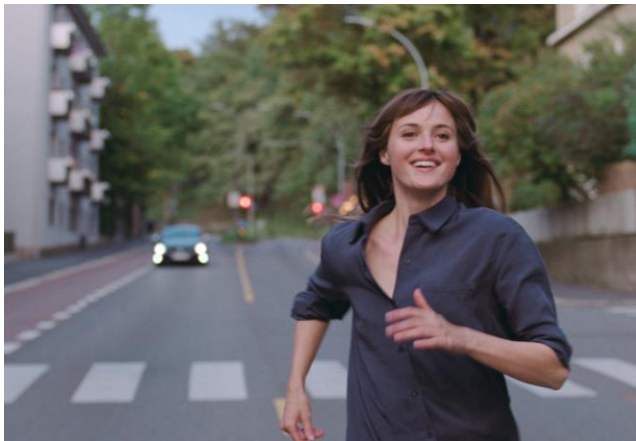


eurimages



Eurimages

ANNUAL REPORT 2021



NOVEMBER 2022

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EXECUTIVE SUMMARY

CO-PRODUCTION

■ In 2021, the pandemic again severely affected the film sector, in particular distribution and exhibition. Production was able to resume quasi-normal activity considering the context, as shown by the number of applications for support submitted to Eurimages.

■ After adapting its working methods in 2020 and 2021, the Fund was able to respond to this increase in activity by maintaining the same level of services for producers and member States.

■ In 2021, Eurimages received 256 applications for co-production support, of which 38 ineligible projects were withdrawn by either the Secretariat or the producer. Out of the 218 eligible projects, 110 projects were supported, corresponding to an annual selection rate of 50.5%.

■ The 110 co-productions supported received an average of 234 000 euros per film for a total amount of **25.8 million euros**, which corresponds to 93% of the support requested at the time of submission of the applications.

■ The level of repayment of support for 2021 amounts to **1.6 million euros**. As in previous years, a small minority of films accounted for the majority of these revenues.

■ In 2021, 62 films supported by Eurimages were nominated and received a total of 35 awards at major international film festivals. Among these successes feature the co-productions "TITANE", "COMPARTMENT #6", "THE WORST PERSON IN THE WORLD" and "IL BUCO".

DISTRIBUTION

■ The distribution support programme ended in March 2020. Therefore, no distribution support has been allocated in 2021.

■ EY Advisory (FR) was selected following a call for tender to carry out an independent study on the possible forms of a new distribution support programme. The final report was delivered and presented to the Board of Management in March 2021. Discussions within the Board on the future of this programme will resume in 2022 in order to prioritise the implementation of the reform of the Fund.

CINEMAS

■ At the end of the 2021 cycle, an amount of **478 000 euros** was paid to exhibitors depending on the achievement of objectives in terms of percentage of eligible film screenings. The 65 supported exhibitors were located in 5 different countries¹ with an average of 5 screens per cinema. Following the military aggression against Ukraine by the Russian Federation and its exclusion from the Council of Europe and Eurimages, the 8 Russian operators were excluded from Eurimages support.

■ An amount of **32 900 euros** was also paid to Europa Cinemas, which corresponds to the deduction of the contribution due by the exhibitors for their participation in the network and to an additional remuneration for carrying out simulations as part of the Board of Management's reflection on the revision of the programme.

PROMOTION AND COMMUNICATION

■ The promotion and communication programme spent **425 000 euros** on the various prizes awarded by Eurimages, co-operation with co-production markets and participation in festivals.

¹ This programme is intended only for exhibitors based in Eurimages member states which do not have access to the European Union's Creative Europe Media programme: Armenia, Canada, Georgia, Russian Federation, Switzerland, Türkiye and Ukraine.

■ In 2021, the decrease in expenditure is explained by the reduction in the number of co-production development awards and the suspension of the Lab Projects awards. The latter have been the subject of an independent study, the results of which are currently being analysed by the Eurimages Board of Management. A new Lab Projects programme should therefore be launched in 2023.

GENDER EQUALITY AND DIVERSITY

■ The programme on gender equality spent **90 000 euros** carrying out promotion and awareness-raising activities, including the "Audentia Award" attributed each year at a different festival to a female director. This year, the prize was awarded to Florence Mialhe for her animated feature film "The Crossing" at the Festival du Nouveau Cinéma in Montreal.

■ In addition to the resumption of activity following the mitigation of the effects of the pandemic, the Fund has developed its partnerships in the framework of sponsorship or the setting up of residencies for women directors.

■ Finally, some members of the working group met during 2021 to draw up a strategy and action plan for diversity and inclusion. This strategy should be adopted in 2022.

FINANCIAL MANAGEMENT AND ADMINISTRATION

■ In 2021, expenditure for the various programmes of activities amounted to more than **27 million euros**. This increase is due to the payment in arrears of the Russian and Argentinean contributions. These funds have been carried over to the co-production programme.

■ In 2021, programme expenditure represents 85% of the Fund's expenditure.

■ The year 2021 was also marked by the departure of Executive Director Roberto Olla at the end of October 2021. His deputy, Enrico Vannucci, acted as interim Executive Director until his successor was appointed.

PERSPECTIVES

■ Following the approval of the Fund's governance reform by the Council of Europe's Committee of Ministers in September 2020, the Eurimages Secretariat and the Fund's Board of Management finalised the modalities for the implementation of this reform throughout 2021 in order for it to fully enter into force in January 2022.

■ The Fund continued its reflection on the feasibility of intervening in the field of TV series in internal Council of Europe Committees. Thus, a conference on the theme "Preserving independent production, diversity and pluralism of TV series in Europe" was held on 30 September and 1 October 2021 in Budapest under the auspices of the Hungarian Chairmanship of the Committee of Ministers of the Council of Europe.

■ In response to the need to integrate environmental protection into its support programmes and operations, the Fund has set up a Sustainability Study Group with the participation of members of the Board of Management Committee and specialists in environmental protection or sustainable film production. The Study Group developed a strategy for the Fund, which was adopted by the Board of Management in December 2021.

■ Finally, Russia's military aggression against Ukraine in early 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages. This exclusion, although effective in March 2022, has consequences not only for the Fund's future activities but also for certain support granted prior to 2022.

BRIEF DESCRIPTION OF EURIMAGES

MISSION STATEMENT

■ Active since 1989, Eurimages is the Council of Europe Fund for the support of co-production, distribution and exhibition of international cinematographic works. With the accession of Ukraine and the departure of Argentina, the Fund numbered 40 countries as of December 2021.

■ Eurimages seeks to promote freedom of expression through the co-production of independent cinematographic works and to encourage co-operation between professionals from its member States. Since its creation, the Fund has supported numerous co-productions that have received prestigious awards, including Oscars, Golden Globes, the Palme d'Or (Cannes), the Golden Bear (Berlin) or the Golden Lion (Venice).

■ The Fund is placed under the aegis of the Council of Europe's Directorate General for Democracy¹, whose long-term strategic objective is safeguarding and realising genuine democracy by working with member States in three main areas:

- reinforcing democratic institutions and citizens' trust in them;
- building inclusive societies free from discrimination, hate and violence;
- helping young people to be confident in a common European future.

GOVERNANCE

■ The Fund is governed by a Board of Management composed of the national representatives of the member States²³. The Board, which met three times in 2021, defines the policy of the Fund, the conditions on which it awards financial support and selects the projects or organisations receiving support. To prepare its decision-making, the Board sets up working groups or study groups⁴ on specific issues under the supervision of the Bureau. Since 1 January 2017, the Fund has been chaired by Catherine Trautmann.

■ The Secretariat is responsible for preparing the meetings of the Board of Management and implementing the decisions. It maintains contacts with cinema professionals and has the task of assessing applications for funding as well as ensuring the follow-up of support agreements. The Secretariat, based in Strasbourg, operates under the authority of its Executive Director, Roberto Olla (from 2008 until 2021).

■ The year 2021 was marked by the finalisation of a reform of the Fund's governance and decision-making process, initiated following the external 360° evaluation carried out in 2018. This reform will come fully into force in January 2022. Its main modalities are described in the "Perspectives" section.

BUDGET

■ Eurimages is one of the Council of Europe's Enlarged Partial Agreements⁵. It has its own annual budget of just over **26 million euros** to implement its various programmes of activities.

■ This budget envelope essentially consists of the obligatory contribution of each of the member States and the repayment of the support granted⁶.

¹ Link to the website of the [Directorate General for Democracy](#).

² Link to the [list of national representatives on the website](#).

³ See Appendix II on arrivals and departures in the Board of Management.

⁴ See the "Reflections and Perspectives" section of this document.

⁵ Link to the [website of the Treaty Office](#).

⁶ See the "Administrative and financial management" section of this document.

MANAGEMENT OF THE CO-PRODUCTION SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ The Covid-19 pandemic still severely affected cultural activities, and the film sector more particularly, during 2021. Eurimages quickly adapted its working methods in 2020 (written procedures, online and hybrid meetings, use of electronic signature for the execution of contracts and payments), which allowed it to ensure the good continuity of its activities also in 2021.

■ Following the reform of the Fund, Eurimages changed to 3 annual meetings for the evaluation of film projects instead of 4 previously. This change, initiated before the pandemic, aims to rationalise and simplify the work of the Secretariat and the Fund's Board of Management while limiting international travel during project evaluation meetings.

■ In 2021, Eurimages received 256 applications for co-production support, of which 38 ineligible projects were withdrawn by the Secretariat or the producers. Out of the 218 eligible projects, 110 projects were supported, corresponding to an annual selection rate of 50,5% which is a similar level as 2020. A detailed list of the projects supported can be found in Annex III.

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

Indicators	Meeting n°162	Meeting n°163	Meeting n°164	Total
	March-21	June-21	Nov.-21	
Number of applications received	61	106	89	256
Number of applications withdrawn	12	14	12	38
Number of eligible projects	49	92	77	218
Share of eligible projects	22.5%	42.2%	35.3%	100.0%
Number of projects supported	24	49	37	110
Number of projects not supported	25	43	40	108
Project selection rate	49.0%	53.3%	48.1%	50.5%

■ The 110 co-productions supported received an average of **234.4 thousand euros per film** for a total amount of **25.8 million euros**, which corresponds to 93% of the support requested at the time of submission of the applications.

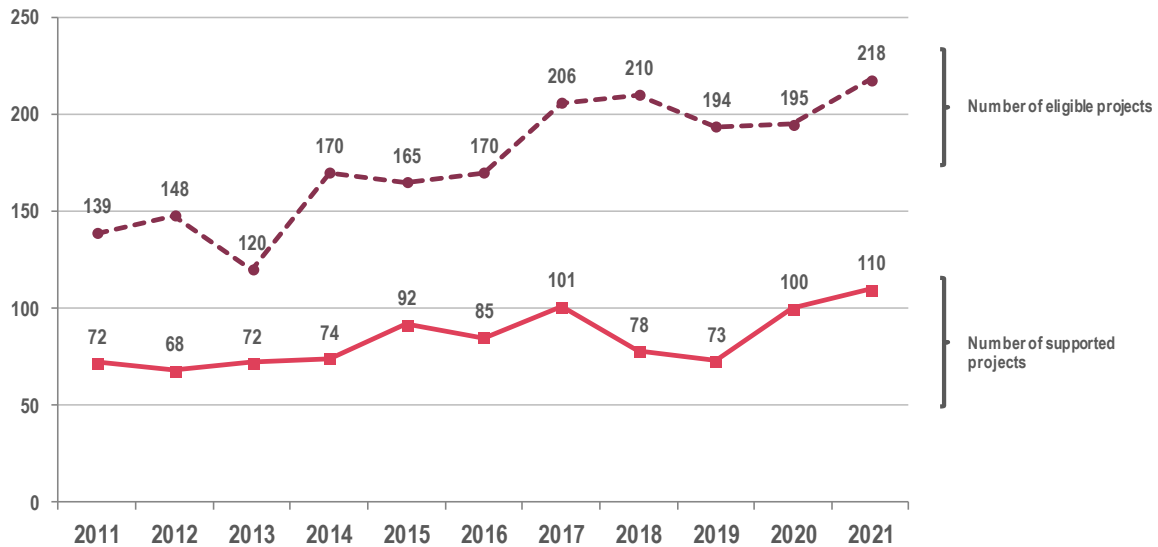
Table 2: Value of support requested and granted during the year for co-production

Indicators	Meeting n°162	Meeting n°163	Meeting n°164	Total
	March-21	June-21	Nov.-21	
Value of support requested for eligible projects (in €K)	12 355.3	24 502.8	21 037.2	57 895.3
Value of support requested for supported projects (in €K)	6 173.3	11 412.1	10 159.5	27 744.8
Value of support granted (in €K)	5 822.0	10 816.0	9 141.0	25 779.0
Support rate for eligible projects	47.1%	44.1%	43.5%	44.5%
Average support requested per eligible project (in €K)	252.1	266.3	273.2	265.6
Average support requested per supported project (in €K)	257.2	232.9	274.6	252.2
Average support granted per supported project (in €K)	242.6	220.7	247.1	234.4
Proportion of support granted for supported projects	94.3%	94.8%	90.0%	92.9%

EVOLUTION OF ACTIVITY

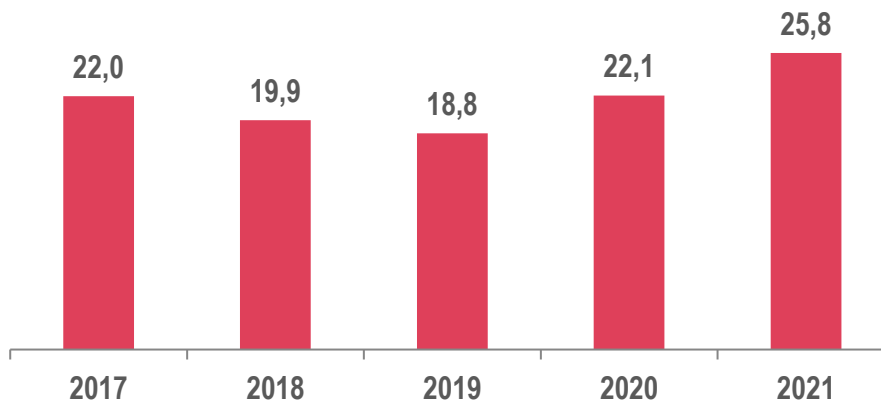
Over the past ten years, the number of eligible projects has steadily increased from just over 100 to 200 projects per year. This increase follows the evolution of the volume of co-productions observed in the member States¹.

Graph 1: Evolution of eligible and supported projects for co-production



The curve of supported projects follows the evolution of eligible projects with the exception of 2018 and 2019, when the total amount of support granted decreased further by almost 6%, mainly due to the decision to reduce the envelope available due to the non-payment of the Russian Federation's contribution for the second consecutive year².

Graph 2: Evolution of value of support granted for co-production (in €M)



The average amount granted per project supported increased in 2021 to reach just over **234.4 thousand euros per film** compared to 221 thousand euros in 2020.

Of the 110 projects supported, 41 received a subsidy (amount of support less than or equal to 150,000 euros) and 69 received an advance on receipts (see Table 19: List of co-productions supported).

¹ Details of the figures can be found in Table 25 of Annex IV – Additional information on the evolution of co-production projects.

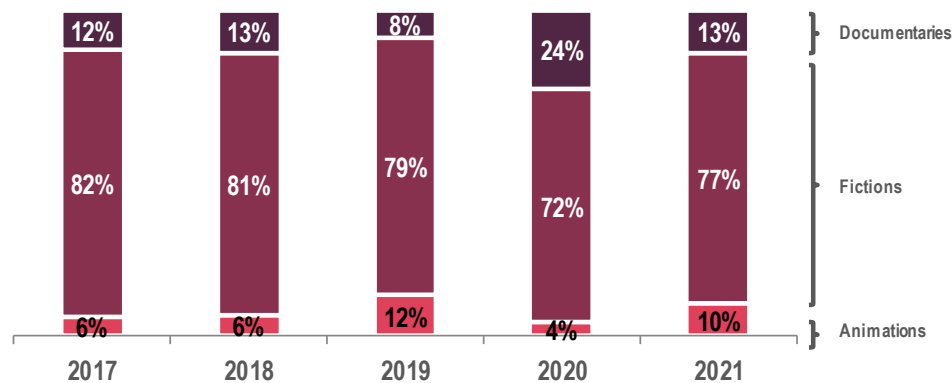
² The detailed explanation can be found in the "Financial Management and administration" section of this document.

Table 3: Evolution of support requests by year for co-production

Indicators	2017	2018	2019	2020	2021	Variation 2021/20	%
Value of support requested for eligible projects (in €K)	55 940.3	57 797.0	51 669.6	50 037.2	57 895.3	7 858.2	15.7%
Value of support requested for supported projects (in €K)	24 956.8	22 191.0	20 949.8	23 862.4	27 744.8	3 882.4	16.3%
Value of support granted (in €K)	22 022.5	19 940.3	18 795.9	22 091.7	25 779.0	3 687.3	16.7%
Support rate for eligible projects	39.4%	34.5%	36.4%	44.2%	44.5%	0.4%	
Average support requested per eligible project (in K€)	271.6	275.2	266.3	256.6	265.6	9.0	3.5%
Average support requested per supported project (in K€)	247.1	284.5	287.0	238.6	252.2	13.6	5.7%
Average support granted per supported project (in K€)	218.0	255.6	257.5	220.9	234.4	13.4	6.1%
Proportion of support granted for supported projects	88.2%	89.9%	89.7%	92.6%	92.9%	0.3%	

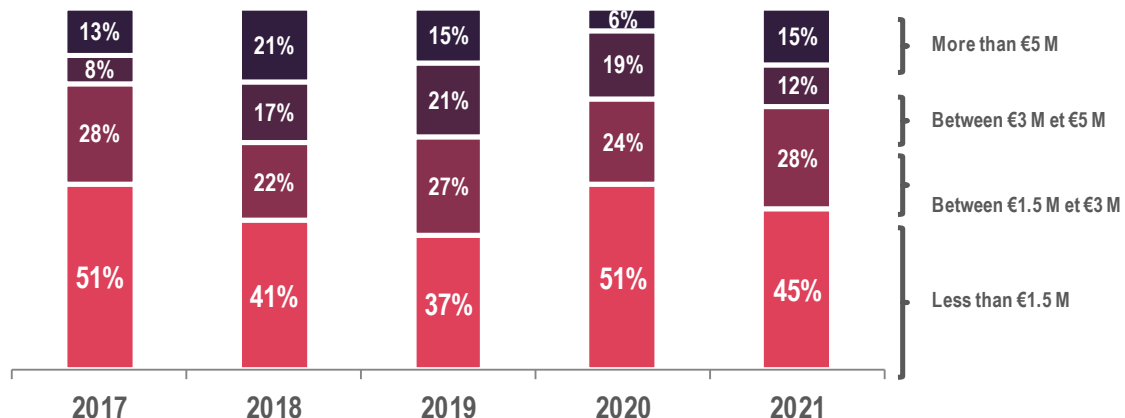
■ In 2021, the share of the number of fictions, documentaries and animations returned to levels similar to 2017 and 2018, fluctuating around 10/80/10% respectively, after two years when the proportion of animations and documentaries had successively increased.

Graph 3: Evolution of the types of co-productions supported



■ As in previous years, films with a budget of less than 1.5 million euros constitute the majority of projects supported.

Graph 4: Evolution in the size of budgets for supported co-productions



REPAYMENT FOR THE YEAR

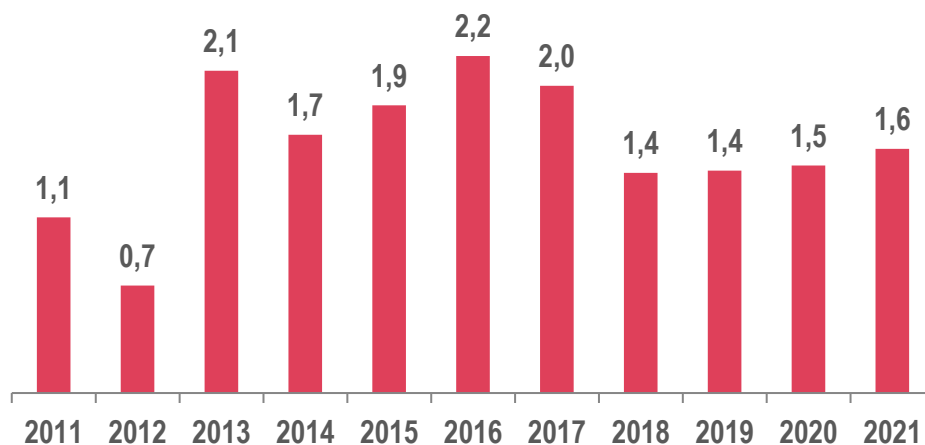
■ The level of support repayment for 2021 amounts to **1.6 million euros**. As in previous years, a small minority of films accounted for the majority of this revenue. 50% of the repayments were made by 8 films (12 in 2020, 14 in 2019). It should also be noted that 72% of the 2021 repayments are concentrated on 35 films.

EVOLUTION OF REPAYMENTS

■ In the 2021 provisional budget, the level of support repayment was estimated at **1.33 million euros** (1.4 million euros in 2020, 1.7 million euros in 2019). Actual repayments show significant variations from one year to the next because they essentially depend on three factors: the nature of the project supported, the commercial success and the financing structure of the project¹.

■ After a significant slowdown in 2012, the amount of repayments was high between 2013 and 2017, peaking in 2016 at **2.2 million euros**. There was an initial decrease of 10% in 2017 to reach a repayment level of **2.0 million euros**. In 2018, this decline continued and increased to 28% with a repayment level of only **1.4 million euros**, the same as in 2019. In 2021, the repayments amount to 1.6 million euros which is higher than budgeted.

Graph 5: Evolution of amounts repaid (in €M)



■ Since 2018, the number of films that have generated repayments has been around 300 per year compared to less than 200 films before 2014. This situation has a direct impact on the management of the repayment by increasing the volume of files to be managed and therefore the number of producers to be followed up on.

■ The lower film budget also leads to a decrease until 2020 in the number of Collection Account Management Agreements² (CAMA) signed. The number of CAMAs is nevertheless increasing in 2021. This observation was confirmed since revenue from *collection accounts* represented a little less than 50% of the amounts collected between 2018 and 2020 compared to almost 60% in 2021.

■ However, the proportion of films supported for which a CAMA is signed remains low (28% of films in 2021). The absence of CAMA on projects also contributed to an increase in the volume of work with a risk of lower revenue recoupment.

¹ When significant guaranteed minimums from distributors or TV pre-sales finance the production of films, it reduces their potential for repayment to Eurimages.

² For projects with a budget of 3 million euros or more, the co-producers undertake to set up a collection account by a collection agency. For projects with a budget of less than 3 million euros, Eurimages reserves the right to demand the setting up of a collection account by a collection agency (see [website](#)).

■ The average repayment per film is still falling in 2021 to **4.4 thousand euros** in 2020 from more than **10 thousand euros** in 2016.

■ The Secretariat anticipates a risk of a decrease in the amount of reimbursements as a result of the difficulties in distributing films during and after the pandemic. Furthermore, the impact of the introduction of subsidy support for films receiving financial support of €150,000 or less as of January 2021 will have to be assessed in the coming years.

AWARDS AND NOMINATIONS FOR THE YEAR

■ In 2021, 62 films supported by Eurimages were nominated, winning a total of 35 awards at major international film festivals. Among these successes, we can mention the co-productions "Titane", "The Worst Person in the World", "Natural Light" or "Onoda".

Table 4: Awards and nominations at major international film festivals

Festival	Awards and nominations	Description of the awards and nominations	Film title	Director	Co-production countries
ROTTERDAM FILM FESTIVAL	2 awards, 2 selected films	Limelight, Audience Award BankGiro Loterij	QUO VADIS AÏDA?	Jasmila Zbanic	BA / RO / AT / DE / PL / NL / FR
		Limelight, Youth Jury Award	LA NUIT DES ROIS / NIGHT OF THE KINGS	Philippe Lacôte	FR / CIV / CA
BERLINALE	5 selected films, 1 award	Official Competition, Silver Bear for Best Director	NATURAL LIGHT	Dénes Nagy	HU / FR / LV
		Panorama	COPILOT	Anne Zohra Berrached	DE / FR
		Panorama	BROTHER'S KEEPER	Ferit Karahan	TR / RO
		Forum	TAMING THE GARDEN	Salomé Jashi	CH / GE / DE
		Generation 14plus	THE WHITE FORTRESS	Igor Drljaca	BA / CA
GOLDEN GLOBES	1 award	Golden Globe Award for Best Foreign Language Film	ANOTHER ROUND	Thomas Vinterberg	DK/NL/SE
OSCARS	4 selected films, 1 award	International Feature Film & Directing, Best International Feature Film	ANOTHER ROUND	Thomas Vinterberg	DK/NL/SE
		International Feature Film	QUO VADIS AÏDA ?	Jasmila Zbanic	BA / RO / AT / DE / PL / NL / FR
		International Feature Film	THE MAN WHO SOLD HIS SKIN	Kaouther Ben Hania	FR / TN / DE / BE
		Costume & Maquillage et Coiffure	PINOCCHIO	Matteo Garrone	IT / FR
FESTIVAL DE CANNES	18 selected films, 7 awards	Official Competition, Palme d'Or	TITANE	Julia Ducourmau	FR / BE
		Official Competition, Grand Prix	COMPARTMENT N°6	Juho Kuosmanen	FI / DE / EE / RU
		Official Competition, Award for Best Director	ANNETTE	Leos Carax	FR / BE / DE
		Official Competition, Award for Best Actress	THE WORST PERSON IN THE WORLD	Joachim Trier	NO / FR / SE / DK
		Official Competition	THE STORY OF MY WIFE	Ildikó Enyedi	HU / DE / IT
		Official Competition	BERGMAN ISLAND	Mia Hansen-Love	FR / BE / DE / SE
		Official Competition	LES INTRANQUILLES / THE RESTLESS	Joachim Lafosse	BE / LU / FR
		Official Competition	FRANCE	Bruno Dumont	FR / DE / BE / IT
		Out of Competition	WHERE IS ANNE FRANK	Ari Folman	LU / BE / FR / IL / NL
		Un Certain Regard, Film d'ouverture	ONODA	Arthur Harari	FR / DE / BE / IT
		Un Certain Regard, Prize of Originality	LAMB	Valdimar Jóhannsson	IS / SE / PL
		Un Certain Regard, Courage Prize	LA CIVIL	Mihai Teodora Ana	BE / RO
		Un Certain Regard	THE INNOCENTS	Eskil Vogt	NO / SE / DK
		Un Certain Regard	MONEYBOYS	C.B. Yi	AT / FR / BE

Festival	Awards and nominations	Description of the awards and nominations	Film title	Director	Co-production countries
		Un Certain Regard	WOMEN DO CRY	Mina Mileva & Vesela Kazakova	BG / FR
		Critics Week	PICCOLO CORPO	Laura Samani	IT / FR / SI
		Critics Week	LIBERTAD	Clara Roquet	EX / BE
		Directors' Fortnight, Europa Cinemas Label	A CHIARA	Jonas Carpignano	IT / FR
LOCARNO FILM FESTIVAL	5 selected films, 2 awards	Concorso Internazionale, Special Mention	THE SACRED SPIRIT	Chema Garcia Ibarra	ES / FR / TR
		Concorso Internazionale	HEAVENS ABOVE	Srdjan Dragojevic	RS / DE / MK / SI / HR
		Concorso Cineasti del Presente	HOLY EMY	Araceli Lemos	GR / FR
		Concorso Cineasti del Presente, Pardo d'Oro (Léopard d'Or)	BROTHERHOOD	Francesco Montagner	CZ / IT
		Piazza Grande	HINTERLAND	Stefan Ruzowitzky	AT / LU
SARAJEVO FILM FESTIVAL	2 selected films	Competition	WOMEN DO CRY	Mina Mileva & Vesela Kazakova	BG / FR
		Competition - Documentary	RECONCILIATION	Marija Zidar	SI / RS / ME
KARLOVY VARY FILM FESTIVAL	3 selected films, 6 awards	Official Competition, Grand Prix - Crystal Globe + Best Actor Award (Ibrahim Koma) + Jury Special Mention + Ecumenical Jury Prize + Europa Cinemas Label	AS FAR AS I CAN WALK	Stefan Arsenijevic	RS / LU / BG / FR / LT
		Official Competition, Special Jury Prize	EVERY SINGLE MINUTE	Erika Hnikova	CZ / SK
		Official Competition	SAVING ONE WHO WAS DEAD	Vaclav Kadmkka	CZ / SK
VENICE FILM FESTIVAL	7 selected films, 2 awards (+ 4 collateral awards)	Competition/Venezia 78, Special Jury Prize	IL BUCO	Michelangelo Frammartino	IT / FR / DE
		Competition/Venezia 78	CAPTAIN VOLKONOGOV ESCAPED	Natalya Merkulova & Alexey Chupov	RU / FR / EE
		Out-of-Competition	ARIAFERMA	Leonardo di Costanzo	IT / CH
		Orizzonti, Prix Orizzonti for Best Script + FEDIC Award for Best Film + Green Drop Prize+ La Pellicola d'Oro Award for Best Cinematographer + Premio Fair Play al Cinema - Vivere da Sportivi	107 MOTHERS	Peter Kerekes	SK / CZ / UA
		Orizzonti	RHINO	Oleg Sentsov	UA / PL / DE
		Giornate degli Autori	MADELEINE COLLINS	Antoine Barraud	FR / CH / BE
		Giornate degli Autori	TRES	Juanjo Giménez	ES / LT / FR
SAN SEBASTIAN FILM FESTIVAL	5 selected films	Official Competition	LA ABUELA	Paco Plaza	ES / FR
		Zabaltegi-Tabakalera section	107 MOTHERS	Peter Kerekes	SK / CZ / UA
		Zabaltegi-Tabakalera section	LA TRAVERSEE / THE CROSSING	Florence Mialhe	FR / DE / CZ
		Perlak selection	LES INTRANQUILLES / THE RESTLESS	Joachim Lafosse	BE / LU / FR
		Perlak selection	TITANE	Julia Ducourmau	FR / BE

Festival	Awards and nominations	Description of the awards and nominations	Film title	Director	Co-production countries
SEVILLE FILM FESTIVAL	11 selected films, 6 awards	Official selection, Grand Prix du Jury & Prix du Meilleur Scénario	ONODA	Arthur Harari	FR / DE / BE / IT
		Official selection, Prix du Meilleur Réalisateur et Mention Spéciale pour les acteurs et actrices	A CHIARA	Jonas Carpignano	IT / FR
		Official selection	IL BUCO / THE HOLE	Michelangelo Frammartino	IT / FR / DE
		Official selection	SAVING ONE WHO WAS DEAD	Vaclav Kadrnka	CZ / SK
		Official selection	BERGMAN ISLAND	Mia Hansen-Love	FR / BE / DE / SE
		EFA Selection, Grand Prix du Public pour le Meilleur Film de la section EFA	THE WORST PERSON IN THE WORLD	Joachim Trier	NO / FR / SE / DK
		EFA Selection	THE INNOCENTS	Eskil Vogt	NO / SE / DK
		EFA Selection	LAMB	Valdimar Jóhannsson	IS / SE / PL
		EFA Selection	THE STORY OF MY WIFE	Ildikó Enyedi	HU / DE / IT
		EFA Selection	COMPARTMENT #6	Juho Kuosmanen	FI / DE / EE / RU
		Prix des Histoires Extraordinaires	PICCOLO CORPO	Laura Samani	IT / FR / SI
EUROPEAN FILM AWARDS	7 awards 10 selected films	Best European Film, Director and Actress	QUO VADIS AÏDA ?	Jasmila Zbanic	BA / RO / AT / DE / PL / NL / FR
		Best European Film, des Meilleurs Décors	NATURAL LIGHT	Dénes Nagy	HU / FR / LV
		Documentaire européen (nomination)	TAMING THE GARDEN	Salomé Jashi	CH / GE / DE
		Film, Actrice, Acteur européens (nomination)	COMPARTMENT N°6	Juho Kuosmanen	FI / DE / EE / RU
		Actrice et scénariste européens (nomination)	THE WORST PERSON IN THE WORLD	Joachim Trier	NO / FR / SE / DK
		Prix du Cinéma Européen des meilleurs maquillages et coiffures, Film, Réalisatrice, Actrice et Acteur européens (nomination)	TITANE	Julia Ducourmau	FR / BE
		Prix du Cinéma Européen des Meilleurs Effets Spéciaux, Découverte européenne 2021 – FIPRESCI (nomination)	LAMB	Valdimar Jóhannsson	IS / SE / PL
		European Animation Film (nomination)	WHERE IS ANNE FRANK?	Ari Folman	LU / BE / FR / IL / NL
		Prix du Cinéma Européen du Meilleur Son	THE INNOCENTS	Eskil Vogt	NO / SE / DK
		European Animation Film (nomination)	EVEN MICE BELONG IN HEAVEN	Jan Bubeníček	CZ / FR / SK / BE / PL

MANAGEMENT OF THE DISTRIBUTION SUPPORT PROGRAMME

■ As decided by the Board of Management at its 156th meeting in October 2019, the Distribution Support Programme ended as of 31 March 2020. No contribution to marketing and publicity costs for distributed films was therefore granted in 2021.

■ Following a call for tenders, Eurimages selected EY Advisory (France) to carry out an independent study on the feasibility, relevance and design of a scheme to support the distribution, circulation and sales of feature-length fiction, animation and documentary films originating from its member States. The final report was submitted and presented to the Board of Management in March 2021.

■ On the basis of this report, the Study Group on the follow-up to the evaluation discussed ways to relaunch a new distribution support programme. However, these discussions were postponed to 2022 in order to give priority to work on the implementation of the reform of the Fund's governance and decision-making process.

MANAGEMENT OF THE CINEMAS SUPPORT PROGRAMME

ANNUAL ACTIVITY

■ The technical management of the programme has been entrusted to Europa Cinemas¹ in order to ensure the complementarity of the various support systems, particularly with the European Union. In 2021, the 65 supported exhibitors were located in 5 different countries² with an average of 5 screens per cinema.

■ Russia's military aggression against Ukraine at the beginning of 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages. This exclusion had consequences for Russian exhibitors as financial support based on the 2021 programming is paid in 2022. Following an opinion from the Council of Europe's Legal Service, the Eurimages Executive Committee and Board of Management decided in June 2022 to terminate the contracts between Eurimages and the 19 exhibitors from the Russian Federation, the latter no longer being eligible for support from the Fund at the time of the calculation of the support amount.

Table 5: Number and size of cinemas supported

Indicators	Armenia	Switzerland	Türkiye	Canada	Ukraine	Total
Number of exhibitors supported	1	35	19	9	1	65
Number of screens	4	83	145	64	6	302
Number of seats	925	12 345	18 305	8 305	781	40 661
Average number of screens per exhibitor	4	2	8	7	6	5
Average number of seats per screen	231	149	126	130	130	135

■ At the end of the 2021 cycle (support is paid in 2022 on the basis of the 2021 programming), an amount of **478 thousand euros** was paid to exhibitors depending on the achievement of objectives in³ terms of percentage of eligible film screenings (1), percentage of non-national eligible film screenings (2) and finally percentage of films supported by Eurimages (3).

■ A first bonus is granted for the number of admissions to Eurimages films (granted to 23 exhibitors). A second bonus is also granted for events organised on International Women's Day on 8 March (granted to 5 exhibitors). These events must include a screening of an eligible non-national film directed by a woman.

Table 6: Amounts granted for cinemas by country

Indicators	Armenia	Switzerland	Türkiye	Canada	Ukraine	Total
Amount granted excluding bonuses (in K€)	4.8	285.6	66.6	64.6	14.3	435.8
Bonus for Eurimages films (in K€)	1.0	14.3	6.0	8.4	3.9	33.5
Bonus for eligible non-national films by women (in K€)	1.9	0.0	0.0	6.8	0.0	8.6
Amount granted with bonuses (in K€)	7.6	299.9	72.6	79.8	18.2	478.0
Europa Cinemas contribution (in K€)	0.3	15.0	3.5	3.4	0.8	22.9
Total amount (in K€)	7.8	314.9	76.1	83.2	18.9	500.9
Average amount per cinema (in K€)	7.8	9.0	4.0	9.2	18.9	7.7

¹ Link to the [Europa Cinemas website](#).

² This program is intended only for exhibitors based in Eurimages member states which do not have access to the European Union's Creative Europe Media programme: Armenia, Canada, Georgia, Russian Federation, Switzerland, Türkiye and Ukraine.

³ The rules governing operating support are available on the [Eurimages website](#).

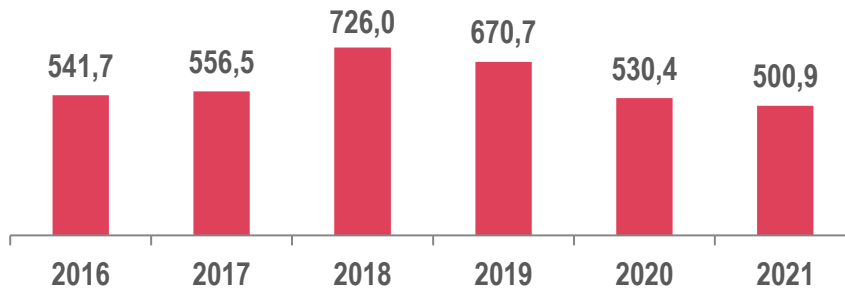
■ An amount of **22.9 thousand euros** was also paid to Europa Cinemas, which corresponds to the deduction of the contribution due by the exhibitors for their participation in the network. Furthermore, as part of the follow-up to the 2018 external evaluation, Eurimages paid an additional **10 thousand euros** to Europa Cinemas in 2021 to carry out simulations concerning possible new support modalities for cinemas.

■ On average, each exhibitor received **7.7 thousand euros**, the detailed list can be found in Annex VII.

EVOLUTION OF ACTIVITY

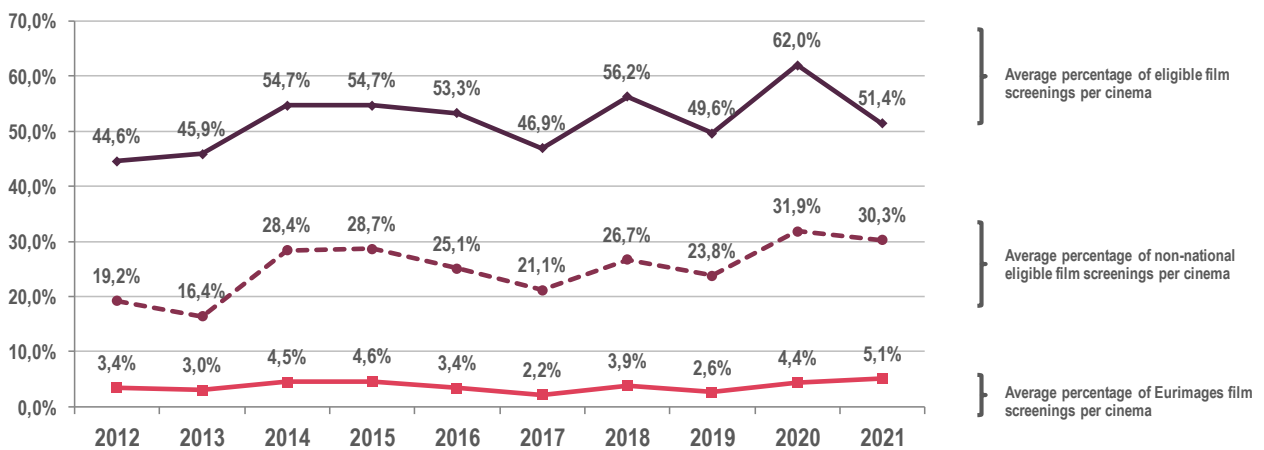
■ The level of support granted for the cinema support programme has decreased in 2021 compared to 2020 due to the exclusion of Russian cinemas from Eurimages support. However, the level of support granted has increased by 10% for the 5 eligible countries. This modest increase does not compensate for the significant drop in 2020 following the closure of cinemas due to the pandemic. The year 2021 remains marked by significant difficulties in the exhibition sector due to the sanitary situation. The low number of non-national eligible admissions¹ does not allow the theoretical support to be granted for 10 exhibitors².

Graph 6: Evolution of amounts granted for cinemas (in K€)



■ As regards the parameters used in the calculation of the support granted, the average percentage of screenings of eligible films per cinema returns in 2021 to a level similar to the years prior to 2020, while the other factors remain stable.

Graph 7: Evolution of parameters used in the calculation of support for cinemas



¹ See Annex IX - Additional information on the evolution of cinemas statistics.

² In June 2021, the Cinemas Working Group recommended to pay an additional overall amount of about 167K€ to the cinemas belonging to the network that suffered the most due to the pandemic. These cinemas were identified as those theatres whose Eurimages support in 2021 dropped more than 65% over the previous year if they had received other public support for 2020, and more than 30% if they had received no other public support. The proposed additional amount per cinema is calculated as the difference between the average support paid in the previous two years and the support to be paid in 2021 for 2020. A decision will be made at the June 2021 Board of Management meeting.

MANAGEMENT OF THE PROMOTION AND COMMUNICATION PROGRAMME

ANNUAL ACTIVITY

■ The year 2021, still marked by the global pandemic, resulted in the postponement, modification or cancellation of many film events around the world. The European Film Market in Berlin was forced to go online, while the Berlinale was held in a hybrid format with the awards ceremony taking place during a physical edition in June. The Cannes Film Festival chose to postpone its 74th edition to July with a physical edition of the Film Market, which had nevertheless held an online edition in May.

■ Following two calls for proposals launched in 2020, the Eurimages Management Committee selected 7 co-production markets to present the Eurimages Co-production Development Award of 20,000 euros each and decided to sponsor 10 initiatives worldwide for the period 2021-2023.

■ The Lab Projects programme suspended at the end of 2020 was the subject of a study carried out by Tatino Films (FR), the results of which, presented in March 2021, are currently being analysed by the Eurimages Board of Management. A new Lab Projects programme should thus be launched in 2023.

Co-production Development Awards winners

■ Despite the pandemic, the co-production markets took the decision to maintain their edition in a digital format for most of them. All the Eurimages Co-production Development Awards, aimed at encouraging producers to conceive their projects as international co-productions from the outset, were awarded within the seven co-production markets.

Table 7: Co-production Development Awards winners

Festival	Title	Director	Productions	Amount (in K€)
CineMart, FIF Rotterdam	CORA	Evi Kalogriropoulou	Neda Film (GR)	20.0
Berlinale Co-Production Market, FIF Berlin	THE OBLIVION THEORY	Anemarie Jacir	Incognito Films (FR) et One Two Films (DE)	20.0
Cartoon Movie, Bordeaux	LES OMBRES	Nadia Micault	Autour de Minuit (FR), Panique ! (BE) & Schmuby (FR)	20.0
CPH:Forum, CPH:DOX Copenhagen	TATA/FATHER	Lina Vdovii & Radu Ciorniciuc	Manifest Film (RO)	20.0
CineLink, FF Sarajevo	FORGET THE OCEAN, WHY NOT TRY SURFING THESE INSANE RIVER WAVES	Marko Grba Singh	Non-Aligned Films (RS)	20.0
Cinekid for Professionals, Junior Co-production Market, Amsterdam	I ACCIDENTALLY WROTE A BOOK	Nora Lakos	Juno11 Productions (HU)	20.0
TorinoFilmLab	THE WOLF WILL TEAR YOUR IMMACULATE HANDS	Nathalie Alvarez Mesen	Hobab (SE)	20.0

■ Furthermore, four projects previously awarded the Eurimages Co-production Development prize were supported in the framework of the co-production programme in 2021: « OF UNWANTED THINGS AND PEOPLE » (FR/CZ/SK/SI) by Patrik Pass Jr., Leon Vidmar, David Súpup & Jean-Claude Rozec, « THE HAPPIEST MAN IN THE WORLD » (MK, DK, BE, HR) by Teona Strugar Mitevaska, « KRETSUL » by Aleksandra Likhacheva (RU, LT) and « DALVA » (BE/FR) by Emmanuelle Nicot.

European Co-production Award - "Prix Eurimages"

■ This prize is awarded during the European Film Awards ceremony in order to recognise producers' commitment to international co-production. The Eurimages Fund contributes with an amount of **70 thousand euros** to the organisation of this annual ceremony. In 2021, the event was held online from Berlin, Germany.

■ The prize was awarded to Norwegian producer Marie Ekerhovd of the Bergen-based company Mer Film. She has produced the Eurimages-supported films « WHAT WILL PEOPLE SAY » by Iram Haq, « SUICIDE TOURIST » by Jonas Arnby and more recently « THE INNOCENTS » by Eskil Vogt and « MORE THAN EVER » by Emily Atef.

Table 8: European Co-production Award winner

Festival	Prizes	Producer
European Film Awards (EFA), online from Berlin	European Co-Production Award - Eurimages Award	Marie Ekerhovd (NO) de la société Mer Film

Co-operation with festivals and co-production markets

■ Due to the pandemic affecting the film industry, the Eurimages Fund was only able to have a stand at the Cannes Film Festival in July but did not hold its usual reception. Eurimages also participated in the Venice Festival without having a stand or contributing to the closing reception of the Gap Financing Market.

■ In the context of its sponsorship activities, only the participation of the Eurimages Fund in the Istanbul Festival Meetings on the Bridge was cancelled due to the exclusively digital edition of this event and the nature of its sponsorship, which concerns a physical event. Despite the often exclusively digital organisation of these events, Eurimages was able to maintain its participation in:

- the launch of the Co-production Podcast in co-operation with Cineuropa;
- the CEE Animation Forum in the Czech Republic;
- the hybrid editions of *Producers on the Move* at the Cannes Film Festival and EUROPE! at TIFF 2021 online in Toronto organised by European Film Promotion;
- the Alliance 4 Development (A4D) professional lunch held during the Locarno Film Festival;
- the Festival du Nouveau Cinéma de Montréal;
- the *Etoiles et Toiles du Cinéma Européen* event organised in co-operation with the Council of Europe and the Odyssee cinema in Strasbourg;
- the European Arthouse Cinema Day organised by the Confédération des Cinémas d'Art et d'Essai (CICAE); and
- the *Producers Connection* initiative organised by the International Documentary Film Festival Amsterdam (IDFA)

Table 9: List of festivals with award ceremonies

Festival	Prizes	Title and director
Festival Etoiles et Toiles du Cinéma européen de Strasbourg	Odyssee Award - Council of Europe for Artistic Creation	Awarded to DRUNK/ANOTHER ROUND (DK, SE, NL) by Thomas Vinterberg
	Odyssee Award - Council of Europe for Human Rights	Awarded to QUO VADIS, AIDA ? (BH, NO, RO, AT, DE, FR, PL, NL) by Jasmila Žbanić;
	Special Jury Mention	Awarded to THE INTRUDER (IT, CH, FR) by Leonardo Di Costanzo
Lux Prize 2021: Eurimages participates in the film selection process	The 3 finalists were presented at the European Film Awards ceremony held online from Berlin on 12 December 2020.	Awarded to COLLECTIVE by Alexander Nanau

EVOLUTION OF ACTIVITY

■ The significant increase in the budget of this programme since 2016 was linked to the creation of the Lab Projects which represented a total amount of 200,000 euros per year. The impact of the pandemic on events and festivals in 2020, the suspension of the Lab Projects programme in 2021 and the decrease in the number of festivals hosting Co-production Development Awards in the same year explain the successive decrease in the total budget in 2020 and 2021. The costs of renting the Eurimages stands in Cannes and Berlin have also increased in 2017 and 2018.

Graph 8: Evolution of expenditure for promotion (in K€)

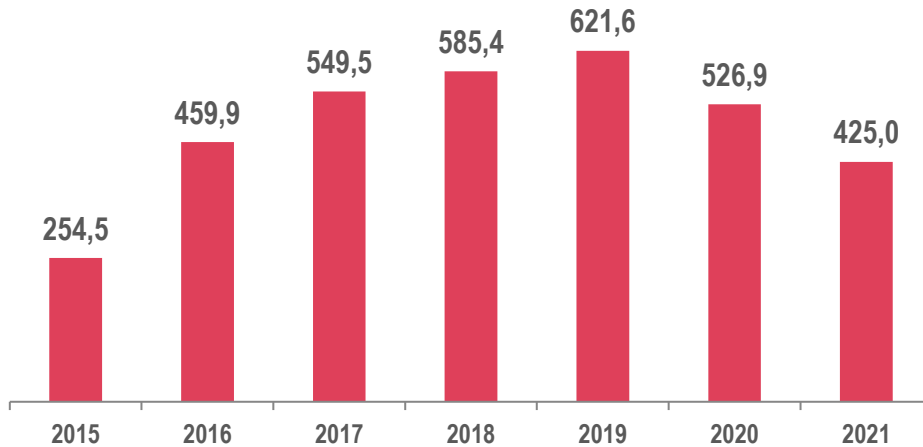


Table 10: Evolution of expenditure details for promotion (in K€)

Expenses	2017	2018	2019	2020	2021	Variation 2021/20	%
Eurimages Co-production Development Awards	175.0	195.0	195.0	195.0	140.0	(55.0)	-28%
Eurimages Lab Projects Awards	200.0	200.0	200.0	200.0	0.0	(200.0)	-100%
European Co-production Award – Prix Eurimages (EFA)	70.0	70.0	70.0	70.0	70.0	0.0	0%
Co-operation with festivals and co-production markets	90.5	106.4	142.6	61.9	195.0	133.1	215%
Others	14.0	14.0	14.0	0.0	20.0	20.0	100%
Total	549.5	585.4	621.6	526.9	425.0	(101.9)	-19%

GENDER EQUALITY AND DIVERSITY

ANNUAL ACTIVITY

■ In 2021, the Gender Equality strategy has been allocated 250.000 euros to carry out promotion and awareness-raising activities. This includes the "Audentia Prize" (amounting to 30.000 euros) which is awarded each year at a different festival to the best female director. This year, the prize was awarded to Florence Mialhe for her animated feature "The Crossing" at the Festival du Nouveau Cinéma de Montréal. Eurimages also supported six gender equality initiatives through sponsorship.

■ The year's programme focused on the implementation of the 2021-2023 action plan, which includes several lines of work described in the table below. This included a seminar on gender equality data that was held during the 2021 edition of the Venice Film Festival.

■ In addition, some members of the working group met during 2021 to draw up a strategy and action plan for diversity and inclusion. This strategy should be adopted in 2022.

Table 11: Three-year action plan for equality between men and women (2021-2023)

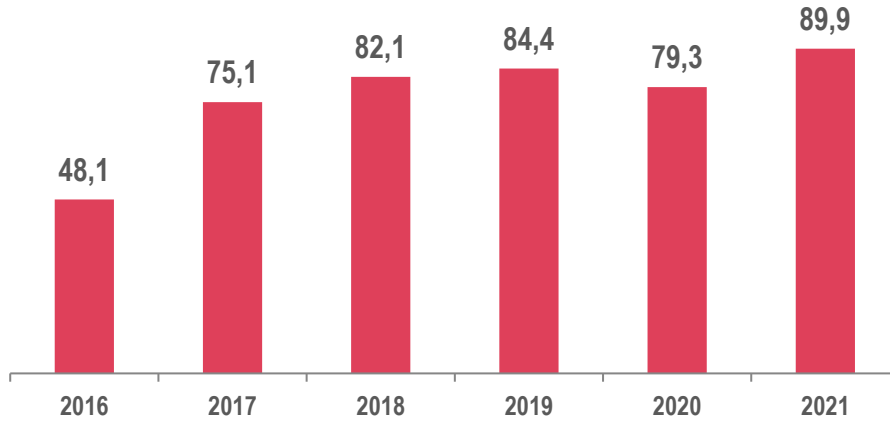
Actions	Initiatives	Explanations
1. Increase the presence of women (in artistic and technical roles)	<p>a. In order to encourage more women to apply for support, the Fund will continue to offer a range of incentives reflecting its commitment to these projects. These will include measures already in place, such as</p> <ul style="list-style-type: none"> ▪ No ranges: ensure that the amounts requested for women's applications are not lowered; ▪ The tie-breaking rule: always choose a project led by a woman in the event of a tie. <p>New initiatives from 2021 :</p> <ul style="list-style-type: none"> ▪ Explicitly invite producers to provide information on their previous works, highlighting work with women directors, awards won and participation in film festivals for films directed by women, as well as technical and artistic staff, and ask producers to carry out the Bechdel-Wallace test as part of their application. <p>New initiatives from 2022 :</p> <ul style="list-style-type: none"> ▪ Increase the possible support for women-led projects to 25% of the total production cost (instead of 17%) while maintaining the maximum ceiling of EUR 500.000; <p>With regard to the new Eurimages Distribution Support Programme, films directed by women will be given priority in order to encourage their distribution.</p>	<p><i>From 2021 :</i></p> <ul style="list-style-type: none"> ▪ Without being compulsory, this initiative offers the possibility to highlight the female dimensions of the companies applying for support and to raise awareness of gender aspects in the script. <p><i>From the implementation of the new system in 2022:</i></p> <ul style="list-style-type: none"> ▪ This initiative is inspired by the example of documentaries, where this measure has led to a significant increase in applications. ▪ When establishing the pre-ranking of projects based on the off-site evaluation sent by the experts, the secretariat gives extra points to projects led by women in order to move them up the ranking, and this will be discussed at the meeting. ▪ When opening up the Distribution Support Programme to all member countries for films supported by Eurimages, priority should be given to films made by women.
	<p>a. In order to showcase female talent, a new communication strategy will be adopted, relying heavily on social media to promote the success of women supported by the Fund in different sectors. Social media networks will be used to ensure that information is shared widely and that interviews can then be disseminated more widely.</p> <p><i>Webinars and a tracking system</i> could be used to make it easier for women filmmakers to interact with staff and representatives. Networking opportunities should be maintained and outreach meetings could be developed to include</p>	<p>Social media will be used to draw the attention of younger target groups to the Eurimages website and to the Fund's focus on gender equality in order to encourage more women to apply.</p>

	<p>regular one-on-one interviews at festivals between Eurimages staff and representatives and women in creative and artistic roles.</p> <p>The Audentia Prize will be maintained in its current form to reward the best female director at a different festival each year; other Audentia prizes could be envisaged to reward women in sectors other than filmmaking. In addition, smaller festivals, possibly dedicated to animation or documentaries, could become strong partners of Eurimages in its gender equality work.</p>	<p>It is considered premature to change the nature of the award or to extend it to other areas, but juries will be asked to consider the 'outstanding contributions' of other women heads of department, and we may consider awarding other Audentia awards to other departments in the future.</p>
2. Awareness raising	<p>a. Develop and implement a broader communication strategy, as mentioned above, relying more on the Eurimages website and social media to reach new audiences and, where appropriate, offering Eurimages patronage to increase the visibility of festivals and other initiatives that share and promote gender equality values;</p> <ul style="list-style-type: none"> ▪ List of women-led projects, awards and prizes received; ▪ Publication of sponsorships offered; ▪ Declaration of Eurimages' values on gender equality. 	<p>Ensure better accessibility of gender equality information on the homepage of the website.</p>
	<p>b. At Member State level and with national, supranational and regional funds and festivals, ensure a regular presence on panels and at relevant conferences;</p> <ul style="list-style-type: none"> ▪ Close co-operation with networks is envisaged (e.g. with EFAD) <p>Eurimages representatives should be ambassadors for gender equality in their countries.</p>	<p>During the transition period in 2021, communication on the new incentives is particularly important.</p>
	<p>c. With regard to industry professionals and students, encourage especially female graduates to submit more applications;</p> <p>Close co-operation with networks is envisaged (CILECT).</p>	
3. Data monitoring	<p>a. This initiative should include the integration of a gender perspective in the budgeting process and an assessment of the composition of projects broken down by sex (female-led, male-led, balanced - see Annex I of the Eurimages Strategy for Gender Equality in Cinema 2021-23).</p>	
	<p>b. In 2023, a specific follow-up to the Council of Europe Recommendation on equality between women and men in the audiovisual sector should be carried out.</p>	
4. Sponsorship and research support	<p>a. Offering a wider range of sponsorship and patronage of gender-based initiatives in response to an annual appeal; a corresponding budgetary allocation should be provided;</p>	<p>Support for a two-year period to ensure continuity while allowing for the support of new activities.</p>
	<p>b. Supporting research by sharing results in a dedicated section of the Eurimages website and communicating the latest facts and figures.</p>	<p>Gender mainstreaming at all levels of the website; information on gender equality should be more visible.</p>
5. Gender mainstreaming	<p>In addition to gender mainstreaming in all the Fund's activities, this will also mean:</p> <p>a. ensuring the use of gender sensitive language in all Eurimages documents and tools;</p>	<p>All Eurimages documents (including correspondence, contracts, internal tools such as databases, etc.) will be gender sensitive, including using a non-binary system and clear colour coding.</p>
	<p>b. making staff training on institutional sexism and unconscious bias, as well as training on unconscious bias for Board of Management members and (equality and diversity) experts, mandatory;</p>	<p>As proposed by the Evaluation Study Group.</p>
	<p>c. establishing closer collaboration with other working groups to promote gender mainstreaming, sex-disaggregated statistics, gender parity:</p> <ul style="list-style-type: none"> ▪ in the context of the prizes awarded by the Promotion working group and the directors selected for the Golden Book; ▪ granting a bonus for the programming of films made by women in the framework of the cinema support programme and screening of the Eurimages trailer on gender equality; ▪ give priority to films made by women in the distribution support programme. 	

EVOLUTION OF ACTIVITY

■ The significant increase in the budget in 2017 for this programme is due to the launch of a residency programme to encourage women who have chosen to pursue a film career. The increase in the budget in 2021 is due to the launch of a study group for the implementation of positive measures for diversity. The increase also includes sponsored initiatives and a more developed communication and training strategy.

Graph 9: Evolution of expenditure for gender (in K€)



■ In 2020, the decrease is due to the cancellation of some activities because of the pandemic.

Table 12: Evolution of expenditure details for gender (in K€)

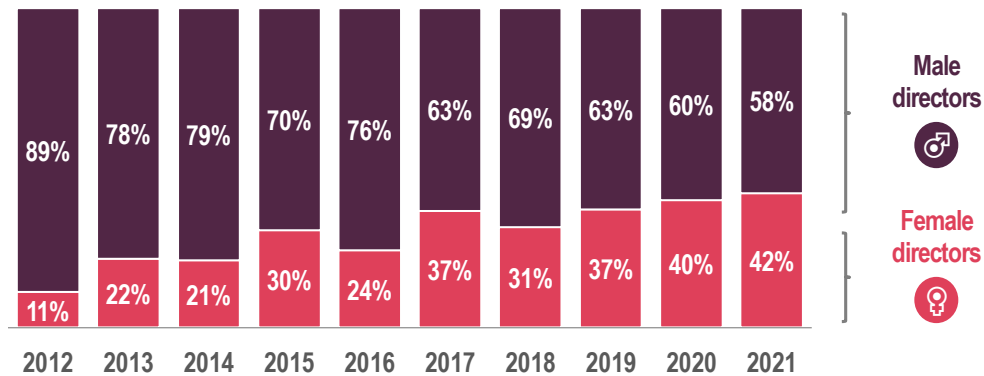
Expenses	2016	2017	2018	2019	2020	2021	Variation 2021/20	%
Audentia Award	30.0	30.0	30.0	30.0	30.0	30.0	0.0	0%
Sponsorship/Residency	28.0	21.0	14.0	25.0	25.0	46.0	21.0	84%
Others	17.1	31.1	40.4	24.3	24.3	13.9	(10.4)	-43%
Total	75.1	82.1	84.4	79.3	79.3	89.9	10.6	13%

EVOLUTION OF STATISTICS

■ Since 2012, in response to the low participation of women in key creative roles, all the activities of this programme were aimed at redressing the scales without hampering the artistic and creative freedom of the filmmakers.

■ The efforts to raise awareness and to make the fund a more welcoming environment for female-led projects contributed to an increase in the number of supported projects directed by a woman from 11% in 2012 to 42% in 2021.

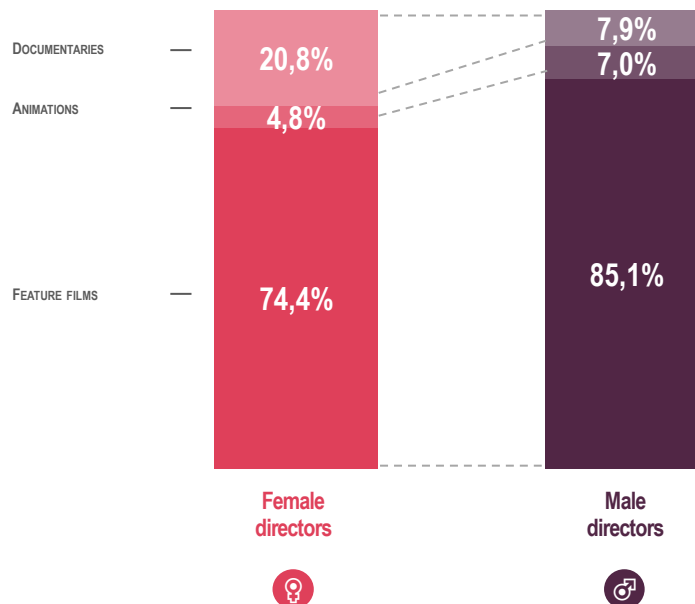
Graph 10: Evolution of the breakdown of supported projects by gender of director



■ In the years preceding the very start of the implementation of the first gender strategy, 2009 to 2014, 45% of the projects submitted which were directed by women were supported. In the period from 2015 onwards, projects with female directors attached had a 56% support rate. As indicated in Appendix XII, this trend was inverted for male-led projects.

■ Over the period 2012-2021, the proportion of supported documentaries directed by women reached 20.8% compared to 7.9% for men. This can be explained by the low representation of women as directors of animations projects and access to smaller budgets for female directors. This breakdown remains close to that observed in 2020.

Graph 11: Breakdown of supported projects by gender of the director and type of film from 2012 to 2021



FINANCIAL MANAGEMENT AND ADMINISTRATION

EVOLUTION OF RECEIPTS

■ The amount of revenue for 2021, slightly less than in 2020, amounts to **27.2 million euros**. As in previous years, the Fund is mainly financed by obligatory contributions from member States which represent more than 94% of receipts for the year.

■ The member States' contributions, as well as all the Council of Europe budgets, were subject to the principle of "zero nominal growth"¹ between 2013 and 2020. The variations are therefore explained only by the accessions recorded during this period.

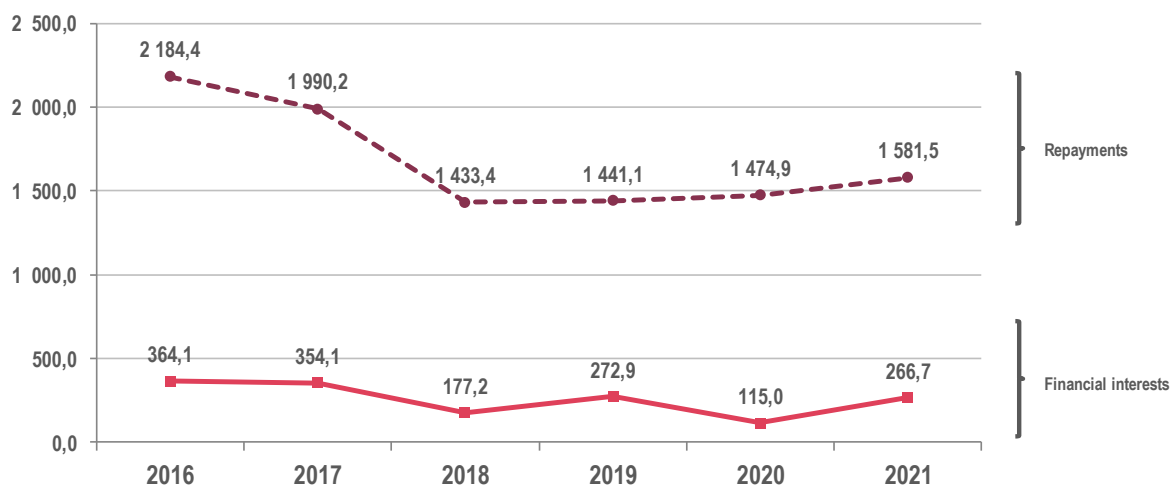
Table 13: Evolution of receipts

Description	2017	2018	2019	2020	2021	Variation 2021/20	%
Member States' contributions	24 180.8	24 363.7	24 749.4	26 216.2	25 483.3	(732.9)	-2.8%
Financial income	354.1	177.2	272.9	115.0	266.7	151.6	131.8%
Repayments	1 990.2	1 433.4	1 441.1	1 474.9	1 581.5	106.7	7.2%
Other (cancellations...)	335.4	350.4	30.0	94.2	(108.6)	(202.8)	-215.3%
Total	26 860.5	26 324.6	26 493.4	27 900.3	27 222.9	(677.4)	-2.4%

■ In 2021, the decrease in contributions is linked to the departure of Argentina on 1 January 2021 after only a few months in Eurimages (contribution of EUR 1.066 million in 2020). This decrease has been moderated by a "zero real growth" of 1.3% on all contributions. Details of contributions by Member State are available in Annex XII of this document.

■ Despite a slight increase compared to the forecasts, the income from financial products is back to a similar level in 2019 due to the conditions on the financial markets. Interest rates remain very low and therefore represent an amount collected far from the **812 thousand euros** in 2014.

Graph 12: Evolution of financial interests and repayments (in K€)



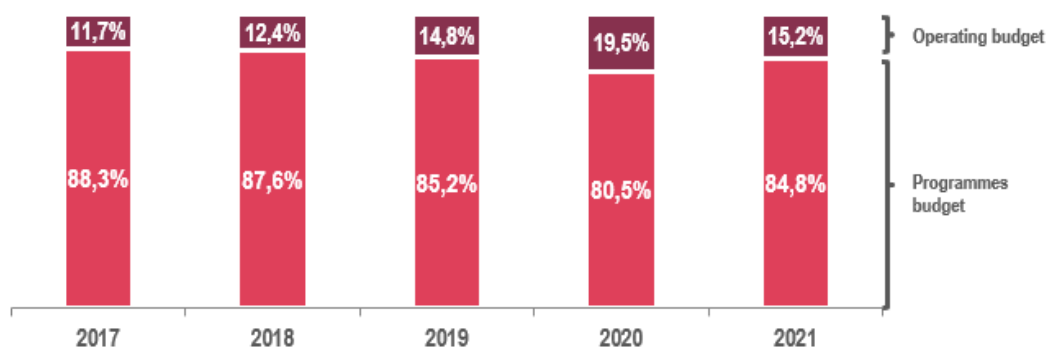
¹ In other words, the inflation rate on the amount of obligatory contributions to be paid by member States has not been applied since that date.

EVOLUTION OF OPERATING ACTUAL EXPENDITURE

■ Since 2015, the variation in the proportion of the operating budget in the total budget was relatively stable. The decrease in 2021 can be explained in particular by the vacancies which compensate for the "natural" and obligatory increase in certain expenses such as salary increases, the allocation to the pensions budget or the internal re-invoicing of the Council of Europe to cover certain internal support costs (buildings, logistics, IT, etc.).

■ The increase in the share of operating costs in 2020 was also due to the pandemic, which had a considerable impact on the real expenditure of the programmes (from €20M in 2019 to €15M in 2020). This effect faded in 2021 with the quasi-normal recovery of activity.

Graph 13: Evolution of operating expenditure



EVOLUTION OF PROGRAMME EXPENDITURE DECISIONS¹

■ In 2021, the amount of expenditure decisions for the different programmes of activities has increased due to the payments of the Russian contributions (2018-2019) at the end of 2019 and the 2019 contribution from Argentina at the end of 2020. These funds were mainly carried over to the 2021 co-production programme.

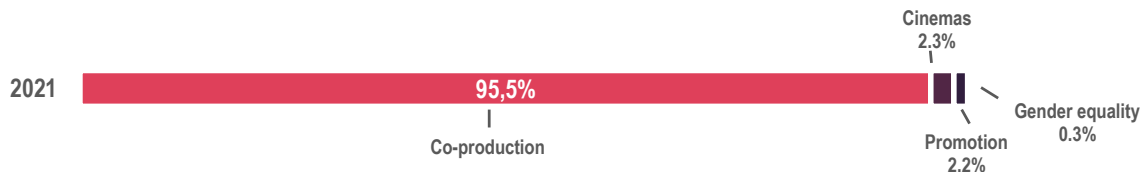
Table 15: Evolution of expenditure decisions by programme

Programmes	2017	2018	2019	2020	2021	Variation 2021/20	%
Co-production	22 022.5	19 940.3	18 795.9	22 091.7	25 779.0	3 687.3	16.7%
Distribution	712.0	629.6	638.9	0.0	0.0	0.0	NA
Cinemas	556.5	726.0	670.7	530.4	695.2	164.8	31.1%
Promotion	549.5	585.4	621.6	526.9	425.0	(101.9)	-19.3%
Gender Equality and Diversity	75.1	82.1	84.4	79.3	91.9	12.6	15.9%
Total	23 915.6	21 963.4	20 811.5	23 228.2	26 991.2	3 762.9	16.2%

¹ In this activity report, the amount of expenditure corresponds to decisions taken for an annual activity cycle. It differs from the actual expenditure recorded for the year and presented in the document on Eurimages' budgetary accounts. It should also be noted that for distribution and cinemas programmes, decisions are taken over two calendar years.

As shown in the graph below, the share of co-production expenditure remains the highest with 95.5% of commitments in 2021.

Graph 14: Distribution of expenditure by programme



EVOLUTION OF THE NUMBER OF AGENTS

In 2021, the number of full-time equivalents (FTE) in the Eurimages Secretariat team is increasing due to the arrival of a second junior project officer on a "young professional" contract and an officer seconded by the Romanian authorities to develop a project around TV series. In addition, part-time positions have been reduced and there are fewer vacancies in 2021 than in 2020.

Table 15: Evolution of the number of agents

Number of agents	2017	2018	2019	2020	2021	Variation 2021/20
Executive Director	1.0	1.0	1.0	1.0	1.0	0.0
Deputy executive director	1.0	1.0	1.0	1.0	1.0	0.0
Head of programme + Project Managers + Young Professionals	7.0	8.0	8.0	10.0	11.0	1.0
Financial Analyst	1.0	1.0	1.0	1.0	1.0	0.0
Repayment Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Finance Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Board and Public Relations Assistants	2.0	2.0	2.0	2.0	2.0	0.0
IT Assistant	1.0	1.0	1.0	1.0	1.0	0.0
Programmes Assistants	1.0	1.0	1.0	1.0	1.0	0.0
Secretariat Assistance	4.0	4.0	4.0	5.0	5.0	0.0
Seconded TV Series					1.0	1.0
Total	20.0	21.0	21.0	24.0	26.0	2.0
Part-time reduction/leave without pay	1.7	1.8	1.4	4.5	3.0	-1.6
Number of full-time equivalent staff	18.3	19.2	19.6	19.5	23.0	3.6

It is important to recall that Eurimages, with its status as an enlarged partial agreement, has an autonomous budget but remains impacted by the more general constraints of the Council of Europe, particularly in terms of human resources: the moratorium on permanent contracts, uncertainties about the sustainability of fixed-term contracts and the increase in temporary contracts.

Finally, Roberto Olla, Executive Director of Eurimages since 2008, left the Fund at the end of October 2021 to take up other duties within the Council of Europe. Enrico Vannucci, Deputy Executive Director, has been acting as interim Executive Director until his successor is recruited.

PERSPECTIVES

ENLARGEMENT TO NEW MEMBER STATES

■ With the accession of Ukraine in 2020, the Fund brought together 40 countries as of January 2021 following the withdrawal of Argentina.

■ Several countries have expressed interest in joining the Fund, including Israel and Azerbaijan. The Board of Management, through a specific study group on the enlargement of the Fund, examines these applications and exchanges with the authorities concerned, notably on the situation of their film and audiovisual industry.

■ Applications for membership are treated differently for Council of Europe member and non-member states¹.

■ The Russian military aggression against Ukraine in early 2022 led to the exclusion of the Russian Federation from the Council of Europe and Eurimages. This exclusion, although effective in March 2022, has consequences not only for the Fund's future activities but also for certain support granted prior to 2022.

FOLLOW-UP TO THE EXTERNAL EVALUATION AND THE REFORM PROCESS

■ The changes to the governance structure required a thorough revision of the Fund's main statutory text. Resolution (88)15. After a long and complex negotiation process, the amendments were adopted by the Council of Europe Ministers' Deputies in September 2020.

■ The Eurimages Secretariat, in conjunction with the Fund's Board of Management, finalised the modalities for implementing this reform throughout 2021 so that the core of the reform, which concerns the governance structure and decision-making process, could come into force in January 2022.

■ The year 2021 was thus mainly devoted to the revision of all the procedures and working documents relating to the meetings of the co-production working groups and the decision-making bodies (Board of Management and Executive Committee) as well as to the creation of a pool of external experts from the film and audiovisual industry in sufficient number and diversity of profiles and to the development of the IT tools needed to manage this pool..

PROJECT ON THE CO-PRODUCTION OF TV SERIES

■ In 2019, Eurimages hired an external consultant to carry out a study on the impact of artificial intelligence in the audiovisual world and on the possibilities of intervention by the Council of Europe in the field of TV series. In 2021, Eurimages continued to participate in the meetings of the Ad Hoc Committee on Artificial Intelligence (CAHAI) in order to ensure that the audiovisual dimension is taken into account in its work. However, Eurimages' action focused on a project on European TV series.

■ In 2020, the Fund had continued to reflect on the possibility of creating a new scheme for pan-European public financial support and a legal framework to facilitate international co-productions of TV series. The feasibility of creating a new legal and/or financial instrument was studied in 2021 in internal Council of Europe committees (CDCPP² and GR-C³). An audiovisual policy advisor, Alex Traila, was seconded in early 2021 by the Romanian authorities to develop this project within the Eurimages Secretariat.

■ Under the auspices of the Hungarian Chairmanship of the Committee of Ministers, Eurimages, in co-operation with the Hungarian National Film Institute and the Hungarian Ministry of Foreign Affairs and Trade, organised a conference on 30 September and 1 October 2021 on the theme "Preserving independent production, diversity and pluralism of TV series in Europe". The event, which took the form of a brainstorming session between audiovisual industry professionals (producers, distributors, broadcasters, representatives of national film funds), provided an opportunity to discuss the most urgent needs to facilitate the production of high-end series in a highly competitive market dominated by non-European players.

¹ <https://rm.coe.int/criteresadhesion2019updatedlinks2021-fr/1680a353b6>

² Steering Committee for Culture, Heritage and Landscape.

³ Rapporteur Group on Education, Culture, Sport, Youth and Environment.

■ The process initiated at this conference in Budapest will be pursued throughout 2022 in order to reach a concrete result as soon as possible.

■ Finally, the Steering Committee for Culture, Heritage and Landscape (CDCPP) decided in December 2021 to set up a working group of experts (CPPWG-Series) to assess the feasibility of a legal instrument on European series and, if necessary, to elaborate it possibly in the form of a convention that would take into account recent technological and financial developments in the European film and series industry. The CDCPP therefore asked its Bureau to select up to 15 experts for this working group.

INTEGRATION OF THE ENVIRONMENTAL DIMENSION

■ In 2020, Eurimages carried out a first internal study on the various public and private initiatives put in place to encourage the production of sustainable films, also known as "green shooting".

■ Eurimages' commitment to taking environmental issues into account in its activities was also formalised in the context of the Fund's reform in September 2020 by the adoption of Resolution CM/Res(2020)8 by the Committee of Ministers of the Council of Europe. This document states that the environmental impact should, as far as possible, be taken into account and reduced both in the implementation of activities and in the operation of the Fund.

■ In spring 2021, the Fund established a Sustainability Study Group with the participation of members of the Board of Management and specialists in environmental protection or green film production. The Group met 4 times in 2021 and developed the Fund's strategy in this field around 3 axes: supporting a sustainable film industry, improving the environmental footprint of the Fund's operations and encouraging cooperation between member States on measures to promote a sustainable film industry. This strategy was adopted by the Board in December 2021.

■ The Study Group will continue its work in 2022 to develop concrete measures that can be implemented quickly, mainly in the framework of the co-production support programme.

APPENDICES

APPENDIX I – DESCRIPTION OF THE DIFFERENT PROGRAMMES OF ACTIVITIES

Table 16: Brief description of the programmes of activities

Programmess	Description
Co-production support Programme	<ul style="list-style-type: none"> ▪ The main activity of the Fund. this programme aims to encourage co-operation between professionals in the film industry. ▪ It is intended for independent producers who are nationals of the Fund's member States. ▪ Eligible¹ projects (fiction. animation or documentary) are financed in the form of advances on receipts or subsidies.
Distribution support Programme	<ul style="list-style-type: none"> ▪ This programme (currently frozen) aimed to support the distribution of European films. strengthen the image and increase the audience for European cinema. ▪ It was intended for distributors based in Eurimages member States which do not have access to the European Union's Creative Europe Media programme (Armenia, Canada, Georgia, Switzerland, Russian Federation,., Türkiye, and Ukraine). ▪ The marketing and advertising expenses of eligible films² were financed in the form of grants. ▪ The programme is expected to be revised in the near future to include all member States and to adapt to changes in the sector following the Covid-19 pandemic.
Cinemas support Programme	<ul style="list-style-type: none"> ▪ This programme aims to increase the programming of films from the member States in cinemas. by promoting the diversity of programming and developing a network of exhibitors in co-operation with Europa Cinemas. ▪ It is intended for exhibitors based in Eurimages member states which do not have access to the European Union's Creative Europe Media programme Armenia, Canada, Georgia, Switzerland, Russian Federation,., Türkiye, and Ukraine). ▪ Eligible³ cinemas are financed in the form of grants.
Promotion Programme	<ul style="list-style-type: none"> ▪ This programme aims to increase the visibility of Eurimages' activities. in particular by awarding different prizes within a selection of festivals and co-production markets: <ul style="list-style-type: none"> ✓ the "Co-production Development Awards" to encourage co-production from the early stages of the project; ✓ the "Lab Project Awards" to reward innovative projects that explore new forms of expression. This programme has been suspended in 2021 to be reviewed and relaunched in a new format ; ✓ the "European Co-production Award – Prix Eurimages". in association with the European Film Academy to reward the work of a producer. ▪ It includes sponsorship and patronage activities as well as Eurimages' presence at the film markets of major festivals like Berlin. Cannes and Venice.
Gender Equality Programme	<ul style="list-style-type: none"> ▪ This programme aims to reduce inequalities between women and men in the film industry and to promote the role of women in front of and behind the camera. ▪ The measures to be taken and the actions to be implemented are based on the following objectives: <ul style="list-style-type: none"> ✓ integrate a gender equality approach into all policies and measures. taking into account the gender dimension; ✓ combat gender stereotypes and sexism in the way women are portrayed in films. by raising awareness among filmmakers; ✓ prevent and combat violence against women. by raising awareness that showing a degrading image of women can encourage violence and by calling for greater respect for their dignity. ▪ The programme brings together a range of activities and actions within Eurimages. but also outside. by encouraging other film funds to take this dimension into account.

¹ The rules governing support for co-production are available on the [website](#).

² The rules governing distribution support are available on the [website](#).

³ The rules governing cinemas support are available on the [website](#).

APPENDIX II – ARRIVALS AND DEPARTURES IN THE EXECUTIVE COMMITTEE

Table 17 Arrivals and departures in the Executive Committee during the year

Country	Movement
<u>France</u>	<ul style="list-style-type: none"> ▪ Noémi Kahn, in charge of cooperation, co-production and francophonie at the Direction des Affaires Européennes et Internationales (DAEI) of the Centre national du cinéma et de l'image animée (CNC), joins the delegation as an alternate member; Tara Maurel has left her position as alternate member.
<u>Netherlands</u>	<ul style="list-style-type: none"> ▪ Ilse Ronteltap, Director of International Relations, is appointed as an alternate member; Dorien van de Pas has left her position as representative.
<u>Norway</u>	<ul style="list-style-type: none"> ▪ Benedikte Danielsen, Production Advisor, Department of Production and International Relations, and Lars Løge, Director of the Department of Production and International Relations, at the Norwegian Film Institute, are appointed as representative and alternate member respectively, succeeding Anne Borggaard Sørensen and Ståle Stein.
<u>Romania</u>	<ul style="list-style-type: none"> ▪ Ioana Lazareanu, consultant to the National Centre of Cinematography, is appointed alternate member, succeeding Alex Traila who has left his position as representative.
<u>Serbia</u>	<ul style="list-style-type: none"> ▪ Yugoslav Pantelic, Film Critic and Director of the Yugoslav Film Archive, and Ksenija Zelenovic, master's in Film and Media Theory and Programme Coordinator, are appointed respectively as representative and alternate member, succeeding Boban Jevtic and Iva Plemic Divjak
<u>Slovenia</u>	<ul style="list-style-type: none"> ▪ Ursula Menih Dokl, Director General of the Media Directorate at the Ministry of Culture, is appointed as representative. Jelka Stergel has left her position as alternate member.
<u>Sweden</u>	<ul style="list-style-type: none"> ▪ Ami Ekström, Film Commissioner for short films and new formats at the Swedish Film Institute, is appointed as alternate member, succeeding Helen Ahlsson.

APPENDIX III – CO-PRODUCTIONS SUPPORTED DURING THE YEAR

Table 18: List of supported co-productions

Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
21-004-F	Beanie	Mr Slobodan Maksimovic (SI)	Fiction	18-03-2021	162	209,0	205,0	AR
21-005-F	Queens	Mrs Yasmine Benkiran (FR)	Fiction	18-03-2021	162	250,0	250,0	AR
21-007-F	Tales of the Hedgehog	Mr Jean-Loup Felicioli (FR) / Mr Alain Gagnol (FR)	Animation	18-03-2021	162	450,0	430,0	AR
21-008-F	Ways to Run	Mr Aboozar Amini (NL)	Fiction	18-03-2021	162	82,7	80,0	SU
21-011-C (U)	Defending Ongwen	Mr Lukasz Konopa (PL) / Mr Emil Langballe (DK)	Documentaire	18-03-2021	162	160,0	150,0	SU
21-012-F	Piggy	Mrs Carlota Pereda (ES)	Fiction	18-03-2021	162	300,0	225,0	AR
21-013-F	Ordinary Failures	Mrs Cristina Grosan (HU)	Fiction	18-03-2021	162	250,0	250,0	AR
21-014-F	Tori and Lokita	Mr Jean-Pierre et Luc Dardenne (BE)	Fiction	18-03-2021	162	395,0	375,0	AR
21-015-F	Deserts	Mr Faouzi Bensaidi (FR)	Fiction	18-03-2021	162	240,0	230,0	AR
21-017-F	The Antique	Mrs Rusudan Glurjidze (GE)	Fiction	18-03-2021	162	151,6	150,0	SU
21-021-C	Sticking Points	Mrs Flo Flamme (BE)	Documentaire	18-03-2021	162	50,0	50,0	SU
21-023-F	The Water	Mrs Elena López Riera (ES)	Fiction	18-03-2021	162	250,0	250,0	AR
21-025-F	Fortress	Mrs Jessica Woodworth (BE)	Fiction	18-03-2021	162	290,0	290,0	AR
21-026-F	Forever Hold Your Peace	Mr Ivan Marinovic (ME)	Fiction	18-03-2021	162	150,0	139,0	SU
21-029-F	Robot Dreams	Mr Pablo Berger (ES)	Animation	18-03-2021	162	450,0	410,0	AR
21-039-F	The Most Precious of Cargoes	Mr Michel Hazanavicius (FR)	Animation	18-03-2021	162	500,0	470,0	AR
21-041-C	Land of Sar	Mrs Petra Seliškar (SI)	Documentaire	18-03-2021	162	69,9	69,0	SU
21-042-F	Time Out	Mrs Eve Duchemin (FR)	Fiction	18-03-2021	162	300,0	300,0	AR
21-046-F	Roll	Mr Loris Lai (IT)	Fiction	18-03-2021	162	420,0	400,0	AR
21-047-F	Rebel	Mr Adil El Arbi (BE) / Mr Bilal Fallah (BE)	Fiction	18-03-2021	162	300,0	290,0	AR
21-048-F	Sisters	Mrs Linda Olte (LV)	Fiction	18-03-2021	162	150,0	79,0	SU
21-049-F	Sick of Myself	Mr Kristoffer Borgli (NO)	Fiction	18-03-2021	162	270,0	250,0	AR
21-055-F	The Store	Mrs Hanna Sköld (SE)	Fiction	18-03-2021	162	300,0	300,0	AR
21-058-F	Kaymak	Mr Milcho Manchevski (MK)	Fiction	18-03-2021	162	185,0	180,0	AR
21-064-F	A Cup Of Coffee And New Shoes On	Mr Gentian Koçi (AL)	Fiction	24-06-2021	163	119,0	110,0	SU
21-065-F	Close	Mr Lukas Dhont (BE)	Fiction	24-06-2021	163	320,0	300,0	AR
21-069-F	The Miljacka Vampires	Mr Pavo Marinkovic (HR)	Fiction	24-06-2021	163	150,0	140,0	SU
21-070-F	The Happiest Man in the World	Mrs Teona Strugar Mitevaska (MK)	Fiction	24-06-2021	163	290,0	290,0	AR
21-071-F	Hello	Mr Stephan Komandarev (BG)	Fiction	24-06-2021	163	180,0	170,0	AR
21-074-F	Intermission (ex-Dandelion Nectar)	Mrs Anna Kuznetsova (RU)	Fiction	24-06-2021	163	110,0	110,0	SU
21-076-F	Richelieu	Mr Pier-Philippe Chevigny (CA)	Fiction	24-06-2021	163	250,0	230,0	AR
21-082-F	Infinity Pool	Mr Brandon Cronenberg (CA)	Fiction	24-06-2021	163	400,0	324,0	AR
21-083-F	Motherhood	Mrs Meryam Joobeur (TN)	Fiction	24-06-2021	163	207,0	207,0	AR

Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
21-085-F	Dark Paradise	Mrs Triin Ruumet (EE)	Fiction	24-06-2021	163	150,0	150,0	SU
21-087-C	Misty - Erroll Garner	Mr Georges Gachot (CH)	Documentaire	24-06-2021	163	150,0	140,0	SU
21-088-F	As Bestas	Mr Rodrigo Sorogoyen (ES)	Fiction	24-06-2021	163	480,0	450,0	AR
21-091-F	Windless	Mr Pavel G. Vesnakov (BG)	Fiction	24-06-2021	163	100,0	90,0	SU
21-093-F	Wishbone	Mrs Penny Panagiotopoulou (GR)	Fiction	24-06-2021	163	130,0	130,0	SU
21-095-F	Scarlet	Mr Pietro Marcello (IT)	Fiction	24-06-2021	163	390,0	370,0	AR
21-096-F	Woman on the Roof	Mrs Anna Jadowska (PL)	Fiction	24-06-2021	163	245,8	175,0	AR
21-097-F	Mr. K	Mrs Tallulah H. Schwab (NL)	Fiction	24-06-2021	163	295,0	295,0	AR
21-098-F	The Invisible Fight	Mr Rainer Sarnet (EE)	Fiction	24-06-2021	163	390,0	360,0	AR
21-099-F	Sirin	Mr Senad Šahmanovic (ME)	Fiction	24-06-2021	163	93,8	85,0	SU
21-101-F	The Book of Everything	Mrs Ineke Houtman (NL)	Fiction	24-06-2021	163	145,0	145,0	SU
21-103-F	Heaven	Mr Zeno Graton (BE)	Fiction	24-06-2021	163	350,0	330,0	AR
21-105-F	My Grandfather's Demons	Mr Nuno Beato (PT)	Animation	24-06-2021	163	400,0	380,0	AR
21-107-F	They Shot The Piano Player	Mr Fernando Trueba (ES) / Mr Javier Mariscal (ES)	Animation	24-06-2021	163	500,0	470,0	AR
21-109-F	Dalva	Mrs Emmanuelle Nicot (BE)	Fiction	24-06-2021	163	300,0	300,0	AR
21-110-F	Unicorn Wars	Mr Alberto Vázquez (ES)	Animation	24-06-2021	163	410,0	390,0	AR
21-111-F	Rift in the Ice	Mrs Maja Milos (RS)	Fiction	24-06-2021	163	225,0	225,0	AR
21-112-C	Iraq, children of shame	Mrs Pascale Bourgaux (BE)	Documentaire	24-06-2021	163	88,0	88,0	SU
21-119-C (U)	The Thousand Faces of Goya	Mr Jose Luis Lopez Linares (ES)	Documentaire	24-06-2021	163	112,5	110,0	SU
21-123-F	On the Fringe	Mr Juan Diego Botto (ES)	Fiction	24-06-2021	163	300,0	280,0	AR
21-124-F	Sea Sparkle	Mr Domien Huyghe (BE)	Fiction	24-06-2021	163	190,0	180,0	AR
21-125-C	The Lost Dream Team	Mr Jure Pavlovic (HR)	Documentaire	24-06-2021	163	136,0	130,0	SU
21-126-F	Bachmann & Frisch	Mrs Margarethe Von Trotta (DE)	Fiction	24-06-2021	163	450,0	450,0	AR
21-128-F	The Man without Guilt	Mr Ivan Gergolet (IT)	Fiction	24-06-2021	163	148,0	140,0	SU
21-133-F	Red	Mr Camiel Schouwenaar (NL)	Fiction	24-06-2021	163	150,0	140,0	SU
21-134-F	Something You Said Last Night	Other Luis De Filippis (CA)	Fiction	24-06-2021	163	236,0	230,0	AR
21-135-F	The Editorial Office	Mr Roman Bondarchuk (UA)	Fiction	24-06-2021	163	149,1	140,0	SU
21-136-F	Under the Naked Sky	Mrs Lilian Sijbesma (NL)	Fiction	24-06-2021	163	150,0	150,0	SU
21-138-F	A Happy Day	Mr Hisham Zaman (NO)	Fiction	24-06-2021	163	348,4	320,0	AR
21-145-F	The Z Word	Mr François Simard (CA) / Mr Yohann-Karl Whissell (CA) / Mrs Anouk Whissell (CA)	Fiction	24-06-2021	163	225,0	225,0	AR
21-148-F	Black Box	Mrs Asli Ozge (TR)	Fiction	24-06-2021	163	290,0	290,0	AR
21-150-F	Banzo	Mrs Margarida Cardoso (PT)	Fiction	24-06-2021	163	250,0	250,0	AR
21-151-F	The Damned Don't Cry	Mr Fyzal Boulifa (UK)	Fiction	24-06-2021	163	210,0	190,0	AR
21-154-F	Red Path	Mr Lotfi Achour (TN)	Fiction	24-06-2021	163	190,0	180,0	AR
21-157-C	Irena	Mrs Giedre Zickyte (LT)	Documentaire	24-06-2021	163	112,1	112,0	SU

Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
21-158-F	May Labor Day	Mr Pjer Zalica (BA)	Fiction	24-06-2021	163	150,0	140,0	SU
21-160-F	The Man From Rome	Mr Jaap van Heusden (NL)	Fiction	24-06-2021	163	225,0	205,0	AR
21-161-C	Strandzha	Mrs Pepa Hristova (BG)	Documentaire	24-06-2021	163	80,0	80,0	SU
21-163-F	Gondola	Mr Veit Helmer (DE)	Fiction	24-06-2021	163	85,0	80,0	SU
21-167-F	Anxiety	Mr Slawomir Fabicki (PL)	Fiction	24-06-2021	163	356,4	340,0	AR
21-168-F	Mother Mara	Mrs Mirjana Karanovich (RS)	Fiction	08-12-2021	164	170,0	170,0	AR
21-170-F	When We Lost to the Germans	Mr Guido Van Driel (NL)	Fiction	08-12-2021	164	320,0	300,0	AR
21-173-F	R.M.N.	Mr Cristian Mungiu (RO)	Fiction	08-12-2021	164	450,0	420,0	AR
21-177-F	Club Zero	Mrs Jessica Hausner (AT)	Fiction	08-12-2021	164	450,0	450,0	AR
21-182-F	Allah is not obliged	Mr Zaven Najjar (FR)	Animation	08-12-2021	164	500,0	470,0	AR
21-183-F	Emma and the Death's Head	Mrs Iveta Grofova (SK)	Fiction	08-12-2021	164	330,0	330,0	AR
21-184-F	Of Unwanted Things and People	Mr Patrik Pass Jr. (SK) / Mr Leon Vidmar (SI) / Mr David Sükup (CZ) / Mr Jean-Claude Rozec (FR)	Animation	08-12-2021	164	400,0	380,0	AR
21-191-F	Kretsul	Mrs Aleksandra Likhacheva (RU)	Fiction	08-12-2021	164	130,0	48,0	SU
21-192-C	Sailing Off the Edge	Mrs Virginia Tangvald (CA)	Documentaire	08-12-2021	164	140,0	140,0	SU
21-193-C	The Land you belong	Mrs Elena Rebeca Carini (IT)	Documentaire	08-12-2021	164	65,0	65,0	SU
21-195-F	Chicken for Linda	Mrs Chiara Malta (IT) / Mr Sebastien Laudenbach (FR)	Animation	08-12-2021	164	300,0	115,0	SU
21-196-F	The Perfumed Hill	Mr Abderrahmane Sissako (FR)	Fiction	08-12-2021	164	500,0	470,0	AR
21-200-F	Suddenly	Mrs Melisa Fatma Önel Tecimen (TR)	Fiction	08-12-2021	164	85,0	85,0	SU
21-201-F	Man of the House	Mr Andamion Murataj (AL)	Fiction	08-12-2021	164	113,0	110,0	SU
21-205-F	All For One	Mrs Houda Benyamina (FR)	Fiction	08-12-2021	164	500,0	500,0	AR
21-206-F	Fox and Hare Save the Forest	Mrs Mascha Halberstad (NL)	Animation	08-12-2021	164	325,0	325,0	AR
21-207-F	Chiara	Mrs Susanna Nicchiarelli (IT)	Fiction	08-12-2021	164	480,0	480,0	AR
21-210-C	Fiume o Morte	Mr Igor Bezinovic (HR)	Documentaire	08-12-2021	164	140,0	140,0	SU
21-213-F	Totem	Mr Sander Burger (NL)	Fiction	08-12-2021	164	295,0	290,0	AR
21-214-F (U)	New Dawn Fades	Mr Gürcan Keltek (TR)	Fiction	08-12-2021	164	70,0	70,0	SU
21-216-F	The Fourth Wall	Mr David Oelhoffen (FR)	Fiction	08-12-2021	164	380,0	360,0	AR
21-218-F	Day Begins In A Blue Room	Mrs Valentina Maurel (BE)	Fiction	08-12-2021	164	100,0	100,0	SU
21-219-F	The Herd	Mr Milko Lazarov (BG)	Fiction	08-12-2021	164	250,0	240,0	AR
21-225-F	Hotel Sinestra	Mr Michiel ten Horn (NL)	Fiction	08-12-2021	164	264,5	250,0	AR
21-228-F	Five and a Half Love Stories in an Apartment in Vilnius, Lithuania	Mr Tomas Vengris (LT)	Fiction	08-12-2021	164	240,0	230,0	AR
21-229-F	Most Alive	Mrs Delphine Girard (BE)	Fiction	08-12-2021	164	235,0	235,0	AR
21-230-F	Blindness of the Heart	Mrs Barbara Albert (AT)	Fiction	08-12-2021	164	390,0	150,0	SU
21-234-F	The Beast	Mr Bertrand Bonello (FR)	Fiction	08-12-2021	164	370,0	350,0	AR
21-238-F	The King's Land	Mr Nikolaj Arcel (DK)	Fiction	08-12-2021	164	500,0	470,0	AR

Reference	Title	Director	Type	Support date	Meeting #	Amount requested (in K€)	Amount granted (in K€)	Type of support *
21-241-F	Pirates	Mrs Myriam Gharbi (FR)	Fiction	08-12-2021	164	340,0	85,0	SU
21-242-C	The Total Trust	Mrs Jialing Zhang (CN)	Documentaire	08-12-2021	164	150,0	150,0	SU
21-244-C	Jan Mancuska: You Will Never See It All	Mr Štěpán Pech (CZ)	Documentaire	08-12-2021	164	30,0	30,0	SU
21-246-F	Légua	Mr João Miller Guerra (PT) / Mrs Filipa Reis (PT)	Fiction	08-12-2021	164	143,0	143,0	SU
21-247-F	The Open Body	Mrs Ángeles Huerta (ES)	Fiction	08-12-2021	164	270,0	270,0	AR
21-250-F	Arcadia	Mr Yorgos Zois (GR)	Fiction	08-12-2021	164	184,0	180,0	AR
21-251-F	Caravan	Mrs Zuzana Kirchnerová (CZ)	Fiction	08-12-2021	164	250,0	250,0	AR
21-256-F	Nowhere	Mr Simone Massi (IT)	Animation	08-12-2021	164	300,0	290,0	AR
Total	110					25 256,5	23 434,0	

*AR : Advance on Receipts / SB : Subsidy

APPENDIX IV – ADDITIONAL INFORMATION ON THE EVOLUTION OF CO-PRODUCTION PROJECTS

Table 19: Evolution of the number of projects eligible for co-production

Eligible projects	1st meeting	2nd meeting	3rd meeting	4th meeting	Total
Eligible projects in 2011	33	47	29	30	139
Eligible projects in 2012	39	44	35	30	148
Eligible projects in 2013	25	40	31	24	120
Eligible projects in 2014	35	67	36	32	170
Eligible projects in 2015	34	58	31	42	165
Eligible projects in 2016	35	60	46	30	171
Eligible projects in 2017	48	60	54	44	206
Eligible projects in 2018	54	68	54	34	210
Eligible projects in 2019	47	65	48	34	194
Eligible projects in 2020	55	55	50	35	195
Eligible projects in 2021*	49	92	77	/	218
Average 2011-2021 (in number)	41	60	45	34	176
Average 2011-2021 (in percentage)	23%	34%	25%	19%	100%

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

Table 20: Evolution of support requests by year for co-production

Indicators	2017	2018	2019	2020	2021	Variation 2021/20	%
Number of applications received	242	238	235	236	256	20	8.5%
Number of applications withdrawn	36	28	41	41	38	-3	-7.3%
Number of eligible projects	206	210	194	195	218	23	11.8%
Number of projects supported	101	78	73	100	110	10	10.0%
Number of projects not supported	105	132	121	95	108	13	13.7%
Project selection rate	49.0%	37.1%	37.6%	51.3%	50.5%	-0.8%	

Table 21: Evolution of the number of co-productions in the member States (MS)

Indicators	2012	2013	2014	2015	2016	2017	2018	2019	2020	Average
Number of MS	36	36	36	36	37	38	38	40	41	37
Volume of co-productions in MS	610	610	588	668	695	704	709	777	541	635
Number of projects received (Eurimages)	189	139	203	193	202	242	238	235	236	205
Rate of projects received	31,0%	22,8%	34,5%	28,9%	29,1%	34,4%	33,6%	30,2%	43,6%	32,3%
Number of eligible projects (Eurimages)	148	120	170	165	171	206	210	194	195	168
Rate of eligible projects	24,3%	19,7%	28,9%	24,7%	24,6%	29,3%	29,6%	25,0%	36,0%	26,4%
Number of projects supported (Eurimages)	68	72	74	92	85	101	78	73	100	79
Rate of projects supported	11,1%	11,8%	12,6%	13,8%	12,2%	14,3%	11,0%	9,5%	18,5%	12,5%

APPENDIX V – EVOLUTION OF REPAYMENT RATES BY YEAR

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

Table 22: Evolution of cumulative repayments by year

Year of support	Number of projects	Amount granted (in K€) (*)	Total repaid (in K€)	Rate of repayment
1989	15	6 194.0	8.4	0.1%
1990	44	13 977.0	291.3	2.1%
1991	43	13 793.0	182.5	1.3%
1992	60	18 633.7	981.4	5.3%
1993	73	19 494.0	944.3	4.8%
1994	89	22 041.8	696.1	3.2%
1995	99	24 386.1	1 808.1	7.4%
1996	87	19 901.5	1 185.8	6.0%
1997	79	19 347.3	1 343.3	6.9%
1998	76	19 725.4	1 588.2	8.1%
1999	72	17 933.3	864.4	4.8%
2000	45	16 486.0	1 157.7	7.0%
2001	57	18 447.7	1 594.9	8.6%
2002	51	18 397.8	761.9	4.1%
2003	57	20 079.5	1 457.2	7.3%
2004	55	19 541.6	1 180.3	6.0%
2005	61	19 536.1	531.3	2.7%
2006	56	19 265.5	1 080.3	5.6%
2007	61	21 508.0	1 254.1	5.8%
2008	57	20 200.0	689.3	3.4%
2009	55	19 460.0	1 685.7	8.7%
2010	56	19 260.0	1 636.7	8.5%
2011	72	22 350.0	1 972.1	8.8%
2012	68	21 710.0	1 658.5	7.6%
2013	72	22 520.0	2 074.5	9.2%
2014	74	22 234.0	1 258.6	5.7%
2015	92	22 619.9	963.0	4.3%
2016	85	21 671.5	1 112.0	5.1%
2017	101	22 172.5	1 111.6	5.0%
2018	78	19 940.3	717.2	3.6%
2019	73	18 795.9	354.7	1.9%
Sous- Total	2 063	601 623.4	34 145.2	5.7%
2020	100	22 901.7	17.5	
2021	110	23 369.0		
Total	2 273	647 894.1	34 162.7	

* Amount supported minus cancellations

NB: The rate of repayment per year of support indicates the **financial performance of the films supported** in a given year. The **rates of repayment** have been calculated by **excluding recent years**, taking into account the time needed to complete the production of the film and to ensure that the film is sufficiently advanced to allow for revenue recoupment.

APPENDIX VI – EXHIBITORS SUPPORTED DURING THE YEAR

Table 23: List of supported exhibitors

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats	Amount to be paid excluding bonus	Bonus Eurimages (in K€)	Women's Film Bonus (in K€)	Amount to be paid to the exhibitor (in K€)
08-01/21	2017	Moscow Cinema	Yerevan	AM	4	925	4,8	1,0	1,9	7,6
09-01/21	2018	Cinéma Le Clap	Québec	CA	12	700	0,0	1,2	0,0	1,2
09-02/21	2018	Cinéma Beaubien	Montréal	CA	5	544	9,5	2,3	2,5	14,3
09-03/21	2018	Cinéma du Parc	Montréal	CA	3	481	9,5	4,3	0,0	13,8
09-04/21	2018	Le Tapis Rouge	Québec	CA	4	305	9,5	0,0	0,0	9,5
09-05/21	2019	Cinéma 9 Gatineau	Gatineau	CA	9	1 702	4,8	0,0	1,6	6,4
09-06/21	2019	La Maison du Cinéma	Sherbrooke	CA	16	2 061	9,5	0,0	0,0	9,5
09-07/21	2019	TIFF Bell Lightbox	Toronto	CA	6	1 336	11,6	0,5	2,3	14,4
09-08/21	2021	Cinéma du Musée	Montréal	CA	1	291	4,6	0,0	0,4	5,0
09-09/21	2021	Cinema Pine	Saint-Adèle	CA	8	885	5,6	0,0	0,0	5,6
02-01/21	2014	Kult.kino atelier	Bâle	CH	5	545	14,3	1,5	0,0	15,8
02-03/21	2014	Kult.kino camera	Bâle	CH	2	208	4,9	0,0	0,0	4,9
02-04/21	2014	CineCamera	Berne	CH	1	152	3,4	0,0	0,0	3,4
02-05/21	2014	CineMovie	Berne	CH	3	314	9,5	0,0	0,0	9,5
02-06/21	2014	Cinemotion - Les Prado	Bulle	CH	3	381	9,5	0,0	0,0	9,5
02-07/21	2014	Cinema Bio	Carouge	CH	1	196	9,5	0,0	0,0	9,5
02-08/21	2014	Cinemotion - Les Rex	Fribourg	CH	3	573	14,3	0,8	0,0	15,0
02-09/21	2014	Les Cinemas du Grütli	Genève	CH	2	270	13,8	0,0	0,0	13,8
02-10/21	2014	Le City	Genève	CH	1	170	10,5	0,0	0,0	10,5
02-11/21	2014	Les Scala	Genève	CH	3	370	14,3	2,7	0,0	16,9
02-13/21	2014	Cinéma Scala	La Chaux-de-Fonds	CH	3	507	9,5	0,0	0,0	9,5
02-15/21	2014	Pathé Les Galeries	Lausanne	CH	8	1 074	14,3	4,3	0,0	18,6
02-16/21	2014	Bourbaki	Lucerne	CH	4	502	9,5	0,6	0,0	10,1
02-17/21	2014	Cinéma Apollo	Neuchâtel	CH	3	694	9,5	0,2	0,0	9,7
02-18/21	2014	Cinéma Bio	Neuchâtel	CH	1	150	1,8	0,0	0,0	1,8
02-19/21	2014	Cinéma Studio	Neuchâtel	CH	1	260	4,6	0,0	0,0	4,6
02-20/21	2014	Urba	Orbe	CH	2	170	2,7	0,0	0,0	2,7
02-21/21	2014	Cinemotion - Les Apollo	Payeme	CH	3	376	4,8	0,0	0,0	4,8
02-22/21	2014	Kinok	Saint-Gall	CH	1	95	13,9	0,4	0,0	14,3
02-23/21	2014	Cinéma Astor	Vevey	CH	1	244	5,3	0,0	0,0	5,3
02-24/21	2014	Rex	Vevey	CH	4	578	4,8	0,0	0,0	4,8
02-25/21	2014	Arthouse Alba	Zürich	CH	1	232	1,7	0,0	0,0	1,7
02-26/21	2014	Arthouse Le Paris	Zürich	CH	1	406	14,3	1,2	0,0	15,5
02-27/21	2014	Arthouse Movie	Zürich	CH	2	274	9,5	0,0	0,0	9,5
02-28/21	2014	Arthouse Piccadilly	Zürich	CH	2	229	7,8	0,0	0,0	7,8
02-29/21	2014	Riffraff	Zürich	CH	4	438	14,3	2,0	0,0	16,2
02-31/21	2015	Arthouse Uto	Zürich	CH	1	210	4,5	0,0	0,0	4,5
02-32/21	2016	Cinélux	Genève	CH	1	100	3,6	0,0	0,0	3,6
02-33/21	2017	Cinemont	Delémont	CH	4	739	9,5	0,0	0,0	9,5
02-34/21	2017	Rex	Bienne	CH	2	497	7,9	0,4	0,0	8,3

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats	Amount to be paid excluding bonus	Bonus Eurimages (in K€)	Women's Film Bonus (in K€)	Amount to be paid to the exhibitor (in K€)
02-35/21	2018	Houdini	Zürich	CH	5	212	9,5	0,2	0,0	9,7
02-36/21	2019	Rex	Neuchâtel	CH	1	200	5,3	0,0	0,0	5,3
02-37/21	2020	Lido	Bienne	CH	2	512	8,0	0,0	0,0	8,0
02-38/21	2020	LUX Art House	Lugano - Massagno	CH	1	280	1,1	0,0	0,0	1,1
02-40/21	2020	Odeon	Brugg	CH	1	187	4,2	0,0	0,0	4,2
07-02/21	2008	Bahceli Büyüdü Fener	Ankara	TR	6	471	3,0	0,0	0,0	3,0
07-03/21	2005	Büyüdü Fener Kültür Merkezi	Ankara	TR	11	1 012	9,5	0,4	0,0	9,9
07-04/21	2000	Kizilirmak	Ankara	TR	4	708	0,0	0,0	0,0	0,0
07-07/21	2008	Bodrum Cinemarine	Bodrum	TR	9	829	0,0	0,0	0,0	0,0
07-11/21	2006	Cinema Hayal	Fethiye Mugla	TR	5	354	3,3	0,0	0,0	3,3
07-14/21	1994	Beyoglu Sinemasi	Istanbul	TR	1	286	10,2	0,3	0,0	10,5
07-24/21	2008	RA Sinema	Trabzon	TR	12	1 002	0,0	0,0	0,0	0,0
07-26/21	2013	Sehirsinema	Diyarbakir	TR	2	253	7,7	0,0	0,0	7,7
07-29/21	2014	Cinemaximum Forum Camlik	Denizli	TR	7	856	0,0	0,0	0,0	0,0
07-30/21	2014	Cinemaximum Espark	Eskisehir	TR	9	1 427	0,0	0,0	0,0	0,0
07-31/21	2015	Pera Sinemasi	Istanbul	TR	1	70	4,4	0,2	0,0	4,6
07-32/21	2016	Cinemarine Orion	Tekirdag	TR	9	851	0,0	0,0	0,0	0,0
07-33/21	2016	Cinemarine Palm City	Mersin	TR	10	1 098	0,0	0,0	0,0	0,0
07-35/21	2019	Armada	Ankara	TR	11	1 308	4,8	0,7	0,0	5,5
07-36/21	2019	Bursa Podyum	Bursa	TR	9	990	0,0	0,0	0,0	0,0
07-37/21	2019	Marmara Forum	Istanbul	TR	16	2 819	4,8	0,1	0,0	4,9
07-38/21	2019	Mavibahce	Izmir	TR	11	1 982	0,0	0,0	0,0	0,0
07-39/21	2019	Samsun Piazza	Samsun	TR	10	1 621	4,7	0,0	0,0	4,7
07-40/21	2020	Kadiköy Sinemasi	Istanbul	TR	2	368	14,3	4,2	0,0	18,5
10-01/21	2021	Zhovten	Kiev	UA	6	781	14,3	3,9	0,0	18,2
Total					302	40 661	435,8	33,5	8,6	478,0

Exhibitors from the Russian Federation ineligible for Eurimages support

Reference	Year of accession	Cinema	City	Country	Number of screens	Number of seats
06-01/21	2012	Kinoteatr Zarya	Kaliningrad	RU	1	343
06-03/21	2012	Pioner Cinema	Moscow	RU	2	168
06-08/21	2013	Dom Kino/House of Cinema	Irkutsk	RU	2	180
06-10/21	2014	Dom Kino	Saratov	RU	2	181
06-11/21	2016	Angleterre Cinema Lounge	Saint Petersburg	RU	1	180
06-18/21	2018	Documentary Film Center	Moscow	RU	1	90
06-19/21	2020	The House of Cinema	Saint Petersburg	RU	5	601
06-20/21	2021	Garage Screen Cinema	Moscow	RU	2	548

APPENDIX VII – ADDITIONAL INFORMATION ON THE EVOLUTION OF CINEMAS STATISTICS

Graph 15: Evolution of the number of cinemas and screens

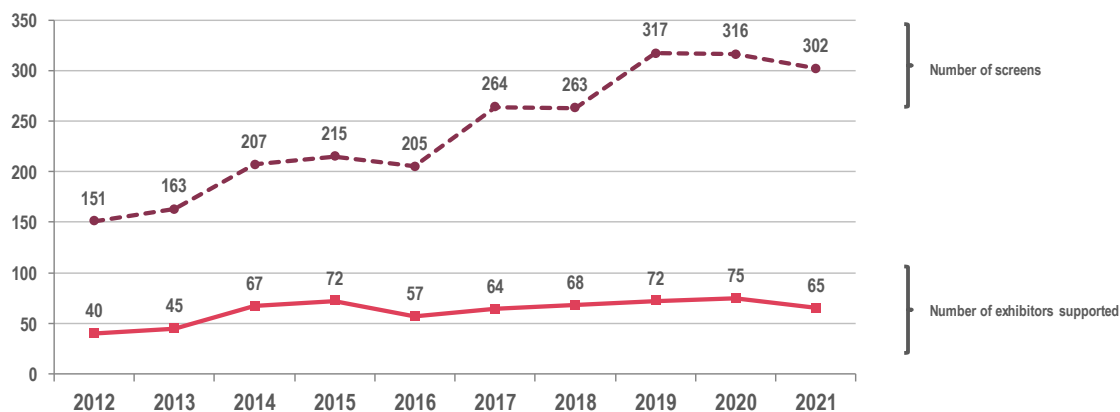


Table 24: Table on the evolution of amounts granted to cinemas

Indicators	2017	2018	2019	2020	2021	Variation	%
Amount granted excluding bonuses (in K€)	478.2	593.6	567.6	474.4	435.8	(38.6)	-8.1%
Bonus for Eurimages films (in K€)	48.8	92.0	57.5	14.0	33.5	19.6	139.8%
Bonus for non-national films by women (in K€)	4.4	9.1	15.8	17.0	8.6	(8.4)	-49.4%
Amount granted with bonuses (in K€)	531.3	694.7	640.8	505.4	478.0	(27.5)	-5.4%
Europa Cinemas contribution (in K€)	25.2	31.2	29.9	25.0	22.9	(2.0)	-8.2%
Total amount (in K€)	556.5	726.0	670.7	530.4	500.9	(29.5)	-5.6%
Average amount per cinema (in K€)	8.7	10.7	9.3	7.1	7.7	0.6	6.8%

Table 25: Table on the evolution and size of exhibitors

Indicators	2017	2018	2019	2020	2021	Variation	%
Number of exhibitors supported	64	68	72	75	65	-10	-13.3%
Number of screens	264	263	317	316	302	-14	-4.4%
Number of seats	36 606	34 593	43 296	43 295	40 661	-2 634	-6.1%
Average number of screens per exhibitor	4.1	3.9	4.4	4.2	4.6	0.4	10.3%
Average number of seats per screen	139	132	137	137	135	-2	-1.7%

Table 26: Table on the evolution of parameters used for calculations by cinema

Indicators	2017	2018	2019	2020	2021	Variation 2021/20	%
Average number of screenings per cinema	7 014	6 057	6 919	2 637	3 689	1 052	39,9%
Average number of eligible film screenings per cinema	3 290	3 407	3 432	1 636	1 897	262	16,0%
Average number of non-domestic eligible film screenings per cinema	1 483	1 617	1 646	840	1 117	277	33,0%
Average number of Eurimages film screenings per cinema	152	234	180	116	189	72	62,1%
Average number of entries per cinema	133 822	100 060	122 821	33 544	45 837	12 293	36,6%
Average number of eligible admissions per cinema	61 957	58 655	60 632	22 618	23 177	559	2,5%
Average number of eligible non-national admissions per cinema	23 774	25 651	25 347	10 163	12 846	2 684	26,4%
Average number of Eurimages film admissions per cinema	2 638	3 929	2 831	1 208	2 117	910	75,3%
Average number of admissions to non-national films by women per cinema	2 577	3 512	3 436	1 917	2 088	171	8,9%

Table 27: Table on the parameters used in the calculation for cinemas (in percentage)

Indicators	2017	2018	2019	2020	2021	Variation 2021/20
Percentage of eligible film screenings	46,9%	56,2%	49,6%	62,0%	51,4%	-10,6%
Percentage of screenings of eligible non-national films	21,1%	26,7%	23,8%	31,9%	30,3%	-1,6%
Percentage of Eurimages film screenings	2,2%	3,9%	2,6%	4,4%	5,1%	0,7%
Percentage of eligible film admissions	46,3%	58,6%	49,4%	67,4%	50,6%	-16,9%
Percentage of eligible non-domestic film admissions	17,8%	25,6%	20,6%	30,3%	28,0%	-2,3%
Percentage of Eurimages film admissions	2,0%	3,9%	2,3%	3,6%	4,6%	1,0%
Percentage of admissions to non-national films by women	1,9%	3,5%	2,8%	5,7%	4,6%	-1,2%

APPENDIX VIII – FOLLOW-UP OF THE "CO-PRODUCTION DEVELOPMENT AWARDS"

Table 28: Follow-up of "Co-production Development Awards"

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2010	WOLF	Bogdan Mustata (RO)	STRADA FILM SRL. Bucharest (RO)	Cinelink. Sarajevo	Yes Nominated in various festivals in 2013 (Sarajevo, Cottbus) and 2014 (Namur, Portobello) as well as in the Romanian Film Awards (Gopo)	RO/DE
2010	CHAIKA	Miguel Angel Jiménez (ES)	KINOSKOPIK sl. Minano. Alava (ES)	New Cinema Network. Rome	Yes Nominated and awarded at various festivals (Grand Prix at Skip City International D-Cinema in 2013, San Sebastian Film Festival in 2012, Jury Mention at Monterrey International Film Festival in 2014 and winner of two awards at Camerimage in 2012)	ES/GE/RU
2011	KID	Fien Troch (BE)	PRIME TIME. Brussels (BE)	CineMart. Rotterdam	Yes Nominated and awarded in various festivals (Special Mention in Ghent, Best Music in Aubagne, etc) + Best Flemish Film in Co-production at the Magritte du Cinéma Belge in 2014	BE/NL
2011	YOZGAT BLUES	Mahmut Fazil Coskun (TR)	HOKUS FOKUS FILM. Istanbul (TR)	Cinelink. Sarajevo	Yes Numerous nominations and awards at the Adana Film Festival, Istanbul, Malatya, Sofia, Warsaw, etc.	TR/DE
2011	OFF FRAME	Mohanad Yaqubi (FR)	MONKEY BAY PRODUCTIONS	New Cinema Network. Rome	Non eligible	Palestine/FR
2012	HUMIDITY	Nikola Ljuca (RS)	DART FILM. Belgrade (RS)	CineMart. Rotterdam	Yes Nominated at the Sarajevo and Vukovar film festivals and awarded at the FEST International Film Festival in 2016	RS/NL
2012	A BLAST (TO SAROMA)	Syllas Tzoumerkas (GR)	HOMEMADE FILMS. Athens (GR)	Cinelink. Sarajevo	Not supported Nominated and awarded at the Hamburg and Athens festivals	GR/DE/NL
2012	MORDOGAN (now called BIRTH)	Jessica Krummacher (DE)	LIEBLINGSFILM GmbH. Munich (DE)	New Cinema Network. Rome	Not supported	DE/TR
2013	THE GIANT	Johannes Nyholm (SE)	GARAGEFILM INTERNATIONAL. Stockholm (SE)	CineMart. Rotterdam	Yes Nominated and awarded in many festivals (Warsaw, Special Jury Prize in San Sebastian, Special Mention in Reykjavik, etc) and winner of various Guldbagge Awards in 2017	SE/DK
2013	PARK	Sofia Exarchou (GR)	AMANDA LIVANOU PRODUCTION. Athens (GR)	Cinelink. Sarajevo	Not requested. Numerous nominations and several awards including the New Directors Award in 2016 at the San Sebastian IFF	GR/PL

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2013	LITTLE CRUSADER	Václav Kadrnka (CZ)	SIRIUS FILMS. Prague (CZ)	New Cinema Network. Rome	Not requested; Crystal Globe at Karlovy Vary FIF in 2017	CZ/SK/IT
2013	AQUARELA (documentaire)	Victor Kossakovsky (RU)	Ma.ja.de. Filmproduktions GmbH	CPH:FORUM. Copenhagen	Not requested Numerous prizes and nominations.	GB/DE/DK
2014	TABIJA	Igor Drjaca (BA)	SCCA/pro.ba	CineMart. Rotterdam	Yes Bosnia and Herzegovina's nomination for the Best Foreign Language Film Oscar in 2021	CA/BA/NL
2014	MY HAPPY FAMILY	Simon Gross (DE) & Nana Ekvimishvili (GE)	POLARE FILM LLC (GE)	Cinelink. Sarajevo	Yes Numerous awards and nominations at the Berlin, Seattle, Sofia, Odesa, Hong-Kong, Bergen, Jerusalem, Sundance, Sydney festivals, etc	DE/GE/FR
2014	AN OCEAN BETWEEN (children film) (now called Oskars America)	Torfinn Iversen(NO)	ORIGINAL FILM (NO)	Cinekid for Professionals. Junior Co-Production Market. Amsterdam	Not requested Nominated at the festivals of Berlin, Hamburg, Cinekid, Zlin, etc.	NO/SE
2014	9 FINGERS	François-Jacques Ossang (FR)	Catherine Dussart Production - CDP Sarl (FR)	New Cinema Network. Rome	Not supported; Best Director Award at the Locarno IFF in 2017	FR/PT
2014	ON SCREEN OFF RECORD (documentary)	Rami Farah and Lyana Saleh (DK)	Finat Cut For Real (DK)	CPH:FORUM. Copenhagen	Not requested; World premiere at CPH:DOX in 2021 (Nordic Dox competition)	
2015	TONIC IMMOBILITY (now called Past imperfect)	Nathalie Teirlinck (BE)	Savage Film (BE)	CineMart. Rotterdam	Not supported; Several nominations and awards in some festivals.	BE/NL
2015	3 DAYS IN QUIBERON	Emily Atef (FR)	Rohfilm (DE)	Berlinale Co-Production Market	Yes Numerous nominations and awards at the Berlin, Ghent, Lodz, Vukovar and European Film Festivals	DE/AT/FR
2015	A BALLAD	Aida Begić (BA)	Film House Sarajevo	Cinelink. Sarajevo	In production	
2015	JUST LIKE MY SON (previously called HE LOOKS LIKE MY SON)	Costanza Quatriglio (IT)	Ascent Film	New Cinema Network. Rome	Yes Some awards in Italy	IT/BE/HR
2015	FIGHT GIRL (ex BO) (children film)	Johan Timmers (NL)	Waterland Film	Cinekid for Professionals. Junior Co-Production Market. Amsterdam	Not supported; Numerous awards at Tel Aviv, Cinekid, BUFF, Kristiansand and the European Film Awards	NL/BE
2015	THE GOLDEN DAWN CASE. now called GOLDEN DAWN GIRLS (documentary)	Håvard Bustnes (NO)	Faction Film	CPH:FORUM. Copenhagen	Not requested; Several awards and nominations at documentary film festivals in Norway, Valencia, Los Angeles and IDFA.	NO/DK/FI
2015	MOTHERLAND	Tomas Vengris (LT)	Studio Uljana Kom	Baltic Event Co-Production Market. Tallinn	Yes; Nominated at the Sofia, Shanghai, Busan and Brussels festivals and awarded in Tallinn.	LV/LT
2016	BERLIN ALEXANDER PLATZ	Burhan Qurbani (DE)	Sommerhaus Filmproduktion GmbH (DE)	CineMart. Rotterdam	Yes In the official competition of the Berlinale in 2020; Numerous awards and	DE/NL

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
					nominations at the Stockholm, Berlin and Haifa film festivals, the European Film Awards, etc.	
2016	BLIND WILLOW. SLEEPING WOMAN	Pierre Földes	Cinema Defacto (FR) and Proton Cinema (HU)	Berlinale Co-Production Market	Yes. It will premiere at the Annecy Festival in 2022.	FR/LU/CA
2016	GOD EXISTS. HER NAME IS PETRUNIJA	Teona Strugar Mitevska (MK)	Sisters and Brother Mitevski (MK)	Cinelink. Sarajevo	Yes Numerous nominations and awards in various festivals (Berlin, Brussels, Edinburgh, Seville, Sofia, Sydney, etc), LUX Prize...	MK/BE/FR/HR/SI
2016	HAND IN HAND	Grethe Bøe-Waal	MINT ab (SE. NO. DE)	Cinekid for Professionals. Junior Co-Production Market. Amsterdam	In the process of pre-production	In progress
2016	SISTERS (now called A Tale of Three Sisters)	Emin Alper (TR)	Alper Film & Liman Film (TR)	MIA. Cinema Co-Production Market. Rome	Yes Various awards, including at the Sarajevo Film Festival	TR/DE/NL/GR
2016	CITIZEN SAINT	Tinatin Kajrishvili (GE)	Lasha Khalvashi. Artizm (GE)	Baltic Event Co-Production Market. Tallin	Not supported	RU/GE/BG/FR
2017	JUMPMAN	Ivan I. Tverdovsky	New People (RU) and Arizona Productions (FR)	CineMart. Rotterdam	Yes Numerous nominations (Chicago, Haifa, Istanbul, Motovun, etc) and awards (Sochi Open Russian Film Festival, Karlovy Vary, Cottbus, etc)	RU/IE/LT/FR
2017	COPILOT (Die Frau des Piloten)	Anne Zohra Berrached	Razor Film Produktion (DE)	Berlinale Co-Production Market	Yes Nominated for the Palic Film Festival in 2021 and the German Film Critics' Awards	DE/FR
2017	PSYCHOSIS IN STOCKHOLM	Maria Bäck	Garagefilm International (SE)	CPH:FORUM. Copenhagen	Yes Best Cinematography Award at the Seville Film Festival, nominations for the Guldbagge Awards and the Göteborg Film Festival	SE/DK
2017	LAS CONSECUENCIAS (THE CONSEQUENCES)	Claudia Pinto Emperador (ES)	Sin Rodeos Films Espana. S.L. (ES)	Europe-Latin America Co-production Forum. San Sebastian	Yes Numerous awards at the Berlanga Awards and the Malaga Spanish Film Festival in 2021	ES/BE/NL
2017	THE EMPTY HOUSE	Rati Tsiteladze (GE)	Artway Films (GE)	Transilvania Pitch Stop (TPS). Transilvania International Film Festival (TIFF). Cluj-Napoca	In the process of pre-production	
2017	HALF-SISTER	Damjan Kozole (SI)	Vertigo (SI)	Cinelink. Sarajevo	Not supported In the official competition of the Karlovy Vary FIF in 2019	SI/MK/RS
2017	TAGLI AND TELLE	Akseli Tuomivaara	Bufo (FI)	Cinekid for Professional. Junior Co-production Market. Amsterdam	In the process of pre-production	
2017	MADAME LUNA	Binyam Berhane New director : Daniel Espinosa	Momento Films (SE)	MIA Cinema Co-Production Market. Rome	In the process of pre-production	

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2017	THE GREAT BEAR (SUURI KARHU)	Jan Forsström	Making Movies Oy (FI)	Baltic Event Co-Production Market. Tallinn	In the process of pre-production	
2018	MITRA	Kawah Modiri	BALDR Film (NL)	CineMart. Rotterdam	Not eligible Special Jury Prize at the Skip City International D-Cinema Festival in 2021	NL/DE/DK
2018	THE WAR HAS ENDED	Hagar Ben Asher	Pola Pandora Filmproduktions GmbH (DE). Madants (PL) and Transfax (IL)	Berlinale Co-Production Market	In the process of pre-production	?
2018	KARA	Sinem Sakaoglu	Visual Distractions (DE) and Beast Animation (BE)	Cartoon Movie. Bordeaux	In production	
2018	JOURNEY TO UTOPIA	Erlend Eirik Mo	Magic Hour Films (DK) and Mosaikk Film (NO)	Copenhagen CPH: Forum	Not supported Nominations for the Bodil Awards and CPH:DOX, among other events	DK/NO/SE
2018	THE JUNGLE	Matthias Huser	8Horses (CH)	Europe-Latin America Co-production Forum. San Sebastian	In development	
2018	FROST	Pavle Vučković	Stefan Mladenović and Maja Kecojević from the company Plan 9 (RS)	Transilvania Pitch Stop (TPS). Transilvania International Film Festival (TIFF). Cluj-Napoca	In production	
2018	SAFE PLACE	Juraj Lerotić	Propeler Film (HR) in co-operation with Staragara (SI)	CineLink. Sarajevo	In production	
2018	TONY, SHELLY & GENIUS	Written by Jana Šrámková. to be directed by Filip Pošivač	Nutprodukce (CZ)	Cinekid for Professionals. Junior Co-production Market. Amsterdam	Yes In production	CZ/SK/HU
2018	THE NIGHTSIREN	Tereza Nvotova	Milos Lochman for Moloko Film (CZ)	MIA. Cinema Co-Production Market. Rome	In post-production	SK/CZ/FR
2018	A GIRL'S ROOM (now called HEARTBEAST)	Aino Suni	Sébastien Aubert from Adastra Films (FR) and Ulla Simonen from MADE (FI)	Baltic Event Co-Production Market. Tallinn	Not supported. Nominated at the Göteborg and Giffoni festivals	FR/DE/FI
2019	STILLBORN	Olga Chajdas	Apple Film Production (PL)	CineMart. FIF Rotterdam	Not supported In post-production	PL/NL/CZ
2019	ALCARRÀS	Carla Simón	Avalon PC (ES)	Berlinale Co-Production Market. FIF Berlin	Yes Ours d'Or au Festival de Berlin en 2022	ES/IT
2019	OF UNWANTED THINGS AND PEOPLE	David Súpik. Ivana Laučiková. Leon Vidmar & Agata Gorządek	Mauer Film (CZ). Artichoke (SK). ZVVIKS (SI) and WJTeam/Likaon (PL)	Cartoon Movie. Bordeaux	In development	
2019	FOUR BROTHERS	Peter-Jan de Pue	Savage Film (BE) and Gebrüder Beetz (DE)	CPH:Forum. CPH:DOX Copenhagen	Not supported	BE/DE/NL
2019	DEMOCRACY WORK IN PROGRESS	Mihály Schwechtje	Alfa Film Kft (HU)	Transilvania Pitch Stop (TPS). Transilvania International Film Festival (TIFF). Cluj-Napoca	In development	
2019	THE HAPPIEST MAN IN THE WORLD	Teona Strugar Mitevska	Sisters and Brother Mitevski Production (MK)	CineLink. FF Sarajevo	In development	
2019	ALMAMULA	Juan Sebastián Torales	Tu Vas Voir (FR)	Europe-Latin America Co-production Forum. San Sebastian	In development	
2019	TRIUMPH	Kristina Grozeva and Petar Valchanov	Abraxas Film (BG)	MIA. Film Co-Production Market. Rome	In development	
2019	SNOT AND SPLASH	Teemu Nikki	It's Alive Films (FIN)	Cinekid for Professionals. Junior Co-production Market. Amsterdam	In development	

Year	Title	Director	Production	Co-production Market	Co-production support	Co-production structure
2019	THE GREAT MATCH	Filip Syczyński	Match & Spark (PL)	Baltic Event Co-Production Market. Black Nights Film Festival. Tallinn	In development	
2020	INFANTA	Natalia Garagiola	Produced by Benjamin Domenech for REI CINE (AR)	CineMart. FIF Rotterdam	In development	
2020	THERE ARE TWO KINDS OF PEOPLE IN THIS WORLD	Onur Saylak	Produced by Liman Film (TR)	Berlinale Co-Production Market. FIF Berlin	In development	
2020	FLEAK	Jens Møller. Mikko Pitkänen and Luca Bruno	Produced by Anima Vitae (FI)	Cartoon Movie. Bordeaux	In development	
2020	HANA KOREA	Frederik Sølborg	Produced by Sonntag Pictures (DK) in cooperation with Seesaw Pictures (South Korea)	CPH:Forum. CPH:DOX Copenhagen	In development	
2020	KRETSUL	Alexandra Likhacheva	Produced by WISH MEDIA (UK)	Transilvania Pitch Stop (TPS). Transylvania International Film Festival (TIFF). Cluj-Napoca	In development	
2020	THE OTTER	Srdan Vuletić	Produced by Artikulacija Film (ME)	CineLink. FF Sarajevo	In development	
2020	REPARTIDOR ESTA EN CAMINO (RIDERS)	Martín Rejtman	Produced by Un Puma (AR) in cooperation with Terratreme Filmes (PT)	Europe-Latin America Co-Production Forum. IFF San Sebastian	In development	
2020	DALVA	Emmanuelle Nicot	Co-produced by Hélicotronc (BE) and Tripode Productions (FR)	MIA. Film Co-Production Market. Rome	Yes Nominated for the Critics' Week at the Cannes Film Festival in 2022 and awarded the FIPRESCI Critics Prize and the Prix Fondation Louis Roederer de la Révélation	BE/FR
2020	TIGER MARTINDALE'S SURVIVAL EXPERTS	Pavel Gumennikov	Produced by Baltic Pine Films (LV)	Cinekid for Professionals. Junior Co-production Market. Amsterdam	In development	
2020	ELECTRIC SLEEP	Zeynep Dadak	Produced by Unafilm (DE)	Baltic Event Co-Production Market. Black Nights Film Festival. Tallinn	In development	

APPENDIX IX – FOLLOW-UP OF "LABS PROJECTS AWARDS"

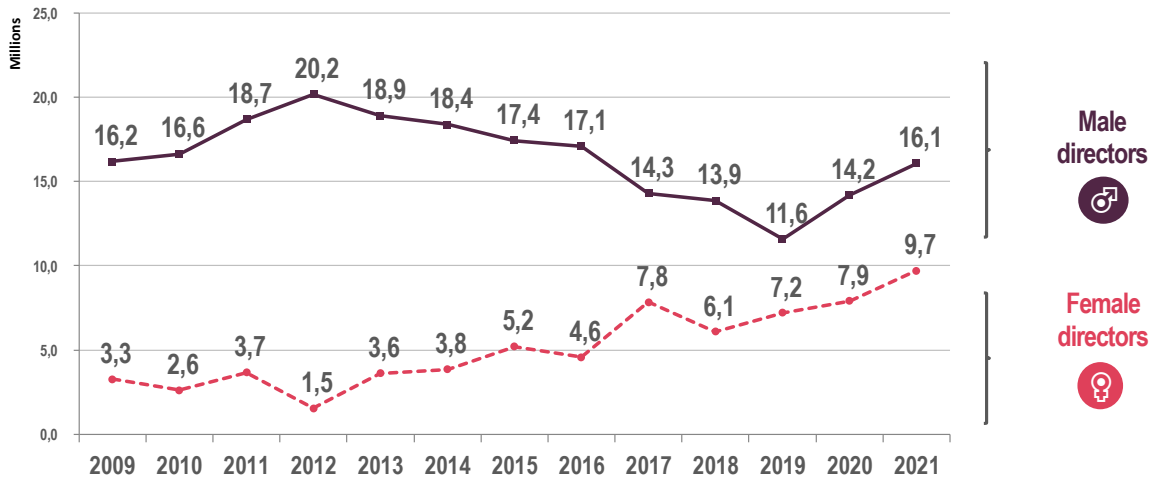
Table 29: Follow-up of "Lab Projects Awards"

Year	Festival	Title	Director	Production	Distribution
2016	Karlovy Vary. Czech Republic	PERSEVERANCE (VZTRAJANJE) (SI/HR/IT/RS)	Miha Knific	Produced by Siniša Juričić	- Slovenia. 15 September 2017 (Slovenian Film Festival) - Germany. 16 November 2017 (Mannheim-Heidelberg International Film Festival)
2016	Haugesund. Norway	THE WIND BLEW ON (IS)	Katrín Ólafsdóttir	Produced by Katrín Ólafsdóttir and Katie Nicoll – Claire Bonnefoy?	No information available
2016	Thessaloniki. Greece	THORN (GR/DK)	Gabriel Tzafka	Produced by Panayiotis Kakavias (Kakavias Film) and Michael Bille Frandsen and Theis Nørgaard (Nitrat Film)	- Denmark. 7 October 2017 (CPH:PIX) - Brazil. 19 October 2017 (41. Mostra Internacional de Cinema) - Greece 8 November 2017 (Thessaloniki International Film Festival) - Egypt 29 November 2017 (Cairo International Film Festival) - Sweden 30 January 2018 (Göteborg Film Festival) - Faroe Islands 3 March 2018 - Greece 8 March 2018 (Filmcenter Trianon)
2016	Les Arcs. France	THE HIDDEN CITY (ES/FR)	Victor Moreno	Produced by El Viaje Films (ES) and Pomme Hurlante (FR)	- Premiere at the Seville European Film Festival - November 2018- Netherlands. November 14. 2018 (IDFA) Sales agent: Shellac (FR)
2017	Karlovy Vary. Czech Republic	THE STAND-IN (IT/FR/MA)	Rä di Martino	Produced by Marco Alessi from Dugong Srl (Italy) in co-operation with France and Morocco	- Premiere in Venice (September 2017). presented in Rome. Trieste. Bergamo. Milan. Naples. etc... - Selected in Annecy (Italian Film Festival) - presented at the Thessaloniki market and at IDFA in Amsterdam - released in Italy in September 8. 2017 - sales agent: Slingshot Films (IT)
2017	Haugesund. Norway	JIMMIE (SE)	Jesper Ganslandt	Produced by Jesper Kurlandsky. Hedvig Lundgren and Juan Libossart from Fasad (SE)	- Opening film of the Rotterdam FIF in 2018 then official competition at the FF of Gothenburg - Argentina. Norway. Germany (Filmfest München). Denmark. Korea (FF Busan). Latvia. Netherlands. Lithuania. Belgium. ES. Finland-Netherlands. 24 January 2018 (Rotterdam IFF) - Sweden 29 January 2018 (FF Göteborg) - Netherlands. 2 February 2018 (IFFR in Groningen) - Argentina 12 April 2018 (Buenos Aires International Festival of Independent Cinema) - Sweden 13 avil 2018 (distributor : TriArt Film AB)- Denmark. 1 October 2018 (CPH PIX) - South Korea. 7 October 2018 (IFF Busan) - Germany 8 November 2018 (Filmfest München)
2017	Thessaloniki. Greece	SPEAK SO I CAN SEE YOU (RS/HR)	Marija Stojnic	Produced by Marija Stojnic and Milos Ivanovic from Bilboke in Serbia and co-produced by Tibor Keser and Vanja Jambrovic from Restart in Croatia	- World Premiere at IDFA (Amsterdam) in 2019 – First Appearance Competition - Square Eyes for international sales - Premiere in North America within the MoMA DocFortnight 2020 programme. The screenings scheduled at the Thessaloniki Documentary FF. Filmfest München. Edinburgh FF and BELDOCS (Belgrade) have been postponed due to COVID 19. - TV rights sold to Yle (FI)
2017	Les Arcs. France	GOLD IS ALL THERE IS (IT/FR/CH)	Andrea Caccia	Produced by Dugong Films (IT). Picofilms (FR) and Rough Cat (CH)	- Premiere at the Rotterdam IFF in 2019 followed by screenings in Karlovy Vary IFF and La Roche-sur-Yon FF. Blackcanvas in Mexico and Belfort. - National Premiere at the Turin FF then in Milan and theatrical release in Italy.

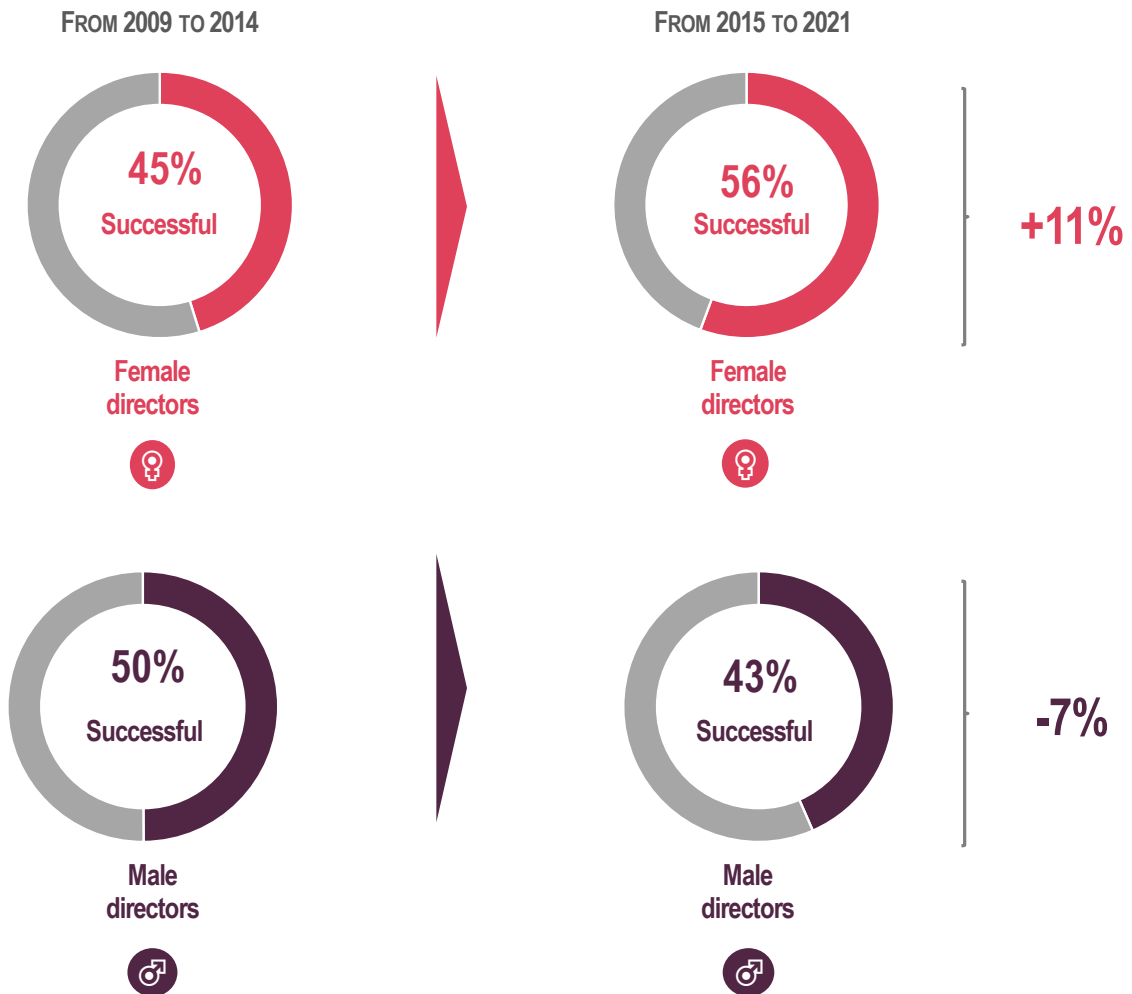
Year	Festival	Title	Director	Production	Distribution
2018	Karlovy Vary. Czech Republic	NORMAL	Adele Tulli	Produced by Valeria Adilardi, Laura Romano and Luca Ricciardi from FilmAffair (IT)	- Berlinale 2019- - Screenings in many festivals in Thessaloniki, Turin, Londpn, Linz, Warsaw, in Türkiye, Moscow, New-York, Taiwan and Vilnius, among others. Distributor: Istituto Luce Cinecittà (IT) - Sales Agent: Slingshot Films (IT)
2018	Haugesund. Norway	GRITT	Itonje Søjmer Gutormsen	Produced by Maria Ekerhovd from Mer Film (NO)	Nominated for the IFFs in Gothenburg and Rotterdam in 2021 and awarded at the Vilnius Festival
2018	Thessaloniki. Greece	SIMON CALLS (ex. UNDERGROWN)	Marta Ribeiro	Produced by Joana Peralta from Videolotion (PT)	Nominated in the Zabaltegi-Tabakalera section of the San Sebastian Festival in 2021 and nominated and awarded in various festivals in 2021 (IndieLisboa International Independent Film Festival, D'A Film Festival Barcelona, Coimbra Caminhos do Cinema Português)
2018	Les Arcs. France	WHITE ON WHITE	Theo Court	Produced by Jose Alayon from El Viaje Films (ES) - Les Arcs	Best Director Award in the Orizzonti section of the Venice Film Festival in 2019 + FIPRESCI Award+ Human Rights Film Network Award – Special Mention Distributed by EYE Film Institute (NL) Screened at El Gouna, Ghent and Gijon FF Chilean candidate for the Oscar for Best Foreign Language Film
2019	Karlovy Vary. Czech Republic	BOTTLED SONGS	Kevin B. Lee and Chloé Galibert-Lainé	TBC	First part nominated in the Harbour section of the June 2021 edition of the International Film Festival Rotterdam - In production
2019	Haugesund. Norway	HIM	Guro Bruusgaard	Alternativet Produksjon (NO)	Nominated at Moscow IFF in 2021
2019	Thessaloniki. Greece	MOTHER LODE	Matteo Tortone	Wendigo Films (F)	Critics Week, Venice Festival in 2021
2019	Les Arcs. France	FIGURES IN THE URBAN LANDSCAPE	Ekaterina Selenkina	Vladimir Nadein (RU) and Dutch Mountain Film (NL)	NFF Professionals 2019 – BoostNL Critics Week, Venice Festival in 2021
2020	Karlovy Vary. Czech Republic	ATLANTIDE	Yuri Ancarani	Produced by Dugong Srl (IT)	Section Orizzonti at Venice Film Festival in 2021 + Sevilla Film Festival (The New Waves Non-Fiction Section)
2020	Haugesund. Norway	A BLIND MAN WHO DID NOT WANT TO SEE TITANIC	Teemu Nikki	Produced by It's Alive Films (FI)	Section Orizzonti Extra at Venice Festival en 2021 : ARMAN Y BEAUTY Audience Award
2020	Thessaloniki. Greece	TRACKING SATYRS	Maciej & Michał Madraczy and Gilles Lepore	Co-produced by Madants (PL) and Prince Films (CH)	In production
2020	Les Arcs. France	MAGDALA	Damien Manivel	Produced by MLD Films (FR)	In production

APPENDIX X – ADDITIONAL GENDER STATISTICS DATA

Graph 16: Evolution of support granted by gender of the director

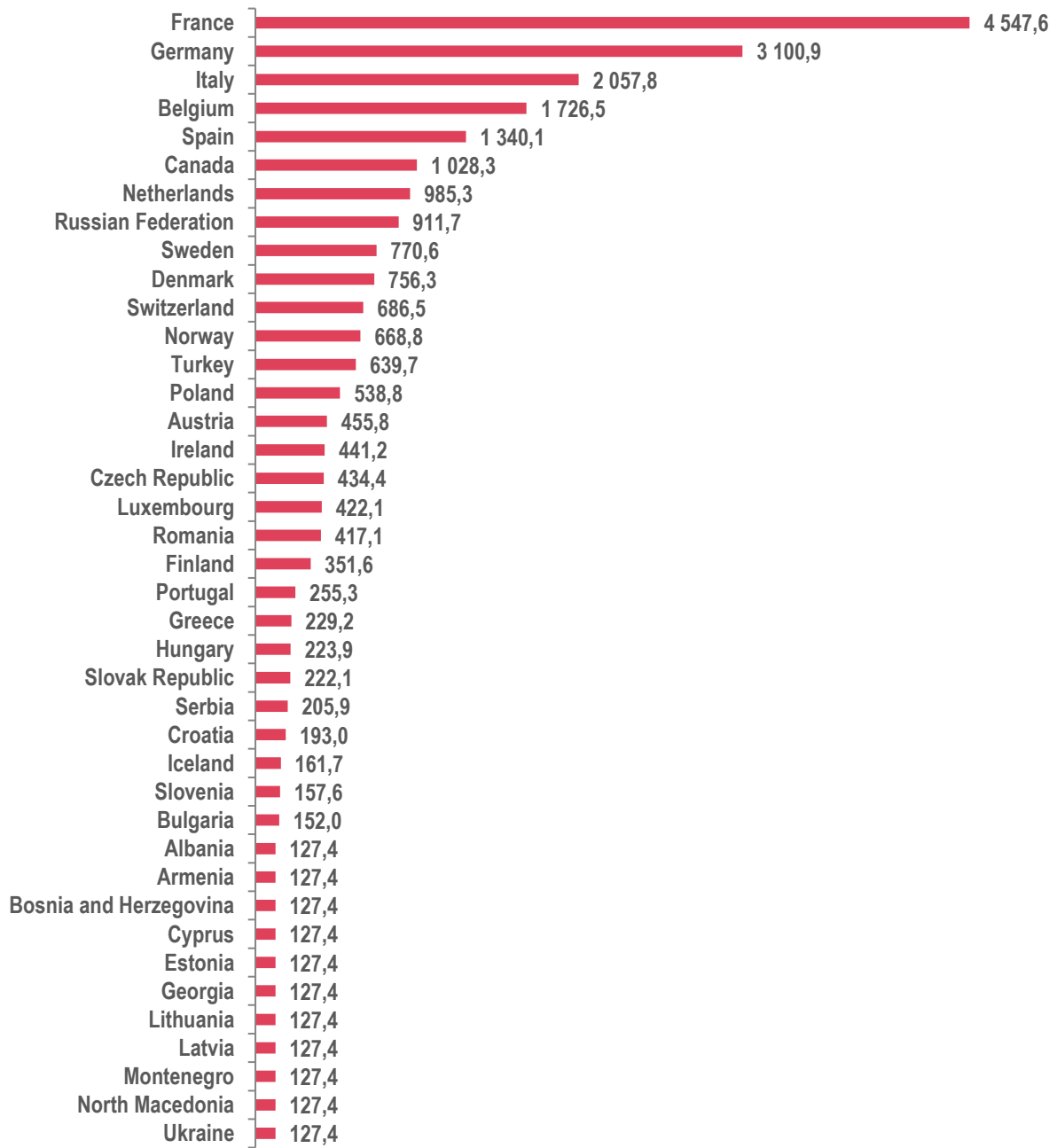


Graph 17: Evolution of the support rate for eligible projects by gender of the director



APPENDIX XI – MEMBER STATES' CONTRIBUTIONS

Graph 18: Member States' contributions



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