 |
| Volume of co-productions in member States | 609 | 689 | 717 | 705 | 712 | 775 | 535 | 718 | 878 | 813 | 715 |
| Number of projects applying for Eurimages support | 203 | 193 | 202 | 242 | 238 | 235 | 237 | 256 | 231 | 315 | 235 |
| % of projects applying for Eurimages support out of all co-productions | 33.3% | 28.0% | 28.2% | 34.3% | 33.4% | 30.3% | 44.3% | 35.7% | 26.3% | 38.7% | 32.9% |
| Number of eligible projects (Eurimages) | 170 | 165 | 171 | 206 | 210 | 194 | 196 | 218 | 193 | 264 | 199 |
| % of eligible projects out of all co-productions | 27.9% | 23.9% | 23.8% | 29.2% | 29.5% | 25.0% | 36.6% | 30.4% | 22.0% | 32.5% | 27.8% |
| Number of projects supported (Eurimages) | 74 | 92 | 85 | 101 | 78 | 73 | 100 | 110 | 71 | 94 | 88 |
| % of projects supported by Eurimages out of all co-productions | 12.2% | 13.4% | 11.9% | 14.3% | 11.0% | 9.4% | 18.7% | 15.3% | 8.1% | 11.6% | 12.3% |

Data for 2024 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 25: Cumulative repayments by year (1989-2024)

| 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 | 2.3% |
| 1991 | 43 | 13 793.0 | 182.5 | 1.5% |
| 1992 | 60 | 18 633.7 | 987.2 | 5.9% |
| 1993 | 73 | 19 494.0 | 947.5 | 5.4% |
| 1994 | 89 | 22 041.8 | 703.8 | 3.8% |
| 1995 | 99 | 24 386.1 | 1 840.3 | 7.9% |
| 1996 | 87 | 19 901.5 | 1 195.5 | 7.0% |
| 1997 | 79 | 19 347.3 | 1 369.7 | 7.5% |
| 1998 | 76 | 19 725.4 | 1 594.1 | 8.3% |
| 1999 | 72 | 17 933.3 | 878.3 | 5.5% |
| 2000 | 45 | 16 486.0 | 1 170.5 | 7.3% |
| 2001 | 57 | 18 447.7 | 1 624.1 | 9.7% |
| 2002 | 51 | 18 397.8 | 769.9 | 4.8% |
| 2003 | 57 | 20 079.5 | 1 466.3 | 7.6% |
| 2004 | 55 | 19 541.6 | 1 211.1 | 6.6% |
| 2005 | 61 | 19 536.1 | 561.8 | 3.0% |
| 2006 | 56 | 19 265.5 | 1 101.3 | 6.3% |
| 2007 | 61 | 21 508.0 | 1 274.7 | 6.0% |
| 2008 | 57 | 20 200.0 | 707.2 | 3.6% |
| 2009 | 55 | 19 460.0 | 1 719.1 | 8.9% |
| 2010 | 56 | 19 260.0 | 1 716.6 | 9.1% |
| 2011 | 72 | 22 350.0 | 2 113.8 | 9.6% |
| 2012 | 68 | 21 710.0 | 1 741.7 | 8.3% |
| 2013 | 72 | 22 520.0 | 2 267.5 | 10.1% |
| 2014 | 74 | 22 234.0 | 1 349.0 | 6.1% |
| 2015 | 92 | 22 619.9 | 1 073.5 | 4.7% |
| 2016 | 85 | 21 671.5 | 1 347.3 | 6.3% |
| 2017 | 101 | 22 172.5 | 1 335.0 | 6.0% |
| 2018 | 78 | 19 940.3 | 908.4 | 4.6% |
| 2019 | 73 | 18 795.9 | 1 623.1 | 8.6% |
| 2020 | 100 | 22 901.7 | 584.2 | 2.7% |
| 2021 | 110 | 25 779.0 | 806.4 | 3.5% |
| 2022 | 71 | 18 734.0 | 204.3 | 1.3% |
| Subtotal | 2 344 | 669 038.1 | 38 675.5 | 5.8% |
| 2023 | 94 | 26 057.0 | | |
| 2024 | 81 | 22 532.0 | | |
| Total | 2 519 | 717 627.1 | 38 675.5 | |

(*) Amounts supported minus cancellations.

NB: The annual repayment rate reflects the financial performance of films supported in a given year. The repayment rate excludes projects supported in the most recent years, to allow time for film production to be completed and for revenue generation to begin.

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

■ In 2024, 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”, “IDA”, “MICROCOSMOS”, “KOLYA”, and “THE HUNT”.

■ In 2024, a total of 39 films exceeded the cumulative repayment threshold of 50%. Among these, five were supported after 2014, including one project that received support after 2019.

Table 26: 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 | 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 | 00-047-F | KOBRALIGAN (HAEVNENS PRIS) | 2000 | 174.0 | 137.2 | 79% |
| 15 | 13-109-F | THE LOBSTER | 2013 | 460.0 | 359.4 | 78% |
| 16 | 15-034-F | A CONSPIRACY OF FAITH | 2015 | 400.0 | 297.6 | 74% |
| 17 | 99-044-P | DANCER IN THE DARK | 1999 | 686.0 | 503.2 | 73% |
| 18 | 00-077-F | NO MAN'S LAND | 2000 | 335.0 | 228.8 | 68% |
| 19 | 96-073-P | SECRETOS DEL CORAZON | 1996 | 177.5 | 116.3 | 66% |
| 20 | 97-117-P | ASTERIX ET OBELIX CONTRE CESAR | 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 | 256.1 | 62% |
| 24 | 12-132-F | KVINDEN I BURET - THE KEEPER OF LOST CAUSES | 2012 | 470.0 | 290.8 | 62% |
| 25 | 11-166-F | BLUE IS THE WARMEST COLOUR - LA VIE D'ADELE | 2011 | 560.0 | 340.1 | 61% |
| 26 | 01-112-F | THE SOUL KEEPER (PRENDIMI L'ANIMA) | 2001 | 233.1 | 138.7 | 59% |
| 27 | 11-068-F | THE BROKEN CIRCLE BREAKDOWN | 2011 | 280.0 | 161.6 | 58% |
| 28 | 12-097-F | EL NIÑO | 2012 | 650.0 | 373.2 | 57% |
| 29 | 97-034-P | POIKA JA ILVES | 1997 | 259.2 | 147.2 | 57% |
| 30 | 21-065-F | CLOSE | 2021 | 300.0 | 167.7 | 56% |
| 31 | 09-068-F | ET SI ON VIVAIT TOUS ENSEMBLE | 2009 | 450.0 | 250.6 | 56% |
| 32 | 07-153-F | MAX MANUS | 2007 | 580.0 | 320.5 | 55% |
| 33 | 19-223-F | COMPARTMENT NUMBER 6 | 2019 | 280.0 | 151.9 | 54% |
| 34 | 02-044-F | ZELARY | 2002 | 150.0 | 81.2 | 54% |
| 35 | 10-171-F | AMOUR | 2010 | 600.0 | 322.6 | 54% |

■ By the end of 2024, 1,345 films had generated repayments, corresponding to 53% of the 2,519 films supported by the Fund since its inception.

■ While the repayment system tracks all receipts since the Fund was established, the Secretariat actively follows up only on films supported in the last ten years, with a particular focus on those released in cinemas within the past five years.

APPENDIX VII – ADDITIONAL INFORMATION ON THE EXHIBITORS SUPPORT PROGRAMME

Table 27: List of supported exhibitors (2024)

| 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€) |
|-----------|-------------------|-------------------------|--------------------------|---------|-------------------|-----------------|---|-------------------------|----------------------------|--|
| 08-01/23 | 2017 | Moscow Cinema | Yerevan | AM | 4 | 925 | 4.8 | 0.0 | 1.9 | 6.7 |
| 09-01/23 | 2018 | Cinéma Le Clap | Québec City | CA | 7 | 1 016 | 4.8 | 1.2 | 0.0 | 5.9 |
| 09-02/23 | 2018 | Cinéma Beaubien | Montreal | CA | 5 | 839 | 9.5 | 5.0 | 2.5 | 17.0 |
| 09-03/23 | 2018 | Cinéma du Parc | Montreal | CA | 3 | 932 | 14.3 | 2.9 | 2.5 | 19.6 |
| 09-04/23 | 2018 | Le Tapis Rouge | Québec City | CA | 4 | 305 | 9.5 | 0.0 | 0.0 | 9.5 |
| 09-05/23 | 2019 | Cinéma 9 Gatineau | Gatineau | CA | 9 | 1 702 | 0.0 | 0.0 | 0.0 | 0.0 |
| 09-06/23 | 2019 | La Maison du Cinéma | Sherbrooke | CA | 16 | 2 061 | 0.0 | 0.1 | 0.0 | 0.1 |
| 09-07/23 | 2019 | TIFF Bell Lightbox | Toronto | CA | 6 | 1 344 | 9.5 | 2.6 | 2.5 | 14.6 |
| 09-08/23 | 2021 | Cinéma du Musée | Montreal | CA | 1 | 291 | 14.3 | 0.4 | 0.0 | 14.6 |
| 09-09/23 | 2021 | Cinema Pine | Saint-Adèle | CA | 8 | 885 | 9.5 | 0.0 | 0.0 | 9.5 |
| 09-10/23 | 2023 | Cinéma 7 Valleyfield | Salaberry de Valleyfield | CA | 7 | 1 032 | 2.1 | 0.0 | 0.0 | 2.1 |
| 02-01/23 | 2014 | Kult.kino atelier | Basel | CH | 5 | 545 | 9.5 | 2.2 | 2.5 | 14.2 |
| 02-03/23 | 2014 | Kult.kino camera | Basel | CH | 2 | 208 | 9.5 | 0.6 | 0.0 | 10.1 |
| 02-04/23 | 2014 | CineCamera | Bern | CH | 1 | 152 | 4.8 | 0.0 | 0.0 | 4.8 |
| 02-05/23 | 2014 | CineMovie | Bern | CH | 3 | 314 | 9.5 | 1.0 | 0.0 | 10.5 |
| 02-06/23 | 2014 | Cinemotion - Les Prado | Bulle | CH | 3 | 381 | 4.8 | 0.0 | 0.0 | 4.8 |
| 02-07/23 | 2014 | Cinema Bio | Carouge | CH | 1 | 216 | 9.5 | 0.5 | 0.0 | 10.0 |
| 02-08/23 | 2014 | Cinemotion - Les Rex | Fribourg | CH | 3 | 573 | 9.5 | 0.3 | 2.5 | 12.3 |
| 02-09/23 | 2014 | Les Cinemas du Grütli | Geneva | CH | 2 | 270 | 9.5 | 0.7 | 0.0 | 10.2 |
| 02-10/23 | 2014 | Le City | Geneva | CH | 1 | 170 | 9.5 | 0.0 | 0.0 | 9.5 |
| 02-11/23 | 2014 | Les Scala | Geneva | CH | 3 | 370 | 9.5 | 1.3 | 2.5 | 13.3 |
| 02-13/23 | 2014 | Cinéma Scala | La Chaux-de-Fonds | CH | 3 | 507 | 9.5 | 0.0 | 0.0 | 9.5 |
| 02-15/23 | 2014 | Pathé Les Galeries | Lausanne | CH | 8 | 1 074 | 14.3 | 2.4 | 0.0 | 16.6 |
| 02-16/23 | 2014 | Bourbaki | Lucerne | CH | 4 | 502 | 9.5 | 1.2 | 0.0 | 10.7 |
| 02-17/23 | 2014 | Cinéma Apollo | Neuchâtel | CH | 3 | 1 205 | 9.5 | 0.3 | 0.0 | 9.8 |
| 02-18/23 | 2014 | Cinéma Bio | Neuchâtel | CH | 1 | 300 | 5.2 | 0.0 | 0.0 | 5.2 |
| 02-19/23 | 2014 | Cinéma Studio | Neuchâtel | CH | 1 | 520 | 9.3 | 0.0 | 0.0 | 9.3 |
| 02-20/23 | 2014 | Urba | Orbe | CH | 2 | 170 | 5.6 | 0.0 | 0.0 | 5.6 |
| 02-21/23 | 2014 | Cinemotion - Les Apollo | Payeme | CH | 3 | 376 | 4.8 | 0.0 | 0.0 | 4.8 |
| 02-22/23 | 2014 | Kinok | Saint-Gall | CH | 1 | 95 | 9.5 | 0.8 | 0.0 | 10.3 |
| 02-23/23 | 2014 | Cinéma Astor | Vevey | CH | 1 | 244 | 9.5 | 0.0 | 0.9 | 10.4 |
| 02-24/23 | 2014 | Rex | Vevey | CH | 4 | 578 | 4.8 | 0.0 | 0.0 | 4.8 |
| 02-25/23 | 2014 | Arthouse Alba | Zürich | CH | 1 | 232 | 9.5 | 0.0 | 0.0 | 9.5 |
| 02-26/23 | 2014 | Arthouse Le Paris | Zürich | CH | 1 | 406 | 9.5 | 2.2 | 0.0 | 11.7 |
| 02-27/23 | 2014 | Arthouse Movie | Zürich | CH | 2 | 274 | 14.3 | 1.6 | 0.0 | 15.8 |
| 02-28/23 | 2014 | Arthouse Piccadilly | Zürich | CH | 2 | 229 | 14.3 | 1.6 | 0.0 | 15.9 |
| 02-29/23 | 2014 | Riffraff | Zürich | CH | 4 | 336 | 9.5 | 0.5 | 0.0 | 10.0 |
| 02-31/23 | 2015 | Arthouse Uto | Zürich | CH | 1 | 210 | 8.6 | 0.0 | 0.0 | 8.6 |
| 02-32/23 | 2016 | Cinélux | Geneva | CH | 1 | 100 | 9.5 | 0.0 | 1.0 | 10.5 |
| 02-33/23 | 2017 | Cinemont | Delémont | CH | 4 | 739 | 4.8 | 0.0 | 2.5 | 7.3 |
| 02-34/23 | 2017 | Rex | Bienne | CH | 2 | 866 | 9.5 | 0.0 | 0.0 | 9.5 |
| 02-35/23 | 2018 | Houdini | Zürich | CH | 5 | 212 | 14.3 | 3.1 | 0.0 | 17.3 |

| 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€) |
|--------------|-------------------|--------------------------------|-------------------|---------|-------------------|-----------------|---|-------------------------|----------------------------|--|
| 02-36/23 | 2019 | Rex | Neuchâtel | CH | 1 | 400 | 9.5 | 0.0 | 0.0 | 9.5 |
| 02-37/23 | 2020 | Lido | Bienne | CH | 2 | 1 024 | 8.5 | 0.0 | 0.0 | 8.5 |
| 02-38/23 | 2020 | LUX Art House | Lugano - Massagno | CH | 1 | 280 | 3.4 | 0.0 | 0.0 | 3.4 |
| 02-40/23 | 2020 | Odeon | Brugg | CH | 1 | 187 | 7.4 | 0.0 | 1.4 | 8.8 |
| 07-02/23 | 2008 | Bahceli Büyüğü Fener | Ankara | TR | 6 | 471 | 2.7 | 1.6 | 0.0 | 4.3 |
| 07-03/23 | 2005 | Büyüğü Fener Kültür Merkezi | Ankara | TR | 11 | 1 012 | 14.3 | 5.0 | 0.0 | 19.3 |
| 07-04/23 | 2000 | Kizilirmak | Ankara | TR | 4 | 708 | 0.3 | 0.0 | 0.0 | 0.3 |
| 07-07/23 | 2008 | Bodrum Cinemarine | Bodrum | TR | 9 | 829 | 4.8 | 0.6 | 0.0 | 5.3 |
| 07-24/23 | 2008 | RA Sinema | Trabzon | TR | 6 | 1 002 | 1.8 | 0.0 | 0.0 | 1.8 |
| 07-26/23 | 2013 | Sehirsinema | Diyarbakir | TR | 2 | 641 | 9.5 | 0.0 | 0.0 | 9.5 |
| 07-29/23 | 2014 | Paribu Cineverse Forum Camlik | Denizli | TR | 7 | 856 | 0.0 | 0.7 | 0.0 | 0.7 |
| 07-30/23 | 2014 | Paribu Cineverse Espark | Eskisehir | TR | 9 | 1 427 | 0.0 | 1.0 | 0.0 | 1.0 |
| 07-32/23 | 2016 | Cinemarine Orion | Tekirdag | TR | 9 | 851 | 4.8 | 0.4 | 0.0 | 5.1 |
| 07-33/23 | 2016 | Cinemarine Palm City | Mersin | TR | 10 | 1 098 | 4.8 | 0.4 | 0.0 | 5.1 |
| 07-35/23 | 2019 | Paribu Cineverse Armada | Ankara | TR | 11 | 1 308 | 0.0 | 1.1 | 0.0 | 1.1 |
| 07-36/23 | 2019 | Paribu Cineverse Bursa Podyum | Bursa | TR | 9 | 990 | 0.0 | 0.4 | 0.0 | 0.4 |
| 07-37/23 | 2019 | Paribu Cineverse Marmara Forum | Istanbul | TR | 16 | 2 819 | 0.0 | 0.5 | 0.0 | 0.5 |
| 07-38/23 | 2019 | Paribu Cineverse Mavibahce | Izmir | TR | 11 | 1 982 | 0.0 | 1.3 | 0.0 | 1.3 |
| 07-39/23 | 2019 | Paribu Cineverse Samsun Piazza | Samsun | TR | 10 | 1 621 | 4.8 | 0.4 | 0.0 | 5.1 |
| 07-40/23 | 2020 | Kadiköy Sinemasi | Istanbul | TR | 1 | 368 | 14.3 | 5.0 | 2.5 | 21.8 |
| 07-41/23 | 2022 | Majestik Film Sinema | Istanbul | TR | 5 | 581 | 1.1 | 2.9 | 0.0 | 4.0 |
| 10-01/23 | 2021 | Zhovten | Kiev | UA | 1 | 805 | 14.3 | 3.9 | 0.0 | 18.2 |
| Total | | | | | 290 | 44 966 | 464.5 | 57.5 | 25.2 | 547.3 |

Figure 18: Number of exhibitors and screens supported (2015-2024)

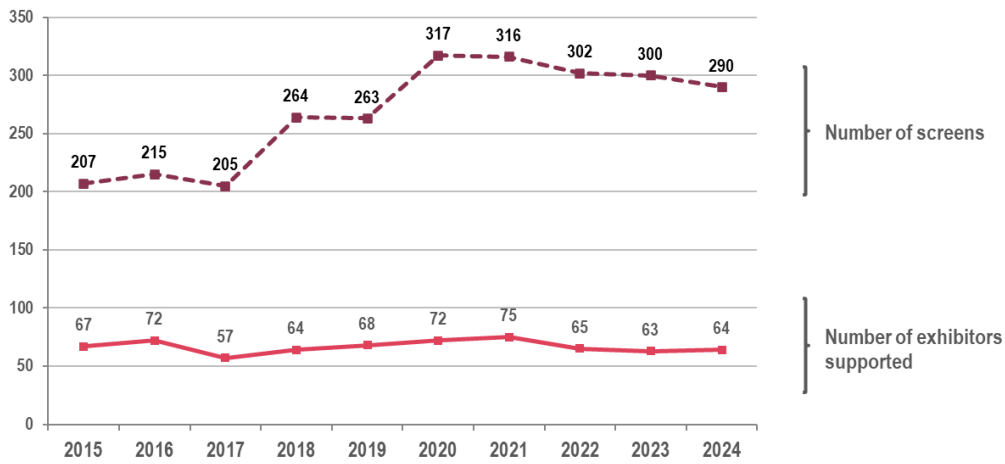


Table 28: Amounts granted to supported exhibitors (2020-2024)

| | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/2023 | % |
|--|-------|-------|-------|-------|-------|---------------------|---------|
| Amount granted including bonuses (in K€) | 706.0 | 660.3 | 478.2 | 527.5 | 547.2 | 19.7 | 3.7% |
| Europa Cinemas contribution (in K€) | 32.6 | 25.0 | 26.7 | 23.5 | 24.4 | 0.9 | 3.9% |
| Other | 0.0 | 10.0 | 0.0 | 0.7 | 0.0 | (0.7) | -100.0% |
| Total amount (in K€) | 738.6 | 695.2 | 504.9 | 551.8 | 571.7 | 19.9 | 3.6% |
| Average amount per cinema (in K€) | 10.3 | 9.3 | 7.8 | 8.8 | 8.9 | 0.2 | 2.0% |

Restated series

Table 29: Supported exhibitors: number of screens and seats (2020-2024)

| | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/2023 | % |
|---|--------|--------|--------|--------|--------|---------------------|-------|
| Number of exhibitors supported | 72 | 75 | 65 | 63 | 64 | 1 | 1.6% |
| Number of screens | 317 | 316 | 302 | 300 | 290 | -10 | -3.3% |
| Number of seats | 43 296 | 43 295 | 40 661 | 40 332 | 44 966 | 4 634 | 11.5% |
| Average number of screens per exhibitor | 4.4 | 4.2 | 4.6 | 4.8 | 4.5 | 0 | -4.8% |
| Average number of seats per screen | 137 | 137 | 135 | 134 | 155 | 21 | 15.3% |

Table 30: Parameters for the calculation of support granted to exhibitors, in % (2020-2024)

| | 2020 | 2021 | 2022 | 2023 | 2024 | Variation 2024/2023 |
|---|-------|-------|-------|-------|-------|------------------------|
| Percentage of eligible film screenings | 49.6% | 62.0% | 51.4% | 56.6% | 54.1% | -2.5% |
| Percentage of screenings of eligible non-national films | 23.8% | 31.9% | 30.3% | 28.7% | 26.7% | -2.0% |
| Percentage of Eurimages film screenings | 2.6% | 4.4% | 5.1% | 4.3% | 3.5% | -0.8% |
| | | | | | | |
| Percentage of eligible film admissions | 49.4% | 67.4% | 50.6% | 55.2% | 54.0% | -1.3% |
| Percentage of eligible non-national film admissions | 20.6% | 30.3% | 28.0% | 24.1% | 24.8% | 0.8% |
| Percentage of Eurimages film admissions | 2.3% | 3.6% | 4.6% | 4.7% | 3.9% | -0.8% |
| Percentage of admissions to non-national films by women | 2.8% | 5.7% | 4.6% | 3.7% | 6.8% | 3.1% |

APPENDIX VIII – ADDITIONAL INFORMATION ON THE PROMOTION PROGRAMME

Table 31: List of winners of Co-production Development Awards³⁹ (2010-2024)

| Year | Title | Director | Production | Co-production Market | Co-production support | Co-production structure |
|------|--|---|--|--|-----------------------|-------------------------|
| 2010 | WOLF | Bogdan Mustata (RO) | Strada Film Srl, (RO) | Cinelink, Sarajevo | YES | RO/DE |
| 2010 | CHAIKA (SEAGULL) | Miguel Angel Jiménez (ES) | Kinoskopic sl (ES) | New Cinema Network, Rome | YES | ES/GE/RU |
| 2011 | KID | Fien Troch (BE) | Prime Time (BE) | CineMart, Rotterdam | YES | BE/NL |
| 2011 | YOZGAT BLUES | Mahmut Fazil Coskun (TR) | Hokus Focus Film (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 (RS) | CineMart, Rotterdam | YES | RS/NL |
| 2012 | A BLAST (TO SAROMA) | Syllas Tzoumerkas (GR) | Homemade Films (GR) | Cinelink, Sarajevo | NO | GR/DE/NL |
| 2012 | MORDOGAN (BIRTH) | Jessica Krummacher (DE) | Lieblingsfilm GmbH (DE) | New Cinema Network, Rome | NO | DE/TR |
| 2013 | THE GIANT | Johannes Nyholm (SE) | Garagefilm International (SE) | CineMart, Rotterdam | YES | SE/DK |
| 2013 | PARK | Sofia Exarchou (GR) | Amanda Livanou Production (GR) | Cinelink, Sarajevo | NO | GR/PL |
| 2013 | LITTLE CRUSADER | Václav Kadrnka (CZ) | Sirius Films (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) and Nana Ekvimishvili (GE) | Polare Film LLC (GE) | Cinelink, Sarajevo | YES | DE/GE/FR |
| 2014 | AN OCEAN BETWEEN (OSKARS AMERICA) (children's film) | 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) | Finat Cut For Real (DK) | CPH:FORUM, Copenhagen | NO | DK |
| 2015 | TONIC IMMOBILITY (PAST IMPERFECT / LE PASSE DEVANT NOUS) | Nathalie Teirlinck (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 (BA) | Cinelink, Sarajevo | NO | BA/FR |
| 2015 | JUST LIKE MY SON (HE LOOKS LIKE MY SON) | Costanza Quatriglio (IT) | Ascent Film | New Cinema Network | YES | IT/BE/HR |
| 2015 | FIGHT GIRL (BO) (children's film) | Johan Timmers (NL) | Waterland Film | Cinekid, Amsterdam | NO | NL/BE |
| 2015 | THE GOLDEN DAWN CASE (GOLDEN DAWN GIRLS) (documentary) | Håvard Bustnes (NO) | Faction Film | CPH:FORUM, Copenhagen | NO | NO/DK/FI |
| 2015 | MOTHERLAND | Tomas Vengris (LT) | Studio Uljana Kom | Baltic Event Co-Production Market, Tallinn | YES | LV/LT |
| 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) and Proton Cinema (HU) | Berlinale Co-Production Market | YES | FR/LU/CA |
| 2016 | GOD EXISTS, HER NAME IS 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.) |

³⁹ Based on information available at the time of publication.

| Year | Title | Director | Production | Co-production Market | Co-production support | Co-production structure |
|------|--------------------------------------|---|--|---|-----------------------|-------------------------|
| 2016 | SISTERS (A TALE OF THREE SISTERS) | Emin Alper (TR) | Alper Film and Liman Film (TR) | MIA, Cinema Co-Production Market, Rome | YES | TR/DE/NL/GR |
| 2016 | CITIZEN SAINT | Tinat'in 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, Berlin | 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 Tsiteladze (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) and Transfax (IL) | Berlinale Co-Production Market, Berlin | 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 and Maja Keckojević, 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) in collaboration with 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, Moloko Film (CZ) | MIA, Cinema Co-Production Market, Rome | YES | SK/CZ/FR |
| 2018 | A GIRL'S ROOM (HEARTBEAST) | Aino Suni | Sébastien Aubert d'Adastra Films (FR) and Ulla Simonen, MADE (FI) | Baltic Event Co-Production Market, Tallinn | NO | FR/DE/FI |
| 2019 | STILLBORN (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 Súpup, Ivana Laučíková, Leon Vidmar and Agata Gorząddek | Mauer Film (CZ), Artichoke (SK), ZVVIKS (SI) and WJTeam/Likaon (PL) | Cartoon Movie, Bordeaux | YES | FR/CZ/SI/SK |
| 2019 | FOUR BROTHERS | Peter-Jan de Pue | Savage Film (BE) and 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/DK/BE/HR/BA |

| Year | Title | Director | Production | Co-production Market | Co-production support | Co-production structure |
|------|--|--|--|---|-----------------------|------------------------------|
| 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 and 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, 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 and Luca Bruno | Anima Vitae (FI) | Cartoon Movie, Bordeaux | NO | FI (prov.) |
| 2020 | HANA KOREA | Frederik Sølberg | Sonntag Pictures (DK) and 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 ⁴⁰ |
| 2020 | REPARTIDOR ESTA EN CAMINO (RIDERS) | Martín Rejtman | Un Puma (AR) and Terratre Films (PT) | Europe-Latin America Co-production Forum, San Sebastian | NO | AR/PT/VE |
| 2020 | DALVA | Emmanuelle Nicot | Hélicotronc (BE) and 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 | YES | 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) and One Two Films (DE) | Berlinale Co-Production Market, Berlin | NO | FR/DE |
| 2021 | LES OMBRES (ADA ET UZU) | Nadia Micault | Autour de Minuit (FR), Panique ! (BE) and Schmutzy (FR) | Cartoon Movie, Bordeaux | NO | FR/BE |
| 2021 | TATA (FATHER) | Lina Vdovii and 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, Berlin | NO | IR/FR/SE/DE |
| 2022 | MELVILLE | Romain Renard and Fury Teyssier | Need Productions (BE), Special Touch Studios and 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 |

⁴⁰ 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 and to the positions of individual Council of Europe member States on the status of Kosovo.

| Year | Title | Director | Production | Co-production Market | Co-production support | Co-production structure |
|------|--|---|--|--|-----------------------|-------------------------|
| 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) and Arsmedia (SI) | Cinekid, Amsterdam | 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, Berlin | NO | ES (prov.) |
| 2023 | THE BLINDSIGHT | Ruslan Batytskyi | 2Brave Productions (UA) | Berlinale Co-Production Market, Berlin | 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 |
| 2024 | SCREAMING GIRL | Antonio Lukich | ForeFilms (UA) | Berlinale Co-Production Market | NO | UA (prov.) |
| 2024 | PESTA | Hanne Berkaak | Mikrofilm (NO) with Xilam Films (FR) and Knudsen Pictures (DE) | Cartoon Movie, Bordeaux | NO | NO/FR/DE |
| 2024 | THE LAST DAYS OF THE HOSPITAL | Mehran Tamadon | TS Productions (FR) and Box Productions (CH) | Visions du Réel, Nyon | NO | FR/CH |
| 2024 | FIXING THE WAR | Vadym Ilkov and Clare Stronge | Moon Man (UA) and Plainsong Films (IE) | Visions du Réel, Nyon | NO | UA/IE |
| 2024 | ANTONIE | Rozálie Kohoutová | Punk Film (CZ) | Karlovy Vary International Film Festival, Karlovy Vary | NO | CZ (prov.) |
| 2024 | BIG WOMEN | Milica Tomović | Non-Aligned Films and Big Time Production (RS) | CineLink, Sarajevo | NO | RS (prov.) |
| 2024 | TIMES NEW ROMAN | Philip Sotnychenko | CUC & Viatel (UA) | CineLink, Sarajevo | NO | UA (prov.) |
| 2024 | MILLIE AND THE SECRET OF THE CROCODILE | Esben Toft Jacobsen | Snowcloud Films (SE) | Cinekid, Amsterdam | NO | SE (prov.) |
| 2024 | THE CRIMINALS | Serhat Karaaslan | Tiresias Films (FR) | TorinoFilmLab, Turin | NO | FR (prov.) |
| 2024 | THE WORKER | Eliza Petkova | Fourmat Film GmbH (DE) | Baltic Event Co-Production Market, Tallinn | NO | DE (prov.) |
| 2024 | ENGLISH LESSON | Ivan Tymchenko | Svitlofor Film (UA) | Baltic Event Co-Production Market, Tallinn | NO | UA (prov.) |
| 2024 | HAPPY DAYS | Floor Van der Meulen | Keplerfilm (NL) | Les Arcs International Film Festival, Les Arcs | NO | NL (prov.) |
| 2024 | 30 DAYS OF SUMMER | Anastasiia Solovenych | Bosonfilm (UA) | Les Arcs International Film Festival, Les Arcs | NO | UA (prov.) |

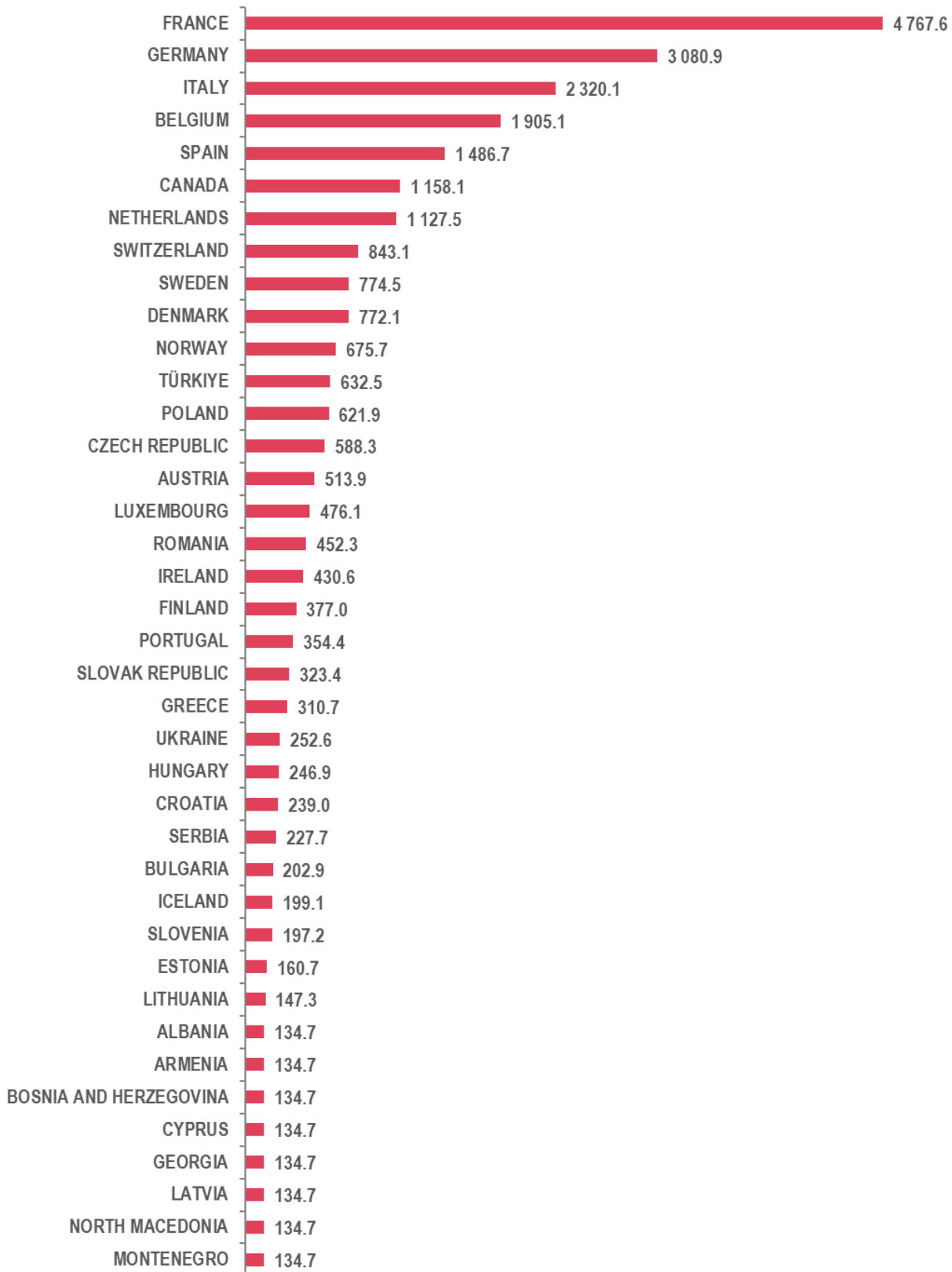
Table 32: Lab Project Awards Winners (2016-2020)

| 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) | Rä 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 Annecy (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. |
| 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) |

| Year | Festival | Title | Director | Production | Distribution |
|------|------------------------------|---|---|---|--|
| 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 (UNDERGROWN) | Marta Ribeiro | Produced by Joana Peralta from Videolotion (PT) | Nominated in the Zabaltegi-Tabakalera section of the San Sebastian Festival in 2021 and nominated and awarded in various festivals in 2021 (IndieLisboa International Independent Film Festival, D'A Film Festival Barcelona, Coimbra Caminhos do Cinema Português) |
| 2018 | Les Arcs, France | WHITE ON WHITE | Theo Court | Produced by Jose Alayon from El Viaje Films (ES) - Les Arcs | Best Director Award in the Orizzonti section of the Venice Film Festival in 2019 + FIPRESCI Award+ Human Rights Film Network Award – Special Mention Distributed by EYE Film Institute (NL) Screened at El Gouna, Ghent, and Gijon FF Chilean candidate for the Oscar for Best Foreign Language Film |
| 2019 | Karlovy Vary, Czech Republic | BOTTLED SONGS | Kevin B. Lee et Chloé Galibert-Lainé | Pong Film GmbH (DE) | First part nominated in the Harbour section of the June 2021 edition of the International Film Festival Rotterdam - In production |
| 2019 | Haugesund, Norway | HIM | Guro Bruusgaard | Alternativet Produksjon (NO) | Nominated at Moscow IFF in 2021 |
| 2019 | Thessaloniki, Greece | MOTHER LODE | Matteo Tortone | Wendigo Films (F) | Critics Week, Venice Festival in 2021 |
| 2019 | Les Arcs, France | FIGURES IN THE URBAN LANDSCAPE | Ekaterina Selenkina | Vladimir Nadein (RU) and Dutch Mountain Film (NL) | NFF Professionals 2019 – BoostNL Critics Week, Venice Festival in 2021 |
| 2020 | Karlovy Vary, Czech Republic | ATLANTIDE | Yuri Ancarani | Produced by Dugong Srl (IT) | Section Orizzonti at Venice Film Festival in 2021 + Sevilla Film Festival (The New Waves Non-Fiction Section) |
| 2020 | Haugesund, Norway | A BLIND MAN WHO DID NOT WANT TO SEE TITANIC | Teemu Nikki | Produced by It's Alive Films (FI) | Section Orizzonti Extra at Venice Festival in 2021: ARMAN Y BEAUTY Audience Award |
| 2020 | Thessaloniki, Greece | TRACKING SATYRIS | 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 IX – MEMBER STATES' CONTRIBUTIONS

Figure 19: Member States' contributions (2024)



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

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

Figure 20: Number of broadcasters / streaming services involved in supported projects, by country (2023-2024)

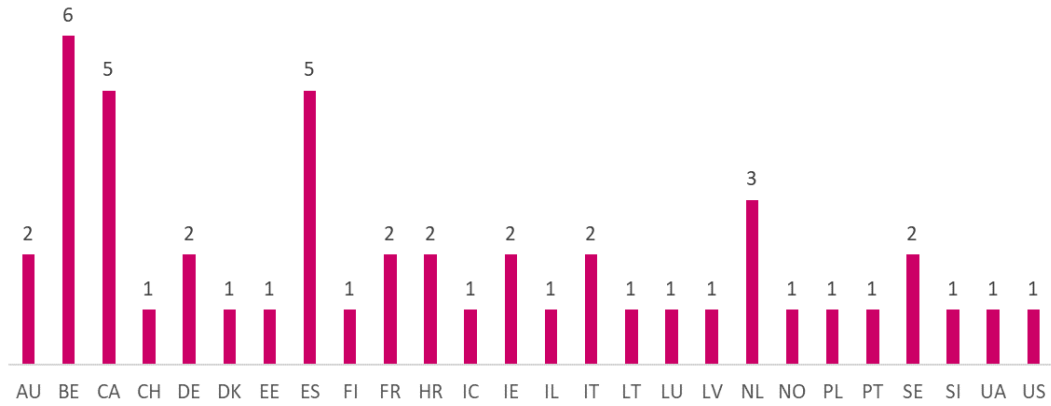


Figure 21: Number of broadcasters / streaming services involved in supported projects, by targeted country (2024)

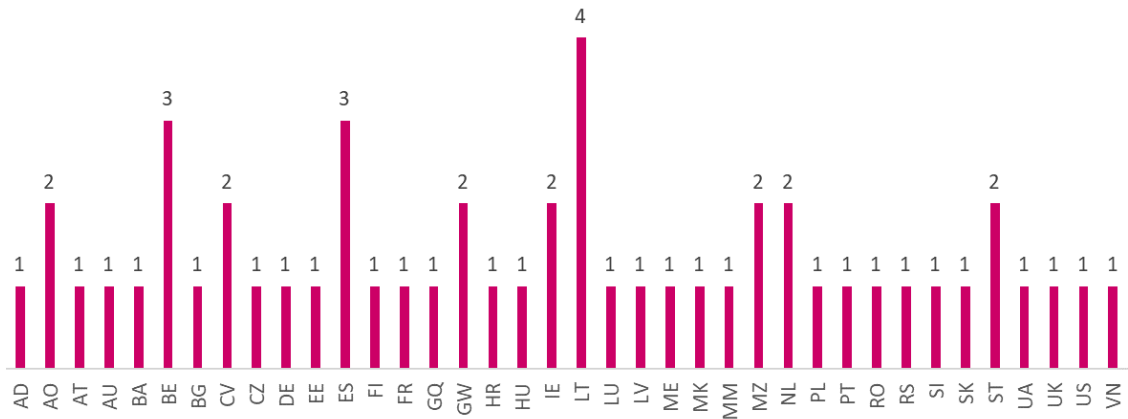


Figure 22: Number of professionals involved in supported projects, by country of origin (2023-2024)

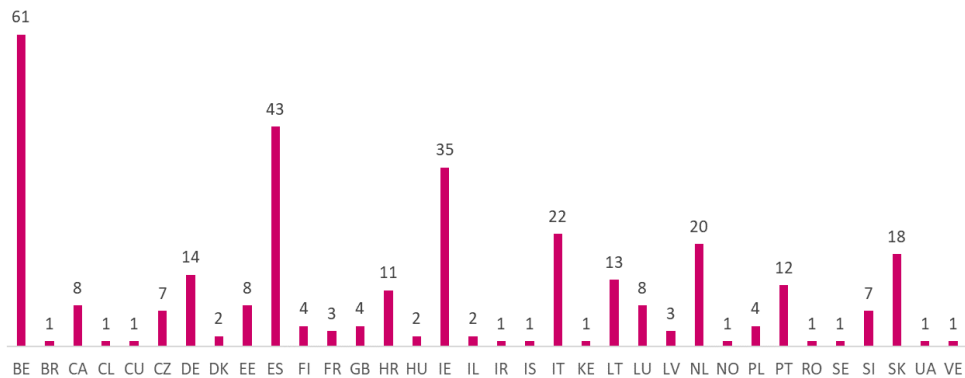


Table 33: Call for Partnerships – Development Awards: List of selected markets (2023-2024)

| Year (Call for Partnerships) | Market | Country | Amount granted | Project selected (Title) | Production Company | Production country |
|------------------------------|---------------------------------|------------------------|----------------|---|----------------------------|--------------------|
| 2023 | Conecta FICTION & ENTERTAINMENT | Spain | €50 000 | The adventures of a turbo-folk princess | OXO Production, EQUAL FILM | North Macedonia |
| 2023 | CINEKID for Professionals | Netherlands | €50 000 | Puck | BCD Film | Sweden |
| 2023 | INDUSTRY@TALLINN | Estonia | €50 000 | The women I think about at night | NapaFilms | Finland |
| 2023 | NEM Zagreb | Croatia | €50 000 | Imperial Vampire Committee | Joyrider Kft | Hungary |
| 2024 | CineLink Industry Days | Bosnia and Herzegovina | €50 000 | - | - | - |
| 2024 | East Doc Platform | Czechia | €50 000 | - | - | - |
| 2024 | INDUSTRY@TALLINN | Estonia | €50 000 | - | - | - |

Table 34: List of supported projects (2023-2024)

| Year (Call for Projects) | Title | Created by | Co-Producers | Amount granted |
|--------------------------|------------------------------|---|---|----------------|
| 2023 | Arcanes | Michèle Jacob | Beluga Tree (BE) with Staragara (SI), RTBF (BE), Proximus Media House (BE) | €250 000 |
| 2023 | Favàritx | Lluís Illescas | TV ON (ES) with Volf Entertainment (PT), Empatic Comunicacion Y Marketing (ES) | €250 000 |
| 2023 | Greater Adria | Nebojša Taraba, Simona Nobile | Drugi plan (HR) with Fabula Pictures (IT), Nadcon Film (DE), Lunanime (BE) | €500 000 |
| 2023 | Interstellar Ella, Season 2 | Adam Long | Fabrique Productions (BE) with Apartment 11 Productions (CA) | €500 000 |
| 2023 | Puberty | Leticia Dolera | Distinto Films (ES) with AT-Prod (BE), Corte y Confección de Películas (ES), Uri Films (ES) | €500 000 |
| 2023 | The Kollektive | Femke Wolting, Maddalena Ravagli, Leonardo Fasoli | Submarine Productions (NL) with Menuetto Film (BE), ZDF (DE), France Télévisions (FR), RAI (IT) | €500 000 |
| 2023 | This is not a murder mystery | Kathleen Maes | Panenka (BE) with DeadPan Pictures (IE), VRT (BE), NPO (NL) ZDF (DE), SVT (SE), NRK (NO), YLE (FI), DR (DK), RUV (IS) | €500 000 |
| 2024 | BFF | Agné Adoméné and Urté Oettinger | Art Shot (LT) with Artichoke (SK) | €500.000 |
| 2024 | Detective von Fock | Leana Jalukse | 360 Media OÜ (EE) with SIA Bergmane Production (LV), Movie.mento (IT) | €250 000 |
| 2024 | Droneland | Nicolas Steil | Iris Productions (LU) with Syrreal Entertainment (DE), Topkapi Films (NL), Enter Film (PL), Iris Productions Deutschland (DE) | €500.000 |

| | | | | |
|------|-----------------------------------|--|--|----------|
| 2024 | Hidden Assents (Season 3) | Peter McKenna | Saffron Moon (IE) with Potemkino (BE), Facet 4 Media (CA) | €250 000 |
| 2024 | #IBelieveHer | Mary McGuckian | Pembridge Film Productions (IE) with Iris Productions (LU), Wee Buns (UK) | €500.000 |
| 2024 | LUME | Irene Pin | Coral – Vision Europa (PT) with Producciones Audiovisuales Sete Media (ES) | €250 000 |
| 2024 | Moloch | Lukáš Hanulák, Vratislav Šlajar and Štefan Titka | Raketa (SK) with Bionaut (CZ) | €500.000 |
| 2024 | Stories from Backwoods | Leevi Lemmetty | Ink and Light (IE) with Muste ja Valo (FI), Backwoods (IE) | €250 000 |
| 2024 | The Golden Hour (season 2) | Simon de Waal | NL Film & TV (NL) with Polar Bear Commv (BE) | €500.000 |

Table 35: Languages⁴¹ used in submitted and supported projects (2023-2024)

| Year (Call for Partnerships) | Projects | Languages used |
|------------------------------|-----------|--|
| 2023 | Submitted | Catalan, Croatian, Czech, Dutch, English, Estonian, French, German, Greek, Hungarian, Italian, Macedonian, Portuguese, Russian, Serbian, Spanish, Ukrainian, Valencian |
| 2023 | Supported | Catalan, Croatian, Dutch, English, French, German, Italian, Portuguese, Spanish, Valencian |
| 2024 | Submitted | Basque, Catalan, Czech, Dutch, English, Estonian, Farsi, Finnish, Galician, German, Greek, Italian, Lithuanian, Portuguese, Slovak, Spanish, Ukrainian |
| 2024 | Supported | Basque, Czech, Dutch, English, Estonian, Farsi, Finnish, Galician, German, Lithuanian, Portuguese, Slovak, Spanish |

⁴¹ Including national, regional, and minority languages.