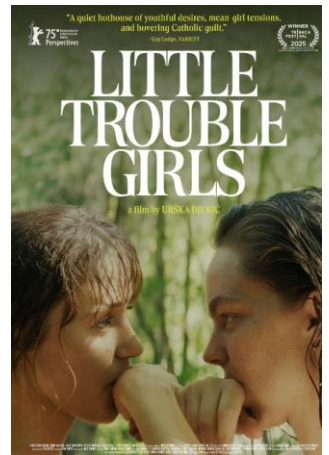


Eurimages

ANNUAL REPORT 2025



JUNE 2026

Eurimages is the cultural support fund of the Council of Europe. Established in 1989, it currently brings together 39 of the 46 member states of the Council of Europe, along with Canada. The Fund promotes independent filmmaking by providing financial support to feature-length films, animation and documentary films. In doing so, it encourages co-operation between professionals established in different countries.

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 Franz / Franz K. – Agnieszka Holland (CZ/PL/DE)
 Sentimental Value / Valeur Sentimental – Joachim Trier (NO/FR/DK/DE)
 Little Trouble Girls – Djukic Urška (SI/IT/HR/RS)
 Sirāt – Olivier Laxe (ES/FR)
 Eagles of the Republic / Les Aigles de la République – Tarik Saleh (SE/FR/DK)
 Tales from the Magic Garden / Les contes du pommier – Patrik Pass Jr., Jean-Claude Rozec, David Súpup, Leon Vidmar (CZ/FR/SI/SK)
 Calle Málaga / Rue Málaga – Maryam Touzani (FR/ES/DE/BE/MA)

EXECUTIVE SUMMARY

CO-PRODUCTION

■ In 2025, the Fund received a total of 266 applications for co-production support. Of these, 44 projects were deemed ineligible and withdrawn by the Secretariat or the producers. Among the 222 eligible projects, 91 received support, corresponding to an annual selection rate of 41.0%, compared with 33.6% in 2024.

■ The projects supported received a total of €27.6 million, amounting to 93.3% of the aid requested at the time of application. The average amount awarded per supported project reached €303,500 in 2025, compared to €278,200 the previous year.

■ Out of the 91 projects supported, 61 received support in the form of an advance on receipts and 30 received non-refundable subsidies of €150,000 or less. The 2025 portfolio was marked by a stronger presence of higher-budget productions, with projects above €5 million accounting for 32% of supported projects.

■ Support repayments for 2025 amounted to €1.4 million. As in previous years, the majority of repayments were generated by a limited number of projects, with 15 films accounting for 50% of the total repayments recorded during the year.

■ In 2025, 72 Eurimages-supported films were nominated for awards at major international festivals, further confirming the Fund's strong international visibility and artistic impact. Among the year's notable successes were "SENTIMENTAL VALUE", "SIRÂT", "LA PETITE DERNIÈRE", "FIUME O MORTE!", "SORELLA DI CLAUSURA", and "TALES FROM THE MAGIC GARDEN".

FILM MARKETING & AUDIENCE DEVELOPMENT

■ 2025 marked the first full operational year of the Film Marketing & Audience Development Programme, following its official launch in 2024. Designed to replace the former Distribution Support Programme, the scheme focuses on supporting innovative audience development and marketing strategies for films already supported under the Eurimages Co-production Support Programme.

■ Following the inaugural call launched in 2024, the first group of supported projects entered implementation during 2025. A second call for projects was organised during the year, consolidating the programme's role as a new strategic tool for strengthening the visibility and circulation of Eurimages-supported films.

■ The programme continued to support activities such as audience design, digital marketing, promotional campaigns, market analysis and audience engagement initiatives.

■ Particular attention was given to collecting operational feedback from beneficiaries and evaluating the effectiveness of supported activities, with a view to refining the programme in the coming years.

CINEMAS

■ In 2025, Eurimages continued implementing its Cinemas Support Programme in cooperation with Europa Cinemas, ensuring complementarity with existing European support mechanisms. The programme continued to support independent exhibitors committed to screening non-national European films and Eurimages-supported works.

■ A total of 62 exhibitors were supported under the programme in 2025. Overall, a total of €540,037 was awarded in 2025, based on the cinemas' activity in 2024, representing a 5.5% decrease compared to the previous year. This amount included €23,835 allocated to cover fees payable to Europa Cinemas for exhibitor's participation in the network.

■ Support remained focused on exhibitors located in five countries¹ with limited access to existing European cinema support schemes, while additional incentives continued to reward screenings of Eurimages-supported films and initiatives promoting gender equality.

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

PROMOTION AND COMMUNICATION

■ Total expenditure for the Promotion and Communication activities remained stable at €725,500 in 2025, as the Fund reaffirmed its commitment to film awards, sponsorship activities, and cooperation with film festivals and markets.

■ A total of 12 Eurimages Co-production Development Awards were granted in 2025 across nine selected markets. This includes three special Co-production Development Awards granted to Ukrainian projects as part of the exceptional measures in favour of Ukraine.

■ In 2025, Eurimages held a new edition of the Eurimages New Lab Awards, designed to support innovative, non-conventional and experimental works, with four awards presented at CPH:DOX and IFFR, for a total of €100,000.

■ Eurimages renewed its partnership with the Ukrainian Institute under the proMOTION Programme, supporting the international promotion of seven Ukrainian films, each receiving €8,000.

■ The Eurimages International Co-Production Award was not presented in 2025, as the European Film Awards ceremony was moved from December to January.

GENDER EQUALITY AND DIVERSITY

■ In 2025, Eurimages began implementing its first integrated Gender Equality, Diversity and Inclusion Strategy (GEDI) 2025–2027, adopted in December 2024. Supported by a three-year action plan, the strategy focuses on increasing women's representation, raising awareness, supporting inclusive initiatives, improving data transparency, and embedding GEDI principles across the Fund's operations.

■ The Fund allocated €150,000 to promotional and awareness-raising activities in this field, including the €30,000 Audentia Award, presented in 2025 to Janicke Askevold for "SOLOMAMMA" at the Cork International Film Festival. It also sponsored six gender equality initiatives and launched a dedicated GEDI newsletter.

■ Eurimages continued to apply the measure allowing female directors of fiction or animation projects to request co-production support covering up to 25% of the total budget. Over the longer term, the Fund's efforts have helped increase the share of supported projects directed by women, which rose from 23% in 2011 to 53% in 2024, when female-directed projects outnumbered male-directed projects for the first time.

■ In 2025, female-directed films accounted for 40% of projects selected for funding. Support awarded to these projects totalled €9.9 million, representing 36% of total co-production support. This decline from the exceptional 2024 results shows that continued monitoring and targeted action remain necessary to sustain progress towards gender balance.

FINANCIAL MANAGEMENT AND ADMINISTRATION

■ In 2025, Eurimages' revenues reached €31.6 million, representing 1.3% year-on-year growth, mainly driven by increased contributions from member States, which accounted for approximately 89.5% of the Fund's revenues, compared with 86.3% in 2024.

■ Member States' contributions rose to €28.3 million in 2025, reflecting the continued application of inflation-adjusted rates. Financial income decreased from the record level of €2.57 million in 2024 to €2.13 million in 2025, a 17.3% decline on the previous year, though still the second-highest level on record. Income from repayments also decreased, from €1.78 million in 2024 to €1.43 million in 2025.

■ Annual expenditure decisions related to the Fund's programmes reached a record €29.8 million, up 20.3% from 2024. This increase was mainly due to the rise in co-production support, which reached €27.6 million and accounted for 92.7% of total programme spending decisions in 2025.

■ The number of full-time equivalent staff members remained broadly stable, reaching 22.1 full-time equivalent staff members in 2025.

SUSTAINABILITY STRATEGY

■ Eurimages' environmental commitment was formalised in 2020 and developed through a first sustainability strategy adopted in 2021. In June 2025, the Board of Management adopted a new Sustainability Strategy 2025–2027, built around five priorities: harmonised data collection, recognition of green certifications, capacity-building, sector monitoring, and stronger cooperation with European partners.

■ The non-mandatory sustainability criterion introduced into the Co-production Support Programme in 2023 continued to evolve in 2025. Significant work was devoted to streamlining the sustainability information collected at application stage, simplifying the relevant section of the online application platform and better aligning it with the criteria used by expert working groups.

■ The data collected from 2025 applications confirm that sustainability practices are becoming increasingly widespread. Among eligible projects, 82% reported using a carbon calculator, 64% a green certification or label, and 74% a green consultant or manager. Among supported projects, carbon calculator use reached 92%.

■ The main achievement of 2025 was the launch of *StepUP*, Eurimages' e-learning platform developed with Ecoprod. By the end of the year, it had nearly 700 registered users from 25 countries, with redesigned modules, a webinar programme, and new country resources.

■ In 2026, Eurimages plans to make the sustainability section of the application platform mandatory, introduce a non-mandatory Sustainability Plan Template, develop a recognition framework for green certifications, expand *StepUP*, and strengthen cooperation with EFAD, Cine Regio and the European Audiovisual Observatory.

SERIES CO-PRODUCTION

■ The Budapest Drama Series Process originated from Eurimages' work between 2019 and 2022 on the impact of artificial intelligence, the role of TV series, and the need for new legal and financial tools to support independent European series co-productions. It was formally shaped by the 2021 Budapest conference on preserving independent production, diversity and pluralism in European TV series.

■ A major result was the development of a legal framework for drama series co-production. After work by an expert drafting group established by the Steering Committee for Culture, Heritage and Landscape (CDCPP) between 2022 and 2024, the Committee of Ministers adopted the *Council of Europe Convention on the Co-production of Audiovisual Works in the Form of Series* on 25 November 2025. Opened for signature in March 2026, during a ceremony in Lille, the Convention has been signed by eleven countries² by the date of publication of this report. It is the first international legal framework dedicated specifically to independent co-productions of series for television and streaming platforms. It introduces rules adapted to serialised storytelling, clarifies obligations, streamlines procedures and strengthens the position of independent producers, including in relation to ownership rights and revenues.

■ In parallel, the Council of Europe Pilot Programme for Series Co-Productions was launched as a three-year initiative funded through voluntary contributions and managed with its own budget and staff. The programme started in 2023 with 13 contributing countries and grew to 21 by the end of 2025.

² France, Georgia, Greece, Italy, Luxembourg, Malta, Republic of Moldova, Montenegro, Poland, Portugal, and the United Kingdom.

Over 2023–2025, the programme launched three calls for Series Co-Production Projects and two calls for Partnerships. It supported 22 series co-productions with grants of either €250,000 or €500,000, while seven markets hosted Series Co-Production Development Awards of €50,000 each.

The programme showed strong results in diversity and market impact: 50% of supported projects were created by women, supported series featured 34 national, regional or minority languages, and involved 72 co-producers from 16 countries and 103 broadcasters or streaming services from 26 countries. Project submissions rose from 19 in 2023 to 31 in 2025, indicating growing confidence among independent producers.

PERSPECTIVES

In 2025, Eurimages continued its support for Ukraine. By the end of the year, 23 member States had made solidarity contributions to help cover Ukraine's contribution to the Fund, and special support measures for Ukrainian film professionals were maintained.

The follow-up to the 2023 external evaluation was largely completed, including the operational launch of the renewed pool of external experts. Work also advanced on a multi-year Eurimages strategy for 2027–2031, with a first consolidated draft presented to the Board of Management in December 2025.

Finally, Eurimages continued strengthening its data and IT capacities. Following an internal audit, the Secretariat plans to launch a structured modernisation programme in 2026, aimed at better aligning the Fund's IT system with its mission.

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. As of December 2025, the Fund included 39 countries: 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;
- the work and aims of the Fund contribute to the New Democratic Pact for Europe of the Council of Europe⁴.

GOVERNANCE

The Fund is managed by a Board of Management made up of national representatives of the member States^{5,6}. The Board, which met twice in 2025, 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 over 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. 2025 was the fourth 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.

In 2025, the Board of Management met twice, in June in Istanbul, at the invitation of the Ministry of Culture of the Republic of Türkiye, and in December in Strasbourg, where an exchange with a delegation from Malta took place, further to a request on accession⁷.

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. 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 Executive Committee met eight times in 2025 to deal with the current business of the Fund, and on three further occasions in an enlarged format to review the successive drafts of a multi-year strategy for the Fund covering the period 2027–2031.

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

⁴ Link to [the website of the New Democratic Pact for Europe](#).

⁵ Link to [the list of national representatives on the website](#).

⁶ See Annex II on arrivals and departures on the Board of Management.

⁷ Malta's membership in Eurimages took effect on 22 January 2026, bringing the total number of member States to 40 in 2026. Link to [the list of Eurimages' member States on the website](#).

■ 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.

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 sessions⁸. Overall, from 2022 to 2025, a total of 231 experts participated in at least one project evaluation session.

■ 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 Agreements⁹. It has its own annual budget (just over **€31.6 million** in 2025) to implement its various programmes of activities.

■ This budget consists mainly of mandatory contributions from the member States and the reimbursement of support granted¹⁰.

⁸ More information available on the [dedicated page of the Eurimages website](#).

⁹ Link to [the website of the Treaty Office](#).

¹⁰ See the chapter "Financial management and administration" of this report.

MANAGEMENT OF THE CO-PRODUCTION SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ In 2025, 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 2025, Eurimages received a total of 266 applications for co-production support. Of these projects, 44 were deemed ineligible and subsequently withdrawn by the Secretariat or the producers. Among the 222 eligible projects, 91 received support, corresponding to an annual selection rate of 41.0%, compared to 33.6% in 2024. A detailed list of projects supported is available in Appendix III.

Table 1: Number of support requests per meeting for co-production (2025)

Indicators	Meeting n°174	Meeting n°175	Meeting n°176	Total
	March-25	June-25	Nov.-25	
Number of applications received	71	105	90	266
Number of applications withdrawn	9	20	15	44
Number of eligible projects	62	85	75	222
Share of eligible projects	87.3%	81.0%	83.3%	83.5%
Number of projects supported	23	35	33	91
Number of projects not supported	39	50	42	131
Project selection rate	37.1%	41.2%	44.0%	41.0%

■ The 91 co-productions supported received a total of **€27.6 million**, amounting to 93.3% of the aid requested at the time of application.

Table 2: Amount of support requested and granted for co-production support (2025)

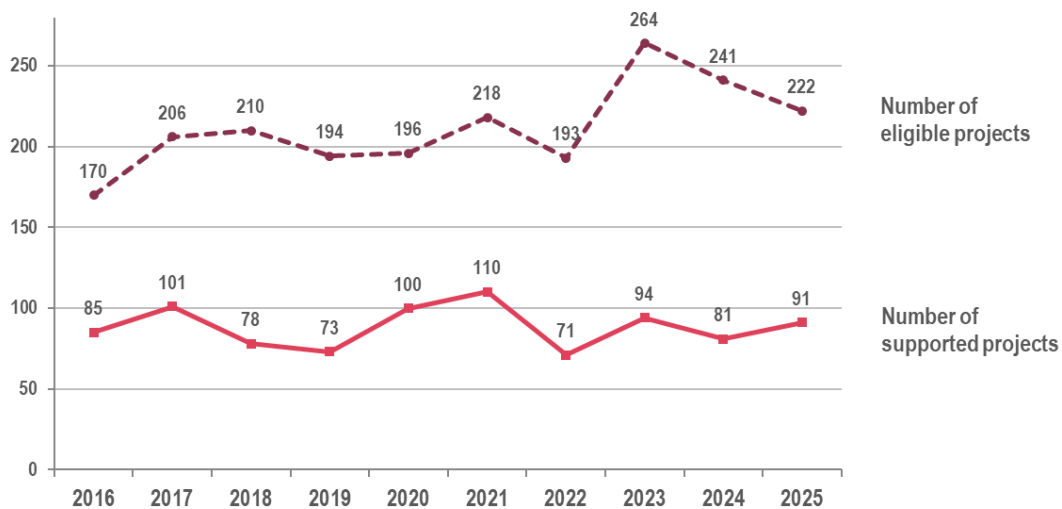
Indicators	Meeting n°174	Meeting n°175	Meeting n°176	Total
	March-25	June-25	Nov.-25	
Value of support requested for eligible projects (in k€)	18 324.0	25 955.3	22 732.5	67 011.8
Value of support requested for supported projects (in k€)	7 522.8	11 735.9	10 345.0	29 603.8
Value of support granted (in k€)	7 183.0	10 738.0	9 696.0	27 617.0
% of support granted out of total support requested by all eligible projects	39.2%	41.4%	42.7%	41.2%
Average support requested per eligible project (in k€)	295.5	305.4	303.1	301.9
Average support requested per supported project (in k€)	327.1	335.3	313.5	325.3
Average support granted per supported project (in k€)	312.3	306.8	293.8	303.5
% of support granted compared to support requested	95.5%	91.5%	93.7%	93.3%

EVOLUTION OF ACTIVITY

The number of eligible projects has steadily increased over the past decade, reflecting the growing volume of co-productions in member States¹¹. In 2025, the Fund received a total of 266 applications, of which 222 were deemed eligible, down from 241 eligible projects in the previous year. Although this marks a decline from the record high of 264 eligible applications received in 2023, the figure remains above the ten-year average.

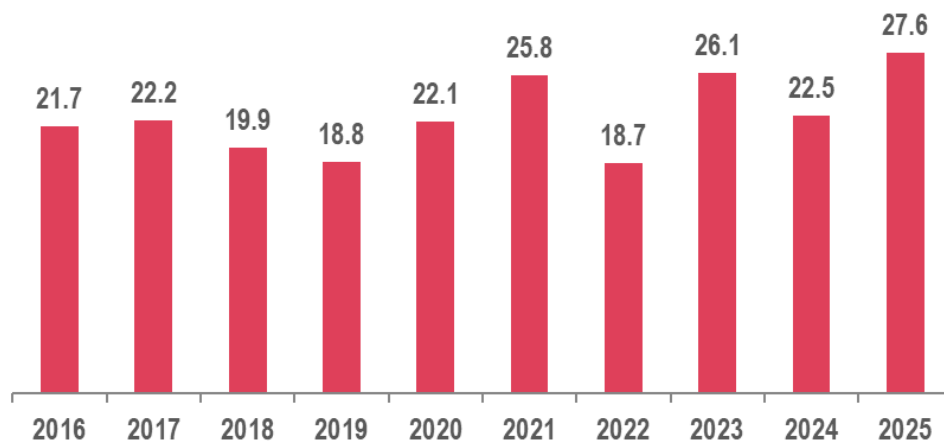
At the same time, the number of supported projects rose to 91 in 2025, ten more than in 2024, representing an overall selection rate of 41%.

Figure 1: Evolution of eligible and supported projects for co-production (2016-2025)



After declining in 2022, mainly due to the Russian Federation's exclusion from the Fund and delayed payments from Argentina, the total amount of support granted to selected projects rebounded in 2023 and reached an all-time high in 2025, totalling €27.6 million, a 22.6% increase compared with the previous year.

Figure 2: Evolution of support granted for co-production, in M€ (2016-2025)



¹¹ Detailed figures can be found in Tables 20 and 21 in Appendix IV.

■ The average amount awarded per supported project continued to increase, reaching €303,500 in 2025, compared to €278,200 in the previous year.

Table 3: Evolution of support requests by year for co-production, in k€ (2021-2025)

Indicators	2021	2022	2023	2024	2025	Variation (2025/2024)	%
Value of support requested for eligible projects (in k€)	57 895.3	55 272.0	74 096.6	69 539.6	67 011.8	-2 527.8	-3.6%
Value of support requested for supported projects (in k€)	27 744.8	19 755.7	26 926.8	24 369.1	29 603.8	5 234.7	21.5%
Value of support granted (in k€)	25 779.0	18 734.0	26 057.0	22 532.0	27 617.0	5 085.0	22.6%
Support rate for eligible projects	44.5%	33.9%	35.2%	32.4%	41.2%	8.8%	
Average support requested per eligible project (in k€)	265.6	286.4	280.7	288.5	301.9	13.3	4.6%
Average support requested per supported project (in k€)	252.2	278.2	286.5	300.9	325.3	24.5	8.1%
Average support granted per supported project (in k€)	234.4	263.9	277.2	278.2	303.5	25.3	9.1%
Proportion of support granted for supported projects	92.9%	94.8%	96.8%	92.5%	93.3%	0.8%	

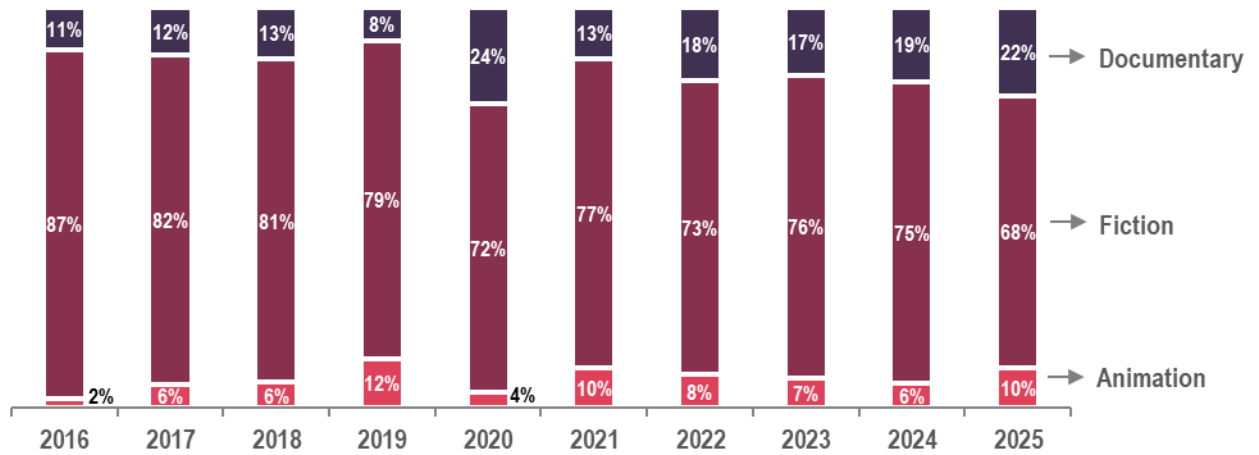
■ Out of the 91 projects supported in 2025, 30 received non-refundable subsidies (each €150,000 or less), while 61 received advances on receipts. The share of subsidies, which were first introduced in 2021, has remained broadly stable compared with the previous year.

Table 4: Breakdown of projects supported by type of support awarded (2021-2025)

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
2025	61	67.0%	30	33.0%	91

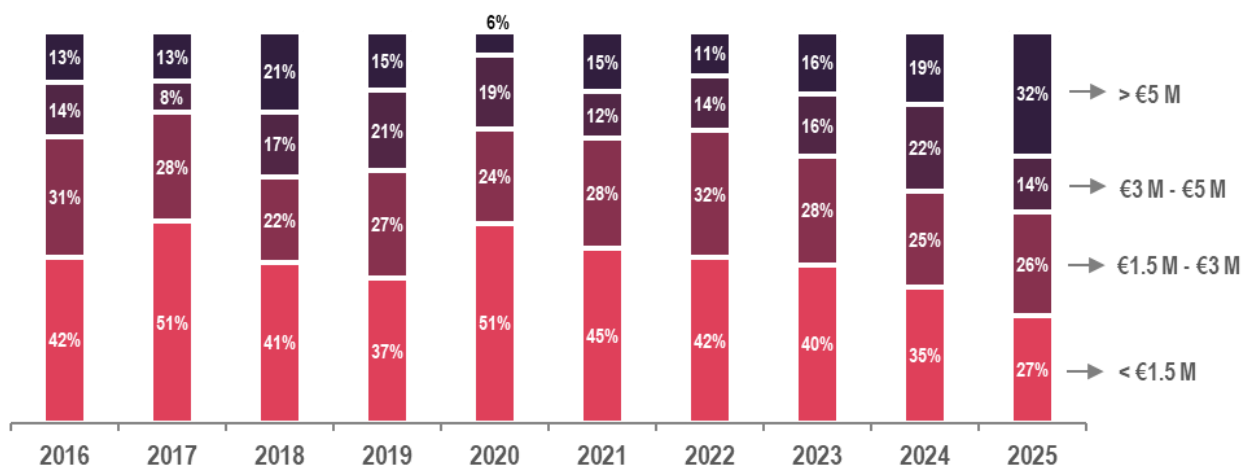
The share of documentaries among supported projects has gradually grown, rising from 11% in 2016 to 22% in 2025, reflecting the Fund's increasing support for non-fiction cinema. Fiction remains the dominant category, accounting for 68% of supported projects in 2025. Animation has maintained a lower, relatively stable share, ranging between 6% and 10% over the past five years.

Figure 3: Share of supported co-productions, by project type (2016-2025)



When examining the distribution of Eurimages support across budget ranges, the 2025 picture was unusually skewed towards higher-budget productions. The share of supported projects with budgets exceeding €5 million rose to a record 32%, while the proportion of projects with budgets below €1.5 million continued to decline, accounting for just 27% of all supported projects, compared with 35% in 2024 and 42% in 2016. By contrast, the share of mid-range budget projects remained broadly in line with the ten-year average.

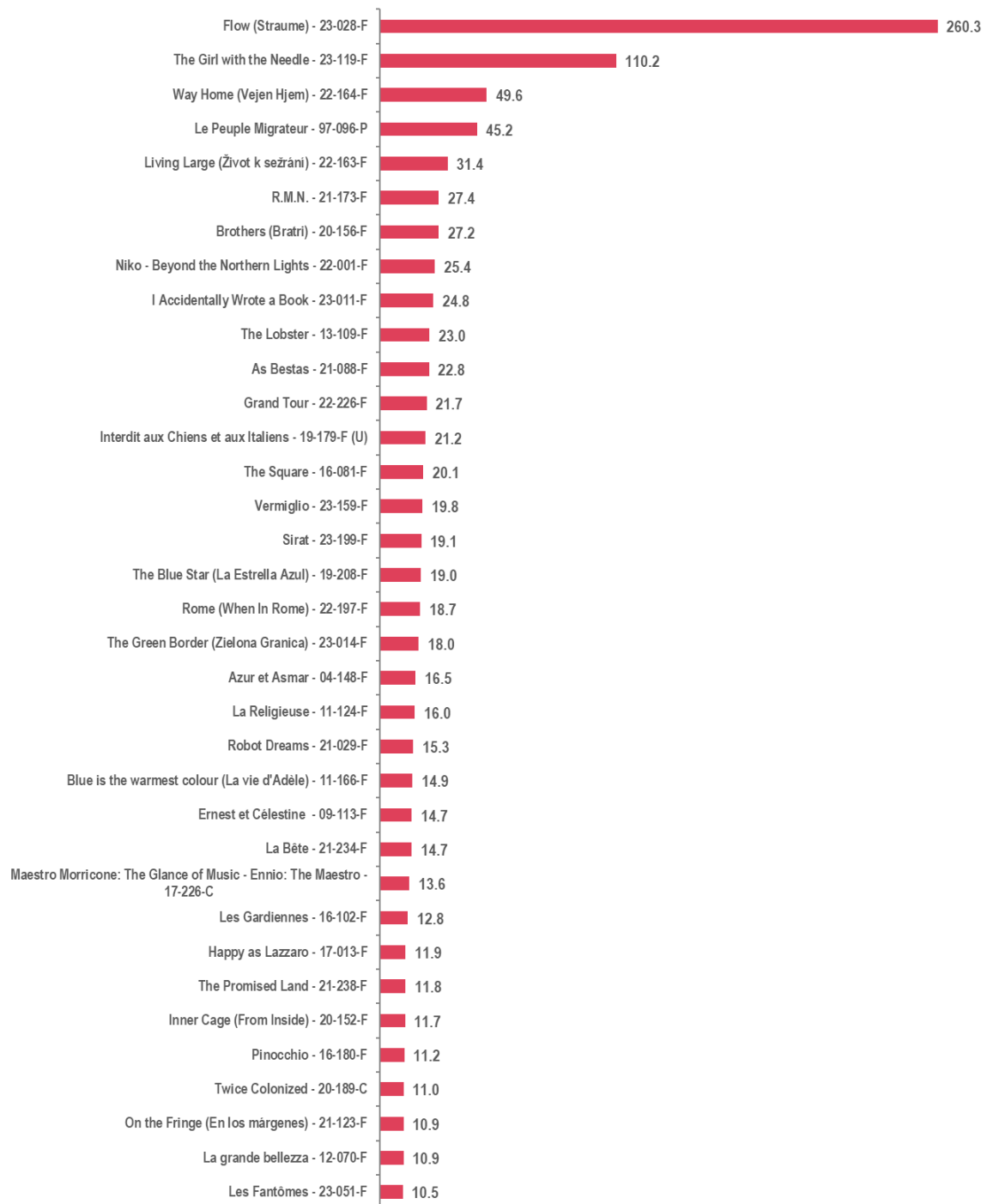
Figure 4: Share of supported co-productions, by budget brackets (2021-2025)



REPAYMENTS FOR THE YEAR

Repayments of co-production support totalled €1.4 million in 2025. As in previous years, a small minority of films accounted for the majority of this income, with 15 films generating 50% of total repayments for the year. As much as 70% of 2025 repayments were concentrated around 34 films.

Figure 5: Top 35 projects by amount repaid in 2025 (in k€)

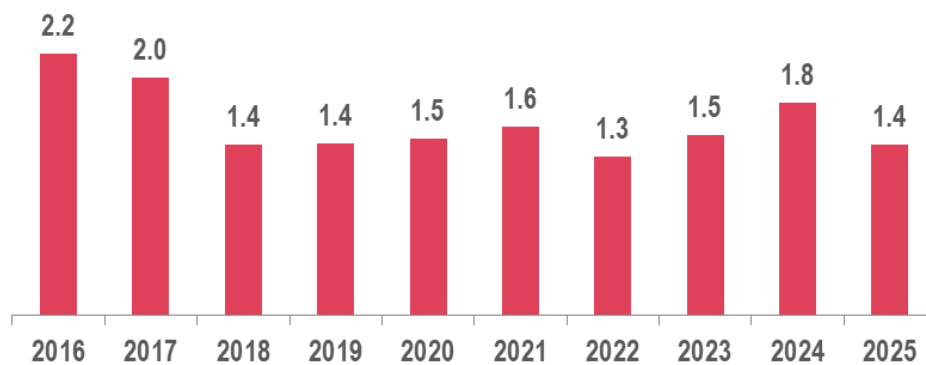


EVOLUTION OF REPAYMENTS

■ In the budget forecast for 2025, 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 structures¹².

■ 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. In 2024, the level of repayments began to rise again, with receipts totalling €1.8 million (driven by the amounts repaid during December 2024, which alone accounted for 18% of the year's repayments). The year 2025 saw a return to the average levels observed in recent years, with repayments totalling €1.4 million.

Figure 6: Evolution of repaid amounts, in M€ (2016-2025)



■ The number of films generating repayments has risen from 287 in 2018 to 387 in 2025, representing a 35% increase. This steady growth has had a direct impact on repayment management, resulting in a higher volume of cases to process. Over the past decade, the volume of recorded revenue statements has risen sharply: from 749 in 2015 to 1 370 in 2025, an increase of 83%. In addition to films that generate receipts, Eurimages also monitors those that produce no revenue.

■ The share of supported projects requiring the signature of a Collection Account Management Agreement (CAMA)¹³ rose to 48.4% in 2025, up from 40.7% in 2024. This increase is directly linked to the larger budgets of the supported projects. Although negotiating and signing a CAMA can be complex and entails additional administrative work for the Secretariat, its implementation facilitates the monitoring and recovery of repayments, by ensuring greater transparency throughout the process.

■ After a temporary increase in 2024, the average repayment per film resumed its downward trend in 2025, falling from €10,000 in 2016 to €3,700 in 2025. Between 2024 and 2025 alone, the average repayment dropped significantly by 25%, from €4,900 to €3,700.

■ Since January 2021, support for co-productions may take the form of a non-repayable grant for films receiving financial support of €150,000 or less. The impact of this measure has not yet been assessed. For reference, when grants were introduced in January 2021, films receiving up to €150,000 had accounted for just over 2% of annual repayments between 2008 and 2018, representing an average of €34,000 per year.

¹² 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.

¹³ 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 2025, 72 films supported by Eurimages were nominated for awards at major international festivals. These films collectively won a total of 37 prizes, reflecting strong international recognition.

Major festival successes for the year included “SENTIMENTAL VALUE”, “SIRĀT”, “LA PETITE DERNIÈRE”, “FIUME O MORTE!”, “SORELLA DI CLAUSURA”, and “TALES FROM THE MAGIC GARDEN”.

Table 5: Awards and nominations for supported projects at major international film festivals (2025)

Festival	Number of awards and nominations	Description of the award / nomination	Film title	Director(s)	Producing countries
ACADEMY AWARDS - OSCARS	1 film selected, 1 award	Best Animated Feature Film / Best International Feature Film + Best Animated Feature Film	FLOW	Gints Zilbalodis	LV/FR/BE
ANNECY INTERNATIONAL ANIMATION FILM FESTIVAL	3 films selected, 1 award	Gan Foundation Award for Distribution / Official Competition	OLIVIA AND THE INVISIBLE EARTHQUAKE	Irene Iborra	ES / FR / BE
		Official Competition	ALLAH IS NOT OBLIGED	Zaven Najjar	FR / LU / BE / CA
		Contrechamp	TALES FROM THE MAGIC GARDEN	David Sūkup, Patrik Pass, Leon Vidmar and Jean-Claude Rozec	CZ / FR / SK / SI
BERLIN INTERNATIONAL FILM FESTIVAL	9 films selected, 1 award	Official Competition	YUNAN	Ameer Fakher Eldin	DE / IT / CA
		Official Competition	TIMESTAMP (Eurimages New Lab Award)	Kateryna Gornostai	UA / NL / LU
		FIPRESCI Award / Perspectives	LITTLE TROUBLE GIRLS	Urška Djukic	SI / IT / HR / RS
		Berlinale Special	KÖLN 75	Ido Fluk	DE / PL / BE
		Berlinale Special	NO BEAST. SO FIERCE	Burhan Qurbani	DE / PL / FR
		Panorama	BEGINNINGS	Jeanette Nordahl	DK / SE / BE
		Panorama	THE UGLY STEPSISTER	Emilie Blichfeldt	NO / PL / DK / SE
		Generation Kplus	TALES FROM THE MAGIC GARDEN	David Sūkup, Patrik Pass, Leon Vidmar and Jean-Claude Rozec	CZ / FR / SK / SI
		Generation 14plus	OUR WILDEST DAYS	Vasilis Kekatos	GR / FR / BE / DE
CANNES FILM FESTIVAL	18 films selected, 9 awards	Grand Prix / Official Competition	SENTIMENTAL VALUE	Joachim Trier	NO / FR / DK / SE / DE
		Jury Prize / Official Competition	SIRĀT	Oliver Laxe	ES/FR
		Award for Best Screenplay / Official Competition	JEUNES MÈRES	Jean-Pierre and Luc Dardenne	BE / FR
		Award for Best Actress (Nadia Melliti) / Official competition	LA PETITE DERNIÈRE	Hafsia Herzi	FR / DE
		Official Competition	EAGLES OF THE REPUBLIC	Tarik Saleh	SE / FI / FR / DE / DK
		Official Competition	ROMERÍA	Carla Simón	ES / DE

Festival	Number of awards and nominations	Description of the award / nomination	Film title	Director(s)	Producing countries
		Un Certain Regard Prize / Un Certain Regard	THE MYSTERIOUS GAZE OF THE FLAMINGO	Diego Céspedes	FR / DE / CL / BE
		Un Certain Regard	CARAVAN	Zuzana Kirchnerová	CZ / IT / SK
		Un Certain Regard	THE LAST ONE FOR THE ROAD	Francesco Sossai	IT / DE
		Best Directing / Un Certain Regard	ONCE UPON A TIME IN GAZA	Arab and Tarzan Nasser	FR / DE / PS / PT
		Un Certain Regard	TESTA O CROCE? (Eurimages Co-production Development Award)	Matteo Zoppis and Alessio Rigo de Righi	IT / CH
		Cannes Première	THE DISAPPEARANCE OF JOSEF MENGELE	Kirill Serebrennikov	FR / MC / DE
		SACD Award / Critic's Week	SLEEPLESS CITY	Guillermo Galoe	ES / FR
		French Touch Jury Prize + L'Œil d'Or / Critic's Week	IMAGO	Déni Oumar Pitsaev	FR / BE
		Critic's Week	REEDLAND	Sven Bresser	NL / BE
		Critic's Week	KIKA	Alexe Poukine	BE / FR
		Director's Fortnight	YES	Nadav Lapid	FR / IL / CY / DE
		Director's Fortnight	MILITANTROPOS	Yelizaveta Smith, Alina Gorlova and Simon Mozgovyi (UA proMOTION Programme)	UA / AT / FR
CPH: DOX	12 films selected, 2 awards	Highlights	WISHING ON A STAR	Peter Kerekes	GR / CH / IT / BG
		Highlights	TRANS MEMORIA	Victoria Verseau	SE / FR
		Highlights	TATA	Lina Vdovii and Radu Ciorniciuc	RO / DE / NL
		Backstory	FIUME O MORTE!	Igor Bezinovic	HR / SI / IT
		Nordic:Dox	THE GROUND BENEATH OUR FEET	Yrsa Roca Fannberg	IS / PL
		Science	CLIMATE IN THERAPY	Nathan Grossman	SE / NO
		Special Mention / DOX:INTERACTIVE	THE GARDEN SAYS... (Eurimages New Lab Award)	Michelle & Uri Kranot	DK
		Human:Rights Award / Human:Rights Award	9-MONTH CONTRACT	Ketevan Vashagashvili	GE / DE / BG
		Parafictions	GRAND TOUR	Miguel Gomes	PT / IT / FR
		Artists & Auteurs	YOUTH (HARD TIMES)	Wang Bing	FR / NL / LU / CN
		Artists & Auteurs	YOUTH (HOMECOMING)	Wang Bing	FR / NL / LU / CN
		Artists & Auteurs	SILENT OBSERVERS	Alessandra Celesia	FR / BE / IE / UK

Festival	Number of awards and nominations	Description of the award / nomination	Film title	Director(s)	Producing countries
KARLOVY VARY INTERNATIONAL FILM FESTIVAL	4 films selected 2 awards	Special Jury Mention - Katerina Falbrova / Crystal Globe Competition	BROKEN VOICES	Ondřej Provazník	CZ / SK
		Best Director / Crystal Globe Competition	THE VISITOR	Vytautas Katkus	LT / NO / SE
		Proxima Competition	HOW COME IT'S ALL GREEN OUT HERE?	Nikola Ležaić	RS / HR / BG
		Special Screenings	CARAVAN	Zuzana Kirchnerová	CZ / IT / SK
LOCARNO INTERNATIONAL FILM FESTIVAL	9 films selected, 3 awards	Pardo for Best Performance - Manuela Matrtelli, Ana Marija Veselčić / International Competition	GOD WILL NOT HELP	Hana Jusic	HR/IT/RO
		Leopard for Best Director + Leopard for (Gender-Neutral) Best Performance /International Competition	DESIRE LINES	Dane Komljen	RS/BH/NL/HR/DE
		Best Emerging Director Award + First Feature Awards - Special Mention /Cinema of the Present	SORELLA DI CLAUSURA	Ivana Mladenović	RO/RS/IT/ES
		Special Jury Prize - Cities of Ascona and Losone + Pardo for Best Performance (Marya Imbro, Mikhail Senkov) / International Competition	WHITE SNAIL	Elsa Kremser and Levin Peter	AT/DE
		Piazza Grande	LA PETITE DERNIÈRE	Hafsia Herzi	FR / DE
		Piazza Grande	SENTIMENTAL VALUE	Joachim Trier	NO / FR / DK / SE / DE
		Piazza Grande	TESTA O CROCE? (Eurimages Co-production Development Award)	Matteo Zoppis and Alessio Rigo de Righi	IT / CH
		Piazza Grande	IN THE LAND OF ARTO	Tamara Stepanyan	FR / AM
		Cinema of the Present	DON'T LET ME DIE ¹⁴	Andrei Epure	RO/BG/FR
INTERNATIONAL FILM FESTIVAL ROTTERDAM	10 films selected, 1 award	Big Screen Competition	ORENDA	Pirjo Honkasalo	FI / EE / SE
		Harbour	AND THE REST WILL FOLLOW	Pelin Esmer	TR / BG / RO
		Harbour	GRAND TOUR	Miguel Gomes	PT / IT / FR
		Harbour	HAPPY HOLIDAYS	Scandar Copti	DE / FR / PS / IT
		Harbour	SEPTEMBER SAYS	Ariane Labed	IE / GB / DE
		Harbour	STRANDZHA	Pepa Hristova	DE / BG
		Limelight	LA CHAMBRE DE MARIANA	Emmanuel Finkiel	FR / IL / HU / BE
		Limelight	VERMIGLIO	Maura Delpero	IT / FR / BE
		Harbour	WISHING ON A STAR	Peter Kerekes	GR / CH / IT / BG
		Tiger Award / The Tiger Competition	FIUME O MORTE!	Igor Bezinovic	HR / SI / IT

¹⁴ Support to this project was subsequently withdrawn after further information was provided showing that it was ineligible for funding.

Festival	Number of awards and nominations	Description of the award / nomination	Film title	Director(s)	Producing countries
SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL	6 films selected, 1 award	Perlak	SENTIMENTAL VALUE	Joachim Trier	NO / FR / DK / SE / DE
		Official Selection	FRANZ	Agnieszka Holland	CZ / PL / DE
		Zabaltegi-Tabakalera Section : Closing Film	FIUME O MORTE!	Igor Bezinovic	HR / SI / IT
		Dama Youth Award / Horizontes Latinos	THE MYSTERIOUS GAZE OF THE FLAMINGO	Diego Céspedes	FR / DE / CL / BE
		Perlak	SLEEPLESS CITY	Guillermo Galoe	ES / FR
		Zabaltegi-Tabakalera	STRANGE RIVER	Jaume Claret Muxart	ES / DE
SARAJEVO FILM FESTIVAL	8 films selected, 4 awards	Documentary Film Competition	9-MONTH CONTRACT	Ketevan Vashagashvili	GE / DE / BG
		Documentary Film Competition	TATA	Lina Vdovii and Radu Ciorniciuc	RO / DE / NL
		Special Award for promoting gender equality / Feature Film Competition	GOD WILL NOT HELP	Hana Jusic	HR / IT / RO
		Best Director / Feature Film Competition	SORELLA DI CLAUSURA	Ivana Mladenović	RO / RS / IT / ES
		Feature Film Competition	WHITE SNAIL	Elsa Kremser and Levin Peter	AT / DE
		Best Actor - Andrija Kuzmanovic / Feature Film Competition	YUGO FLORIDA	Vladimir Tagic	RS / BG / HR / ME
		Special Youth Perspectives Award / Feature Film Competition	DJ AHMET	Georgi Unkovski	MK / CZ / RS
		Gala Screening, Competition Programme - Feature Film Out of Competition	MAN OF THE HOUSE	Andamion Murataj	AL / IT / AT / HR
VENICE INTERNATIONAL FILM FESTIVAL	6 films selected, 11 awards (incl. Collateral Awards)	Marcello Mastroianni Award for Best Young Actor or Actress + CinemaSarà Award + Interfilm Award for Promoting Interreligious Dialogue + Green Drop Award + FIPRESCI Prize for Best Film + Edipo Re Award / Competition	SILENT FRIEND	Ildiko Enyedi	DE / FR / HU
		Out of Competition - Fiction	THE LAST VIKING	Anders Thomas Jensen	DK / SE / BE
		Orizzonti	STRANGE RIVER	Jaume Claret Muxart	ES / DE
		Orizzonti Award for Best Actor – Giacomo Covi + Authors under 40 Award dedicated to Valentina Pedicini, Best Directing + Lanterna Magica Award + Nuovoimaie Talent Award – Premio Fabio Sartor / Orizzonti	UN ANNO DI SCUOLA	Laura Samani	IT / FR
		Venice Spotlight	A BRAS-LE-CORPS	Marie-Elsa Sgualdo	CH / BE / FR
		Audience Award - Armani Beauty / Venice Spotlight	CALLE MÁLAGA	Marya Touzani	FR / ES / DE / BE

MANAGEMENT OF THE FILM MARKETING AND AUDIENCE DEVELOPMENT SUPPORT PROGRAMME

RE-DESIGN OF THE SUPPORT PROGRAMME

■ The Film Marketing & Audience Development Support Programme was launched in 2024 following a multi-year design process. After the closure of the former Distribution Support Programme on 31 March 2020, the Board of Management established a Distribution Study Group in June 2022 to consider a new instrument. The Group worked over eighteen months and consulted professional bodies (such as Europa International, Europa Distribution, European Producers Club, CEPI), drawing also on the 2021 EY Advisory report. Concrete proposals were presented to the Board in December 2023.

■ The new selective scheme targets producers of films already supported by the Eurimages Co-production Programme, working in collaboration with sales agents, distributors and communication and marketing specialists. It offers non-refundable grants of up to €50,000 per film, with a maximum of fifteen films supported annually, within the previous envelope of the former Distribution Support Programme. Eligible activities include audience design, market insight, digital marketing campaigns, creation of media assets and stills photography, press and PR, outreach and networking events, and language versioning for release outside the co-production countries.

■ The general framework was adopted in December 2023 and the detailed regulations, together with the template support agreement, were approved by the Board in June 2024.

INAUGURAL CALL FOR PROJECTS (2024)

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

■ After an eligibility review by the Secretariat, a Project Evaluation Group composed of four external experts and one Board representative assessed the applications on the basis of the proposed marketing and audience strategies. Its recommendations were approved by the Executive Committee on 14 January 2025, leading to the support of fifteen projects for a total of €729,900. The detailed list of projects supported is available in Appendix VI.

■ The corresponding support agreements were signed during the first half of 2025, marking the operational start of the programme.

SECOND CALL FOR PROJECTS (2025)

■ The second call for projects closed on 13 October 2025 with 36 applications received, the same number as in 2024. This confirmed that there is substantial demand among producers of European co-productions for early-stage marketing support. Following the eligibility review and assessment by the Project Evaluation Group, the Eurimages Board of Management approved the recommendations at its meeting on 4 December 2025, granting support to fifteen projects for a total of €744,000 (see Appendix VI for more information).

■ 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.

KEY LEARNINGS & PERSPECTIVES

■ Although the inaugural cohorts are still in their implementation phase, the first narrative reports received by the Eurimages Secretariat already provide useful indications. Supported films have secured premieres at festivals like Cannes, Berlinale, Venice, Annecy and Sheffield DocFest, and several have generated digital reach well beyond initial expectations.

Producers report that the programme has enabled them to implement audience activities and empowered them in the marketing process. Three main findings stand out from the producers' reports. First, it has funded professional audience design and research activities (quantitative surveys, cross-territory perception analysis, benchmarking) that producers would not have commissioned independently and that are often absent from European arthouse practice. Second, it has supported transnational asset centralisation, with master materials produced to international standards and shared via digital libraries, creating a consistent positioning baseline and sparing smaller-territory distributors costly localised production. Third, it has made more ambitious digital strategies and co-operative marketing viable, services that would otherwise have been inaccessible to most producers at this scale.

Recurring challenges have also emerged, in particular the heavy dependency on A-list festival selection in campaign planning, the friction inherent in the validation of marketing assets across multiple co-producers, sales agents and distributors, the sometimes-necessary budget reallocations during implementation and the difficulty of sustaining audience attention between festival premiere and theatrical release.

These early observations will inform both the revision and implementation of the regulations for 2026 onward and possibly the design of accompanying capacity-building or best-practice sharing initiatives.

MANAGEMENT OF THE CINEMAS SUPPORT PROGRAMME

ANNUAL ACTIVITY

Technical management of the programme has been entrusted to Europa Cinemas¹⁵ to ensure complementarity with other support systems, particularly the European Commission's Creative Europe – MEDIA Programme.

Based on 2024 activity, a total of 62 exhibitors across five countries¹⁶ were supported in the 2025 reporting year¹⁷, with an average of four screens per cinema. A detailed list of cinemas supported can be found in Appendix VII.

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 6: Number and size of exhibitors supported, by country (2025)

	Armenia	Canada	Switzerland	Türkiye	Ukraine	Total
Number of exhibitors supported	1	10	35	15	1	62
Number of screens	5	50	78	113	1	247
Number of seats	1 749	9 023	13 957	14 889	805	40 423
Average number of screens per exhibitor	5	5	2	8	1	4
Average number of seats per screen	350	180	179	132	805	164

A total of €516,202 was granted to exhibitors in 2025 (based on activities carried out in 2024), and €23,835 was paid to Europa Cinemas (corresponding to fees due by exhibitors for their participation in the network), bringing the total to €540,037.

The level of support provided to exhibitors depends on meeting specific targets¹⁸ 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 18 exhibitors in 2025 based on the number of admissions to Eurimages films.
- Women's Day bonus, granted to 17 exhibitors that organised events on International Women's Day featuring screenings of eligible non-national films directed by women.

Table 7: Amounts granted to supported exhibitors, by country, in k€ (2025)

	Armenia	Canada	Switzerland	Türkiye	Ukraine	Total
Amount granted excluding bonuses	4.8	70.7	321.8	44.7	9.5	451.5
Bonus for Eurimages films	0.1	11.5	14.6	3.3	1.2	30.8
Bonus for eligible non-national films by women	1.6	5.7	23.5	3.2	0.0	34.0
Amount granted with bonuses	6.4	87.9	359.9	51.2	10.7	516.2
Europa Cinemas contribution	0.3	3.7	17.0	2.4	0.5	23.8
Total amount	6.7	91.6	377.0	53.6	11.2	540.0
Average amount per cinema	6.7	9.2	10.8	3.6	11.2	8.7

¹⁵ Link to the [Europa Cinemas website](#).

¹⁶ 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 2025, the Russian Federation (until 16 March 2022) and Georgia.

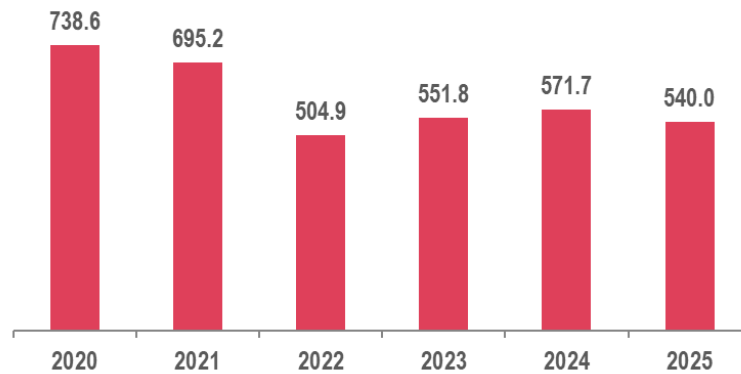
¹⁷ The Cinema Support Programme spans two years. In this document, the reporting year refers to the payment of support provided by Eurimages, which is based on the cinema's activities from the previous year. In previous versions of this report, the reference year was the cinema's programming year. When comparing data from different editions of the report, please consider this methodological change.

¹⁸ The rules governing exhibition support are available on the Eurimages [website](#).

EVOLUTION OF ACTIVITY

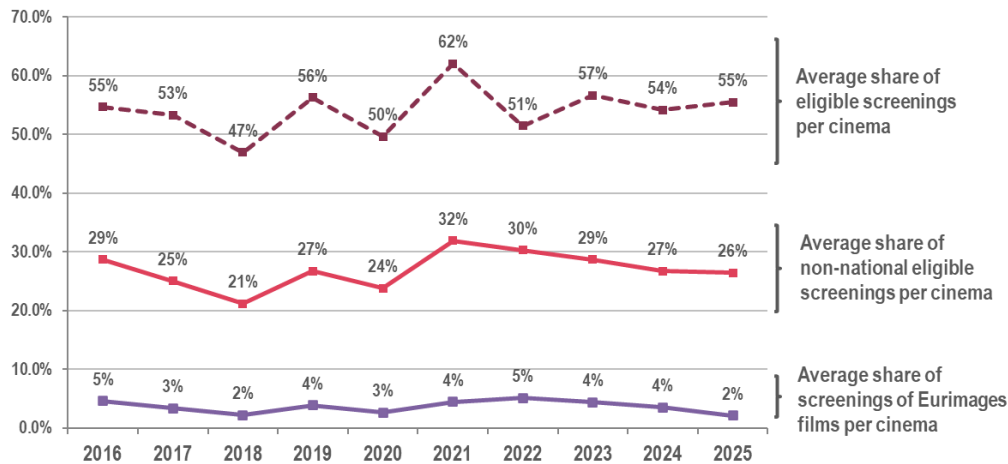
After the decline recorded in 2021 and 2022 due to pandemic-related cinema closures, total expenditure under the Cinemas Support Programme showed signs of recovery in 2023 and 2024. However, this trend reversed in 2025, when total expenditure across the five eligible countries dropped to €540,037, representing a 5.5% decline compared to the previous year. This reflects the broader situation of the exhibition sector: although theatrical exhibition has shown signs of recovery, admission levels have not yet fully returned to their pre-pandemic levels.

Figure 7: Evolution of amounts paid for the Cinemas Support Programme, in k€ (2020-2025)



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 screenings 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 (2016-2025)



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, three additional special prizes were awarded to Ukrainian projects at the Berlinale Co-Production Market, KVIFF Eastern Promises and Baltic Event.

■ The projects “DEMOCRACY WORK IN PROGRESS” by Mihály Schwechtje, “THE WOLF WILL TEAR YOUR IMMACULATE HANDS” by Nathalie Álvarez Mesén, “MILLIE AND THE SECRET OF THE CROCODILE” by Esben Toft Jacobsen and “MELVILLE” by Fabrice Nzingi and Romain Renard – all of which received Eurimages Co-production Development Award in previous years – were also selected for support under the Eurimages Co-production Support Programme in 2025.

Table 8: Co-production Development Awards winners (2025)

Festival	Title	Director	Producers	Amount (in k€)
Berlinale Co-Production Market, Berlin	IBICABA – VISIONS OF PARADISE	Andrea Štaka	Okofilm Productions (CH)	20.0
	THE EARTH IS FLAT – I FLEW AROUND AND SAW IT Special Award (UA)	Maksym Nakonechnyi	Tabor (UA)	20.0
Cartoon Movie, Bordeaux	ZAKO	Tigran Arakelyan	OnOff Studio (AM) with Sacrebleu Productions (FR)	20.0
Visions du Réel, Nyon	ASHES SETTLING IN LAYERS ON THE SURFACE	Zoya Laktionova	2Brave Productions (UA) with Cinephage Productions (FR)	20.0
Karlovy Vary International Film Festival, Karlovy Vary	BATTALION RECORDS	Ștefan Bîtu- Tudoran	microFILM (RO)	20.0
	IN VACUO Special Award (UA)	Yelizaveta Smith	Tabor (UA)	20.0
CineLink, Sarajevo Film Festival	PLACES HALF EMPTY	Dorka Vermes	Non Lieu Film Productions (HU)	20.0
Cinekid Festival, Amsterdam	DREAMSCAPE	Saar Ponsioen	Juliet at Pupkin (NL)	20.0
TorinoFilmLab, Turin	HISTORY OF ILLNESS	David Gašo	Eclectica (HR)	20.0
Baltic Event, Tallinn	THE WELL	Siiri Halko	Silmu Films (FI)	20.0
	ALICE WANTS TO LIVE Special Award (UA)	Ivan Tymchenko	Svitlofor Film (UA)	20.0
Les Arcs Film Festival, Les Arcs	ONE HAND JESUS	Bogdan Mirică	deFilm (RO)	20.0

NEW LAB AWARDS

■ In 2025, Eurimages held a new edition of the **Eurimages New Lab Awards**, designed to support innovative, non-conventional and experimental works exploring new forms of expression, whether in terms of content, format or both. These awards succeeded the **Eurimages Lab Project Awards**, which ran from 2016 to 2020.

■ 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 project *The GARDEN SAYS* (previously *GARDEN ALCHEMY*) was selected at CPH:DOX in 2025, where it obtained a Special Mention, while *TIMESTAMP* was selected for the official competition at the 2025 Berlinale. Both had previously received the Innovation Award and the Outreach Award, respectively, in 2024.

Table 9: New Lab Awards winners (2025)

Festival	Award	Title	Director	Producer	Amount (in k€)
CPH:DOX, Copenhagen	Innovation Award	A SANCTUARY OF STUFF	Francesca Tremulo and Eszter Várhidi	N/A	20.0
	Outreach Award	BECOMING LUCIEN	Lucien Pin and Alex Haugmard	Morituri (FR)	30.0
IFFR, Rotterdam	Innovation Award	ONE CHARMING NIGHT	Robin Coops	Studio Biarritz (NL)	20.0
	Outreach Award	BLOQUES ERRÁTICOS	Thomas Woodroffe	La Belle Affaire Production (FR), in co-operation with Fiebre (CH) and Un Puma (AR)	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 2025 edition of its proMOTION Programme.

■ Among the projects supported under this programme, “TIMESTAMP” and “TRACES” premiered at the Berlinale, while “TO THE VICTORY!” and “DIVIA” were selected respectively at the Toronto International Film Festival (TIFF) and Karlovy Vary International Film Festival in 2025.

Table 10: Projects supported by the proMOTION Programme (2025)

Title	Director(s)	Producer	Amount (in K€)
TIMESTAMP	Kateryna Gornostai	2Brave Productions (UA)	8.0
QUEENS OF JOY	Olga Gibelinda	Malanka Studios (UA)	8.0
SILENT FLOOD	Dmytro Sukholytkyy-Sobchuk	Tabor Production (UA)	8.0
MY DEAR THÉO	Alisa Kovalenko	Moon Man (UA)	8.0
DIVIA	Adelina Borets	UP UA Studio (UA)	8.0
TRACES	Alisa Kovalenko, Marysia Nikitiukto	2Brave Productions (UA)	8.0
TO THE VICTORY!	Valentyn Vasyanovych	Forefilms. (UA)	8.0

EURIMAGES INTERNATIONAL CO-PRODUCTION AWARD

■ This prize is awarded at the European Film Awards ceremony in recognition of a producer’s commitment to international co-production. The Eurimages Fund contributes **€70,000** to the organisation of this annual event. Following the European Film Academy’s decision to change the schedule of the European Film Awards by moving their presentation from December to January, there was no European Film Awards ceremony in 2025.

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 CICAÉ – €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, expenditure¹⁹ 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, a level confirmed in 2025.

Figure 9: Evolution of expenditure for Promotion, in k€ (2016-2025)

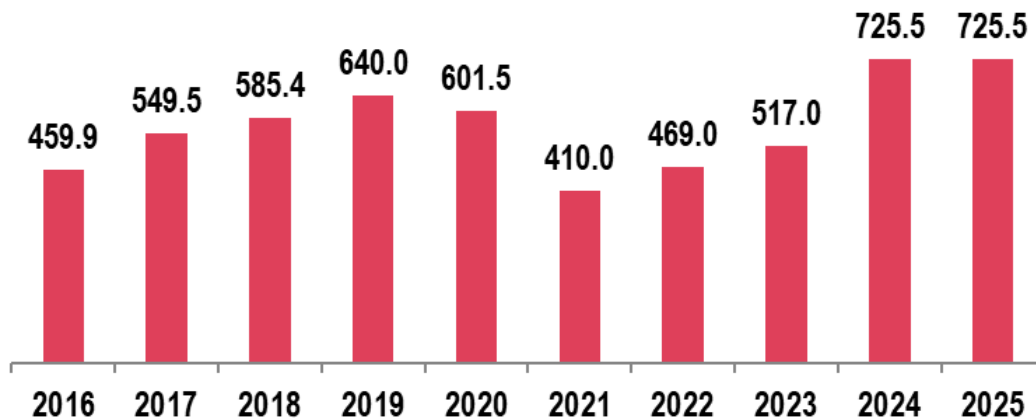


Table 11: Breakdown of expenditure for promotion by activity, in k€ (2021-2025)

Activity	2021	2022	2023	2024	2025	Variation	%
Eurimages Co-production Development Awards	140.0	140.0	140.0	180.0	180.0	0.0	0%
Eurimages Lab Projects Awards / New Lab Awards		-	-	100.0	100.0	0.0	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	193.0	178.0	180.0	215.5	226.5	11.0	5%
Other	7.0	27.0	7.0	20.0	29.0	9.0	45%
Special measures for Ukraine	2021	2022	2023	2024	2025	Variation	%
Eurimages Co-production Development Awards / Special Awards	-	40.0	60.0	80.0	60.0	-20.0	-25%
ProMOTION Programme / Ukrainian Film Institute	-	14.0	60.0	60.0	60.0	0.0	0%
Total	410.0	469.0	517.0	725.5	725.5	0.0	0%

¹⁹ Figures here refer to amounts awarded.

GENDER EQUALITY, DIVERSITY AND INCLUSION

GENDER EQUALITY, DIVERSITY AND INCLUSION STRATEGY

■ Eurimages has been addressing the issue of gender equality in the film industry since 2012, adopting three successive gender equality strategies²⁰ to tackle the under-representation of women both in front of and behind the camera.

■ In 2022, the Fund also launched its first Diversity and Inclusion Strategy for 2022-2024²¹. As part of this strategy, the Fund launched a mapping of existing diversity and inclusion (D&I) measures²² in partnership with the European Film Agency Directors Association (EFAD). A second initiative, approved in December 2023, encourages 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.

■ In December 2024, the Eurimages Board of Management adopted the Fund's **first integrated Gender Equality, Diversity and Inclusion Strategy**²³ 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 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;
- **mainstreaming** Gender Equality, Diversity and Inclusion (**GEDI**) **principles** across the Fund's operations, internal processes, and communications.

ANNUAL ACTIVITY

■ The Eurimages Gender Equality, Diversity and Inclusion Working Group, comprising representatives from several member States, oversees the implementation of the new strategy. Meeting at least three times per year, the group leads and monitors the strategy's progress.

■ In 2025, the Fund allocated a budget of €150,000 for promotional and awareness-raising activities in the areas of Gender Equality, Diversity and Inclusion. This included the €30,000 **Audentia Award**, granted annually to the best female director at a different festival, which was awarded to Janicke Askevold for her feature film "SOLOMAMMA" at the 2025 Cork International Film Festival.

■ Key highlights for the year included participation in the Venice Film Festival annual seminar on gender equality and inclusivity²⁴, and the support granted to six gender equality initiatives for sponsorship. As part of its Action Plan on Gender

²⁰ 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, extended through 2024: <https://rm.coe.int/3rd-gender-equality-strategy-2021-2023-web-2781-1615-4114-2/1680a13a04>

²¹ <https://rm.coe.int/diversity-and-inclusion-strategy-en/1680a87cd4f>

²² <https://www.coe.int/en/web/eurimages/diversity>

²³ <https://rm.coe.int/eurimages-1st-gedi-strategy-en-web/1680b33a60>

²⁴ The presentation is available at this link: <https://rm.coe.int/eurimages-gender-presentation-venice2025/48802ad298>

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.

As part of the implementation of the three-year Action Plan, the Fund launched the Eurimages Gender Equality, Diversity and Inclusion newsletter²⁵, aimed at boosting awareness and broadening the reach of news and updates pertaining to these topics across the film industry in the Fund's member States.

In 2026, at the time of writing, the Fund is in the process of selecting initiatives to be supported under a new call for Sponsorship for the period 2027–2029. The new call has a broader scope: in addition to its initial focus on gender equality, it is now open to initiatives that promote diversity and inclusion. Eligible initiatives include activities and events taking place within the film and audiovisual sector that have a demonstrated track record of actively contributing to the advancement of these values. In parallel, a second call has been launched to select festivals to host the Audentia Award in the years from 2027 to 2029.

EVOLUTION OF ACTIVITY

Expenditure²⁶ 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. Spending increased in 2022 and 2023, driven by a higher number of sponsored events and residencies, before dipping slightly in 2024 and 2025.

Figure 10: Evolution of expenditure for gender equality, in k€ (2016-2025)

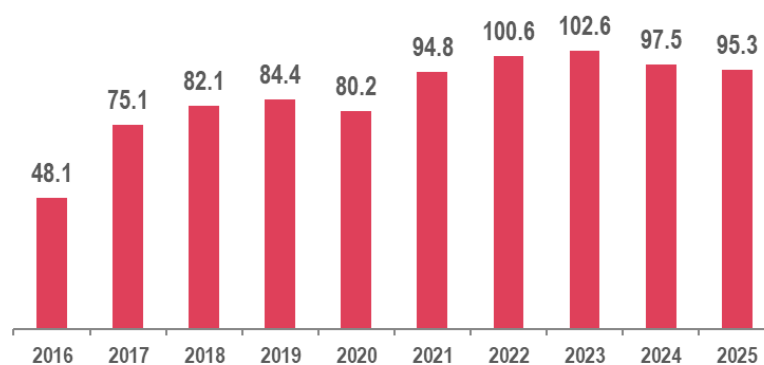


Table 12: Breakdown of expenditure for gender equality, in k€ (2016-2025)

Activity	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	Variation 2025/2024	%
Audentia Award	30.0	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	63.2	0.4	1%
Diversity (experts and new initiatives)						14.8	1.8	4.1	0.0	0.0	0.0	-
Other	18.1	17.1	31.1	40.4	25.2	2.0	2.0	2.0	4.6	2.1	-2.5	-54%
Total	48.1	75.1	82.1	84.4	80.2	94.8	100.6	102.6	97.5	95.3	-2.1	-2%

²⁵ It is possible to subscribe to the Gender Equality, Diversity and Inclusion newsletter at this [link](#).

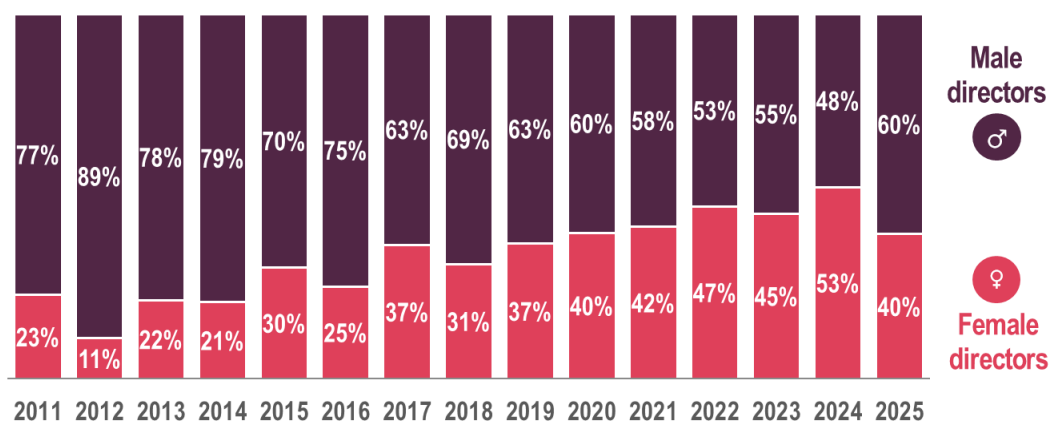
²⁶ Figures presented in this paragraph refer to amounts committed.

EVOLUTION OF STATISTICS

Since 2012, in response to the underrepresentation of women in key creative roles, all programme activities of the Fund have been directed towards improving gender balance without compromising artistic or creative freedom.

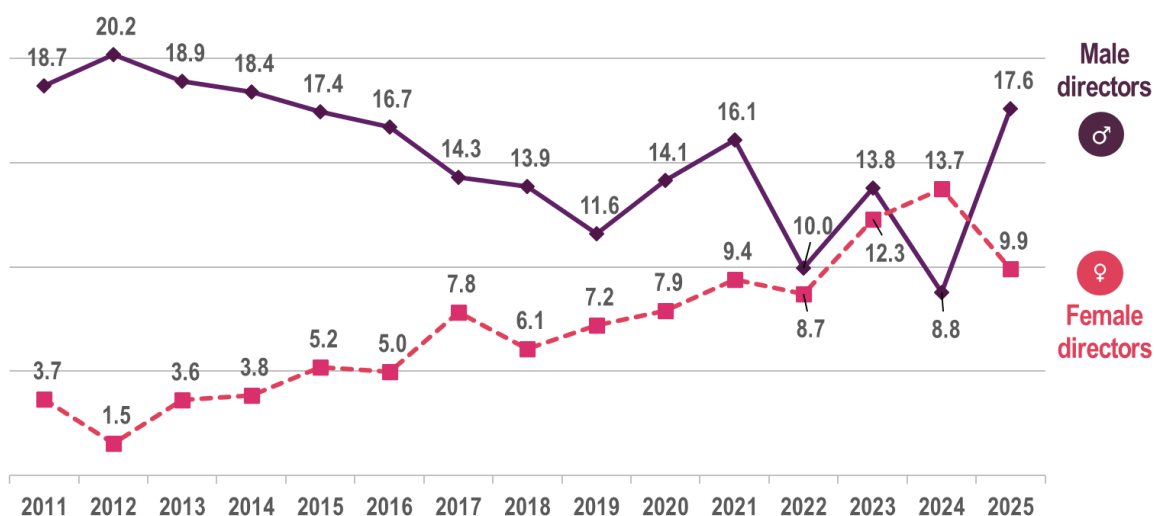
As the data shows, these efforts have yielded tangible results, with the proportion of supported films directed by women rising steadily from just 23% in 2011 to 40% or above from 2020 onwards. Following the landmark year of 2024 – when female-directed projects outnumbered those led by men for the first time, accounting for 53% of all supported projects – the share of projects directed by women declined to 40% in 2025, remaining consistent with the 10-year average. This decrease was primarily attributable to a lower number of high-budget films (over €3 million) directed by women receiving support in 2025 (13 films, compared to the exceptionally high figure of 21 films in 2024).

Figure 11: Share of supported projects by gender of director (2011-2025)



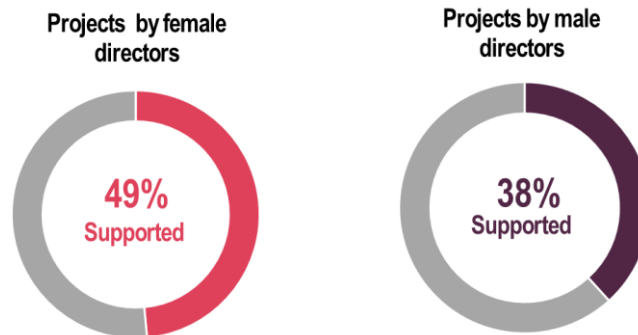
Similarly, the gender gap in co-production support granted has evolved significantly over the years, reflecting the Fund's commitment to promoting gender equality in the industry. Support awarded to projects by female directors has gradually increased from €3.7 million in 2011 to an average of €10.8 million over the period 2021-2025. After reaching a peak of €13.7 million in 2024 – a rise largely driven by high-budget films directed by women that year – support awarded to female-directed projects declined to €9.9 million in 2025, representing 36% of total support granted for the year.

Figure 12: Evolution of support awarded by gender of director, in M€ (2011-2025)



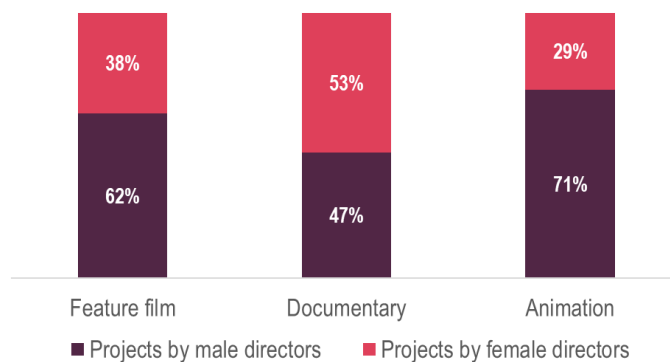
Despite annual fluctuations, the selection rate tends to be higher for projects directed by women. Overall, between 2016 and 2025, 49% of eligible projects directed by women received funding, compared to a 38% selection rate for projects directed by men.

Figure 13: Selection rate of eligible projects by gender of director (2016-2025)



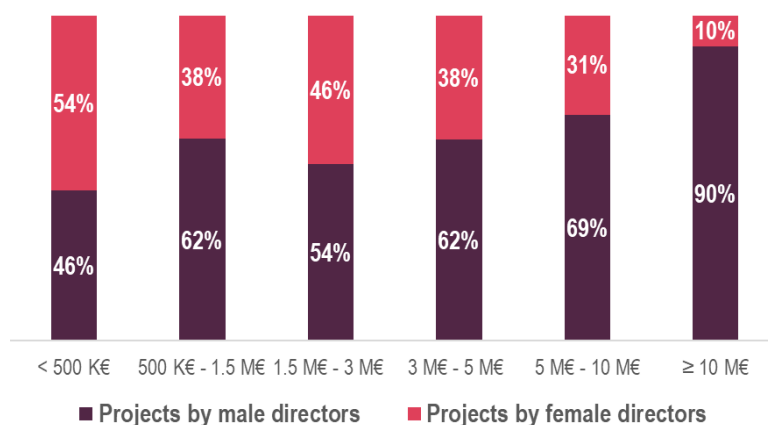
Among projects supported in the last decade (2016-2025), documentary was the film type with the highest share of films directed by women (53%). This compares to 38% for fiction features and only 29% for animation.

Figure 14: Breakdown of supported projects by gender of director, by film type (2016-2025)



More generally, the gender gap observed in animation reflects a more widespread issue faced by female directors in accessing higher-budget productions. Between 2016 and 2025, only 31% of films with a budget exceeding €5 million were directed by women - a figure that drops sharply to just 10% for films with budgets above €10 million.

Figure 15: Breakdown of projects supported by gender of director, by budget brackets (2016-2025)



FINANCIAL MANAGEMENT AND ADMINISTRATION

EVOLUTION OF RECEIPTS

Revenues for 2025 were set at **€31.6 million**, representing a 1.3% growth year-on-year, primarily driven by increased contributions from member States.

As in previous years, the Fund was predominantly financed by mandatory contributions from member States, accounting for approximately 89.5% in 2025 (compared to 86.3% in 2024). Details of contributions paid by each member State are available in Appendix IX of this report.

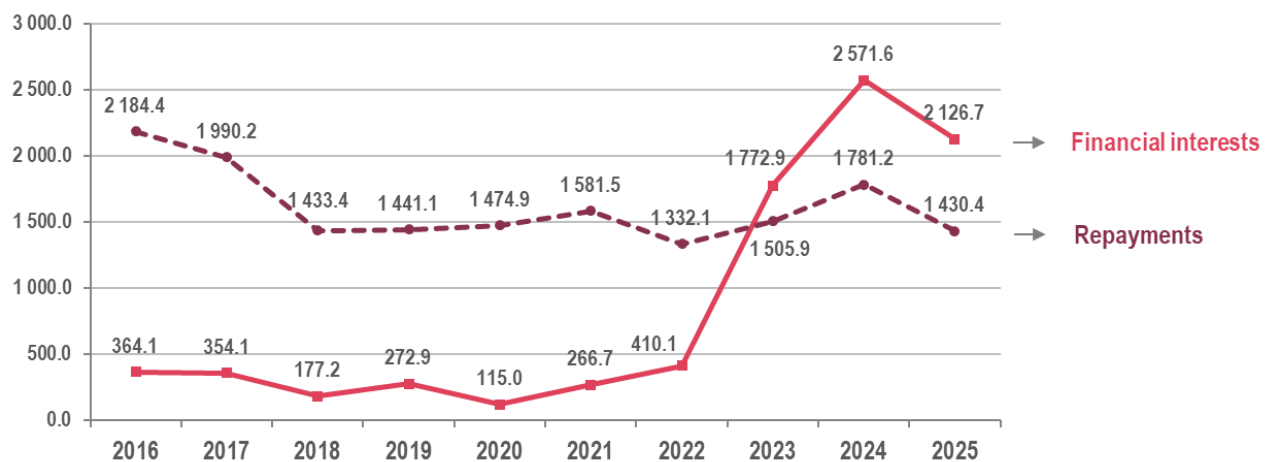
Table 13: Evolution of receipts, in k€ (2021-2025)

	2021	2022	2023	2024	2025	Variation 2025/24	%
Member States' contributions	25 483.3	24 836.9	25 299.4	26 943.9	28 291.1	1 347.2	5.0%
Financial income	266.7	410.1	1 772.9	2 571.6	2 126.7	-444.9	-17.3%
Repayments	1 581.5	1 332.1	1 505.9	1 781.2	1 430.4	-350.8	-19.7%
Other (cancellations, provisions, ...)	(108.6)	(1,212.1)	(57.7)	(83.6)	(239.2)	-155.6	186.1%
Total	27 222.9	25 367.0	28 520.4	31 213.1	31 608.9	395.9	1.3%

In 2022, the volume of member's contributions dropped 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 decline 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 the subsequent two years, contributions rose more sharply year-on-year, reaching €28.3 million in 2025, reflecting the continued application of inflation-adjusted rates.

Financial income decreased from the record high of €2.57 million registered in 2024 to €2.13 million in 2025. Despite the 17.3% decline year-on-year, this figure remains the second highest level on record, sustained by high interest rates. Similarly, income from repayments decreased to €1.43 million in 2025, a 19.7% drop from €1.78 million in 2024.

Figure 16: Evolution of financial interests and repayments, in k€ (2016-2025)

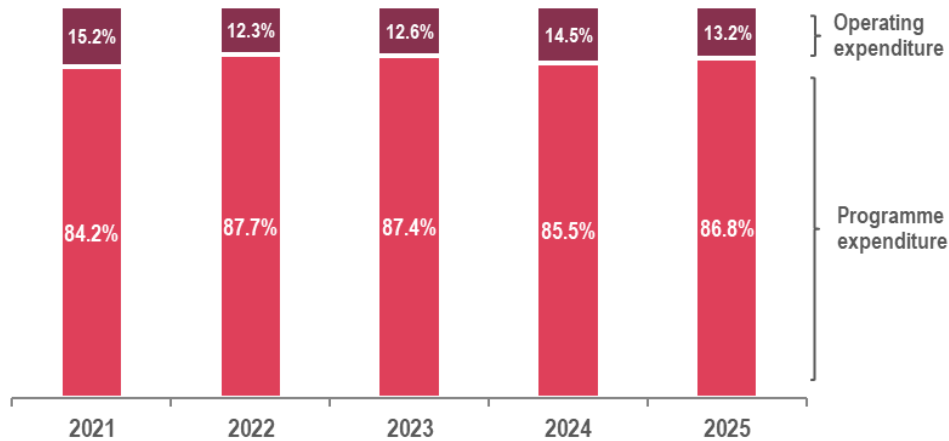


EVOLUTION OF ACTUAL EXPENDITURE²⁷

After dropping to €14.9 million in 2020 due to the pandemic, the Fund's actual expenditure on programmes bounced back in 2021, peaking at €26.7 million in 2023. After declining to €23.7 million in 2024, actual expenditure grew again to €26.6 million in 2025, marking the second highest level on record.

In 2025, operational expenses remained relatively stable over the previous year (+0.3%) at €4.0 million, accounting for 13.2% of total expenditure.

Figure 17: Breakdown of actual expenditure (2021-2025)



EVOLUTION OF PROGRAMME EXPENDITURE DECISIONS²⁸

In 2025, annual expenditure decisions related to the Fund's programmes rose a record **€29.8 million**, up 20.3% from €24.8 million in 2024.

Table 14: Evolution of expenditure decisions by programme, in k€ (2021-2025)

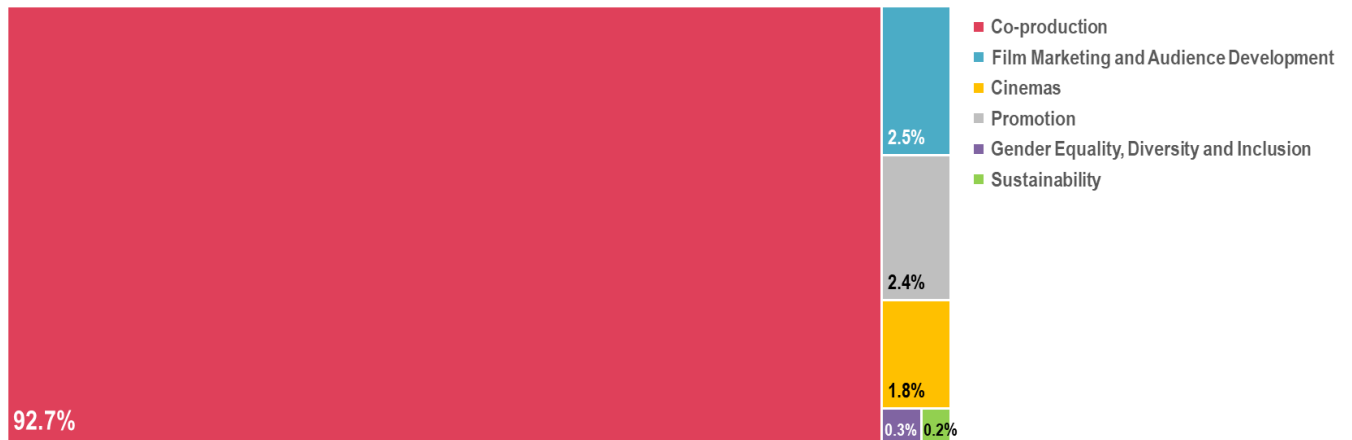
Programmes	2021	2022	2023	2024	2025	Variation 2025/24	%
Co-production	25 779.0	18 734.0	26 057.0	22 532.0	27 617.0	5 085.0	22.6%
Film Marketing and Audience Development	-	-	-	729.9	744.0	14.1	1.9%
Cinemas	695.2	504.9	551.8	571.7	540.0	-31.7	-5.5%
Promotion	410.0	469.0	517.0	725.5	725.	0.0	0.0%
Gender Equality, Diversity and Inclusion	94.8	100.6	102.6	97.5	95.3	-2.1	-2.2%
Sustainability				100.0	70.0	-30.0	-30.0%
Total	26 979.0	19 808.5	27 228.3	24 756.5	29 791.9	5 035.3	20.3%

²⁷ Actual expenditure refers to amounts effectively disbursed every year.

²⁸ 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 Gender Equality, Diversity and Inclusion, figures correspond to amounts committed.

■ The increase was primarily due to a 22.6% rise in co-production support, which remains the largest component of the Fund's programme spending (92.7% in 2025).

Figure 18: Breakdown of expenditure decisions by programme (2025)



EVOLUTION OF THE NUMBER OF STAFF MEMBERS

■ 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.

■ The number of full-time equivalent (FTE) staff members in 2025 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.

Table 15: Evolution in the number of staff members (2021-2025)

Number of staff members	2021	2022	2023	2024	2025	Variation 2025/2024
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	11.0	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	26.0	26.0	25.0	25.0	25.0	0.0
Part-time reduction/leave without pay	3.0	2.9	3.5	3.1	2.9	-0.2
Number of full-time equivalent staff	23.0	23.1	21.5	21.9	22.1	0.2

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)8²⁹ by the Committee of Ministers of the Council of Europe. This statutory text 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 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. Between 2021 and 2024, the Group developed and refined an initial strategy structured around three pillars: supporting a sustainable film industry, improving the environmental footprint of the Fund's internal operations, and fostering co-operation among member States. This first strategy was adopted by the Board of Management in December 2021 and was followed, in November 2022, by the approval of concrete implementation measures within the Co-production Support Programme.

■ In 2025, the Study Group convened four times (January, March, May and October) to finalise a new sustainability strategy for the 2025-2027 period and to oversee its initial implementation. The **Eurimages Sustainability Strategy 2025-2027** was adopted by the Board of Management in June 2025. Building on the achievements of the first strategic cycle, it rests on five objectives:

- collecting harmonised sustainability information on projects submitted for funding, for use by expert evaluation groups;
- developing a common approach to the recognition of green certification schemes, as a verification mechanism;
- advancing education and capacity-building, primarily through the StepUP e-learning platform;
- conducting sector monitoring and statistical analysis of sustainability trends in Eurimages-supported projects;
- enhancing collaboration with industry partners, notably the European Film Agencies Directors (EFAD), Cine Regio and the European Audiovisual Observatory, and promoting the progressive harmonisation of practices.

■ In line with this renewed strategic orientation, the Board of Management also adopted, in December 2025, revised **Terms of Reference for the Sustainability Study Group**, organising its work around a Board Members sub-group responsible for strategic oversight and policy recommendations, and an Advisory sub-group of external experts providing technical input and industry insight. The Study Group remains the central platform through which Eurimages facilitates the exchange of knowledge and best practices between member States and public funds.

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 schemes, makes harmonisation particularly challenging. A key objective therefore consists in aligning and coordinating the methodologies used to measure carbon emissions. The progressive convergence of national sustainability labels and certifications is a necessary step in that direction.

■ Eurimages must also align its practices with both mandatory and voluntary national measures, without creating additional administrative burden on producers, who already contend with multiple reporting frameworks across the territories involved in an international co-production.

■ As a gap financier, Eurimages typically intervenes at an advanced stage of film financing, relatively close to the start of shooting. A central challenge therefore remains to incentivise producers to embed sustainability considerations from the

²⁹ Resolution CM/Res(2020)8 : https://search.coe.int/cm/Pages/result_details.aspx?ObjectId=09000016809f8736

earliest phases of development and pre-production, rather than retrofitting them at the point of application, which would carry a risk of greenwashing.

MEASURES INTRODUCED SINCE 2023

Following the Board's approval at the end of 2022, three strands of action were implemented from 2023 onwards. They have continued to evolve in 2025 under the new strategic framework.

In January 2023, the Fund introduced an **additional selection criterion**, currently non-mandatory, in the 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 invited to describe, in the producer's note of intent and in a dedicated section of the online application platform, the steps taken to reduce their project's environmental footprint. Independent experts assess this criterion as part of their overall evaluation, and projects demonstrating a genuine commitment to sustainability are appraised positively. While not mandatory, this criterion may serve as a **differentiating factor** between projects scoring equally on other evaluation criteria.

In 2025, significant work has been devoted to **streamlining the sustainability information collected at application stage**. Drawing on feedback from the expert panels and from the Study Group, the structure of the sustainability section in the online application has been simplified and better aligned with the criteria that experts actually use when assessing projects. These improvements provide expert panels with clearer visibility of the commitments described and contribute to more consistent data collection across the Fund's portfolio.

Table 16: Green filming measures declared by producers (2023-2025)

Co-production support	2023	%	2024	%	2025	%
Nb of eligible projects	315	100%	241	100%	222	100%
Nb of supported projects	93	100%	81	100%	91	100%
Use of a Carbon Calculator						
Eligible projects	174	55%	179	74%	181	82%
Supported projects	55	59%	67	83%	84	92%
3 most mentioned calculators	▪ Carbon Clap (FR) ▪ Eureca (EUR) ▪ Creast (ES)		▪ Carbon Clap (FR) ▪ Albert (UK) ▪ Eureca (EUR)		▪ Carbon Clap (FR) ▪ Eureca (EUR) ▪ Albert (UK)	
Use of a Green Certification / Label						
Eligible projects	53	17%	141	59%	143	64%
Supported projects	23	25%	47	58%	64	70%
3 most mentioned certifications / labels	▪ Green Film (IT) ▪ Ecoprod (FR) ▪ Albert (UK)		▪ Green Film (IT) ▪ Ecoprod (FR) ▪ Albert (UK)		▪ Green Film (IT) ▪ Ecoprod (FR) ▪ Albert (UK)	
Green Consultant / Manager						
Eligible projects	135	43%	166	69%	164	74%
Supported projects	37	40%	52	64%	59	65%

NB: These data are based on the information provided by producers when submitting their applications for support.

Across all three indicators, 2025 continues the upward trajectory seen between 2023 and 2024, though the pace of progress has clearly slowed. Carbon calculator uptake now reaches 82% of eligible projects (vs 74% in 2024 and 55% in 2023) and an impressive 92% of supported projects, suggesting carbon measurement is becoming a near-default practice. Green certification remains the weakest link, with only 64% of eligible and 70% of supported projects engaging with a label scheme,

which points to persistent barriers, likely linked to the fragmented European certification landscape and the lack of mutual recognition. The stability of the leading tools (Carbon Clap/Ecoprod, Albert, Eureka for calculators; Green Film, Ecoprod, Albert for labels) confirms a consolidation of the European reference ecosystem around a small number of established schemes.

STEPUP E-LEARNING PLATFORM: A FLAGSHIP ACHIEVEMENT OF 2025

■ The **StepUP platform** (stepup.ecoprod.com), initiated by Eurimages and developed by Ecoprod³⁰ with an international network of partners, has firmly established itself as the flagship deliverable of the Fund's sustainability policy. Launched in February 2025 at the Berlin European Film Market, the platform initially featured two courses, "Introduction to green production" and "Mastering green production in an international context", complemented by a resource map offering country-specific information sheets.

■ Throughout 2025, StepUP has demonstrated solid uptake and continued expansion:

- Growing community: close to 700 registered users by 31 December 2025 (600 for the introductory module and 180 for the advanced module), of whom 72% are women, 28% men, drawn from 25 countries.
- Content redesign: a substantial upgrade of the two existing modules was launched during the summer, enhancing interactivity, pedagogical quality and user experience.
- New modules in development: two specialised modules are being developed for 2026, one dedicated to carbon footprint calculation methodologies, the other tailored to animation production, which raises specific sustainability challenges linked to digital infrastructure, energy consumption and waste management.
- Webinar series: a free webinar programme was launched in October 2025, with an inaugural session on "sustainability in funding applications" attracting nearly 100 participants, many of them new to the topic, confirming the platform's value as a dissemination hub reaching beyond the already committed audience.
- Resource map: the country information component has been enriched, with 18 country sheets now available and fourteen partner organisations contributing content.

■ The partnership with Ecoprod was renewed in Spring 2025 to cover the continued development of the platform, under a grant agreement that may extend until the end of 2028, subject to the annual approval of the Fund's Board of Management. StepUP embodies the Fund's ambition to offer a freely accessible, pan-European resource for capacity-building on greening the audiovisual value chain.

FUTURE OUTLOOK 2026

■ The year 2026 will mark the first full implementation cycle of the Eurimages Sustainability Strategy 2025-2027. Several concrete developments are expected:

- **Mandatory sustainability section in the application platform:** from the January 2026 submission deadline, producers will be required to complete the sustainability tab of the Eurimages co-production support application. Completion will be obligatory, with an explicit option to indicate that no specific sustainability measures are currently in place. This change will give expert panels reliable visibility of each project's environmental commitments, without penalising producers still developing their capacity in this area.
- **Sustainability Plan Template for applicants:** a short, non-mandatory template will be made available to producers who do not already use an equivalent document, offering a common structure to describe their sustainability strategy, covering governance, development, core action pillars, local context, monitoring and the producer's commitment. The template is designed to be accessible to non-specialists and applicable across fiction, documentary and animation.

³⁰ 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.

- **Recognition framework for green certifications:** following the comparative analysis to be conducted by the Study Group, the Secretariat will present to the Board a criteria-based recognition framework. It is designed to acknowledge both schemes already embedded in a national public funding architecture and schemes meeting a set of substantive criteria. An evolving indicative list will accompany the framework. This work is a first step towards the long-term objective of reaching 100% certified Eurimages co-productions by 2030.
- **Capacity-building for experts and staff:** expert training on greening the audiovisual value chain will be reinforced through encouraging completion of StepUP's introductory module by all industry experts joining the Eurimages pool, with equivalent training offered to Secretariat staff and Board members.
- **Expansion of StepUP:** roll-out of the redesigned core modules and release of the new content on carbon footprinting and animation production, alongside a broader webinar programme and an intensified outreach effort in Central, Eastern and Southern Europe.
- **Strengthened industry cooperation:** continued engagement with the European Film Agencies Directors (EFADs), Cine Regio and the European Audiovisual Observatory, aimed at exchanging practices on data collection, carbon reporting methodologies and certification recognition standards across Europe's audiovisual funding landscape.

■ Taken together, these developments are intended to consolidate Eurimages' role as a reference point for sustainable international co-production, contributing to the broader transition of the European film and audiovisual industry towards a circular, low-carbon and socially responsible value chain.

SERIES CO-PRODUCTION

BACKGROUND: THE BUDAPEST DRAMA SERIES PROCESS

■ 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. 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 Presidency of the Committee of Ministers, Eurimages, in co-operation with the Hungarian National Film Institute and the Hungarian Ministry of Foreign Affairs and Trade, organised a conference on 30 September and 1 October 2021 on the theme "Preserving Independent Production, Diversity and Pluralism of TV Series in Europe."³¹ 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 declaration³² 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** endorsed³³ 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) established a Working Group on Drama Series Co-production in 2022 to explore the feasibility of a legal framework for European series, reflecting evolving technological and financial conditions. Composed of up to 15 experts, the group met regularly between 2022 and 2023 and concluded that a formal Convention would be the most suitable instrument. It then began drafting a *proposed Convention on the co-production of audiovisual works in the form of series*. After seven meetings, the group finalised its work in September 2024, producing a detailed report and draft Convention text. The CDCPP approved the report in November 2024 and submitted it, along with the draft Convention and explanatory report, to the Committee of Ministers for consideration and possible adoption.

■ In February 2025, the Committee of Ministers' Rapporteur Group for Culture, Education, Youth and Sport (GR-C) took note of the CDCPP's approval of the document. Following further exchanges within the GR-C, the draft Convention was

³¹ <https://rm.coe.int/tv-drama-series-conclusion-paper-en/1680a4ba5e>

³² "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

³³ CM/Del/Dec(2022)1437/7.1

transmitted in April 2025 to the Parliamentary Assembly of the Council of Europe for an opinion, which was adopted during its Autumn 2025 session.

On 25 November 2025, the Committee of Ministers adopted³⁴ the draft Convention, which was signed by nine countries³⁵ on 16 March 2026 during an opening ceremony in Lille. Two additional countries³⁶ have signed at the date of publication of this report, bringing the total signatories to 11.

The Convention is **the first international legal framework specifically dedicated to the independent co-production of series for television and streaming platforms**. It marks a significant step for the European and international audiovisual sector, strengthening cultural cooperation, supporting independent producers and enhancing transparency in a rapidly evolving landscape. It responds to the rapid growth of series as a dominant format in the global offer of audiovisual works. It introduces a set of co-production rules – which had previously only existed for cinema – that reflect the realities of serialised storytelling. By streamlining administrative procedures and clarifying obligations, the convention makes it easier for independent producers from different countries to work together. In doing so, it reinforces their role, enabling equitable participation in the ownership rights and revenues that sustain long-term viability.

COUNCIL OF EUROPE 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**³⁷. 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 supporting high-quality, independently produced series through international co-production. It provides an adaptable financing mechanism designed to respond to the rapidly evolving series market, while promoting shared intellectual property (IP) and secondary rights ownership. By encouraging the circulation of culturally and linguistically diverse works across member States and involving audiovisual media service providers, the programme seeks to strengthen independent producers and help member States retain creative control in co-productions involving external players.

The programme's implementation phase started on 1 January 2023 with 13 Contributing Countries and grew to 21 by the end of 2025 (Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Czechia, Estonia, Greece, Hungary, Ireland, Latvia, Lithuania, Luxembourg, Netherlands, North Macedonia, Norway, Poland, Portugal, Serbia, Slovak Republic, Slovenia and Spain). The main activities included a yearly call for Series Co-Production Projects and two calls for Partnerships, addressing respectively the production phases and incentivising co-production from the development phase of international series.

Two **calls for Partnerships** were launched over the implementation period 2023-2025, with a total available budget of €350,000. As a result, seven markets were selected to host the **Council of Europe Series Co-Production Development Awards** (€50,000 each)³⁸, and seven projects from Croatia, Finland, Hungary, North Macedonia, Romania, Serbia and Sweden received the award.

Three **calls for Series Co-Production Projects** were launched over the same period, with an aggregated budget of €9 million. Following assessments by independent expert committees, 22 series co-productions were supported with grants of either €250,000 or €500,000 each. Over the three-year period, 50% of all supported projects were created by women, and the

³⁴ Council of Europe adopts Convention on the co-production of audiovisual works in the form of series - Portal

³⁵ France, Georgia, Greece, Italy, Luxembourg, Malta, Montenegro, Poland and Portugal.

³⁶ Republic of Moldova and the United Kingdom.

³⁷ <https://www.coe.int/series>

³⁸ The selected markets are located in Bosnia and Herzegovina, Croatia, Czechia, Estonia, Netherlands and Spain.

projects collectively feature 34 national, regional, or minority languages. A total of 72 co-producers from 16 countries, along with 103 broadcasters and streaming services from 26 countries, were involved in the supported projects³⁹.

■ An assessment of artificial intelligence (AI) use was conducted for both the 2024 and 2025 Calls for Projects. The rate of AI adoption remained stable, with 67% of applicants reporting AI use in 2024 and 68% in 2025, consistently concentrated in the initial stages of project creation and primarily for text generation and translation. Between the two calls, notable shifts were observed: the use of paid AI tools rose significantly from 50% to 67%, while reliance on free tools declined sharply from 80% to 38%, suggesting a professionalisation of AI use within the sector. IP awareness also improved, with 67% of AI users having written agreements in place in 2025, up from 60% in 2024, and the share of respondents uncertain about whether they had used protected works fell from 56% to 38%. Confidence in AI as a productivity tool grew markedly, with 87% of 2025 respondents believing AI helps them complete tasks faster, compared to 66% in 2024. At the same time, concerns persisted around job destruction, unethical use, unfair labour practices and the appropriation of creative works, underscoring the need for clearer governance frameworks as AI becomes an established feature of series production.

■ Assessed against its theory of change, the programme has demonstrably advanced all levels of its results framework. At the output level, three calls for projects and two calls for partnerships were successfully delivered. At the immediate outcome level, independent producers, initiators of the projects, across 16 contributing countries secured the financial means to co-produce high-quality series, with 11 supported projects additionally securing global distribution agreements through sales agents – a direct indicator of market viability and circulation of culturally diverse works. At the intermediate outcome level, the programme's requirement for shared IP ownership has progressively shifted co-production business practices in favour of independent producers (a principle now also codified in the *Council of Europe Convention on the Co-production of Audiovisual Works in the form of Series*). The sustained growth in project submissions, from 19 in 2023 to 31 in 2025, a 63% increase, provides strong evidence of growing confidence in the programme among the independent production community across Europe.

³⁹ See Appendix XXX.

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 2022⁴⁰.

■ 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 2025, 23 member States⁴¹ had made solidarity contributions.

■ In 2025 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

■ Eurimages is required by its statutory texts to conduct an external evaluation of its activities at least every five years. The 2023 evaluation, carried out by the Austrian company Evaluet OG, focused on the governance and decision-making process of the Fund as finalised in 2022. Its recommendations have shaped the Fund's reform agenda since.

■ In 2025, the Executive Committee, meeting in an enlarged format to include other interested members of the Board of Management, continued and largely completed the implementation of the measures stemming from the 2023 Evaluation. The renewed pool of external experts, selected following the call for expressions of interest launched in 2024 and approved by the Board of Management in December 2024, became operational at the beginning of 2025. The revised rules of procedure of the Executive Committee and the clarified selection criteria were applied throughout 2025, offering a more robust framework for the assessment of projects.

■ Building on this foundation, the Enlarged Executive Committee devoted most of its 2025 work to the preparation of a multi-year strategy for the Fund covering the period 2027–2031. Following preparatory workshops within the Secretariat from January to May, three meetings of the Enlarged Executive Committee were held during the year, in June in Istanbul, then in October and November in Strasbourg, to examine successive drafts. Discussions concentrated on the mission, vision and core values of the Fund, on its institutional positioning and audience reach, and on the conditions for equal and fair access for all member States in project selection.

■ A first consolidated draft of the strategy was presented to the Board of Management at its December 2025 meeting. The Enlarged Executive Committee will continue its work in the first half of 2026 to refine the document, with a view to its adoption by the Board of Management in June 2026, ahead of the launch of the new strategic cycle in January 2027.

■ The Executive Committee, in the same enlarged format, will continue its work in 2026 on the implementation of this strategy.

IT DEVELOPMENTS

■ 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

⁴⁰ Resolution of the Committee of Ministers of the Council of Europe [CM/Res\(2022\)3](#).

⁴¹ Austria, Belgium, Canada, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Ireland, Italy, Lithuania, Luxembourg, Latvia, Netherlands, North Macedonia, Poland, Portugal, Sweden, Switzerland, Slovak Republic.

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.

■ In 2025, the Directorate of Internal Oversight (DIO) of the Council of Europe conducted an audit of Eurimages' internal control framework and issued eight recommendations, several of which concern the Fund's information systems. The audit acknowledged the robustness of existing financial controls while confirming that the IT tools supporting the Co-production Programme, developed incrementally since the early 2000s, now call for a coordinated overhaul to better address operational needs and to strengthen IT systems governance and security. Drawing on the audit report, the Secretariat plans to launch in 2026 a structured modernisation programme. This programme will be phased in to ensure continuity of service as part of a multi-year initiative aimed at equipping Eurimages with an information system that is fully aligned with its mission and with the expectations of its member States and the European film community.

APPENDIXES

APPENDIX I – DESCRIPTION OF THE DIFFERENT PROGRAMMES

Table 17: Brief description of the programme of activities

Programme	Description
Co-production Support Programme	▪ 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. ▪ Eligible⁴² 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	▪ The former Distribution Support Programme, which ended in 2020, has been restructured as the Film Marketing & Audience Development Support Programme, launched in 2024. ▪ 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.
Exhibition Support Programme	▪ 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). ▪ Eligible⁴³ cinemas are financed in the form of grants.
Promotion Programme	▪ 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: ✓ 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	▪ 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	▪ The Fund's strategy aims to reduce the environmental impact of the film industry and promote sustainable practices within the sector. ▪ The strategy revolves around three axes: ✓ Supporting a sustainable film industry. ✓ Improving the environmental footprint of Eurimages' operations. ✓ Encouraging co-operation among member States on measures to promote a sustainable film industry.

⁴² The rules governing support for co-production are available on the relevant section of Eurimages [website](#).

⁴³ The rules governing support for cinemas are available on the [website](#).

- 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 18: Changes in the Board of Management (2025)

Country	Change
<u>Albania</u>	▪ Danila Nika, Eol Cashku and Soena Lame, from the Albanian National Cinematography Centre, were appointed as members of the delegation to Eurimages in April. ▪ Jonid Jorgji succeeded Dastid Koreshi as the national representative in October.
<u>Bulgaria</u>	▪ Gergana Dakovska stepped down as representative to Eurimages in July.
<u>Denmark</u>	▪ Tine Fischer, CEO of the Danish Film Institute, and Jacob Neiiendam, Head of the International Department of the Danish Film Institute, were appointed in January, joining Christian Juhl Lemche.
<u>Georgia</u>	▪ Sofia Babluani succeeded Giorgi Agladze as the national representative in July.
<u>Italy</u>	▪ Giorgio Carlo Brugnani succeeded Nicola Borelli as the national representative in November.
<u>Montenegro</u>	▪ Aleksandra Božović, Director of the Film Centre of Montenegro, was appointed as national representative of to Eurimages, replacing Sehad Čekić in May.
<u>North Macedonia</u>	▪ Mimi Gjorgoska Ilievska was appointed as national representative in January. ▪ Zorina Velkovska was appointed as national representative to Eurimages in June, replacing Mimi Gjorgoska Ilievska.
<u>Romania</u>	▪ Corina Micu temporarily replaced Ilinka Teodorescu as the Romanian substitute member from November.
<u>Spain</u>	▪ Miriam de Miguel succeeded Lidia Martínez Barahona as the substitute representative in May.
<u>Sweden</u>	▪ Dominic Chennaya Cecilgård, Co-ordinator at the Swedish Film Institute, joined substitute member Man Chiu Leung Carlson, as national representative in June.
<u>Switzerland</u>	▪ Matthias Bürcher was appointed as substitute member, alongside national representative Laurent Steiert, in February.
<u>Ukraine</u>	▪ Oleksandra Kostina was appointed as substitute member, joining national representative Victoria Yarmoshchuk, replacing Serhiy Zlenko in January.

APPENDIX III – CO-PRODUCTIONS SUPPORTED DURING THE YEAR

Table 19: List of supported co-productions (2025)

#	Reference	Title	Director(s)	Type	Support date	Meeting #	Amount requested (in k€)	Amount granted (in k€)	Type of support *
1	25-001-F	FOLK PLAY	Mirjana Karanovich (RS)	Feature film	18-03-2025	174	250	250	AR
2	25-005-F	FJORD	Cristian Mungiu (RO)	Feature film	18-03-2025	174	500	500	AR
3	25-006-F	KILLABEES	Eché Janga (NL)	Feature film	18-03-2025	174	350	350	AR
4	25-009-F	GET UP STAND UP	Mari Sanders (NL)	Feature film	18-03-2025	174	390	390	AR
5	25-014-F	BUTTERFLY JAM	Kantemir Balagov (RU)	Feature film	18-03-2025	174	500	471	AR
6	25-017-C	FROM A BODY TO ANOTHER	Mariana Otero (FR)	Documentary	18-03-2025	174	140	39	SUB
7	25-018-F (U)	OUT OF THIS WORLD	Albert Serra (ES)	Feature film	18-03-2025	174	500	500	AR
8	25-019-F	THE GIRLS WHO WOULDN'T STOP TALKING	Hélène Klotz (FR)	Feature film	18-03-2025	174	350	150	SUB
9	25-027-F	GREEN EYES	Jérémy Trouilh (FR), Fanny Liatard (FR)	Feature film	18-03-2025	174	390	390	AR
10	25-030-C	YUGO GOES TO AMERICA	Aleksa Borkovic (RS), Filip Grujic (RS)	Documentary	18-03-2025	174	60	60	SUB
11	25-031-F	GLORY B	Konstantinos Antonopoulos (GR)	Feature film	18-03-2025	174	340	340	AR
12	25-032-F	THE DIFFICULT BRIDE	Rubaiyat Hossain (BD)	Feature film	18-03-2025	174	250	250	AR
13	25-039-F	A DETOUR VIA DIANE	Raphaël Balboni (FR), Ann Sirot (FR)	Feature film	18-03-2025	174	150	150	SUB
14	25-044-F	THE ASSIGNMENT	Patrice Toye (BE)	Feature film	18-03-2025	174	400	400	AR
15	25-045-F	CHILDREN OF LIBERTY	Rémy Schaepman (FR), Léahn Vivier-Chapas (FR)	Animation	18-03-2025	174	500	500	AR
16	25-050-F	THE WOLF WILL TEAR YOUR IMMACULATE HANDS	Nathalie Álvarez Mesén (SE)	Feature film	18-03-2025	174	500	500	AR
17	25-051-C	EVIL IS EVIL. GOOD IS GOOD	Elsa Amiel (CH)	Documentary	18-03-2025	174	120	120	SUB
18	25-054-C	FOREVER IS NOW	Neasa Ni Chianain (IE)	Documentary	18-03-2025	174	110	110	SUB
19	25-055-F	THE EXCURSION	Fanny Ovesen (NO)	Feature film	18-03-2025	174	375	375	AR
20	25-058-F	LOW EXPECTATIONS	Eivind Landsvik (NO)	Feature film	18-03-2025	174	300	291	AR
21	25-059-F	MELVILLE	Fabrice Nzingi (FR), Romain Renard (BE)	Animation	18-03-2025	174	450	450	AR
22	25-060-F	MARY ROSE	Colm Bairéad (IE)	Feature film	18-03-2025	174	500	500	AR
23	25-071-C	LISTENING TO THE WORLD	Yelizaveta Smith (UA)	Documentary	18-03-2025	174	98	97	SUB
24	25-077-C	WAR ON WOMEN	Maris Salumets (EE)	Documentary	17-06-2025	175	90	90	SUB
25	25-080-F	YUGLY	Jérémie Degruson (BE), Yanis Belaid (FR)	Animation	17-06-2025	175	500	500	AR
26	25-081-F	FATHERLAND (1949/VATERLAND)	Pawel Pawlikowski (PL)	Feature film	17-06-2025	175	150	150	SUB
27	25-082-F	COWARD	Lukas Dhont (BE)	Feature film	17-06-2025	175	500	500	AR
28	25-084-F	DANSKER	Jonas Poher Rasmussen (DK)	Animation	17-06-2025	175	500	500	AR
29	25-085-F	BLUE BABY	Klaus Härö (FI)	Feature film	17-06-2025	175	350	350	AR
30	25-087-F	BLACK MONEY FOR WHITE NIGHTS	Petar Valchanov (BG), Kristina Grozeva (BG)	Feature film	17-06-2025	175	150	150	SUB
31	25-088-C	THE GODS MUST BE MISTAKEN	Jakob Krese (SI)	Documentary	17-06-2025	175	80	80	SUB

#	Reference	Title	Director(s)	Type	Support date	Meeting #	Amount requested (in k€)	Amount granted (in k€)	Type of support *
32	25-093-F	THE GIRL WITH THE LEICA	Alina Marazzi (IT)	Feature film	17-06-2025	175	500	500	AR
33	25-097-F	EACH OF US	Neus Ballus (ES), Anne Zohra Berrached (DE), Anna Jadowska (PL), Christine Andrea Werenfels Jamal Aldin (CH)	Feature film	17-06-2025	175	500	500	AR
34	25-104-C (U)	OUR SEEDS	Erhan Arik (TR)	Documentary	17-06-2025	175	90	90	SUB
35	25-106-F (U)	DEATH AND THE MAIDEN	Adina Pintilie (RO)	Feature film	17-06-2025	175	500	500	AR
36	25-107-F	SUMMER CAMP	Marco Martins (PT)	Feature film	17-06-2025	175	260	260	AR
37	25-108-F	LE FAUX SOIR	Michaël Roskam (BE)	Feature film	17-06-2025	175	490	490	AR
38	25-109-F	SPRING CLEANING	Marija Apcevska (MK)	Feature film	17-06-2025	175	210	210	AR
39	25-113-F	GRANNY LEE	Gabe Gabriel (IE), Ian Gabriel (IE)	Feature film	17-06-2025	175	290	290	AR
40	25-122-F	ALL OF A SUDDEN	Ryusuke Hamaguchi (JP)	Feature film	17-06-2025	175	476	476	AR
41	25-126-F	THE POSTMAN	Siddiq Barmak (FR)	Feature film	17-06-2025	175	340	72	SUB
42	25-127-F	THE INDIES	Pauline Julier (CH), Nicolas Chapoulier (CH)	Feature film	17-06-2025	175	280	280	AR
43	25-130-F	THE REVOLUTION ACCORDING TO KAMO	Komél Mundruczó (HU)	Feature film	17-06-2025	175	500	500	AR
44	25-131-F	DIARY OF A CHAMBERMAID	Radu Jude (RO)	Feature film	17-06-2025	175	300	300	AR
45	25-135-F	GOOD MOTHERS	Amalie Næsby Fick (DK)	Feature film	17-06-2025	175	500	190	AR
46	25-136-F	COWGIRL	Michal Blaško (SK)	Feature film	17-06-2025	175	240	240	AR
47	25-144-F	IT WILL HAPPEN TONIGHT	Nanni Moretti (IT)	Feature film	17-06-2025	175	500	127	SUB
48	25-146-F	ATLAS OF THE UNIVERSE	Paul Negoescu (RO)	Feature film	17-06-2025	175	150	131	SUB
49	25-148-F	GENTLE MONSTER	Marie Kreutzer (AT)	Feature film	17-06-2025	175	500	500	AR
50	25-151-F	PIPALUK	Thierry Machado (FR)	Feature film	17-06-2025	175	500	500	AR
51	25-157-F	LET LOVE IN	Felix van Groeningen (BE)	Feature film	17-06-2025	175	150	150	SUB
52	25-162-F	DUA	Blerta Basholli (XK)	Feature film	17-06-2025	175	300	300	AR
53	25-164-F	ROMA ELASTICA	Bertrand Mandico (FR)	Feature film	17-06-2025	175	400	400	AR
54	25-168-F	SPECIES	Marion Le Corroller (FR)	Feature film	17-06-2025	175	380	352	AR
55	25-169-C (U)	THE SIEGE OF PARADISE	Gar O'Rourke (IE)	Documentary	17-06-2025	175	110	110	SUB
56	25-170-C	AUTUMN OF THE PATRIARCH	Torstein Grude (NO), Anna Bogoliubova (RU)	Documentary	17-06-2025	175	150	150	SUB
57	25-172-F	DUCKS	Neary Adeline Hay (FR)	Feature film	17-06-2025	175	500	500	AR
58	25-173-F	MARY MAGDALENE	Gessica Gèneus (HT)	Feature film	17-06-2025	175	300	300	AR
59	25-177-F	TABITA	Juris Kursietis (LV)	Feature film	20-11-2025	176	266	266	AR
60	25-180-F	SOUTHWEST	Wolfgang Fischer (AT)	Feature film	20-11-2025	176	380	380	AR
61	25-183-C	THE STANDARD MAN	Erik Lavesson (SE), Tomas Stark (SE), Weronika Mliczewska (PL)	Documentary	20-11-2025	176	150	150	SUB
62	25-184-F	MARCH 14TH	Alberto Gross Molo (ES)	Feature film	20-11-2025	176	320	320	AR
63	25-185-F	MILLIE AND THE SECRET OF THE CROCODILE	Esben Toft Jacobsen (DK)	Animation	20-11-2025	176	340	340	AR
64	25-192-C	ORSOQ - SEASONS OF SOLITUDE	Inuk Silis Høegh (DK)	Documentary	20-11-2025	176	140	140	SUB

#	Reference	Title	Director(s)	Type	Support date	Meeting #	Amount requested (in k€)	Amount granted (in k€)	Type of support *
65	25-194-F	THE CHERUBS	Daniel Sandu (RO)	Feature film	20-11-2025	176	300	300	AR
66	25-196-C	THE CITY THAT ATE SOULS AWAY	Diane Sara Bouzgarrou (FR), Thomas Jenkoe (FR)	Documentary	20-11-2025	176	110	110	SUB
67	25-201-F	100 THOUSAND TURKISH LIRAS	Nazli Elif Durlu (TR)	Feature film	20-11-2025	176	280	280	AR
68	25-208-F	BUNKER	Florian Zeller (FR)	Feature film	20-11-2025	176	500	500	AR
69	25-209-C (U)	HOME COURT	Elpida Nikou (GR), Rodrigo Hernandez (GR)	Documentary	20-11-2025	176	90	90	SUB
70	25-210-C	SILENCE OF THE LAMS	Ciarán Deeney (IE)	Documentary	20-11-2025	176	100	100	SUB
71	25-211-C	SANDA DIA	Miriam Guttman (NL)	Documentary	20-11-2025	176	130	130	SUB
72	25-212-F	HIGH END	Antonia Campbell-Hughes (IE)	Feature film	20-11-2025	176	300	300	AR
73	25-213-C (U)	THE HORSEMEN OF THE APOCALYPSE	Lene Berg (NO)	Documentary	20-11-2025	176	218	54	SUB
74	25-214-C	WELFA(I)RE	Adéla Komrží (CZ)	Documentary	20-11-2025	176	85	85	SUB
75	25-216-C (U)	THE WHALE MYSTERY	Tonje Hessen Schei (NO)	Documentary	20-11-2025	176	306	306	AR
76	25-219-F	SOUND OF SILENCE	Joyce Nashawati (GR)	Feature film	20-11-2025	176	400	400	AR
77	25-221-F	DINO GAMES	Carlos Fernández (ES), Lorena Ares (ES)	Animation	20-11-2025	176	500	388	AR
78	25-224-C	MY FATHER THE ICEMAN	Lukasz Kowalski (PL)	Documentary	20-11-2025	176	150	150	SUB
79	25-225-F	SAVAGERY	Miguel Gomes (PT)	Feature film	20-11-2025	176	500	500	AR
80	25-233-F	THE OUTSIDER WITHIN	Zoé Cauwet (FR)	Feature film	20-11-2025	176	150	150	SUB
81	25-236-F	HAUTEFAYE	Vincent Le Port (FR)	Feature film	20-11-2025	176	390	390	AR
82	25-238-F	THANK YOU CHARLOTTE	Berkun Oya (TR)	Feature film	20-11-2025	176	400	400	AR
83	25-239-F	QUO VADIS, AIDA? - THE MISSING PART	Jasmila Zbanic (BA)	Feature film	20-11-2025	176	500	500	AR
84	25-242-F	FLEUR	Rémi Chayé (FR)	Animation	20-11-2025	176	500	500	AR
85	25-248-F	ALELUIA	José Augusto Octávio Gamboa dos Passos (PT)	Feature film	20-11-2025	176	390	390	AR
86	25-251-F	BILBAO 1983	David Pérez Sañudo (ES)	Feature film	20-11-2025	176	500	500	AR
87	25-252-F	DOG MY CATS!	Alain Gagnol (FR)	Animation	20-11-2025	176	500	500	AR
88	25-255-F	ANOTHER JOURNEY WITHOUT WOMEN (FALL OF MAN)	Illum Jacobi (DK)	Feature film	20-11-2025	176	500	127	SUB
89	25-261-F	CYRANO	Guillaume Gallienne (FR)	Animation	20-11-2025	176	500	500	AR
90	25-262-F	DEMOCRACY WORK IN PROGRESS	Mihály Schwechtje (HU)	Feature film	20-11-2025	176	150	150	SUB
91	25-264-F	THE PLACE OF ETERNAL SUMMER	Maddalena Ravagli (IT)	Feature film	20-11-2025	176	300	300	AR
Total		91					29 604	27 617	

*AR: Advance on Receipts / SB: Subsidy

APPENDIX IV – CO-PRODUCTION SUPPORT PROGRAMME – ADDITIONAL DATA

Table 20: Number of eligible projects (2012-2025)

	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
Eligible projects in 2025	62	85	75	NA	222

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

Table 21: Number of applications for support (2021-2025)

	2021	2022	2023	2024	2025	Variation 2024/2023	%
Number of applications received	256	231	315	279	266	-13	-4.7%
Number of applications withdrawn	38	38	51	38	44	6	15.8%
Number of eligible projects	218	193	264	241	222	-19	-7.9%
Number of projects supported	110	71	94	81	91	10	12.3%
Number of projects not supported	108	122	170	160	131	-29	-18.1%
Project selection rate	50.5%	36.8%	35.6%	33.6%	41.0%	7.4%	

Table 22: Number of co-productions originating in Eurimages member States (2015-2024*)

	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	Avg
Number of member States	36	37	38	38	40	41	40	39	39	39	39
Volume of co-productions in member States	690	719	706	713	778	536	716	878	814	909	746
Number of projects applying for Eurimages support	193	202	242	238	235	237	256	231	315	279	243
% of projects applying for Eurimages support out of all co-productions	28.0%	28.1%	34.3%	33.4%	30.2%	44.2%	35.8%	26.3%	38.7%	30.7%	32.6%
Number of eligible projects (Eurimages)	165	171	206	210	194	196	218	193	264	222	204
% of eligible projects out of all co-productions	23.9%	23.8%	29.2%	29.5%	24.9%	36.6%	30.4%	22.0%	32.4%	24.4%	27.3%
Number of projects supported (Eurimages)	92	85	101	78	73	100	110	71	94	91	90
% of projects supported by Eurimages out of all co-productions	13.3%	11.8%	14.3%	10.9%	9.4%	18.7%	15.4%	8.1%	11.5%	10.0%	12.0%

*Data for 2025 not available.

APPENDIX V – REPAYMENTS – ADDITIONAL DATA

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

Table 23: Cumulative repayments by year (1989-2025)

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	989.0	5.9%
1993	73	19 494.0	949.0	5.4%
1994	89	22 041.8	704.5	3.8%
1995	99	24 386.1	1 842.5	7.9%
1996	87	19 901.5	1 196.4	7.0%
1997	79	19 347.3	1 420.2	7.8%
1998	76	19 725.4	1 596.8	8.3%
1999	72	17 933.3	879.8	5.5%
2000	45	16 486.0	1 172.3	7.4%
2001	57	18 447.7	1 625.8	9.7%
2002	51	18 397.8	770.7	4.8%
2003	57	20 079.5	1 467.1	7.7%
2004	55	19 541.6	1 232.7	6.8%
2005	61	19 536.1	575.0	3.1%
2006	56	19 265.5	1 105.2	6.3%
2007	61	21 508.0	1 284.2	6.0%
2008	57	20 200.0	708.5	3.6%
2009	55	19 460.0	1 739.1	9.0%
2010	56	19 260.0	1 734.6	9.2%
2011	72	22 350.0	2 164.2	9.8%
2012	68	21 710.0	1 762.7	8.4%
2013	72	22 520.0	2 313.9	10.3%
2014	74	22 234.0	1 376.6	6.2%
2015	92	22 619.9	1 096.8	4.8%
2016	85	21 671.5	1 401.6	6.6%
2017	101	22 172.5	1 375.4	6.2%
2018	78	19 940.3	933.7	4.7%
2019	73	18 795.9	1 711.0	9.1%
2020	100	22 901.7	691.6	3.1%
2021	110	25 779.0	952.7	4.1%
2022	71	18 734.0	371.2	2.3%
2023	94	26 057.0	662.2	2.9%
Sous-Total	2 438	695 095.1	40 289.3	5.8%
2024	81	22 532.0		
2025	91	27 617.0		
Total	2 610	745 244.1		

(*) 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.

■ In 2025, the top 35 films with the highest repayment rates remained largely unchanged from previous years, with only seven films having fully repaid the support received: “ABRE LOS OJOS”, “LE HUITIÈME JOUR”, “ANOTHER ROUND”, “IDA”, “MICROCOSMOS”, “KOLYA”, and “THE HUNT”. During the same year, a total of 43 films exceeded the cumulative repayment threshold of 50% (compared to 39 in 2024). Among these, eight were supported after 2015, including three projects that received support after 2020.

Table 24: Top 35 films by repayment rate (1989-2025)

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	DRUNK (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	206.2	90%
10	94-021-P	KIRIKOU	1994	259.2	226.4	87%
11	09-021-F	SNABBA CASH	2009	370.0	322.7	87%
12	14-064-F	MUSTANG	2014	180.0	153.2	85%
13	13-109-F	THE LOBSTER	2013	460.0	382.3	83%
14	19-162-F	WOLF	2019	300.0	245.0	82%
15	00-047-F	KOBRALIGAN	2000	174.0	138.4	80%
16	15-034-F	A CONSPIRACY OF FAITH	2015	400.0	303.0	76%
17	99-044-P	DANCER IN THE DARK	1999	686.0	503.8	73%
18	23-028-F	FLOW	2023	400.0	293.3	73%
19	00-077-F	NO MAN'S LAND	2000	335.0	228.8	68%
20	96-073-P	SECRETO DEL CORAZON	1996	177.5	116.3	66%
21	98-109-P	UNE LIAISON PORNOGRAPHIQUE	1998	289.7	185.4	64%
22	97-117-P	ASTERIX ET OBELIX CONTRE CESAR	1998	609.8	390.2	64%
23	13-077-F	FASANDRÆBERNE - THE ABSENT ONE	2013	410.0	260.9	64%
24	11-166-F	BLUE IS THE WARMEST COLOUR (LA VIE D'ADÈLE)	2011	560.0	355.1	63%
25	12-132-F	KVINDEN I BURET - THE KEEPER OF LOST CAUSES	2012	470.0	295.4	63%
26	13-118-F	TONI ERDMANN	2013	480.0	300.9	63%
27	01-112-F	THE SOUL KEEPER (PRENDIMI L'ANIMA)	2001	233.1	138.7	59%
28	11-068-F	THE BROKEN CIRCLE BREAKDOWN	2011	280.0	161.6	58%
29	12-097-F	EL NIÑO	2012	650.0	373.2	57%
30	97-034-P	POIKA JA ILVES	1997	259.2	147.2	57%
31	21-065-F	CLOSE	2021	300.0	169.4	56%
32	19-223-F	COMPARTMENT NUMBER 6	2019	280.0	156.0	56%
33	09-068-F	ET SI ON VIVAIT TOUS ENSEMBLE	2009	450.0	250.6	56%
34	07-153-F	MAX MANUS	2007	580.0	320.5	55%
35	02-044-F	ZELARY	2002	150.0	81.2	54%

■ By the end of 2025, 1 405 films had generated repayments, corresponding to 53.8% of the 2 610 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 VI – FILM MARKETING AND AUDIENCE DEVELOPMENT SUPPORT PROGRAMME – ADDITIONAL DATA

Table 25: Projects supported under the Film Marketing and Audience Development Programme (2024)

Reference	Title	Director	Project Type	Delegate producer	Support granted	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 (Filmax)
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

Table 26: Projects supported under the Film Marketing and Audience Development Programme (2025)

Reference	Title	Director	Project Type	Delegate producer	Support granted	International sales agent
23-161-F	MAN VS FLOCK	Tamara Kotevska	Fiction	Video Studio Petkovski (MK)	€45 000	Pluto Film
23-220-F	GIRL IN THE CLOUDS	Philippe Riche	Animation	Brio Films (FR)	€50 000	SC Films International
23-269-F	SIDI KABA AND THE GATEWAY HOME	Rony Hotin	Animation	Special Touch Studios (FR)	€50 000	Pulsar content
24-030-F	BRACE YOUR HEART	Amanda Kemell	Fiction	Nordisk Film Production Sverige AB (SE)	€50 000	TrustNordisk
24-098-C	GABIN, A YOUTH IN THE BACKLAND	Maxence Voiseux	Documentary	Alter Ego Production (FR)	€50 000	LightDox
24-188-F	LA BALEINE	Sylvère Petit	Fiction	Les Films d'Ici Méditerranée (FR)	€50 000	The Party Film Sales
24-271-F	CALL ME QUEEN	Emily Atef	Fiction	Ringel Film GmbH (DE)	€50 000	Global Screen
25-055-F	THE EXCURSION	Fanny Ovesen	Fiction	Maipo Film (NO)	€50 000	TrustNordisk
25-058-F	LOW EXPECTATIONS	Eivind Landsvik	Fiction	Maipo Film (NO)	€50 000	Salaud Morisset
25-084-F	DANSKER	Jonas Poher Rasmussen	Animation	Submarine Animation BV (NL)	€50 000	New Europe Film Sales
25-088-C	THE GODS MUST BE MISTAKEN	Jakob Krese	Documentary	Potem (SI)	€49 000	Square Eyes
25-097-F	EACH OF US	Christine Andrea Werenfels Jamal Aldin, Neus Ballus, Anne Zohra Berrached, Anna Jadowska	Fiction	Alhena Production (ES)	€50 000	Beta Cinema
25-108-F	LE FAUX SOIR	Michaël Roskam	Fiction	Frakas Productions (BE)	€50 000	Goodfellas
25-113-F	GRANNY LEE	Gabe & Ian Gabriel	Fiction	Fae Pictures Inc. (CA)	€50 000	m-appeal
25-135-F	GOOD MOTHERS	Amalie Næsby Fick	Fiction	Zentropa (DK)	€50 000	TrustNordisk

APPENDIX VII – CINEMAS SUPPORT PROGRAMME – ADDITIONAL DATA

Table 27: List of supported exhibitors (2025)

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€)
08-01/24	2017	Moscow Cinema	Yerevan	AM	5	1 749	4.8	0.1	1.6	6.4
09-01/24	2018	Cinéma Le Clap	Québec	CA	5	1 016	9.5	1.1	0.0	10.6
09-02/24	2018	Cinéma Beaubien	Montréal	CA	5	839	9.5	5.0	2.5	17.0
09-03/24	2018	Cinéma du Parc	Montréal	CA	5	932	4.8	1.3	0.7	6.8
09-04/24	2018	Le Tapis Rouge	Québec	CA	5	305	9.5	0.0	0.0	9.5
09-06/24	2019	La Maison du Cinéma	Sherbrooke	CA	5	2 061	0.0	0.0	0.0	0.0
09-07/24	2019	TIFF Bell Lightbox	Toronto	CA	5	1 344	4.8	4.0	2.5	11.3
09-08/24	2021	Cinéma du Musée	Montréal	CA	5	291	9.5	0.0	0.0	9.5
09-09/24	2021	Cinema Pine	Saint-Adèle	CA	5	885	9.5	0.0	0.0	9.5
09-10/24	2023	Cinéma 7 Valleyfield	Salaberry de Valleyfield	CA	5	1 032	4.2	0.0	0.0	4.2
09-11/24	2024	Cinéma Cartier	Québec	CA	5	318	9.5	0.0	0.0	9.5
02-01/24	2014	Kult.kino atelier	Bâle	CH	5	545	9.5	0.3	2.5	12.3
02-03/24	2014	Kult.kino camera	Bâle	CH	2	208	9.5	0.0	0.0	9.5
02-04/24	2014	CineCamera	Berne	CH	1	152	4.8	0.0	0.0	4.8
02-05/24	2014	CineMovie	Berne	CH	3	314	9.5	0.0	2.5	12.0
02-06/24	2014	Cinemotion - Les Prado	Bulle	CH	3	381	9.5	0.0	0.0	9.5
02-07/24	2014	Cinema Bio	Carouge	CH	1	216	9.5	1.4	0.0	10.9
02-08/24	2014	Cinemotion - Les Rex	Fribourg	CH	3	573	9.5	0.3	2.5	12.3
02-09/24	2014	Les Cinemas du Grütli	Genève	CH	3	270	14.3	3.1	0.0	17.4
02-10/24	2014	Le City	Genève	CH	3	170	9.5	0.0	0.0	9.5
02-11/24	2014	Les Scala	Genève	CH	3	370	9.5	1.8	2.5	13.9
02-13/24	2014	Cinéma Scala	La Chaux-de-Fonds	CH	3	507	9.5	0.0	1.1	10.6
02-15/24	2014	Pathé Les Galeries	Lausanne	CH	8	1 074	14.3	3.2	0.0	17.5
02-16/24	2014	Bourbaki	Lucerne	CH	3	502	9.5	0.0	0.0	9.5
02-17/24	2014	Cinéma Apollo	Neuchâtel	CH	3	1 205	9.5	0.5	2.0	11.9
02-18/24	2014	Cinéma Bio	Neuchâtel	CH	3	300	9.5	0.0	0.0	9.5
02-19/24	2014	Cinéma Studio	Neuchâtel	CH	3	520	9.5	0.0	0.0	9.5
02-20/24	2014	Urba	Orbe	CH	3	170	6.8	0.0	0.0	6.8
02-21/24	2014	Cinemotion - Les Apollo	Payenne	CH	3	376	4.8	0.0	0.0	4.8
02-22/24	2014	Kinok	Saint-Gall	CH	1	95	9.5	0.0	0.0	9.5
02-23/24	2014	Cinéma Astor	Vevey	CH	1	244	9.5	0.0	0.0	9.5
02-24/24	2014	Rex	Vevey	CH	1	578	9.5	0.0	0.0	9.5
02-26/24	2014	Arthouse Le Paris	Zürich	CH	1	807	9.5	0.0	2.5	12.0
02-27/24	2014	Arthouse Movie	Zürich	CH	1	274	9.5	0.0	0.0	9.5
02-28/24	2014	Arthouse Piccadilly	Zürich	CH	1	229	9.5	0.0	0.0	9.5
02-29/24	2014	Riffraff	Zürich	CH	1	336	9.5	0.8	0.0	10.3
02-31/24	2015	Arthouse Uto	Zürich	CH	1	210	0.5	0.0	0.0	0.5
02-32/24	2016	Cinélux	Genève	CH	1	100	9.5	0.0	2.2	11.7
02-33/24	2017	Cinemont	Delémont	CH	1	739	9.5	0.4	1.8	11.7
02-34/24	2017	Rex	Bienne	CH	2	492	9.5	0.0	1.4	10.9
02-35/24	2018	Houdini	Zürich	CH	5	212	9.5	0.0	0.0	9.5
02-36/24	2019	Rex	Neuchâtel	CH	1	400	9.5	0.0	0.0	9.5

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€)
02-37/24	2020	Lido	Bienne	CH	1	512	9.5	0.0	0.0	9.5
02-38/24	2020	LUX Art House	Lugano - Massagno	CH	1	280	7.0	0.0	0.0	7.0
02-40/24	2020	Odeon	Brugg	CH	1	187	8.3	0.0	0.0	8.3
02-41/24	2024	Cinéma CityClub	Pully	CH	1	409	14.3	2.8	2.5	19.5
07-02/24	2008	Bahceli Büyülü Fener	Ankara	TR	1	471	0.0	0.0	0.0	0.0
07-03/24	2005	Büyülü Fener Kültür Merkezi	Ankara	TR	11	1 012	9.5	0.1	0.0	9.6
07-04/24	2000	Kızılırmak	Ankara	TR	6	708	0.1	0.0	0.0	0.1
07-07/24	2008	Bodrum Cinemarine	Bodrum	TR	9	829	4.8	0.0	0.0	4.8
07-24/24	2008	RA Sinema	Trabzon	TR	9	1 002	1.6	0.0	0.0	1.6
07-26/24	2013	Sehirsinema	Diyarbakir	TR	2	641	4.8	0.0	0.0	4.8
07-30/24	2014	Paribu Cineverse Espark	Eskisehir	TR	9	1 427	0.0	0.0	0.0	0.0
07-32/24	2016	Cinemarine Orion	Tekirdag	TR	9	851	4.3	0.0	0.0	4.3
07-33/24	2016	Cinemarine Palm City	Mersin	TR	10	1 098	4.4	0.0	0.0	4.4
07-35/24	2019	Paribu Cineverse Armada	Ankara	TR	11	1 308	0.0	0.0	0.0	0.0
07-36/24	2019	Paribu Cineverse Bursa Podyum	Bursa	TR	9	990	0.0	0.0	0.0	0.0
07-38/24	2019	Paribu Cineverse Mavibahce	Izmir	TR	11	1 982	0.0	0.0	0.0	0.0
07-39/24	2019	Paribu Cineverse Samsun Piazza	Samsun	TR	10	1 621	2.3	0.0	0.0	2.3
07-40/24	2020	Kadiköy Sinemasi	Istanbul	TR	1	368	9.5	3.2	2.5	15.2
07-41/24	2022	Majestik Film Sinema	Istanbul	TR	5	581	3.5	0.0	0.7	4.1
10-01/24	2021	Zhovten	Kiev	UA	1	805	9.5	1.2	0.0	10.7
Total		62			247	40 423	451.5	30.8	34.0	516.2

Figure 19: Number of exhibitors and screens supported (2016-2025)

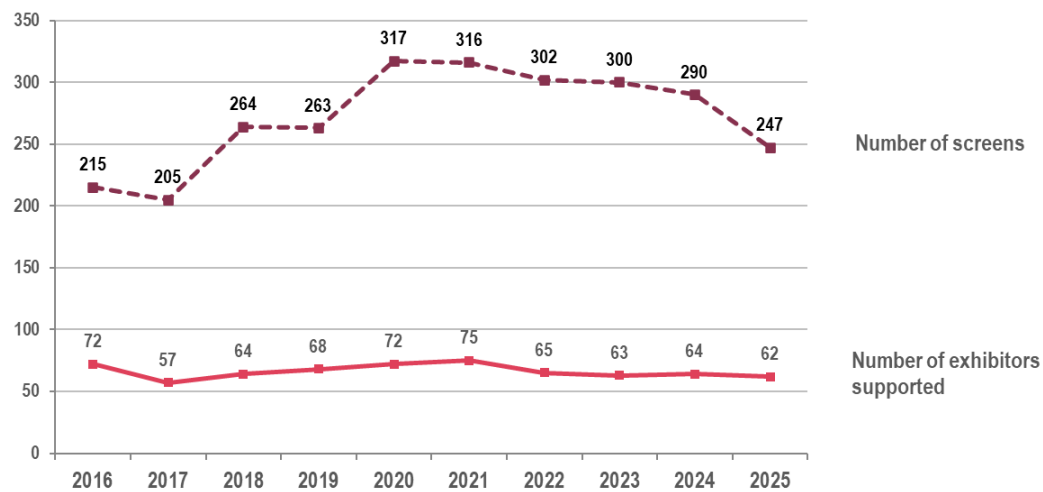


Table 28: Amounts granted to supported exhibitors (2021-2025)

	2021	2022	2023	2024	2025	Variation 2025/2024	%
Amount granted including bonuses (in K€)	660.3	478.2	527.5	547.2	540.0	(7.2)	-1.3%
Europa Cinemas contribution (in K€)	25.0	26.7	23.5	24.4	23.8	(0.6)	-2.5%
Other	10.0	0.0	0.7	0.0	0.0	0.0	-
Total amount (in K€)	695.2	504.9	551.8	571.7	540.0	(31.7)	-5.5%
Average amount per cinema (in K€)	9.3	7.8	8.8	8.9	8.7	(0.2)	-2.5%

Restated series

Table 29: Supported exhibitors: number of screens and seats (2021-2025)

	2021	2022	2023	2024	2025	Variation 2025/2024	%
Number of exhibitors supported	75	65	63	64	62	-2	-3.1%
Number of screens	316	302	300	290	247	-43	-14.8%
Number of seats	43 295	40 661	40 332	44 966	40 423	-4 543	-10.1%
Average number of screens per exhibitor	4.2	4.6	4.8	4.5	4	0.0	0.0%
Average number of seats per screen	137	135	134	155	164	0.0	0.0%

Table 30: Parameters for the calculation of support granted to exhibitors, in % (2021-2025)

	2021	2022	2023	2024	2025	Variation 2025/2024
Percentage of eligible film screenings	62.0%	51.4%	56.6%	54.1%	55.5%	1.3%
Percentage of screenings of eligible non-national films	31.9%	30.3%	28.7%	26.7%	26.4%	-0.3%
Percentage of Eurimages film screenings	4.4%	5.1%	4.3%	3.5%	2.1%	-1.4%
Percentage of eligible film admissions	67.4%	50.6%	55.2%	54.0%	59.4%	5.4%
Percentage of eligible non-national film admissions	30.3%	28.0%	24.1%	24.8%	29.8%	4.9%
Percentage of Eurimages film admissions	3.6%	4.6%	4.7%	3.9%	2.3%	-1.6%
Percentage of admissions to non-national films by women	5.7%	4.6%	3.7%	6.8%	6.2%	-0.6%

APPENDIX VIII – PROMOTION PROGRAMME – ADDITIONAL DATA

Table 31: List of winners of Co-production Development Awards⁴⁴ (2010-2025)

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 Krummacker (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 (OSKAR'S 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 and 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 Uļjana Kom	Baltic Event Co-Production Market, Tallinn	YES	LV/LT
2016	BERLIN ALEXANDERPLATZ	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.)

⁴⁴ 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	Tinatin Kajrishvili (GE)	Lasha Khlavashi, 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 Kecojić, 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 (HEARTBEAT)	Aino Suni	Sébastien Aubert d'Adastr 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	ALCARRÁS	Carla Simón	Avalon PC (ES)	Berlinale Co-Production Market	YES	ES/IT
2019	OF UNWANTED THINGS AND PEOPLE	David Sūkup, Ivana Laučíková, Leon Vidmar and Agata Gorzadek	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	YES	HU (prov.)
2019	THE HAPPIEST MAN IN THE WORLD	Teona Strugar Mitevska	Sisters and Brother Mitevski Production (MK)	CineLink, Sarajevo	YES	MK/DKBE/HR/BA

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	INFANT	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 OTTHER	Srdan Vuletić	Artikulacija Film (ME)	CineLink, Sarajevo	NO	ME/IT/HR/BA/XK ⁴⁵
2020	EL REPARTIDOR ESTÁ EN CAMINO (RIDERS)	Martín Rejtman	Un Puma (AR) and Terratrema Filmes (PT)	Europe-Latin America Co-production Forum, San Sebastian	NO	AR/PT/VE
2020	DALVA	Emmanuelle Nicot	Hélicotronic (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 Schmutz (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	YES	SE (prov.)
2022	THE DOOR OPEN	Judita Gamulin	Eclectica (HR)	CineMart, Rotterdam	NO	HR (prov.)
2022	MY FAVOURITE CAKE	Maryam Moghaddam and Behtash 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	YES	BE/FR
2022	THE LAST NOMADS	Biljana Tutorov and Petar Glomazić	Wake Up Films (RS)	CPH:FORUM, Copenhagen	YES	RS/FR/SI/BE/ME
2022	THE BOY WITH THE LIGHT-BLUE EYES	Thanasis Neofotistos	Argonauts Productions (GR)	CineLink, Sarajevo	NO	GR/CY/MK
2022	CHERRY BLOSSOM	Marysia Nikitiuk	Directory Films (UA)	CineLink, Sarajevo	NO	UA (prov.)

⁴⁵ 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	GORGIOUS	Samuele Rossi	Solaria Film (IT) and Arsmidia (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 Stepanka	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	YES	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	YES	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.)
2025	IBICABA – VISIONS OF PARADISE	Andrea Štaka	Okofilm Productions (CH)	Berlinale Co-Production Market	NO	CH (prov.)
2025	THE EARTH IS FLAT – I FLEW AROUND AND SAW IT	Maksym Nakonechnyi	Tabor (UA)	Berlinale Co-Production Market	NO	UA (prov.)
2025	ZAKO	Tigran Arakelyan	OnOff Studio (AM) with Sacrebleu Productions (FR)	Cartoon Movie, Bordeaux	NO	AM/FR (prov.)
2025	ASHES SETTLING IN LAYERS ON THE SURFACE	Zoya Laktionova	2Brave Productions (UA) with Cinephage Productions (FR)	Visions du Réel, Nyon	NO	UA/FR (prov.)
2025	BATTALION RECORDS	Ștefan Bitu-Tudoran	microFILM (RO)	Karlovy Vary International Film Festival, Karlovy Vary	NO	RO (prov.)

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2025	IN VACUO	Yelizaveta Smith	Tabor (UA)	Karlovy Vary International Film Festival, Karlovy Vary	NO	UA (prov.)
2025	PLACES HALF EMPTY	Dorka Vermes	Non Lieu Film Productions (HU)	CineLink, Sarajevo	NO	HU (prov.)
2025	DREAMSCAPE	Saar Ponsioen	Juliet at Pupkin (NL)	Cinekid, Amsterdam	NO	NL (prov.)
2025	HISTORY OF ILLNESS	David Gašo	Eclectica (HR)	TorinoFilmLab, Turin	NO	HR (prov.)
2025	THE WELL	Siiri Halko	Silmu Films (FI)	Baltic Event Co-Production Market, Tallinn	NO	FI (prov.)
2025	ALICE WANTS TO LIVE	Ivan Tymchenko	Svitlofor Film (UA)	Baltic Event Co-Production Market, Tallinn	NO	UA (prov.)
2025	ONE HAND JESUS	Bogdan Mirică	deFilm (RO)	Les Arcs International Film Festival, Les Arcs	NO	RO (prov.)

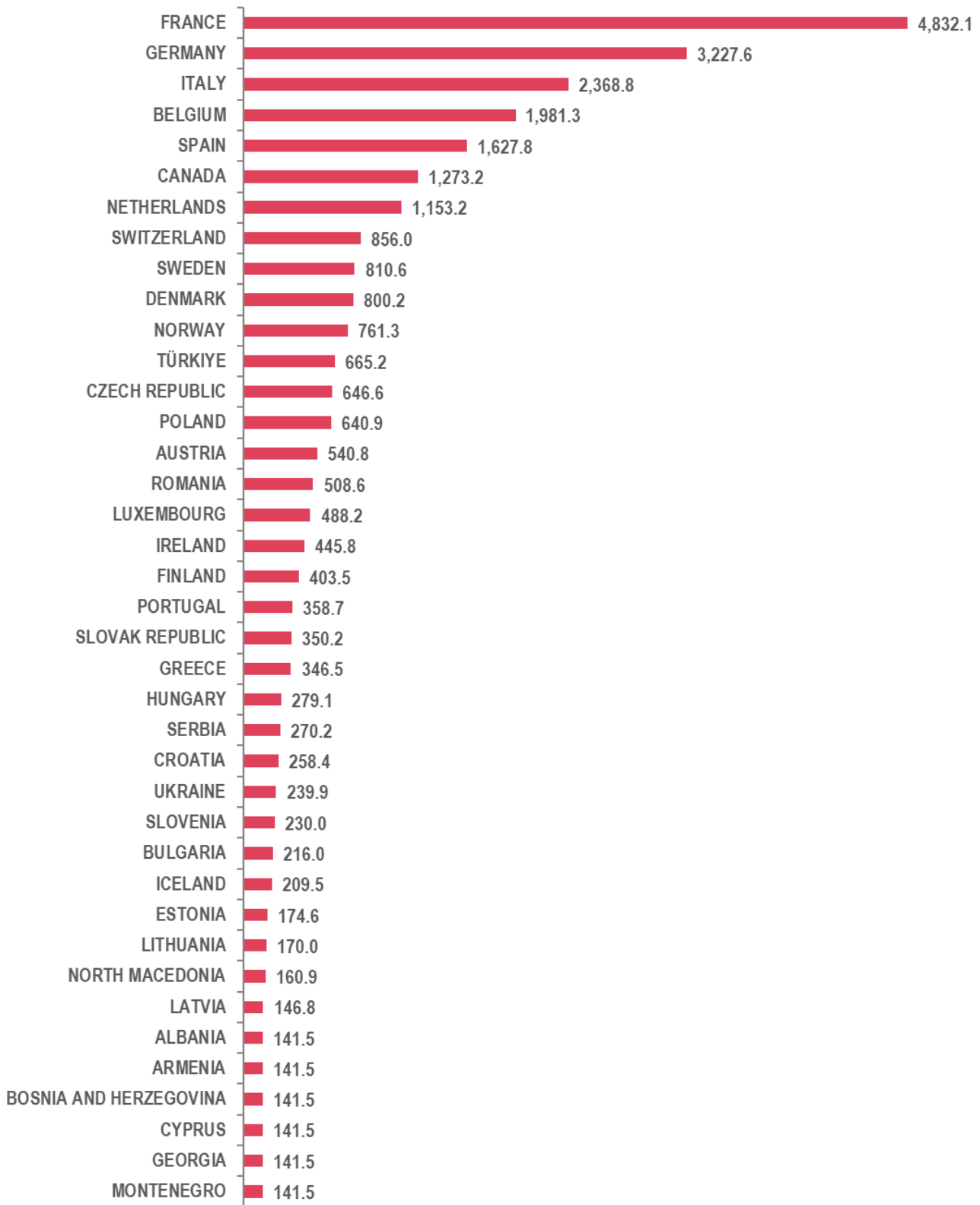
Table 32: Lab Project Awards Winners (2016-2020)

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: ARMANI 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 20: Member States' contributions (2025)



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 21: Number of broadcasters / streaming services involved in supported projects, by country (2023-2025)

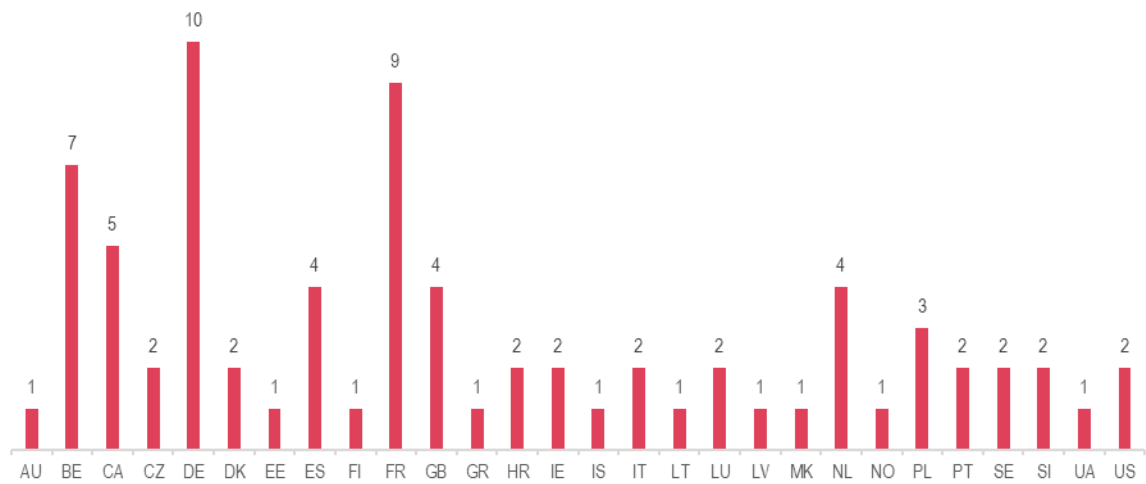


Figure 22: Number of broadcasters / streaming services involved in supported projects, by targeted country (2025)

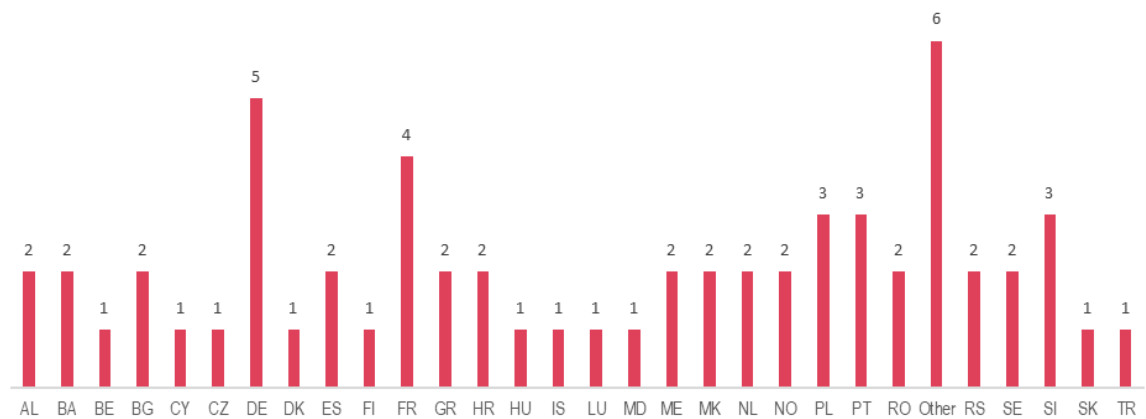


Figure 23: Number of professionals involved in supported projects, by country of origin (2023-2025)

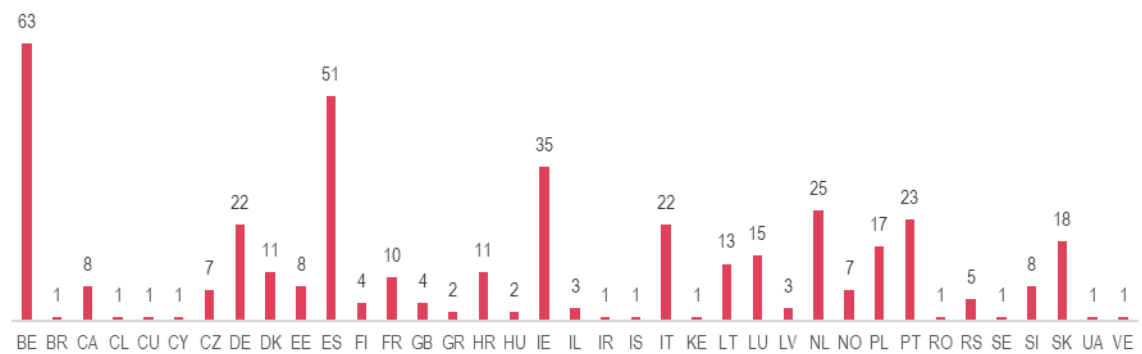


Table 33: Call for Partnerships – Development Awards: List of selected markets (2023-2024)

Year	Market	Country	Amount granted	Project selected (Title)	Production Company	Production country
2023	Conecta FICTION & ENTERTAINMENT	ES	€50 000	THE ADVENTURES OF A TURBO-FOLK PRINCESS	OXO Production, EQUAL FILM	MK
2023	CINEKID for Professionals	NL	€50 000	PUCK	BCD Film	SE
2023	INDUSTRY@TALLINN	EE	€50 000	THE WOMEN I THINK ABOUT AT NIGHT	NapaFilms	FI
2023	NEM Zagreb	HR	€50 000	IMPERIAL VAMPIRE COMMITTEE	Joyrider Kft	HU
2024	CineLink Industry Days	BA	€50 000	-	-	-
2024	East Doc Platform	CZ	€50 000	-	-	-
2024	INDUSTRY@TALLINN	EE	€50 000	-	-	-

Table 34: Call for Projects – List of supported projects (2023-2025)

Year	Title	Creator(s)	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 KOLLECTIVE	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, 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 Syrréal 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
2025	AMAZING ADVENTURES OF LOST SOCKS	Luis da Matta Almaidá and Paweł Wendorff	Anima-pol sp. (PL) with Sparkle Animation (PT)	€500.000
2025	BROTHERS	Simon Farmakas	Blonde Audiovisual Production s (GR) with Deal Productions (LU) and Hager Moss Film (DE)	€250.000
2025	HENKI	Jan Trygve Røyneland	Klynde AS (NO) with Scanbox (DK) Staragara (SI)	€500.000
2025	HOW TO WIN A POLITICAL DEBATE	Mila Turajlic	Poppy Pictures (RS) with Survivance (FR) and HBO Europe (CZ)	€500.000
2025	IN VITRO	Marc Crehuet	Rodar y Rodar (ES) with Noodles Production (FR) and Moire Films Producciones Audiovisuales (ES)	€500.000
2025	IMMIGRATION UNION	Tomas Kaan	Scenery (NL) with Clin d'Œil (BE)	€250.000

Table 35: Call for Projects – Languages⁴⁶ used in submitted and supported projects (2023-2025)

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
2025	Submitted	Arabic, Bahasa, Bosnian, Bulgarian, Castellano, Catalan, Czech, Danish, Dutch, English, Estonian, Flemish, Finnish, French, Georgian, German, Greek, Italian, Latvian, Lithuanian, Moroccan, Norwegian, Polish, Portuguese, Russian, Sami, Slovak, Spanish, Swedish, Urdu
2025	Supported	Catalan, Castellano, Danish, Dutch, English, French, German, Greek, Norwegian, Polish, Portuguese

⁴⁶ Including national, regional, and minority languages.