The background of the cover features a complex arrangement of interlocking gears in various shades of blue and grey. On the right side, there is a prominent golden compass rose with a needle pointing towards the top right. The compass face includes directional letters (N, S, E, W) and numerical markings around its perimeter.

External evaluation of the Eurimages Fund

Final Evaluation Report

May 2023

The logo for 'evaluet' consists of a stylized orange icon above the word 'evaluet' in a lowercase, sans-serif font. The icon is composed of three curved, overlapping lines that suggest a circular or orbital path.

evaluet

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List of Acronyms

BoM	Board of Management
CoE	Council of Europe
CPWGs	Co-Production Working Groups
ExCo	Executive Committee
NR	National Representative
WG	Working Group

1 Executive summary

The report presents the results of the external evaluation of the Eurimages fund. The company Evaluet OG was contracted by Eurimages and conducted the evaluation.

Eurimages, established in 1989, is a cultural fund of the Council of Europe and operates as an Enlarged Partial Agreement¹. It has an annual budget of approximately €26 million, primarily funded by contributions from member states. The fund allocates 80% of its resources to supporting film co-productions among its members. Eurimages aims to stimulate high-quality film and audiovisual production, promoting independent cinema and fostering cultural exchanges within Europe and beyond. It seeks to contribute to more inclusive and peaceful societies through its activities. The fund's mission includes encouraging cooperation, supporting diverse and original cinematographic works, and nurturing a common cinematic heritage while considering gender equality and environmental respect. As a Council of Europe body, Eurimages upholds fundamental values such as equality, diversity, inclusion, freedom of artistic expression, cultural cooperation, creativity, talent development, sustainability, transparency, neutrality, and adaptability.

Since 2018, Eurimages has undergone a reform that was fully implemented in January 2022. This reform introduced a new governance and decision-making structure, along with revised rules and procedures. The key changes are as follows:

- The Board of Management (BoM): Comprised of national representatives (NRs), the BoM now focuses now mainly on defining the strategic direction and policy of the Fund. Previously, NRs were also responsible for selecting and pitching supported projects. The BoM now sets support rules, monitors the budget, and plays a crucial role in overseeing the Fund.
- Independent External Experts: Film industry experts now evaluate applications for financial support. The reform established a pool of experts, defined selection procedures, and introduced evaluation and project selection rules. The recommendations of these experts are validated by the ExCo, which ultimately determines the allocation of support to applicants.
- The Executive Committee (ExCo): Created as part of the reform, the ExCo consists of one-third of the national representatives (NRs). Members rotate annually in predefined groups, ensuring each NR serves on the ExCo every three years. The ExCo, including the three permanent members (France, Germany, and Italy), makes decisions on matters not under the BoM's purview and adopts recommendations from the experts in the Co-production working groups (CPWG).

These changes to Eurimages' governance and decision-making structure aimed to enhance transparency, expertise, and efficiency in project evaluation and selection, ensuring a more robust and fair process.

The scope of the evaluation focused on assessing the reform implemented since 2018, its alignment with initial objectives, and its impact on the governance and decision-making processes of Eurimages as of

¹ Eurimages currently comprises 39 member States: Albania, Armenia, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Norway, North Macedonia, Montenegro, Poland, Portugal, Romania, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, Türkiye, and Ukraine.

2022, excluding an assessment of its programs. The evaluation aims to provide recommendations for improving and streamlining the current procedures and processes.

Key findings

The reform aimed to respond to the challenges faced by the Fund, as identified in the previous evaluation of Eurimages and the in interviews with National Representatives (NRs) during the current external evaluation. Responding to these challenges, the first objective of the reform was to respond to some past issues, criticism, and internal tensions regarding (i) *equity, which according to stakeholders should rely on professionalism and impartiality*, and (ii) *credibility which, according to some, required additional accountability and transparency*.

Relevance of the new governance and decision-making process

The evaluation finds that through the introduction of external experts assessing film projects, the reform of the governance and decision-making processes partly addressed the demand for greater impartiality, professionalism, and equity towards the parties, the film industry and the taxpayers. The reform has created a new challenge, as there is now a tension between the professionalisation and impartiality of the selection process, and the demand from some stakeholders for more information. The reform also allowed for a clearer vision of the Fund, meeting the expectations that were set for the reform.

However, the combined impact of the reform and the COVID-19 pandemic led to a loss of networking and cultural exchanges, which were valued by the BoM prior to the reform. This situation should be considered in the context of the revised Convention on Cinematographic Co-production, which assigns the Board the role of monitoring and sharing best practices. Currently, fulfilling this role may face challenges. Overall, the reform addressed the concerns and expectations of beneficiaries (producers), as long as they aligned with the core objectives of the reform: transparency, professionalism, and fairness in the Fund's processes.

The reform set up new structures and processes which directly address the identified challenge that the Fund's activities had outgrown its capacity, but NRs are still in the process of accepting and defining their new role. However, the new role of the NRs still needs further clarification.

Effectiveness of the new strategy

The second objective of the reform was to steward a vision for the Fund, from an industry-specific support mechanism channelling State support, towards a European strategic cooperation and support platform for a cultural public good. The reform sought to achieve this objective through four axes:

- The need to support a wide variety of co-production projects of the highest possible quality, in response to the tendency to support films within the 'comfort zone' of the NRs.
- The need to strengthen focus on audience development and on the circulation of supported projects.
- The need to adapt and monitor to new trends in the film industry, in particular its digitalization in the Eurimages Member States (which was compounded by the COVID-19 pandemic).
- The need to promote key values such as gender equality, diversity, inclusion and environmental protection.

While, as part of the reform, a strategy has been prepared, its understanding by NRs varies, and the strategy, policy guidelines, and its indicators are perceived as indicative rather than as tools owned by the NRs for steering the Fund. The BoM has the capacity to address the shortcomings associated with the strategy but has not yet taken full advantage of this opportunity. One notable change is that values of the

Fund, which align with those of the Council of Europe are now much more clearly defined than before the reform, but they are not always explicitly articulated.

Effectiveness of the new Executive Committee and the new, more strategic role of National Representatives

The division of roles between the ExCo and the BoM in Eurimages is theoretically clear and effective, but its practical implementation is not yet fully understood by all stakeholders.

The new governance structures, with the BoM as the main governing and strategy setting body and the ExCo as the operational body, have increased fitness for purpose, while ensuring more effective and transparent governance of the Fund. Most of the NRs who were with Eurimages before the reform strongly miss their old role, when they were closely involved in the cinematic aspects through their function in the selection process, and the tasks in their new, more strategic role has not yet been fully defined and is not fully owned by all NRs.

Effectiveness of the new decision-making processes for selecting film projects for support

The reform entrusts the selection of film projects to experts selected by an automatic algorithm from a pool. The selection of experts for the Eurimages pool has helped to address concerns about politicisation by professionalising the process of selecting film projects. The first call for experts successfully achieved the desired diversity for the CPWGs, providing valuable lessons for future calls. The diversity within the CPWGs was generally well received, although some fine-tuning is needed. The diversity of competences and the geographical balance required by the ExCo Rules of Procedure are respected in the CPWGs. This results in rich and high-quality discussions. Despite this very positive assessment, there is still a need for fine-tuning to ensure that one of the broad strategic policy guidelines (a diverse portfolio of quality co-productions) can be fully reflected. Currently, specific expertise, such as animation, documentaries and children's films, is not reflected in the CPWG expert selection criteria in Annex 1 of the ExCo Rules of Procedure, and therefore not reflected in the expert selection algorithm.

Overall, the current decision-making process comparatively delivers more transparently and equitably than its predecessor. The pre-ranking and final ranking process, as well as the selection criteria for film projects, are mostly clear and balanced. However, experts tend to apply "additional" criteria during the final selection stage, aiming to support as many projects as possible, which can create risks for producers and increase the Fund's workload.

Feasibility of written feedback to producers

NRs view the lack of verbal feedback to applicants as a weakness of the reform, despite the significant workload required to provide such feedback. The reform changed two main features of the previous application process: i) as NRs no longer pitch film projects, producers are no longer obliged to contact the NR of the main co-production country, and ii) the informal feedback provided by NRs to producers on their application is no longer possible. Overall, most NRs stated that they have lost their 'business intelligence' and some fear that this will lead to a loss of contact with their national film industry.

The main purpose of possible written feedback from Eurimages could mainly only be to inform producers about why their project was not selected. Since rejected projects cannot be resubmitted, producers can only use the feedback to learn for future projects. Producers interviewed expressed their desire for feedback in general but noted that they already receive feedback from the Secretariat regarding application quality in terms of procedure and formality.

Overall, the amount of work required to provide feedback seems disproportionate to the benefit for producers. Experts who have served on the CPWGs express doubts about the feasibility of jointly writing feedback, with 48% disagreeing. Around 45% believe that feedback should come from observers. However, 73% of experts expect to validate the written feedback drafted by observers. There is the option of providing the existing written comments on the selection criteria based on the experts' pre-ranking comments. However, this would require an extensive amount of work, with approximately 35 comments per application and 3,500 comments per call. Another option would be to have observers provide written feedback based on the discussions, but legal implications need to be carefully considered. This shows that the Secretariat, which is already overburdened, is not considered a feasible option to handle producer feedback.

Producers' satisfaction with the reform is mixed, and their awareness of the reform is limited.

A survey conducted with producers revealed that only 51% of them were aware of the most important aspect of the reform, which involves the use of external experts for the CPWGs. Producers who sought more information about the reform tended to be more satisfied with it. According to the survey, producers who applied both before and in 2022 found the application process easier in 2022, although it was perceived as slightly less fair and equally time-consuming. Overall, producers feel they lost their (perceived) power/influence over the selection process, and they have ambivalent feedback about that.

The evaluation found that the reform has failed so far to adequately address the risk of overloading the Fund's resources. Overall, the number of applications expands exponentially, whereas the Fund's budget and human resources remain constant. The Fund and Secretariat's responsibilities extend beyond the application and selection process. Supported projects require contract management, payment, and recovery. Furthermore, advancing diversity and sustainability in the Fund necessitates additional efforts from the Secretariat. This creates a higher workload for the Secretariat, and possibly a reputational risk, as overburdening heightens the risk of mistakes, and lowers the capacity to prepare and promote information, and to respond to queries and questions. One way to prevent this risk is to resist the growth of applications – which could be done through various scenarios, presented in the report.

Effectiveness and efficiency of the operations of the Fund

The new structure implemented in Eurimages has led to a reduced workload for NRs serving on both the BoM and the ExCo, but there is some duplication of discussions and decisions between ExCo and BoM, mainly related to a gap in the Rules of Procedure regarding reporting and information sharing on the progress of the various working and study groups. The loss of opportunities for face-to-face and informal exchanges was also identified by NRs as a key weakness of the reform. The COVID-19 pandemic, which exacerbated the move to online operations, has also slowed the pace of some parts of the reform and diluted their impact. The lack of face-to-face interaction has made it difficult for old and new NRs to fully understand how the Fund now operates, resulting in some key stakeholders not yet realizing the full benefits of the reforms.

Stakeholders express extremely high satisfaction with the delivery of services by the Secretariat. Satisfaction with the Secretariat's work and meeting organization is high overall. Both ExCo and BoM members are content with the support, preparation, and organization of meetings by the Secretariat. The communication flow, including content and format, is also well-received. Experts who have served in a CPWG and producers express high satisfaction with the platforms and communication channels provided by the Secretariat. CPWG experts specifically appreciate the organization of individual assessments and pre-rankings, CPWG meetings, and the moderation provided. They are also pleased with the information provided about their role, objectives, and expert guidelines.

The Secretariat's workload has expanded without matching resources, and this is further fuelled by over-reliance on the Secretariat's support by various players. The addition of expert selection responsibilities has imposed significant additional tasks on the Secretariat, without a corresponding increase in human and financial resources. Contracting selected candidates and ensuring their expertise places a significant burden on the Secretariat. The current framework contracts' expiration by the end of 2024 raises concerns about the repetition of this labor-intensive assessment without adequate resources. Additionally, project managers face a labor-intensive task of reviewing budget information, assisting applicants in improving it, and ensuring accuracy throughout the evaluation process. Furthermore, the reform has increased the Secretariat's workload by servicing two bodies (ExCo and BoM) instead of one, along with various working groups and study groups. This further contributes to a general perception – and an objective assessment by the evaluation team – that the Secretariat is overburdened. Because they are highly satisfied by the Secretariat's services, the NRs tend to demand a lot of support from the Secretariat. BoM and ExCo interviewees acknowledge their overreliance on the Secretariate for decision-making preparation.

The IT infrastructure has grown in an organic manner, resulting in a fragmented model that hinders efficiency. The above-mentioned overload has been exacerbated rather than alleviated by a mushrooming IT infrastructure. The Secretariat has developed bespoke IT platforms to respond to the different needs and processes of the Fund (for dealing with experts, producers, governing bodies and Secretariat internal processes). Individually, each platform is adequate and responds to its ToR. However, the coherence of the overall infrastructure was not part of the Secretariat's priorities during the evaluation period. As a result, the Secretariat has developed IT functions in a responsive but fragmented manner. This has led to – or at least exacerbated – the scattering of the Secretariat's workflow across several applications which are separated from each other.

The decision-making mandate of the Secretariat in deciding about “standard/less serious cases of derogation from the financial procedures and in verifying the economic sustainability of producers is too limited and causes delays and additional workload in the first instance and financial risks in the latter.

The ExCo can make exceptions to the rules to help producers with their projects if problems arise after support has been given. These special cases create additional work for the Secretariat and, as they all have to be decided by the ExCo, can cause delays in funding and project completion. However, the Fund lacks procedures to prevent producers who needed multiple exemptions from reapplying.

In conclusion, the reform of Eurimages has made significant progress in establishing a structure for strategic governance and management. This structure aims to promote European co-productions, uphold the values of Eurimages and the Council of Europe, and foster cultural diversity in the film industry. However, there is room for improvement in articulating strategic objectives and aligning them with operational processes, such as prioritization and project selection. Operational challenges and the need for adaptability should also be addressed to enhance efficiency.

The recommendations provided offer a roadmap for Eurimages to maximize its impact and ensure sustainability in a rapidly changing environment. By implementing these recommendations, Eurimages can continue to support European cinema as an art form, while promoting cultural diversity and social inclusion.

The recommendations can be categorized into three groups:

A. Strengthening the Eurimages Strategy:

- Review, update, and promote the strategy internally and use the indicators to monitor the portfolio.
 - Address the risk of overloading the fund by changing eligibility criteria and setting annual priorities.
 - Include specific expertise in the selection of experts for different types of films.
 - Clarify the role of the ExCo in providing strategic input to the BoM.
 - Re-introduce cultural exchange amongst National representatives and foster exchange with the film industry: i) Provide space and time for NRs to discuss face-to-face once a year ii) Engage with the film industry to present and consult on the strategy and iii) adjust the tasks of the NRs towards their role with the film industry and their new strategic role accordingly.
- B. Optimizing the decision-making process for film project selection:
- Enhance the understanding and knowledge of experts to improve the quality, diversity, and environmental impact of selected projects.
 - Ensure that experts do not use "additional criteria" based on budget constraints when ranking projects.
 - Adjust the fees for external experts to reflect inflation.
 - Systematize the observation by ExCo members of the project evaluation process.
 - Provide better information to producers about the new decision-making process and why there is no written feedback.
- C. Operational recommendations for increased effectiveness and efficiency:
- Streamline the renewal process for the pool of experts and set diversity targets in public calls.
 - Simplify the producer application platform for easier navigation and updates.
 - Improve IT platform connectivity to enhance workflow efficiency of the Secretariat.
 - Avoid adding additional tasks to the Secretariat without allocating sufficient resources and grant more autonomy to the Secretariat in `standard special cases` decision-making.

2 Introduction

This is the external evaluation report of the Eurimages fund, prepared by Serani Siegel and Camille Massey for Evaluet OG, with the inputs from Florian Krautkrämer, Susa Katz and Georgina Vaz Cabral. The report was edited by Jaba Devdariani.

The evaluation was commissioned by Secretariat of Eurimages under Contract 2022-28 for the provision of an external evaluation of the Eurimages Fund.

2.1 Context and object of the evaluation

Established in 1989, Eurimages is a cultural fund of the Council of Europe. It is an Enlarged Partial Agreement of the Council of Europe².

Eurimages currently comprises 39 member States: Albania, Armenia, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Norway, North Macedonia, Montenegro, Poland, Portugal, Romania, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, Türkiye, and Ukraine.

Eurimages has a total indicative annual budget of around €26 million, which comes mainly from contributions from the member States and 80% of the Fund's resources are devoted to supporting the co-production of films between its members.

Objectives of Eurimages:

Eurimages aims to stimulate quality film and audiovisual production, for the ultimate purpose of promoting independent cinematography and cultural exchanges within Europe and beyond, thus contributing to more inclusive and peaceful societies.

Its mission is to encourage cooperation and promote co-production and distribution of independent, diverse and original quality cinematographic works and to encourage cooperation that contributes to a common cinematographic heritage, while taking into account gender equality, diversity, inclusion and respect for the environment.

As a body of the Council of Europe, the Eurimages Fund organizes its activities based on the following fundamental values:

- equality, diversity, inclusion and pluralism;
- freedom of artistic expression;
- cultural diversity and co-operation;
- fostering creativity and nurturing talent;
- sustainability;
- transparency and neutrality;
- adaptability.

² It authorizes certain member States of the Council of Europe, and non-member States, to participate in activities without requiring that the other member States do so too. From a statutory point of view, a partial agreement remains an activity of the Organisation in the same way as other activities, but it has its own budget and working methods.

One major focus of Eurimages is its support for European co-productions, which provides an incentive to create a European film industry with its own cultural characteristics and specificities also in terms of external perception. This responds to the long-existing challenges of high cost and operational difficulties encountered by newer member countries, as well as small market sizes - which in turn considerably curtail the financial viability of financing and distributing a film only for that market.

More recently, the challenge increasingly facing the European film industry now is the dramatic changes and upheavals created by streaming – a trend which accelerated during the COVID-19 pandemic. Not only are new global players influencing the market, but the traditional relationship between production, distribution and theatrical release is dissolving. More and more films are being produced, but there are fewer and fewer viewers in the cinema for which these films are produced.

In parallel, the film industry needs to echo societal changes and global challenges (e.g., progress towards gender equality, climate change, challenges to democracy). The impact of the #MeToo movement in Europe has led to a heightened awareness and discussions surrounding sexual harassment and assault. This, in turn, has led to changes in laws and policies aimed at preventing and punishing such behaviour, including heightened demands for appropriate conduct and mental health practices on film sets. Despite these positive changes, there remains much work to be done to address systemic issues and effect cultural change. To protect the reputation of public film funds, some have chosen to require producers to sign ethical declarations, though this does not necessarily prevent criminal behaviour. It does, however, raise awareness among filmmakers of the importance of scrutinizing their teams in this regard.

As the film industry is under increased media and public scrutiny, film, and their funding play an important role in advocating for change and raising awareness. Even though the economic thinking often dominates the discussion on public film funds, the cinema culture is quite often inherently related to change, and therefore political in nature. Eurimages played an important role for European film funds in addressing gender balance in film production and can lead the way also in discussion of supporting sustainable film productions and comparable actions.

The sustainability strategy of Eurimages aims to integrate sustainable development principles into its funding activities. The strategy outlines the fund's commitment to promoting socially responsible and environmentally sustainable practices in the film industry. It includes specific measures such as assessing the environmental impact of film productions, supporting projects that promote social inclusion and diversity, and implementing sustainable practices within the organization itself. The strategy also emphasizes the importance of raising awareness and promoting dialogue on sustainability issues within the film industry.

Eurimages programmes:

Type and scope of programmes	Type of activity	Name	Amount awarded (euro)	Frequency	Type of member
Co-production support programme <i>Encourage co-productions between member states</i>	Financial support (loan or subsidy)		Up to 500,000 per project	3 calls/year	All members
Gender equality programme <i>Promote ongoing careers of female directors</i>	Award	Audentia Award	30,000	Once a year	All members
Sustainability Strategy <i>Reward international co-productions that have managed to combine sustainable production and artistic quality</i>	Awards	Green Co-production Awards	10,000	Call in 2023, prize starts in 2024	All members
Exhibition support programme <i>Support cinema's efforts, develop cinemas network</i>	Financial support		Up to 15,000	1 call/year	Members without access to Creative Europe MEDIA sub-programme.
Promotion programme <i>Promote the role of the Fund</i>	Awards Sponsorship of event Patronage of event	Lab Projects Awards Co-production Award	50,000 20,000 Case by case non-financial	Call in 2023, prize in 2024 Once a year	All members
Co-productions of TV series <i>Facilitate international co-productions of TV series</i>	Financial support	A new fund for the international co-production of TV drama series will be launched in the second half of 2023.			

Governance of Eurimages:

A reform of Eurimages³ has been underway since 2018 and implemented as of January 2022. This reform adjusted the Fund by creating a new governance and decision-making structure, and corresponding new rules and procedures:

1. The BoM consists of NRs (usually one main representative and one substitute). It oversees the Fund by setting the rules for support and adopting and monitoring the budget. Its role has evolved with the reform and now focuses on defining the Fund's strategic direction and policy. Before the

³ [Resolution CM/Res\(2020\)8 amending Resolution \(88\)15 setting up a European support fund for the co-production and distribution of creative cinematographic and audiovisual works](#)

reform, the NRs were also responsible for selecting and pitching the projects to be supported by Eurimages.

2. The ExCo is formed by one third of national representatives. Its members rotate annually in pre-defined groups, so that each national representative is part of the ExCo every three years. The three founding members of Eurimages and major contributors (France, Germany, and Italy) are permanent members of the ExCo. The Executive Committee has been newly created by the reform (building on the former Bureau, which was smaller and had a more limited mandate). Its mandate is to take decisions on all matters not falling within the prerogatives of the Board, including the adoption of the recommendations of the working groups.
3. Independent external experts - from the film industries - are now in charge of evaluating applications for financial support or partnership/sponsorship. The establishment of a pool of experts and the selection procedure for these experts, as well as the rules for evaluating and selecting projects to be supported, are important outcomes of the reform. The recommendations of the experts are validated by the Executive Committee, for ultimately awarding support to applicants.

2.2 Purpose, objectives, and scope of the evaluation

The assessment of the achievement of the reform objectives was guided by the statutory documents of the Fund, the [Resolution CM/Res\(2020\)8 amending Resolution \(88\)15 setting up a European support fund for the co-production and distribution of creative cinematographic and audiovisual works](#), however, the evaluation was geared towards optimising the rules of procedures as set out by the BoM only⁴.

Based on the terms of reference and the inception report, the objectives of the evaluation are as follows:

1. assess the extent to which the reform has met the objectives initially set by the Member States and the Council of Europe;
2. assess the consequences of the recent reform on the functioning of the governance and decision-making processes of Eurimages, including its strengths and weaknesses;
3. make proposals for improving, refining and simplifying the current procedures and processes.

The **scope** of this evaluation was the **governance and decision-making process of the Fund** as finalised in 2022. It did **not include an evaluation of the programmes**.

It focussed on the systems set up and the support provided by the Eurimages Secretariat to the new governance and decision-making structures, including the main online platforms set up to facilitate the new processes. However, it did not analyse the IT structure, but only the stakeholders' satisfaction with

⁴ It included:

- the [Rules of procedure of the Board of Management of the support fund for the co-production and distribution of creative cinematographic and audiovisual works](#) ;
- the [Rules of procedure of the Executive Committee of the support fund for the co-production and distribution of creative cinematographic and audiovisual works](#) and its appendices.

the online platforms for the Board of Management, the Executive Committee, the external experts and the Producers' Platform.

Furthermore, it analysed the use of external experts in the selection of projects for the co-production programme and the opportunities and challenges associated with this. It included the workflows of the Secretariat set up in response to the reform and is limited to the period since the implementation of the reforms in January 2022 and observable by the evaluation until March 2023.

As this evaluation is not a performance audit, it did not analyse the financial regulations' value and their implementation, nor the structure and trends of financial flows.

2.3 Evaluation methodology

The evaluation was **process-oriented and formative** (learning-oriented) and identified the strengths and weaknesses of the new processes introduced by the reform, and their **response to the objectives of the reform**. It also serves accountability of the Eurimages fund by providing an external evaluation. It derived lessons learned and a comparison with practices applied in other public funds in the member States. The evaluation assessed the functionality/operation of the reforms implemented (new rules of procedure of the BoM and ExCo including annexes) and the extent to which the reform has achieved its objectives as set out in the Resolution and the strategic documents.

The Resolution CM/RES(2020)8⁵ does not articulate specific reform objectives, however it clearly intends to affect a transition from one format of functioning of the fund, to another format. Based on the initial document review (especially former evaluations, Resolution, strategic documents, rules of procedures of the Fund), **the evaluation team reconstructed the vision of the reform**⁶.

In line with the vision of the reform, the purpose of the evaluation, and the evaluation approach described above, the evaluation focussed on the evaluation criteria of **relevance** (the expectations of the most direct stakeholders), **effectiveness** (the extent to which the objectives of the reform have been met) and **efficiency** of the new processes (how well the new processes work).

Evaluation Criteria	Evaluation question
Relevance	EQ 1: To what extent does the reform address the challenges faced by the Fund, as identified by National Representatives and beneficiaries?
Effectiveness	EQ2: To what extent does the new governance of Eurimages meet the objectives of the reform, in particular definition and implementation of a clear strategy for the Fund?
	EQ 3: To what extent do the new Eurimages decision-making processes fulfil the objectives of the reform and is it effective in maintaining the Fund's label of quality and excellence?
Efficiency	EQ 4: To what extent do the new governance structure and decision-making processes of Eurimages ensure optimal operation of the Fund as an entity?

⁵ Resolution CM/Res(2020)8 amending Resolution (88)15

⁶ See in annex 5.1

Further details on the indicators, data sources and data collection methods for each evaluation question can be found in the Evaluation Matrix in annex 6.5.

The evaluation draws on the following data:

- **Literature and desk review.** The desk review included, in addition to documents, the various online platforms supporting the governance and decision-making structures. A list of documents used can be found in annex 6.2.
- **Semi-structured interviews with:**
 - **35 NRs** (all 39 NRs were invited for an interview). The semi- structured interviews considered if the NRs were: 1) permanent members of the ExCo 2) ExCo members in 2022 or 2023 or 3) NRs in the BoM who had not yet participated in the ExCo. An interview with the president of the BoM was also conducted.
 - **20 Independent external experts**, including 13 experts from the 2022 CPWGs and 7 experts from the 23 March CPWGs. Interviews were conducted with an equal number of men and women, from all 5 different geographical groups and different age groups and included experts from all different categories of expertise (as per the groups defined in Appendix 1 of the ExCo Rules and Procedures).
 - **8 interviews with producers** who had applied before the reform and in 2022.
 - **8 interviews with Eurimages staff** and numerous meetings and follow-up conversations.

All interview templates used can be found under annex 6.4.

- **Online surveys**
 - **External experts online survey:**

The invitation to participate in the survey was sent to a total of 511 valid email addresses of experts in the pool and experts who have already served on a CPWG in 2022 or 2023. The response rate to the survey is very high, with 387 complete responses, of which 184 were completed by women, 201 by men and two people chose non-binary as their gender.

The respondents came from a wide range of geographical backgrounds, with the highest number of French citizens (24%), followed by experts from Italy (11%), Germany (8%) and Spain (5%). This distribution is very close to the actual geographical distribution of the Eurimages pool of experts. Overall, the main expertise of the respondents was producer (43%), followed by scriptwriter/director (30%) and an equal number of experts with a main expertise in distribution/sales and festival programmer. This also closely reflects the profiles of the expert pool. 41 respondents used the French version of the survey. About half of the French experts preferred the English version. All responses can be found in annexes 6.7.1 and 6.7.2

- **Producers online survey:**

The invitation to participate in the survey was sent to a total of 506 valid email addresses of delegate/main producers of Eurimages co-production applicants between 2020-2022. The response rate to the survey is good, with 193 complete responses (23 partial responses, most of which left the survey at question 7 (What was your main reason for applying for Eurimages funding?). Of the complete replies, 84 were from women and 109 from men.

The production companies that responded are located in a wide range of countries, with by far the largest number coming from France (17%), followed by Italy (7%), Germany, the Czech Republic and Spain (all 6%), Canada and the Netherlands (5%) and Sweden (4%). The survey makes it possible to compare perceptions before and after the reform, as 13% of respondents had only applied in 2022, 45% had only applied before the reform and 42% had applied before and in 2022. The majority of respondents, 63%, had applied to Eurimages more than once (17% twice and 46% more than twice). The survey also reflects well the usual distribution of the types of film projects applied for, with 79% of fiction films, 12% of documentaries and 9% of animation films. 60% of respondents' applications were unsuccessful and 40% were never rejected.

49% of respondents were aware of the change in the actors selecting film projects for support and 51% were not aware of the change. 48 respondents used the French version of the survey.

It is worth noting that the group of producers who only applied in 2022 and responded to the survey differs significantly from the other two groups (producers who only applied before the reform and producers who applied before 2022 and in 2022) in terms of general demographics, particularly gender (many more female producers responded than men), but also geographically, as 12% have a production company in France and 12% in Sweden. All responses can be found in annex 6.7.3

- **Observation of Co-production working groups in March 2023**

The evaluation team observed the first meeting of the 2023 CPWGs to view the new system in action, the pre-ranking of projects on the online expert platform, the discussions leading to the decision to support projects, and the temporary opening of these working groups to NRs as observers when the country was the main producer. The observation included the preparation by the Secretariat and the pre- and post-meetings by the ExCo.

- **Comparison with other public funds (Learning exercise) with a Pan-regional film Fund and a National film fund.**

The data collection for the Learning exercise was done in two steps:

- 1) The two selected funds were asked to provide general information in writing (annual budget/sources of financing/number of staff/ since when selection committee members are in place/number of annual calls/number of applications/number of applications supported/mission of fund/main challenges
- 2) Semi-structured interviews with up to 3 relevant people per fund (staff/board members) around three main topics (overall 4 interviews took place):
 - a. Casting/selecting the selection committee
 - b. Processes of decision-making/selection for support and feedback to applicants
 - c. Administrative workload/volume.

- **Data analysis**

For each evaluation question, the evaluation team performed three tasks:

- i. Content analysis: The different data sources were analysed using a grid reflecting the reasoning for the reform and of the results of the reforms based on the reconstructed vision of the reform. Further, the evaluation team mapped the interviews, the observation and the surveys for reform results and identifying their strengths and weaknesses. The main analysis tools were qualitative content analysis of documents, interviews, and observations. This included the thematic coding of common themes across data sources. Surveys were analysed descriptively.

- ii. Triangulation of data: Different data were interviews, surveys and documents to enrich each other. Triangulation also helps to avoid sampling biases in the survey and the interviews. What data collection tools and data sources were used are further described in the evaluation matrix in Annex 6.5.
- iii. To facilitate the compilation of evidence and its analysis, the evaluation team used an analytical table built around the evaluation matrix (evaluation questions and indicators), indicating for each the evidence sources (documents, interviews, expert assessments, surveys), summary of findings, comments (e.g., pointing to a lesson learned or good practice). This table enabled to check the triangulation and strength of evidence for each finding, while federating the efforts within the team and avoiding duplications.

2.4 Difficulties and limitations encountered during the evaluation

The main challenge of the evaluation was that the objectives of the reform were not well defined. This was mitigated by the evaluation team by reconstructing the reform objectives during the inception phase (see annex 5.1). Another smaller challenge was that organizing semi-structured interviews with producers who had applied to Eurimages was difficult due to their busy schedules or limited interest to participate. This delayed the design and launch of the producers' survey by several weeks and reduced the time available for producers to respond to the survey. However, the response rate is still high and allows to draw valid findings from the survey.

Another challenge was to arrange interviews with the national film fund for the learning exercise. Due to their workload, it was only possible to interview the CEO of the fund. In addition, the national film fund was unable to complete a short survey with basic questions about the fund. This limited the ability of the evaluation to use this fund as a benchmark for learning in this report. As communication was very slow, it was not possible to select an alternative national fund as a replacement.

3 Findings

3.1 Governance and decision-making process

3.1.1 Relevance

Evaluation Question 1: To what extent does the reform address the challenges faced by the Fund, as identified by National Representatives and beneficiaries?

Finding 1: Through the introduction of external experts assessing film projects, the reform of the governance and decision-making processes partly addressed the demand for greater impartiality, professionalism, and equity towards the parties, the film industry and the taxpayers.

The reform aimed to respond to the challenges faced by the Fund, as identified in the previous evaluation of Eurimages and the Evaluation Study Group⁷ reports⁸ and in the interviews with NRs during the current external evaluation. Responding to these challenges, the first objective of the reform was to respond to some past challenges, criticism, and internal tensions regarding (i) **equity**⁹, which according to stakeholders should rely on professionalism and impartiality, and (ii) **credibility** which, according to some, required additional accountability and transparency.

The reform chiefly sought to guarantee a more equitable decision-making process, through the professionalisation and impartiality. To this end, the cornerstone of the reform was the elimination of the conflict of interest of the Board members in their dual role as defenders of projects originating from their country and as decision-makers of the Fund. The film projects are now selected by professional experts with no vested interests. Many NRs and some producers interviewed concur that the reform was relevant to the challenge and was adequate to guarantee better equity.

Quotes:

“...the new neutrality is also an important point. Since we don't know how the political situation in the countries will change, it is all the more important that the State's distance is guaranteed. Political influence on projects must be prevented.”

⁷ The Evaluation Study Group was formed in response to the external evaluation in 2017 and consists(ed) of 27 NRs, the president and staff from the Eurimages Secretariat. The Evaluation Study Group has developed and shaped the reform and developed proposals on its new modalities for the Board of Management decision. It has also contributed to the revision of the Resolution (88) 15 through the Board of Management.

⁸ Especially reports Nr 7 and 9 of the Evaluation Study Group.

⁹ Equity is a well-founded principle in evaluation standards and in CoE conventions and policies. The CoE evaluation policy (<https://rm.coe.int/cm-2018-159-evaluation-policy-final/1680a426a2>) demands that evaluations, “where appropriate, assess whether and how evaluatees strengthen human rights and address issues of discrimination and gender inequality”: this reference helped the evaluation team define equity for the purpose of this evaluation. The CoE evaluation policy further makes reference to the UNEG principles, whereas UNEG handbook on human rights and gender defines a human rights and gender approach to evaluations in terms of equitable distribution of results and equitable power relations (<file:///C:/Users/camil/Downloads/HRGE%20Handbook.pdf>). In this context, the evaluation team defined equity as an effort to ensure a level playing field, and a final selection that would give fair representation to various types of applicants and film projects.

“The level of competence in making the decisions is more even now. Before, you had some people in the Co-production Working Groups, that had only very limited experience. And the way that the external experts decide, now that you have not only the score but an ongoing discussion, works very well.”

“one of the strengths of these changes is the increased independence in decision making, by removing subjective bias and relying on a group of independent experts in the process, to become more objective according to the procedures.”

- National Representatives

However, equity has various facets, and it is not understood in the same way by all member States: for some, it is equity among countries (proportional to their financial contribution, or not – depending on the size of the contribution of the countries to Eurimages); for others it is equity among applicants in terms of the value of their individual projects (regardless of their countries of origin). This difference in perceptions persists because of different perspectives of the NRs, and because the mission of the fund is broad and the priorities within this mission were never defined with such granularity, as discussed under EQ2.

Quotes:

“... I could see that it is more equal now when you apply, it doesn’t matter so much anymore if you have a big western production company in the film project. This is much better than in the past, when co-productions of the large countries have received support more often.”

“Overall, the reform managed to answer the need for more transparency: opened the Fund up, made the industry more involved in the decision-making by using film experts. It stopped that one small and closed group of people were taking the decisions about support. It has been very successful as it has been opened up to 100rds of professionals.”

- National Representatives

On the other hand, there is a tension between transparency and equity: if the selection process in the CPWGs was subject to the applicants’ scrutiny, this could expose the decision makers to pressure or political dealings. Yet, some actors have voiced a demand for transparency and, in turn, accountability, as a condition for stronger credibility. The reform has thus created a new challenge, as there is now a tension between the professionalisation and impartiality of the selection process, and the demand from some stakeholders for more information (about the new decision-making process, names of experts and renewed access (by NRs to observe CPWGs).

Finding 2: The reforms make it possible to refine the vision of the Fund, which was an expectation towards the reform.

The previous evaluation, and interviews with the stakeholders, also identified a need to redefine the Fund’s vision.

The second objective of the reform was thus to steward a vision for the Fund, from an industry-specific support mechanism channelling State support, towards a European strategic cooperation and support platform for a cultural public good. The reform sought to achieve this objective through four axes:

- The need to support a **wider variety of co-production projects of the highest possible quality**, in response to the tendency to support films within the ‘comfort zone’ of the NRs.
- The need to **strengthen focus on audience development and on the circulation of supported projects**.
- The need to adapt and monitor to new **trends in the film industry, in particular its digitalization** in the Eurimages Member States (which was compounded by the COVID-19 pandemic).
- The need to promote key values such as **gender equality, diversity, inclusion and environmental protection**.

One notable change is that the CoE values are much more clearly defined than before the reform (in the expert guidelines, the strategy (adopted in December 2021) and a reference to the CoE values and principles in the new BoM rules), although interviews with NRs and external experts show that it is not clear to all how these values are translated into Eurimages funding.

Echoing the relevance of the new Resolution (2020)⁸ and the updated Convention (CETS 220) as regards the values championed by Eurimages, experts in interviews characterised the Eurimages Fund as aiming to promote high-quality European film productions which carry the values of diversity, respect for other cultures, and social consciousness. *The external experts who responded to the survey and have already served in a CPWG*, perceive the fund as supporting co-productions and “small” projects (usually meaning that they rely on modest budget compared to others in the industry and are often from countries with lower national funding available), and that gender equality and diversity are important policies. It is important to note in this regard, that the experts who had already served in a CPWG in 2022 are influenced by the sizes of budgets they have seen only in the one group they participated in. The fund is viewed by these experts as a stable and solid source of support for independent film production in Europe, with a focus on cultural value, diversity, and successful projects for broader audiences. The fund is perceived by these experts to be based on a democratic attitude, gathering various film professionals with diverse experiences in filmmaking for the selection process.

Another key feature of the reform is to tune Eurimages with the needs of the European film industry: this directly responds to the concerns of the fund’s stakeholders. *When asked about the Fund’s role, NRs have diverse opinions and perceptions*. Most highlight the Fund's importance in financing arthouse cinema and co-productions, promoting European values, and providing a quality label. Many NRs mentioned the need to focus more on audience development and distribution. Some interviewees suggest that the fund should receive more money, expand its target audience, and refresh its image. Others mention the challenges posed by COVID-19 and the need to balance European co-productions with sustainability and the fundamental challenges posed by global streamers and digitalization, such as Netflix. Another controversy is, that some NRs think, that the fund should focus more on high budget arthouse-films for A-festivals, others value it more important, that the fund should enable small productions, as the larger ones don’t necessarily need the additional money to be realized. Overall, Eurimages is seen as a crucial player in strengthening the European film industry, ensuring cultural variety, and promoting diversity in the wide range of different needs regarding financial support for projects.

The reforms fit well with current developments in the film industry, according to many of the NRs interviewed. The reform targeted the need to adapt to new trends in the film industry in member States. This is seen in particular in regard to:

- Involving experts/industry in decision making
- Working on new ideas and ways of green filming and supporting new TV drama series, which could be as far-reaching as the impact on gender equality that Eurimages has had in the past.

Finding 3: The reform set up new structures and processes which directly address the identified challenge that the Fund’s activities had outgrown its capacity, but National Representatives are still in the process of accepting and defining their new role. The new role of the NRs still needs to be better defined.

At the time of the last external evaluation, Eurimages’ activities had **outgrown its capacity** within the structure, which was no longer fit for purpose. Thus, the third objective of the reform was to increase the efficiency of the Fund: this is addressed by new structure with the ExCo and the BoM. The redrafting of the Resolution CM/RES(2020)8 directly aimed to respond to this need, in a clearly relevant fashion.

In this respect, all stakeholders are satisfied with the new governance structure overall. However, the details and nuances within these structures are not yet fully understood or embraced by the stakeholders: the rollout of the reform is still work in progress, and the NRs still have uneven perceptions of the extent of which the new structures accommodate all the functions expected of them.

The evaluators noted during the observation of the ExCo meetings and the analysis of the interviews with the NRs that there is no dedicated space/time for input to the BoM meetings to work on the fund’s strategy. In addition, some of the NRs interviewed identified the WG and study groups as a dedicated space to shape and steer the Fund and the new role of the NRs is not yet clear to the NRs interviewed.

About half of the NRs feel less involved in the functioning of the Fund than before the reform due to changes in their role, and about a third feel very distant and detached at present. Another third is satisfied with their involvement. Most of the NRs in this group have already served on the ExCo. A few NRs noted that they now have more time to strategically shape the Fund through their participation in working groups.

Almost all the NRs interviewed noted that one of their key functions, advising producers on how best to apply to Eurimages, no longer exists as they are no longer involved in the selection process. Many are still in contact with producers, but this contact is less frequent, less intensive and less clearly defined.

Quotes:

“...(the new role is)...strategic, administrative, political. Eurimages is a very modern organisation, always up to date, very clever with the new TV series support. They modernized the convention. My old role is played. Now there is a new role. The NR can be involved in the Working Groups in which they can contribute, and the WGs are working very well. The Number of WG were increased and the WGs became more important.”

“Now it is a bureaucratic job, I am not so much involved anymore.”

“The involvement of NR was 100% now it is kind of 20%. A lot of my colleagues left and are ready to leave as they don’t find their role anymore. “

- National Representatives

The new rules of procedures of ExCo and BoM have only introduced slight changes to the tasks and profile of the NRs and there is a need to update and adjust this to better reflect the new role of the NRs.

Finding 4: The combined effects of the reform and the COVID pandemic, while all players and stakeholders in and around the Eurimages Fund fundamentally adapted their working methods, caused a loss of networking and cultural exchanges, which were valued by the BoM before the reform. This must be seen in the light of the revised Convention on Cinematographic Co-production, which entrusts the BoM with monitoring and sharing of best practices, and this role could currently be hampered.

While responding to its key objectives, the reform was expected to preserve the opportunity for cooperation within the industry (through support to coproduction), but also among national film funds and relevant public authorities, among the member States. Under circumstantial challenges (COVID), the reform faced certain dilemma between the need for cross-border cooperation, and the new imperative of environmental sustainability.

The reform meant a fundamental change in the role of the NRs, who used to be responsible for presenting and defending film projects (so far a key opportunity for cross-border exchanges): in the opinion of several NRs, by handing the selection of film projects over to external independent experts, the reform narrowed the space for cross-border exchange through these discussion. Some NRs felt that, with this shrinking space for exchange, they have lost some capacity to learn about various countries' film industry challenges of other countries, which is not coherent with need to adapt to, and monitor, the new **trends in the film industry**.

The reform also reduced the exposure of the NRs to the film industry in their own country. It seems there are now de facto¹⁰ less connections with producers, as NRs no longer work jointly on projects. In addition, NRs have historically fulfilled their role in different ways, and this continues to be the case, as the BoM's Rules of Procedures do not clearly define how NRs should liaise with the film industry. Some NRs, especially those who have not yet attended the ExCo due to the rotation principle, feel distanced from the support to, and contacts with, European co-producers – which they view at least as a positive externality of their work in the Fund, or even as a core activity of the Fund. Those NRs feel that their absence (so far) from the CPWGs has deprived of an opportunity to grant the producers access to feedback and information and vice versa that information they could only bring to the discussion is now missing.

This loss of a dedicated exchange space came as a surprise, because (i) This demand was not sufficiently factored in for the design of the new selection process, and nobody thought of a substitute this in an internal shortfall of the reform; (ii) the reform took place during COVID, which further estranged the NRs – an external negative circumstance which multiplied the above shortfall. The BoM had to finalise the modalities of the reform in 2021 with online and hybrid meetings. In addition, the new strategy on environmental sustainability has put into question travel by the Board members as a planned study in the green impact of the Funds functioning has not yet been done and advocates for the strategy do remind the BoM of the green impact of travel. So far, none of the BoM meetings since the reform were conducted entirely face-to face, but they have taken place in hybrid format since 2022. These combined factors hindered the highly valued networking and exchange between Board members and might reduce the knowledge by NRs of each other's national film landscape. This was strongly expressed by many NRs in interviews.

¹⁰ The new BoM Rules of Procedures still define that NRs should be constantly in contact with the film professionals of their country.

Quotes:

“I regret the loss of human touch and the fact that we aren’t as involved with the projects as before. Before the reform, Eurimages was also an opportunity to stay in touch with the industry and also learn from the projects submitted. Because of COVID we accelerated the process with zoom meetings, which was unavoidable. But since then, we also replaced the BoM and ExCo meetings with virtual meetings.”

“It is completely different; it changed a lot. Covid-19 also played an important role. It was great, that we stayed connected even through the pandemic. But the quality of the discussions – we were like a family – this is gone now because it is not the same debate. You’re not as involved as before. The problem is not that we have less Board-meetings, but also, that we don’t see each other in real, that creates a distance....”

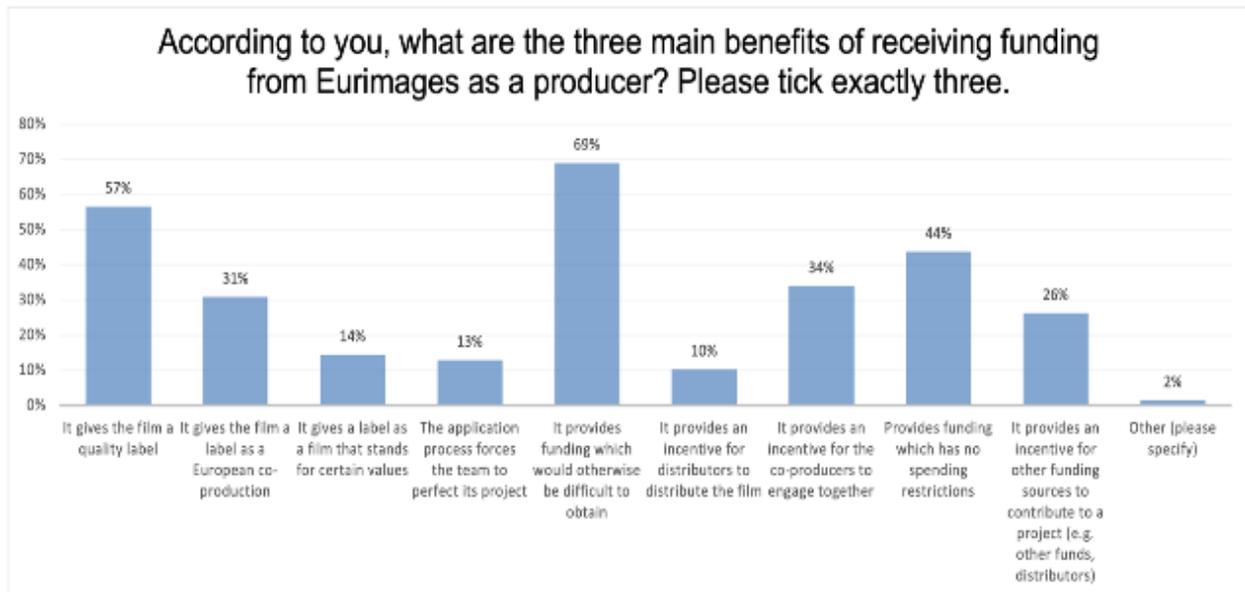
- *National Representatives*

Furthermore, the revised Convention (CETS No. 220) entrusts the BoM with the monitoring and exchange of best practices in the application of the revised Convention. Although this was outside the scope of the evaluation, it is important to recognise that this role may currently be hampered.

Finding 5: The reform addressed the beneficiaries’ concerns and expectations, in as much as they were compatible with the core objectives of the reform.

The main concern of the beneficiaries (the producers) was that the reform would not affect the “label” of Eurimages. Eurimages is seen by producers as a prestigious, high-quality and flexible source of gap financing for European co-production. In the survey, producers have identified two key benefits of Eurimages: as a flexible funding source and its status as a quality label. Funding is regarded as the primary advantage, as it is challenging to secure elsewhere (69%) and comes with no spending restrictions (44%). The quality label bestowed by Eurimages is also highly valued (57%). European Co-production status and the program's ability to incentivize co-producers to collaborate are seen as valuable secondary benefits, with 34% of respondents citing the former and 31% the latter. Encouraging other funding sources to contribute is also viewed as advantageous (26%). However, only 15% of producers consider Eurimages' alignment with specific values to be a benefit.

Figure 1: What are the three main benefits of receiving funding from Eurimages? Producers survey.



Producers who applied before and after the reform had very similar perceptions of the main benefits of receiving funding from Eurimages compared to producers who only applied before 2022 and in 2022. *In interviews with producers, Eurimages is seen as established, inclusive and qualifying, supporting international co-productions, diversity, and creativity. It gives a stamp of quality and supports European cooperation/coproduction, and quality cinema. It is seen as a financial saviour: it is perceived as a large and important funding opportunity, necessary and indispensable for building European cultural identity and audiences. The Fund is seen as selective, elitist, and competitive, sometimes even bureaucratic, but valuable, supportive and encouraging.*

Beside the demand for more equity, and for the continuation of the fund's quality and diversity label, the Fund's beneficiaries (producers) had other concerns, which the reform did not seek to address, because these concerns are outside of the scope and functions of the reform, or incompatible with the Fund's accountability.

Most producers wish they could scrutinize or have access to the selection process; they also lack written or oral feedback on their projects (including those which were not supported) for learning purposes, as used to be the case before the reform. The vision and priorities of the fund were therefore not necessarily aligned with the producers' expectations to start with – but the mission of the fund is not to satisfy producers. In fact, the reform removed some opportunities the producers had before to interfere directly with the selection process – in line with the first core objective of the reform (see Finding 1).

3.1.2 Effectiveness

EQ2: To what extent does the new governance of Eurimages meet the objectives of the reform, in particular definition and implementation of a clear strategy for the Fund?

Finding 6: The division of roles between the ExCo and the BoM is clear and effective in principle, but it has not yet been deployed in practice for all, thus it is not yet perceived clearly by all concerned.

The new governance structures, with the BoM as the main governing and strategy setting body and the ExCo as the operational body, have increased fitness for purpose, while ensuring more effective and transparent governance of the Fund. The ExCo is intended to take over most of the former tasks of the Bureau in terms of serving the BoM and relieving it of operational matters. It also ensures the continuity of the management of the Fund between the meetings of the BoM, including the allocation of resources, monitors the support programmes and ensures the implementation and follow-up of the strategy decided by the BoM.

The ExCo is seen by NRs who have already participated in it as being, effective, agile, dynamic, and inclusive and is a success of the reform. It is good that there is a rotating system in place: this enables a stronger participation of countries with lower audio-visual output. Several NRs expressed that it is easier to discuss things in ExCo due to the smaller group size. Overall, the responses suggest that the fund is generally working as foreseen by the reform, still not all tasks of the ExCo in relation to informing the BoM are entirely clear.

Most of the NRs who were with Eurimages before the reform strongly miss their old role, when they were closely involved in cinematic aspects through their function in the selection process. Now some indicate that their new role is more administrative, as they also only meet and mingle half as much as before the reform. A few also see their role to be focused in a positive way to be on policy as they have more time now. They are expected to advocate for their country and the European film industry as a whole, and to provide guidance to local producers – rather than promoting individual projects. NRs who have joined during and after the reform see, see their new role more positive and as being part of the decision-making process but also have problems understanding the functioning due to less meetings and opportunities to understand the fund. These findings reveal the need to review the profile of NRs and their terms of reference to reflect the progress of the reform.

Quotes:

“For me it was clear, which decisions go to the BoM, in the ExCo there are more operational decisions.”

“It’s clear on paper and becomes much clearer over time. It is good to have a smaller group, to discuss some things much quicker.”

“During last year almost all important decisions had a double decision in ExCo and then in the BoM. And we had the same discussion with almost the same people in the BoM again. Even if you talk about projects, the BoM also feels the right to take decisions. “

- National Representatives (in ExCo)

“I think there is a need to talk about this. The connection of the whole board and the ExCo could need to be increased. “

“I don’t exactly know how ExCo operates. It seems that there are two decision making bodies (ExCo is the government and BoM the Parliament) the distribution of responsibilities is not yet that clear to me. I have no feedback from the ExCo. “

- National Representatives (not in ExCo)

Overall, a large proportion of NRs are still trying to figure out what their new role is. This is partly due to the rotation principle of the ExCo: not all NRs have had the opportunity to participate yet. Those NRs who participated in ExCo have a considerably more substantive understanding, and more positive view of the ExCo’s role than those who did not. The NRs who already participated in the ExCo expressed it has a more dynamic way of working compared to the BoM and each voice is heard in ExCo. Some of these NRs mentioned that they are part of working groups and study groups, where they can contribute their expertise on specific topics through the design of sub-strategies (thematic). This is because substantive discussions tend to take place in the working groups and study groups. Those NRs who are engaged in study groups are leading the future strategic direction of the fund and understand the BoM as a strategic body, with the ExCo being an important subcommittee.

An analysis of the interviews with NRs shows that a third of NRs see the lost opportunities for exchanges as the greatest weakness of the reform. Having gained more objectivity through the use of experts is considered the greatest strength. However, the NRs’ responses display the perception of certain balance between the strengths and weaknesses induced by the reform, which suggests opportunities for fine-tuning, but also achievements to build on.

Table 1: Strengths and weakness of the reform identified by NRs

Weakness		Strength	
Issues	Nr	Issues	Nr
Can't explain the context of the countries film industry, historical background and specific themes	4	More equality between small and large countries in the selection of films as experts do not represent a country	2
NRs do not trust in the quality of the experts and/or would like to be able to propose experts	7	Experts are more objective	11
NR lost opportunities to exchange and learn about each other's film industry	9	Higher quality of expertise/discussion	3
No feedback to producers. NRs lost their key function for producers	6	Workload for NRs was reduced	7
Loss of consistent approach to what is funded as experts only used once.	3	Better able to focus on policy/addressing problems of film industry	3
Right of objection by member States	2	New way of allocating films by genre/type in CPWG	3
	31		29

Finding 7: Despite the preparation of a strategy, the NRs' understanding of it is uneven. The NRs still lack ownership of the strategy, the policy guidelines and the indicators as tools for steering the Fund, and they still perceive them as optional.

A strategy, standard governance principles, and indicators were drafted by the Evaluation Study Group and adopted by the BoM on 8th of December 2021. The strategy aims to provide (i) a shared vision for member States, (ii) a key to the action by the Fund for potential beneficiaries and (iii) a guide for experts in the decision-making process. It includes mission and vision statements, core values and policy guidelines for 2022-2026 (objectives). In addition, the Evaluation Study Group has also developed Eurimages Standard Governance Principles and a set of indicators designed to provide quantified information on the activities of the fund along the policy objectives of the strategy. The strategy lacks an action plan, as it was agreed to work on it later and based on the data stemming from the regular monitoring of the Fund with the agreed set of indicators. Although NRs were engaged in the drafting of this strategy during the reform process, the NRs have not evenly invested themselves, nor seen the interest of such document – and this is still the case.

The Eurimages Policy guidelines can be read to set the current broad strategic priorities of the Fund until 2026:

- To secure a diverse portfolio of quality co-productions
- To strengthen the focus on audience development and on circulation of supported projects
- To aim for gender equality, diversity, inclusion, and sustainability in all the Fund's activities.

Some NRs expressed that these documents are important for setting the direction of the Fund and ensuring that it supports quality films, while others felt that they may focus too much on issues such as gender equality and green filming and not enough on the quality of the films themselves as they see the body of the films funded as the result of the strategy of the fund. Despite numerous meetings of the Evaluation Study Group dedicated to drafting the strategy in 2021¹¹ and the fact that the BoM discussed and adopted the documents and they are revisited twice a year, others could not recall the Fund's overall strategy/policy document or saw the various working groups as working on strategy.

Quotes:

“Haven't had the time to think about this lately.”

“That remains to be seen (if the current documents are useful for steering the Fund); it's hard to formulate on the drawing board. It may not be enough yet, but I wouldn't have known how to do it better either.”

“Not sure what strategic documents there are, and you are referring to?”

“For me, the strategy, the editorial line, is what you choose to promote. It's what you spend the money on that represents our institution. “

- National Representatives

In the absence of a legal framework defining these objectives, the way in which the Fund is steered is not a matter of regulation, but of strategy and strategic decision by the BoM. Only a few NRs have expressed

¹¹ All 5 meetings in 2021 of the Evaluation Study Group were also dedicated to working on the three strategic documents. The group was composed of 27 NRs.

that they see a clear link between the strategy and the selection of film projects, and that the strategy influences the direction of the selection process.

It is too early to assess whether the reform and the strategy have had an impact on the diversity of co-production projects supported, either in terms of the number of projects supported by country (main producer) or by type of film. The new way of allocating certain types of films (1st and 2nd films, high budget films and animation and documentaries) is seen as a positive step by many NRs. Some NRs feel that they have lost control over the coherence of what the funds support, the distinct Eurimages "brand".

The current strategy/policy document serves mainly as a guide for the experts, as it is reflected in their guidance document. The document is a good basis, but it doesn't specify how these objectives should be reached (for example by defining a focus on certain type of films to ensure coherence) and it is not owned by the NRs as a collegium. As a result of these shortcomings, the strategy doesn't serve to steer the fund yet – it just provides an opportunity to do so.

None of the interviewed NRs referred to the indicators' document, although this document was designed along the policy objectives agreed. This deprives the NRs from an opportunity to monitor what types of projects Eurimages supports, and to act if these divert from the policy objectives.

The Evaluation Study agreed that the indicators form the basis of an action plan and as such their updated values should be provided to the Executive Committee and the Board on a regular basis, preferably after each CPWG session, to define future endeavours, or areas for a future action plan. The evaluation team did not find evidence that there is ongoing work on an action plan, or that the updated indicators (which are produced regularly by the Secretariat) are being used to take action. This could partly be because the reform is only fully in place since 2022, many NRs changed, and the role of the indicators may not have been communicated in the handover from one NR to the next. The indicators document may also be difficult to read/understand for (incoming) NRs.

Having annual priorities, even if their impact is not visible for several years (e.g. gender), has become a common steering tool in other funds, as the learning exercise shows:

Benchmarking (Learning exercise) with other film funds – extensive communication with funders and the film industry on strategic priorities

Both funds participating in the benchmarking exercise steer their funds annually with strategic priorities. To ensure ownership and understanding, and ultimately to ensure that applicants plan accordingly, both funds put a lot of effort into presenting and consulting their strategic priorities to all stakeholders.

Unresolved strategic issues and challenges

There are a number of strategic issues that have been raised directly in interviews with NRs, such as the difficulties faced by small countries in finding co-production partners, or a greater focus on audience reach. These issues are also reflected in the experts' discussion of project selection. The benchmarking exercise also highlighted the challenges for production companies from smaller countries.

Benchmarking (Learning exercise) with other film funds – challenges for production companies from smaller countries

The benchmarking clearly showed that the “danger” for smaller countries today is that their co-production companies are often transformed into production service providers. The attraction lies in the opportunities that the service offers in terms of labour and experience. The aim of Eurimages is on cultural heritage, thus Eurimages is not comparable to national or regional funds. This difference is an important message to the film industry and Eurimages external experts.

For some NRs, the equality of treatment is referring primarily to equity among countries (proportional to their financial contribution); other NRs focus, on equality of treatment of the applicants in terms of the assessing the value of their individual projects (regardless of their countries of origin).

In addition, the context of the European film industry is at a crossroads in terms of funding (generational change, and general context change). Underlying in Eurimages’ strategic direction is the matter of eligibility to Eurimages of various types of co-productions in the European film industry, within a changing “ecosystem” of the film industry. Global and regional streaming competing for content have blurred the definition of independent film production, and the changing roles of public broadcasters and public funds have contributed to a fast evolution of the funding patterns in coproduction projects. This in turn has created new grey zones in the films’ access to financing, and the way in which European cultural content is distributed. In this context, selection processes which are perceived as slow and/or bureaucratic may lose their edge as promoters of a diverse, independent, European film production¹². The industry as a whole, and the NRs as part of the industry, have not yet tackled this debate. Because of the changing media landscape, it is important as a fund to decide on priorities.

Another challenge is that the current strategic document is broad in order to ensure diversity in terms of types and genres of film projects, but it seems to be too broad for some NRs to be able to guarantee the Eurimages “quality brand”, as it might fail to maintain control over the cohesiveness of the supported film projects.

Quotes:

“There are more than 60 different experts now per year. They have their own ideas about Eurimages and the future of European films. When we did this job, we had a lot of communication between us, with the Secretariat, with our film industry, the government, the ministry, and our national film institutions. We had a cohesive understanding how it should be amongst the BoM. Maybe we will lose our brand: ‘Eurimages is a sign of high quality, everybody should see these films, they are the best!’.”

- National Representatives

Finding 8: The BoM has the ability to address the shortcomings associated to the Strategy, but it has not yet seized itself of this opportunity.

In practice, while fulfilling its tasks, the ExCo’s does not always hold discussions nor generate written conclusions that would feed the BoM’s future debate and decisions. For instance, the evaluation team observed that several NRs raised strategic topics in the ExCo – but the same NRs postponed the discussion

¹² Public Film Funding at a Crossroads, updated report June 2022, Film I väst. <https://analysis.filmivast.se/public-film-funding-at-a-crossroads-updated-report-june-2022/>

of these topics without specifying a timeframe for follow up, be it in the ExCo or at the BoM. This observation suggest that the ExCo has not yet standardised the integration of topics servicing the BoM in its agenda. It does not have a standard process¹³ to ensure that strategic topics are conveyed to the BoM meetings. The ExCo needs to standardise the integration of topics servicing the BoM in its agenda throughout all meetings to ensure that strategic topics are brought to the BoM meetings¹⁴.

While the focus of the BoM has shifted towards strategic issues, the President's role has not changed to reflect this evolution. The current President sees her key role in taking forward the reform as ensuring a balanced participation of countries in the ExCo and supporting the BoM in further developing its strategy. These priorities tie in well with need to better transfer strategic issues from the ExCo to the BoM and the need to inspire the BoM to live up to its new strategic role. The President is, de facto, the natural facilitator and organiser of consensus in the governance of the Fund: the President is best placed to create the impetus necessary for the BoM to start filling that role, and to engage members into the working groups. However, this function is not yet established in the practice.

Meanwhile, the Secretariat fills the gap, as it is under pressure to ensure that all processes, including the reform, are conducted on time, and is also tasked with preparing the agendas for both bodies.¹⁵ This is also visible in the various Working Groups, where the Secretariate supports the NRs and often ensures that WGs progress. Overall, there is a large trust of NRs into the work of the Secretariat to support the BoM in its strategic and policy role, however NRs also felt that further work on the strategy and policy contributes to the existing overload of the Secretariat, including with tasks that may go beyond its core attributions.

It could be helpful to fund research to feed into BoM's strategic decisions. So far, this was done mainly by the Secretariat with limited resources. The Fund has not carried out all necessary research due to lack of funding. Other actors continuously carry out some studies that are interesting for the Fund, but these may not directly relate to the Fund's necessities or focus, for example on sustainability. The Fund also entertains general interaction with the European Audiovisual Observatory, but the lead times of their studies are usually very long, thus reducing adequacy to the Fund's needs. The BoM could therefore decide that Eurimages co-finance studies.

Finding 9: The values of the Fund – and, conversely, of the CoE – underpin the Fund's work, but not always explicitly.

There is an ambiguous relation of the Fund with the CoE and the standards it stewards. Interviews reveal some debates among NRs and experts about some of the values (esp. gender equality versus artistic expression), reflecting some of the backlash witnessed in Member States of the CoE¹⁶. Overall, the Fund aims to abide by CoE values (e.g., Human Rights), and directly contribute to others (e.g., diversity). Despite

¹³ In a response to this gap in the Rules of Procedure the ExCo held a meeting in early October 2022 to prepare for the BoM strategy meeting in November 2022.

¹⁴ As also stipulated in Article 1 of the ExCo Rules of Procedure.

¹⁵ An example is the fact, that the Executive Director draws the draft agenda for the BoM meetings after consulting the President as per Rules of Procedure.

¹⁶ Evaluation of the Council of Europe's work under the sub-programme "Violence against Women and domestic violence" 2016-2020 <https://rm.coe.int/dio-2022-36-vawdy-report-en/1680a68fd7>

the guidelines based on the Strategy, drafted by the Evaluation Study Group with the Secretariat's support, some experts, producers, and NRs lack a common understanding of some values and how to check them, and especially of emerging concerns (diversity and inclusion, green transition).

Quotes:

"I remember I had a difficulty with the new procedures: all projects are supposed to be within the CoE values, and I was trying to find out what they are? Especially now that we have external experts in the working groups, there should be a comprehensive document about what Europe wants to say, the words of the CoE, what it wants to say, objectives and explanations about the values of the CoE, would be very helpful for experts, producers, and NR. "

- *National Representative*

"Last remark: bitter after taste: the Jury has made the final list – we said yes, this are the films we select for support, our job was done. Then the moderator said: let's check for gender... I would have disagreed if we would have had to put one man out to fulfil a quota or the other way around."

"A guide detailing how each expert needs to analyse the projects. what are the CoE values? what are some sources that outline these values? What are considered legally binding documents in the context of film financing? What is the proof of efforts for sustainable production? What are the parameters? etc.)"

"The guideline could benefit from a much more detailed set of assessment criteria."

External experts

EQ 3: To what extent do the new Eurimages decision-making processes fulfil the objectives of the reform and is it effective in maintaining the Fund's label of quality and excellence?

Finding 10: The selection of experts for the pool contributes to addressing the concerns of politicisation, as it has professionalised the selection of film projects.

The reform entrusts the selection of film projects to experts, picked from a pool. The current pool was formed based on an open and competitive call for expression that was published by the Secretariat on the Eurimages website¹⁷. The Secretariat compiled a long list of experts by selecting the applicants to match the criteria in Appendix 1 of the ExCo Rules of Procedures to establish a final list of eligible candidates¹⁸. This final list of eligible candidates was proposed to the BoM for approval. The current final pool consists of validated 509 experts, contracted through a framework agreement for a duration of a maximum of three years¹⁹, available on call to participate in a CPWG.

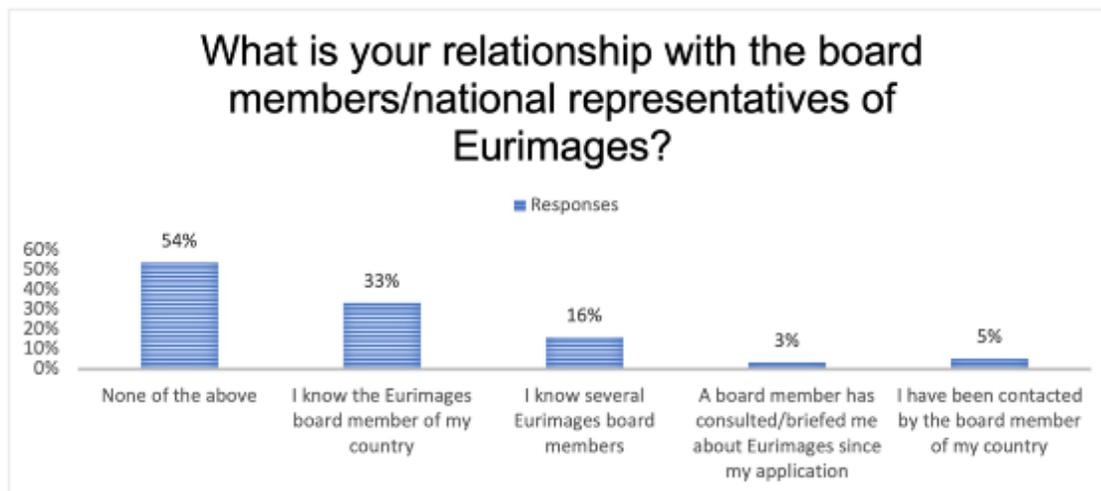
¹⁷ As of 31st March 2022, 817 applications have been registered in the database.

¹⁸ The Secretariat did a preliminary analysis to ensure that the eligibility criteria, as defined by the BoM in Article 5 of Annex I of the Rules of Procedure of the ExCo, are met. This analysis is based on the candidate's CV and the answers to the application questionnaire. The initial number of candidates was 822 and the final pool of validated experts by the BoM consist of 509 experts.

¹⁹ The framework contracts are all valid until 31st of December 2024 and came into effect with the date of signature. These starting dates vary between end of 2021 and mid-2022.

The pool is largely independent: 54% experts surveyed state they do not know their NR. BoM members also largely respected the independence of the external experts, and only about 8% of the experts in the pool were contacted by an NR.

Figure 2: Relationship with National Representatives, Survey with the pool of experts



The NRs are often dissatisfied with their lack of influence over the recruitment of experts - although, they very rarely used their right to reject the candidates on the list of eligible experts proposed by the Secretariat²⁰. When the Secretariat launched the call for applications, NRs were strongly encouraged to circulate it to professionals in their respective countries, however this was done to varying degrees depending on the countries. For instance, France published the call on its website, while some others did not. During the interviews, the most important issue raised by the NRs was their progressive acceptance, through gradual experience, of the change towards the use of external experts. This familiarisation is progressive, as some had not (yet) observed the new project selection system. Their views on the strengths and weaknesses of the reform so far vary, but most of the NRs see the greater objectivity of the external experts as a strength of the reform. However, many NRs (usually those not yet on the ExCo) do not yet fully trust the quality of the experts and many NRs would like to be able to propose external experts. Some NRs are already suggesting revisions to the expert system. Others suggest waiting to see how things develop with the new system before making any changes.

This apparent reserve might be due to the amount of work that full scrutiny of the expert candidates would have required of the BoM. However, the NRs' confidence in the experts keeps growing as they observe the CPWG. This can be seen in the ExCo members' reports from the 168th evaluation meeting, where the observers agreed that the experts' competences corresponded to the profiles defined in Annex I, §10 of the Rules of Procedure of the ExCo, and in the interviews with NRs who had already observed a CPWG.

²⁰ The BoM approves the list of the candidates. Each member of the BoM has the right to reject a candidate according to the Rules of Procedures of the ExCo (Appendix 1, Article 7).

Quotes:

“I have seen the names of my countries experts and know them all, of some of them I have a very high opinion and for some of them not. “

“The discussion about who is on the jury can also be improved. We have already made sure that good people from our country apply, but this could have been done even better. Associations should have been approached specifically for the selection of experts. “

“The experts add extra quality to the discussions. I don’t have a big sample, as we only had one year, but according to the feedback we got in the ExCo from the NRs in the other groups, all NRs in the ExCo were quite happy with the discussions. “

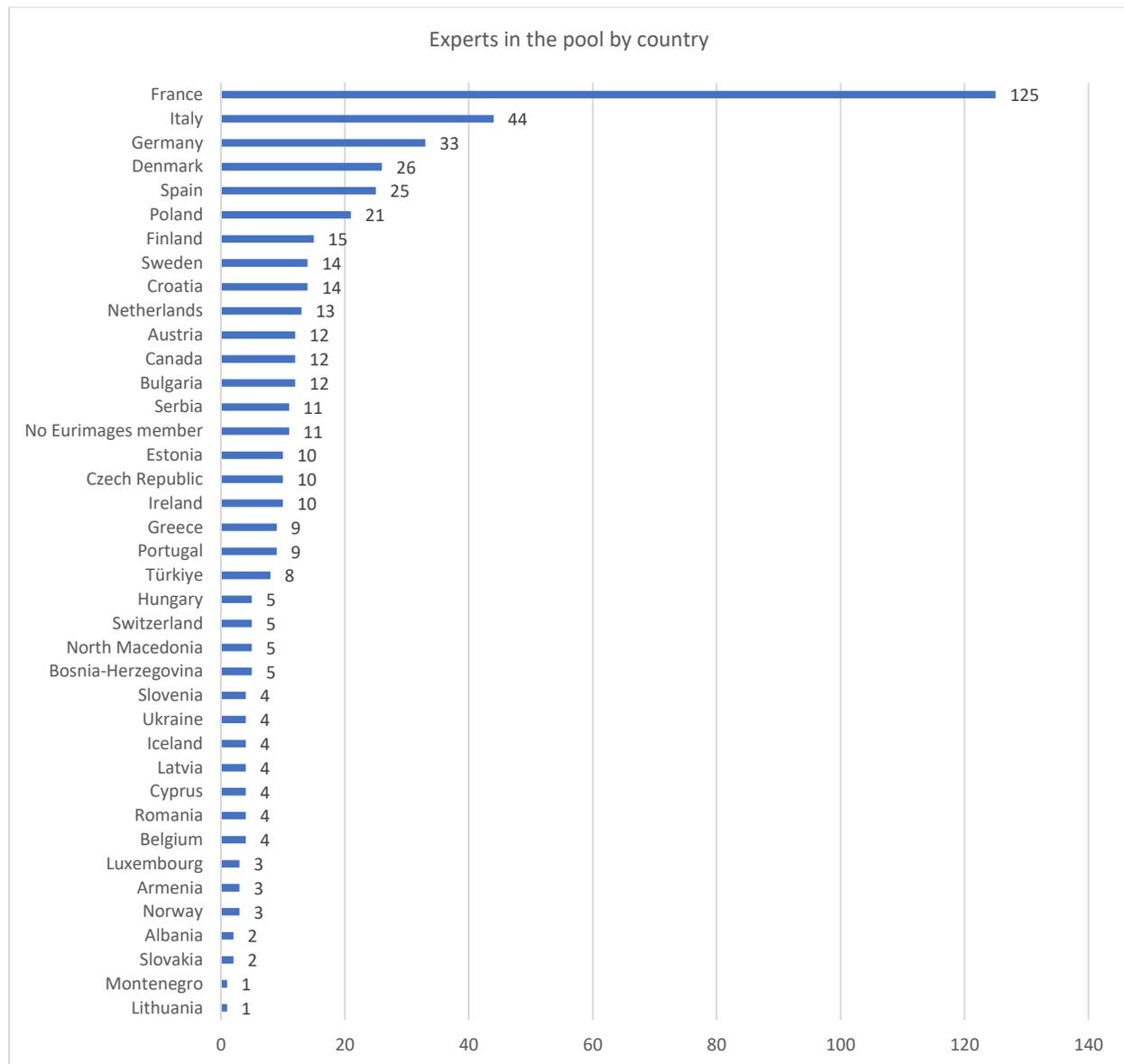
“The NRs do not necessarily have a film background, so it is very important to have specialised and professional groups from the industry to evaluate the projects. “

- *National representatives*

The main weaknesses found by the evaluation team with regards to the pool of experts, are that it is too large for the time it is valid, and it contains some geographical imbalance. The first call was not “geographized” (there was no country- or region-specific call, and no minimum targeted number of applicants from specific countries, nor numerus clausus per country). This led to geographic imbalances in the final pool²¹. France is particularly over-represented, but also, to a lesser extent, other large Western European countries. Other countries are under-represented (e.g., some Scandinavian countries, smaller countries, Eastern European countries). This imbalance reflects many given external conditions (e.g. the number of professionals interested or aware of the call, the low level of expected remuneration for experts from Northern Europe, etc...). However, as the actual geographic representation in the CPWG is strongly regulated by Annex 1 of the ExCo Rules of Procedures, the imbalances of the pool are not mirrored in the CPWGs.

²¹ The evaluation team did not undertake an analysis to compare the number of experts per country in the pool to the possible available film professionals per country or in relation to the size of the country as the amount of work is not in relation to the gain in knowledge it would have provided.

Figure 3: geographic composition of the pool of experts



Finding 11: The first call for the pool of experts has secured the targeted diversity of possible CPWG experts, and this first experience yields valuable lessons learned for successor calls.

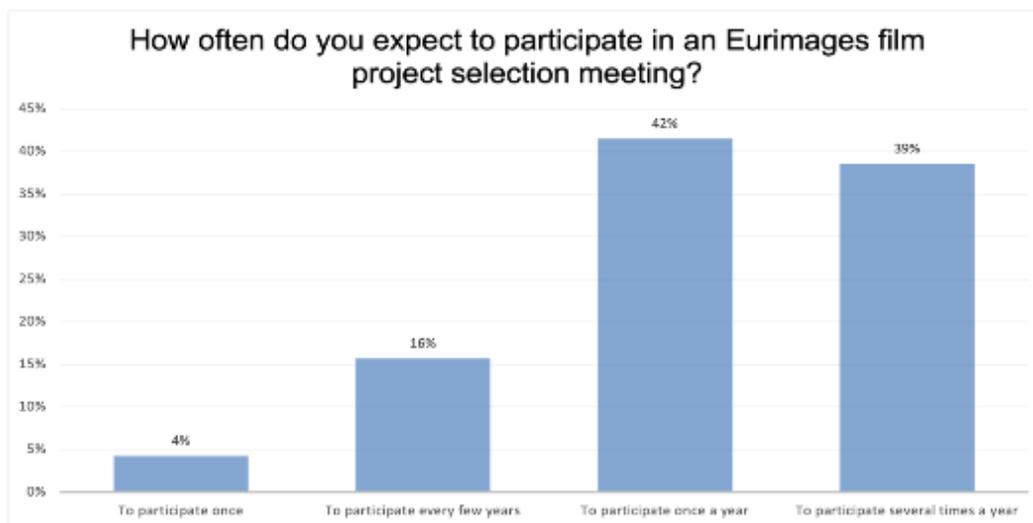
The appendix of the ExCo Rules of Procedure foresees criteria to form a diverse pool (experience, gender, professional profiles/ experience in certain types of film). The first pool may not be fully balanced, but it is very large and does contain all the diversity which was targeted. It therefore offers what is needed to form balanced CPWGs that are representative of the diversity criteria. Indeed, each batch of 8-20 candidate film projects is selected from a CPWG, composed for this purpose.

The constitution of the pool and this first year of experience with CPWGs yields learnings and opportunities for improvements. Firstly, the recruitment process to constitute the pool was extremely

labour-intensive for the BoM – but even more so, for an already overburdened Secretariat. It is therefore essential that to make this effort worthwhile, by using the pool to its highest potential.

However, the Experts' framework contracts will expire at the end of 2024.²² and many will have never been called by then. Considering the geographic imbalance of the pool, and the size of the pool compared to the number of experts effectively called for CPWGs, some experts from over-represented countries will never be mobilised, because there are many more experts from such countries than the number of opportunities to sit in a CPWG during the span of their contract.²³ The pooled experts' expectation (revealed by the survey) to participate once a year or even several times a year will not be met in many cases. Thus, the consequence of the too large pool with geographical imbalance in the pool is a reputational risk in countries which are overrepresented, as for example most French experts will never be selected and may feel frustrated. Since these experts are from the film industry and are often also possible future applicants or in contact with applicants, there is a risk that this perception permeates beyond the pooled experts themselves.

Figure 4: Expectation to participate in selection meetings, Survey for the pool of experts



The Secretariat and some NRs and experts interviewed realize that they now face the question of the best use of this pool. Simply ending all contracts regardless of their use so far, in 2024, would represent a huge loss of opportunity and a waste of resources. The ExCo Rules of Procedure does not forbid the re-use of experts from the initial pool, but it discourages it²⁴. Several NRs recommended to re-use external experts to introduce some more continuity and expertise into decision making and to increase the worthiness of the pool constitution's process. However, the regulatory framework of the CoE required that the expert framework contract included a provision that they cannot be extended.

²² According to the framework contact signed by the experts in the pool, they would need to re-apply for a new term after 2024.

²³ An estimated number of 250 experts will be most probably selected for a CPWG until end of 2024 with the assumption of 5 sessions per call.

²⁴ See Appendix 1 §10: "Rotation: as far as possible, the participation of the same expert in successive sessions should be avoided. "

Meanwhile, the uncertainty about the expiration of the current pool discourages Eurimages from investing in experts' knowledge about Eurimages and its policy (for example, with building the capacity of experts in the new criterion on the impact on the environment, the strategic goals on diversity and CoE values).

Finding 12: The diversity in the CPWGs elicits high satisfaction, subject to further fine-tuning.

The diversity of competencies and geographic balance are respected in the CPWGs. This yields rich and high-quality discussions on the presented projects by the experts involved. Also NRs who observe the CPWGs display high satisfaction, as stated in interviews and the ExCo observer reports. Additional interviews with experts, other NRs, and the Secretariat confirmed the appreciation for the balanced composition of the CPWGs. They all saw this as a guarantee that all aspects of the applications are considered and professionally understood. They also appreciated the balance of viewpoints and perspectives on the selection criteria offered by the CPWGs. The quality and depth of discussions in the CPWGs, as observed by the evaluation team and the interviewees, confirms these views. This speaks for the effectiveness of the diversity in each CPWG, the guidelines for project selection and the moderation of the meetings. This enabled experts to quickly learn about their role and how to perform during the discussion satisfactorily, however NRs considered that some experts perform better than others. The fact that NRs who observed the CPWGs display much higher levels of trust towards experts, than those who have not yet observed the CPWGs, proves that initial reserve does not withstand the first opportunity to observe the professionalism of the experts called for selection duty.

Quotes:

“The composition and expertise of the working group was perfect. We had a very high-quality discussion, I really enjoyed this. “

“The group was very diverse, and it was very interesting to hear other perspectives than from producers.”

- *Experts from the CPWG in 2022 and 2023*

“All 5 experts' competencies corresponded to the profile needed. The group was very well composed by Secretariat and well balanced in all necessary aspects: gender, geographical diversity, professional orientation in film industry etc.”

- *ExCo Observer*

Despite this very positive assessment, there is still a need for fine-tuning, to ensure that one of the broad strategic policy guidelines (a diverse portfolio of quality co-productions) can be fully reflected. Currently, specific expertise such as animations, documentaries and children's films, is not reflected in the CPWG expert selection criteria in Annex 1 of the ExCo Rules of Procedure, and therefore not reflected in the algorithm used to select experts. This should be addressed as the grouping of these specific types of films is seen positively by many NRs, and is part of the strategy. This would also allow the Fund to be steered with specific strategic priorities in the future (if decided by the BoM).

Benchmarking with other film funds – selection of experts

The National fund follows a system where their experts serve for a year and then take a break for the next year. This approach, while providing new perspectives, can sometimes lead to a lack of stability within the expert pool.

The experts are a diverse group, with profiles ranging from journalists to programmers, movie critics, teachers, university professors, and occasionally writers. While the group is diverse in terms of gender and skill sets, the fund's ability to select from a large choice is limited by the required fluency in one specific language.

Currently, the selection meeting(s) includes a group of experts carefully chosen from a pool of 60 individuals. Each year, the experts are presented to the national film industry.

In the pan-regional Fund decision-makers are CEOs and long-term staff from the field industry, who can stay in position for four years or more. Fiction readers are available upon request: they are selected anonymously from a pool, and the fund is primarily working with the same group of readers.

The decision-makers are diverse in terms of gender and nationality, with the CEOs changing between funding countries. Language is not a barrier.

The fund maintains contact with producers, and applicants are made aware of who is ultimately responsible for the decision-making process. The fund strives to maintain a strict distance from the industry and does not engage in invitations or similar practices that could be seen as favouritism.

Comparing both models to Eurimages, it can be concluded that the new decision-making process in Eurimages fulfils a very high standard for securing equity and transparency.

The Benchmarking shows that the national film fund decided to also recruit experts outside of the film industry to ensure a larger diversity of the selection juries. As the evaluation found that many experts in the pool are past or future applicants to Eurimages, one may anticipate in the future the need for a more diverse background of experts.

Finding 13: The pre-ranking and final ranking process and the criteria for selection of film projects are mostly clear and used in a balanced way, but the experts apply de facto “additional” criteria at the final stage of selection and tend to support as many projects as possible and by this to not match the asked amount, creating a risk to producers and additional workload for the Fund.

Overall, the current decision-making process comparatively delivers more transparently and equitably than its predecessor.

Each CPWG, moderated by the Secretariat and observed by members of the ExCo, selects the film projects to be supported by the fund, from their allotted batch, through several steps:

1. The CPWG members **individually pre-rank the film projects**, before the meeting of the CPWG, and without communication with other CPWG members.
2. The CPWG meets, and the Secretariat distributes a **combined ranking** (aggregating the individual pre-rankings), and a **project list** based on the combined pre-ranking including the available budget.

3. The CPWG holds a discussion based on the seven selection criteria, comparing the individual pre-rankings of the respective members, and the combined ranking, to obtain an agreed common ranking; and
4. The CPWG finalizes the ranking and proposes the films to be supported.

Step 1: Pre-ranking (individual work):

The individual pre-ranking is carried out by each CPWG member based on a set of documents and audio-visual content provided on an online platform (Experts Platform) for each project²⁵. The experts read all the information provided and then evaluate each project according to seven selection criteria:

- Quality and originality of the script
- Vision and style of the director
- Contribution of the creative team and level of artistic and technical co-operation
- Consistency and confirmed level of financing
- Circulation potential (festivals, distribution, audience)
- Adherence to the values and aims of the Council of Europe
- Existence of measures implemented to reduce the environmental impact of the co-production project.

The experts are required to give an individual evaluation of each project in a form available on the platform, consisting of a brief assessment of each selection criterion with a short comment and a rating with up to 6 stars and an overall rating using the same star system. Finally, the expert makes an initial rating of all projects based on his or her individual evaluation and submits the online form.

The survey and interviews showed that experts find the pre-ranking very useful. However, the interviews with experts revealed that they lack information on how their pre-ranking assessment is read and used.

Step 2: Combined ranking and budget information (collective work)

At the beginning of the meeting of the CPWG, the experts receive from the Secretariat a combined ranking, which includes (i) each expert's individual ranking, (ii) the overall ranking, (iii) the frequency of how often each project received each ranking for each criterion and (iv) a preliminary ranking of the film projects, including information on the budget requested, the budget available and the remaining balance (project list). This is circulated at the beginning of the CPWG meeting, and the experts then discuss the projects based on the selection criteria and compare it with their individual ranking to agree on a final ranking. The evaluation team observed that the combined pre-ranking usually includes a balanced portfolio based on quality. Overall, this process works well, and the extreme ends of the combined ranking (lowest-ranking projects, and highest-ranking projects) tend to be confirmed by all experts.

Step 3: Discussion

Official criteria

The evaluation team observed five CPWGs and found the discussions to be respectful of the film projects. All groups started with the lowest ranked projects based on the combined individual pre-rankings, and the moderator pointed out where there were larger differences in individual rankings. The discussion was

²⁵ The documents listed in the Project Evaluation guideline for experts include up to 20 documents and links, such as: Synopsis, Directors' comments, Producers note, Script/treatment, Description of main characters, CVs/bios of key persons, Analyse - summary provided by Eurimages, Project application, Summary budget, Detailed budget and Audio-visual content (if available).

focused and fair. All experts were able to defend their pre-ranking and most had prepared their own additional notes.

However, some criteria may need to be more clearly defined, and the experts may require further information about them. Several experts with a distribution/sales profile stated in the interviews that they were not sure whether the circulation potential criterion (festivals, distribution, audience) was intended to assess whether the producers had a solid audience/distribution strategy, or whether the project had circulation potential. In addition, several distribution/sales experts had the impression that the film projects submitted to Eurimages had a weak or no audience strategy.

Quotes:

“...it was not clear whether they [the Fund] were asking: Do I see the potential of the film to be distributed OR if the project had mentioned that in their project plan. I would have preferred to have their strategy, as not all producers’ notes included that information. Going to Cannes is not a strategy. There were a few who had a well-developed strategy... “

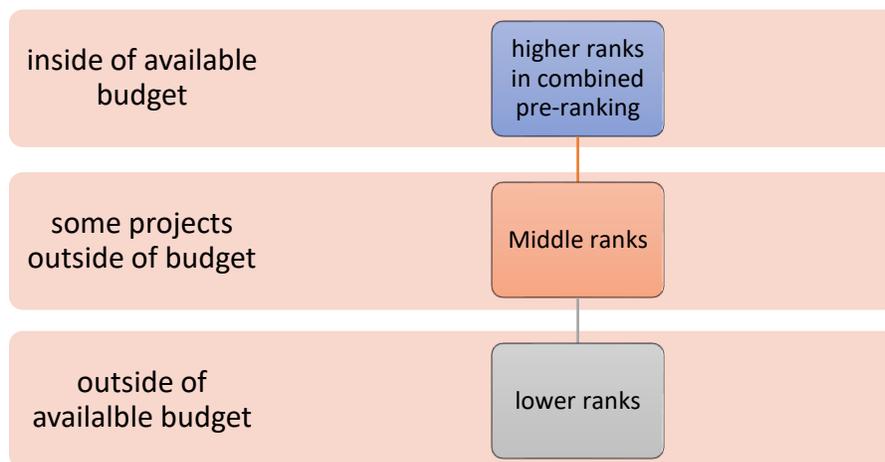
- External expert

More concerning, the observation of the March 2023 CPWG showed that the new criterion **"existence of measures implemented to reduce the environmental impact of the co-production project"** is not used in all working groups and is usually discussed by 1-2 experts per group only. This reflects the novelty of the topic for many experts, who may not feel they have sufficient expertise in this area.

Additional, “unofficial” criteria:

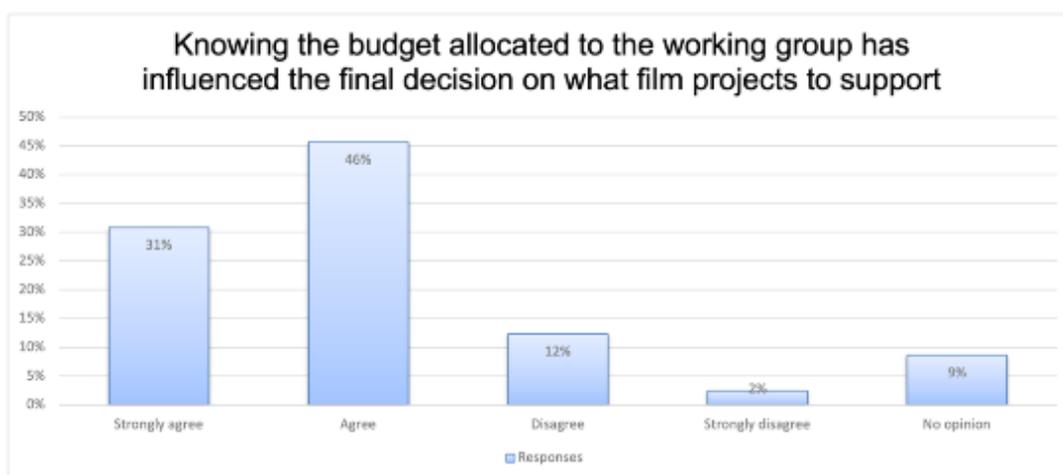
In addition, the evaluation team observed, and interviews and survey results confirmed, that the experts sometimes resort to ‘unofficial criteria’ to solve the remaining dilemmas with the middle-ranked projects. These criteria relate to the available budget. Where the CPWGs face dilemmas is mostly in the middle of the ranking, where a few projects may or may not pass the bar to receive some funding from a limited amount of budget available per CPWG. At this stage of the discussion of the mid-ranking projects, the information on the budget available "reshuffles the cards".

Figure 5: Process of informing experts about the available budget



Faced with this situation, the experts i) start by assessing the financial information, which is the task of the Secretariat and was already done during the extensive eligibility check ii) tend to apply an additional "unofficial" criterion: the relative opportunity cost for an applicant of not being selected (i.e. may these projects be achieved without Eurimages because they come from a country with a strong film industry support or because they are famous - or not?). As described above, the same controversy exists among the NRs and points toward the need to be clearer defined in the strategy to provide orientation for the experts. As a result, some of the CPWGs observed significantly changed the ranking in the middle part. This is confirmed by the survey with experts who already participated in a CPWG and the interviews with experts, were a majority agrees that knowing the budget available has influenced the final decision on what projects to support.

Figure 6: Influence of knowing the budget on final decision, survey with experts in CPWGs



Tendency to fund as many projects as possible resulting in not matching the requested amount in the applications:

In addition, experts tend to follow the desire to fund as many projects as possible with the available budget, which in some cases results in projects below the available budget line receiving a significantly lower amount of funding than they requested. This is not in line with the policy of Eurimages as a top-financer. Eurimages granting small residual necessary funding to the film project "below the line" can lead to frustration for the producers and elicits a lot of extra work for the producers and the Secretariat to solve further problems arising from the lower financial support available for the final production.

Quotes:

“An important factor was the amount asked of Eurimages by the respective projects. But we didn’t have any control over that. If I could have done anything I wanted, I would have lowered the amount asked by a few films (which asked for a lot), and used the money spared in this way to support a higher number of projects. It was a bit frustrating, that I couldn’t at least recommend that. I would not like to give too much to a few, I would prefer granting a bit less money to many more projects. “

“We were able to give funding to about 30% to the film projects in our CPWG, (...). As the material must be produced for Eurimages especially, I felt bad for them that we couldn’t give all of them funds.”

“I wish we could have supported more. There were films we had to leave out due to the limit of the budget. We tried to support as many as we could. We thought of other factors: if there were very experienced producers behind it or if they had a very high confirmed budget, we excluded them.”

- External experts

The co-production analysis provided by the Secretariat, is highly rated by experts, although they tend to disregard it, when discussing the middle-ranked projects as described above.

Some of the issues described above could be addressed by better briefing of experts on the objectives of Eurimages as a top financier and the extensive eligibility assessment done by the Secretariat.

Step 4: Final agreed ranking and recommendation

Ensuring diversity:

At this final stage, the Secretariat often has to remind the experts of the diversity criteria (gender, geographical diversity) at the end of the discussion (in addition to reminding them at the beginning), which reopens the discussions. The diversity consideration is often overruled by the experts. It may not be possible for Eurimages to reach its target of spending 50% of its annual budget on film projects directed by women, as the experts often have a limited understanding of the CoE values that Eurimages stands for (see Relevance). Besides, they often perceive a tension between upholding these values and artistic freedom.

Quotes:

“At the beginning they gave us recommendations about what to fund: equal fiction and documentary, equal East and West, equal men and women. We could not have followed all the wishful criteria. We decided to go content first and then follow the CoE values. For example: we tried to have gender balance, but the content of the film was more important. But at the end we did quite well. We had some leftover and decided to give the leftover to a female director for a documentary. “

“On the one hand, pushing all industry to employ a more equal number of women is very good. But to intervene in the content with this gender Bechdel test is not good. When I see the director to justify using or not using this test, it is a red flag. This is censorship! As they know about the policy of the fund and the need to get funding, this intervenes in artistic expression.

- External experts

Options to ensure diversity could be i) to remind experts that the individual pre-ranking should be diverse in terms of gender and countries to ii) reuse some experts to bring the knowledge of the decision-making process and the Eurimages policy to the future CPWGs.

Finally, in a discussion moderated by the Secretariat, the experts reach a consensus on a final ranking based on the combined pre-ranking. The moderation by the Secretariat is highly appreciated by NR observers and experts. The evaluation team observed that a key factor for a successful CPWG were the moderation skills used to enable an equal, respectful, and focussed discussion.

Quotes:

“The role of the Eurimages moderator was incredibly helpful and crucial to ensure progress in the committee's work. Really great work. “

“I was very pleasantly surprised by how it was conducted and moderated.”

- External experts

Finding 14: The NRs perceive the loss of verbal feedback to applicants as a weakness of the reform, despite the disproportionate amount of work which would be required to provide such feedback.

The reform changed two main features of the previous application process: i) as NRs no longer pitch film projects, producers are no longer obliged to contact the NR of the main co-production country, and ii) the informal feedback provided by NRs to producers on their application is no longer possible.

Many NRs interviewed expressed that a major weakness of the reform is that they can no longer explain to producers why the project has not been selected for support. NRs now have different approaches to advising producers in their national film industries. Some NRs still work very closely with producers and filmmakers in their country, introducing them to Eurimages and advising them on how to increase their chances of receiving funding. Some NRs still advise producers, but as they are no longer in the CPWG, they cannot give feedback on the evaluations. Others only give advice when asked, and for certain types of productions. Some NRs also expressed frustration with their new role in the process, feeling that they are now less connected and lost their key role towards producers. However, many NRs still try to maintain good contact with producers and offer advice where possible. Overall, most NRs stated that they have lost their ‘business intelligence’ and some fear that this will lead to a loss of contact with their national film industry.

Quotes:

“It is not good, that there is no feedback of the producers about the discussions. They submit their project, then they don't hear anything for three months and then they only get one short notice if they are supported or not. “

“We also don't have any information about why a project was successful or not, that's very frustrating that we can't pass that on to the producers.”

“For the producers: they get less transparency. The information is: An anonym pool of unnamed experts, who assess their project. There is no feedback. I cannot say anymore: it was the X/Y NR, which didn't like your project, due to for example that it gave a positive perspective on Z or another political reason.”

- National Representatives

This perceived weakness is currently addressed through a temporary measure where NRs of the delegate/main producer can observe the CPWG.

The producers' attitude to feedback appears ambivalent. The producers interviewed were rarely disturbed by this loss of opportunity to receive feedback on their application. While they stated they

would appreciate feedback in general, they explained that they could already access feedback on the quality of the application, in terms of procedure and formality, from the Secretariat. They considered that this was the most relevant type of information, because in future applications they may change the way they present their application dossier – not their film projects overall. Most added that they had access to their national representative if needed. In terms of matching the selection criteria, they felt that things were sufficiently clear – or on the contrary, for some, that the outcome of the selection was so unpredictable (because it depended on the other films they competed against) that feedback of limited value would not change their overall approach to future applications anyway.

About half of the producers in the survey mentioned that the new decision-making is like a ‘black-box’ as there is no feedback. A few producers expressed strong frustration about the new system. However, interview data suggests that this perception may mostly relate to the producers’ failure to inform themselves about the selection process, especially since the reform. Once the interviewers presented the core changes elicited by the reform, they found that the new system was clear and appeared good. Overall, the producers may lack access to simplified, user-friendly and widely promoted information on the new selection process.

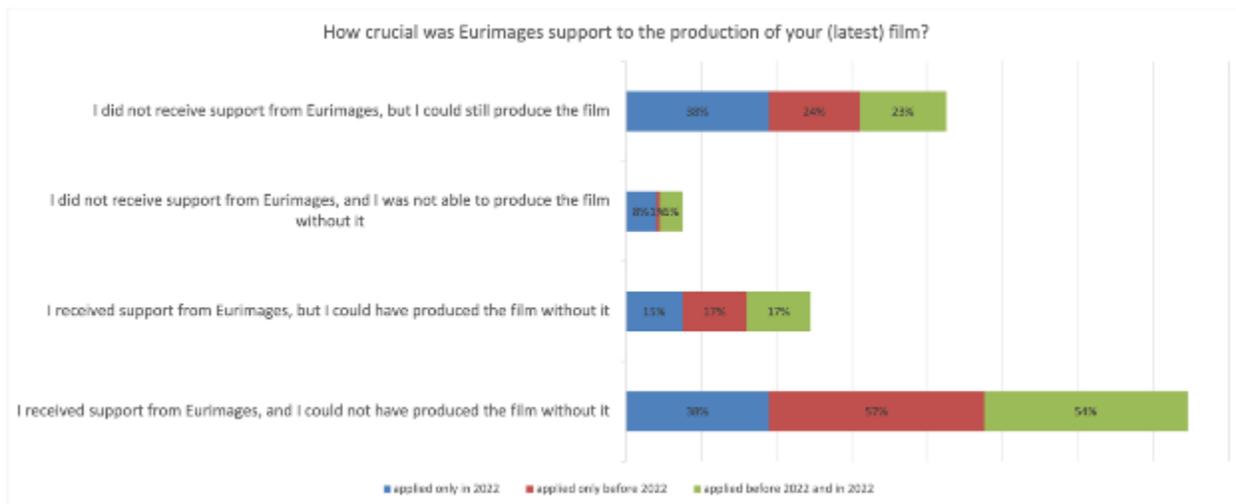
There are several issues to consider before contemplating re-introducing feedback to the producers: i) the purpose of the feedback as projects cannot re-apply to Eurimages when rejected ii) the workload for providing written feedback (for example in 2022 193 projects were assessed as eligible) and what consequences the written feedback would have on the timeline of announcing the results, iii) the possible legal consequences if a written feedback is contested by an applicant.

Benchmarking with other film funds

- *The national film fund in the benchmarking provides written feedback as the project may return for the next call, so the feedback serves to improve a project that is usually still in development. The CEO of the fund is responsible for the final version of the written feedback and this takes a lot of time and resources as a judicial appeal/legal action can be taken against the decision based on the written feedback. This film fund has been legally challenged by applicants based on the written feedback.*
- *The top-funding regional film fund in the benchmarking does not provide feedback as it is considered too time-consuming. Applicants, especially new applicants, can request verbal feedback from the CEO.*

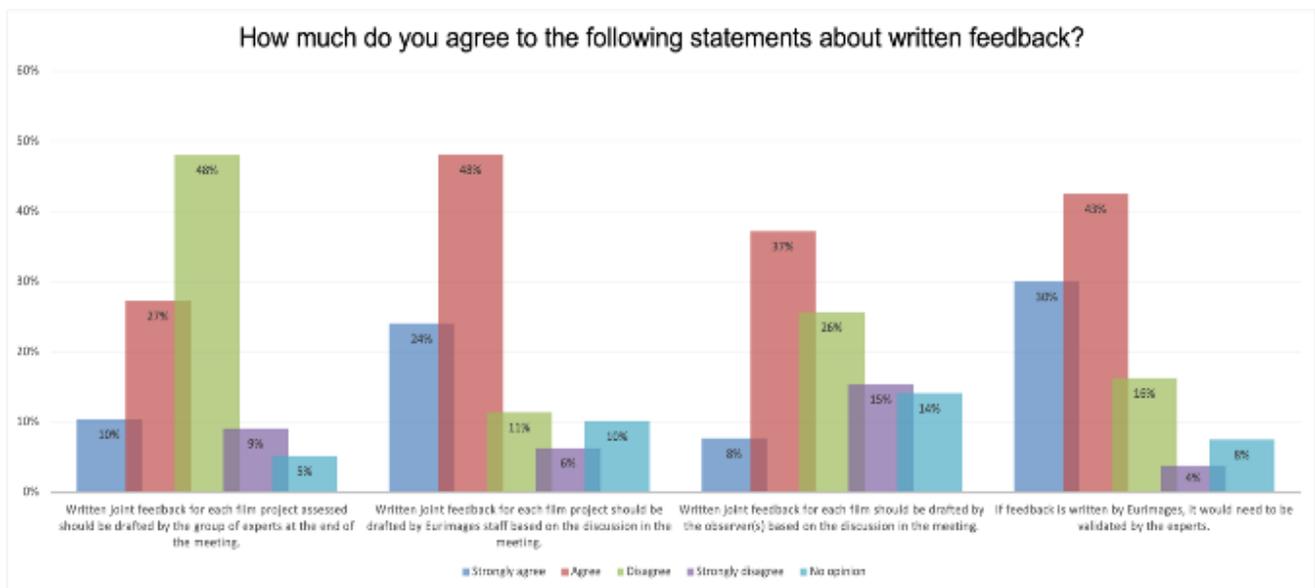
The main purpose of written feedback from Eurimages can only be to inform producers why a project was not selected. As a rejected project cannot be submitted again, producers can only learn from the feedback for a future new project. As some of the Eurimages selection criteria are very specific, feedback along these criteria (co-production and technical cooperation, CoE values) is most likely not useful for producers to strengthen their project for other funding opportunities – which interviewed producers highlighted. Most producers are aware that they cannot count on Eurimages funding and have pre-planned another funding opportunity in case they are not selected by Eurimages. As the survey of producers shows, only a small minority were unable to complete the project without the support of Eurimages.

Figure 7: How crucial was Eurimages support for you (latest) Film?



The feasibility of the written feedback being written by the experts is seen critically by the experts who have already served on a CPWG, with 48% of them disagreeing that this feedback could be written jointly by the experts at the end of the selection meeting and 37% agreeing that this would be possible. A smaller majority of 45% would agree or strongly agree that the written feedback should be written by the observers of the meeting. 73% of the experts would expect written feedback to be validated by them.

Figure 8: Written Feedback, survey for experts in CPWG



As the evaluation has shown that the Secretariat is overburdened already, it would not be feasible to entrust producer feedback to the Secretariat. One option raised by experts in the interviews was to provide written comments on the selection criteria, using the comments already produced by experts during the individual pre-ranking. However, transferring all the comments into an individual feedback form for each project would mean that 5x7 comments, i.e., 35 comments per application and about 3500

comments per call, and would represent a disproportionate amount of work. The only remaining option is that the observers would be responsible for providing written feedback to all applicants based on the discussion – although this would require careful assessment of the legal implications. Another option could be to only provide oral feedback to 1st time applicants.

Overall, the amount of work required to provide feedback does not appear proportionate to the benefit to producers. However, the Fund needs to monitor whether the quality of applications declines or improves over time, and then possibly consider other ways of informing producers on how to improve their applications. One way could be for ExCo observers to systematically note common problems identified by experts in the application documents, such as directors’ and producers’ notes, budgets, etc, and publish a synthesis on the application platform. It should be made clear to the producers that there will be no feedback and that they should be informed of this during the application process.

A corollary issue is the feedback to the ExCo. ExCo members can observe all CPWGs and have provided verbal feedback to ExCo and the BoM in the past. This was not viewed as sufficient for many NRs, especially those who were not yet part of the ExCo. Two measures were introduced in 2023 to address this: i) as a temporary measure, NRs can now observe discussions in the CPWG if a project has a delegate/main producer from their country, ii) a template for ExCo observers to help provide more systematic feedback to the ExCo and BoM. The evaluators observed the March 23 CPWGs and the associated ExCO meetings when both measures were introduced and found that these measures, in particular the new template, represent an important step forward in building NRs' confidence in the expertise of the external experts and in the impartiality of the CPWG selection process.

Feedback from the March CPWG expert interviews on the number of observers is overwhelmingly positive. Only experts who had recently changed from being an NR to an external expert felt uncomfortable as they knew the observers closely from before.

Quotes:

“I didn’t notice them [observers] at all until the moderator mentioned them. I totally forgot about them. There was a button where you can see who is observing and I checked that in the beginning and saw that someone from my country was observing. Very soon I and others stopped paying any attention... It’s all so confidential, what could happen? We all felt really safe.”

“We didn’t know how many observers there were. But it’s good to have observers: it makes the process more transparent, professional, and accountable. It also means that national representatives can convey feedback to producers, that’s excellent.”

“I totally disregarded that. I think that’s good and makes it more transparent.”

- *Experts from the March 2023 CPWG*

This is also reflected in the survey responses from experts in 2022 and 2023. The experts in the 23 March CPWGs also expressed that they found it appropriate for NRS to observe the discussion.

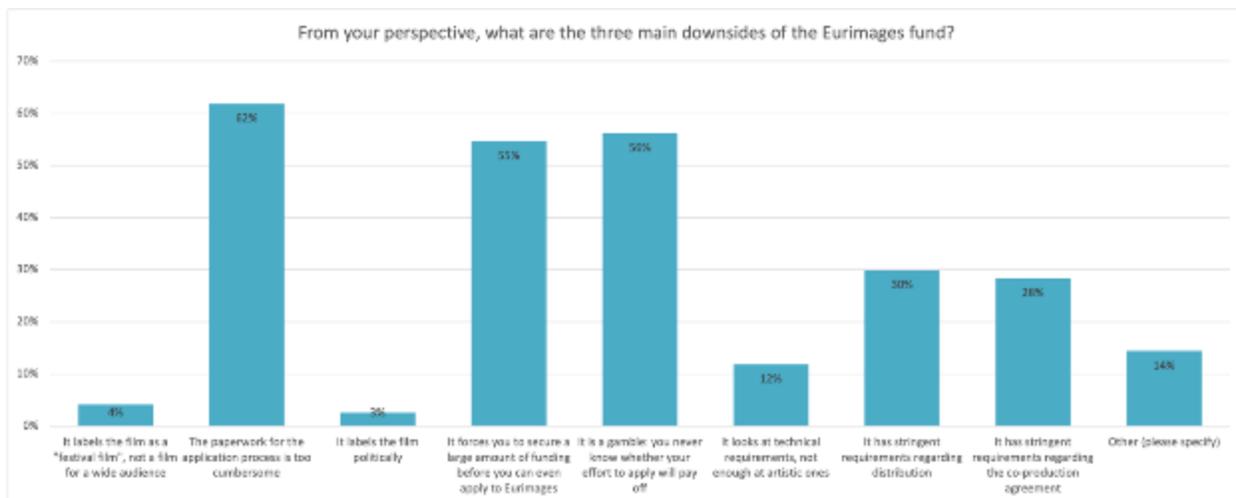
Finding 15: Producers’ satisfaction is ambivalent, and their awareness of the reform is limited.

The survey of producers shows that only half of them (51%) are aware of the main aspect of the reform which is the change to use external experts for the CPWG. In interviews, the level of satisfaction with the

reform increases with the level of information the producers sought: the more they informed themselves, the more satisfied they were.

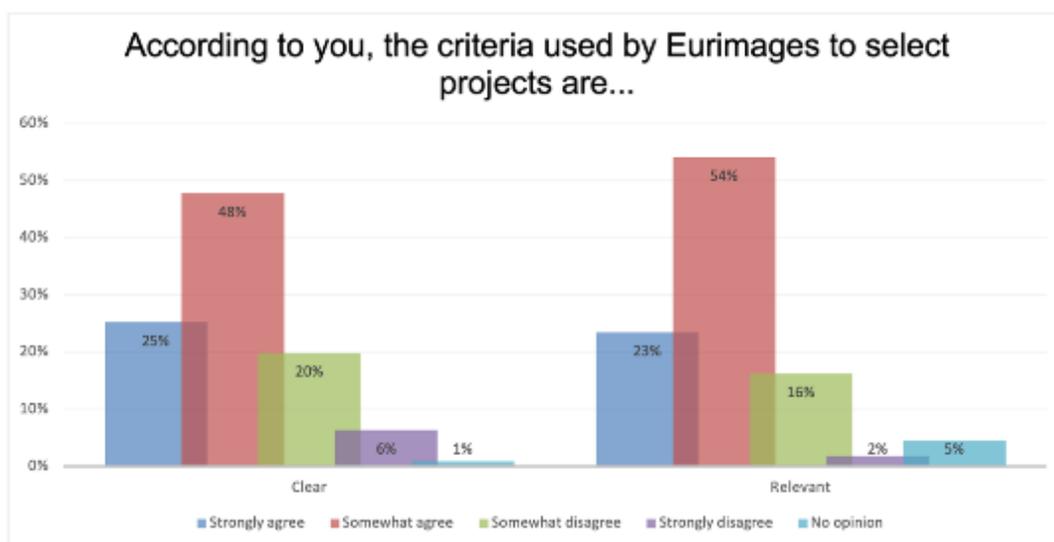
Among survey respondents, producers who said they were aware of the change in the selection process are divided in their assessment. Those who have a negative perception of the change mainly feel that there is a lack of transparency and feedback, and that they have lost the opportunity to defend their projects to the jury members. The new system is perceived as opaque, undemocratic, and impersonal, making it difficult for NRs to support projects. Those producers prefer the previous system, where they had the opportunity to discuss their projects with people from different market sizes and industry habits. The new system is criticized for being more bureaucratic and subjective, and there are calls for real filmmakers to be on the selection committees. Producers who welcome the change say it is less political, but some express concern about the selection of experts and the potential for subjectivity in the evaluation process. There is a consensus that diversity in the group of experts is crucial, and that lobbying should not be a factor. Feedback on rejected projects is also seen as important. In summary, even producers who perceive the change as positive miss individual access to the selection process. At the same time, the key downsides identified do not directly stem from the reform:

Figure 9: downsides of the Eurimages fund, survey for producers



From among the producers surveyed 56% feel that applying to Eurimages is a gamble, as their never know whether their efforts will pay off. As found in interviews, producers know the selection criteria, but not their relative weight (which in fact is equal), so they do not know what part of their application to invest most into. Producers in the survey found the selection criteria more relevant than clear:

Figure 10: Clarity and relevance of Eurimages selection criteria, survey for producers



In addition, 62% consider the paperwork to be too cumbersome and the third main disadvantage identified is the large amount of secured funding required before applying. Producers who applied before the reform and in 2022 found the application process easier in 2022 (48% strongly agreed or somewhat agreed and 49% found it not easy and somewhat disagreed or strongly disagreed) than before the reform (38% found it easy and strongly agreed or somewhat agreed and 59% found it not easy and somewhat disagreed or strongly disagreed), and as the application process remained the same, this may be due to the fact that NRs no longer work with producers on their application. Producers perceived it to be just as time-consuming and slightly less fair in 2022 than before. This may be related to the lack of information on the selection criteria as described above, but also to the fact, identified in interviews, that producers have not informed themselves, or been informed (with a few exceptions) about the reform and the selection process.

Table 2: Comparison of application process before the reform and in 2022, survey for producers

How much do you agree to the following statements about the application process for Eurimages support? If you have applied several times, please respond about the latest one.					
Before 2022					
	Strongly agree	Somewhat agree	Somewhat disagree	Strongly disagree	No opinion
The application process was easy	5%	33%	38%	21%	4%
The application process was time consuming	55%	34%	9%	0%	2%
The application process was fair	20%	49%	6%	4%	20%
After 2022					
The application process was easy	4%	44%	34%	15%	4%

The application process was time consuming	52%	35%	7%	1%	4%
The application process was fair	25%	41%	9%	6%	19%

For the ones who know about the selection criteria and process, it became in principle fairer (experts are professionals and don't have vested interest), but less transparent – so they cannot check fairness, they have to trust the fund. Some suggested that they would like to be informed about the composition of the expert groups – but that would make the process less fair, as it would not secure a level playing field between those with personal connection to the experts, and the others. In addition, it would introduce possible conflicts of interests and pressure. Overall, producers feel they lost their (perceived) power/influence over the selection process, and they have ambivalent feedback about that. Some highlighted that the online platform was a factor of fairness and transparency.

Quotes:

“..... to have an anonymous group of “experts“ deciding on the projects I am not sure is the right approach. Why not to have just a committee (appointed for a certain period) deciding like in most of the European public funds? And of course the committee should be publicly announced. “

“Generally, I think it could be better that project is selected by the film professionals who are in the industry instead of the representatives who could be appointed to their positions politically. But very important is, how the group of experts is selected, if there is enough balance between age groups, job positions and western-eastern countries.”

“Compared with other applications we did with other funds, Eurimages was more transparent. It's technical, it's very formalized, very well organised. The platform is therefore an important factor of transparency. You see that it's not one person's choice, you're not filtered by subjective actors. The same process applies to everyone, and that process is clear.”

“It's overall transparent, and the criteria are appropriate. The criteria are clearly defined.”

“It's a bit mysterious how we were rated. We tried to deduce what they liked and didn't like. We had feedback about the file, but we would like it to be more precise. I wasn't there before, but it seems there was an improvement. At least, the principle makes sense.”

- Producers

Finding 16: The new decision-making process has not addressed the risk of overload of the Fund.

Overall, the number of applications expands exponentially²⁶, whereas the Fund's budget and human resources remain constant. The work of the Fund and the Secretariat does not end with the application and selection process, as the supported projects receive a contract. These contracts have become longer and more complicated in response to the changing funding environment. They need to be managed in terms of payment and recovery. Depending on the project, the timeframe for Eurimages' support varies. In theory, there should be a balance between the number of new projects supported and old projects to be closed, but in practice this is not the case: the number of ongoing projects per project manager is

²⁶ Between 2011-2021 the number of eligible projects has increased from just under 100 to about 200 projects per year. In 2022 193 projects were assessed as eligible and in 2023 the number of applications received until the deadline for the second call was nearly 200.

increasing. In addition, moving the Fund towards greater diversity and sustainability requires more work from the project managers. This creates a higher workload for the Secretariat, and possibly a reputational risk, as overburdening heightens the risk of mistakes, and lowers the capacity to prepare and promote information, and to respond to queries and questions. One way to prevent this risk is to resist the growth of applications – which could be done through various scenarios, presented below.

Eligibility criteria are the most likely lever that may help reduce the volume of applications. Adjusting any criterion has its pros and cons, opportunities, and risks. One way forward could be to increase the confirmed budget (currently 50%) requirement. However, this possibility was already discussed at length in the Evaluation Study Group and a statistical study showed that the main risk would be that large projects of the bigger countries would have reduced chances to be selected for support.

Another way forward could be a stricter application of the existing rules and for the Fund to withdraw all applications that do not have valid letters of intent at the time of the application deadline, or applications from producers who are not up to date with their repayment obligations under projects supported in the past²⁷. The current practice is to allow producers to submit the correct letters after the application deadline. However, as the window of eligibility is already narrow (with the 50%²⁸ funding requirement at the time of the application, and the timing of the three available calls), the risk would be to exclude high quality independent productions, which are dependent on time frames of other funding institutions.

Another option could be to change the eligibility criteria, so that projects without selective or automatic funding from an official funding body, and projects which are only funded through a tax credit or private equity, would not be eligible. Projects with selective or automatic funding have already been assessed for their quality, whereas tax credit funding only checks formal criteria. If projects have only such funding, or private equity financing, it means that, then no government body has decided to fund the project based on its quality.

Another way forward would be to more clearly and strongly integrate the values of the CoE and Eurimages, such as green filming and diversity, in the application, and to reflect this in the application platform. However, this could reduce the chances of projects from certain countries with fewer national film funding opportunities or relevant national policies. On the other hand, this could strengthen and further shape the Eurimages 'brand'. This would encourage producers to further embrace the values promoted by Eurimages, which they are currently estranged from, as can be seen in the word cloud below representing the words associated with Eurimages: quality, European co-production and prestige are the most often words used, whereas values of independence, diversity, environmental protection, or human rights, are almost absent.

²⁷ According to the current regulations a project can be withdrawn and re-submitted once.

²⁸ However, the requirement that no more than 50% (80% for documentaries) of the principal photography has started is quite flexible in practice.

3.2 Operational aspects

3.2.1 Efficiency

EQ 4: To what extent do the new governance structure and decision-making processes of Eurimages ensure optimal operation of the Fund as an entity?

Finding 17: The new structure has resulted in a reduced workload for NRs serving on both the BoM and the ExCo, but there is some duplication of discussions and decisions between ExCo and BoM.

With the ExCo taking over some of the tasks from the BoM, in a more standardised and operational fashion, the workflow of these structures has been optimised. The ExCo acts as an operational steering body, preparing more important decisions for the BoM. Most importantly, the BoM and all NRs have significantly more capacity to deal with strategic issues.

All NRs reported to have benefited from this change with a reduced workload, and larger countries have emphasized this as a benefit as they had a higher number of projects to pitch and defend in the old system.

However, some concerns have been raised about duplication, with some NRs feeling that discussions and decision taking place in the ExCo are repeated in the BoM (only from NRs who have already been part of ExCo). It is expected that this issue will resolve itself over time as all NRs gain more experience and it becomes clearer what decisions and discussions need to be taken by the BoM and which ones not.

Quotes:

“During last year almost all important decisions had a double decision in ExCo and then in the BoM and then we had the same discussion with almost the same people in the BoM again. Even if you talk about projects, the BoM also feels the right to take decisions. ExCo has more meetings, when there are calls it is even three in one month. But during other times a lot of these meetings had the same questions on the same issues/reports with little updates. In the ExCo we had 3 points on the agenda and in the BoM we had 20 but they repeated all the questions from the ExCo. I don’t remember what routine decisions were only decided by ExCo. We have every two weeks meetings on the same report...without a lot of progress to discuss.

Maybe in the future ExCo will take more decisions and has become more and more secure and that there are more and more decisions and only written minutes to the BoM.”

- *National Representatives*

Some challenges also emerged in the interaction between the BoM and the ExCo, including lines of communication and consistency of information flow. Some BoM members have expressed a feeling of being under-informed, suggesting a need to review how the ExCo reports to the BoM. This is mainly related to a gap in the Rules of Procedure regarding reporting and information sharing on the progress of the various working and study groups. The evaluators could not find any specific instructions in the ExCo rules on how the BoM is to be informed. For example, it is not clearly defined in the Rules of Procedure, and is also unclear in practice, to which body *the various working groups and study groups report to about the results of their work*, and in what detail. This leads to duplications in the agendas and discussion of the BoM and the ExCo. In addition, although the new role of NRs frees more time for the working groups and study groups, this is not yet seen and used by all NR. In practice, all ExCo meeting reports are available on the designated online platform. To ensure that the ExCo systematically fulfils its reporting function,

the ExCo, the President, supported by the Vice-Presidents and the Permanent Members (Italy, France and Germany) who are by default present in both bodies should review the current practices and rules around information and reporting, especially for the Working Groups and Study Groups.

Finding 18: The operational environment evolved through the reform during the pandemic, of which it bears the mark.

The loss of opportunities for face-to-face and informal exchanges was also identified by NRs as a key weakness of the reform, and some respondents also expressed doubts about online operations. The COVID-19 pandemic, which compounded the move to online operations have also slowed the pace of some of the reforms, diluting their impact. The lack of face-to-face interaction has made it difficult for old and new NRs to fully understand how the Fund now operates, which has resulted in some key stakeholders not yet realising the full benefits of the reforms.

Some NRs suggest reintroducing the “human element” and promoting cohesion and exchange through in-person meetings. In their majority, NRs indicated in interviews that two meetings are generally sufficient for the BoM, but several of them suggested that these meetings should be longer and that at least one should be face-to-face. However, face-to-face meetings present challenges, including environmental concerns, the availability of members to travel, and the need for suitable venues that meet strict criteria for interpretation arrangements and hybrid facilities (as applicable). In-person meetings also have workload and cost implications for member States and Secretariat staff.

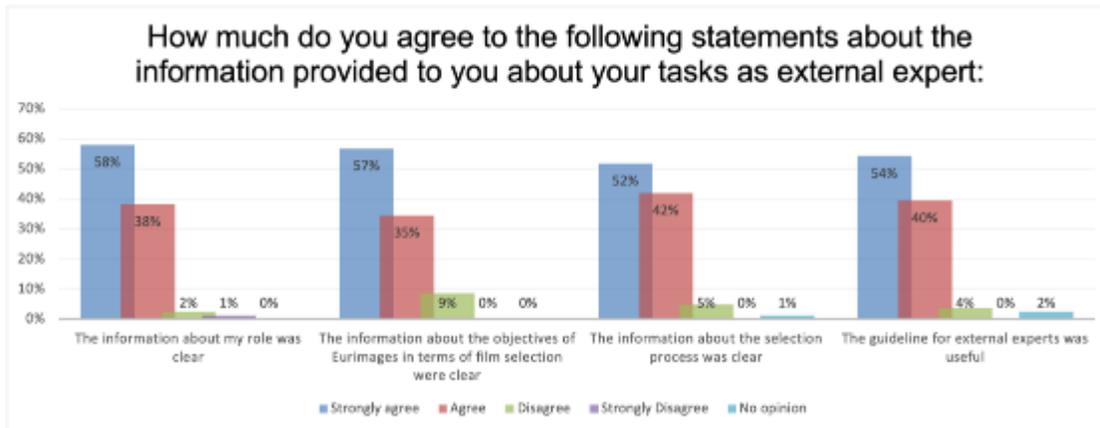
Finding 19: The stakeholders’ satisfaction with the Secretariat’s delivery is extremely high.

Communication between the ExCo and the BoM with the Secretariat is seamless, with a high level of overall satisfaction with the work of the Secretariat and the organisation of meetings. ExCo and BoM members are also satisfied with the support and preparation/organisation of meetings by the Secretariat, as well as with the content and format of the communication flow organised by the Secretariat.

Experts who already served in a CPWG and producers also expressed high satisfaction with the platforms and communication channels provided by the Secretariat.

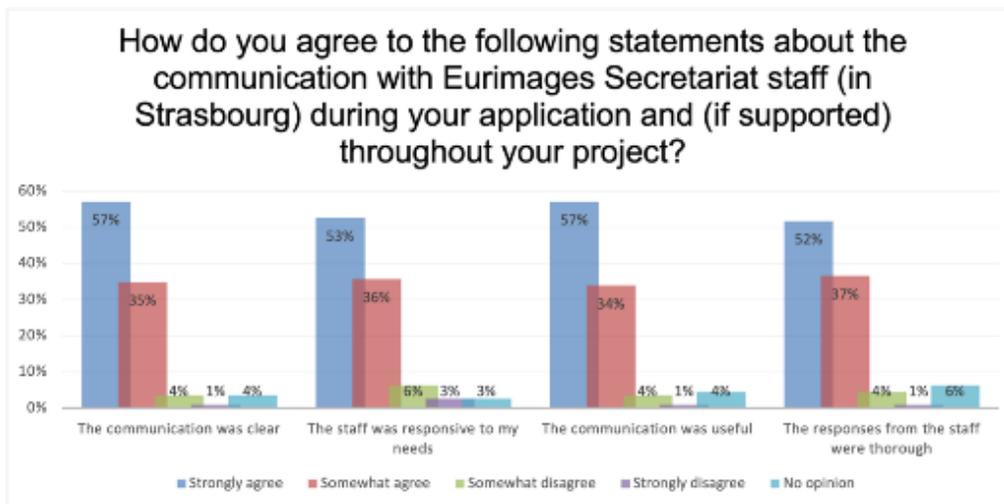
The experts in the CPWG are very satisfied with the organisation of the individual assessment and pre-ranking, as well as with the CPWG meetings and the moderation provided. They are also satisfied with the information provided about their role, the information provided about the objectives and the expert guidelines.

Figure 12: Satisfaction of experts with information provided, survey with experts in CPWGs



Likewise, producers in interviews and the survey praised the Secretariat’s competency, responsiveness and thoroughness in guiding them through the application process where necessary.

Figure 13: Satisfaction of producers with communication with the Secretariat, survey for producers



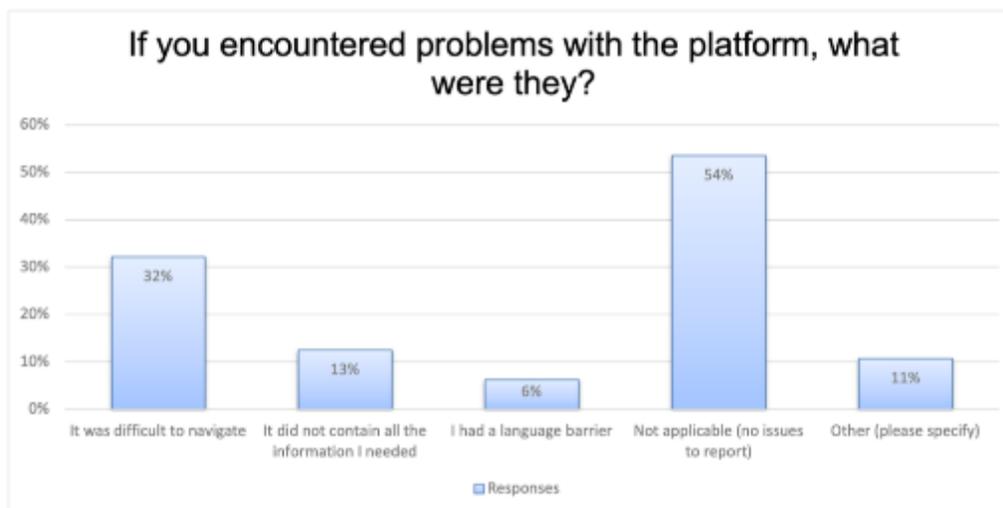
The producers’ very high satisfaction with the Secretariat is remarkable, however, the benchmarking exercise found that seeking to elicit such satisfaction has sometimes worked as a risk for other funds: reacting to wishes of the industry led to overburdening:

Benchmarking/Learning exercise with other film funds– risk of overloading the management of funds

The benchmarking exercise clearly showed that the "danger" of being too close to the applicants could be exaggerated eagerness to respond to industry requests and get involved in lengthy discussions. The fund management is usually busy with many tasks, not only the decision making, but also the coordination of the management bodies and, the handling of successful projects.

Nevertheless, some of the producers in the interviews and in the survey stated that the producers' platform could improve its navigation by suppressing sub-tabs (raising them up into the main tabs) to prevent applicants from missing important information. In light of the plan to expand the platform with additional requirements and information on the new sustainability criterion, addressing this becomes more urgent.

Figure 14: Problems encountered with the application platform, survey with producers



Producers also reported more specific issues, which can be found in annex 6.7.3 under question 22 in the survey for producers.

In addition, the current IT platform does not allow producers to upload updated information after the application deadline – whereas they do so in practice, through the Secretariat.

Finding 20: The Secretariat's workload has expanded without matching resources, and this is further fuelled by over-reliance on the Secretariat's support by various players.

With the addition of expert selection responsibilities, the reform has charged the Secretariat with substantial additional tasking. Yet, the human and financial resources of the Secretariat have remained constant.

The entry requirements for the pool are relatively low (with a minimum of three years of experience to ensure the recruiting young experts), which leads to a high number of applications. The Secretariat bears the responsibility of ensuring the expertise of the selected candidates through a rigorous scrutiny process that culminates in their contracting. This represents a significant burden on the Secretariat. Had this exercise been planned for discharge once, it may have been a worthwhile investment, but as the current framework contracts will expire end of 2024, there is a risk of repetition. With the current staffing levels, it lacks the resources to conduct another thorough, labour-intensive assessment of such large number of expert applications. A solution needs to be found, which is acceptable under the CoE rules²⁹, avoid duplication of the first call while providing a diverse and professional pool of experts.

²⁹ The current process of the establishing the pool of experts was extensively discussed Council of Europe legal service (DLAPIL) and the current framework contracts state that they cannot be extended.

Besides, most of the experts in the pool were not informed they may or may not be called upon, until the end of their term, which leads to frustration for some. In general, experts are concerned about not being recruited in the future. Most experts in the pool who responded to the survey expect to participate once a year or several times a year. These expectations need to be managed³⁰.

Quotes:

Je n’ai eu aucun retour depuis que j’ai été retenue comme experte. Je n’ai jamais été rappelée. “

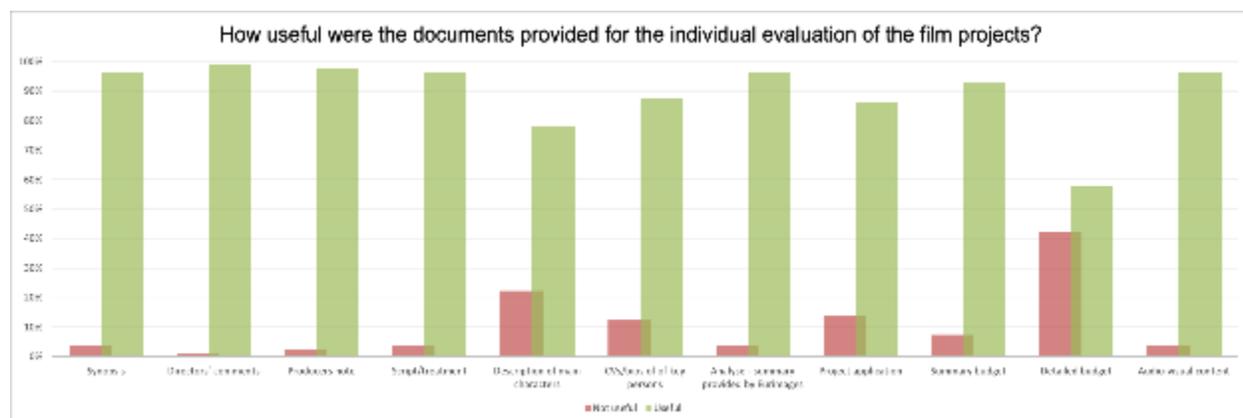
“After the initial email I wasn’t contacted about further details/instructions. It would have been great to have updates about possible timelines and other details.”

“When I was accepted, I blocked time in my calendar for the work but I didn’t get invited to assess projects since then. This was financially really bad for me in the blocked month.”

- Experts (pool, not assigned to a CPWG)

Experts receive three different documents on the applicant’s budget to inform the pre-ranking: a summary of the budget, a detailed budget, and an analysis by the Secretariat’s project managers about each project’s budget and co-productions compositions. One of the main tasks of the Secretariat’s project managers at this stage, is to check the budget information provided. They also support applicants to improve the budget information and to keep it up to date during then entire process of the individual evaluation by the experts. The project managers also provide a final update of the budget information at each CPWG. Experts in the survey found most of the documents provided useful, except the detailed budget (41% rating it as not useful for their individual evaluation).

Figure 15: How useful were the documents provided for the individual evaluation of the film projects?



³⁰ The expert framework contract states very clearly that they might never be selected to a CPWG, however it seems this was not well noted by the experts in the pool.

This suggests an opportunity to reduce the workload of project managers: since the eligibility check of the budget is performed by the Secretariat and not the experts, and the experts feel they do not need it, the Secretariat could dispense with it.

In addition to the above, the reform has introduced the obligation for the Secretariat to service two bodies (ExCo and BoM) instead of one (as was previously the case) in addition to the various working groups and study groups. This further contributes to a general perception – and an objective assessment by the evaluation team – that the Secretariat is overburdened. Because they are highly satisfied by the Secretariat’s services, the NRs tend to demand a lot of support from the Secretariat. BoM and ExCo interviewees acknowledge their overreliance on the Secretariat for decision-making preparation. The Secretariat, pressed by the need to match deadlines and conscious of the NRs’ need to be accompanied through the challenges of the reform, has also proven to be lenient towards these demands. As a result, while there is a consensus that the Secretariat’s workload is disproportionate to their human resources, none of the NRs interviewed could think of anything the Secretariat could stop doing. There is a need for the ExCo and the Secretariat to rethink this relationship and explore solutions that would increase the NRs’ operational autonomy. Another way to reduce some of the workload of the Secretariat is to support existing external research projects, that are important for the BoM’s strategic decision making (for example on sustainability).

Quotes:

“.....the Secretariat works very well in preparing the meetings...we know that the Secretariat will introduce us to the topics and tell us what to pay attention to. “

I think they (Secretariat staff) are very transparent, very involved, very high performance, they are doing the job perfectly- All Questions I had they always take it very responsible, even if I have very stupid question. “

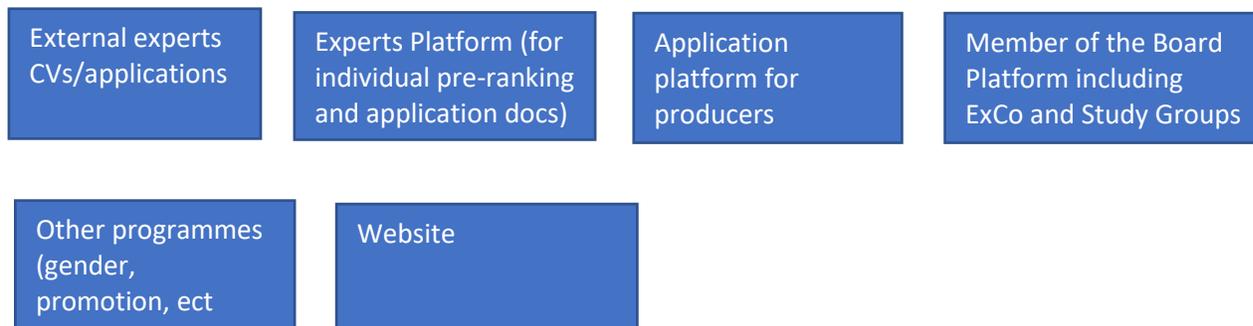
“The Secretariat now has a more important role as decisions become more bureaucratic. The Secretariat should continue to guarantee the objectivity of decision making and not interfere or influence the decision-making process, this would be a disaster for the functioning of the Fund; however, at the moment everything is perfect and as it should be.”

- *National Representatives*

Finding 21: The IT infrastructure has grown organically, into a fragmented model which hinders efficiency.

The above-mentioned overload has been compounded, rather than eased, by a mushrooming IT infrastructure. The Secretariat has developed bespoke IT platforms to respond to various needs and processes of the Fund (for dealing with experts, producers, governing bodies, and Secretariat-internal processes). Individually, each platform is adequate and responds to its ToR. However, the coherence of the overall infrastructure has not formed part of the Secretariat’s priorities over the evaluation period. As a result, the Secretariat has developed IT functions in a responsive but fragmented way.

This has led to – or at least exacerbated – the scattering of the Secretariat’s workflow across several applications which are separated from each other.

Secretariat internal IT applications:**IT applications interacting with external actors:**

In response to the previous external evaluation, the Secretariat had mapped out work processes to allow for a more efficient information flow between staff, especially for easier handovers during holidays and sick leaves. However, this was superseded by DMS, introduced by the CoE before Eurimages could reflect this mapping, and DMS is not well suited for Eurimages specific work.

This reduces the efficiency of workflows, by dispersing attention, and by duplicating (in fact multiplying) the publication of documents and the overlaps of processes. The platforms developed so far offer high potential but need to be trimmed and interconnected coherently.

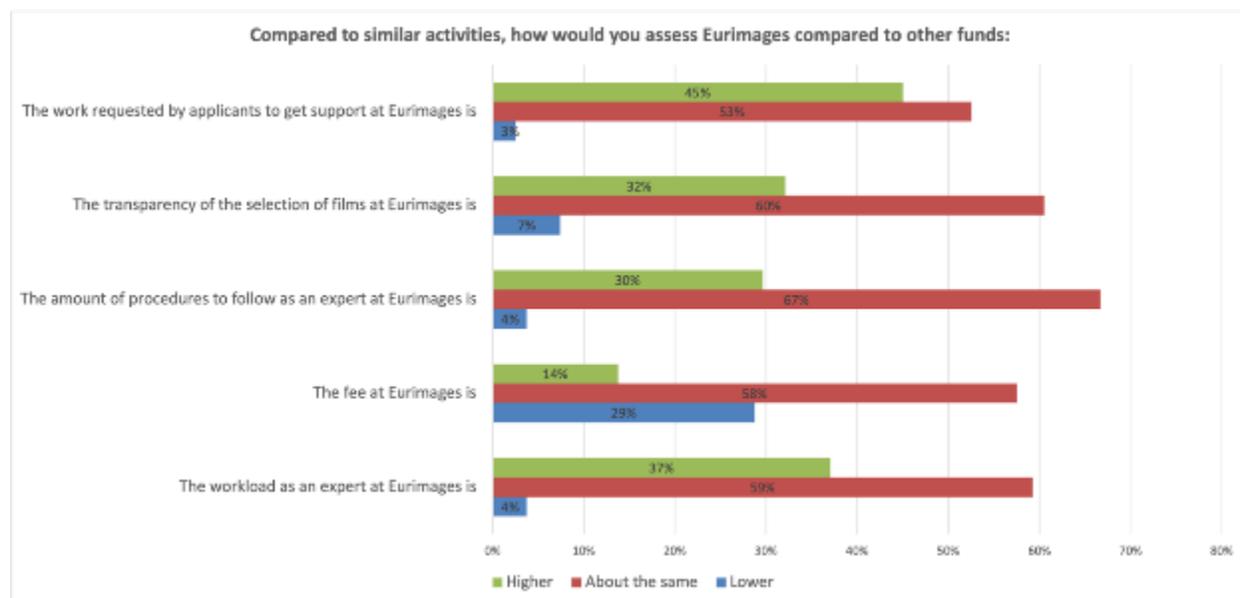
Benchmarking with other film funds

Both film funds included in the learning exercise have or are in the process of expanding and upgrading their IT infrastructure to deal with increased workload due to the higher number of applications and the more complicated funding environment and conditions (e.g. the contracts).

Finding 22: The current fee paid to external experts is perceived as low and Eurimages could consider increasing it to reflect the inflation.

The interviews with the experts and the survey showed that the fee is perceived as low, with some indicating that it is lower than in other funds they have experience with. This perception was particularly strong among experts from Scandinavia and Western Europe. Experts from Eastern Europe – where the general level of prices and average salaries are lower – were more satisfied with the fee.

Figure 16: perception about fee, workload and transparency of Eurimages compared to other funds, survey with experts in CPWGs



Some experts in the interviews stated that it took them about 6-8 hours to assess one project and that the day of the meeting itself was not paid. Among them, several were concerned that this might discourage some experts from reading all the documents in full and being less thorough than necessary.

Nevertheless, 95% of the experts surveyed would be willing to work as an external expert again. This is mainly due to their satisfaction with the whole process, the well-organised working arrangements and meetings, and the interesting, respectful, and open discussions during the selection meeting, where they can benefit from the expertise of other experts and learn about new and exciting film projects. Many experts in the interviews expressed that they felt a certain obligation to support the European film industry and to support a European cultural good with their service.

Quotes:

“Eurimages’ work is not badly paid, but not well paid either, it feels a bit like community service. “

“Pay is not enough considering the amount of work, but it is an enriching job.”

“Before the inflation I would have said the fee is ok. Today It is too low for the work requested.”

- Experts from CPWGs

The current level of fees has been calculated to ensure that the cost of the new decision-making process is lower than before the reform. An increase in the fees would reduce the amount available to support co-production projects.

Finding 23: The decision-making mandate of the Secretariat in deciding about “standard/less serious cases of derogation from the financial procedures and in verifying the economic sustainability of producers is too limited and causes delays and additional workload on the first instance and possible risks in the latter.

The ExCo can decide to derogate from the rules in order to help producers to complete their projects, if some problems arise after they have received support³¹. These issues are of a different nature and the evaluation team has observed an ExCo meeting where about 20 standard/less serious special cases³² were decided and two additional special cases of arrangements with creditors. In one case, the fact that one of the co-producers had gone into receivership before applying to Eurimages was not brought to the attention of Eurimages during the application phase, as would have been the producer’s obligation. These special cases create a lot of extra work for the Secretariat, and as the more "standard/less serious cases" have to be agreed by the ExCo, the timelines are sometimes long. This results in additional workload for the Secretariat and delays advancing funding or closing projects.

Although the producers are informed via email and letter about the agreement of the Funds of these derogations to the Financial Regulations, the Fund then lacks in practice processes to prevent producers who have required multiple exemptions from reapplying, although § 30 of Appendix 1 of the ExCo Rules of Procedures includes that the role of the Secretariat in the CPWG is to inform the experts, when necessary, with legal and financial information and the track record of the stakeholders. The Secretariat is currently not using this role as it is very cautious not to be perceived by NRs as not neutral. Taking up this role could prevent risks to the CoE’s public money and are within the mandate of the Secretariat.

Another possibility is to systematically ask applicants to provide information on their economic sustainability, and to include this in the eligibility criteria. This could also have a positive impact on the track record of producers with the Eurimages Fund. In the short term, however, this would increase the workload of the Secretariat.

4 Conclusions

The reform conducted in the Eurimages to date has advanced considerably in creating a structure for strategic governance and management, capable of promoting European co-productions, while channelling the values of Eurimages and the Council of Europe and fostering cultural diversity in the film industry. The Eurimages Fund could further improve its capacity to articulate strategic objectives and channel them into the operational processes in terms of prioritisation and selection of film projects. It could also improve its efficiency by addressing some operational challenges in terms of organization of work, and by improving the organizations’ ability to adapt to new trends.

The recommendations listed in the summary table provide a roadmap for the fund to enhance its impact and ensure its sustainability in a rapidly changing environment. By implementing these recommendations, Eurimages can continue to play a vital role in supporting European cinema as an art form while promoting cultural diversity and social inclusion.

³¹ Special cases were also possible before the reform, but severe cases had to be decided by the BoM and other cases by the country NR.

³² The Executive Director informs the ExCo about the steps taken to support the project to be completed.

Strategic Conclusions:

- The Eurimages Fund is unique in its aim to assign higher value to the cultural significance of and diversity of projects, than to their commercial and industrial values. The mission of the Fund is linked to cultural exchange, quality and other CoE values: therefore, its intended impact is not financial but value-based. This reality should be kept in mind when assessing the ongoing reforms, and addressing further needs for improved effectiveness and efficiency of its operation. Impact, audience outreach and relevance to European culture can and should be weighted higher in the process in Eurimages than technical and financial considerations.
- The instituted reforms have streamlined the system in a way that allows for a more equitable, impartial and rigorous selection process that prioritizes artistic quality, financial viability, and cultural relevance, and that clearly delineates strategic guidance from operational decision-making.
- The buy-in of the NRs for the reform is high, but it remains uneven. It is gradually increasing as they get a chance to practice the new structure and selection processes over time. The formal approval and roll-out of the strategy remains an open question. Besides, the fund has not yet fully factored the new trends in the film industry, such as digitalization or hybrid distribution models, into its strategic decisions.
- The implementation of the reform has not yet led to fully fostering emerging issues such diversity and inclusion or environmental sustainability. The understanding of diversity and impact of the projects selected for Eurimages funding in terms of their response to these cross-cutting issues, and more generally the values of the Co (e.g.: gender, diversity, green filming) still have a margin of improvement, which the existing guidelines are already contributing to.
- The fund could also support projects that address social issues such as migration, discrimination, or environmental sustainability. This could involve establishing specific funding lines for these types of projects or partnering with other organizations that share similar values.
- The fund's governance structure, which includes the BoM, the ExCo, and the Secretariat, is responding adequately to the objectives of the reforms. Now that the initial, institutional changes have been made, there is a room for operational fine-tuning to improve interaction between various levels, to improve strategic guidance and the linkage of strategic documents with operational decisions.
- The BoM is not yet sufficiently availing itself of its ability to formulate strategy. The delays in finalizing the Strategy document, and the lack of an annual mechanism to operationalize the strategy into annual action plans, are hampering the operation of the reformed structure at its full efficiency.
- Meanwhile, since most of the previously overwhelming operational functions have now been taken over by the Executive Committee, some NRs express the feeling of disempowerment, which is likely be alleviated once the strategic processes and tasks become central to BoM. The President may be called upon to kick-start and facilitate such discussions.
- The quality, diversity and impact of the projects selected for Eurimages funding in terms of their response to the cross-cutting values of the CoE (e.g.: gender, diversity, green filming) would benefit from the consistent efforts to improve understanding of this values by the experts selected for CPWGs and to expand the tools (such as guidelines) to practically streamline them into the decisions.

Operational Conclusions:

- Thanks to the reform, the ExCo has taken on important operational functions and has been central to guiding change. Full institutionalisation of intended changes depends on the ability of ExCo to provide more strategic input to BoM.
- Before the reform, the dialogue between the BoM and the producers, as well as among NRs, took place through the selection process where NRs were directly involved. This exchange was considered valuable in showing personal engagement and building familiarity with the projects and the national cultural and historical context. With the reform, and as a result of the COVID-19 pandemic which decreased in-person interaction, this communication has diminished as the NRs now only observe the CPWGs. In addition, the evaluation identified limited awareness among the producers regarding the reform, and regrets regarding the absence of feedback to applicants.
- This needs to be rectified, for instance, by instituting more systematic observation procedures and reporting, and by strengthening cultural exchanges on the occasions of meetings (including in-person meetings).
- The changes have imposed a considerable administrative burden on an already overstretched Secretariat. While all stakeholders are highly satisfied with the work of the Secretariat, this is not sustainable. Some of this burden may be reduced by extending the terms for the renewal of the team of experts (avoiding repetition of a labour-intensive expert selection process), while ensuring broader national and regional representation from the already selected pool.
- Setting and communicating about annual priorities for certain types of films could be the good way for preventing overloading of the Fund. This may warrant taking additional measures to prevent the exclusion of projects from countries where producers enjoy lower funding and lesser administrative capacity.

5 Summary table listing the recommendations

Nb	Priority	Recommendations	Addressees	Timeline	Benefit	Related Findings
A: Recommendations to strengthen the Eurimages Strategy						
1.	high	Review, update and internally promote the strategy so that it becomes a real tool for the management of the Fund. Use and review the indicators developed to monitor the implementation of the strategy.	BoM, President	2024	The re-discussion of the strategy and of the unresolved issues and challenges will allow a closer and deeper exchange between the NRs in their strategic role and will re-establish some of the exchanges that many NRs are currently lacking. A strengthened use of the indicators will also allow better management of cohesion (what projects should Eurimages finance?).	3,4,6,7,8, 18
<p>Points to consider:</p> <ul style="list-style-type: none"> • Address some of the outstanding strategic issues identified in this report. • Expand on the strategy and its principles (e.g. through an action plan) to better reflect all different programmes of Eurimages. • Use more regularly and review the indicators for their readability and usefulness and keep in mind their feasibility. Explain the importance and role of the indicators to all NRs and in particular to ExCo members. • Monitor the diversity of selected film projects with the indicators and consider steering with annual strategic priorities if necessary or different call and eligibility criteria for different types of films. • Possibly use strategic priorities to reduce the risk of overburdening the Fund (see more below). • Re-visit the idea to develop an action plan to implement the strategic objectives (called policy guidelines). • Introducing the facilitation of strategic discussions as a role for the President into the Rules of Procedure. • Consider more exchanges of the BoM to ensure an engaged and rich discussion of strategies. This will require time, space and opportunity for NRs. A way needs to be found to re-engage some of them in the Fund, which will not work if they only engage twice a year. • Ensure that the Secretariat sits as a stakeholder at the table of the strategic discussions and ensure that additional tasks are matched with resources (see recommendation 14 below). • Consider hiring a strategy development expert, possibly with experience of other public funds, to facilitate the review and further development of the strategy, its policy guidelines, the governance principles, the indicators, and a possible action plan. • Consider co-financing existing studies of external actor when they relate to topics of strategic interest for the BoM. 						

2.	high	<p>Address the risk of overloading the Eurimages fund. A combination of changing the eligibility criteria (i.e. that projects without selective or automatic funding would be excluded) and annual priorities is the most fair and effective way to address this.</p>	BoM President and Executive Director	November 2023 and continuous	The increasing number of applications and 'open projects' poses a reputational risk, as overburdening heightens the risk of mistakes and lowers the capacity to properly serve the supported projects. Addressing this will ensure that Eurimages maintains its current flexibility in supporting projects and the close and highly valued communication and service orientation of the Fund/Secretariat towards the supported film projects. Ultimately, this will ensure that Eurimages maintains its "brand" of being hands-on and close to the film industry.	16, 19, 20
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Points to consider:

There are several ways forward to address the risk of overload of the Fund (within the current available budget and human resources) and are described in detail under finding nr 16:

1. Change the eligibility criteria, so that projects without selective or automatic funding from an official funding body or only funded through a tax credit or private equity would not be eligible. This would strengthen independent projects/producers and ensure that projects applying have a high quality, as they were already quality assessed by other bodies.
2. Increase the percentage of confirmed budget. Risk: a statistical study showed that that large projects of the bigger countries would be disadvantaged.
3. A stricter application of the existing rules, with the Fund withdrawing all applications that do not have a valid letter of intent at the time of the application deadline or from producers who are not up to date with their repayment obligations of past projects. The risk is to exclude high quality independent projects, which rely on time frames of other funding bodies.
4. Use higher thresholds for gender and diversity and environmental impact already at the eligibility check to ensure that producers more strongly embrace the values of Eurimages and the CoE. Risk: Excluding film projects from countries where gender and diversity and green filmmaking are not as advanced as in other countries.
5. Regularly evaluate the outcome of the fund and adjust through flexible rules, e.g. when not enough films by female directors are funded, introduce a quota for one year; the same when not enough documentaries or animations are funded.

6. Introducing annual strategic priorities for specific types of films (e.g. 1st and 2nd feature films are a priority in year 1, but not funded in year 2. Documentaries are a priority in year 2, but are not funded in year 3. Risk: Eurimages priorities do not coincide with the timing of individual film projects for a particular type of film. This risk could be reduced by informing producers well in advance (for example through new consultation and exchange process with the film industry proposed below in Recommendation Nr 5).

- This would need the following processes:
 1. An ongoing discussion in the BoM on the question which fund Eurimages wants to be: the one that funds high profile (and expensive) film projects, the one that funds innovative, new and unusual (and cheaper) projects or the one, that adapts on regular basis to the development?

- Consider other programmes when prioritising within the co-production programme to avoid overloading the Fund.
- Consider prioritizing across programmes to avoid overloading the Fund.
- Regularly evaluate the outcome of the fund through the strategic indicators and adjust through flexible rules

3.	medium	Include in Annex 1 of the ExCo Rule of procedures specific expertise of certain types of films, and fine-tune the current algorithm for selecting experts for the CPWGs to ensure that their specific expertise in documentaries, animation and children's films is properly utilised.	ExCo and BoM	After revision of strategy	Although the evaluation did not identify any serious problems with expertise being misallocated to CPWGs, addressing this will ensure the credibility of the system for NRs and applicants. This will also allow to translate annual priorities into the selection of experts to the CPWGs if the BoM decides to steer the fund through this.	12
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Points to consider:

- This adjustment may become especially important when the BoM decides to work with annual priorities.
- Consider asking experts to double check if they have selected the correct expertise in relation to certain types of films when they are selected for a CPWG and inform them if and in which specific type of film group they were selected for.

4.	high	Clarify the role of ExCo in providing strategic input to the BoM and reporting to the BoM. The ExCo needs to standardise the integration of topics in all meetings servicing the BoM in its agenda and to ensure that strategic topics are brought to the BoM meetings. In addition, the	ExCo, President, Vice Presidents, permanent ExCo members	Continuous	This will strengthen the link between the ExCo and the BoM and allow the more dynamic discussions at the ExCo to feed into the BoM without repeating the same discussions.	6, 8, 17
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		terms of reference and tasks of ExCo need to be further clarified.				
<p>Points to consider:</p> <ul style="list-style-type: none"> • In order to ensure that the ExCo systematically fulfils its reporting function, the President, supported by the Vice-Presidents and the Permanent Members (Italy, France and Germany), must play a key role. • Consider defining in the ExCo Rules of Procedure how the BoM is informed and how to include strategic topics into its reporting. • Define clearer the division of task, especially around the WGs/Study Groups and their progress reporting between the ExCo and the BoM. Have shorter meetings between the CPWG related meetings to start this process. ExCo to share proposals on their terms of reference and tasks with the BoM. 						
5.	high	<p>Re-introduce cultural exchange amongst National representatives and foster exchange with the film industry:</p> <ul style="list-style-type: none"> • Provide space and time for NRs to discuss face-to-face once a year. • Present and consult with the film industry on the strategy, priorities and objectives of Eurimages. • Adjust the tasks of the NRs towards their role with the film industry and their new strategic role. 	BoM with support from Secretariat	2024	<p>Re-introducing cultural exchange and one annual face -to face meeting will ensure the engagement and understanding of all BoM members, when they are currently not in the ExCo.</p> <p>The presentation of the strategy and related consultations will open a new channel of exchange between the BoM and the film industry. It will foster a positive link and image for Eurimages.</p> <p>If strategic priorities are announced well in advance, the industry (which is flexible) will follow. It could even be perceived as a benefit, as producers know that their specific project will compete with peer projects and not with other types of films at the same time.</p> <p>Adjusting and better defining the role of NRs in consulting their national film industry will</p>	3,4,6,7,8, 18

					strengthen the role of NRs towards the industry and will support them in re-gaining ownership of this role.	
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- Points to consider:
- Consider how to reintroduce cultural exchange by holding one annual meeting face-to face (no hybrid options) in a Member State or after/before one of the major film events and inviting the film industry for a presentation/consultation on the strategy and major challenges of the industry.
 - Consider (beside face-to face meetings) using www-menti.com or similar options to also collect perceptions and feedback from the industry online.
 - Publish the strategy and priorities on the website and update them when reviewed.
 - Adjust the NRs’ task to include regular consultation with their national Film industry about Eurimages, its values and its strategy and to feed those back into the BoM discussion and meetings (BoM Rules of Procedure).
 - Define annually (November meeting) a list of main topics for NRs to cover in their regular exchange with national film industry.
 - Include in the task of NRs the regular review of the strategy and the related documents (BoM Rules of Procedure).
 - Include in tasks for ExCo members the regular use and review of the indicators document or a similar task/document to monitor the activities of the Fund (BoM Rules of Procedure).
 - Review the current NR profile in the BoM Rules of Procedure.
 - Include formal handover by outgoing NRs to the successor in the NRs’ role and task description in the BoM Rules of Procedure.
 - Summarise and communicate regularly the profile/tasks/role of an NRs and publish them on the website.

B: Recommendations to optimize the new decision-making process for the selection of film projects

6.	high	Optimise the quality, diversity and environmental impact of projects selected for Eurimages funding by increasing the understanding and knowledge of experts selected for CPWGs.	ExCo with support from the Secretariat	2024	A better understanding of the strategy and objectives of Eurimages by the experts will help to ensure that the quality, diversity and environmental impact of the selected projects are in line with the objectives and strategy and will contribute to the Eurimages "brand".	9, 13, 23
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- Points to consider:
- Expand the two guidelines for experts to include more information on CoE values, gender and diversity and green filming.
 - Explore whether short briefings on some of the criteria such as environment, gender and CoE values could be made available to experts. Possibly existing online sources could be added as additional information (e.g. links) to the guidelines.
 - Clarify the criteria on circulation potential (is it the information/strategy provided by the producers or the circulation potential of the film projects?)

- Audience outreach and relevance to European culture can and should be weighted higher in the process in Eurimages than technical and financial considerations.
- Ensure the moderation by the Secretariat secures diversity in terms of countries, gender and sustainability when this is not reflected in the combined pre-selection and take into account the overall vision/portfolio (for example based on regularly updated indicators document).
- Re-use a small number of experts per CPWG annually (for example one-two experts per CPWG), so they can share their expertise or consider using the same experts for all three annual sessions. Monitor whether there are any negative outcomes (such as names of experts becoming public knowledge or collusion with applicants). Based on this, discuss whether re-engaging the same experts for an entire year is feasible.
- The Secretariat presenting the analysis of the co-production criteria and budget (including the track record of a producer with Eurimages funding in the past in an oral short statement before the final agreed ranking).

7.	high	Ensure that CPWG experts do not use "additional criteria" linked to the CPWG's available budget ceiling when discussing and ranking the middle-ranking films.	ExCo supported by the Secretariat	June 2023 CPWG	Eliminating the use of 'additional criteria' in the CPWG will ensure that only the agreed selection criteria are used in the discussion and thus support the objectives of the Eurimages fund. This will also increase the trust of NRs and producers into the new process of decision-making.	13
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Points to consider:

Option 1: Keep sharing the budget and better brief experts and stronger guide experts during the CPWG discussions.

- Clarify in the expert guidelines the objectives of Eurimages as a top-funder, and that a high number of supported projects is not a priority of Eurimages, but rather selecting projects according to the set criteria and, to the extent possible, affording the entirety of the amount applied for.
- Consider the Secretariat presenting the analysis of the co-production criteria and budget (including the positive track record of a producer with Eurimages funding in the past). A more visual presentation of the analysis should be considered.
- Consider defining that the allocation remaining budget from each CPWG is possible only if it represents no less than 70% of the requested amount of support.

Option 2: Do not share the available budget ceiling with experts until the very end of the session.

Ensure that experts follow gender and diversity objectives of Eurimages already in individual pre-ranking, by reminding them inside the pre-ranking platform. Additionally remind experts about these considerations during moderation.

- Pre-agreed budget allocations per CPWG cannot be changed.
- The ranking recommendations by experts need to be respected.

For both options:

- Consider defining that the allocation remaining budget from each CPWG is possible only if it represents no less than 70% of requested amount of support.

<ul style="list-style-type: none"> Consider using smaller leftovers for other programmes and/or financing external studies pan-European topics (see also Recommendation Nr 1) or to improve the IT systems (See recommendations Nr 12 and 13) or revamping the Eurimages website. 						
8.	medium	Adjust the current fee for external experts to reflect inflation.	BoM	2024	Currently, many experts still consider the fee to be reasonable, but this is not the case for many experts from Western and Northern Europe. Adjusting the fee rate in line with inflation will ensure that the quality of the experts and their thoroughness in assessing film projects is maintained.	22
<p>Points to consider:</p> <ul style="list-style-type: none"> The fee rate needs always to be reasonable for experts across Europe and Canada and in relation to the amount of documents to be assessed. Consider defining a limited list of documents to be the minimum of documents to be read by experts for the individual pre-ranking to ensure that the current fee rate remains reasonable for the majority of experts. Other additional costs, like revamping the IT structure and face-to-face meetings have a priority over this recommendation. 						
9.	high	Optimize and systematize the observation by ExCo members of the CPWGs.	ExCo supported by the Secretariat and in consultation with the BoM	June 2023 CPWG	The ExCo observation of the CPWGs is a key tool to ensure that all NRs are aware and informed about the effectiveness and impartiality of the new decision-making process. It can also serve as a monitoring tool to keep a more real-time overview of the body of the projects supported and thus becoming a tool to detect quality or strategic issues to be addressed.	13, 14, 16
<p>Points to consider:</p> <ul style="list-style-type: none"> Include into the existing ExCo observer reports the requirement to get familiar with the projects discussed (agree on a minimum of documents to be read beforehand). Include in ExC observer report recommendations on which experts to re-use in the next round of CPWGs. Agree during ExCo meetings after each CPWG on this list. 						

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<ul style="list-style-type: none"> • Agree that ExCo observers monitor quality of applications by systematically noting issues in applications documents noted by experts in the discussion and encourage experts during the discussion to bring up issues they noted. • Introduce into the observer report template a space for strategic or coherence topics noted by ExCo observers. • Systematically analysis ExCo observer reports and share findings with BoM. 						
10.	high	Provide no written feedback to producers, but better inform producers about the new process of decision-making process and its benefits.	Secretariat and all NRs	2023	The work required to provide written feedback does not seem proportionate to the benefits for producers, as the same project cannot be submitted to Eurimages again. As many producers are not informed at all or not well informed about the new decision-making process and its advantages for applicants (no political interests, only quality and the other criteria are used to assess the value of each project), better information will lead to more acceptance of the new process.	14, 15
<p>Points to consider:</p> <ul style="list-style-type: none"> • Better inform producers about the changes in Eurimages' decision-making. • Better inform producers about the selection criteria and clarify that they all have the same weight. • Inform producers that it is not possible to provide written feedback due to the amount of work involved. • Consider sharing a summary of the ExCo observer reports as part of the annual activity report. • At the end of the 2023 review with the BoM, if the temporary measure of NRs observing CPWGs is still necessary, especially in relation to the more systematic observation by ExCo members. 						
C: Operational recommendations to increase effectiveness and efficiency						
11.	high	Reduce the administrative burden on the Secretariat related to the renewal of the pool of experts at the end of the current term and manage the expectations of current and future experts in the pool.	Secretariat in cooperation with the Directorate for Legal Affairs and Public International Law with	2024	This will reduce the administrative burden on the Secretariat. It will also reduce frustration for experts in the pool who have not yet been called to CPWGs.	10, 11, 12, 20

		Ensure that future public calls include geographical and other diversity targets (age, gender, expertise). Set high targets for these calls and close the call when the targets are met.	agreement from BoM. President and Executive Director			
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Points to consider:

Option 1 – seen as the best option by the evaluation team until 2025:

- Do not re-open a call at the end of the current pool of expert’s term. Instead, invest in the current pool, weed it out and expand it where needed.
- Add targeted geographical calls for under-represented countries, younger experts, and specific expertise: set high targets for these calls and close the call when you have reached your target.
- Consider asking national professional associations to nominate experts to reduce the amount of scrutiny needed.
- Re-inform the large pool of not (yet) called experts about the reasons why they have not been selected so far via the Eurimages Website.

Option 2:

- If it is not possible to extent the framework contracts, consider outsourcing to a professional head-hunter company to assess the quality of experts in the next call. Also outsource the contracting. Another outsourcing option could be to form an advisory group amongst the NRs(or former NRs receiving a remuneration) to assess new CVs.

Overall points to consider for future pools:

- Select smaller pools of experts.
- Use targets in the call and close them when reached.
- Add to the framework contract an extra one pager with the message, that they might never be called and where they can inform themselves if they have not been selected (website)
- Reuse well-performing experts several times a year and monitor the risk of loss of confidentiality and collusion with applicants and NRs with a very short regular survey. Ask experts to only use their first name during meetings in Kudo.

12.	medium	Simplify the producer application platform by improving its navigation and enabling producers to update their application after submission.	Secretariat	2024	Simplifying the navigation of the application platform will ensure that producers submit all information needed and on time for the eligibility check and might reduce the Secretariats workload.	19
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Points to consider:

- This recommendation is about the navigation of the application platform and not about reducing the amount of information provided.
- Consider moving subtabs to a higher level to prevent applicants from missing important information.
- Consider issues and proposals provided by producers under survey question Nr 22 (Annex 6.7.3).

<ul style="list-style-type: none"> • Make it possible for producers to upload updated information for certain parts of the application, even after the deadline. • Align this work with the recommendation below on IT platforms 						
13.	high	Simplify the Secretariat’s workflows by better connecting existing IT platforms.	Secretariat	2024	Simplifying and better connecting the existing IT platforms will increase the efficiency of the Secretariat and will have a positive effect on the workload of the Secretariat.	21
<p>Points to consider:</p> <ul style="list-style-type: none"> • Focus on connecting in particular Coeurimages, Back-Office, DMS, Signaturit and a validation workflow, the Expert Platform (individual pre-ranking), the application platform, the MOTB and the website. Ensure double filing (uploading/publishing the same document in different platforms is not needed.) • Include some automated creation of information for the indicators linked to the activities of the Fund and the strategy. • Review the workflow developed in 2019 and base the new structure on it. • Include a better link to the website and consider adding regular budget to keep the website updated. • Communicate with CoE about the specific needs of Eurimages compared to other CoE activities, and collect examples and practices from other CoE bodies, which were able to solve their IT needs independently from/flexibly with the overall CoE IT infrastructure. 						
14.	high	Do not add additional tasks to the Secretariat without adding matching resources and give the Secretariat more autonomy to decide about the least contentious special cases /derogations from the financial procedures between ExCo meetings.	BoM	immediate	The Secretariat has been charged with additional tasks (assessment of experts applications and servicing two bodies instead of one), without additional human resources. This could reduce the Secretariat’s outstanding performance and the currently high satisfaction with the Secretariat’s work.	21
<p>Points to consider:</p> <ul style="list-style-type: none"> • Since the reform, the Secretariat has taken on several additional tasks: serving two bodies instead of one, managing the call for experts, checking the CVs of the experts, contacting the experts, managing and moderating the CPWG, and supporting the BoM in taking the reform forward. • Consider providing the Secretariat with more resources to enable the further development of Eurimages programmes. 						

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- Clarify with the BoM that a new task can only be taken on by the Secretariat if another task is abandoned/stopped.
- Define a maximum number of parallel working/study groups.

6 ANNEXES

6.1 Reconstructed vision of the reform

Reasoning for the reform:

The reform intended to respond to challenges faced by the Fund, as identified in the previous evaluation of Eurimages:

- Demand for increased **transparency and equity** towards the parties, the film industry, and taxpayers in general, as regards the decision-making processes;
- At the time of the last external evaluation Eurimages' activities have **outgrown its capacity** within the structure, which was no longer fit for purpose;
- Need to adapt to new **trends in the film industry** in CoE member States (which was compounded by the COVID-19 pandemic);
- **Progressively refined mission of the Fund**, from an industry-specific support mechanism channelling State support, towards a European strategic cooperation and support platform for a cultural public good. Currently, the Fund's mission is³³: "Our mission is cultural. Eurimages aims at fostering co-production and circulation of independent, culturally diverse and original quality filmmaking.
- Need for cooperation across borders, whilst taking into account gender equality, diversity, inclusion and environmental protection.

Therefore, the reform had to respond to imperatives of adaptability, flexibility, transparency, equity, and fitness for purpose (in particularly usefulness for producers) of the Eurimages fund, towards the ultimate aim of optimized fulfilment of the mandate of the Eurimages Fund. This evaluation assessed whether the reform, and the Eurimages fund as of now, responds to these issues and needs. This corresponds to **relevance** analysis.

Expected results of the reform:

To achieve this vision, the scoping interviews, documentary review and evaluation Terms of Reference, show that the reform needed to achieve three key results:

1. the evolution of the role of the BoM, with a double focus: (1) how the Board members steward the interests of the Fund as an international body, and (2) how the Secretariat can continue to support the BoM in its strategic and policy role;
2. the new Executive Committee and its rules and procedures, with special emphasis on Annexes I and II and the organization of its meetings by the Secretariat;
3. the procedures for establishing a pool of external experts, their selection and use, and the support of the Secretariat in organizing the three selection meetings per year. This included the open question of whether and how feedback on the evaluation of projects could be shared with successful/unsuccessful applicants.

³³ Strategy Document

This evaluation will seek to assess these expected results against reality, in terms of **effectiveness**.

Internal outcomes of the reform:

The Fund, particularly its Secretariat, have adjusted to these three key shifts. The expected outcome was increased efficiency and alleviation of the burden on the national representatives. At the same time, the outcomes for the Secretariat, and the emerging functions of the experts, need to be understood in relation to the results of the reform. These issues will form the core of the **Efficiency** questions.

6.2 List of documents available

Titles	Category	Sub-category
Resolution CM/Res(2020)amendingRes(88)15	Statutory document	
Resolution CM/Res(88)15	Statutory document	
Activity Report 2021	Activity Report	
Activity Report 2020	Activity Report	
Plan of Action Diversity	Strategy	
Plan of Action Gender	Strategy	
Strategy	Strategy	Study Group Evaluation Follow up
Draft Standard Governance Principles	Strategy	Study Group Evaluation Follow up
Draft Strategic Indicators	Strategy	BoM & ExCo
Draft Environmental Sustainable Strategy 2022-24	Strategy	
BoM Rules&Procedures 2022	Board Management	Procedures
BoM Rules&Procedures 2021	Board Management	Procedures
BoM List decisions 2022	Board Management	Post reform adopted decisions
BoM adopted Report 2022	Board Management	Post reform report
BoM adopted Report 2021	Board Management	
ExCo Rules&Procedures 2022	Executive Committee	
ExCo Composition 2022-24	Executive Committee	Revised list
ExCo Role_Summary	Executive Committee	
ExCo 165_Decisions DGII/EUR/ExCo/01	Executive Committee	Decisions March 22
ExCo 166_Decisions DGII/EUR/ExCo/03	Executive Committee	Decisions 7 June 22
ExCo Decisions full signed report	Executive Committee	Decisions 7 June 22
ExCo 167_Decisions DGII/EUR/ExCo/06	Executive Committee	Decisions Nov. 22
ExCo Draft_Decisions full report (not signed)	Executive Committee	Decisions Nov. 22
ExCo Proposal of modification	Executive Committee	Procedures
Rules&Procedure_Observers status		
Coproduction Support Regulations 2021	Coproduction WG	Regulations
Coproduction Support Regulations 2022	Coproduction WG	Regulations
External experts Guidelines 2022	Coproduction WG	External experts
Project evaluation Guide for external experts	Coproduction WG	External experts
List of Observers	Coproduction WG	WG Observers
Observers Proposed Reporting Framework	Coproduction WG	WG Observers
Proposition of amendment Observers status	Coproduction WG	WG Observers
165e Session March 2022		
List of experts assigned to coproduction WG	Coproduction WG	WG 165e session
Composition of working groups	Coproduction WG	WG 165e session

Titles	Category	Sub-category
Allocation of experts to WG	Ex-Co	WG 165e session
Explanation of allocation	Coproduction WG	WG 165e session
Project evaluation Final Ranking	Coproduction WG	WG 165e session
2021_Indicators	Coproduction WG	WG 165e session
Adm Table of Experts (contact details, fees ...)	Coproduction WG	WG 165e session
166e session June 2022		
Projects list	Coproduction WG	WG 166e session
Allocation of experts to WG	Ex-Co	WG 166e session
Explanation of projects allocation	Coproduction WG	WG 166e session
Project evaluation Final Ranking	Coproduction WG	WG 166e session
2021_Revised Indicators	Coproduction WG	WG 166e session
Projects Reco Table (WG, Ranking, Gender, Amount)	Coproduction WG	WG 166e session
Adm Table of Experts (contact details, fees ...)	Coproduction WG	WG 166e session
167e Session Nov 2022		
Allocation of experts to WG	Ex-Co	WG 167e session
Explanation of projects allocation	Coproduction WG	WG 167e session
Allocation of projects by WG	Coproduction WG	WG 167e session
Project evaluation Final Ranking	Coproduction WG	WG 167e session
Projects Reco Table (WG, Ranking, Gender, Amount)	Coproduction WG	WG 167e session
Adm Table of Experts (contact details, fees ...)	Coproduction WG	WG 167e session
168e Session March 2023		
WG2-Pre-Ranking	Coproduction WG	WG 168e session
Allocation of experts to the 168th CPWGs	ExCo	WG 168e session
WG2-Pre-Ranking&Frequency	Coproduction WG	WG 168e session
WG4 ProjectAssess-Pre-Ranking&RankingInGroup	Coproduction WG	WG 168e session
WG5 ProjectAssess-Pre-Ranking&RankingInGroup	Coproduction WG	WG 168e session
CPWG1 Agenda	Coproduction WG	WG 168e session
CPWG1-Updated projects	Coproduction WG	WG 168e session
CPWG1 Pre-Ranking	Coproduction WG	WG 168e session
CPWG1 Pre-Ranking&Frequency	Coproduction WG	WG 168e session
CPWG1-Final Ranking with modified amount	Coproduction WG	WG 168e session
CPWG2 Agenda	Coproduction WG	WG 168e session
CPWG2-Updated projects	Coproduction WG	WG 168e session
CPWG2 Pre-Ranking	Coproduction WG	WG 168e session
CPWG2 Pre-Ranking&Frequency	Coproduction WG	WG 168e session
CPWG3 Agenda	Coproduction WG	WG 168e session
CPWG3 Pre-Ranking	Coproduction WG	WG 168e session
CPWG3 Pre-Ranking&Frequency	Coproduction WG	WG 168e session
CPWG3 Final Ranking	Coproduction WG	WG 168e session

Titles	Category	Sub-category
CPWG4 Agenda	Coproduction WG	WG 168e session
CPWG4 Pre-Ranking	Coproduction WG	WG 168e session
CPWG4 Pre-Ranking&Frequency	Coproduction WG	WG 168e session
CPWG5 Agenda	Coproduction WG	WG 168e session
CPWG5 Pre-Ranking	Coproduction WG	WG 168e session
CPWG5 Pre-Ranking&Frequency	Coproduction WG	WG 168e session
Recommendations by project reference	Coproduction WG	WG 168e session
Ranking&Reco – 17-23 March 2023 (Final)	Coproduction WG	WG 168e session
CPWG-Final Ranking2763-1968-4871.1	Coproduction WG	WG 168e session
CPWG-Final Ranking with modified amount	Coproduction WG	WG 168e session
CPWG-Gender Analysis 2751-28764679.1	Coproduction WG	WG 168e session
CPWG-Gender Analysis 2751-28764679.2	Coproduction WG	WG 168e session
ExCo Obersver Report_CPWG1_17March 23	ExCo WG Observation	WG 168e session
ExCo Obersver Report_CPWG2_20March 23	ExCo WG Observation	WG 168e session
ExCo Obersver Report_CPWG4_22March 23	ExCo WG Observation	WG 168e session
ExCo Obersver Report_CPWG5_23March 23	ExCo WG Observation	WG 168e session
ExCo Rapport Observation_GTCP3_21mars 23	ExCo WG Observation	WG 168e session
All reports of the Evaluation Study Group in particular 7 to 10	Study Group Evaluation	Study Group Meeting
Sgeval_report4june2019_EN	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2019) Report 4)	Follow up	
Sgeval05_report5_meeting29june2019final	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2019)_Report 5)	Follow up	
Sgeval_report6_meeting4septfinal	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2019)_Report 6)	Follow up	
Sgeval07_meetingReport_12nov2019luxrrevised	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2019)_Report 7)	Follow up	
sgeval_meeting8dec2019draftreportv2	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2019)_Report 8)	Follow up	
2mandate_sgevaluationoct2019	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval9)	Follow up	
Sgeval_report10_meeting20fev2020v3	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2020)_Report 10)	Follow up	
Sgeval_report11meeting16april2020	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2020)_Report 11)	Follow up	
Sgeval_report22_meeting16nov2021	Study Group Evaluation	Study Group Meeting
(DGII/EUR/SGEval(2021)_Report22)	Follow up	
Documents (Agenda, Reco,Decisions...) 08	Executive Committee	8 th Meeting
Meeting_10March23		
ExCo List of decisions of the 8th	Executive Committee	8 th Meeting
meeting_10March23_Adopted27March23		
Coproduction_specialcases_168_rev_adopted2	Executive Committee	9th Meeting
7march_en		

Titles	Category	Sub-category
Eurimages Member States	Stakeholders	National Representatives
List Eligible External Experts Dec 2021	Stakeholders	Independent experts
List Eligible External Experts March 2022	Stakeholders	Independent experts
List Eligible External Experts June 2022	Stakeholders	Independent experts
Experts_2022-for evaluators	Stakeholders	Independent experts
External Evaluation 2018		
Proposal for decision_BoM_PPT	Evaluation 2018	Study Group Evaluation Follow up
Detailed list of proposals_BoM	Evaluation 2018	Study Group Evaluation Follow up
Documents of the evaluation Study Group	Evaluation 2018	Study Group Evaluation Follow up

6.3 List of interviewees

Nr	Function	Geo Group	Country	Name	Age	Gender	Main Activity/Expertise
1	SEC Staff			Susan Newman		F	Executive Director
2	SEC Staff			Thierry Hugo		M	Financial Analyst and Internal Controller Officer
3	SEC Staff			Enrico Vannuci		M	Enrico Vannuci, Deputy Executive Director
4	SEC Staff			Roberto Olla		M	Former Executive Director of Eurimages, now Head of Diversity and Gender
5	SEC Staff			Iris Cadoux		F	Project Manager, Animations, Features
6	SEC Staff			Vadim Lysikov		M	Project Manager, Children Films, Features
7	SEC Staff			Sergio Garcia de Leaniz		M	Project Manager, Features
8	SEC Staff			Barbara Sturm-Lotz		F	Royalties officer
9	SEC Staff			Alessia Sonaglioni		F	Project Manager, Features
10	SEC Staff			Claudine Nonnenmacher		F	Relations with the Board of Management
11	SEC Staff			Fatiha Louali		F	Information System Expert
12	President		FR	Catherine Trautmann		F	President of Eurimages

13	ExCo		IT	Laura Salerno / Rossella Gaudio	F	National Representative	
14	ExCo 23		SK	Zuzana Gindl-Tatarova	F	National Representative	
15	ExCo 22		GE	Nino Kirtadze	M	National Representative	
16	ExCo 22		AL	Eduart Makri	M	National Representative	
17	ExCo		FR	Michel Plazanet	M	National Representative	
18	ExCo 22		HR	Davor Švai	M	National Representative	
19	ExCo 22		UA	Serhiy Zlenko	M	National Representative	
20	ExCo		DE	Els Hendrix	F	National Representative	
21	ExCo 22		DK	Christian Juhl Lemche	M	National Representative	
22	ExCo 23		FI	Matti Paunio	M	National Representative	
23	ExCo 23		AM	Susanna Harutyunyan	F	National Representative	
24	ExCo 22		IS	Ana Maria Karlsdottir	F	National Representative	
25	ExCo 22		RO	Ilinka Teodorescu	F	National Representative	
26	ExCo 22		AT	Iris Zapper-Heller/Antonia Rahofer	F	National Representative	
27	ExCo 23		BiH	Jovan Marjanovic	M	National Representative	
28	ExCo 22		PT	Nuno Fonseca/Leonor Silveira	M/F	National Representative	
29	ExCo 23		BE	Emmanuel Roland/Nathalie Capiou	M/F	National Representative	
30	ExCo 23		GR	Eleni Chandrino	F	National Representative	
31	ExCo 23		CY	Diomides Nikita	M	National Representative	
32	ExCo 23		CZ	Elena Kotova	F	National Representative	
33	ExCo 23		LV	Inga Blese	F	National Representative	
34	ExCo 23		CA	Marielle Poupelin	F	National Representative	
35	BoM		BL	Gergana Dakovska	F	National Representative	
36	BoM		TR	Ece Tarlan	M	National Representative	
37	BoM		ME	Sehad Čekić	M	National Representative	
38	BoM		MK	Tatjana Kjurchinska Pepeljugoska	F	National Representative	
39	BoM		CH	Laurent Steiert	M	National Representative	
40	BoM		SI	Nina Ukmar	F	National Representative	
41	BoM		IE	Emma Scott	F	National Representative	
42	BoM		ES	Pablo Perez de Lima	M	National Representative	
43	BoM		NO	Benedikte Danielsen	F	National Representative	
44	BoM		EE	Piret Tibbo-Hudgin	F	National Representative	
45	BoM		NL	Ilse Rontelap	F	National Representative	
46	WG 06.22	1	FR	a	60	F	Production

47	WG 03.22	1	FR	b	27	F	Production
48	WG 03.22	5	IT	c	31	M	Other
49	WG 06.22	2	FI	d	39	M	Distribution/Sales
50	WG 11.22	5	PT	e	40	F	Other
51	WG 06.22	4	BG	f	42	F	Production
52	WG 03.22	3	AM	g	33	M	Script/Direction
53	WG 03.22	3	SI	h	61	M	Script/Direction
54	WG 11.22	1	DE	i	53	M	Other
55	WG 11.22	4	HU	j	59	M	Distribution/Sales
56	WG 11.22	5	ES	k	30	F	Distribution/Sales
57	WG 03.22	2	DK	l	55	F	Script/Direction
58	WG 03.22	2	NO	m	47	F	Other
59	WG 03.23	4	PL	n	63	M	Script/Direction
60	WG 03.23	5	GR	o	47	F	Distribution/Sales
61	WG 03.23	1	NL	p	61	F	Distribution/Sales
62	WG 03.23	3	RS	q	71	M	Other
63	WG 03.23	3	BA	r	48	M	Script/Direction
64	WG 03.23	2	LV	s	69	F	Script/Direction
65	WG 03.23	4	UA	t	33	M	Production
66	Producer22	5	IT	JUMP CUT Srl		M	Applicant delegate producer
67	Producer22	1	FR	ELDA PRODUCTIONS		F	Applicant delegate producer
68	Producer22*	5	ES	MIRAMEMIRA, S.L.		F	Applicant delegate producer
69	Producer22*	2	FI	ANIMAKER OY		M	Applicant delegate producer
70	Producer22	5	ES	LASTOR MEDIA, S.L.		F	Applicant delegate producer
71	Producer22		CZ	BARLETTA s.r.o.		M	Applicant delegate producer
72	Producer22	5	IT	VIVO FILM Srl		F	Applicant delegate producer

*producer supported in 2022 and before

6.4 Interview templates

6.4.1 Template 1 for inception interviews

External evaluation of Eurimages in 2023, Inception interviews

Interviewee(s)	
Function(s)	
Date of the meeting	
Interviewer(s)	
Location	
In confidence/shareable	In Confidence

Introduction

- Thank you very much for your time.
- My name is XY and I work for the consultancy company Evaluet OG, which has been contracted by the Eurimages Secretariat of the Council of Europe to conduct this independent evaluation.
- The purpose of the evaluation is to assess the impact of the recent reform on the functioning of the governance and decision-making processes of Eurimages, by identifying the strengths and weaknesses of these processes in their current form and to make proposals for improvement based on lessons learned and a comparison with the practices and standards applied in other public funds in the Member states.
- We want to make the evaluation useful for decision-makers and key stakeholders and are therefore trying to identify their information needs during these first interviews;
- I would like to hear your thoughts and opinions on the topic, including questions you feel should be addressed in this assessment.
- All interviews which we conduct are confidential; you will not be quoted at any point afterwards. Your name will be included in the list of people interviewed in an annex to the report, unless you prefer that it is not included. The data will be collected and analysed by
 - By Evaluet OG who have been contracted by the Council of Europe to conduct the evaluation and is bound by the obligation of confidentiality.
- The data will be used exclusively for the purpose of the evaluation, treated in accordance with the Council of Europe data protection [rules](#) and will be deleted after five years or at any time sooner, at your request
- Not an evaluation of anyone's individual performance. Not a control, not an audit, but a learning exercise.
- Request authorization to take notes on computer.

Questions

- What is your role in Eurimages?
- Originally, what and which actors triggered the reform, and what was its objective? Did the reform match this objective?
- What have been the key achievements and benefits of the reform? Has it created new opportunities for Eurimages?
- What have been the key weaknesses of the reform/ the reform process? Did it create new challenges?
- According to you, what are the key external factors that tend to make positive changes happen in the work of the Eurimages? External challenges (e.g. COVID pandemic, others...)?
- What should be the follow up, the next stage? In particular, what could be improved in your area if work?

- What topics or issues are important to be looked at by the evaluation team?

6.4.2 Template 2 for data collection interview National Representatives/BoM/ExCO/

Interviewee(s)	
Function(s)	
Date of the meeting	
Interviewer(s)	
Location	
In confidence/shareable	In Confidence

Introduction

- Thank you very much for your time.
- Self-presentation (name, function - *I work for the consultancy company Evaluet OG, which has been contracted by the Eurimages Secretariat of the Council of Europe to conduct this independent evaluation*).
- Purpose of the interview: to understand the reform process of Eurimages Fund, the strengths and benefits of the reform and possible weaknesses and opportunities.
- What is necessary and valued is the interviewees’ personal experience and opinion – they are encouraged to speak in their personal capacity, not as representatives of an institution.
- Not an evaluation of anyone’s individual performance. Not a control, not an audit, but a learning exercise.
- All interviews are confidential. The process ensures anonymity (not be quoted at any point, Interview notes and recordings will not be shared). Your name will be included in the list of people interviewed in an annex to the report, unless you prefer that it is not included.
- The data will be used exclusively for the purpose of the evaluation, treated in accordance with the Council of Europe data protection [rules](#) and will be deleted after five years or at any time sooner, at your request.
- Request authorization to take notes on computer or to record the interview when done remotely.

Questions

- When and why have you joined the BoM? (*Ministry or film practitioner*)

NR who joined the BoM before the reform/president: Role

- Has your work changed with the Reform? what is different?
- How would you define your role now? (*Follow-up for NR: new profile and match to own expertise?*)
- *From 1-10 how closely involved do you feel in the function of the Fund now?*

NR who joined the BoM after the reform: Role

- How do you see your role and what are your tasks?
- How does the role fit match your expertise?
- *From 1-10 how closely involved do you feel in the function of the Fund now?*

ALL:

Reform

- What have been the most significant changes that have resulted from the reform?
- What are the strengths and weaknesses of these changes?
- What would you change and why?

Role of Eurimages & Strategy

- How would you describe the role of Eurimages?
- How does the role as NR allow you to represent the interests of your own country in the definition of the policy and strategy of the Fund? (adapt for president)
- How useful are the current strategic documents to steer the Fund? *What would be the next steps in this regard, how could the Secretariat support this?*
- How should Eurimages further develop?

Co-operation with Film Industry

- How do you cooperate with your national film industry? Do you advise producers before applying (if not, why not)?
- How relevant is this cooperation for your role as NR? How could the cooperation be intensified?
- How is Eurimages perceived by the film industry in your country?
- How well does the reform respond to the current developments of the film industry?

Decision-making for supporting Co-productions

- To what extent does the new decision-making contribute to the reform objectives? How well does the new approach meet your expectations in terms of transparency and Eurimages objectives?

BoM- ExCo- Secretariat

- How would you describe the division of labour, decision-making, communication lines and roles and mandates between the BoM, ExCo and the Secretariat?
- Are the meetings sufficiently prepared? How do you prepare for meetings of the BoM? Follow-up: Are two meetings per year enough?
- How useful is the online platform for you?
- What tasks should the Secretariat take over or stop doing?
- What would you change in the operation of the Fund?

→ NR in the Executive Committee:

- What are your tasks in ExCo?
- How would you describe the role of ExCo in contrast to the BoM?
- How do you cope with the different tasks?
- Can the processes in the ExCo be made more efficient and if so, how?

Introduction see template 2

Questions

- What is your role in Eurimages?

Reform

- What have been the most significant changes that have resulted from the reform?
- What are the strengths and weaknesses of these changes?
- What would you change and why?
- To what extent does the new decision-making contribute to the reform objectives?
- How well does the new approach meet your expectations in terms of transparency and Eurimages objectives?
- What would you do to ensure the quality of expertise and their match to the needs of Eurimages of selected experts?

Role of Eurimages & Strategy

- How would you describe the role of Eurimages?
- How does the role as NR allow to represent their interests of their own country in the definition of the policy and strategy of the Fund?
- How useful are the current strategic documents to steer the Fund? *What would be the next steps in this regard, how could the Secretariate support this?*
- How should Eurimages further develop?

Co-operation with Film Industry

- How relevant is this the cooperation with film industry for the BoM? How could the cooperation be intensified?
- How well does the reform respond to the current developments of the film industry?

BoM- ExCo- Secretariat

- How would you describe the division of labour, decision-making, communication lines and roles and mandates between the BoM, ExCo and the Secretariat?
- What tasks should the Secretariat take over or stop doing?
- What would you change in the operation of the Fund?
- How would you describe the role of ExCo in contrast to the BoM?
- Can the processes in the ExCo be made more efficient and if so, how?

Administrative burden of new reform processes

- What processes take most of your and your colleagues time and resources?
- Where do you see duplications or possibilities for simplification?
- How do you save and share information relevant for other and future staff? How much effort do you need to find information and documents?

- How clear is the division of tasks between staff in your opinion?

6.4.4 Template 4 for data collection interview Eurimages President

- Has your work changed with the Reform? what is different?
- How would you define your role now? (*Follow-up for NR: new profile and match to own expertise?*)
- *From 1-10 how closely involved do you feel in the function of the Fund now?*

Reform

- What have been the most significant changes that have resulted from the reform?
- What are the strengths and weaknesses of these changes?
- What would you change and why?

Role of Eurimages & Strategy

- How would you describe the role of Eurimages?
- How does the role of the president allow you to support NRs representing the interests of their countries in the definition of the policy and strategy of the Fund?
- How useful are the current strategic documents to steer the Fund? *What would be the next steps in this regard, how could you/the Secretariat support this?*
- How should Eurimages further develop?

Co-operation with Film Industry

- How does the BoM cooperate/keep in touch with the film industry?
- How relevant is this for the BoM? How could the cooperation be intensified?
- How well does the reform respond to the current developments of the film industry?

Decision-making for supporting Co-productions

- To what extent does the new decision-making contribute to the reform objectives? How well does the new approach meet your expectations in terms of transparency and Eurimages objectives?

BoM- ExCo- Secretariat

- How would you describe the division of labour, decision-making, communication lines and roles and mandates between the BoM, ExCo and the Secretariat and your role?
- Are the meetings sufficiently prepared? How do you prepare for meetings of the BoM? Follow-up: Are two meetings per year enough?
- How useful is the online platform for you?
- What tasks should the Secretariat take over or stop doing?
- What would you change in the operation of the Fund?
- How would you describe the role of ExCo in contrast to the BoM?
- Can the processes in the ExCo be made more efficient and if so, how?

6.4.5 Template 5 for data collection interview external experts

Introduction see template 2

Questions

- How would you describe the Eurimages Fund’s policy, guiding principles, objectives?
- How comprehensive can you review and assess each project/film allocated to you?
- What kind of expertise is necessary to judge the projects/films according to the criteria of Eurimages and do you feel all experts in your working group had this expertise?
- How was the cooperation with the other experts?
- Were the films allocated to you by Secretariat relevant to your expertise?
- Did the final selected project/film for support include the films which you think were important or deserved to be supported? Do you follow the films supported by Eurimages?
- Which documents were provided by Eurimages do you use more, less, not at all (list documents)?

Document	Use a lot	Use less	Not at all	Needs clarification/improvement

- Do you need other kinds of documents/information?
- How well was the guidance and communication with the Secretariat?
- How satisfied are you with the online expert platform?
- Would it be possible for you to write a short feedback about each film jointly with the other experts in your working group at the end of the session, which can be provided as a justification to the producers (max. 3 sentences)?
- What do you think about the recruitment process of external experts? And the selection process for a working group?
- Would you be available to work again as an external expert for Eurimages?
- Are you also working as an expert for other funds? If it is the case: compared to similar activities, how would you assess the procedures/workload at Eurimages?

6.4.6 Template 6 for data collection interview beneficiaries (producers supported in the past not in 2022/ producers supported in 2022)

Interviewee(s)	
Function(s)	
Date of the meeting	
Interviewer(s)	
Location	
In confidence/shareable	In Confidence

Introduction see template 2

Questions

- How would you describe the Eurimages Fund’s policy, guiding principles, objectives?
- How many times have you applied to the Eurimages Fund? If several times, how many projects have been supported and when?
- Was your last project rejected or funded by Eurimages?
- How would you assess the information available to apply for funding? Do you feel sufficiently informed, supported and/or advised? If not, what could be improved?
- What was your main source of information before applying?
- Is Eurimages accessible for you when you have questions or need support?
- Would you recommend Eurimages to colleagues, why (not)?
- What is the role of Eurimages for you?
- How transparent is the work of Eurimages in your perception?

6.4.7 Observation Guidance for Co-production working groups

Observer:

Working group category: (documentary, 1st& 2nd films, animation, large budgets, feature)

- Review of completeness of pre-ranking and overall assessment and written comment of projects by experts (process)

	Fully complete	Nearly all complete	Some parts missing	Remarks
Selection criteria				
Overall assessment				
Written comment				

Discussion:

- Quality and balance of **interactions** between experts during discussions

Balanced (all experts participate equally)	
Unbalanced: How? (a few or one expert dominates, a few or one expert very silent)	
Other observations	

- On what of the global averaged ranked projects did the discussion focus? (higher ranking, middle, lower?)

All films	
Higher ranked films	
Middle ranked films	
Lower ranked films	
Large difference to final ranking?	

- If and how did the experts refer and use the selection criteria and the strategy and policy of the Fund in the discussion?

quality and originality of the script	
vision and style of the director	
contribution of the team involved and level of artistic and technical co-operation	
consistency and level of confirmed financing	
circulation potential (festivals, distribution, audience)	
adherence to the values and aims of the Council of Europe	
the existence of measures implemented to reduce the environmental impact of the co-production project	
Strategy and policy of the Fund	
Additional observations	

- Observations on expertise and confidence of experts

Clear/confident with selection process	
Using own expertise or experience in the discussion	
Other observations	

Moderation of the Secretariat

When?	
How?	
What information do they give?	
Other observations	



Other remarks:

6.5 Evaluation matrix

Evaluation questions	Indicators	Data collection instruments	Data sources	Data analysis
Evaluation criteria: Relevance				
<p><i>EQ 1: To what extent does the reform address the challenges faced by the Fund, as identified by National Representatives and beneficiaries?</i></p>	<p>National representatives:</p> <ul style="list-style-type: none"> • Level of involvement of the National Representatives (NR) in the functioning of the fund • Level of alignment of the reform objectives with the expectations of National Representatives • Correspondence between the reform and the ongoing changes of priorities • Level of acceptance/satisfaction with the new role by the National Representatives. <p>Beneficiaries:</p> <ul style="list-style-type: none"> • Level of alignment of the reform with beneficiaries' concerns and expectations, in view of the mandate of Eurimages as defined in the amended Eurimages resolution and strategic documents. 	<p>Desk review</p> <p>Semi-structured interviews with NRs</p> <p>Semi-structured interviews with producers</p> <p>Online survey producers</p>	<p>Resolution</p> <p>Strategic documents</p> <p>Rules of Procedures</p> <p>Interview records</p>	<p>Content analysis (qualitative) based on analysis grid</p>
Evaluation criteria: Effectiveness				
<p><i>EQ2: To what extent does the new governance of Eurimages meet the objectives of the reform, in particular definition and implementation of a clear strategy for the Fund?</i></p>	<ul style="list-style-type: none"> • Reform objectives addressed and met in relation to objectives identified in documents and interviews • Adequacy of strategic planning processes and documents (clarity; coherence between mission/mandate, vision, values, objectives, lines of activity). • Potential of current strategy and policy guidelines as defined by the Board of management (BoM) to be translated into concrete actions • Adequacy of implementation mechanisms (transparency, responsibilities, reporting lines, the monitoring and oversight mechanisms). • The adequacy of support provided to the BoM to fulfil the new strategic and policy role 	<p>Desk review</p> <p>Semi-structured interviews with NRs, President Eurimages staff</p>	<p>Resolution</p> <p>Strategic documents</p> <p>Rules of Procedures</p> <p>Interview records</p> <p>Relevant outputs of evaluation Study group</p> <p>Activity reports</p>	<p>Content analysis (qualitative) based on analysis grid</p>

	<ul style="list-style-type: none"> • Clarity of roles and distribution of mandates between BoM and ExCo • Role and place of the President of the Fund • Actions taken to follow the impact on film and financing of the evolution of new technologies and the market 			
<p><i>EQ 3: To what extent do the new Eurimages decision-making processes fulfil the objectives of the reform and is it effective in maintaining the Fund's label of quality and excellence?</i></p>	<ul style="list-style-type: none"> • Adequacy of <u>expert pool</u> selection with the reform objectives, and the criteria as set out in the strategic documents and rules of procedures • Selection and assignment of <u>experts for co-production working groups</u> • Adequacy and transparency of new selection <u>procedure for supported projects</u> by external experts. <p>These aspects will be examined through several lenses (as applicable):</p> <ul style="list-style-type: none"> • Transparency • Contribution to reform objectives • Communication • Level of satisfaction of stakeholders • Users' process and support provided, in particular the perception of experts with guidance provided (application and when selected for Co-production working groups) and digital administration and support provided • Benchmarking with other public film funds decision-making processes 	<p>Desk review</p> <p>Semi-structured interviews with NRs, Eurimages staff, external experts and producers</p> <p>Online surveys with experts and producers</p> <p>Observation of Co-production working groups</p>	<p>Resolution Strategic documents</p> <p>Rules of Procedures</p> <p>Interview records</p> <p>Decisions on support</p> <p>List of experts assigned to coproduction WG</p> <p>Composition of working groups</p> <p>Allocation of experts to WG</p> <p>Explanation of allocation</p> <p>Project evaluation</p> <p>Final Ranking Indicators 21/22</p> <p>Expert guidelines and expert online Platform</p> <p>Producers online platform</p>	<p>Content analysis (qualitative) based on analysis grid</p> <p>Descriptive survey analysis</p>
<p>Evaluation criteria: Efficiency</p>				
<p><i>EQ 4: To what extent do the new governance structure and decision-making processes of Eurimages ensure optimal</i></p>	<p><i>Board of management ExCo:</i></p> <ul style="list-style-type: none"> • Functioning of the BoM (role, mandates, tasks) • Functioning of the ExCo (role, duration of mandates, geographical distribution of members, observers) • Clarity of role and mandate of BoM 	<p>Desk review</p> <p>Semi-structured interviews with</p>	<p>Resolution Strategic documents</p> <p>Rules of Procedures</p> <p>Interview records</p>	<p>Content analysis (qualitative) based on analysis grid</p>

<p><i>operation of the Fund as an entity?</i></p>	<ul style="list-style-type: none"> • Clarity of role and mandate of ExCo • Clarity of distinction of decisions to be taken and mandates between the ExCo and the BoM • Relationship and communication between the BoM, and the ExCO. <p><i>All structures:</i></p> <ul style="list-style-type: none"> • Relationship between the BoM and ExCo, and the Secretariat (division of labour, communication lines, coherence/suitability of information flow) • The organisation of meetings of the various bodies (frequency of meetings, documents made available, communication during meetings, etc...) • Clarity of separation of tasks between the Secretariat, the ExCo and the BoM • Level of satisfaction with documents and digital administration, and support provided to fulfil the new roles • Trends of administrative burden and costs for the Fund induced by the reform, including in particular regarding the application and selection procedure for independent external experts. This will include the Secretariat's internal records management and division of tasks and the benchmarking with other public film funds administration workload 	<p>NRs, Eurimages staff</p> <p>Observation of Co-production working groups including preparation and follow-up meetings with ExCo and BoM</p>	<p>Decisions on support</p> <p>Documents, agendas emails provided to BoM and ExO</p> <p>Internal workflows/timetables of the Secretariat</p> <p>BoM/ExCo online platform</p> <p>Documents related to selection of pool of external experts</p>	<p>Descriptive survey analysis</p>
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6.6 Summary of selected funds for learning exercise (benchmarking)

Fund / Country /since / Link /contact or for interview	Mission / objective / annual budget)	Decision making process	Differences to Eurimages / Effects / comparable to Eurimages
<p>Nordisk Film Fund (1)</p> <ul style="list-style-type: none"> • Since 1990 • Pan-national fund (5 countries ICE,NO,SE,FI, DK) • support and promotes northern national film industry approx 12m EUR (NOK 130m) • www.nordiskfilmogtvfond.com 	<ul style="list-style-type: none"> • to promote production and increasing distribution of Nordic feature films, creative documentaries and TV/Drama series in the regions. • top-financing Nordic productions and by financing dubbing of children's films and Nordic distribution • Average applications per year (2019-2022): 108 • Financial sources from different governments as well as industry (22 partners) • annual positive confirmation /commitments 2019-2022 average: 70 • approx. 11.6m EUR (NOK 130m) average btw 2019-2022 	<ul style="list-style-type: none"> • ongoing evaluation based on artistic and market criteria • done by CEO and senior and use of external experts/ use of jury members for TV drama/ CEO reports to five Board members (representing 22 partners from each Nordic country) • Strategic goals are set and communicated for the next year; • Reasons for decision not given to applicants 	<ul style="list-style-type: none"> • Different processes of decision-making (CEO & Staff/ readers for TV Dramas) • Financial and artistic evaluation • Continuous evaluation of applications • Only gap financing eligible if certain amount and distribution in at least 2 countries is in place • Pan- National fund • Support to features, documentaries, TV and work for children • Focus on children and youth • beside support to productions: support for Distribution (both single film and slate), dubbing and industry Initiatives.
<p>ICA Portugal (2) Instituto do Cinema e do Audiovisual</p> <ul style="list-style-type: none"> • Since 1971 • National Fund • Funding in different fields, current body since 2012 <p>à www.ica-ip.pt</p>	<ul style="list-style-type: none"> • To support the development of cinematographic and audiovisual activities, from the creation to the dissemination and national and international circulation of works • fostering the emergence of new values, contributing to diversity • applications per year: tba • financial source governmental money • • • appr 23m EUR in 2022 	<ul style="list-style-type: none"> • Several calls/contests per year • Use of different jurors for different calls • Use of evaluation criteria, meetings for a joint decision • Minutes of joint decisions: applicants are getting a revised version in short sentences as they can re-apply with the project) • Strategic goals are set and communicated for the next year. 	<ul style="list-style-type: none"> • Jurors are publicly announced • Application and evaluation criteria use online platforms • High number of applications, repeated requires of a project in different levels and several calls per year by genre • beside support to productions: support for development, distribution, Industry Initiatives etc.

6.7 Surveys

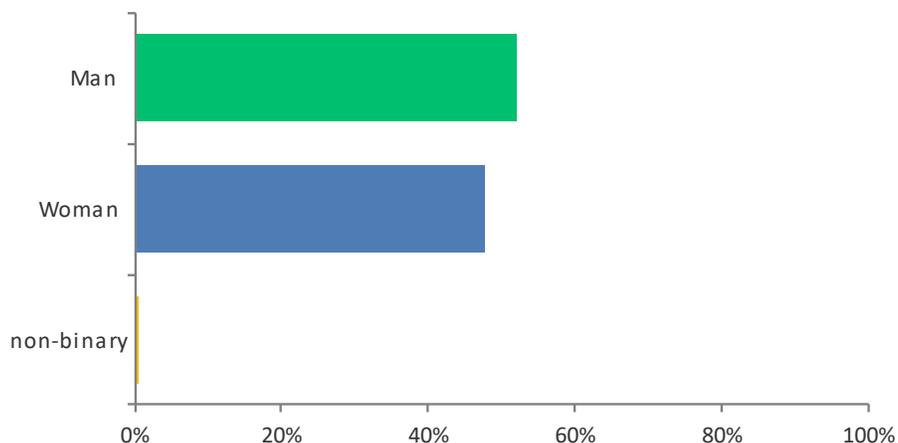
6.7.1 Survey for external experts (in the pool and experts who already participated in CPWGs)

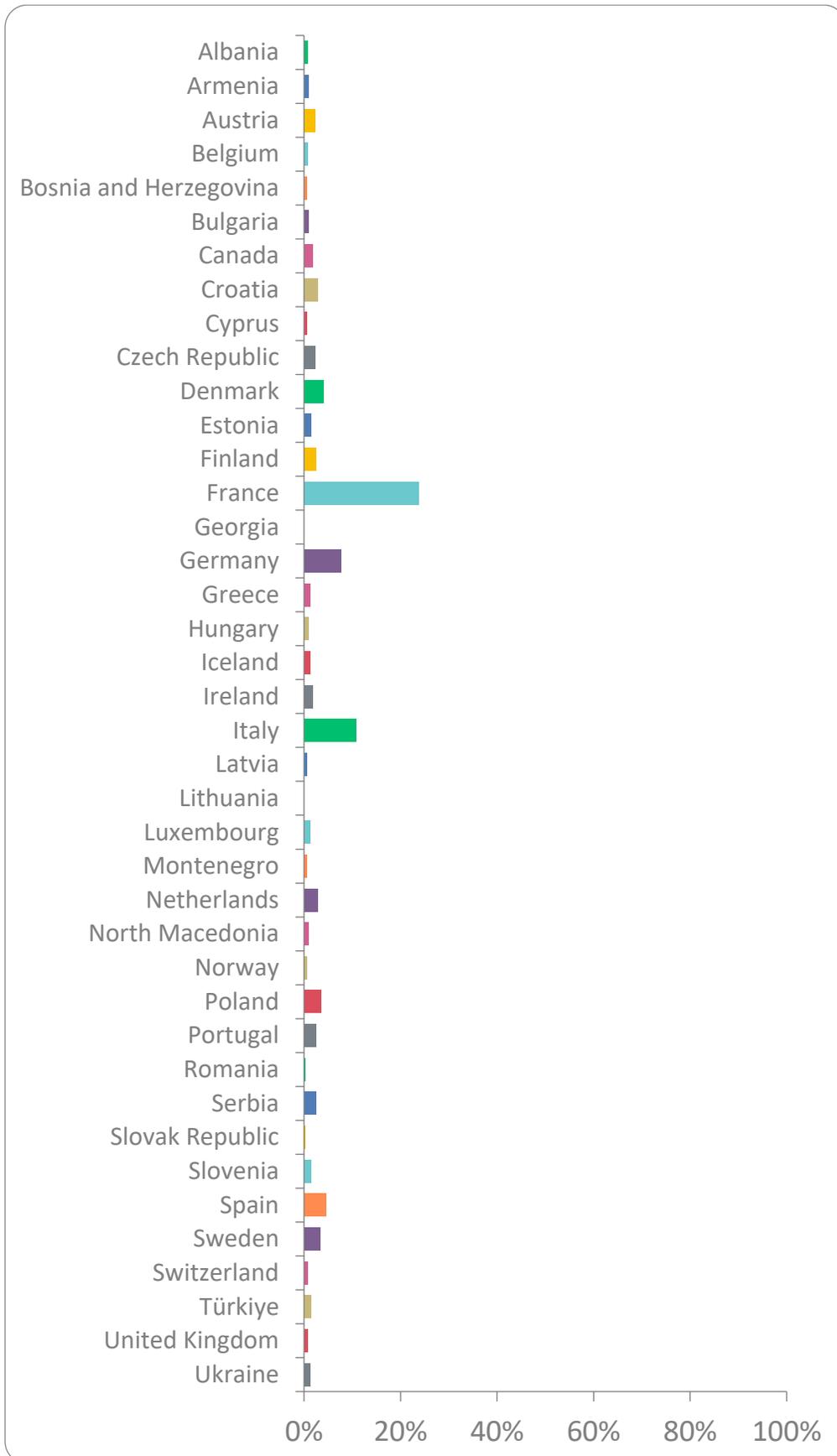
Table 3: Response rates and demographics of online surveys conducted
Response rates and demographics of the specific groups surveyed.

Modules for external experts	Response rates	Demographics
Experts selected to participate in the co-production working groups in 2022	61 out of 60 (note: it is possible that a few experts responded to the survey twice as the tracking of IP addresses was turned off).	Gender: 30 men, 31 women Main areas of expertise: 34% Scriptwriter/Director, 25% Producer, 21% Distribution/Sales, 18% Festival Programmer
Experts selected to participate in the co-production working group in 2023	20 out of 25	Gender: 11, men, 9 women Main areas of expertise: 35% Scriptwriter/Director, 40% Producer, 10% Distribution/Sales, 10% Festival Programmer
Experts from the list validated by the Management Committee (pool of experts)	304 out of 426 valid email addresses out of a pool of 506 approved experts	Gender: 159 men, 143 women, 2 non-binary Main areas of expertise: 29% Scriptwriter/Director, 47% Producer, 10% Distribution/Sales, 10% Festival Programmer, 3.5% Other

Q1: What is your gender?

Answered: 387 Skipped: 0



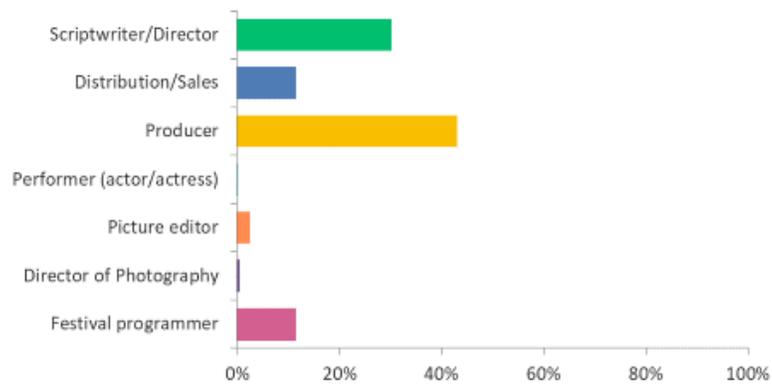


ANSWER CHOICES	RESPONSES	
Albania	0.78%	3
Armenia	1.03%	4
Austria	2.33%	9
Belgium	0.78%	3
Bosnia and Herzegovina	0.52%	2
Bulgaria	1.03%	4
Canada	1.81%	7
Croatia	2.84%	11
Cyprus	0.52%	2
Czech Republic	2.33%	9
Denmark	4.13%	16
Estonia	1.55%	6
Finland	2.58%	10
France	23.77%	92
Georgia	0%	0
Germany	7.75%	30
Greece	1.29%	5
Hungary	1.03%	4
Iceland	1.29%	5
Ireland	1.81%	7
Italy	10.85%	42
Latvia	0.52%	2
Lithuania	0%	0
Luxembourg	1.29%	5
Montenegro	0.52%	2
Netherlands	2.84%	11
North Macedonia	1.03%	4
Norway	0.52%	2
Poland	3.62%	14
Portugal	2.58%	10
Romania	0.26%	1

Serbia	2.58%	10
Slovak Republic	0.26%	1
Slovenia	1.55%	6
Spain	4.65%	18
Sweden	3.36%	13
Switzerland	0.78%	3
Türkiye	1.55%	6
United Kingdom	0.78%	3
Ukraine	1.29%	5
TOTAL		387

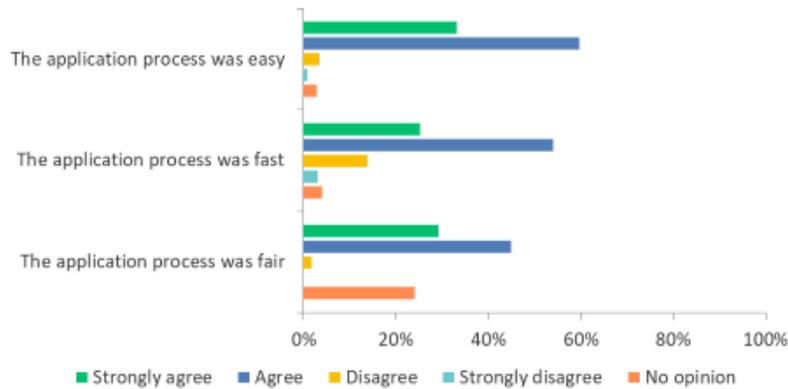
Q3: What is your main area of expertise?

Answered: 387 Skipped: 0



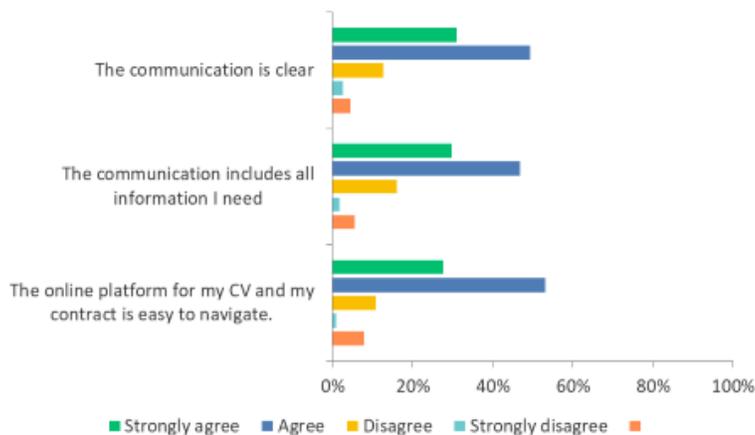
Q4: How much do you agree to the following statements about the application process for you to become an external expert?

Answered: 387 Skipped: 0



Q5: How do you agree to the following statements about the communication with Eurimages?

Answered: 387 Skipped: 0



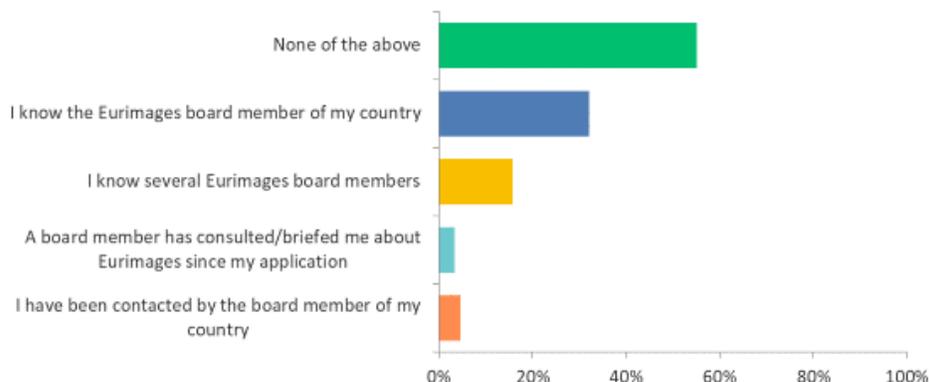
Comments:

- Have never really tried.
- I do not remember exactly how the application process was. It was a long time ago.
- l'écriture trop petite et ça bougeait par fois. Pas très important.
- After the initial email I wasn't contacted about further details/instructions. It would have been great to have updates about possible timelines and other details.
- Entering the CV was complicated - When I was accepted, I blocked time in my calendar for the work but I didn't get invited to access a project since then. This was financially really bad for me in the blocked month.
- Since I signed the contract I haven't received any news.

- Very unclear how my application has been evaluated and if I am still being considered or if I have been rejected.
- Je n'ai pas été encore appelé
- je ne comprends pas pourquoi je n'ai jamais été sollicité comme expert.
- une fois la candidature déposée, je n'ai pas eu de nouvelles.
- I never heard of Eurimages again after my contract was signed.
- Since the confirmation of being part of the pool of experts a year ago there was no further contact or information.
- The thing is that I have not heard anything from Eurimages since application process.
- I was chosen as an expert, but never received any work.
- The communication was very clear as i was worried why i wasn't contacted to be part of the experts as i had other evaluations to proceed with and wanted to know if i free myself or not
- No feedback whatsoever after the submission of my evaluator application and signature of the contract.
- Only information that I haven't received is if and when I will be tasked with evaluation.
- I don't know. Never tried.
- Less easy, but it was not hard.
- I did not receive any information since I applied except this survey.
- I have asked the Secretary many times to change my phone number, as there is a spelling mistake, but no answer.
- I have not received any communication. May have missed it.
- Some years ago I was selected and confirmed as an expert, from then on I was never appointed to any work.
- I do not use the online platform for my cv yet.
- I did not receive feedback to my application at all...
- Apart of the application and contract there was no communication.
- I did not receive any information since the end of the application process.
- never heard about anybody from eurimages, processed the application, i was selected, signed a contract, and no more news.
- Depuis que ma candidature a été accepté, je n'ai à vrai dire eu aucune nouvelle et n'ai encore participé à aucune cession... (ce qui sans doute ne fait pas de moi une véritable "experte" pour votre enquête...).
- Je n'ai jamais été contactée pour participer à une commission.
- system feels very complicated and I'm unsure if I can even use it.
- Apart from the communication concerning the application I had no other exchange.
- I have not been assigned to any assessment yet, so I did not have much opportunity to communicate with Eurimages.
- There was no follow up or suggestion of what would be the next step after I had completed the application. Communication and clarity of process can be improved here.

Q6: What is your relationship with the board members/national representatives of Eurimages?

Answered: 387 Skipped: 0



Comments:

- I have been a national representative and I believe, despite not being in contact with former colleagues, that some continue in their duties.
- Uni amie au Conseil de l'Europe m'a suggéré de poser ma candidature.
- I have never been contacted by board members.
- I only know the staff of Eurimages which is in charge for the readers.
- Would be nice to have someone contact me:)
- je connais certains des chef de mission d'Eurimages pour travailler sur des projets ensemble
- There was no relationship at all.
- nobody has contacted me yet.
- I know few Eurimages board members.
- no communication
- Actually, I have not been involved in the Eurimages process.
- My only contact: at the stand, during the Cannes film fest.
- I haven't been contacted by the board member of Finland.
- Aside from the application process, and my asking follow up questions, I have not had any further contact with the board members.
- indirect contact via social media.
- Some years ago I was selected and confirmed as an expert, from then on I was never appointed to any work.
- I was chosen but after that no more information.
- Je suis allé voir un membre d'Eurimage sur le stand du festival de Cannes.
- I know the member like I have said hi.
- I have never been contacted.
- I know a person who used to be Eurimages board member of my country.
- No one has consulted/briefed me since my application
- Je n'ai à ce jour jamais été contactée.
- Depuis que je fais partie du pool, je n'ai jamais été contacté...

- J'ai répondu à "un appel".

Question 7 : How would you describe the Eurimages brand in three words?

Answered 343

Skipped 44

high quality, integration, diversity
Creativity-driven, European, innovative
indépendance coopération européenne diversité respect
Importance quality culture
selective, reference label, quality
clear, creative, smart
robust, artistic, important
Democratic, cooperation, culture
Financement européen utile
Have no opinion..
Europe, approachable
high-quality, international, diverse
Strong, positive, qualitative
useful for the development of cinema industry
innovative European films
European, diverse, cooperation
fair, artistic, cinematic
big, important, wage
Support European Diversity
reliable, distinctive, necessary
très bonne qualité
European, inclusive, liberal
efficient production support
Top European Cinema
Traditional diplomatic authority
support good ideas
nécessaire, utile, avantageux
Pan-European, Professional, Forward Looking
Solidité, qualité, indépendance
Funds arthouse projects - festival features - supports EU coproduction
Culture, Cooperation, Democratic
fair important helpful
Professional culture cooperatoon
Established quality brand
Prestige
diverse professional independent

Essential invaluable necessary
Crucial with the flagship credo: first cinema than content
QUALITY, PARITY, COMPETENT
Reliable, substantial, demanding
Eurimages is essential to compete with American film industry
Well-known among production companies
Important, co-production values, fair
Pan-European, Progressive, Professional
Trustworthy, diligent, conscientious
Eurocratic, technical, opportunity
It needs reforms
Prestigious, inclusive, quality
Influential, sturdy, broad-minded
European, useful, creative
Eurimages supports the artistic champignons league of European cinema.
Creative, professional, fair
Important Prestigious Necessary
Méconnu du grand public
respectful, prestigious, good
Care regulations funding
support for films
Quality, Strong, Coproduction
Daté-reconnaisable-simple
European, cooperative, high-quality
Strong real important
Strong, professional,
diverse inclusive cooperative
Quality, art house, international
Supportive, European, Cinema
Innovation Discover Originality
Accuracy, Prestige, Diversity
Complexe
Transparent, fair, aspirational
Opaque. Complex. Remote
Une effigie de qualité.
Strong, stable, arthouse
prestigieux, mais opaque pour moi comme expert potentiel
smart efficient clear
Very respectful and prestigious
The biggest and most important film fund in Europe

European Creative Supportive
European, creative, solid
cinema, co-production, Europe
Confidence, prestige, competitive
European, quality, arthouse
Prestigious top-end financing
bureaucratique, diplomatique, soutien à l'industrie
Great good project quality
Européen, crédibilisant, coproduction
Professional, Accessible, Relevant
European, culture, support
Ambitieux, éclectique, nécessaire
Culture, Support, Collaboration
Attractive, difficult, prestigious
Cinema Funding Co-production
quality, European, process
The best transnational fund for EU film production
Quality European Coproduction
Quality European Co-operation
vital, important & rassembleur
reliable, helpfull, needed
Modern, Cultural, Important
european, creative, skilled
necessary, powerful and conservative.
Creation, Help, Debate
elitist and bureacratic
Clair élégant significatif
European, International, Cooperation
Facilitating international cooperation
Europe is strong together
Funding, Films, European
trust, quality, diversity
making things happen
European film support
necessary, powerful, highstake
Strong European culture
Solid, experienced, respectable
Important for european productions
European filmmakers' dream
Established, recognizable, important

author driven accessible
Bureaucratic
Cinema, connecting, sharing
bureaucratic, rigid, distant
trustful, active, wide
well known
European support to coproductions
Serious, comitted, helpful
Prestigious and impossible difficult to have
Pan European Cinema
Cinema Europe Rescue
Essential Funding Initiative
Film, EU, supportp
soutien cinéma européen
Vital additional funding
Recognized and symbol of European cinema
Plutôt opaque.
strong, bold and important
Support to international coproductions
Powerful highbrow tasteful
Powerful
Important Fair Necessary
Prestigious and \$
Fair, important, complex
quality, premiere, prestige
Very prestigious
Creativity collaboration funding
Support, Europe , solidarity
aknowledged, serious, international
Qualitative, selective and Useful
Important, valuable, strong
Quality, equality, diversity
European independant cultural
European, Creative, Filmproduction
Useful, supportive, the cherry on the cake of funding
open-minded eclectic essential
Quality, Independent, Interesting
Guarantee of quality and value
Exciting. Exotic. Bureaucratic.
creativity, independent, co-production

creativity, independent, co-production
Quality equity prestigious
Europe, cinema, support
Essential - Innovative - Fruitfull
Fair, useful, respected
necessary useful clever
top coproduction européenne
important
open, communication, values
Quality, Diversity, Fairness
very helpful for producers
Important, reliable, positive
Extremely important
Very important
Quality, Tradition, European
High standards, equality, diversity
Strong European Valuable
European, author, complex
Present, fair, collaborative
Fair, inclusive, forward-looking
Culturally diverse European
Europe, Community, Exclusive
Fair, Reliable, Useful
essential financial support
helpful, important, image
Very good fit
Flexible, strict, fair
Well-meaning, byocratic, useful
INCLUSIVE INTERESTING PROFESSIONAL
VITAL. DEPENDABLE. DAUNTING.
Fair. Intelligent. Supportive
Quality, inclusivity, values
equity, human rights
supportive, important, fair
independent European film supporter
high quality competition
Open, quick, reliable
Correct, Bureaucratic, European
europe culture complex
teamwork, awareness, transparency

visible, reliable, desired
Supporting European Cooperation
N/A
identified, institutional, proof of quality
Support of European Cinema
Very well known
Integrity quality inclusive
pure cinematic dedication
international, equal, independent
INCLUSIVE INTERESTING PROFESSIONAL
Ininteressant, faible, bureaucratique
essential partner for European partnerships
funding European movies
Création Innovation Culture
équité, coopération, dialogue
European unity for cinema
International, complex, quality
Legible, grounded, recognizable
trustful quality proof
Transparent, important, creative
Vital, reliable, efficient
Quality, arthouse, auteur
meaningful, exciting & valuable
Highclass European cinema
bureaucratic laborious tedious
Necessary, Prestigious, Quality
Enabling Creativity
important
Money
supporting European coproductions
Promising, fair, artistic
QUALITY, SUPPORTIVE, RISK TAKER
important, supportive, respectable
Generous Diverse Essential
vivier de coopération
Helpful, professional, far-sighted
necessary, prestigious, european
prestigious support audiovisual
premiere, quality, European values,
Quality, Reliable, Kudos

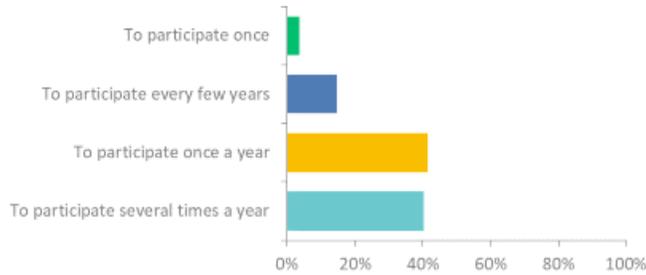
fresh, opportunity, quality
Essential, complex, collaborative
clair élégant significatif
indispensable coproduction européenne
Obscure, intriguing, European
Support for high quality projects
Helping authors to cooperate
cultural inclusive open
helpful, Europe, Coproduction
Prestigious
expertise soutien prestige
important necessary experimental
Quality European Cinema
European big cross-cultural
important, valid, international
clear, to the point
Trusted, respected, valued
distinctive quality selective
European, artistic, liberal
no opinion
Important, less diverse.
European Auteur quality
bureaucratic, rigid, inaccessible
Ambitieux, éclectique, nécessaire
collaboration, stability, visibility
qualité - exigence - diversité
Supports artistic approach
Fair, supportive and inspiring
European Film Support
connceting, collaborating, learning
reliable, necessary, strong
Reliable, professional, prestigious
boring money consensus
Very useful fund
Strong Landmark Security
prestige, coproduction, complicated
Strong cooperative support
The most relevant fund for independent EU film production
Européen, crédibilisant, coproduction
I don't know

qualité, connaissance, flexible
soutien production européenne
Modern, young, difficult
established, accesible, serious
Important for european productions
indépendance, coopération européenne, diversité, respect
iimportant, serious, useful
production européenne
Quality sign, difficult to achive, essential for co-productions
relevant, inclusive, connecting
respected, valued, mysterious
Distant, potentially positive
European Funding Brand
Important useful tool
Reliable, Motivating, Supportive
European, ambitious, trustworthy
ARTHOUSE ECLECTIC DARING
essential, constructive, fair
International cultrural connection
diverse / curious / efficient
Indy European productions
European, Institutional, Authoritative
Funding, Professional, System
openness, opportunities, connection
original arthouse cinema
Excellent, opportunity, gamechanger
Professionalism, useful, trustful
European meaningful content
Influent Fair important
Friendly, community, exchange
international / respected / prestigious
Qualité, Diversité, Artistique
Cultural, inclusive, open
important support for filmmakers
Important , decisif, porteur .
high quality, selective, International
European cultural support
Money
reliable, fair and helpful
Useful Fair European

culture, diversity, film
important international bureaucratic
Helpful, Nice and fair
Fonds, Europe, coproduction
European Independant Cultural
Ambitious, progressive, inclusive
democratic, bureaucratic, fantastic
prestigious, quality, selective
Perpective-creating
development, quality, sustainability
Cinema Connected United
Heavy
European, reliable, prestigious
European, creative, diverse
Excellente initiative efficace
Reconnaissable-simple-vieux
European, Distant, Artistic
Diverse, wide-reaching, supportive
Clear effettive difficult
reputable, prestigious, inclusive
Institutionnel, Europe, Culture
Fundamental - Inclusive - Prestigious
Culture, inclusivity, future
Charismatique, sérieux, sélectif
European professional funding
Respected, european, international
Workmanlike. Solid. Serious

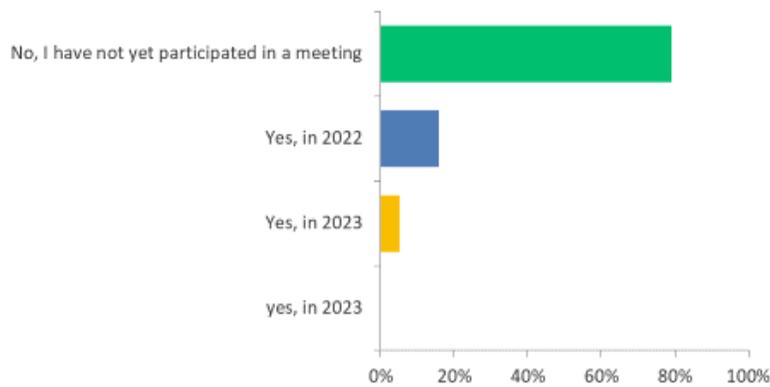
Q8: How often do you expect to participate in an Eurimages film project selection meeting?

Answered: 387 Skipped: 0



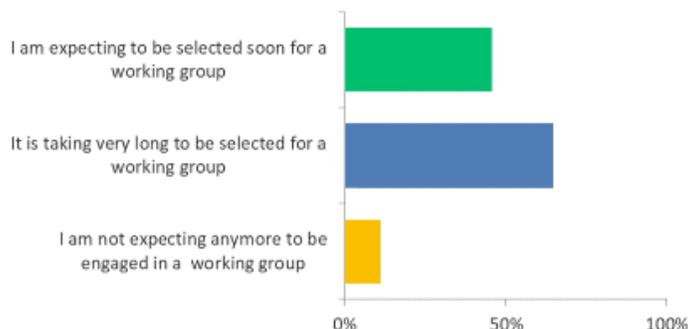
Q9: Have you already participated in a Eurimages meeting to assess/evaluate film projects to be supported?

Answered: 387 Skipped: 0



Q10: Select all statements that you agree with (click all that apply):

Answered: 295 Skipped: 92


Other:

- J'ai déjà été sélectionnée une fois mais ai du décliner car le Groupe de travail concernait un format de films (animation) pour lequel je n'ai pas d'expérience pertinente.
- No particular expectation, am there if needed.
- I have no idea.
- Pas candidat pour l'instant.
- It will come in time.
- i am expecting to be selected by this year or next for a working group.
- I have not yet been selected for a working group.
- Je n'ai fait qu'une fois, mais ça m'a beaucoup plus et je pense, à l'exception d'un micro qui marchait pas, que le expérience était positive. Je me sentais à ma place aisement.
- After many years of good and reliable work for Eurimages as a scrip expert, I am disappointed that I have never been consulted again.
- I hope there will be an opportunity to be selected soon, eagerly awaiting.
- Since I never hear from you, I expect that I am out.
- Même l'administration française est moins mystérieuse
- I haven't been selected for a working group for the 2 terms which have been held after I have been selected as an external expert.
- ayany participé à une étude sur les Awards Eurimages décernées dans les Labs, et suite aux nouveaux calls lancés par Eurimages sur ces questions, mon envie d'être experte s'est déclarée. Je perçois cette période de réflexion/transformation comme propice à des échanges nouveaux.
- I've never been contacted to participate, it feels very frustrating. I hope it will come soon !
- I'm waiting with excitement.
- I'd already managed to forget that I'd been chosen. :)
- I have been told that nothing obliged Eurimages to call for my expertise as it's not a contract that i signed , but it's ok hope to be part of jury soon
- I dont really know how the system works, but thats also cause I'm happy to wait and see.
- I look forward to the possibility of assisting.
- lake of information about if and when I may be selected is not helpful.

- It would be great to know more about the timeframes.
- It's been 2 years that I have been appointed, signed a contract, and never heard from Eurimages since...
- J'ai postulé pour participer à un groupe de travail il y a plus de deux ans.
- I'm a bit disappointed that I haven't heard anything at all - I'm not really expecting anything anymore.
- Again, here communication can be improved of when one might be expected to be selected and a detailed description of how that process might look like.
- I have been confirmed an expert a year ago, since then there was no further communication until this survey so it is hard to understand how the assignment of work functions.
- On m'a expliquée que la sélection se faisait par informatique... sans commentaire.
- I can think of very few other people who have the depth of experience, the length of service and the incisive critical ability to be a Eurimages external expert.

6.7.2 Survey for experts – only experts who already participated in CPWGs

Q11: How much do you agree to the following statements about the information provided to you about your tasks as external expert:

Answered: 85 Skipped: 302

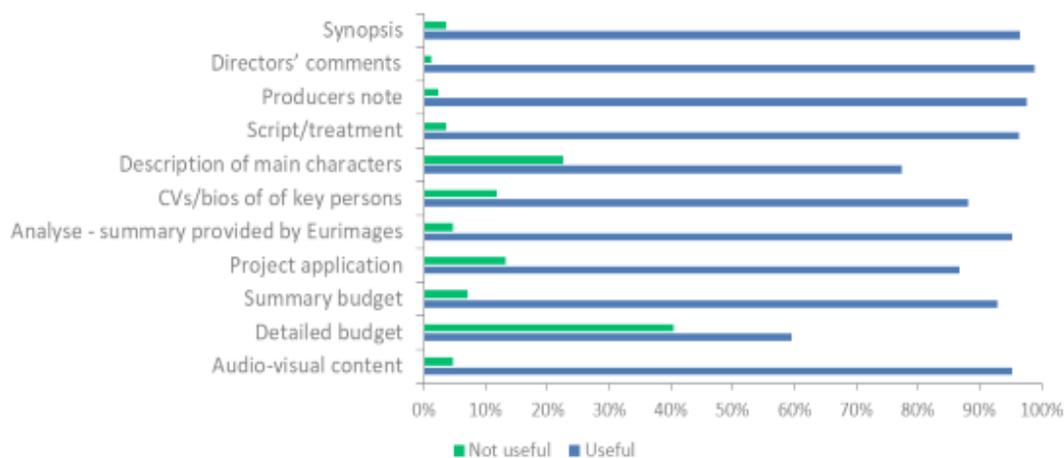


Comments:

- A guide detailing how each expert needs to analyse the projects (what are the EU values? what are some sources that outline these sources? What are considered legally binding documents in the context of film financing? What is the proof of efforts for sustainable production? What are the parameters? etc.)
- The guideline could benefit from a much more detailed set of assessment criteria.
- please emphasise one important thing: cinema, than content
- things became clearer along the process and during the selection meeting itself, it was the very first meeting, so everyone was learning and that was the spirit, which was good.
- La «façon» dont se tiendrait la réunion était un peu floue jusqu'au jour J, mais sinon tout était clair.
- équipe disponible au téléphone en cas de problème; excellent.

Q12: How useful were the documents provided for the individual evaluation of the film projects?

Answered: 85 Skipped: 302



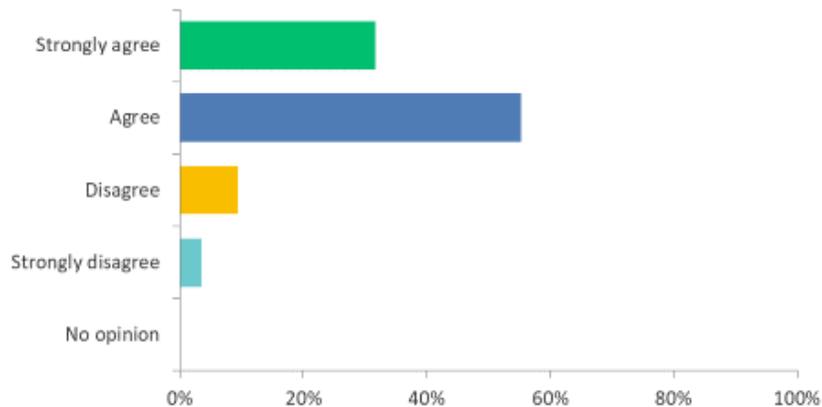
Comments:

- The project application was not fully useless, but much less useful than other documents.
- Some documents were too inadequate, for instance the applicant does not know the difference between treatment and directors note. I prefer to have such dossiers eliminated before sending to me.
- The Eurimages summary is an excellent and very helpful document!
- Accent is on previous work, statement/vision and script.
- CV's of Key Creatives are important, not CV's of cast or individuals like sound engineer, mixer etc. Those are not necessary.
- A very minor thing regarding the audio-visual content provided by the applicants: every project had a unique approach to it, and whoever spent more time (and resources) on it inevitably stood out from the others. While a very useful tool for the audiovisual medium, I found it somewhat distracting and I preferred to focus on the content presented by everyone in the same way: scripts, budgets, the substance of the project. It might be useful to have the directors' and producers' notes be presented in a way that is as neutral and "standard" as possible.
- A comprehensive Finance Plan in country split summing up to 100 was missing.
- treatments is not needed, + it depends on ones expertise and angle, so some not useful for a script and audience focus will be useful for others, I miss a comment on the sustainability and inclusion aspects from prod/dir team together.
- The treatment is not really useful at this stage, since the applicants are sending the final screenplay.
- Receiving an audiovisual commentary in the form of a short director's video explaining the project and intentions is very useful!

- En gros, le dossier était excellent et complet.
- The more information we have, the better it is to evaluate the project.

Q13: There was enough time to read and analyse the documents provided.

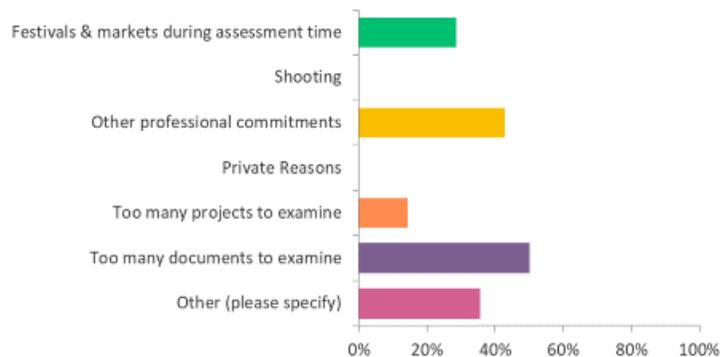
Answered: 85 Skipped: 302



Only asked f disagree or strongly disagree selected in Question 13 above.

Q14: What were the main reasons that you you did not have enough time to read and analyse the documents provided? (click all that apply)?

Answered: 14 Skipped: 373

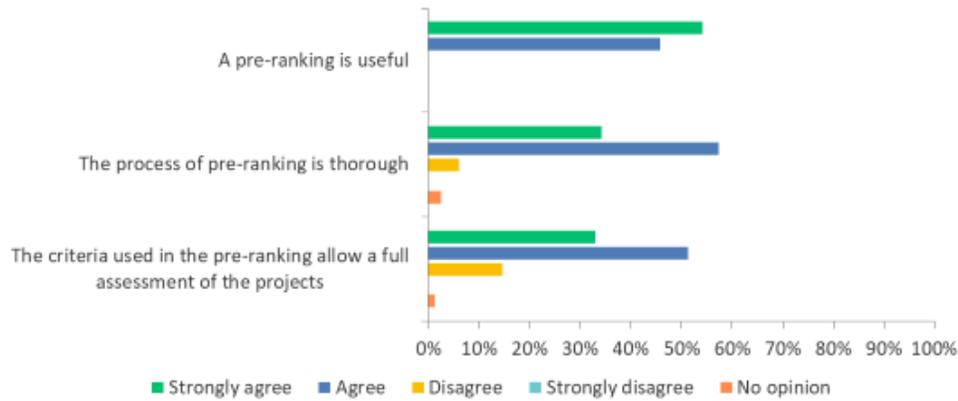


Other:

- Depends on total number of projects, as it's a lot of material and you need to be very focused, so often you need to use weekends to get space to read ex. 4 in a row, as evenings allow for 2, max 3... prob. different for all, but it is pressured.
- To read every single script and analyse the production structure carefully for each project takes at least half a day to a day (including all remarks to the relevant subjects).
- I had plenty of time.
- I did have enough time.

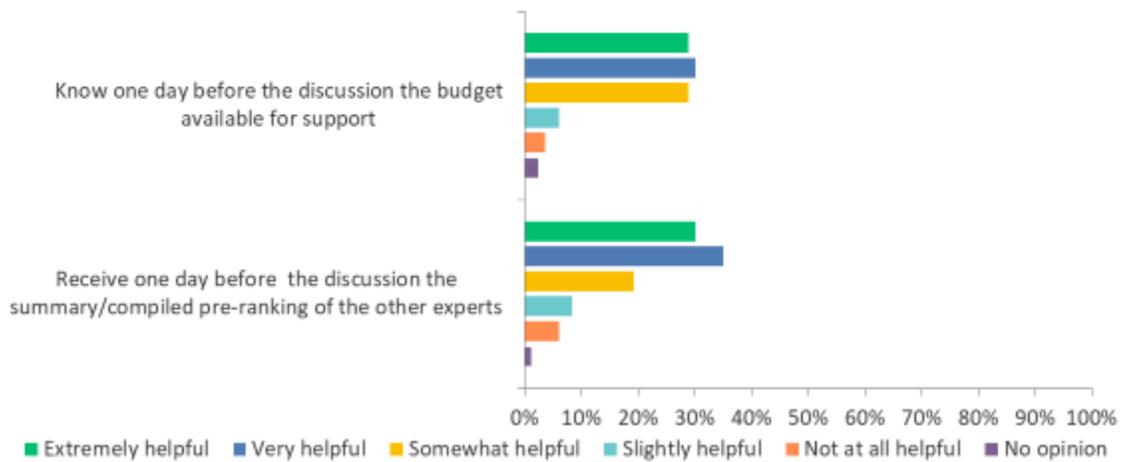
Q15: How much do you agree with the following statements about the pre-ranking you have been asked to conduct?

Answered: 83 Skipped: 304



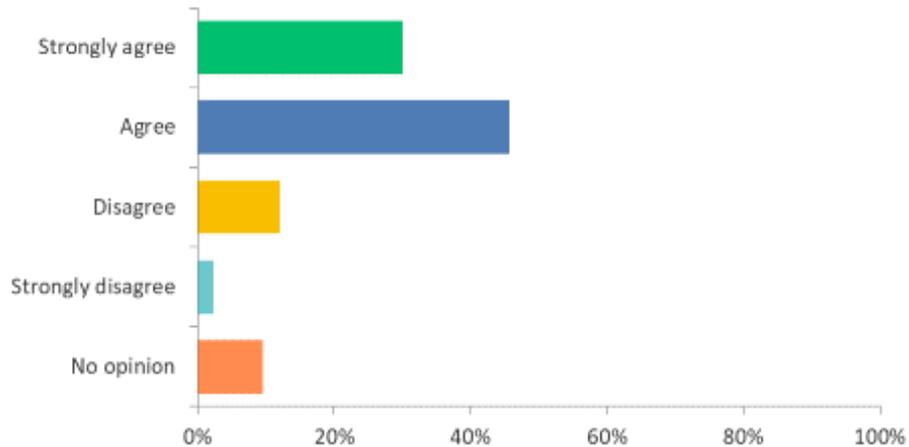
Q16: How helpful would it be for future experts to:

Answered: 83 Skipped: 304



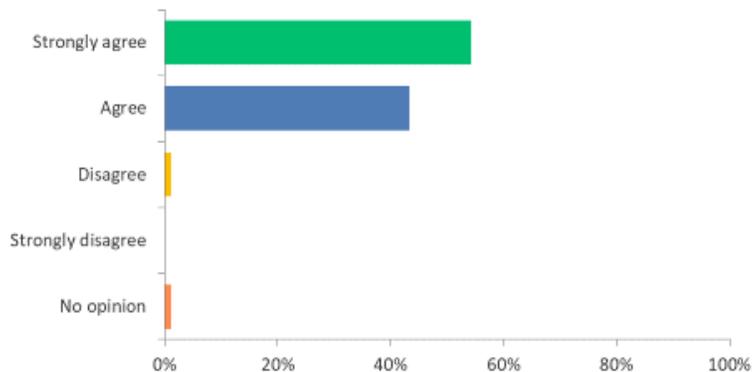
Q17: Knowing the budget allocated to the working group has influenced the final decision on what film projects to support

Answered: 83 Skipped: 304



Q18: The projects allocated to me matched my expertise (fiction, documentary, animation, non-conventional, 1st films)?

Answered: 83 Skipped: 304



Q19: Do you have a recommendation/suggestion on how to improve the individual review and pre-ranking?

Answered 48

Skipped 33

- Create a guide with clear guidelines for every category with web sources. The clearer the task, the better the feedback from the experts. Do away with "I didn't like it." Experts are supposed to have an

informed debate about the values of each project against clear-set goals in the context of every single criteria.

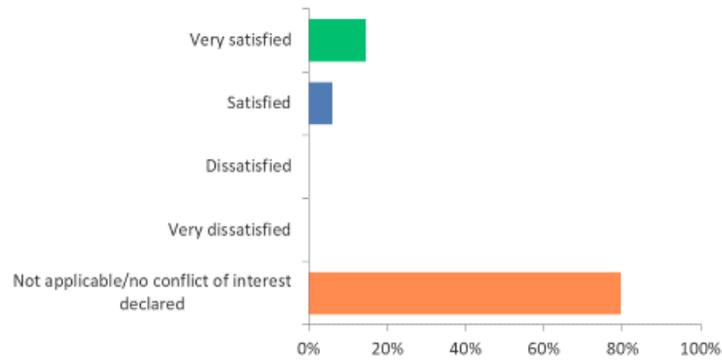
- A bit more informal when it comes to the final meeting. Zoom makes it ... corporate like...
- Give one more week time for review.
- It would be good to separate documentary and fiction films.
- Team members could discuss before the meeting
- Both the selection process online and then the meeting were extremely well organised, prepared and professional.
- Regarding q.14 I think it's important for the group to receive the collated ranking/budget at the start of the meeting (not before) to lead to a true group decision
- No. It was my first time and I really enjoyed it.
- IT IS OBVIOUS THAT SCRIPT AND VISION OF DIRECTOR ARE THE LEADING CRITERIAS OF DECISION, WOULDN'T BE USEFULL TO ALLOCATE THEM A WEIGHT THAT REPRESENT THAT REALITY
- "pre-ranking: one to ten
- To bare in mind that content is important, but cinematic vision is the most important
- To say ""goodbye"" to theatrical and dramaturgical state of things, but to try to find astonishing elements in the projects, to respect directors vision and previous works character and values of previous films
- To follow fact that someone was already supported by Eurimages development support for the project which is applied, to think about directrs and projects we need / Eurimages needs to make Eurimages Brand more important and powerful
- Not to be very be generous with very high budget films, which have already completed budgets
- to leave NGO and commercial platforms to support some kind of applied film projects (banal climate matters,..).
- To know the budget allocated for the group in advance.
- Take out the treatment in the application. Synopsis and script is enough."
- "The system of individual review and pre-ranking works very good and I don't have specific suggestions. There is only one interesting point; it would be valuable to know if all aspects (criteria that experts rate - Quality of the script, Director's vision..) have the same value in terms of project pre-ranking or if any of the criteria is more valuable and brings more points
- Some more time to review all the documents would be very helpful.
- Results and completed previous projects as reference
- In order to assess the enormous amount of material per project, it would be good to provide a bit more time for analysis. I find the pre-ranking process satisfactory.
- "After we reached the final ranking, the moderator checked if all the authors of the scripts are female. It made me feel stupid, because I read and judged for quality, not gender.
- Anyway, they were or female. "
- Potential for festivals, awards, future projects, box office, European and worldwide distribution

- If I could have a idea how many films we can support with how much money. That would help to choose one's top three/four
- maybe to allow one to skip one ranking, i.e. a budget question, if one has not that expertise to fully assess that and the ranking then become a qualified guess... i.e. each reader can skip one ranking pr project if they feel they can't justly make it... I see how this might affect some total point-ranking situation... but then the average of the others' rank could be placed for the slot left out as a solution to fill the gap... Maybe to allow for 1000 characters with spaces, but recommend 800 as max, as some projects are hard to be just to in such short space... then if needed one could add a few more sentences. Knowing how budget plays in, it helps to know in advance as mentioned above, so one can make notes for ones own recommendations in the prioritisation...
- No, I find the process well planned and helpful
- No matter how important certain issues are, we should judge by the quality and strength of the story

- lots of documents a couple of weeks more time for examination would be useful
- The more time available, the better in my view.
- Perhaps a preference on projects below a certain amount - the idea being that a smaller, less flashy project will get looked at on its merits and a new filmmaker might have a chance against a veteran filmmaker.
- Possibly being able to give the same position in the rankings to multiple projects? E.G. XY – 1., XY – 2., XA – 2., XB – 2., XC – 5.,
- Include a couple of good / bad examples of texts that has been sent from previous external expert sessions. To get a feeling for language/terminology that is useful and/or sufficient.
- A LITTLE longer time for evaluation would be usefull since there is a lot documents to go through.
- In general, I liked its structure. Probably, a bigger field (in terms of word count) with a final conclusion in terms of notes/final decision (Commentary field) in order to have a more upfront in-depth presentation of the given evaluation.
- Everything was fine.
- As I mentioned, receiving a short video from the director (optional) explaining the project and intentions was very helpful to gain a quick overview. It sort of helps to bring everything together and puts a face to the project, which is nice, since we only have access to documents.
- Our emphasis should still be on the quality of the story and not the number of "issues" the project is trying to tackle.
- I would like to see a report from an expert who would visit the set or production. His opinion would be important to me.
- J'aurais aimé plus d'espace pour écrire mon évaluation après avoir lu les scénarios. Pour l'instant, j'ai fait ce travail qu'une fois. C'est claire que avec expérience, on voit mieux faire certains tache.
- Making more clear if the comments that we added in the platform were about to be published / shared or were more used as internal notes.
- I think it was very well prepared

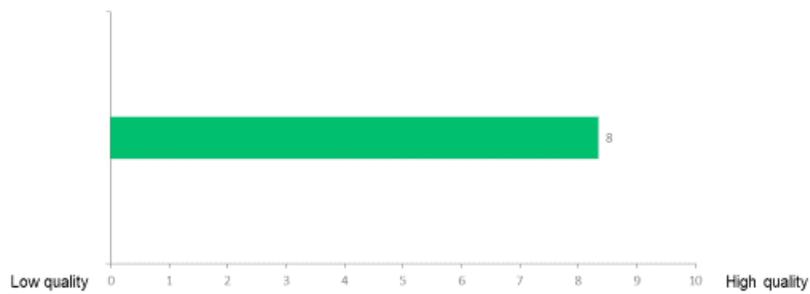
Q20: If you have declared a conflict of interest, how satisfied were you with the way it was handled by Eurimages?

Answered: 83 Skipped: 304



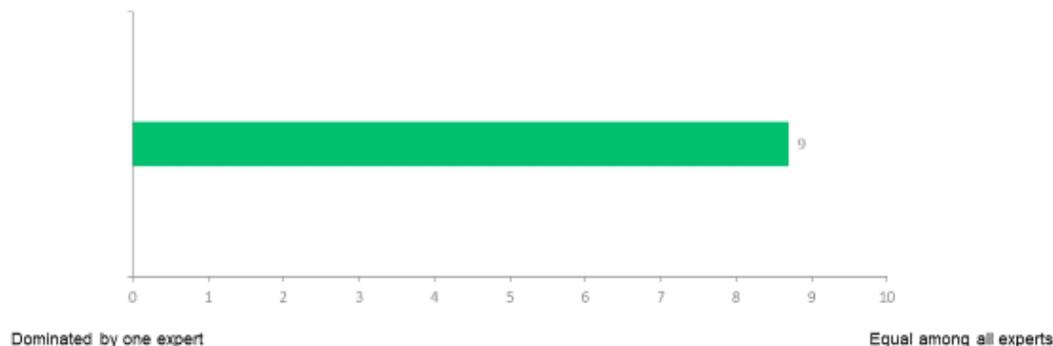
Q21: The debate/discussion in the working group was:

Answered: 83 Skipped: 304



Q22: The debate/discussion in the working group was:

Answered: 83 Skipped: 304



Q24: Do you have any comments about the discussion?

Answered 50

Skipped 31

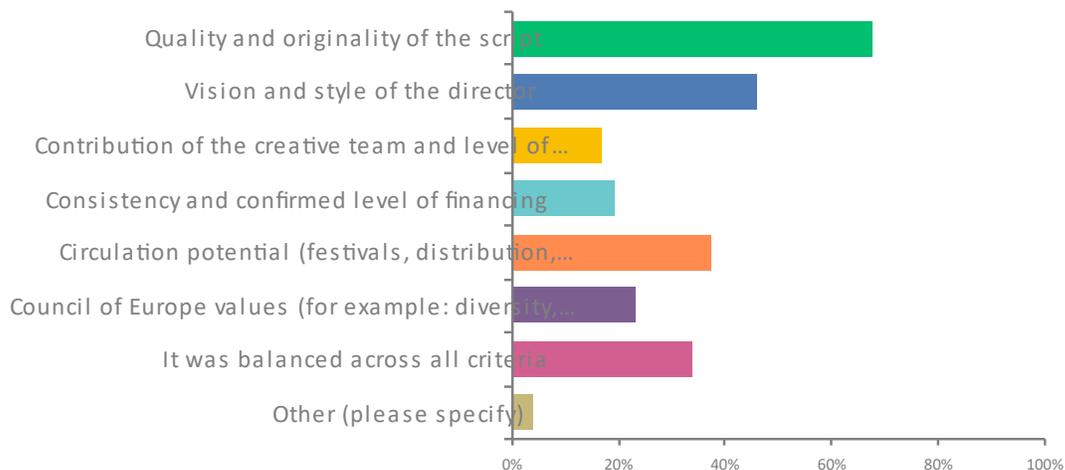
- Again ... because of the zoom... lot of true discussion was lost. But within the Zoom limitations it was good.
- One of the experts had bad connection, and bad English and was hard to understand.
- It was very accurate and well moderated. I was very pleased.
- Very interesting group of professionals and fruitful discussion
- Though the discussion was brief, it was partly because there was a consensus between the group, and when we discussed our decision afterwards, we were all very happy with the result.
- On occasions the discussion of the films was limited to 'I've seen this story before' - I found that to say so about a film is not satisfactory as we shall always see stories repeated. What I would have liked to hear more of is how the films render the story, because it is in analysing those qualities that we can assess craft and originality.
- congratulations to Susan Newman for her elegant, powerful, but discrete moderation manner.
- It was very productive and brought us to joint results.
- Give every expert a maximum of 2 minutes in a first statement about a project and then no longer than 1 minutes in an eventual following debate. It was too little consideration taken to financing, visual style and circulation, and too much about what could be described as "political" considerations.
- It was a very interesting and valuable discussion, my colleagues had interesting reviews and ideas. I think there was a lot of respect to all that was said and experts were well prepared. The final ranking in my group is very similar to my individual pre-ranking and all the changes were accepted due to good arguments and discussions. I am very satisfied with the process as well as the final result.
- The discussion was fair and open. I believe all the experts listened and heard the recommendations of their colleagues in a respectful manner

- In my session, there was limited discussion back and forth about each project. Perhaps the amount of time allocated to the session overall played a role in this, I'm not sure. The experts presented their analysis (primarily based on the creative materials) from which the moderator then determined a ranking. I would suggest allowing more room for discussion of broader issues such as the financing, the marketing and audience appeal of the project. If part of the objective is for projects to have an international focus/appeal, which would include North America, I assume, then a back and forth discussion could possibly have given different results. Perhaps when the experts are chosen for each session, they could include experts from other areas such as financing and marketing/distribution.
- Moderator was good, debate too.
- Very collaborative, democratic and professional.
- Well conducted discussion with enough time.
- The moderator was very helpful and skilled.
- The role of the Eurimages moderator was incredibly helpful and crucial to ensure progress in the committee's work. Really great work.
- One always has to make up for personal taste and for how the position and job of the person might influence their take, it's how it is, so the discussion is important to throw in other angles and positions on how to assess a project. There is a tendency to go with the big names, "safe" projects, even if they often also do not deliver, so - maybe if Eurimages also brings up the prove of why we see something as talent and other things not, as this is taste/bias driven... I can often ask such questions simply to drive the discussion around new angles than the (often white) consensus, so as to make sure it is addressed at least. Risk taking is an important norm for Eurimages to address, as you also need the films you support to succeed, but - we also need risks to get the surprise hits.
- High quality discussion. The group was informed and had clear ideas. I was nervous and couldn't express myself properly.
- I liked it a lot
- It was fair
- It was frank and positive.
- Very professional and direct, and people listened to each other and changed their opinions accordingly. The ideal. No one was firmly stuck to their opinions and were open to discussion.
- I was very pleasantly surprised by how it was conducted and moderated.
- There was almost no discussion about production structure or distribution strategies or audience. Mostly (90%) about the script and story. Which is the most important part, but to make a film successful it needs a good production structure and a thoughtful distribution strategy (a part from knowing who is the audience).
- Preferred would be onsite meetings
- It was really fun and rewarding
- "Having such an important discussion remotely, also including a lot of technical problems, didn't really deliver as fruitful and interactive debate on the projects as it could have been face to face.
- Also, there was surprisingly little discussion on some of the criterias that had a lot of weight in the pre-ranking phase, so maybe with a stronger moderation the discussion would have been more equal towards the projects in this sense too. "
- Some members were more interested in discussing and supporting their favourite projects, some less. Also some people had more knowledge about Eurimages and production in general, some a bit less.
- Nope, I really need to participate in more of these. It is my favorite job so far! I really enjoyed the process!

- Everything was perfect
- I think the moderation was impeccable and essential to a fluid, fair and interesting discussion. It was a smooth process in fair terms and I enjoyed it very much.
- It was fair and all members were open to arguments for and against
- Les débats étaient très bien gérés. J'étais favorablement impressionnée. Et la discussion était assez riche, et la profession des gens dans le cinéma était varié: programmeurs, producteurs, etc.
- En présentiel, ce serait bien sûr plus riche !
- Very interesting discussion
- It would have been nicer to meet in person and have get to know the other group members in order to better get a feel for their perspectives.

Q25: Time-wise the debate was mostly about (maximum of three answers):

Answered: 83 Skipped: 304



Q25: Time-wise the debate was mostly about (maximum of three answers):

Answered: 83 Skipped: 304

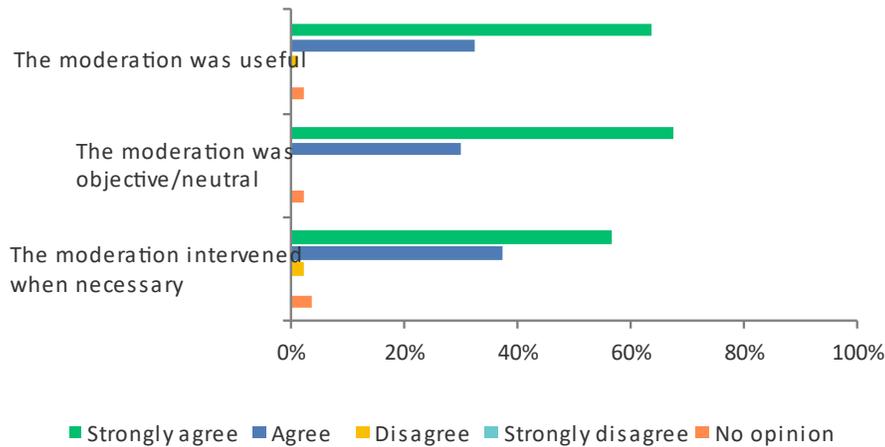
ANSWER CHOICES	RESPONSES	
Quality and originality of the script	67.47%	56
Vision and style of the director	45.78%	38
Contribution of the creative team and level of artistic and technical co - operation	16.87%	14
Consistency and confirmed level of financing	19.28%	16
Circulation potential (festivals, distribution, audience)	37.35%	31
Council of Europe values (for example: diversity, gender, etc)	22.89%	19
It was balanced across all criteria	33.73%	28
Other (please specify)	3.61%	3
TOTAL		205

Other:

- It was interesting to note how each of the experts were focused on and would start talking about the project from the POV of their field of expertise, but none forgot about the other criteria which resulted in a discussion that covered all the criteria.
- See above.
- Each project was important for different and specific reasons. Also each project had it's own issues so we tried to address it and to find a balanced decision in order to support diverse list of important and truly valuable projects that will be important for European film landscape.

Q26: How much do you agree with the following statements about the moderation of the meeting by Eurimages:

Answered: 83 Skipped: 304

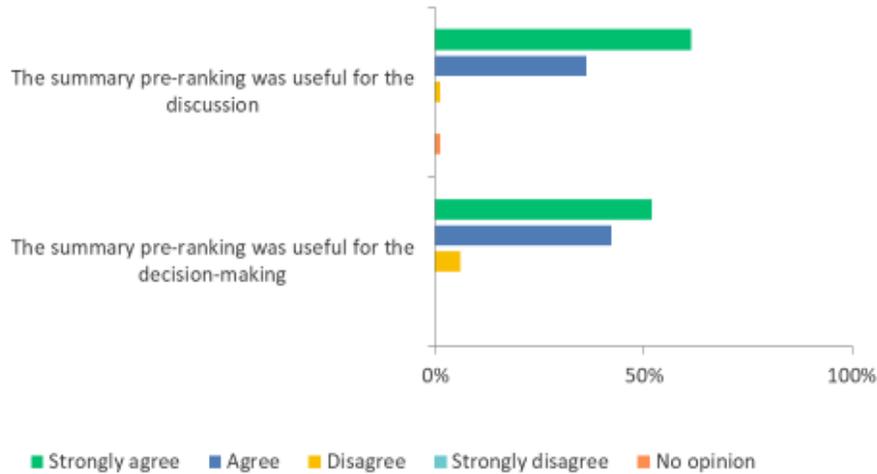


Comments:

- again, because of the Zoom circumstances it was very difficult for the moderator to do her job, I think.
- excellent moderator!!!
- Moderator prolonged the discussion too many times. Was too eager to give the expert, who was in a minority re. a decision, the chance to put forward arguments again.
- The moderator was clear, fair and articulate in the session I participated in.
- I can't remember the tone re. neutral etc. - I think it was... as mentioned, it was a first for everyone.
- It was of a very high standard Always fair and useful.
- A very formal procedure.
- Il me semble que nous n'avons pas eu besoin d'intervention particulière de la part de la modération. Mais sa présence est essentielle.
- The moderation was lead (...) in an extremely professional manner!
- Moderation was essential to the final consensus of the participants.
- Comme j'ai dit avant, je l'ai trouvé excellent.
- La présence du modérateur et ses interventions ont été très utiles.

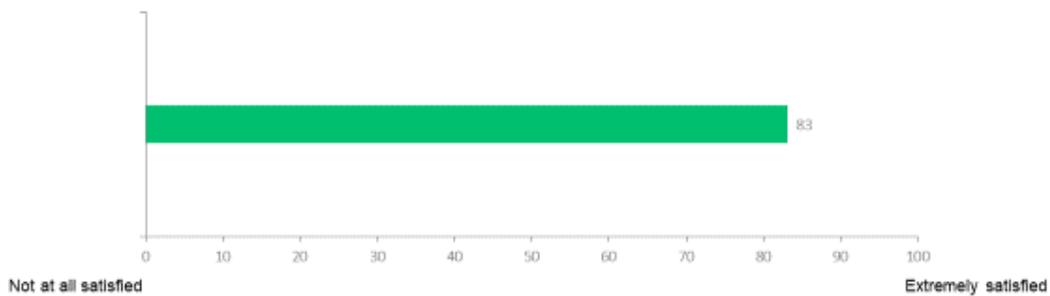
Q27: How much do you agree with the following statements about finding a joint decision/ a final ranking:

Answered: 83 Skipped: 304



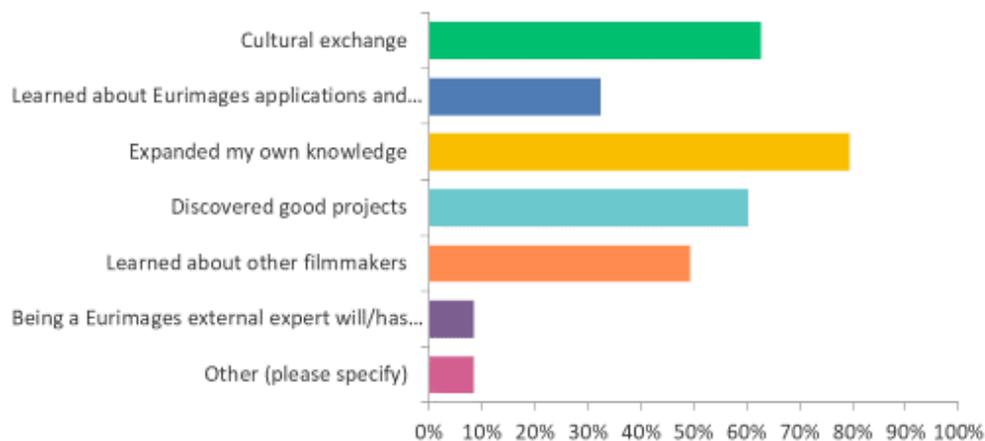
Q28: How satisfied were you with the final ranking and selection of projects supported?

Answered: 83 Skipped: 304



Q29: What was your main benefit from participating in the working group? (click a maximum of 3)

Answered: 83 Skipped: 304



ANSWER CHOICES	RESPONSES	
Cultural exchange	62.65%	52
Learned about Eurimages applications and procedures for my own future projects	32.53%	27
Expanded my own knowledge	79.52%	66
Discovered good projects	60.24%	50
Learned about other filmmakers	49.40%	41
Being a Eurimages external expert will/has helped me to be appointed to other selection boards/film funds	8.43%	7
Other (please specify)	8.43%	7
TOTAL		250

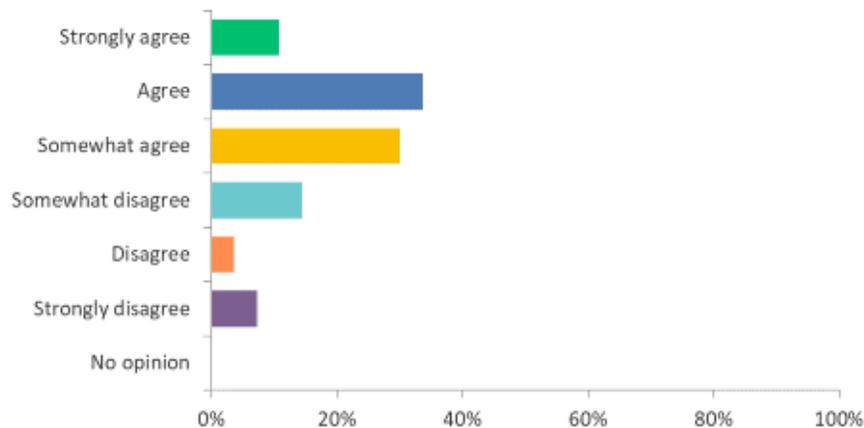
Other:

- Overall, a rich experience.
- contributing with my skills, it's not for the money, it would be nice to be paid better, but it's not the main driver to participate - it's sharing and giving back to community as well and to learn from other projects and peers.
- I got hands-on experience on what turned out to be my most favourite job ever.

- Learning about the film financing procedures has helped me to assemble several areas of my expertise in a more solid manner.
- Discuter avec des gens qui ont des approches et point de vu différent du mien est toujours une bonne chose.
- Très intéressant de découvrir d'autres cinématographies et tous ces projets européens qui sont déjà, du fait des critères, tous d'un certain niveau. C'est passionnant.

Q30: The fee paid by Eurimages is appropriate.

Answered: 83 Skipped: 304



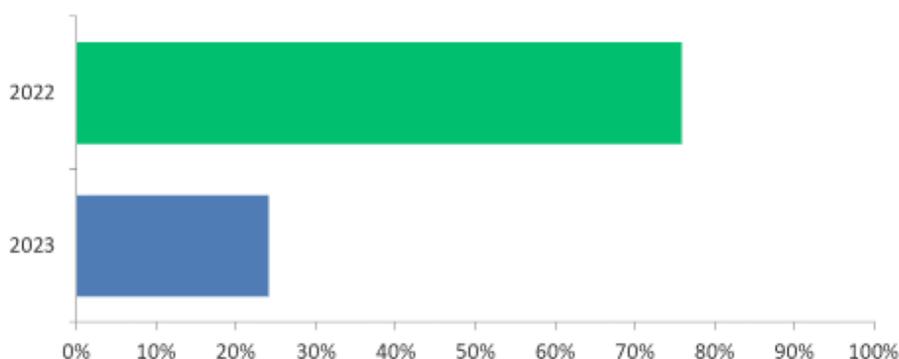
Comments:

- For the time and effort invested in analysing every project, the fee should definitely be higher than 100Euro per project.
- The fee per script can be more.
- Compared to the work, knowledge and time invested, the pay is laughable
- It is but it should be also adjusted to the inflation rate at least on a yearly basis
- It is significantly less than the previous rate (E220 per script)
- Considering the amount of documents and reading required, it's quite low
- I'm honored to have been asked to participate as an expert, I would suggest however that to fully analyse each project, a bit more time and perhaps a review of the fee should be made.
- The applications of each film are very complex and to analyze them thoroughly takes a lot of time. Even though the payment was ok, it could be fairer in terms of the time and knowledge that needs to be dedicated to each project.
- it's in the low end if you go over 10 projects, as you also get exhausted beyond that, so the 10+ should be remunerated higher, i.e. 150€ pr project from 11 upwards...
- It was a lot of work. But worthwhile of course.
- No relation between working hours per project/fee. Too low.
- Regarding the relatively short evaluating period and the intensity of work needed, a higher fee per script should be considered.

- Un mois de travail d'expert pour un peut plus que le Smic!
- Je salue la méthode de versement des honoraires qui n'oblige pas les experts à disposer d'un statut auto-entrepreneur.
- Could be higher.
- There is always room for improvement here.
- It has been a few months since the meeting and inflation has escalated quickly in Portugal, especially in the start of 2023 so I believe the fees should probably reflect that in the coming months.
- I'd recommend to adapt it to the rising inflation on a yearly basis
- This project has taken up a lot of my time and energy and I think it should be better paid
- J'aurai aimé être rembourser pour les copies papiers que j'ai fait imprimer. Lire des très longues textes en ligne a plusieurs desavantages. Mais je suis old school. Pour un travail artistique, ça passe mieux sur papier.
- Car cela prend beaucoup de temps d'étudier toutes les pièces des dossiers, s'agissant de réalisatrices et réalisateurs que nous ne connaissons pas forcément, et ceci afin de se faire une idée partielle et complète de chaque dossier.
- It is low for the amount of work to do and time to dedicate
- 100 eur per project to study in details is not really good fee as you need a full day to read script + all materials + watch previous works and WIP materials

Q31: When were you in a selection working group?

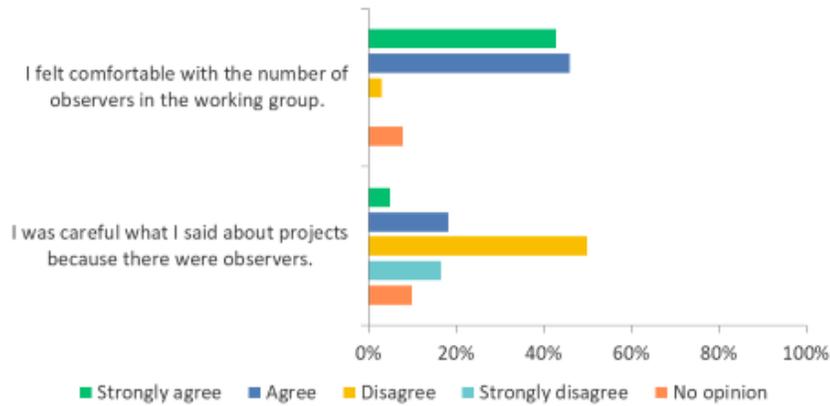
Answered: 83 Skipped: 304



Only for experts in the 2022 CPWGs

Q32: How much do you agree to the following statements:

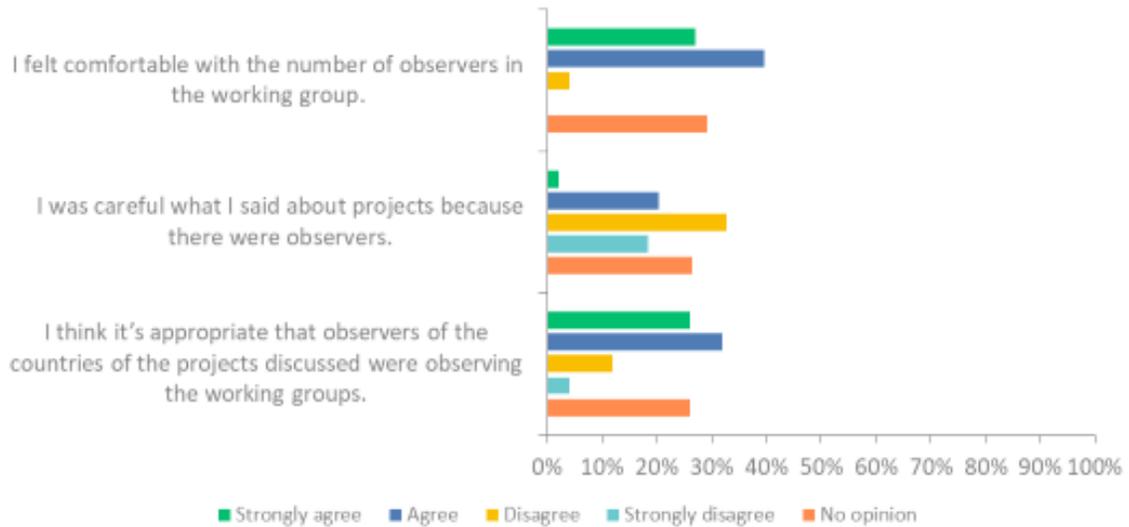
Answered: 63 Skipped: 324



Only for experts in the 2023 CPWGs in March

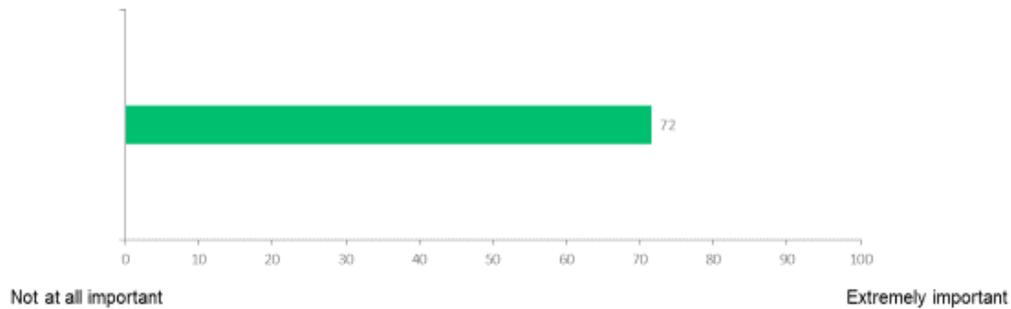
Q33: How much do you agree to the following statements:

Answered: 50 Skipped: 337



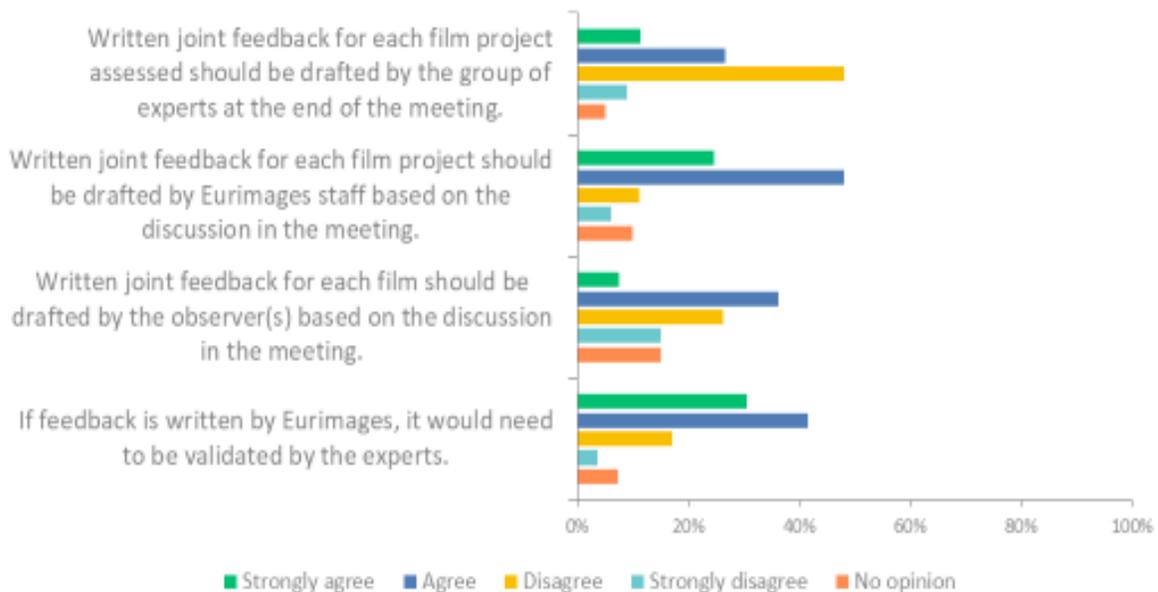
Q34: How important do you think would be a short written feedback about the strengths and weaknesses of each project to the applicants?

Answered: 83 Skipped: 304



Q35: How much do you agree to the following statements about written feedback?

Answered: 83 Skipped: 304



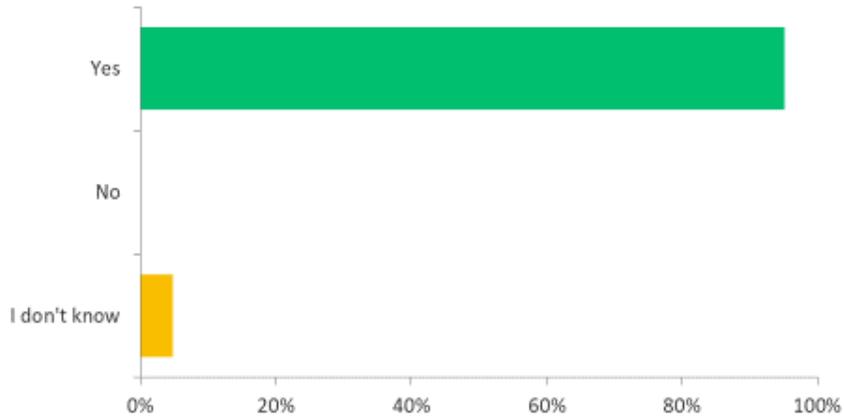
Comments:

- There would need to be clear guidelines so that the level of feedback for each project was equal. And also a consultation with filmmakers on what feedback is most useful for them.

- Present comments of all experts so an author can decide himself.
- I absolutely against written feedback. It serve no purpose for producers.
- A short impartial report, penned by the observers, would be useful for the applicants.
- As Creative Analyst for a funding agency, it has been my experience that not every creative team welcomes feedback for one reason or another. So, unless there is a specific request from the production entity, my suggestion would be for Eurimages to reconsider the need for providing feedback. If, however, there is a call from the industry to provide feedback, the best solution would be for the observers (I'm not sure who the observer's are, so they are perhaps Eurimages staff) at the meeting to draft the feedback that has been gleaned from the meeting. It might be complicated to involve the experts once the meeting is over.
- Writing feedback would mean the session to last for 1 or 2 days longer.
- if feedback is made, it should be to constructively give projects something useful so they can improve in the future, even projects that are selected have issues and could do with some feedback on recommendations and suggestions - so... a solution could be observers or staff and then for experts to have a chance to comment before sent to film teams.
- If the group of experts would be writing the feedback themselves, it would take a lot of time and that would be away from the important joint discussion. Also, the written feedback would guarantee the transparency of the decision making process and also would make the group of experts even more accountable on the criteria the selections process was based on.
- Un retour me semble approprié quand un projet n'est pas aidé mais qu'il a quand même intéressé le groupe d'experts. Il est d'autres projets, vite éliminés, qui ne correspondent pas au «label» Eurimages, et rédiger un retour pour chacun serait très chronophage. Les avis au sein du groupe étant divers, parfois très divisés, demande aux experts d'écrire un retour serait une tâche difficile. Je pense que l'objectivité de l'équipe d'Eurimages serait plus utile ici. Enfin, les experts pourraient valider le retour — mais si le retour est rédigé à partir des discussions, je n'en vois pas non plus l'obligation. Il peut y avoir exception si un sujet quelque peu «sensible» est touché.
- In general I am not sure whether the idea of written feedback is necessary for a fund such as Eurimages, since one cannot re-apply, and it is coming right at the end of production, so basically right before the shoot.
- Everything has to be clear, and even the rejected projects/applicants deserve an in-depth-result-oriented review in order for further project improvement.
- I am not entirely convinced joint feedback is the solution.
- Feedback could be written by any of these elements by probably the most transparent summary would be the one produced by the observants.
- le retour est précieux pour les producteurs qui sont soumis une demande de coproduction. L'observateur pourrait faire le retour sur la base de ce qui s'est dit lors de la réunion.

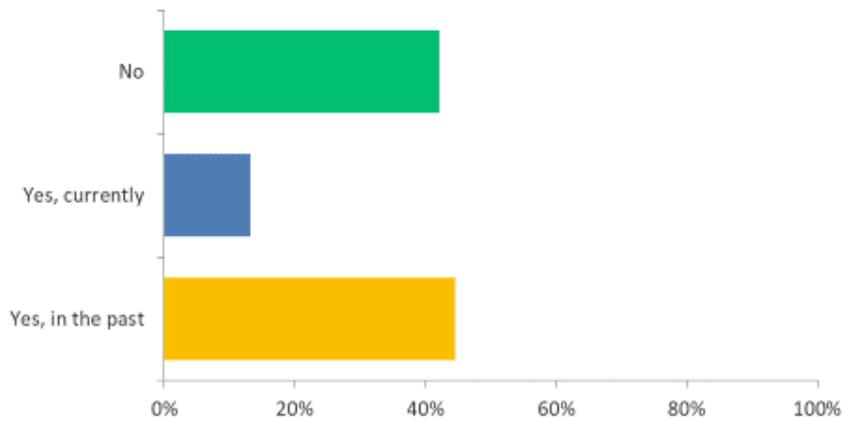
Q36: Would you be available to work again as an external expert for Eurimages?

Answered: 83 Skipped: 304



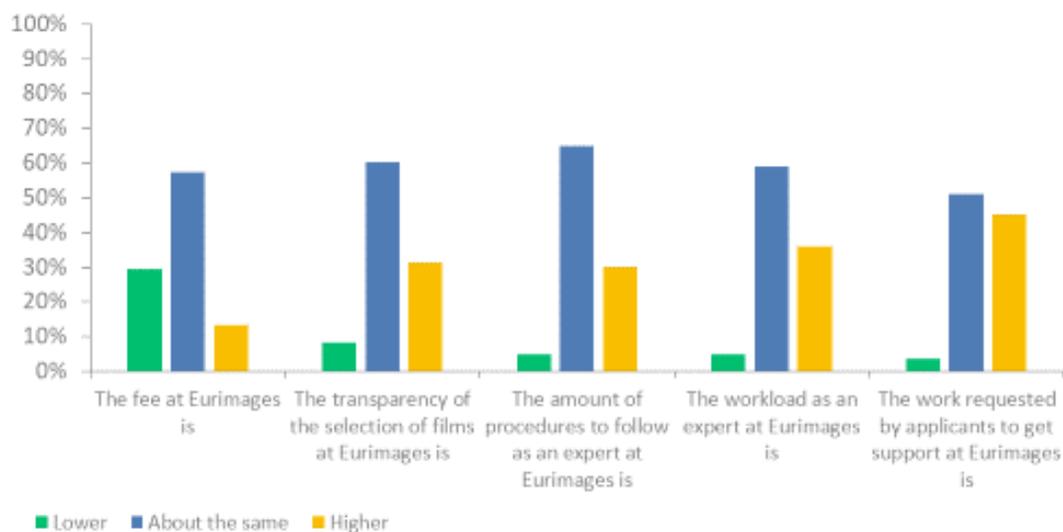
Q37: Are/were you a juror/expert in other public film funds?

Answered: 83 Skipped: 304



Q38: Compared to similar activities, how would you assess Eurimages compared to other funds:

Answered: 83 Skipped: 304



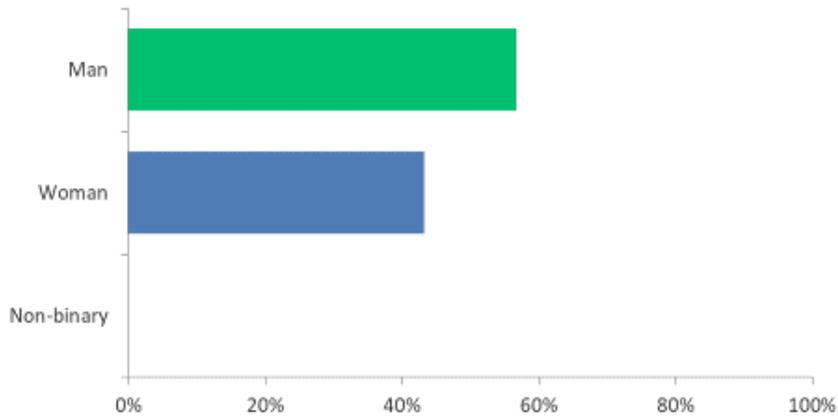
6.7.3 Survey for producers

Modules for producers	Categories	Demographics
Producers who have submitted applications only in 2022	13% /26 Note: this number is low and the responses of this group cannot be used to generalise	Gender: 38% men, 62% women Applied: only once (92%), twice (4%), more than twice (4%) Application never rejected 65%, unsuccessful application(s) 35% Knowledge about the change of actors selecting film projects for support: Yes (35%)/No (65%)
Producers who have submitted applications only before 2022	45%/86	Gender: 60% men, 40% women Applied: only once (51%), twice (21%), more than twice (28%) Application never rejected 54%, unsuccessful applications 46% Knowledge about the change of actors selecting film projects for support: Yes (37%)/No (63%)
Producers who have submitted applications before 2022 and in 2022	42%/81	Gender: 58% men, 42% women Applied: only once (4%), twice (17%), more than twice (79%) Application never rejected 54%, unsuccessful applications 81%

		Knowledge about the change of actors selecting film projects for support: Yes (67%)/No (33%)
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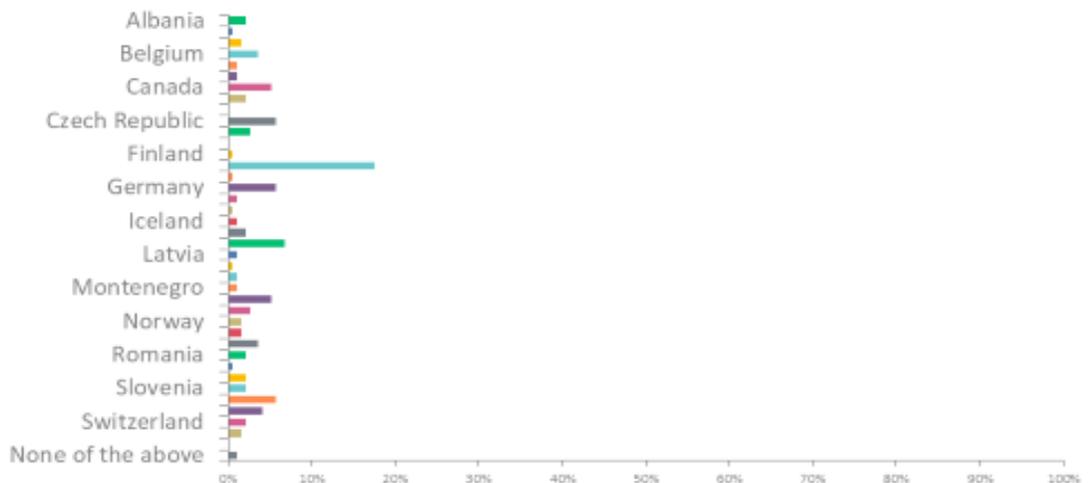
Q1: What is your gender?

Answered: 194 Skipped: 0



Q2: What is the country of registration of your production company? (if you can't find the country, select none of the above and specify under 'other')

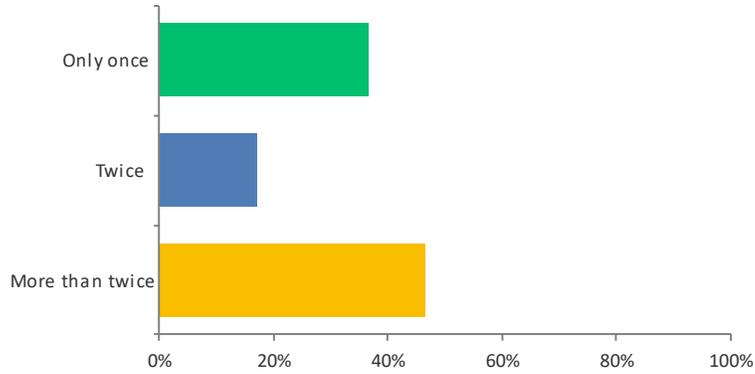
Answered: 194 Skipped: 0



ANSWER CHOICES	RESPONSES	
Albania	2.06%	4
Armenia	0.52%	1
Austria	1.55%	3
Belgium	3.61%	7
Bosnia and Herzegovina	1.03%	2
Bulgaria	1.03%	2
Canada	5.15%	10
Croatia	2.06%	4
Cyprus	0%	0
Czech Republic	5.67%	11
Denmark	2.58%	5
Estonia	0%	0
Finland	0.52%	1
France	17.53%	34
Georgia	0.52%	1
Germany	5.67%	11
Greece	1.03%	2
Hungary	0.52%	1
Iceland	1.03%	2
Ireland	2.06%	4
Italy	6.70%	13
Latvia	1.03%	2
Lithuania	0.52%	1
Luxembourg	1.03%	2
Montenegro	1.03%	2
Netherlands	5.15%	10
North Macedonia	2.58%	5
Norway	1.55%	3
Poland	1.55%	3
Portugal	3.61%	7
Romania	2.06%	4
Serbia	0.52%	1
Slovak Republic	2.06%	4
Slovenia	2.06%	4
Spain	5.67%	11
Sweden	4.12%	8
Switzerland	2.06%	4
Türkiye	1.55%	3
Ukraine	0%	0
None of the above	1.03%	2

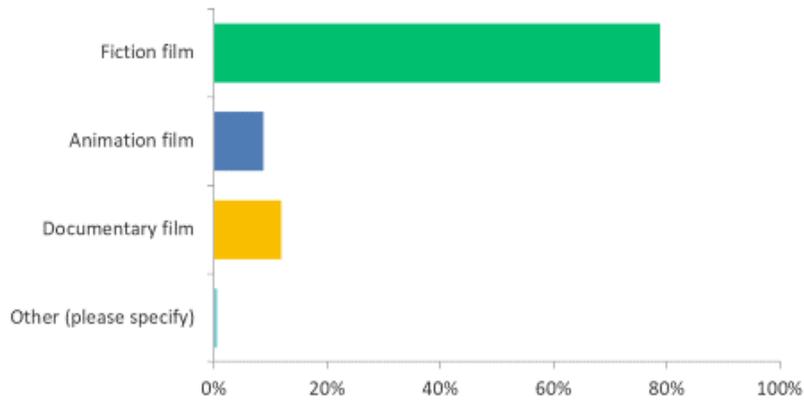
Q3: Have you applied...

Answered: 194 Skipped: 0



Q4: What type of film did you propose in your (latest) application to Eurimages?

Answered: 194 Skipped: 0

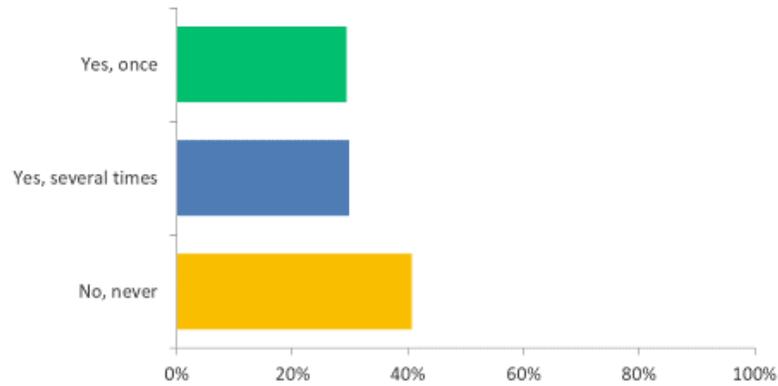


Other:

- Documentary as delegate producer, production as coproducer.

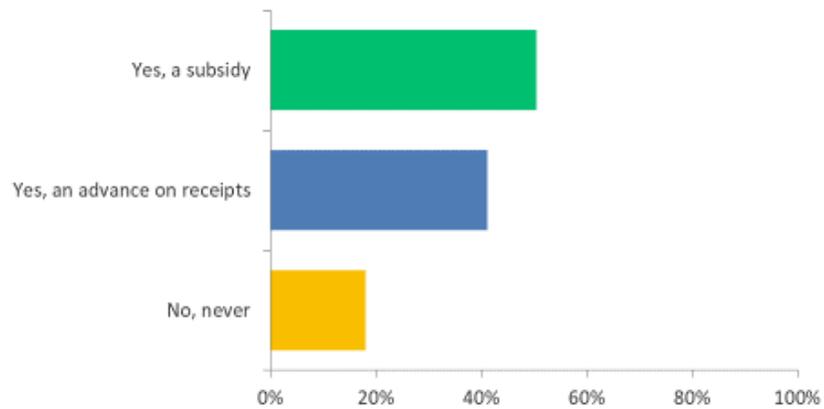
Q5: Have any of your applications to Eurimages been rejected in the past?

Answered: 194 Skipped: 0



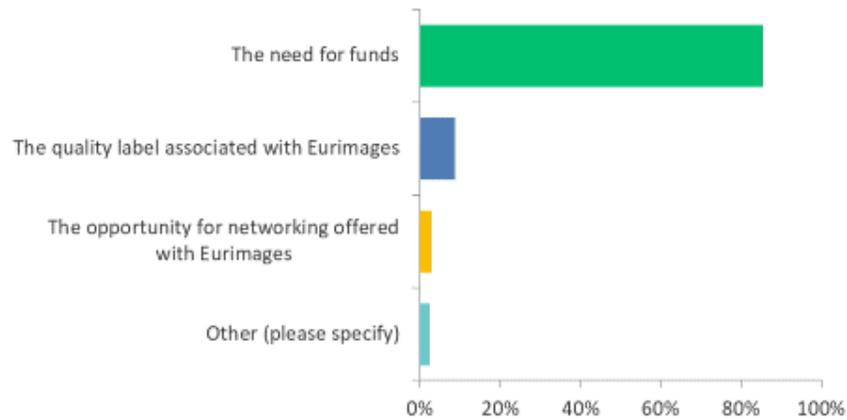
Q6: Have you ever received support from Eurimages (please tick all that apply)?

Answered: 194 Skipped: 0



Q7: What was your main reason for applying to Eurimages' funding?

Answered: 194 Skipped: 0

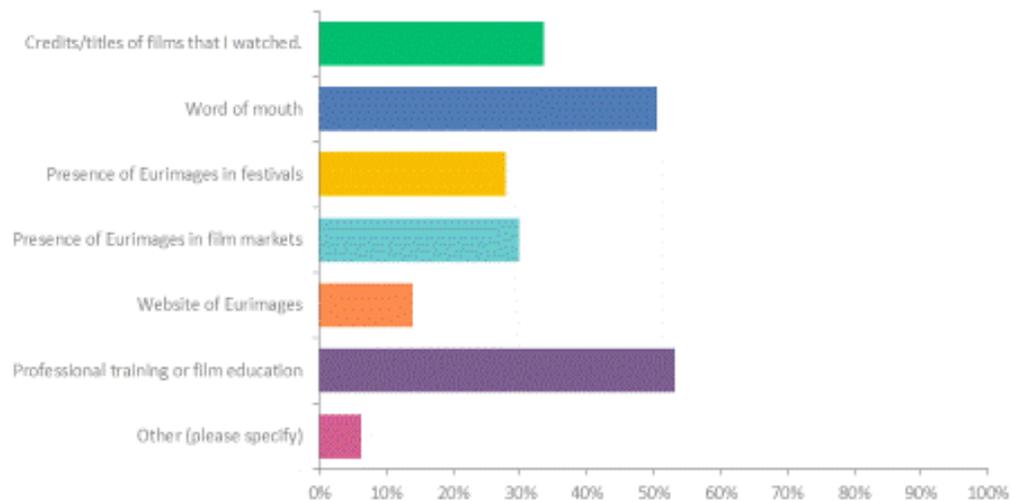


Other:

- le label de qualité et le besoin de financement
- all the reasons above
- le besoin de financement ET le Label
- All of the above
- needs for funds AND reenforcing my coproducers position in order to have a more balanced collaboration

Q8: How did you know about Eurimages? Please tick all that apply.

Answered: 194 Skipped: 0



Other:

- Through the country representatives
- requirement from the national center of cinematography
- eurodoc
- par mes coproducteurs Français et Allemands
- previously having received funding
- It's well known and established funding body
- Telefilm Canada
- co-producer
- Eurimages est un partenaire très connu des films européens
- National Film Centre (and MEDIA Desk)
- Difficult not to know about Eurimages if you produce films in Europe.
- I know Eurimages since the mid 90's

Q9: According to you, what are the three main benefits of receiving funding from Eurimages as a producer? Please tick exactly three.

Answered: 194 Skipped: 0



Other: "it is a great support for countries with a weak film industry like Armenia"

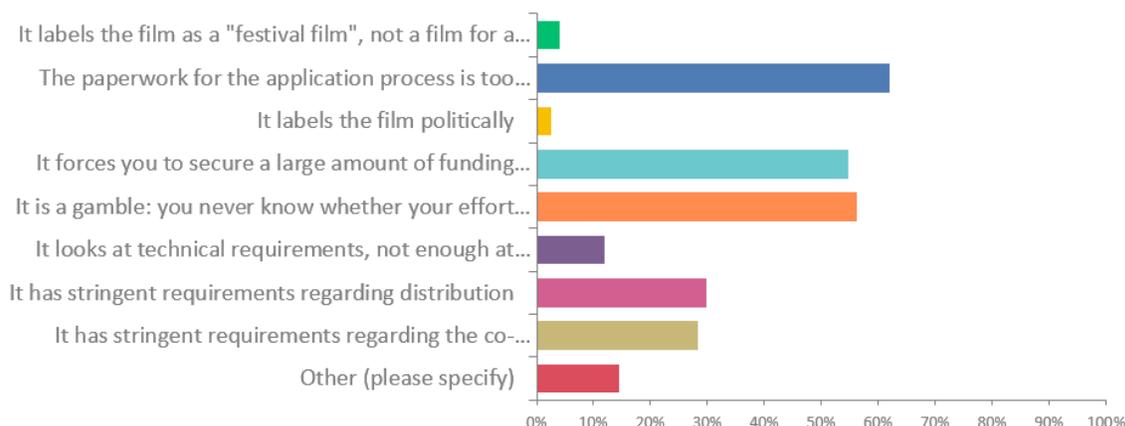
Other:

- it is a great support for countries with a weak film industry like Armenia
- it shows that the project is competitive on a EU/internat. level
- means that your film has interest in more than one market

ANSWER CHOICES	RESPONSES	
It gives the film a quality label	56.70%	110
It gives the film a label as a European co-production	30.93%	60
It gives a label as a film that stands for certain values	14.43%	28
The application process forces the team to perfect its project	12.89%	25
It provides funding which would otherwise be difficult to obtain	69.07%	134
It provides an incentive for distributors to distribute the film	10.31%	20
It provides an incentive for the co-producers to engage together	34.02%	66
Provides funding which has no spending restrictions	43.81%	85
It provides an incentive for other funding sources to contribute to a project (e.g. other funds, distributors)	26.29%	51
Other (please specify)	1.55%	3
TOTAL		582

Q10: From your perspective, what are the three main downsides of the Eurimages fund?

Answered: 194 Skipped: 0



ANSWER CHOICES	RESPONSES	
It labels the film as a "festival film", not a film for a wide audience	4.12%	8
The paperwork for the application process is too cumbersome	61.86%	120
It labels the film politically	2.58%	5
It forces you to secure a large amount of funding before you can even apply to Eurimages	54.64%	106
It is a gamble: you never know whether your effort to apply will pay off	56.19%	109
It looks at technical requirements, not enough at artistic ones	11.86%	23
It has stringent requirements regarding distribution	29.90%	58
It has stringent requirements regarding the co-production agreement	28.35%	55
Other (please specify)	14.43%	28
TOTAL		512

Other:

- Some of the rules of national funds do not correspond to Eurimages rules and therefore it is hard to to meet the requirements for both - e.g. the timeline of the project and confirmed funding before Eurimages application

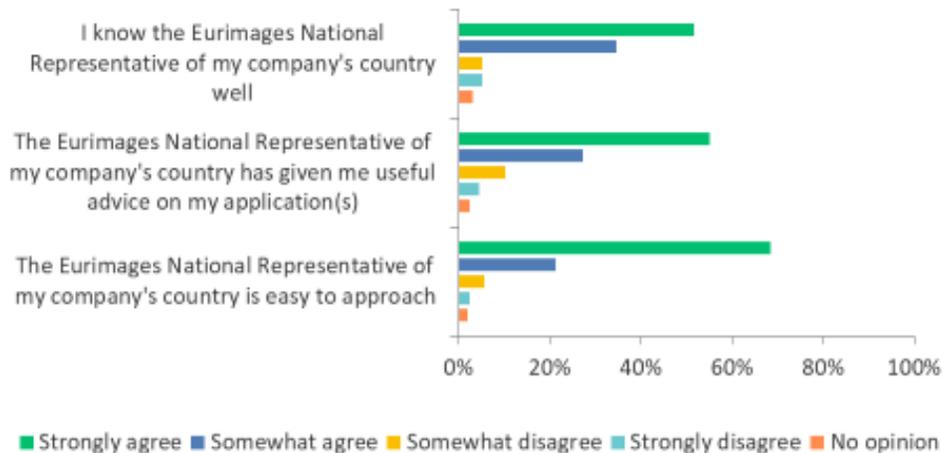
- Rigidité dans les règles de structure financière, plus grande que ce qui est exigé par les accords de coproduction nationaux (ex. répartition des MG et des services entre les pays coproducteurs)
- the high recoupment position
- I don't think anything above is a real downfall.
- La candidature eurimages, par ses contraintes d'assurer un financement acquis, impose de déposer très tardivement dans le processus de financement du film. Or pour certains projets le soutien d'Eurimages est décisif, sans lequel le projet est mis à mal.
- I guess it's highly politicized: I was asked by letter to withdraw the project last year urging to "apply again with a revised co-production structure". It happened right after February 24 last year. Our partner was from Russia, although the agreement between us was signed before the war, in 2021, and the Armenian side was the majority.
- covering the deficit if you do not get the eurimage funds, and or the risk of other financiers falling out without Eurimages support
- Not allowing for Union required residual payments to have priority placement in recoupment
- The response comes very close to the shoot, and it is difficult to replace the funding with other coverage.
- The lack of transparency in the decision process of this new system
- The new decision making process is "black box" there is no feedback why the film was not selected.
- Instructions for completing certain documents are not clear or easy to understand
- Il y a trop peu de dates de dépôt
- possibility to apply only once 3. three deadlines instead of four
- Meanwhile the way the funding decisions are taken. Also to have an anonymous group of „experts“ deciding on the projects I am not sure is the right approach. Why not to have just a committee, which will be appointed for a certain period) deciding like in most of the European public funds? And of course the committee should be publicly announced.
- Never certain if it is too politically influenced in decision making
- I don't really see downsides
- The fact that a coproduction action with more countries augments the chances to get the fund could incentivize to make a trip-partite or more coproduction
- the cost of translating the documents into French is significant as this is something we cannot do successfully in house. Most other funding applications it is possible to apply in the native language of one of the co-producers, but this has a larger external cost of translation additional to the time spent on the application.
- Projects coming from countries with very small local film market and in a language not attractive for sales agents and distributors are competing with projects that are with incomparably greater potential in those parameters. Competition should be among projects with relatively similar potential. Two separate "desks" for the applying projects could level this injustice and give greater chance to smaller film industries. Thus Eurimages support will have greater positive effect for the small country (one territory language) local film industry.
- no resubmission if eurimages budget was the reason for a no
- It focuses a lot on marketing and distribution strategies in the early stages of development
- I don't relate with any of the options. For me what is harder is that the instalments take a long time to process and the money comes late which is hard for the cashflow planning.
- La commission est dans son nouveau fonctionnement totalement opaque : on ne sait qui sont les commissaires, et pire, on n'a aucun retour sur le projet, ce qui a fait qu'il a été rejeté, ce qui est

extrêmement frustrant, donne un caractère "d'apprenti sorcier" à la commission et nourrit un puissant sentiment d'injustice.

- The funding is repayable.
- Evaluations vary greatly, we had a 4 and a two 10s
- no downsides

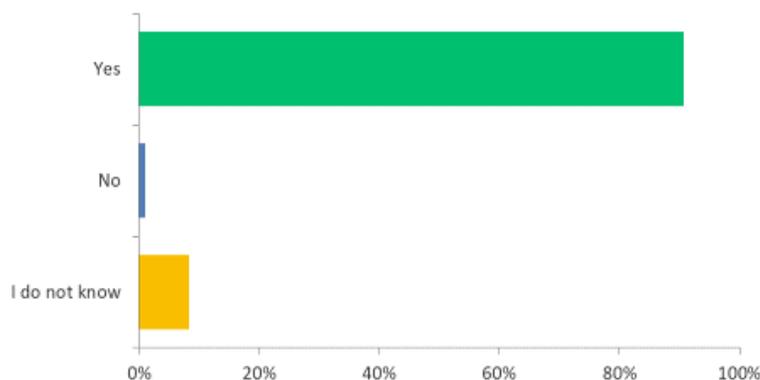
Q11: How much do you agree with the following statements about Eurimages National Representatives sitting on the Eurimages Board of Management?

Answered: 194 Skipped: 0



Q12: Do you plan to apply again to Eurimages in the future?

Answered: 194 Skipped: 0



Q13: How would you describe the Eurimages brand in three words?

Answered 172

Skipped 22

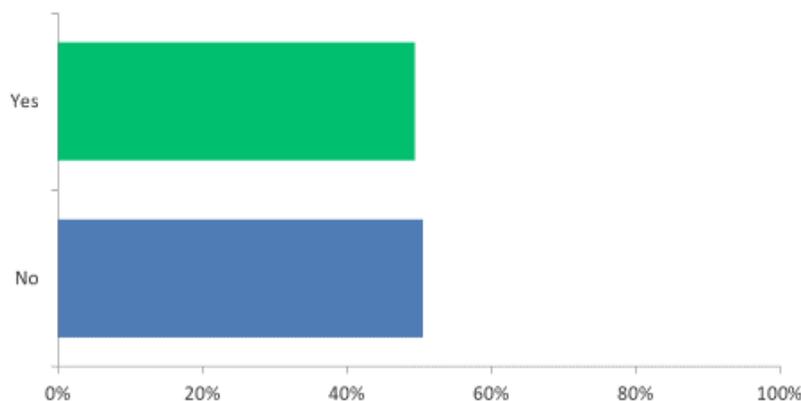
- CULTURAL SUPPORT FUND
- Cooperation Europe Culture
- co-production gap financing
- prestigious funding resource
- Diversity, support, europe
- strong, well-known,
- Envergure, sérieux, généreux
- eurocentré lourd prestigieux
- Quality, strict, useful
- Positive, Effective, Easy-to-deal with
- Efficient trustworthy creative
- Crème de la Crème, Saviour, Bureaucratic
- established, inclusive, qualifying
- European collaboration, quality funding label, approachable
- european, art, coproduction
- travail d'équipe paneuropéen
- European, collaboration, free to spend
- very important
- quality, French speaking countries oriented, EU western countries oriented
- Strong Label/ European/
- inclusive but dry and tedious
- Valuable, supporter but difficult
- VISAGE EUROPE EFFICACE
- Worldwide, Quality, Support
- Very good brand
- Compliqué
- supportive, prestigious, cooperative
- Quality, demanding, helpful
- european / label / high standard
- fantastic, needed!!!, gives you a stamp of quality
- Prestige - Qualité - Reconnaissance
- supports international coproduction
- Qualité, Faisabilité, sélectif
- Opportunity, quality, international
- strong, efficient, prestigious
- European Quality Cinema
- favorable
- European, aware, steady
- Politics is above Art
- Quality, Professional, Necessary
- I don't believe in labeling something complex and important as Eurimnages, in three words
- européen, coproduction, prestige
- Rich Useful Blue
- quality, equal, international
- serious, quality, coproduction
- Valuable, prestigious, technical
- reliable, selective, elite
- Co Production, competitive, bureaucratic
- quality, selective, challenging
- Quality, Co-production, International Reach
- European film funding
- Qualité, notoriété, complémentarité
- European, Coproduction, Competitive
- high-quality European arthouse
- Quality Female Co-production
- you never know
- Quqlity label for the project
- It is ok
- important, useful, encouraging
- quality, european, high standard
- European, effective, strong
- officiel, sérieux, européen
- qualité, art et essai, international
- Elite,
- indispensable
- European, quality, complicated
- European, artistic, french
- high quality
- Encouraging culture mix
- Quality, equality, unity
- Hard to get
- indispensable - compétitif - qualitatif
- European quality support
- Cooperation , quality, European
- cooperation, support, diversity
- I dont know
- Valuable, Supportive, High-Value
- A great partner
- Quality, Prestige, Co-production
- Tells European Stories
- Prestigious, European, Wealthy

- prestige, quality, demanding
- Excellence, Potentiel, Qualité
- PROFESSIONNEL-PRESTIGE-EUROPE
- Europe, quality, free money
- European, Co-operation, Quality
- soutien qualitatif majeur
- European, cultural, difficult
- Quality European Support
- Europe, Exclusivity, Competition
- Prestigieux
- Europe united, quality, network
- No opinion
- European Film Fund
- European Artistic Fair
- Prestige, European, Arthouse
- Quality, artistic projects, exclusive
- more film support
- quality urgency prestige
- label qualité européen
- Eurimages concept is perfect
- European, High-quality, Serious
- Exigeant, auteur, international
- Prestige, Quality, International
- qualité - production européenne indépendante - diversité
- international film fund
- trustworthy, competitive, prestigious
- Quality, art, cooperation
- Nécessaire. Complexe. structurant
- qualité, compétitif, films auteur XL
- value, support, importance
- collaboration, quality, empowering
- European Film Identity
- important funding opportunity
- European, non-flexible, important
- FRIENDLY, FACILY, WELCOMING
- Trustworthy, Thorough, Meaningful
- Quality, solidity, Europe
- Quality, Political, International
- Quality, diversity, outreach
- Financing support coproductions
- necessary but uncertain
- Qualité Europe Visibilité
- Only artistic values count
- quality, diversity, values
- important support, good quality of films, strengthen the European coproduction collaboration
- reliable, quality, exigent
- Great, Supporting, Bureaucratic
- coproduction, soutien, qualité
- quality, high end, arthouse
- I don't know
- Building the european cultural identity
- Prestige, important, European
- Much needed funding
- european, bureaucratic, helpful
- exigence, qualité, complexité
- European, coproduction, excellence
- elitism without audience
- Nécessaire, qualitatif, prestigieux
- Trop lourd bureaucratiquement
- transeuropean coproduction brand
- bonus financier de coproduction européenne
- it stands more to formal approach, just to play safe, too many documents
- cooperation, incentive to new discoveries, equality
- Hard to get funding, Quality films, European co-production,
- Essentiel, Rigide, Tremplin
- International artistic quality
- European, Quality, Difficult
- qualitatif et garant d'une portée européenne
- International, exigeant, art-et-essai
- Europe, Reconnaissable, Difficile
- European funding of art
- Building European Audience
- Films For mankind
- Essentiel, pertinent, qualité
- Prestige, collaboration, festivals
- Supporting quality films
- Diversity, Creativity, Sustainability
- needed, complicated, burocratic
- Prestigious, helpfull, complicated
- fund, politicly correct
- strong, top quality, European

- agile, transparent, close
- Utile / Lent / Compliqué
- european, equality, sustainable
- quality, useful, productive
- Multicultural effective strong
- european bureaucratic project
- helpfull, important, profesional
- Guards European values
- quality, professionalism, cooperation
- Desirable, stable, demanding

Q14: Did you know that Eurimages changed the kind of actors who select film projects for support?

Answered: 194 Skipped: 0



Q15: If yes, what is your opinion about this change?

Answered 110

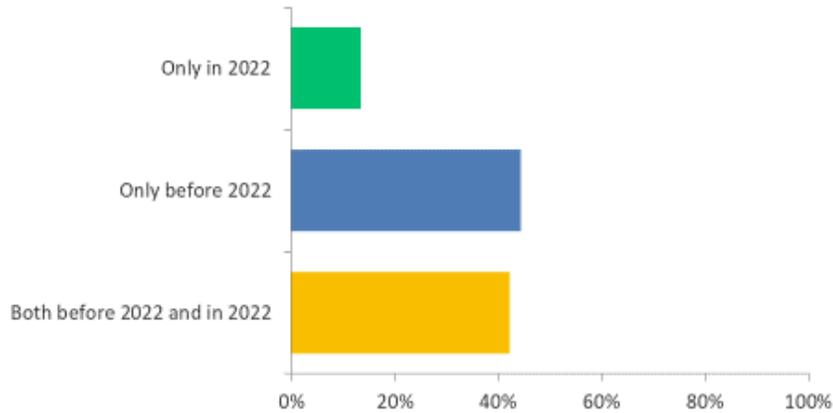
Skipped 84

- I'm agree because, now the actors are professionals if the film industry
- In general, after the change, once we had a project rejected, another call - another project was supported. After the rejection, it would be really good to have the feedback what was the downside of the project
- It is a good idea to change it after many years of the same system, but I feel there aren't enough experts selected in the pool from all the regions of Europe. It is very important to sustain the equality and diversity in this group of experts.
- Bien
- right decision
- positive
- Things became less political, and lobbying is no longer a part of the game, which I find very important. I am aware of danger for low capacity countries and smaller cinemas.
- je suis favorable
- Good
- Positive, although it would be useful to receive some feedback, as now we don't receive any so if a project is rejected we have no understanding of why it was rejected or how close it was to receiving funding
- No experience with former evaluation but we are very happy with the outcome as we got funded

- Je pense que c'est positif.
- Sound much better to me
- Very good
- I think they wanted more to focus on having the projects of best quality no matter the country of origin. An I think in this regard its more fair that the external film professional evaluate projects then board-national representatives (in which case it opens maybe more room for more political decisions)
- Good change
- very good
- c'est sûrement très bien.
- Generally I think it could be better that project is selected by the film professionals who are in the industry instead of the representatives who could be appointed to their positions politically. But very imporant is, how the group of expert is selected, if there is enough balance between age groups, job positions and western-eastern countries.
- I think the new system is better.
- I am rather for it, bu it has to be monitored on the long-run. On the one hand, I like the idea that the evaluation has nothing to do with "geo-politics" now and that it is evaluated by professionals. On the other hand, this kind of change can have many unexpected impact on the results, because it becomes more subjective and potentially influenced.
- It's good to have professional experts rather than national representatives only
- I believe that any change is good as long as it stands and support the values we as filmmakers stand by.
- good, I have received funding on both selecting forms, so did not feel the difference.
- Too early for me to say but the intention is good!
- not sure yet, but should be positive. also important not to have experts from the same country evaluating projects
- Good!
- Bien
- Agree with it, aggressive national lobbying made harm to my project in the past.

Q16: So far, have you applied...

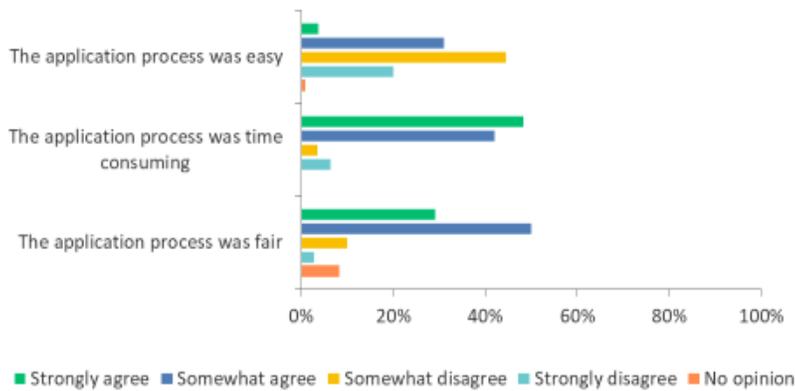
Answered: 194 Skipped: 0



Only applied in 2022 or only before 2022

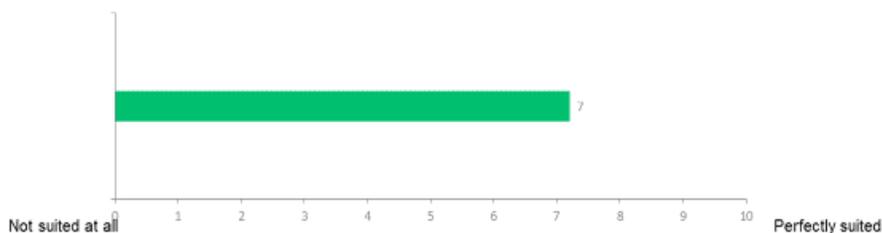
Q17: How much do you agree to the following statements about the application process for Eurimages support? If you have applied several times, please respond about the latest one.

Answered: 112 Skipped: 82



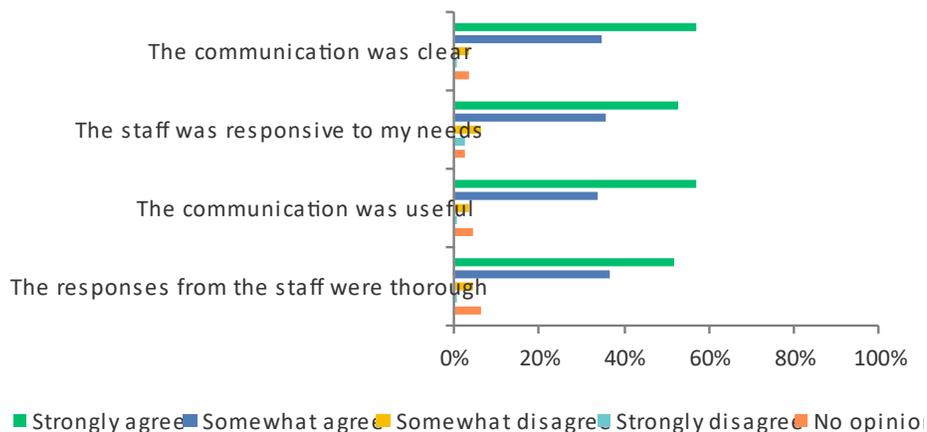
Q18: How much would you say the Eurimages application process and requirements are suited for your type of film? (0 = not suited at all; 10 = perfectly suited)

Answered: 112 Skipped: 82



Q19: How do you agree to the following statements about the communication with Eurimages Secretariat staff (in Strasbourg) during your application and (if supported) throughout your project?

Answered: 112 Skipped: 82



Comment:

- Communication has a delay.
- Finalisation of the contract slow
- it takes kind of long to get an answer
- I always got the right advice and help with my questions.
- I received a lot of help, but had to give up understanding the way the financing plans works within Eurimages
- Parfois les délais de réponse ont été trop longs pour un projet aidé!
- We really enjoyed working with our Eurimages Secretariat staff, however it was clear they were overwhelmed with a large volume of projects and it was evident they had limited time for each project.

- Les règles sont beaucoup trop pointilleuses et manquent de souplesse
- Very nice and helpful.
- I haven't communicate with any of your secretariat.

Q20: How would you rate the information available on the Eurimages website?

Answered: 110 Skipped: 04



Average rating 3,9

Q21: How would you rate the Eurimages internet platform for applicants?

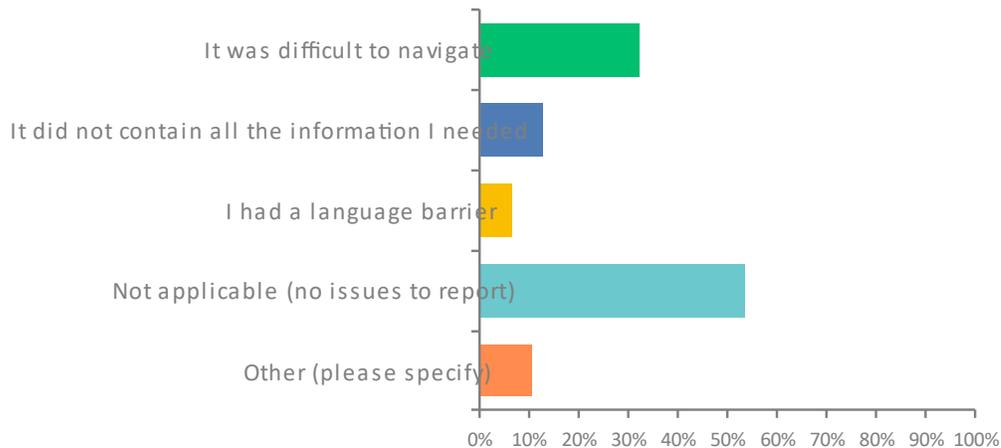
Answered: 112 Skipped: 02



Average rating 3,6

Q22: If you encountered problems with the platform, what were they?

Answered: 112 Skipped: 82

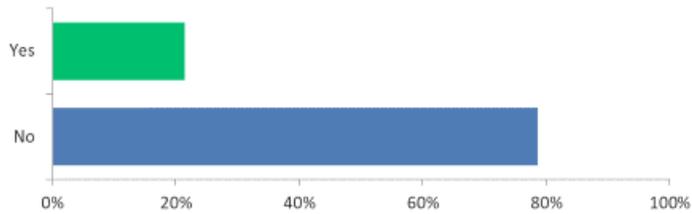


Other:

- attachments required re-writing to online forms which wasn't happy
- none
- demande du temps pour le comprendre
- dans le cas d'une copro non nationale, impossible de remplir le budget pour ce coproducteur
- The design is quite outdated...
- technical issues where documents couldn't be uploaded
- Procedure trop longue
- Rigid platform with stringent requirements
- Problems with currencies and exchange rates in the application process
- connection problems especially closer to deadline
- Trop d'informations, on se perd dans les règles
- I guess it is very hard to satisfy every applicant but a lot is written in too much bureaucratic language

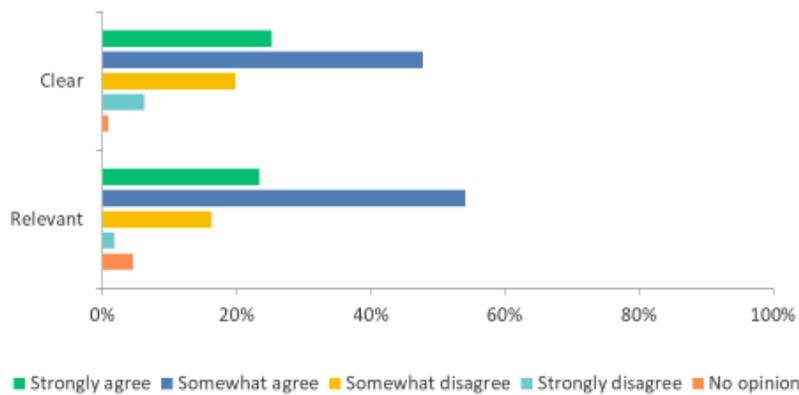
Q23: Have you ever engaged a freelancer to prepare your application (s) to Eurimages?

Answered: 112 Skipped: 82



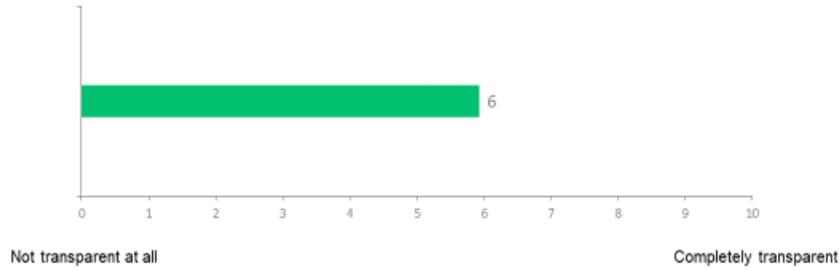
Q24: According to you, the criteria used by Eurimages to select projects are...

Answered: 112 Skipped: 82



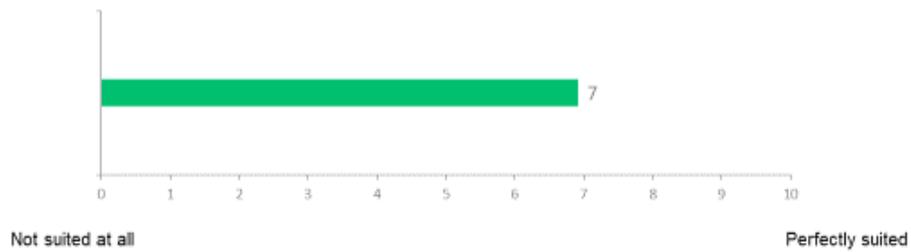
Q25: According to you, how transparent is the selection of films supported by Eurimages? (0=not transparent at all; 10=completely transparent)

Answered: 112 Skipped: 82



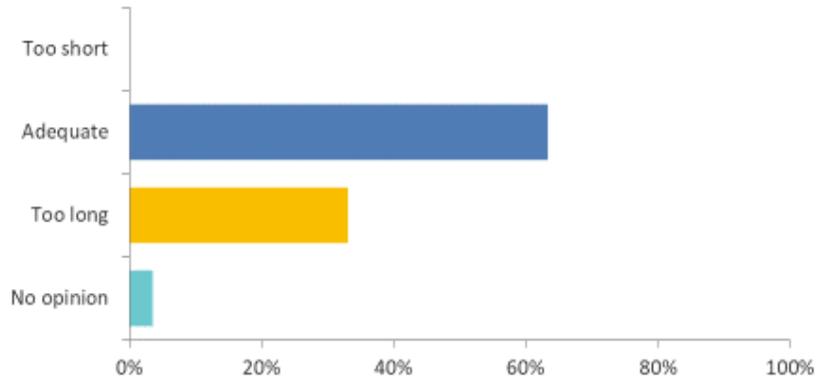
Q26: How much would you say the Eurimages requirements are suited for your type of film? (0=not suited at all; 10 = perfectly suited) If you have never been supported, you may skip this question.

Answered: 106 Skipped: 88



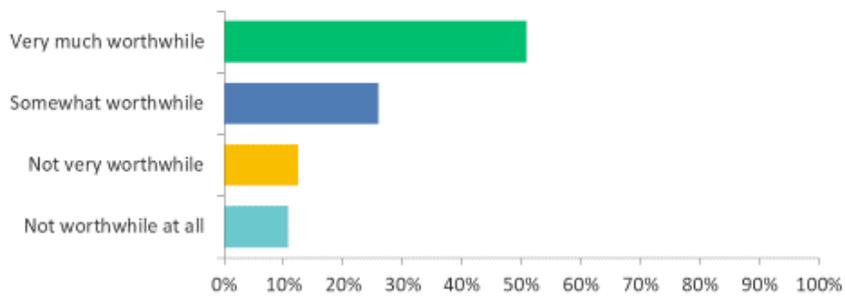
Q27: What is your opinion about the duration between the submission of application, and the announcement of results?

Answered: 112 Skipped: 82



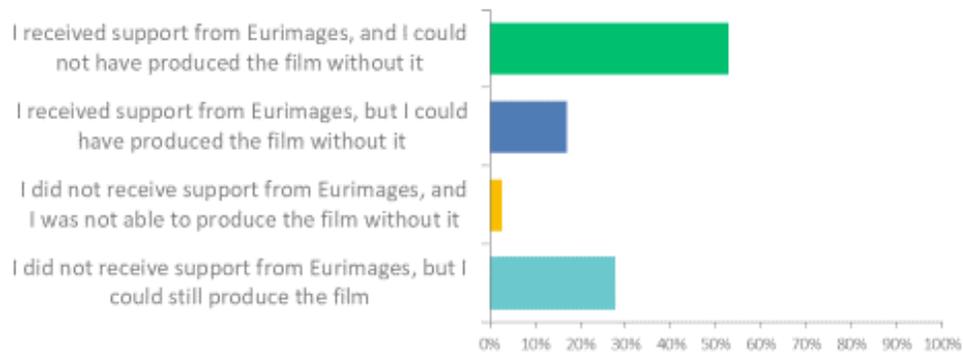
Q28: How worthwhile was your (latest) application to Eurimages, considering the efforts/time/resources you have invested into it?

Answered: 112 Skipped: 82



Q29: How crucial was Eurimages support to the production of your (latest) film?

Answered: 112 Skipped: 82

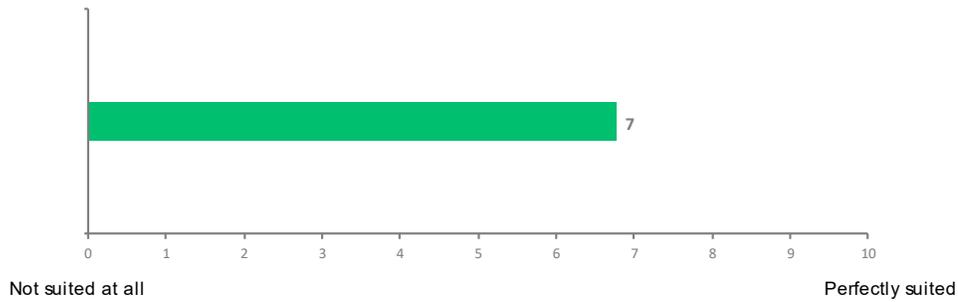


Only for producers who applied before 2022 and in 2022

Before 2022						
	STRONGLY AGREE	SOMEWHAT AGREE	SOMEWHAT DISAGREE	STRONGLY DISAGREE	NO OPINION	TOTAL
The application process was easy	5.00% 4	32.50% 26	37.50% 30	21.25% 17	3.75% 3	80
The application process was time consuming	54.88% 45	34.15% 28	8.54% 7	0.00% 0	2.44% 2	82
The application process was fair	20.25% 16	49.37% 39	6.33% 5	3.80% 3	20.25% 16	79
After 2022						
	STRONGLY AGREE	SOMEWHAT AGREE	SOMEWHAT DISAGREE	STRONGLY DISAGREE	NO OPINION	TOTAL
The application process was easy	3.75% 3	43.75% 35	33.75% 27	15.00% 12	3.75% 3	80
The application process was time consuming	52.44% 43	35.37% 29	7.32% 6	1.22% 1	3.66% 3	82
The application process was fair	25.00% 20	41.25% 33	8.75% 7	6.25% 5	18.75% 15	80

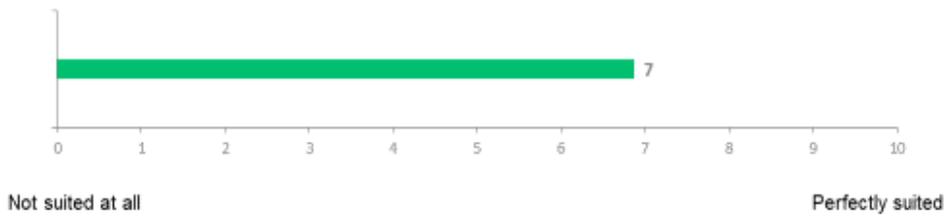
Q31: How much would you say the Eurimages application process and requirements were suited for your type of film before 2022? (0 = not suited at all; 10 = perfectly suited)

Answered: 82 Skipped: 112



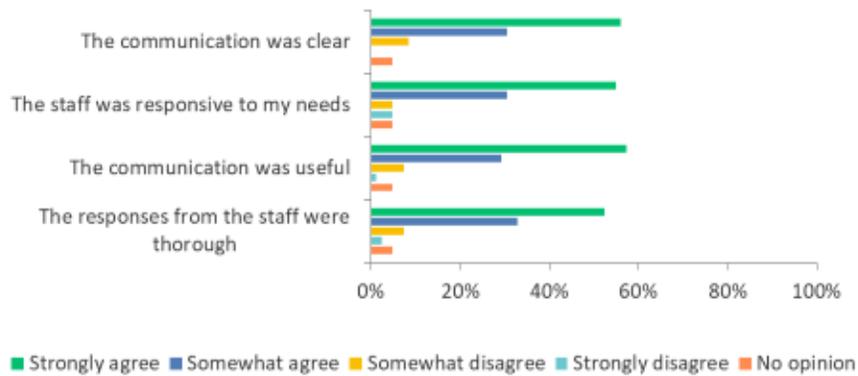
Q32: How much would you say the Eurimages application process and requirements were suited for your type of film in 2022? (0 = not suited at all; 10 = perfectly suited)

Answered: 82 Skipped: 112



Q33: How do you agree to the following statements about the communication with Eurimages Secretariat staff (in Strasbourg) during your application and (if supported) throughout your project?

Answered: 82 Skipped: 112

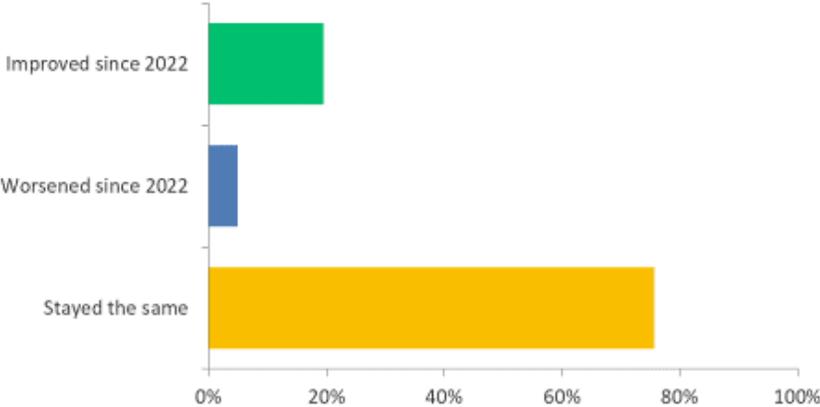


Comment:

- In my opinion, what has changed since 2022 is that it became much stricter in terms of following rigidly all the rules without any willingness to find solutions for specific problems with the applications.
- Too early to say.
- I have wonderful experience with several project managers.
- The fluctuation of the staff makes the process sometimes more complicated and time consuming.
- Some explanations were quite incomplete and needed several exchanges to be fully understood
- We noticed it depends a lot on the person who helps us. In any the staff is super necessary and appreciated.
- I repeatedly asked for oral communication in order to explain misinterpreted elements which not always seemed to have been understood, but to no avail.
- Susan is amazingly present when needed.
- Excellent production managers, top-notch.
- Très bureaucratique, extrêmement administratif, impersonnel.

Q34: Has the communication with Eurimages Secretariat staff in Strasbourg....

Answered: 82 Skipped: 112



Q35: How would you rate the information available on the Eurimages website?

Answered: 82 Skipped: 112



Average rating 3,9

Q36: How would you rate the Eurimages internet platform for applicants?

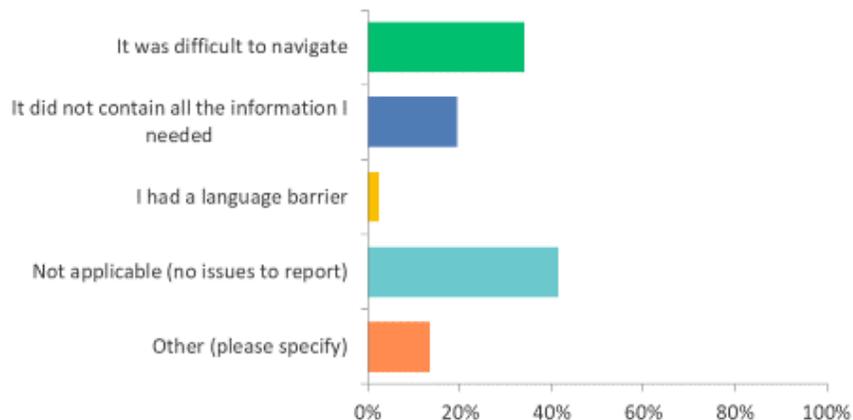
Answered: 62 Skipped: 112



Average rating 3,5

Q37: If you encountered problems with the platform, what were they?

Answered: 62 Skipped: 112



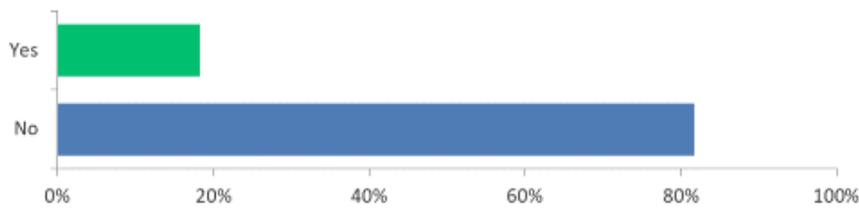
Other:

- Problem to register my project.
- I had an error and it took a long time to figure it out, as the error message was not clear.
- Out of 10 times I was struggling with round formulas in excel forms to get to the exact amounts.
- It just feels a little archaic, technically all works, but interface could be better. I don't really appreciate the fin-plan and budgeting form but it's manageable.
- It's still difficult for an application once per year.
- Too many informations on different pages.
- The process should secure more clearly the application along the way, there is too much risk to loose the work done. There are too many attachments required, too many tabs (specifically for budget & financing, currency management), too many bugs. It is very heavy and stressful. Too many fields and requirements.

- Filling in the budget is not efficient. We should be able to use the budgets we have.
- Beaucoup d'informations.
- Sometimes there where bugs (saving not possible, etc).
- It can't handle more than 9 digits in the national currency budget amount.

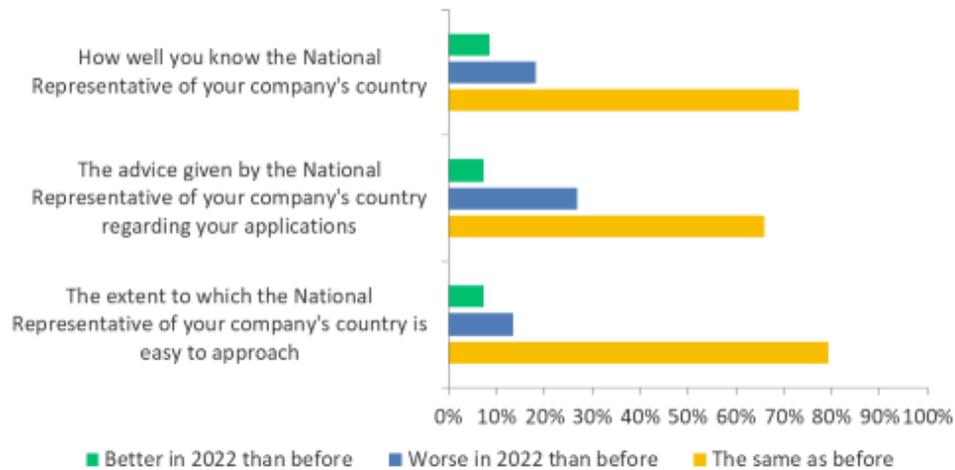
Q38: Have you ever engaged a freelancer to prepare your application (s) to Eurimages?

Answered: 82 Skipped: 112



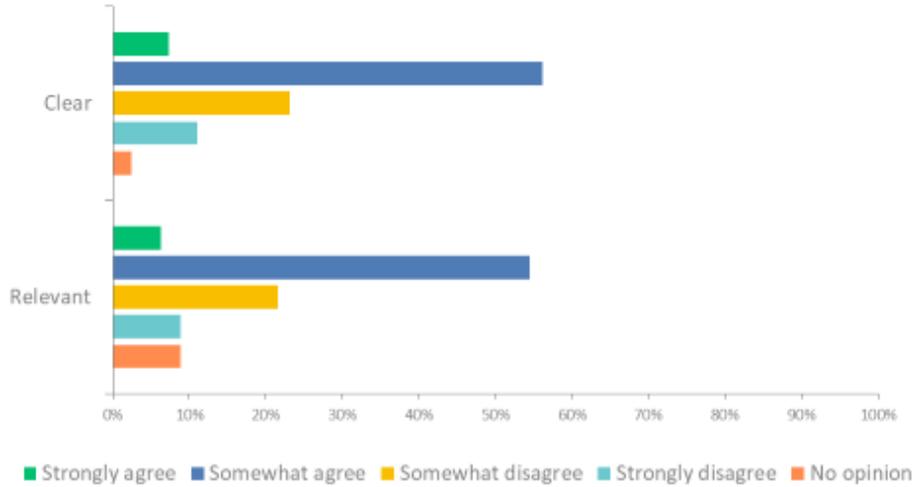
Q39: How would you compare your interaction with the Eurimages National Representatives sitting on the Eurimages Board of Management, before and since 2022?

Answered: 82 Skipped: 112



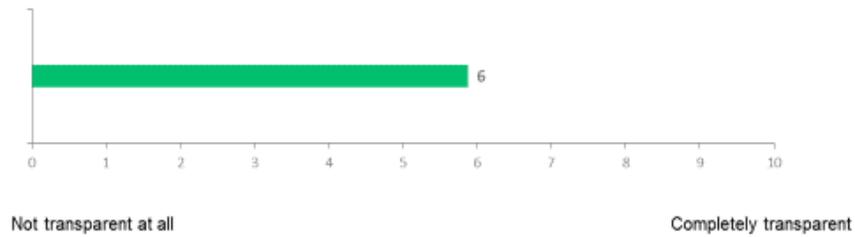
Q40: According to you, the criteria used by Eurimages to select projects are...

Answered: 82 Skipped: 112



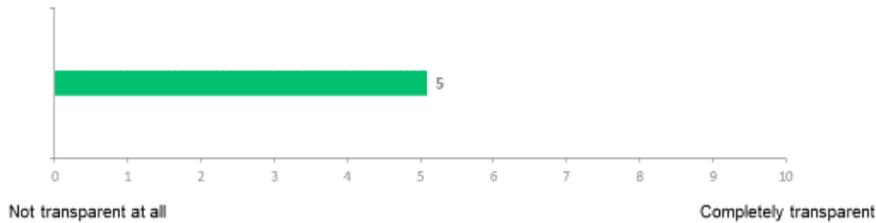
Q41: According to you, how transparent was the selection of supported films by Eurimages before 2022? (0=not transparent at all; 10=completely transparent)

Answered: 82 Skipped: 112



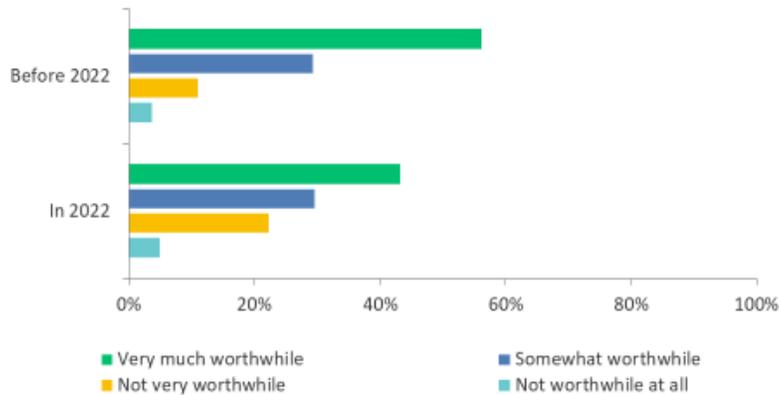
Q42: According to you, how transparent is the selection of supported films by Eurimages since 2022? (0=not transparent at all; 10=completely transparent)

Answered: 82 Skipped: 112



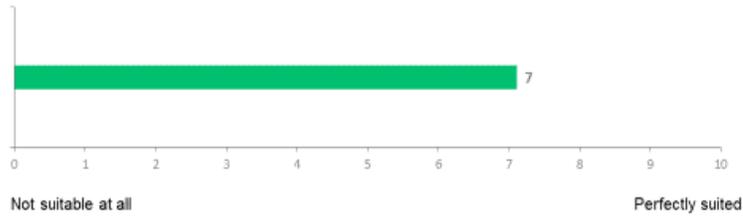
Q43: How worthwhile were your applications to Eurimages, considering the efforts/time/resources you have invested into it?

Answered: 82 Skipped: 112



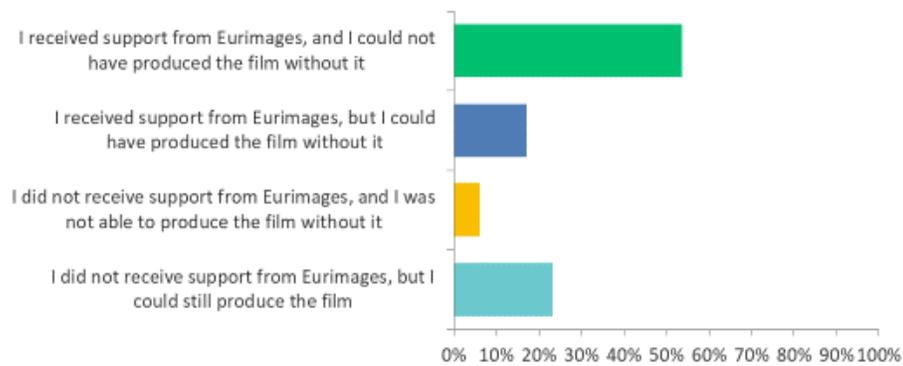
Q44: How much would you say the Eurimages requirements are suited for your type of film? (0=not suited at all; 10: perfectly suited) If you have never received support from Eurimages, you may skip this question.

Answered: 81 Skipped: 113



Q45: How crucial was Eurimages support to the production of your (latest) film?

Answered: 82 Skipped: 112



Q46: What is your opinion about the duration between the submission of application, and the announcement of results?

Answered: 82 Skipped: 112

