

Strasbourg, 29 Junel 2026

PROGRAMME REGULATIONS
FILM MARKETING & AUDIENCE DEVELOPMENT SUPPORT
2026 & 2027

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1. About this Document

These regulations govern the Film Marketing & Audience Development (FMAD) Support Programme administered by Eurimages, the cultural fund of the Council of Europe. They set out who may apply, what expenses are eligible, how projects are assessed, and what obligations arise from receiving support.

For the other Eurimages support schemes (Co-production Support, Cinemas Support), please refer to the relevant regulations published on the Eurimages website.

2. General Information on the Programme

2.1 Definitions

The following terms have specific meanings throughout these regulations:

Term	Definition
Applicant Company	The delegate producer of the Eligible Film, as designated in the Co-production Support application.
Co-producers	The other production companies which are or will be signatories of the Eurimages Co-production Support agreement.
Distributors	Distribution companies involved in the distribution of the Eligible Film at national level in Eurimages member States and beyond.
Eligible Film	A feature-length film (fiction, animation, or documentary) previously supported by Eurimages under its Co-production Support Programme.
Implementation Period	The period during which eligible activities and services must be performed. Eligibility is determined by the date on which the activity or service is carried out, not the date of the related invoice (see §4.4).
Production Budget	The production budget of the Eligible Film as submitted in the Co-production Support application or appended to the Co-production Support agreement.
Project	The complete set of marketing and audience development activities described in the application and implemented under these regulations.
Project Evaluation Group(s)	The group(s) of experts assessing the Projects and making support recommendations to the Board of Management or Executive Committee.
Sales Agent	The sales agency responsible for the international sales of the Eligible Film.
Support Decision Date	The date on which the Board of Management or Executive Committee makes the support decision.

2.2 Purpose of the Programme

The programme supports innovative marketing strategies aimed at building audiences for film co-productions supported by Eurimages in the Fund's member States and beyond. It has four objectives:

- (a) to promote innovative marketing solutions for International co-productions;
- (b) to encourage producers to plan marketing and audience development from an early stage of production;
- (c) to develop audiences for Eurimages-supported films and increase their circulation and visibility;

- (d) to improve cooperation between producers and marketing professionals (sales agents, distributors, marketing and communication agencies).

The programme supports pre-release audience development activities.

Eurimages envisages supporting a selected number of films depending on the available budget¹ with a maximum grant of **€50,000 per film**.

2.3 Decision-Making Process

Deadlines, application forms, templates, and contact details are published on www.coe.int/eurimages. Prospective applicants are encouraged to contact the Eurimages Secretariat for guidance.

The selection procedure is as follows:

- (a) The Secretariat assesses all applications against the eligibility criteria in Article 4 and reports to the Executive Committee.
 - (b) Eligible Projects are assessed by one or more Project Evaluation Groups. Each Group applies the selection criteria set out in Article 5 and recommends Projects for support.
 - (c) The Board of Management or the Executive Committee adopts the recommendations of the Project Evaluation Group(s).
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3. Call for Projects

3.1 Applications

Applications shall be submitted to the Executive Director by the **Applicant Company (delegate producer)**, with the consent of all Co-producers, and in cooperation with a Sales Agent and, where applicable, one or more Distributors established in Eurimages member States and beyond.

Applications must be submitted online, in **English or French** (with an English translation), via the platform at <https://eurimages.smaply.io/>, together with all items listed in **Appendix I**.

Incomplete applications and applications from companies meeting one or more of the exclusion criteria listed in §4.2 shall be excluded.

Projects that do not comply with the eligibility criteria at the time of submission shall be declared **ineligible** by the Secretariat.

The Executive Director may carry out any verification he or she considers appropriate regarding compliance with these regulations.

¹ A maximum of 15 films in 2026

3.2 Deadlines

Application deadlines are fixed annually by the Board of Management and published on the Eurimages website and on the online platform. Applications received after the published deadline will not be considered.

3.3 Currency and Exchange Rates

All amounts are expressed in **euros**. Where the budget includes expenditure in other currencies, applicants must use the exchange rate set by the Treasury, Payments and Accounting Division of the Council of Europe, as published on the Eurimages website: <https://www.coe.int/en/web/eurimages/deadlines>. This exchange rate applies throughout the whole lifecycle of the Project.

3.4 Re-submissions

Only **one application** may be submitted per Eligible Film. Applications cannot be withdrawn after submission.

An ineligible or rejected application **cannot be resubmitted**, with one exception: an application declared ineligible solely because no signed international sales agreement or deal memo was attached at the time of submission (see §4.1(c)) may be resubmitted at a subsequent deadline.

4. Eligibility Criteria

The Executive Director decides on eligibility on the basis of the criteria below and the information provided by Applicant Companies.

4.1 Eligible Films

The following criteria apply throughout the entire Implementation Period:

(a) Prior Eurimages Co-production Support. The film must have received the notification of the support from the Eurimages Co-production Support Programme **no more than two years before the FMAD application deadline** and must continue to be supported by that programme during the Implementation Period. An official letter confirming this support must have been received by the delegate producer at the time of the FMAD application.

Important: Cancellation of Eurimages Co-production Support automatically cancels any FMAD support granted (see §8).

(b) No prior public presentation. At the time of the FMAD Support Decision Date, the film must not have been:

- screened at a festival (whether in competition, out of competition, or in any other section);
- presented for a market screening;
- or entered commercial distribution in any territory.

(c) Sales Agent. A signed agreement or deal-memo with an international Sales Agent for the international distribution of the Film must be attached to the application. Without this document, the application shall be declared ineligible but may be resubmitted at a subsequent deadline (see §3.4).

Applicant Companies are encouraged to apply in co-operation with one or more Distributors, although this is not an eligibility criterion.

4.2 Exclusion Criteria

An application shall be excluded if the Applicant Company, its owners, or any person with powers of representation or decision-making within the company:

- (a) have been convicted by final judgment of participation in a criminal organisation, corruption, fraud, money laundering, terrorist financing, terrorist offences, child labour, or trafficking in human beings;
- (b) are in a situation of bankruptcy, liquidation, termination of activity, insolvency, or arrangement with creditors, or are subject to proceedings of the same kind;
- (c) have been found by a final judgment to have committed an offence affecting their professional integrity or constituting serious professional misconduct;
- (d) are in a situation of conflict of interests, or potential conflict of interests, in relation to the FMAD Programme or any of the Applicant Company's contractors involved in the Project;
- (e) are not compliant with their obligations regarding payment of social security contributions, taxes, and duties under the laws of their country of establishment;
- (f) are an entity created to circumvent tax, social, or other legal obligations (shell company), or have created or are creating such an entity;
- (g) have been involved in mismanagement of Council of Europe, Eurimages, or other public funds;
- (h) are included on the lists of persons or entities subject to restrictive measures applied by the European Union (available at www.sanctionsmap.eu).

For items (a), (b), (c), and (e), the Secretariat may require a certificate issued by the competent authority of the country of establishment.

The legal representative of the Applicant Company shall also declare that:

- (a) he/she has obtained the consent of the co-producers to make an application;
- (b) the information provided to Eurimages/the Council of Europe under this application procedure is complete, correct and truthful;
- (c) the expenses presented in the estimated budget attached to this application were not included in the production budget of the film;
- (d) the financing plan attached to this application includes all financing sources of the Project known at the time of submission;
- (e) the expenses to be financed by Eurimages support are not covered by other means, nor would they be submitted to other public funds established in Eurimages member States or the Creative Europe - MEDIA programme;
- (f) the Applicant Company and the co-producers are eligible producers as defined in Article 2.2 of the Co-production Support Programme Regulations applicable to the Film;
- (g) he/she will inform Eurimages/the Council of Europe of any change regarding the above.

Applicant Companies must submit a signed declaration confirming that none of the above exclusion criteria apply.

4.3 Eligible Projects and Expenses

4.3.1 Minimum Activity Requirement

The Project must include **at least two** of the activity categories listed in §4.3.2.

4.3.2 Eligible Activity Categories

FMAD Support may be used to cover eligible expenses arising from the implementation of an eligible project during the implementation period.

The following categories of activities and related expenses are eligible:

(i) Audience design: e.g., script assessment with regard to audience positioning, audience design consultancy.

(ii) Audience and market insight: e.g., audience data consultancy, audience behaviour research, external review of marketing materials, test screenings. The cost of organising and conducting test screenings is eligible; however, any consequential production or post-production costs (e.g., re-editing following test screening feedback) remain ineligible under §4.3.4(c).

(iii) Digital marketing campaign: e.g., website development, social media campaigns (including during festivals), community management, influencers campaign, marketing and communication strategy, marketing audit.

(iv) Creation of media assets and stills photography.

(v) Press and public relations (PR): expenses related to press and PR activities up to and including the first market presentation or festival screening of the Eligible Film. Press and PR expenses for subsequent festivals or markets are **not** eligible.

(vi) Outreach events: events with an emphasis on audience or community building in relation to the subject(s) of the film. Events must be specifically designed for a particular audience and directly integrated with other strands of the marketing strategy. General receptions, cocktails, social gatherings, standard festival or market events, and events intended exclusively for film professionals are **not** eligible.

(vii) Language versioning outside co-production countries (live-action children's films only): subtitling and dubbing as part of a consistent marketing package in the target territories, possibly employing innovative technologies. This category is available only for films classified and supported as live-action children's films by Eurimages within the Co-production Support Programme. Language versioning costs must not already be included in the Production Budget and **cannot exceed 20% of the total FMAD grant.**

4.3.3 Rules on Procurement and Invoicing

All services must be provided by external providers (marketing agencies, communication companies, consultants, etc.). In-house services provided by the Applicant Company, the Co-producers, the Sales Agent, or the Distributors are **not eligible**.

All invoices must be issued directly to the delegate producer by the external provider. For control and transparency purposes, re-invoicing from Sales Agents or Distributors to the producer will not be accepted. Where a Sales Agent or Distributor has previously commissioned a service from an external provider (e.g., a market promo reel or audience research), the delegate producer must commission and contract that service directly if it is to be claimed under FMAD support; the provider's original engagement by the Sales Agent or Distributor does not satisfy this requirement.

Expenses must be justified by appropriate documentation (quotes, rate cards, explanatory documents — see Appendix I).

4.3.4 Expenses That Are Not Eligible

Standard sales or distribution expenses are not eligible costs, nor are in-house expenses of the producers, sales agent, or distributors.

The following costs are **not eligible** for FMAD support:

- (a) travel, accommodation, per diems, meals;
- (b) royalties and fees of any kind (visa, accreditation, membership, etc.);
- (c) production and post-production costs of the film;
- (d) publicity, promotion, and marketing costs already included in the Production Budget;
- (e) sales or distribution advances / minimum guarantees;
- (f) in-house services provided by the Applicant Company, Co-producers, Sales Agent, or Distributors;
- (g) services related to receptions, cocktails, buffets, and all related services;
- (h) software development, delivery, and testing services;
- (i) expenses for the preparation of application documents;
- (j) purchase of goods or services unrelated to the Project;
- (k) return on capital, debt and debt service charges, interest owed;
- (l) provisions for losses or potential future liabilities;
- (m) doubtful debts;
- (n) exchange losses;
- (o) VAT, unless the beneficiary can demonstrate that it is unable to recover it under applicable national legislation;
- (p) costs already covered by another grant (see §4.5 on double funding);
- (q) excessive or reckless expenditure;
- (r) production company overheads and running costs including audit costs;
- (s) expenses for maintenance of institutions, organisations, or companies that provide services;
- (t) expenses relating to the companies' participation in festivals and markets including accreditation costs.

4.4 Implementation Period

The Implementation Period determines the window during which eligible activities and services must be performed:

- **Start:** the date of the application deadline for the FMAD support programme.
- **End (default):** three months after the first market presentation or festival screening of the Eligible Film.
- **End (extended):** The Implementation Period may be extended by up to **six additional months** (i.e., up to nine months after the first market presentation or festival screening), where the marketing timeline submitted with the application demonstrates that significant eligible activities are planned beyond the default end date.

Only activities and services **performed within the Implementation Period** are eligible. **Eligibility is determined by the date on which the activity or service is carried out, not the date of the related invoice.** Invoices may be issued and paid after the end of the Implementation Period, provided the underlying activity or service was performed within it. **In this regard, the invoices must mention the activity or service rendered and the date of delivery.**

4.5 Financial Elements

4.5.1 Budget

Applications must include a consistent, accurate, clear, complete and cost-effective budget, presented in summary and detailed form (see template in Appendix IV). The budget must clearly indicate:

- the total cost of the proposed marketing activities planned after the FMAD application date (Column E), broken down into:
 - ✓ expenses that would be covered by Eurimages FMAD support (column F);
 - ✓ expenses that would be covered by the producer's own investment or by other partners (column G).
- any marketing-related expenses already included in the production budget submitted for co-production support (column C – for transparency and to demonstrate there is no overlap);
- any marketing-related expenses not included in the production budget AND committed before FMAD application deadline (column D).

This split enables the Project Evaluation Group to assess the coherence of the overall strategy and the added value of the FMAD grant and assists the Secretariat in verifying the consistency of reported expenses at audit stage.

All expenses must be supported by the relevant documentation, such as quotes, rate cards and explanatory documents (see Appendix I). Clearly show how each budget line relates to a specific activity in the marketing strategy and timeline, and indicate which external provider or agency is responsible for each line item.

The budget must be consistent with the strategy and marketing timeline submitted under Appendix I.

4.5.2 Financing Plan

Applications must include a financing plan that clearly indicates **all financing sources**, including:

- public funds (national funds, Creative Europe-MEDIA, etc.);
- private sources;
- own resources of the Applicant Company, Co-producers, Sales Agent, or Distributors;
- the requested FMAD grant.

Both confirmed and unconfirmed sources must be listed.

4.5.3 Combining Funding Sources (No Double Funding)

Other public funds (including Creative Europe-MEDIA) may contribute to the financing of the Project, **provided they do not cover the same expense items** as the Eurimages FMAD grant.

In practical terms: you may receive funding from multiple sources for your overall marketing project, but each specific line item in the budget must be funded by only one source.

Eurimages may share information on the application, including the budget and financing plan, with other public funds in its member States or with the Creative Europe-MEDIA programme.

4.5.4 Co-financing

Co-financing by the Applicant Company (and/or the Co-producers, Sales Agent, and Distributors) through own resources or third-party contributions is considered an asset in the evaluation but is **not mandatory**.

5. Selection of Projects

5.1 Evaluation and Selection Procedure

The Executive Director will provide the Project Evaluation Group(s) with a systematic analysis of each eligible Project.

Each **Project Evaluation Group** is composed of **five members**: four external experts working in the fields of festivals, distribution, international sales, or film marketing, and one member of the Eurimages Board of Management.

The Group is advised by a member of the Eurimages Secretariat, who provides insights into the Eligible Films (financing, production status, profile and track record of producers and partners). The Group is chaired by the President of Eurimages, the Executive Director, or the Deputy Executive Director.

The Group carries out a comparative analysis of eligible Projects and recommends Projects for support. The Board of Management or the Executive Committee adopts the recommendations.

5.2 Selection Criteria

Applications that meet the eligibility criteria and application completeness requirements shall be assessed by the Project Evaluation Group on the basis of the following five selection criteria. Each criterion is scored on a scale from 0 to 20.

Detailed guidance for the application of each criterion is set out in Appendix III.

#	Selection Criterion	Points
(1)	Strategy, Audience Targeting & Unique Selling Points	20
(2)	Transnational Dimension & Associated Promotional Material	20
(3)	Collaboration & Professional Capacity of the parties involved	20
(4)	Budget Coherence & Feasibility	20
(5)	Timeliness & Implementation Readiness	20
	Total	100

Cross-Cutting Considerations: In applying all selection criteria, the Evaluation Group shall take into consideration the overall objectives of the Fund regarding diversity, gender equality and inclusion, as well as environmental sustainability.

5.3 Notification and Signature of the Support Agreement

On completion of the selection process, all applicants who submitted eligible Projects shall be notified in writing of the decision and the next steps.

Selected Applicant Companies will be invited to sign a support agreement (see **Appendix V**). Applicants are strongly advised to read the draft agreement carefully, especially its payment and reporting provisions.

The initial strategy and financial elements set out in the application **cannot be substantially modified** without prior approval from the Executive Direction of Eurimages. Eurimages reserves the right to cancel all or part of the grant if modifications mean the Project no longer qualifies as an eligible Project with eligible expenses.

The following are considered **substantial modifications** requiring prior written approval:

- any change to the scope, nature, or number of eligible activity categories;
- major changes to the FMAD budget resulting from the above;
- any change of external provider that played a significant role in the evaluation of the application.

Minor adjustments within the same activity category (e.g., shifting amounts between sub-items within “digital marketing campaign”) do not require prior approval, provided the total budget and the overall strategy remain unchanged. In case of doubt, the Applicant Company should contact the Eurimages Secretariat before implementing any change.

5.4 Validity of the Support Decision

The support agreement must be signed **within six months** from the date the award decision was notified, and **before** the first market presentation or festival screening of the Eligible Film.

The first market presentation or festival screening must take place **within three years** from the date of signature of the support agreement.

Failure to meet either deadline results in the **cancellation of the grant**, reimbursement of any amounts already paid, and redistribution of the funds.

For duly justified reasons, the Executive Director may extend these deadlines.

6. Nature of Financial Support and Amount

Film Marketing & Audience Development Support takes the form of a **non-refundable grant**.

6.1 Amount

The Applicant Company may request support of up to a maximum of **€50,000**.

The grant cannot exceed the total actual eligible expenses as examined by the Project Evaluation Group. If actual eligible expenses are lower than the awarded amount, the grant shall be reduced accordingly.

The grant shall not result in a profit for the Applicant Company.

6.2 Payment

The grant is paid in **two instalments**:

- **60%** following the signature of the support agreement;
- **40%** after the first market presentation or festival screening, and after Eurimages accepts the final narrative and financial reports (see §6.3).

Payments are made to a single bank account in the name of the Applicant Company, in euros, within twenty working days of the signed payment authorisation.

6.3 Reporting Requirements

The Applicant Company shall keep the Eurimages Secretariat regularly informed about the implementation of the Project, particularly the date and conditions of the first market presentation or festival screening.

At the end of the Project, the Applicant Company shall provide:

(a) A final narrative report on the implementation of the activities, including, where applicable, downloadable links to materials produced (photos, artwork, studies, etc.) and data on circulation, sales, and admissions. A template is available on the Eurimages website.

(b) A final financial report comprising the final financing plan and cost report, **certified by an independent chartered accountant, auditor, or statutory auditor** (independent from both the Applicant Company and the Sales Agent). The total costs (Column E of the budget template) and total financing (Column B of the financing plan template) must be audited.

***Clarification for applicants:** The financial report must cover the **total project costs and financing** and not only the portion funded by Eurimages. This is necessary for Eurimages to verify the absence of double funding and to assess the overall coherence of the Project's implementation.*

Deadline: The final reports must be submitted no later than **three months after the end of the Implementation Period**. Where the default Implementation Period applies, this amounts to six months after the first market presentation or festival screening. Where an extension has been granted under §4.4, the reporting deadline is extended accordingly (up to twelve months after the first market presentation or festival screening). The Executive Director may extend this deadline further for duly justified reasons.

6.4 Audit Rights

Beneficiaries of Eurimages support will allow Eurimages to audit, through an independent auditor of its choice, accounts and records pertaining to the Project. Eurimages is entitled to reasonably request copies of accounting evidence of incomes and expenses relating to the Project.

The Executive Director may carry out any verification he or she considers appropriate as to the compliance of the Project with Eurimages Co-production Support Regulations and the present FMAD Support Regulations.

6.5 Separate Accounting

The Applicant Company must maintain **analytical accounts separate from the production costs** of the Eligible Film to track FMAD expenditure.

6.6 Revenue Reports for Co-production Support

Where applicable, revenue reports submitted for recouping Eurimages Co-production Support must clearly indicate all expenses, including those financed by the FMAD Programme. FMAD-financed expenses shall not be treated as deductible for calculating repayment amounts.

7. Reference to Eurimages' Support

7.1 Credits

In line with the Co-production Support Regulations, the Eurimages logo must appear clearly and visually in the **front and end credits** of the film. For the front credits, a single Eurimages logo covering both Co-production Support and FMAD Support is acceptable.

In the **end credits**, the Applicant Company and Co-producers must include the following reference: **"Eurimages Film Marketing and Audience Development Support"**, placed either after the Co-production Support reference or in order of importance of financial contributions. Where possible, the names of the Executive Director (or Deputy) and Project Managers responsible should also be mentioned.

All credit mentions are subject to Eurimages approval.

7.2 Promotional Use

The Applicant Company and Co-producers:

- recognise Eurimages' right to use promotional material produced for the film, partly or in its entirety, and the film title, free of charge for publicity purposes (including social media) within the limits of Eurimages' activities;
- undertake to cooperate with Eurimages in any initiative organised to promote Eurimages-supported films, including cinema network events and social media promotion.

8. Cancellation of Grant Support

Eurimages' support shall be cancelled and/or become immediately repayable if:

- (a) the Applicant Company fails to meet the obligations contained in these regulations or in the support agreement; or
- (b) the Applicant Company has made false or misleading statements in the application or other correspondence.

Automatic cancellation: Cancellation of the Eurimages Co-production Support awarded to the Eligible Film will automatically result in cancellation of the FMAD grant.

9. Dispute Settlement and Interpretation

a) There can be **no appeal** against a decision of the Executive Committee not to support a request for financial support.

b) Any dispute relating to the execution of any agreement concluded pursuant to these Regulations shall be submitted, failing a friendly settlement between the parties, for decision to an **Arbitration Board** composed of two arbitrators, each selected by one of the parties, and a presiding arbitrator, appointed by the other two arbitrators. If a presiding arbitrator is not appointed under the above conditions within a period of six months, the President of the Strasbourg District Court (Tribunal Judiciaire de Strasbourg) shall make the appointment.

c) However, the parties may submit the dispute for a decision to a single arbitrator chosen by them by common agreement or, failing such agreement, by the President of the Strasbourg District Court.

d) The Board referred to in paragraph 9.b) or, if appropriate, the arbitrator referred to in paragraph 9.c), shall determine the procedure to be followed.

e) Failing agreement between the parties on the applicable law, the Board, or if appropriate, the arbitrator, shall decide *ex aequo et bono* having regard to the principles of law, as well as observing customs used in the cinematographic and audio-visual field.

f) The arbitration decision shall be final and shall be binding on the parties.

g) The Board of Management reserves the right to interpret and amend these Regulations.

Appendices

Appendix I: Documents to be attached to the Application

Mandatory Documents

1. Completed online application form.

2. A signed agreement or deal-memo with an international Sales Agent for the international distribution of the film (see §4.1(c)).

3. A detailed description of the marketing and audience development strategy and planned activities (around 5 pages, maximum 10 pages).

This document must provide an overview of the overall strategy, not only the activities to be funded by Eurimages, while focusing on how Eurimages funding would help achieve more and reach a greater audience engagement. The level of detail may vary depending on the stage of the project.

This document must be prepared in collaboration with the film marketing professionals involved in the Project (sales agent, distributors, communication and marketing agencies...) and countersigned by the sales agent (around 5 pages with a maximum of 10 pages).

This description must demonstrate:

- A comprehensive and innovative strategy demonstrating early consideration given to the positioning and marketing of the film;
- The transnational potential of the proposed strategy across several Eurimages member States and beyond;
- The quality of the joint strategy of producers, sales agents and, if applicable, distributors.

It may include:

- audience development plan and information on the methodology used to prepare it;
- information on the preliminary positioning and target audiences of the Film;
- a brief analysis of the strength, weaknesses, opportunities, and threats of the Project which may be complemented by a benchmarking with other recent films;
- a description of the planned activities carried out or to be carried out during the implementation of the marketing and audience development strategy, highlighting the innovative solutions aiming at developing audience and distribution;
- a description of the benefits of the planned joint strategy for all the stakeholders: how the cooperation on the marketing and distribution strategy between the delegate producer, the co-producers, the international sales agent and the distributors involved can improve transnational distribution and audience reach;
- information on the preliminary festival & market strategy.

The applicant is free to adapt the above or add any information deemed relevant in the context of this support programme.

4. A marketing timeline presenting the planned activities in chronological order.

For each activity, the timeline must indicate: the expected timeframe (month/quarter), the responsible party (producer, sales agent, distributor, agency), and the corresponding budget line and activity mentioned in the strategy. The timeline should cover the full Implementation Period and demonstrate how the different activities and partners interact.

The timeline should be submitted as a separate document (maximum 2 pages).

5. Key elements of the Eligible Film (see Appendix II), including:

- **the production phase declaration** (Pre-production, Principal photography, Post-production, Completed-not yet screened)
- logline
- short synopsis (max 150 words)
- director's bio (max 50 words)
- key cast and creative team
- Genre
- target audience(s)
- the film's unique selling points (USP).

A **pitch deck** including the above can be provided but is not compulsory.

6. Letters of intent from marketing and communication agencies, including short company profiles with links to websites. Where possible, company profiles should be **consolidated into a single document** to facilitate review.

7. An estimated budget (in local currency and in EUR) as described in §4.5, using the template in Appendix IV, clearly indicating the total marketing costs (Column E) from the FMAD application date, the expenses already incurred before the application date (Column D), the costs to be covered by the FMAD grant (Column F), and costs already included in the Production Budget (Column C, for transparency). The exchange rate to be used is the one set by the Council of Europe and published on the Eurimages website.

8. Supporting documentation for expenses (quotes, rate cards, explanatory documents). Documentation must be sufficiently detailed to justify the expenses to be covered by Eurimages support. Only the documentation relating to the expenses for which Eurimages funding is requested need be attached; however, additional documentation may be provided.

9. A financing plan as described in §4.5, listing all financing sources (confirmed or not, public or private), using the template in Appendix IV.

10. Visual material illustrating the proposed strategy (particularly for films that have entered principal photography): links to photos, videos, clips, trailers, booklets, etc.

11. Declarations of representation, on the exclusion criteria, and of the absence of double funding (see §4.2).

Non-Mandatory Documents

12. The latest version of the English-language script.

13. Deal memo or letters of intent from Distributors involved in the project (if any).

14. Any other creative elements useful for the evaluation (in English or with English subtitles).

15. Links to relevant previous works of the director (in English or with English subtitles).

Appendix II: Key Elements of the Film

[The list below is provided for information only. Complete form via the online application platform]

Film Identity & Production Details	Details
English Title	
Original Title	
Eurimages Co-production Ref.	
Applicant Name and Contact Details	
Type (Animation, Documentary, Fiction)	
Genre (Drama, Comedy, Children Film...)	
Estimated Length (minutes)	
Shooting Language(s)	
Production Budget (EUR)	
Planned Start of Principal Photography	
Production phase at time of FMAD application	☐ Pre-production ☐ Principal photography ☐ Post-production ☐ Completed (not yet screened)
Expected completion date / Final DCP production date	
Is the Film an adaptation from an existing work? - Title of the original work - Type of the source material (novel, comics, video game...) - Name of the author of the original work	
Logline (400 characters)	
Synopsis (1500 characters)	

Marketing & Audience Development Budget	Details
Total FMAD Budget (EUR)	
FMAD Budget directly paid by the producer (EUR)	
Amount of FMAD support requested from Eurimages (EUR)	

Distribution & Sales	Details
International Sales Agent	
Date of Signature of the Sales Agreement or Deal Memo	
Planned Date of Festival/Market Premiere	

Confirmed Distributor	Territory	Estimated Theatrical Release

Creative Team			
Name	Role	Nationality/Residence	Gender
	Director		
	Scriptwriter		
	Cast (1st / 2 nd / 3rd roles)		
	Composer, etc.		

Appendix III: Selection Criteria — Guidelines

Positive consideration will be given to Projects that ensure **diversity and gender balance** and have taken measures to **reduce their environmental impact**.

#	Criterion	Pts	Explanation	Key Documents
(1)	Strategy, Audience Targeting & Unique Selling Points	20	The central question is whether the applicant has thought carefully about who the audience is, how to reach them, and whether the proposed activities are tailored to this specific film. The strategy should be rooted in the film's identified unique selling points. The application must identify specific target audiences and show how the strategy addresses their characteristics, habits, and accessibility. The connection between B2B activities (e.g. sales agent analysis, market research) and their intended impact on audiences (B2C) must be clearly explained. Innovation is valued, but understood broadly. It may include data-driven audience segmentation, targeted community-building campaigns, creative use of emerging platforms, partnerships outside the traditional film sector, or novel approaches to engaging underserved audiences. Innovative use of existing tools is valued as highly as the adoption of new technologies. A generic strategy that could apply to any film, or one that relies on buzzwords without substance, will score poorly. Strategies that reach beyond the	Key elements of the film Detailed strategy document Marketing timeline One-page film summary or pitch deck Letters of intent from providers

#	Criterion	Pts	Explanation	Key Documents
			established arthouse audience (for example, younger demographics, audiences in smaller territories, or communities connected to the film's subject matter) will receive particular consideration. Attention to audience diversity - geographic, demographic, and cultural - is valued.	
(2)	Transnational Dimension & Associated Promotional Material	20	The application should show how created media assets can be shared and how specific elements of the strategy can be adapted across different territories. It should demonstrate how the proposed activities support the film's transnational potential and add value. The quality, existence, and direction of promotional materials (including stills, media assets, artwork, and audiovisual elements) are assessed under this criterion. These materials are the primary vehicle for transnational reach. Applicants at later production stages are expected to provide concrete visual evidence (e.g. briefs, mock-ups, artwork direction), not only descriptions. Applicants at earlier stages should present a clear creative direction for material development, showing how assets will be designed for cross-territorial adaptability.	Detailed strategy document Visual material already produced and/or description of planned visual material
(3)	Collaboration & Professional Capacity	20	The strategy should be prepared by film marketing professionals in genuine collaboration with all companies involved. The application should show how each partner has contributed to shaping the strategy. The track records of the companies involved should demonstrate previous success in maximising the circulation of independent and auteur films. Where possible, applicants should provide concrete evidence of audience outcomes (such as admissions, engagement metrics, or distribution reach) rather than only a list of projects. Newcomers with less extensive track records may compensate through stronger evidence of collaboration quality and through higher scores in other criteria. Assessment will prioritise evidence	Detailed strategy document Signed Sales Agent agreement or deal memo Letters of intent from Distributors (if any) Short profiles of all companies involved

#	Criterion	Pts	Explanation	Key Documents
			of professional competence over the size or market position of the companies involved.	
(4)	Budget Coherence & Feasibility	20	The budget should be adequate in relation to the planned activities. Solidity of confirmed financing sources and presence of co-financing or own investment may be valued. Budget lines should be clearly linked to specific activities and providers. Amounts should be reasonable; inflated costs for routine deliverables (e.g., disproportionate artwork packages without justification) will be flagged.	Financing plan Estimated budget Supporting documentation for expenses
(5)	Timeliness & Implementation Readiness	20	The production calendar should allow for a timely marketing and audience development strategy. The marketing timeline should be realistic, well-sequenced, and aligned with the film's production and release schedule. Projects whose calendar enables an early, integrated strategy, where marketing activities begin before principal photography, will receive particular consideration. The marketing timeline should demonstrate that the proposed activities can be carried out within the implementation period (§4.4). Where an extension may be needed, this should be anticipated and justified in the marketing timeline.	Detailed strategy document Key elements of the film Marketing timeline

Appendix IV: Estimated Summary Budget and Financing Plan

[Template format: the Excel template is available on the [FMAD programme page](#)]

		Marketing and Audience Development Expenses				
Council of Europe's Exchange Rate(s) (1): 1 € =	EUR	EUR	EUR	EUR	EUR	EUR
Activity Description	Names of the service provider / agency (2)	Expenses included in the Production budget submitted to Eurimages (3)	Expenses not included in the production budget AND committed before FMAD application deadline (4)	Estimated budget of the FMAD Project		
				Total FMAD budget FROM FMAD application date (= F+G)	From which expenses financed by Eurimages	From which expenses financed by the producer or other parties
A	B	C	D	E	F	G
Audience design				- €		
				- €		
				- €		
Audience & market insight				- €		
				- €		
				- €		
Digital marketing campaign				- €		
				- €		
				- €		
Creation of media assets & stills photography				- €		
				- €		
				- €		
Press & PR				- €		
				- €		
				- €		
Outreach & networking events				- €		
				- €		
				- €		
Language versioning (outside co-production countries, only live-action children films)				- €		
				- €		
				- €		
				- €		
Grand Total		- €	- €	- €	- €	- €

(1) See article 3.3 of the FMAD support regulations and www.coe.int/en/web/eurimages/deadlines.

Total should be equal to the total financing

Maximum €50,000

(2) Name of the external service provider or agency responsible for the activity. In-house services from the Applicant Company, Co-producers, Sales Agent or Distributors are not eligible.

(3) List here all items already included in the production budget attached to the application for Eurimages co-production support (e.g. EPK, stills photography, publicity & press, graphic design, trailers, etc.)

(4) List here all items not included in the production budget attached to the application for Eurimages co-production support but already committed before the FMAD application deadline.

A	B
Financing Plan of the marketing & audience development budget	
Council of Europe's Exchange Rate(s) (1): 1 € =	
Name of financiers	Euros
Public funds	
Eurimages (= column F in budget)	
Creative Europe-MEDIA programme	
National fund	
Private sources	
Own investments	
Grand Total	

Appendix V: Template Grant Agreement

[For information: the template FMAD Support Agreement is available on the [FMAD programme page](#)]