A Research Roadmap for Sourcing European Film Industry Data (2015-2025)

I. Introduction

Purpose: This report serves as a strategic research guide designed to support the successful execution of the Data Assistant role for the specified academic research project on the European film industry. It outlines a methodology for systematically identifying and sourcing the complex datasets required, focusing on films produced over the last ten years (approximately 2015-2025) in the United Kingdom (UK), Ireland, and potentially Denmark, Finland, Norway, Sweden, the Netherlands, and Belgium (Flanders and Wallonia-Brussels). This document provides a roadmap for *how* to find the necessary information, rather than the data itself, aligning with the research-intensive nature of the position.

Scope & Complexity: The project entails a significant data collection challenge due to its broad geographical scope across eight distinct European territories and its ten-year temporal focus. The required data is multi-faceted, encompassing public funding allocations, comprehensive annual film production lists (including non-funded films), granular film-specific metrics (box office, ratings, streaming presence, technical details), and detailed career histories for key personnel. Compiling such diverse information consistently across multiple countries presents inherent difficulties, stemming from variations in national data collection practices, reporting standards, terminology, and the overall accessibility of historical records. Successfully navigating this landscape requires a structured and resourceful approach.

Target Audience: This guide is tailored for a researcher possessing an MSc degree or higher in a quantitative field (such as data science or statistics), technically proficient in data handling tools like R and/or Python, and familiar with accessing data via Application Programming Interfaces (APIs), as outlined in the candidate profile. The strategies presented aim to leverage these existing skills by directing the researcher toward relevant data sources, APIs, and methodologies pertinent to the European film sector.

Structure Overview: This report systematically addresses the key tasks outlined in the job description. Section II focuses on identifying national funding bodies and sourcing public subsidy data. Section III details methods for compiling comprehensive annual film production lists and distinguishing non-funded films. Section IV provides guidance on acquiring detailed film-specific data points using APIs and other specialized sources. Section V outlines the process for researching the career histories of key creative personnel. Section VI proposes a strategic workflow and recommendations for tackling the overall task. Finally, Section VII offers concluding remarks on feasibility and resource utilization.

II. National Funding Bodies and Public Subsidy Data (Approx. 2015-2025)

Objective: This section details the process for identifying the principal public film funding institutions in each target country and locating comprehensive data on the subsidies they have awarded over the past decade (circa 2015-2025). The goal is to find records specifying, at

minimum, the film title (or project), the recipient (production company), the subsidy amount, and the year of the award.

General Strategy: A consistent approach is recommended for each country:

1. Identify the primary national film funding body, typically a Film Institute or Foundation, often operating under a Ministry of Culture or equivalent.
2. Locate the institution's official website.
3. Navigate the website, searching for dedicated sections related to funding transparency, such as "Funding Awards," "Awarded Grants," "Funding Decisions," "Annual Reports," "Statistics," or "Transparency."
4. Prioritize finding downloadable datasets (e.g., CSV, XLSX, OOXML files) that cover the required 10-year period and contain film-level granularity.
5. If comprehensive downloads are unavailable, evaluate the content of published annual reports or searchable online databases/lists to determine if they provide the necessary details (film, amount, recipient, year).
6. Note the contact information (email, phone) provided by the institution for direct data inquiries should online resources prove insufficient or lack the required historical depth or detail.

Country-Specific Guidance:

A. United Kingdom (UK): British Film Institute (BFI)

- **Primary Body:** The BFI is the UK's lead body for the screen industries and administers public funding.
- **Data Source:** The BFI website offers a dedicated "Funding awards made by the BFI" page. This page provides direct download links for lists of funding awards. Significantly, one downloadable file covers the period April 2011 to March 2022, directly addressing a large portion of the 10-year requirement. Subsequent years (April 2022 onwards) are available in separate annual files.
- **Available Data:** The downloadable files are expected to contain detailed information. The BFI publishes details including the amount of subsidy, company name, company registration number, company size, region, and sector. This aligns well with the project's needs.
- **Funding Types:** BFI funding supports a wide range of activities, including film and TV development and production (features, shorts, documentaries, animation), international co-productions, completion funding, distribution, skills development, international promotion, and audience development. Funding often originates from the National Lottery. Specific schemes exist, such as the Discovery Feature Funding for debut directors (£500k-£1M range) and the Impact Fund for more established directors. Note that while the BFI is central, funding can be administered through partners (e.g., Doc Society for documentaries) and operates alongside government policies like the Independent Film Tax Credit. The focus should remain on direct subsidies allocated by the BFI as the national cultural institution.
- **Data Accessibility:** The provision of structured, downloadable spreadsheets covering over a decade makes the BFI's funding data highly accessible compared to many other national bodies. This reflects a strong commitment to transparency and facilitates systematic analysis.
- **Contact:** For specific award queries: grant.admin@bfi.org.uk. For broader data inquiries: BFI Research and Statistics team via online contact form.

B. Ireland: Fís Éireann/Screen Ireland

- **Primary Body:** Fís Éireann/Screen Ireland is the national agency for the Irish screen

industries.

- **Data Source:** The Screen Ireland website features a "Funding Decisions" section. This section provides access to quarterly lists of funding awards, which can be filtered by year back to 2016. This covers a substantial part of the required 10-year period.
- **Available Data:** The online lists detail the project title, funding type (e.g., Production, Development), director, writer, production company, year, quarter, and the specific funding award amount.
- **Funding Types:** Screen Ireland supports development, production (feature film, TV drama, animation, documentary, short film), distribution support, marketing, company development, and skills training. Funding levels for production vary based on the project budget, with maximums specified (e.g., up to €950,000 for budgets up to €3M, up to €1.3M for budgets over €7M). Creative Co-Production funding is also available (max €350k). Strategic priorities include nationwide development, Irish language storytelling (€5.5M ring-fenced in 2025 plan), and supporting female talent. Public funding is considered essential in the Irish context.
- **Data Format Challenge:** Unlike the BFI's downloadable files, Screen Ireland's data is presented via filterable quarterly web lists. Compiling the full 10-year dataset will require systematically navigating and extracting data from these quarterly lists (potentially 40+ lists for the full period). This can be achieved programmatically via web scraping (using R or Python) or through manual compilation, but represents a greater initial data aggregation effort compared to the UK.
- **Contact:** General contact information is available on the Screen Ireland website.

C. Denmark: Danish Film Institute (DFI)

- **Primary Body:** The Danish Film Institute (DFI) is the national agency supporting Danish film and cinema culture.
- **Data Source:** A single, comprehensive downloadable list covering the last 10 years has not been confirmed. Data likely needs to be aggregated from multiple sources on the DFI website:
  - A section potentially labelled "Se støttetildelinger" (View supported awards). Examination of the DFI website is needed to confirm its existence and content. An example table showing funded documentaries for 2024 suggests such lists are published online.
  - Links to "Supported projects" listed under the descriptions of specific funding schemes (e.g., Film Commissioner Scheme, Market Scheme, New Danish Screen). These pages may contain lists of funded films specific to each scheme. provides an example for the Documentary features under the Commissioner scheme.
  - Annual Reports: Often contain summaries of funding activities. These need to be located on the DFI website (e.g., under 'About' or 'Publications'). Note that external reports referencing DFI provide context but are not the primary funding award lists.
- **Available Data:** The online lists can provide Title, Director, Production Company, Commissioner, and funding amounts broken down by stage (Scriptwriting, Development, Production). Aggregate data on financing sources (public/private, domestic/foreign) and cost types is compiled by Statistics Denmark.
- **Funding Types:** DFI supports scriptwriting, development, and production for various film types through distinct schemes: the quality-focused Film Commissioner Scheme (features, docs, shorts) and the audience-focused Market Scheme (features). Talent development occurs via New Danish Screen , and TV content via the Public Service Fund. Support is also available for international co-productions , games , and film

culture/distribution. A minimum of 25% of subsidies target children and youth films. Denmark also has active regional funds (FilmFyn, West Danish Film Fund) receiving state support. A recent shift towards more audience-centric funding strategies has been noted.

- **Complexity of Funding Landscape:** The existence of distinct national schemes with different criteria (Commissioner vs. Market) alongside significant, state-supported regional funds means that obtaining a complete picture of public film subsidies requires investigating multiple avenues beyond the central DFI awards. Data from regional funds may need to be sourced separately.
- **Data Aggregation Requirement:** Due to the lack of a confirmed single download source, constructing the 10-year dataset will likely involve collating information from various scheme-specific lists , potentially annual reports , and possibly direct inquiries to the DFI.
- **Contact:** dfi@dfi.dk, +45 3374 3400.

D. Finland: Finnish Film Foundation (Suomen elokuvasäätiö, SES)

- **Primary Body:** The Finnish Film Foundation (SES) supports and promotes the Finnish film industry.
- **Data Source:** The most likely source for detailed funding statistics is the Foundation's annual 'Facts & Figures' publication. These reports cover SES support, production, distribution, and other industry metrics. Locating and downloading these reports for the past 10 years from the SES website (https://www.ses.fi/en/) is the primary task. *Note: Previous checks indicated potential website access issues ; this requires verification.* Aggregate data on business subsidies might exist via Statistics Finland , but likely lacks film-specific detail.
- **Available Data:** The 'Facts & Figures' reports provide aggregate funding totals (e.g., €25.1 million total support in 2022) and breakdowns by activity (e.g., 73% for production in 2022). It remains crucial to examine the reports themselves to determine if they contain the required film-level granularity (i.e., lists of individual films with specific amounts awarded).
- **Funding Types:** SES provides funding for professional film production (features, animation, shorts, documentaries), exhibition, distribution, cultural export, and international promotion. It funds approximately 8-10 minority co-productions annually. Importantly, Finland also offers a national production incentive (a 25% cash rebate) administered by Business Finland, which is separate from SES cultural funding. Regional incentives also exist.
- **Reliance on Annual Reports:** Unlike institutions providing dedicated award lists or databases, SES appears to consolidate its statistical reporting into the annual 'Facts & Figures' publication. The success of this approach hinges on locating these reports for the 2015-2025 period and verifying if they contain the necessary film-level funding details. If not, direct contact with SES or exploration of alternative data sources will be necessary.
- **Separate Incentive Scheme:** The existence of the 25% cash rebate managed by Business Finland requires clarification regarding the research project's scope. The job description specifies subsidies from "national cultural institutions," which clearly includes SES. If the Business Finland incentive is also deemed relevant, data for it must be sourced separately from that agency, adding another layer to the research task.
- **Contact:** ses@ses.fi, +358 9 6220 300.

E. Norway: Norwegian Film Institute (NFI)

- **Primary Body:** The Norwegian Film Institute (NFI) is the government's administrative body for film policy and provides subsidies.
- **Data Source:** The NFI website (https://www.nfi.no/eng) is the primary target. Look for

sections containing annual reports ("Årsrapporter") or lists of awarded funding ("Tildelinger"). *Note: Previous checks encountered potential access issues ; verifying access to the official site is a priority.*

- **Available Data:** The granularity of publicly available funding data is currently unknown. NFI administers grants for development, production, launch, and dissemination. Aggregate statistics on aspects like market share and co-production activity exist.
- **Funding Types:** NFI supports Norwegian films, series, and computer games, including development, production, launch, and distribution. It funds international co-productions and administers the national incentive scheme (25% cash rebate). Norway has a complex funding landscape including regional film funds (Zefyr, Filminvest, Filmfond Nord, Oslo Filmfond) and centres receiving state grants , dedicated funding for Sámi film via the International Sámi Film Institute (ISFI) , and other specific funds supporting areas like social impact documentaries (e.g., SørFond, Fritt Ord Foundation).
- **Complex Funding Ecosystem:** Capturing all "public subsidies" in Norway requires navigating a multifaceted system. Beyond NFI's direct grants, data may need to be sourced from regional funds/centres , ISFI , and potentially other specialized funds. The NFI's administration of the national incentive scheme might mean this data is centralized within NFI reporting, but this needs confirmation. This structure significantly increases the complexity of comprehensive data collection for Norway.
- **Potential Data Access Challenge:** The previously noted website access difficulties need to be overcome. If online access remains problematic, persistent effort or direct contact with NFI will be required. Obtaining 10 years of granular funding data could be challenging if readily accessible online archives are unavailable.
- **Contact:** post@nfi.no, +47 22 47 45 00.

F. Sweden: Swedish Film Institute (Svenska Filminstitutet, SFI)

- **Primary Body:** The Swedish Film Institute (SFI) supports the Swedish film industry and allocates grants.
- **Data Source:** Finding detailed, film-level funding data appears challenging. Potential sources include:
  - The "Studies and Statistics" section on the SFI website (https://www.filminstitutet.se/en/). This section contains annual "Facts and figures" reports. However, examination of the 2023 report indicates it provides aggregate data and analysis, not itemized lists of funded films with amounts.
  - The main "Funding" page or the "About Film Funding" section might contain links to relevant reports or databases, but this is not confirmed.
  - A 2019 report noted that SFI's transparency efforts regarding funding were not fully implemented.
- **Available Data:** Annual "Facts and figures" reports offer aggregate statistics on funding, financing, production support, and gender equality. Access to comprehensive lists of individual awards with amounts over the past 10 years is uncertain based on available information. SFI's loss of access to complete cinema statistics after 2017 may also impact the availability or nature of funding-related reporting.
- **Funding Types:** SFI allocates grants for various stages: production, distribution, screening, international promotion, and film experiences for children and young people. It supports features, documentaries, and shorts (implied by examples).
- **Funding Policy Shift Impact:** Sweden transitioned from a Film Agreement model (partially funded by a cinema ticket levy) to fully governmental funding via appropriations in 2017. This significant policy shift might have altered SFI's funding allocation processes,

reporting practices, and the type or granularity of data made publicly available. Data consistency across the 10-year period (pre- and post-2017) may be affected.

- **Transparency Gaps:** The 2019 Statskontoret report highlighted limitations in SFI's funding transparency, suggesting that assessment criteria were not always clearly reflected in practice. Combined with the lack of film-level detail in the 2023 'Facts & Figures' report , this indicates that obtaining the required granular subsidy data might necessitate direct requests to SFI or reliance on less detailed sources.
- **Contact:** Via the SFI website contact page.

G. Netherlands: Netherlands Film Fund (Nederlands Filmfonds)

- **Primary Body:** The Netherlands Film Fund is the national agency supporting film production.
- **Data Source:** A dedicated archive or database of past funding decisions has not been confirmed. The most promising approach appears to be:
  - Reviewing historical news releases in the "News" or "Updates" section of the Film Fund website (https://www.filmfonds.nl/en). Announcements often detail funded projects and amounts for specific funding rounds. The depth of this news archive needs assessment.
  - Consulting annual "Film Facts & Figures" publications. These reports provide valuable aggregate data (e.g., total production volume, market share) but are unlikely to contain itemized lists of funded films and amounts.
- **Available Data:** News releases provide film-level data per funding round. Annual reports offer aggregate statistics and industry context.
- **Funding Types:** The Fund supports development, production, and distribution across various formats (features, documentaries, animation, shorts, experimental, VR). It administers the Netherlands Film Production Incentive, a significant cash rebate scheme (up to 35%). Support also extends to film festivals, talent development, film education, and international co-productions. Other specialized funds exist in the Netherlands ecosystem (e.g., Hubert Bals Fund, IDFA Bertha Fund). A new incentive rewarding domestic box office success was recently introduced.
- **Data Aggregation from News:** The primary method for obtaining detailed, film-level funding data seems to be the systematic collection and parsing of information from historical news releases announcing funding decisions. This approach requires careful archiving of website content or potentially developing a web scraper to extract the data efficiently over the 10-year period.
- **Strategic Shift & Incentive Pressure:** The Fund is undergoing a strategic shift, aiming to invest more money into fewer projects to enhance international competitiveness. Additionally, the popular Film Production Incentive scheme is reportedly facing budget pressures due to high demand. These dynamics are important context, as they may influence funding patterns and potentially data reporting in the latter years of the study period.
- **Contact:** info@filmfonds.nl, +31 (0)20 570 76 76.

H. Belgium (Flanders): Flanders Audiovisual Fund (VAF)

- **Primary Body:** The Flanders Audiovisual Fund (VAF) supports audiovisual production in the Flemish Community.
- **Data Source:** The VAF website (https://www.vaf.be/en) features a "Toegekende steun" (Granted support) section. This portal allows searching for funded projects using filters like year, project type, and support type. The key unknowns are whether this portal includes specific funding amounts and if the data can be easily exported for analysis. VAF

also has a knowledge centre that compiles data and publishes research reports, though these may not contain comprehensive annual funding lists.

- **Available Data:** A searchable online database of funded projects exists. The level of detail (are amounts included?) and export functionality need verification by exploring the portal directly. Aggregate figures are available (e.g., budget ~€29.86M supporting 588 projects in 2023).
- **Funding Types:** VAF operates three main funds: the VAF/Film Fund (supporting fiction, animation, documentary, experimental films of various lengths) , the VAF/Media Fund (co-financing TV series with Flemish broadcasters) , and the VAF/Game Fund. VAF also provides support for scriptwriting, development, professional training, international promotion (via its Flanders Image division), audience development, and research. Additionally, VAF manages Screen Flanders, an economic fund providing selective support.
- **Integrated Structure & Multiple Funds:** VAF's structure integrates cultural funding (Film, Media, Game funds) and the management of the regional economic fund, Screen Flanders. This potentially means the "Toegekende steun" database could be a centralized source for various types of VAF-managed public support, simplifying the search compared to countries with more fragmented funding structures. However, confirmation is needed on whether Screen Flanders economic support data is included alongside the cultural fund awards in this database.
- **Data Accessibility via Search Portal:** The primary identified access point is the interactive "Toegekende steun" search portal. The utility of this tool for gathering 10 years of data hinges on its functionality: accurate filtering across the decade, display of award amounts, and potential data export capabilities. These aspects must be assessed through direct use of the portal.
- **Contact:** info@vaf.be, +32 2 226 06 30. Knowledge Centre contacts are also listed.

I. Belgium (Wallonia-Brussels): Centre du Cinéma et de l'Audiovisuel (CCA)

- **Primary Body:** The Centre du Cinéma et de l'Audiovisuel (CCA) is the public body supporting the film industry in the French-speaking Community of Belgium (Wallonia-Brussels Federation).
- **Data Source:** The main source identified is the annual "Bilan" (Report), available in the "Publications" section of the CCA website (https://audiovisuel.cfwb.be/). Examination of the Bilan 2023 reveals it provides aggregate statistics (e.g., €13.26 million total aid awarded, 196 projects supported across different categories) but crucially *lacks* a detailed, itemized list of funded films with specific amounts and production companies. Open Data portals for the region exist but seem focused on broader governmental data.
- **Available Data:** Annual reports ("Bilans") offer valuable aggregate data on funding totals, number of projects supported by category, and overall industry activity. However, the required film-level granularity with specific amounts awarded appears missing from these primary public reports.
- **Funding Types:** CCA offers selective support (financial grants and advances on receipts) at various stages (writing, development, production) for diverse genres and formats. It manages contributions from broadcasters and distributors , oversees the FWB-RTBF Fund for TV series co-productions , and runs a dedicated Series Commission. International co-production is a key focus. Note that regional economic funds, Wallimage (Wallonia) and Screen Brussels (Brussels-Capital Region), operate separately from the CCA.
- **Data Granularity Challenge:** The absence of detailed, film-level funding data (including

amounts) in the main annual report presents a significant hurdle for this task. Obtaining this information may require direct communication with the CCA or searching for less prominent, potentially internal, databases or publications.
- **Complex Federal Structure:** Belgium's federal structure divides competencies, with cultural funding handled by the Communities (CCA for French-speaking, VAF for Flemish) and economic support by the Regions (Wallimage, Screen Brussels, Screen Flanders). The job description focuses on "national cultural institutions," pointing primarily to the CCA. However, depending on the research project's precise definition of "subsidy," investigating the regional economic funds might also be necessary, requiring data sourcing from those separate entities (Wallimage, Screen Brussels).
- **Contact:** audiovisuel@cfwb.be, +32 (0)2 413 26 96. For publications: communication-cca(at)cfwb.be.

Table 1: National Funding Bodies & Subsidy Data Sources Summary (Approx. 2015-2025)

Country	Primary Funding Body	Website	Key Data Source(s) for 10yr Subsidies	Format/Accessibility	Notes/Challenges
UK	British Film Institute (BFI)	https://www.bfi.org.uk/	Funding Awards Download Page	Downloadable OOXML (annual + historical compilation 2011-2022)	Highly accessible, structured data.
Ireland	Screen Ireland	https://www.screenireland.ie/	Funding Decisions Web Page	Filterable quarterly web lists (back to 2016).	Requires aggregation (manual/scraping). Covers most, but not all, of the 10yr period online.
Denmark	Danish Film Institute (DFI)	https://www.dfi.dk/en	"Supported projects" lists on scheme pages ; "Se støttetildelinger" section? ; Annual Reports?	Online lists/tables (granularity varies); Annual Reports (PDF?).	Requires aggregation from multiple sources. Regional funds exist separately. Check website for "Støttetildelinger" & Annual Reports.
Finland	Finnish Film Foundation (SES)	https://www.ses.fi/en/	Annual 'Facts & Figures' reports.	PDF reports (likely).	Primary source relies on annual reports; film-level granularity needs

Country	Primary Funding Body	Website	Key Data Source(s) for 10yr Subsidies	Format/Accessibility	Notes/Challenges
					verification. Separate national incentive via Business Finland.
Norway	Norwegian Film Institute (NFI)	https://www.nfi.no/eng	Annual Reports ("Årsrapporter") / Award Lists ("Tildelinger") on website?	Unknown format (web lists? PDF reports?).	Website access needs verification. Complex ecosystem with regional funds, incentive scheme, Sámi film fund.
Sweden	Swedish Film Institute (SFI)	https://www.filminstitutet.se/en/	Annual 'Facts and figures' reports (aggregate data only); Direct inquiry?	PDF reports (aggregate); Film-level data availability uncertain.	Policy shift in 2017. Transparency limitations noted. Film-level data likely requires direct contact.
Netherlands	Netherlands Film Fund	https://www.filmfonds.nl/en	Historical News/Updates section (funding round announcements).	Web articles/pages.	Requires systematic archiving/scraping of news releases over 10 years. Annual reports provide context only. Incentive scheme separate but popular.
Belgium (Flanders)	Flanders Audiovisual Fund (VAF)	https://www.vaf.be/en	"Toegekende steun" (Granted support) search portal.	Searchable online database.	Granularity (amounts included?) and exportability need verification. May include Screen Flanders data.

Country	Primary Funding Body	Website	Key Data Source(s) for 10yr Subsidies	Format/Accessibility	Notes/Challenges
Belgium (Wallonia)	Centre du Cinéma et de l'Audiovisuel (CCA)	https://audiovisuel.cfwb.be/	Annual "Bilans" (aggregate data only); Direct inquiry?	PDF reports (aggregate).	Film-level data with amounts not found in main public report. Requires direct contact or alternative sources. Regional economic funds separate.

Addressing Challenges: Researchers must anticipate inconsistencies in data availability and format across these institutions. The definition of "public subsidy" needs careful consideration, particularly regarding national cash rebates/incentives (Finland, Norway, Netherlands) and regional economic funds (Denmark, Norway, Belgium), which may fall outside the strict scope of "cultural institution" funding but represent significant public support. Direct contact with funding bodies will likely be necessary to fill gaps, clarify definitions, or obtain data not readily published online, especially for older years or institutions with less transparent reporting (e.g., potentially SFI, CCA). General difficulties in tracking international subsidies due to varied reporting and lack of centralized repositories are also relevant factors.

III. Compiling Annual Film Production Lists (Funded & Non-Funded)

Objective: This section outlines strategies for creating comprehensive lists of *all* films produced annually (approx. 2015-2025) in each target country. These lists are essential for the subsequent task of identifying films that did *not* receive public subsidies, by comparing them against the funding data gathered in Section II.

Core Strategy:
1. Identify the most authoritative and comprehensive national filmography database or national archive catalogue for each country. These are typically maintained by national film institutes or archives.
2. Assess the scope of each identified resource: Does it aim to catalogue *all* national productions, or only those held within a specific archive's collection?
3. Determine if the resource allows effective filtering or searching by production year and country of origin to generate reliable annual lists for the 2015-2025 period.
4. If a single national source is incomplete or inaccessible, identify supplementary sources (e.g., commercial databases like IMDb/TMDb, European databases, industry reports) to augment the lists.
5. Detail the methodology for comparing the comprehensive annual production list against the list of subsidized films (from Section II) to isolate the non-funded titles, acknowledging potential matching challenges.

Primary Sources: National Filmographies & Archive Databases:
- **A. United Kingdom:** The BFI Collections Search incorporates the "BFI Filmography," which aims to be a comprehensive list of UK feature films released theatrically throughout history. This suggests its scope extends beyond just the BFI National Archive's holdings. The archive itself holds over 50,000 fiction films. The online search interface should be the starting point.
- **B. Ireland:** The IFI Irish Film Directory is explicitly *not* exhaustive; it focuses on titles held in the IFI Irish Film Archive or available for exhibition programming. The archive holds significant material (30,000 film cans) , and some content is accessible via the IFI Archive Player. To compile a *comprehensive* annual list of Irish productions, supplementing the IFI Directory with data from sources like IMDb/TMDb (filtered by country/year) and potentially cross-referencing with Screen Ireland's production slates or announcements will be necessary. Aggregate production statistics are published by Screen Ireland , but these do not provide film titles. The Central Statistics Office (CSO) is unlikely to track specific film productions.
- **C. Denmark:** The DFI Filmdatabasen serves as the Danish National Filmography, covering films since 1896, including features, shorts, and documentaries. It contains over 22,000 titles and is searchable online. Given its mandate and scope, this database is the most promising source for generating comprehensive annual lists of Danish films.
- **D. Finland:** The National Audiovisual Institute's (KAVI) Elonet database, accessible via the Finna platform , aims to be the open database for Finnish cinema. It covers films created or screened in Finland and includes data on the approximately 1,600 Finnish full-length films produced historically. It appears to be the most comprehensive national source and is searchable online. KAVI adds 20-30 new titles annually to its streaming service derived from the archive.
- **E. Norway:** Two key resources exist. The National Library of Norway (Nasjonalbiblioteket) holds extensive film collections accessible via the Oria online catalogue , although its specific film search capabilities by year need confirmation. More directly relevant for recent productions is the Norwegian Film Institute's (NFI) "Norwegian Film Database" (Norsk filmografi), which covers films produced since 2002 (and earlier for key personnel) and includes features, documentaries, shorts, and series. This NFI database allows filtering by production year and seems the most suitable source for generating annual lists for the 2015-2025 period.
- **F. Sweden:** The SFI's Svensk Filmdatabas (Swedish Film Database) is the authoritative source, covering all Swedish feature films since 1897, along with premiered foreign films and many shorts/docs/TV films. It contains data on approximately 17,000 Swedish films and is searchable online. This should provide comprehensive annual lists.
- **G. Netherlands:** Finding a single, comprehensive national source for recent annual productions is challenging. The Eye Filmmuseum's online film database currently focuses on early cinema (pre-1930s) and experimental films, not contemporary output. While the archive holds many Dutch films , its online catalogue is not geared towards generating complete lists of recent annual production. Compiling these lists will likely require synthesizing information from multiple sources: Netherlands Film Fund funding/production announcements , potentially lists of films qualifying for the Production Incentive, Dutch films selected for major festivals, and cross-referencing with commercial databases like IMDb/TMDb filtered by country/year. Aggregate figures exist (e.g., 77 Dutch films released in 2023), but lack titles.
- **H. Belgium:** A single, unified national filmography is unlikely due to the country's federal

structure. CINEMATEK (Royal Film Archive) holds Belgian films , and its online catalogue might allow searching, but its comprehensiveness for annual production across both Flanders and Wallonia needs verification. An academic study utilized a database of 1,379 Belgian films from 2000-2019 ; accessing this database could be valuable if possible. Otherwise, compiling annual lists may require combining information from VAF (Flanders) and CCA (Wallonia-Brussels) – potentially through their funding announcements or project lists – and supplementing with commercial databases (IMDb/TMDb).

Secondary Sources:
- **IMDb/TMDb:** These global databases can be filtered by country of origin and production year. They are invaluable for cross-referencing national lists, finding potentially missing titles (especially co-productions), and providing standardized identifiers (IMDb ID, TMDb ID). However, their definition of "country of origin" can be complex for co-productions and may not always align perfectly with national definitions. They should be used as supplementary, not primary, sources for definitive national production lists.
- **European Audiovisual Observatory (EAO):** Databases like LUMIERE, MAVISE, and LUMIERE VOD, along with publications like the Yearbook and Key Trends reports , provide excellent aggregate data on production volumes, market shares, and distribution patterns across Europe. They are useful for contextualizing and validating the figures derived from national sources but do not typically offer exhaustive, downloadable lists of every film produced annually per country.
- **Industry Publications:** Trade publications such as Screen Daily and Variety may publish articles summarizing national production slates, reporting on key film launches, or providing market analysis that could help identify films produced in a given year.

Methodology for Identifying Non-Funded Films: The job description requires identifying films produced *without* public subsidies. The most practical approach is comparative:

1. Generate the most comprehensive annual list possible for each country and year (2015-2025) using the best available national filmography/database identified above (e.g., DFI Filmdatabasen for Denmark, SFI Svensk Filmdatabas for Sweden). Supplement with secondary sources where national databases are weak (e.g., Netherlands, Ireland, Belgium).
2. Retrieve the corresponding list of subsidized films for the same country and year from the funding body data compiled in Section II (e.g., BFI downloads, Screen Ireland quarterly lists).
3. Perform a systematic comparison between the two lists. Matching should ideally be done using unique identifiers if available (though unlikely to be consistent across sources), or carefully using standardized film titles and production years. Director and producer names can aid disambiguation.
4. Films appearing on the comprehensive annual production list but *not* on the list of subsidized films are provisionally identified as non-funded.
5. *Crucial Caveat:* This method's accuracy depends heavily on the completeness and accuracy of both the production lists and the funding lists. Potential pitfalls include:
   - Mismatched titles (e.g., original language vs. English title, variations in spelling/punctuation).
   - Discrepancies in production year vs. funding year vs. release year. A film funded in late 2015 might be listed as produced in 2016. Consistent criteria must be applied.
   - Incomplete funding data (missing awards).
   - Incomplete production lists (missing films).
   - Ambiguity around co-productions receiving funding from multiple countries.

Table 2: National Filmography Sources for Annual Production Lists (Approx. 2015-2025)

Country	Primary National Source	Website/Access	Scope (Comprehensive? Archive Only?)	Search by Year?	Notes/Alternatives
UK	BFI Filmography (via Collections Search)	http://collections-search.bfi.org.uk/web	Aims for comprehensive UK features.	Yes (Implied)	Seems reliable for features.
Ireland	IFI Irish Film Directory / *Synthesis*	https://ifi.ie/ifiifilmdirectory	Not exhaustive; archive/exhibition focus.	Yes (Directory)	Requires supplementing IFI data with IMDb/TMDb, Screen Ireland info.
Denmark	DFI Filmdatabasen	https://www.dfi.dk/en/english/danish-film-history (Search Portal)	Comprehensive national filmography.	Yes (Implied)	Appears to be the most authoritative source for Denmark.
Finland	KAVI Elonet Database	https://elonet.finna.fi (via KAVI site https://kavi.fi/en/)	Aims for comprehensive Finnish cinema database.	Yes (Implied)	Integrated with Finna platform; seems comprehensive.
Norway	NFI Norwegian Film Database	https://filmdatabasen.azurewebsites.net/en/search/	Covers films since 2002+ ; seems primary source for recent.	Yes	Appears most suitable for recent years. National Library (Oria catalogue) is alternative/supplement.
Sweden	SFI Svensk Filmdatabas	https://www.svenskfilmdatabas.se/en/ (via SFI site https://www.filminstitutet.se/en/)	Comprehensive Swedish films since 1897.	Yes (Implied)	Authoritative source for Sweden.
Netherlands	*Synthesis Required*	Eye Filmmuseum DB (https://www.eyefilm.nl/en/collection/collections/film) is	No single comprehensive national source identified for recent years.	N/A	Requires combining Film Fund news , festival lists, IMDb/TMDb. High effort needed.

Country	Primary National Source	Website/Access	Scope (Comprehensive? Archive Only?)	Search by Year?	Notes/Alternatives
		limited.			
Belgium	*Synthesis Required*	CINEMATEK catalogue (http://cinematek.eu/) scope/searchability unclear.	No single unified national source identified.	Unclear (CINEMATEK)	Requires combining VAF/CCA info, potentially academic DB , IMDb/TMDb. Challenging due to federal structure.

Variability and Co-production Challenges: The process highlights significant variation in the quality and accessibility of national filmographic data. Countries like Denmark and Sweden appear to have robust, centralized databases suitable for generating annual lists. In contrast, Ireland, the Netherlands, and Belgium require a more complex synthesis of data from multiple sources, increasing the potential for omissions or errors. Furthermore, the classification of co-productions represents a persistent challenge. A film might be considered a "national production" by one country's funding body or filmography but listed differently (e.g., as a minority co-production or under the majority partner's nationality) in international databases like IMDb. Establishing clear, consistent criteria for inclusion in the annual lists, particularly for co-productions, is essential for the research project's integrity.

IV. Sourcing Detailed Film-Specific Data

Objective: This section provides guidance on locating the numerous specific data points required for each film identified in Section III (both funded and non-funded). These data points include performance metrics, technical specifications, availability, and personnel details.
Core Strategy: The most efficient approach involves leveraging commercial film database APIs (primarily TMDb and IMDb) for the bulk collection of standardized metadata. This should be supplemented by querying specialized databases (e.g., JustWatch for streaming, Comscore/LUMIERE for box office) and national filmography databases for validation and locally specific information. Manual searches in trade publications or archives may be necessary for particularly elusive data points.
Key Data Hubs Overview:
  ● **TMDb API (The Movie Database):**
    ○ *Capabilities:* Offers extensive data on movies, TV shows, people, and associated images. Expected data fields (based on general knowledge and API structure, requiring confirmation via official documentation) likely include: Title, TMDb Score/Votes, Genre, Budget, Runtime, Original Language, Production/Release Year, Synopsis, Keywords, Production Companies/Countries, Cast & Crew credits (including Director, Producer, Scriptwriter), and Watch Providers (streaming availability).
    ○ *Access/Cost:* Provides a free tier for non-commercial use, requiring attribution and an API key. Commercial use terms need negotiation. Offers API wrappers for

various programming languages and has rate limits (approx. 50 requests/second). Considered user-friendly with good documentation.

- **IMDb API (Internet Movie Database):**
  - *Capabilities:* No single official, easily accessible API exists for comprehensive data retrieval. Options include:
    - *Unofficial APIs (e.g., via RapidAPI):* Can provide a wide range of data points. One documented example includes: Title, Year, Rated (Certification), Released Date, Runtime, Genre, Director, Writer, Actors, Plot, Language, Country, Awards, Poster, IMDb Rating/Votes, Metascore, imdbID, Type, Box Office, Production Company, Website. However, this specific API *does not* explicitly confirm availability of Budget, detailed Technical Specs (beyond runtime/language/rating), Streaming Providers, full Cast/Crew lists, or detailed Person Biographies/Filmographies. Other unofficial APIs might exist with different capabilities.
    - *Official AWS Data Exchange API:* Extremely expensive ($150k+ base cost) with restrictive terms (non-commercial use only, no republishing/reselling), built on GraphQL, and complex to access via AWS. Not practical for this project.
    - *IMDbPro Subscription:* Offers enhanced data access through its web interface, including industry contacts, career tracking, casting notices, and more detailed box office data. Costs $19.99/month or $149.99/year. This is a web interface, not an API for bulk data retrieval.
  - *Access/Cost:* Unofficial APIs typically offer free limited tiers (e.g., 1,000 requests/day) and paid tiers for higher volumes. IMDbPro requires a paid subscription.
- **JustWatch API:**
  - *Capabilities:* Specializes in tracking where movies and TV shows can be streamed legally across numerous services (600+) and countries (140+). Provides current availability, platform links (provider ID, name, icon), and potentially format/price. Also generates streaming popularity charts/rankings. Critically for this project, JustWatch claims to offer *historical* content availability and pricing data for business intelligence purposes , and its website displays historical ranking duration (e.g., "Top 10: 119 days"). The accessibility of this historical data (duration on platform, past rankings) via their standard partner API needs direct confirmation.
  - *Access/Cost:* Primarily a commercial API targeted at larger partners. Documentation exists , but access for academic research might require specific inquiry or might be limited/costly. Unofficial methods (scraping GitHub projects , third-party API aggregators) exist but may be unreliable or violate terms of service.
- **Box Office Data Sources:**
  - *Comscore:* Considered the industry standard for detailed box office reporting, covering both domestic (North America) and international markets, including Europe. Offers specific data products like International Box Office Essentials. Access typically requires a commercial subscription. Provides valuable context on European market performance.
  - *European Audiovisual Observatory (EAO) - LUMIERE Database:* Provides a systematic compilation of *admissions* (ticket sales) data for films released in European cinemas since 1996. Freely accessible online. Focuses on admissions numbers rather than gross revenue.

- ○ *Box Office Mojo:* Owned by IMDb, data may be accessible via IMDbPro or potentially through unofficial IMDb APIs. Data quality and coverage for specific European markets should be verified.
- ○ *National Sources:* Film institutes or national statistics offices often publish box office data, though sometimes only for top-performing films or in aggregate form (e.g., Denmark , Netherlands). Wikipedia lists top UK films. Useful for local context and validation.
- **European Audiovisual Observatory (EAO):**
  - ○ *Databases:* Beyond LUMIERE (admissions), MAVISE tracks TV channels and on-demand services , and LUMIERE VOD tracks European works on VOD platforms. These provide context on the distribution landscape.
  - ○ *Publications:* The Yearbook Online Service, Key Trends reports, Focus on World Film Market Trends, and IRIS legal newsletters offer valuable statistics, market analysis, and regulatory context for the European audiovisual sector.
- **National Filmographies/Databases:** As identified in Section III, these are crucial for verifying details like official titles, production years, local distributors, and potentially sourcing data points not available in global APIs (e.g., specific national ratings, sometimes technical details).

Strategy per Data Point:
- **National and Global Box-Office Performance:**
  - ○ *Primary:* Comscore (if accessible) for comprehensive gross revenue data. EAO LUMIERE for admissions data across Europe. Unofficial IMDb API or IMDbPro for readily available (though potentially less granular) figures.
  - ○ *Secondary:* Box Office Mojo. National Film Institute reports/statistics.
  - ○ *Notes:* Distinguish between national and global figures. Be aware LUMIERE provides admissions, not revenue. API data might be less complete than dedicated services like Comscore.
- **IMDb Score and Number of User Ratings:**
  - ○ *Primary:* Unofficial IMDb API or direct scraping/lookup on IMDb website. TMDb API often provides the IMDb ID, facilitating lookup.
  - ○ *Notes:* Straightforward to obtain via API or web access.
- **Streaming Platform(s), Duration, and Rank:**
  - ○ *Primary:* JustWatch API. Crucially investigate if the API provides historical data access ("how long it has been available", past Top 5/10 ranks) as suggested by their business intelligence offerings and website data.
  - ○ *Secondary:* EAO LUMIERE VOD for presence of European works on VOD. MAVISE for platform information. Alternative tracking apps/sites exist but likely lack historical data API.
  - ○ *Notes:* This is a challenging requirement. Current availability is feasible via JustWatch. Historical duration and ranking data access via API is uncertain and may require clarification with JustWatch or alternative (potentially manual or scraping-based) methods, which could be unfeasible at scale.
- **Genre, Budget, Length (Runtime), Language, Movie Rating (Certification):**
  - ○ *Primary:* TMDb API and/or unofficial IMDb API.
  - ○ *Secondary:* National Filmography databases.
  - ○ *Notes:* Budget data is notoriously difficult to verify and often missing or estimated, especially for independent or older films. Runtime, Language, Genre, and Rating are generally well-covered by APIs.

- **Shooting Format (e.g., Digital, 35mm):**
  - *Primary:* No standard API source identified. Potential sources include: National Film Archives (if technical metadata is catalogued), specialized industry databases (e.g., Variety Insight - requires subscription).
  - *Secondary:* Technical specification sections on enthusiast Blu-ray/DVD databases (e.g., Blu-ray.com - manual lookup), film restoration notes, direct contact with archives/production companies (impractical at scale).
  - *Notes:* This data point will likely have very low completion rates due to sourcing difficulty. Expect significant gaps.
- **Production and Release Year:**
  - *Primary:* TMDb API, unofficial IMDb API.
  - *Secondary:* National Filmography databases.
  - *Notes:* Generally reliable, but verify consistency between sources, noting potential differences between production completion year and theatrical release year.
- **Number of Screens at Release:**
  - *Primary:* Box office reporting services like Comscore (likely requires subscription).
  - *Secondary:* Historical industry trade press archives (e.g., Variety, Screen Daily - may require manual search or subscription access), national film institute reports (sometimes mention release scale for major films).
  - *Notes:* Difficult to source systematically, especially historically and across all countries/film sizes. Unlikely to be in standard film APIs. Expect gaps.
- **Synopsis:**
  - *Primary:* TMDb API, unofficial IMDb API.
  - *Notes:* Readily available via APIs.
- **Movie Script (if available):**
  - *Primary:* Dedicated online script repositories (IMSDB, Script-o-Rama, Simply Scripts, etc.).
  - *Notes:* Availability will be extremely limited, heavily biased towards English-language, commercially successful films. Not typically accessible via standard film data APIs. Expect very low coverage.
- **Scriptwriter Name:**
  - *Primary:* TMDb API, unofficial IMDb API.
  - *Secondary:* National Filmography databases.
  - *Notes:* Generally available via APIs (under crew/credits).
- **Distributor Name:**
  - *Primary:* TMDb API, unofficial IMDb API (check 'company' credits).
  - *Secondary:* National Filmography databases, Funding Body records (may list distribution grants), Box office reports (often list distributor). Europa Distribution member list can help identify independent distributors.
  - *Notes:* API coverage might be incomplete; national sources are good for verification.
- **Names of Director, Producer, Main Cast:**
  - *Primary:* TMDb API, unofficial IMDb API.
  - *Notes:* Readily available via APIs (under cast/crew credits). Define criteria for "main cast" (e.g., top 3-5 billed).

Table 3: Detailed Film Data Point Sourcing Strategy Summary

Data Point	Primary Source(s)	Secondary Source(s)	API Availability (TMDb/IMDb Unofficial)	Notes/Challenges
National/Global Box Office	Comscore (Revenue), EAO LUMIERE (Admissions) , IMDb API/Pro	Box Office Mojo, National Reports	IMDb (Yes), TMDb (Limited/No)	Comscore likely requires subscription. LUMIERE is admissions only. API data may be less comprehensive than specialized services.
IMDb Score & User Ratings	IMDb API / IMDb Website	TMDb API (via IMDb ID link)	IMDb (Yes), TMDb (via ID)	Straightforward via API or web lookup.
Streaming Availability (Current)	JustWatch API	National databases (e.g., KAVI Elonet), EAO LUMIERE VOD	TMDb (Yes), IMDb (No)	JustWatch is most comprehensive; access may require partnership/cost.
Streaming History (Duration/Rank)	JustWatch API?	Manual Tracking / Web Scraping (fallback)	No (Likely, needs verification)	Historical data access via API is uncertain. May be technically unfeasible or require methods beyond simple data sourcing. High risk of gaps.
Genre, Length, Language, Rating	TMDb API, IMDb API	National Filmographies	Yes (Both)	Generally well-covered by APIs.
Budget	TMDb API, IMDb API	National Reports, Production Company Info	Yes (Both, but often missing/estimated)	Data often unavailable, unreliable, or estimated, especially for non-studio films. High risk of gaps.
Shooting Format	National Archives?, Variety Insight?	Technical DBs, Restoration Notes, Production Co. Contact	No (Likely)	Very difficult to source systematically. Expect very low completion rate.
Production & Release Year	TMDb API, IMDb API	National Filmographies	Yes (Both)	Generally reliable; verify consistency.
Number of	Comscore?	Trade Press	No (Likely)	Difficult to source

Data Point	Primary Source(s)	Secondary Source(s)	API Availability (TMDb/IMDb Unofficial)	Notes/Challenges
Screens at Release		Archives, National Reports		systematically, especially historically. Expect gaps.
Synopsis	TMDb API, IMDb API	National Filmographies	Yes (Both)	Readily available via APIs.
Movie Script	Script Repositories	-	No	Very limited availability, biased towards major English-language films. Expect very low coverage.
Scriptwriter Name	TMDb API, IMDb API	National Filmographies	Yes (Both, under Crew)	Generally available via APIs.
Distributor Name	TMDb API, IMDb API (Company Credits)	National Filmographies, Funding Body Records , Europa Distribution list	Yes (Both, potentially incomplete)	Verify with national sources.
Director, Producer, Main Cast	TMDb API, IMDb API	National Filmographies	Yes (Both, under Cast/Crew)	Readily available. Define "Producer" and "Main Cast" criteria.

API Centrality and Data Scarcity: This analysis underscores the centrality of APIs, particularly TMDb and potentially unofficial IMDb wrappers, for efficiently gathering the bulk of the required metadata across a large number of films. Their complementary nature – TMDb's openness and TMDb-specific data, IMDb's rating system and potentially broader box office data – makes using both strategically advantageous. However, it also highlights significant challenges related to data scarcity for specific fields. Budget figures, technical details like shooting format, historical screen counts, and especially historical streaming data (duration, rank) are unlikely to be comprehensively available through standard, easily accessible sources. The researcher must anticipate and document substantial gaps in these areas. National filmography databases remain crucial for validating local context (distributors, national ratings) and potentially filling gaps left by global APIs.

V. Researching Personnel History (Director, Producer, Main Cast)

Objective: This section outlines the methodology for researching the career history of key personnel (director, producer(s), main cast members) associated with each film identified in Section III. The specific requirements are to determine their years active in the industry and to collect the full set of detailed data points (as per Section IV) for their last five relevant projects.
Strategy: This task involves leveraging personnel information linked to the primary films and

then performing recursive data collection for their historical work, heavily relying on APIs for efficiency.

1. **Identify Key Personnel:** For each primary film (from the master list generated in Sections II & III), use TMDb/IMDb API data to extract the names and, crucially, the unique identifiers (e.g., IMDb nm ID, TMDb Person ID) for the credited director(s), producer(s), and principal cast members.
   - *Define "Producer":* Establish clear criteria for which producer credits to include (e.g., "producer", "executive producer"). IMDb lists various roles. Consistency is key.
   - *Define "Main Cast":* Set a threshold for inclusion, such as the top 3, 4, or 5 actors listed in the credits by order or significance.
2. **Determine "Years Active":** Using the personnel's unique ID, query the TMDb/IMDb API for their complete filmography. Extract the earliest and latest production or release years associated with their credits. The range between these years represents their "years active" in the industry. The first credited year marks their debut.
3. **Identify "Last Five Films":** Filter the retrieved filmography for the specific role being analyzed (director, producer, actor). Sort the resulting list by production or release year in descending order. Select the top five entries.
   - *Clarification Required:* The job description states "last five films they've worked on". This could mean the five films completed *most recently* chronologically before the data collection date, OR the five films completed *immediately prior* to the primary film being analyzed. The former interpretation is assumed here for simplicity, but clarification from the research project lead may be needed for methodological precision. Relevance (e.g., only feature films in the same role) might also be a factor.
4. **Collect Data for Historical Films:** For each of the five historical films identified for each key person, add these films to the data collection workload. Re-apply the full data sourcing strategy outlined in Section IV, using APIs , specialized databases , and national sources as needed, to gather the same comprehensive set of data points (box office, budget, technical specs, streaming availability, etc.) for these older projects.

Key Sources:
- **IMDb/TMDb APIs:** Absolutely essential for this task. They provide the necessary links between films and personnel, allow retrieval of full filmographies using person IDs, and contain the date information needed to determine active years and identify the last five films.
- **IMDbPro:** The web interface might offer more sophisticated tools for tracking career trajectories and filtering filmographies, though it doesn't offer bulk API access.
- **National Filmographies:** Can serve as a valuable cross-reference for verifying credits and film dates, particularly for personnel primarily active within a single country or for older films where API data might be less complete.

Challenges:
- **Defining Roles:** As mentioned, clear definitions for "producer" and "main cast" are needed for consistent selection across all primary films.
- **Data Collection Magnification:** This requirement exponentially increases the data collection workload. If analyzing, for example, 200 primary films, each with a director, a producer, and three main cast members (5 people total), and requiring data for 5 previous films per person, this necessitates detailed data collection for an additional 200 * 5 * 5 = 5,000 films. This underscores the critical need for efficient, automated data collection via APIs. Manual collection at this scale is impractical.

- **Data Availability for Older Films:** Sourcing the full range of detailed data points (especially budget, box office, shooting format, streaming history) for the personnel's older "last five" films will likely be significantly more challenging than for the primary 2015-2025 films. Data becomes sparser and less digitized further back in time. Expect more gaps for these historical entries.
- **Ambiguity of "Last Five":** As noted, the precise meaning of "last five films" needs clarification to ensure methodological consistency.

Implications for Workflow: The sheer volume of data generated by this requirement necessitates a highly automated approach. Scripts using R or Python to query APIs, parse results, and store data systematically are not just beneficial but essential for completing this task within a reasonable timeframe. The process must be designed to handle the recursive nature of looking up personnel, retrieving their history, identifying target films, and then collecting data for those films.

VI. Strategic Approach & Recommendations

Systematic Workflow: A structured, phased approach is crucial for managing the complexity and volume of this data collection effort. The following workflow is recommended:

1. **Phase 1: Setup & Source Identification:**
   - Confirm the final list of target countries with the project lead.
   - Systematically visit the websites of each identified national funding body (Table 1) and national filmography/archive (Table 2). Verify access and assess the format and availability of relevant data (subsidy lists/reports, annual film lists).
   - Register for and obtain API keys for TMDb and relevant unofficial IMDb APIs. Investigate access requirements and potential costs for JustWatch API and premium data sources like Comscore or Variety Insight , discussing feasibility with the project lead.
2. **Phase 2: Funding Data Collection (Section II):**
   - Execute the country-specific strategies outlined in Section II to gather 10 years of public subsidy data. Download files (e.g., BFI), scrape/compile web lists (e.g., Screen Ireland, VAF portal), or extract from PDF reports where necessary.
   - Standardize the collected data into a consistent format (e.g., a database table or spreadsheet with columns for Country, Year, Film Title, Production Company, Funding Amount, Funding Body/Scheme).
3. **Phase 3: Comprehensive Film List Generation (Section III):**
   - Using the primary national sources identified in Table 2, generate annual lists of all films produced in each target country for the years 2015-2025.
   - Where national sources are weak (e.g., Netherlands, Ireland, Belgium), supplement with targeted searches on IMDb/TMDb (filtered by country/year) and cross-reference with funding lists and festival selections.
   - Standardize film titles and production years across lists as much as possible. Assign unique identifiers (e.g., IMDb ID, TMDb ID) where available.
4. **Phase 4: Non-Funded Film Identification:**
   - Compare the comprehensive annual film lists (Phase 3) against the subsidy data (Phase 2) for each country/year.
   - Flag films present in the production list but absent from the subsidy list as "Non-Funded". Document any matching ambiguities or uncertainties.

- ○ Create a master list of all unique films (funded and non-funded) identified across all countries and years, including their assigned unique IDs. This forms the core dataset for detailed analysis.
5. **Phase 5: Detailed Data - API Batch Processing (Section IV):**
   - ○ Using the master film list (prioritizing unique IDs like IMDb ID or TMDb ID for matching), write scripts (R or Python) to query the TMDb and/or selected IMDb APIs in batches.
   - ○ Collect core data points readily available via these APIs (e.g., Runtime, Language, Rating, Genre, Synopsis, Director, Producer, Cast, Production Companies, IMDb Score/Votes, potentially Budget).
   - ○ Store the retrieved API data systematically, linking it back to the master film list.
6. **Phase 6: Detailed Data - Targeted Sourcing (Section IV):**
   - ○ For data points not reliably covered by the core APIs (e.g., Box Office, Streaming History, Shooting Format, Screen Count, Distributor), employ targeted strategies using specialized sources as outlined in Table 3.
   - ○ This may involve specific API calls (e.g., JustWatch for streaming, LUMIERE for admissions), querying premium databases (Comscore, Variety Insight - if access is secured), or manual lookups in national databases or trade archives. Prioritize effort based on data importance and likelihood of success.
7. **Phase 7: Personnel History (Section V):**
   - ○ Extract personnel names and IDs (Director, Producer, Main Cast) from the data collected in Phase 5.
   - ○ Use APIs (TMDb/IMDb) to retrieve full filmographies for each person.
   - ○ Calculate "Years Active" based on the filmography date range.
   - ○ Identify the "Last Five Films" based on agreed criteria (chronological or relative to primary film).
   - ○ Add these historical films to the data collection workload and repeat Phases 5 and 6 to gather detailed data for them, acknowledging that data availability will likely decrease for older films.
8. **Phase 8: Data Cleaning, Integration & Verification:**
   - ○ Consolidate all collected data into a final, integrated dataset.
   - ○ Perform data cleaning (standardize formats, handle missing values).
   - ○ Implement verification checks: compare data points from different sources (e.g., production year from API vs. national database; distributor from API vs. funding record).
   - ○ Meticulously document data sources, collection methods, encountered challenges, and identified data gaps for each country and data point.

API Strategy:
- ● **Primary Reliance on TMDb:** Begin with the TMDb API due to its comprehensive scope for core metadata, free access tier for non-commercial use, and generally good documentation. Its data on watch providers is also a key potential asset.
- ● **Strategic Use of IMDb:** Employ unofficial IMDb APIs (via RapidAPI or similar platforms) cautiously, leveraging their free tiers primarily for IMDb-specific data (ratings, votes) and potentially cross-checking fields like box office or director/writer/actor credits. Assess the value proposition of a short-term IMDbPro trial for enhanced web-based searching or trend data, but recognize it's not a bulk API solution. Avoid the official AWS IMDb API due to prohibitive cost and restrictions.
- ● **Investigate JustWatch Access:** Accessing the JustWatch API is critical for the streaming

availability requirement, especially the historical aspect. Determine the feasibility and cost of obtaining an API key suitable for academic research. If direct API access proves difficult, evaluate the viability and ethics of targeted web scraping of the JustWatch website as a less robust alternative, acknowledging its potential fragility and terms-of-service implications.

- **Scripting is Essential:** The candidate profile's requirement for R or Python proficiency is non-negotiable for this project. Scripting will be indispensable for automating API calls, parsing JSON responses, performing list comparisons (funded vs. non-funded), managing the large volume of data, and handling the recursive lookups needed for personnel histories.

Data Verification: Implement cross-validation wherever possible. For instance, compare production years listed in national filmographies against those from TMDb/IMDb. Check if films listed as receiving distribution support from a funding body match the distributor information found via APIs or other sources. Documenting the verification process and any unresolved discrepancies is vital for research integrity.

Leveraging Pan-European Resources: Utilize resources from the European Audiovisual Observatory (EAO) – databases like LUMIERE (admissions), MAVISE (platforms), LUMIERE VOD, and publications like the Yearbook and market trend reports – not only for specific data points but also for broader contextual understanding, validating national trends, and understanding the regulatory environment affecting distribution and exhibition across Europe.

Addressing Gaps & Limitations: Maintain meticulous documentation throughout the process. Clearly log instances where data could not be found for specific films, data points (especially budget, shooting format, screen count, historical streaming data), or time periods. Note the inherent limitations of sources (e.g., potential inaccuracies in user-generated databases like IMDb/TMDb, especially for budget figures ; uncertainty around JustWatch historical API data). Acknowledge these limitations transparently in the final dataset and any resulting research. If critical information remains elusive after exhausting online resources and APIs, direct contact with the relevant national institutions (funding bodies, archives) using the contact details gathered earlier is the recommended next step. The general challenges associated with collecting fragmented and non-standardized international subsidy data should also be noted.

VII. Conclusion

Summary of Key Resources: This research roadmap identifies several critical categories of resources essential for tackling the project's data requirements:

- **National Funding Bodies:** Websites and publications of institutions like the BFI, Screen Ireland, DFI, SES, NFI, SFI, Netherlands Film Fund, VAF, and CCA are primary sources for subsidy data.
- **National Film Archives & Filmographies:** Databases such as the BFI Filmography, DFI Filmdatabasen, KAVI Elonet, NFI Film Database, and SFI Svensk Filmdatabas are key for compiling comprehensive annual production lists.
- **Commercial APIs:** TMDb and various unofficial IMDb APIs are vital for efficient batch collection of core film metadata (specs, ratings, cast/crew). JustWatch API is crucial for streaming availability data.
- **Specialized Databases:** EAO databases (LUMIERE, MAVISE, LUMIERE VOD) provide pan-European context and specific data (admissions, platform info). Comscore offers industry-standard box office data (likely requiring subscription).

- **Industry Publications:** Variety, Screen Daily, and others can supplement production and market information.

Feasibility Assessment: The data collection task described in the job specification is highly complex and ambitious, spanning multiple countries, years, and data types. While challenging, particularly regarding data consistency across borders and the sourcing of specific niche data points (e.g., shooting format, historical streaming ranks), the project appears broadly feasible. Success hinges on adopting the systematic, multi-source approach outlined in this report, leveraging API automation extensively, and acknowledging and documenting inevitable data gaps.

Relevance to Role: Executing this research plan directly aligns with the core competencies sought in the Data Assistant role. It necessitates:

- **Systematic Online Research:** Identifying and navigating diverse national and international sources.
- **Managing Complex Datasets:** Integrating information from multiple origins (funding bodies, archives, APIs) into a coherent structure.
- **Technical Proficiency:** Utilizing R/Python for API interaction, data processing, and analysis.
- **API Familiarity:** Effectively querying and utilizing data from TMDb, IMDb, JustWatch, and potentially others.
- **Attention to Detail:** Ensuring accuracy in data extraction, matching, and verification.
- **Autonomy and Proactive Discovery:** Identifying alternative sources, troubleshooting access issues, and making informed decisions when data is scarce or ambiguous.

Successfully developing and executing a strategy based on this roadmap would strongly demonstrate a candidate's suitability for the demands of this research project.

Final Encouragement: The scope of this data collection undertaking is substantial. However, with a methodical workflow, effective use of the recommended tools and resources (especially APIs), and the quantitative and research skills expected of an MSc-level candidate, the objectives are achievable. This guide provides a solid foundation for navigating the complexities of European film industry data sourcing.

VIII. Appendix: Potentially Irrelevant Snippets

Note: The following snippets were reviewed during the analysis phase but deemed not directly relevant to sourcing the specific data required for this project and are excluded from the main report body.

- **(BFI R Package / BigFix Inventory API):** These relate to specific software tools (Bayesian Federated Inference package, IT asset management) not applicable to the general film data sourcing task.
- **(Royal Danish Library API):** This API focuses on the library's collections of aerial photos, images, and texts, not the DFI's film database.
- **(De Nederlandsche Bank API):** This provides access to Dutch central bank statistics, unrelated to film funding or production.
- **(VA.gov API):** These are APIs for the US Department of Veterans Affairs, entirely irrelevant.
- **(Wallonia/Brussels Open Data):** These are general regional open data portals. While potentially useful for other research, they are unlikely to hold the specific, structured film funding or production data needed here beyond what the CCA might publish directly on its

own site or in reports.
- **- (Various "DFI" reports):** These snippets use the acronym "DFI" but refer to Development Finance Institutions (associated with banking/international development), DFI Retail Group (a Hong Kong-based retailer), the DFI Educational Trust (US scholarships), or US State Departments of Financial Institutions. None relate to the Danish Film Institute (DFI). These represent false positives based on the shared acronym.# A Research Roadmap for Sourcing European Film Industry Data (2015-2025)

I. Introduction

Purpose: This report serves as a strategic research guide designed to support the successful execution of the Data Assistant role for the specified academic research project on the European film industry. It outlines a methodology for systematically identifying and sourcing the complex datasets required, focusing on films produced over the last ten years (approximately 2015-2025) in the United Kingdom (UK), Ireland, and potentially Denmark, Finland, Norway, Sweden, the Netherlands, and Belgium (Flanders and Wallonia-Brussels). This document provides a roadmap for *how* to find the necessary information, rather than the data itself, aligning with the research-intensive nature of the position.

Scope & Complexity: The project entails a significant data collection challenge due to its broad geographical scope across eight distinct European territories and its ten-year temporal focus. The required data is multi-faceted, encompassing public funding allocations, comprehensive annual film production lists (including non-funded films), granular film-specific metrics (box office, ratings, streaming presence, technical details), and detailed career histories for key personnel. Compiling such diverse information consistently across multiple countries presents inherent difficulties, stemming from variations in national data collection practices, reporting standards, terminology, and the overall accessibility of historical records. Successfully navigating this landscape requires a structured and resourceful approach.

Target Audience: This guide is tailored for a researcher possessing an MSc degree or higher in a quantitative field (such as data science or statistics), technically proficient in data handling tools like R and/or Python, and familiar with accessing data via Application Programming Interfaces (APIs), as outlined in the candidate profile. The strategies presented aim to leverage these existing skills by directing the researcher toward relevant data sources, APIs, and methodologies pertinent to the European film sector.

Structure Overview: This report systematically addresses the key tasks outlined in the job description. Section II focuses on identifying national funding bodies and sourcing public subsidy data. Section III details methods for compiling comprehensive annual film production lists and distinguishing non-funded films. Section IV provides guidance on acquiring detailed film-specific data points using APIs and other specialized sources. Section V outlines the process for researching the career histories of key creative personnel. Section VI proposes a strategic workflow and recommendations for tackling the overall task. Finally, Section VII offers concluding remarks on feasibility and resource utilization.

II. National Funding Bodies and Public Subsidy Data (Approx. 2015-2025)

Objective: This section details the process for identifying the principal public film funding

institutions in each target country and locating comprehensive data on the subsidies they have awarded over the past decade (circa 2015-2025). The goal is to find records specifying, at minimum, the film title (or project), the recipient (production company), the subsidy amount, and the year of the award.

General Strategy: A consistent approach is recommended for each country:

1. Identify the primary national film funding body, typically a Film Institute or Foundation, often operating under a Ministry of Culture or equivalent.
2. Locate the institution's official website.
3. Navigate the website, searching for dedicated sections related to funding transparency, such as "Funding Awards," "Awarded Grants," "Funding Decisions," "Annual Reports," "Statistics," or "Transparency."
4. Prioritize finding downloadable datasets (e.g., CSV, XLSX, OOXML files) that cover the required 10-year period and contain film-level granularity.
5. If comprehensive downloads are unavailable, evaluate the content of published annual reports or searchable online databases/lists to determine if they provide the necessary details (film, amount, recipient, year).
6. Note the contact information (email, phone) provided by the institution for direct data inquiries should online resources prove insufficient or lack the required historical depth or detail.

Country-Specific Guidance:

A. United Kingdom (UK): British Film Institute (BFI)

- **Primary Body:** The BFI is the UK's lead body for the screen industries and administers public funding.
- **Data Source:** The BFI website offers a dedicated "Funding awards made by the BFI" page. This page provides direct download links for lists of funding awards. Significantly, one downloadable file covers the period April 2011 to March 2022, directly addressing a large portion of the 10-year requirement. Subsequent years (April 2022 onwards) are available in separate annual files.
- **Available Data:** The downloadable files are expected to contain detailed information. The BFI publishes details including the amount of subsidy, company name, company registration number, company size, region, and sector. This aligns well with the project's needs.
- **Funding Types:** BFI funding supports a wide range of activities, including film and TV development and production (features, shorts, documentaries, animation), international co-productions, completion funding, distribution, skills development, international promotion, and audience development. Funding often originates from the National Lottery. Specific schemes exist, such as the Discovery Feature Funding for debut directors (£500k-£1M range) and the Impact Fund for more established directors. Note that while the BFI is central, funding can be administered through partners (e.g., Doc Society for documentaries) and operates alongside government policies like the Independent Film Tax Credit. The focus should remain on direct subsidies allocated by the BFI as the national cultural institution.
- **Data Accessibility:** The provision of structured, downloadable spreadsheets covering over a decade makes the BFI's funding data highly accessible compared to many other national bodies. This reflects a strong commitment to transparency and facilitates systematic analysis.
- **Contact:** For specific award queries: grant.admin@bfi.org.uk. For broader data inquiries: BFI Research and Statistics team via online contact form.

B. Ireland: Fís Éireann/Screen Ireland
- **Primary Body:** Fís Éireann/Screen Ireland is the national agency for the Irish screen industries.
- **Data Source:** The Screen Ireland website features a "Funding Decisions" section. This section provides access to quarterly lists of funding awards, which can be filtered by year back to 2016. This covers a substantial part of the required 10-year period.
- **Available Data:** The online lists detail the project title, funding type (e.g., Production, Development), director, writer, production company, year, quarter, and the specific funding award amount.
- **Funding Types:** Screen Ireland supports development, production (feature film, TV drama, animation, documentary, short film), distribution support, marketing, company development, and skills training. Funding levels for production vary based on the project budget, with maximums specified (e.g., up to €950,000 for budgets up to €3M, up to €1.3M for budgets over €7M). Creative Co-Production funding is also available (max €350k). Strategic priorities include nationwide development, Irish language storytelling (€5.5M ring-fenced in 2025 plan), and supporting female talent. Public funding is considered essential in the Irish context.
- **Data Format Challenge:** Unlike the BFI's downloadable files, Screen Ireland's data is presented via filterable quarterly web lists. Compiling the full 10-year dataset will require systematically navigating and extracting data from these quarterly lists (potentially 40+ lists for the full period). This can be achieved programmatically via web scraping (using R or Python) or through manual compilation, but represents a greater initial data aggregation effort compared to the UK.
- **Contact:** General contact information is available on the Screen Ireland website.

C. Denmark: Danish Film Institute (DFI)
- **Primary Body:** The Danish Film Institute (DFI) is the national agency supporting Danish film and cinema culture.
- **Data Source:** A single, comprehensive downloadable list covering the last 10 years has not been confirmed. Data likely needs to be aggregated from multiple sources on the DFI website:
  - A section potentially labelled "Se støttetildelinger" (View supported awards). Examination of the DFI website is needed to confirm its existence and content. An example table showing funded documentaries for 2024 suggests such lists are published online.
  - Links to "Supported projects" listed under the descriptions of specific funding schemes (e.g., Film Commissioner Scheme, Market Scheme, New Danish Screen). These pages may contain lists of funded films specific to each scheme. provides an example for the Documentary features under the Commissioner scheme.
  - Annual Reports: Often contain summaries of funding activities. These need to be located on the DFI website (e.g., under 'About' or 'Publications'). Note that external reports referencing DFI provide context but are not the primary funding award lists.
- **Available Data:** The online lists can provide Title, Director, Production Company, Commissioner, and funding amounts broken down by stage (Scriptwriting, Development, Production). Aggregate data on financing sources (public/private, domestic/foreign) and cost types is compiled by Statistics Denmark.
- **Funding Types:** DFI supports scriptwriting, development, and production for various film types through distinct schemes: the quality-focused Film Commissioner Scheme (features, docs, shorts) and the audience-focused Market Scheme (features). Talent

development occurs via New Danish Screen , and TV content via the Public Service Fund. Support is also available for international co-productions , games , and film culture/distribution. A minimum of 25% of subsidies target children and youth films. Denmark also has active regional funds (FilmFyn, West Danish Film Fund) receiving state support. A recent shift towards more audience-centric funding strategies has been noted.

- **Complexity of Funding Landscape:** The existence of distinct national schemes with different criteria (Commissioner vs. Market) alongside significant, state-supported regional funds means that obtaining a complete picture of public film subsidies requires investigating multiple avenues beyond the central DFI awards. Data from regional funds may need to be sourced separately.
- **Data Aggregation Requirement:** Due to the lack of a confirmed single download source, constructing the 10-year dataset will likely involve collating information from various scheme-specific lists , potentially annual reports , and possibly direct inquiries to the DFI.
- **Contact:** dfi@dfi.dk, +45 3374 3400.

D. Finland: Finnish Film Foundation (Suomen elokuvasäätiö, SES)

- **Primary Body:** The Finnish Film Foundation (SES) supports and promotes the Finnish film industry.
- **Data Source:** The most likely source for detailed funding statistics is the Foundation's annual 'Facts & Figures' publication. These reports cover SES support, production, distribution, and other industry metrics. Locating and downloading these reports for the past 10 years from the SES website (https://www.ses.fi/en/) is the primary task. *Note: Previous checks indicated potential website access issues ; this requires verification.* Aggregate data on business subsidies might exist via Statistics Finland , but likely lacks film-specific detail.
- **Available Data:** The 'Facts & Figures' reports provide aggregate funding totals (e.g., €25.1 million total support in 2022) and breakdowns by activity (e.g., 73% for production in 2022). It remains crucial to examine the reports themselves to determine if they contain the required film-level granularity (i.e., lists of individual films with specific amounts awarded).
- **Funding Types:** SES provides funding for professional film production (features, animation, shorts, documentaries), exhibition, distribution, cultural export, and international promotion. It funds approximately 8-10 minority co-productions annually. Importantly, Finland also offers a national production incentive (a 25% cash rebate) administered by Business Finland, which is separate from SES cultural funding. Regional incentives also exist.
- **Reliance on Annual Reports:** Unlike institutions providing dedicated award lists or databases, SES appears to consolidate its statistical reporting into the annual 'Facts & Figures' publication. The success of this approach hinges on locating these reports for the 2015-2025 period and verifying if they contain the necessary film-level funding details. If not, direct contact with SES or exploration of alternative data sources will be necessary.
- **Separate Incentive Scheme:** The existence of the 25% cash rebate managed by Business Finland requires clarification regarding the research project's scope. The job description specifies subsidies from "national cultural institutions," which clearly includes SES. If the Business Finland incentive is also deemed relevant, data for it must be sourced separately from that agency, adding another layer to the research task.
- **Contact:** ses@ses.fi, +358 9 6220 300.

E. Norway: Norwegian Film Institute (NFI)

- **Primary Body:** The Norwegian Film Institute (NFI) is the government's administrative

body for film policy and provides subsidies.

- **Data Source:** The NFI website (https://www.nfi.no/eng) is the primary target. Look for sections containing annual reports ("Årsrapporter") or lists of awarded funding ("Tildelinger"). *Note: Previous checks encountered potential access issues ; verifying access to the official site is a priority.*
- **Available Data:** The granularity of publicly available funding data is currently unknown. NFI administers grants for development, production, launch, and dissemination. Aggregate statistics on aspects like market share and co-production activity exist.
- **Funding Types:** NFI supports Norwegian films, series, and computer games, including development, production, launch, and distribution. It funds international co-productions and administers the national incentive scheme (25% cash rebate). Norway has a complex funding landscape including regional film funds (Zefyr, Filminvest, Filmfond Nord, Oslo Filmfond) and centres receiving state grants , dedicated funding for Sámi film via the International Sámi Film Institute (ISFI) , and other specific funds supporting areas like social impact documentaries (e.g., SørFond, Fritt Ord Foundation).
- **Complex Funding Ecosystem:** Capturing all "public subsidies" in Norway requires navigating a multifaceted system. Beyond NFI's direct grants, data may need to be sourced from regional funds/centres , ISFI , and potentially other specialized funds. The NFI's administration of the national incentive scheme might mean this data is centralized within NFI reporting, but this needs confirmation. This structure significantly increases the complexity of comprehensive data collection for Norway.
- **Potential Data Access Challenge:** The previously noted website access difficulties need to be overcome. If online access remains problematic, persistent effort or direct contact with NFI will be required. Obtaining 10 years of granular funding data could be challenging if readily accessible online archives are unavailable.
- **Contact:** post@nfi.no, +47 22 47 45 00.

F. Sweden: Swedish Film Institute (Svenska Filminstitutet, SFI)

- **Primary Body:** The Swedish Film Institute (SFI) supports the Swedish film industry and allocates grants.
- **Data Source:** Finding detailed, film-level funding data appears challenging. Potential sources include:
  - The "Studies and Statistics" section on the SFI website (https://www.filminstitutet.se/en/). This section contains annual "Facts and figures" reports. However, examination of the 2023 report indicates it provides aggregate data and analysis, not itemized lists of funded films with amounts.
  - The main "Funding" page or the "About Film Funding" section might contain links to relevant reports or databases, but this is not confirmed.
  - A 2019 report noted that SFI's transparency efforts regarding funding were not fully implemented.
- **Available Data:** Annual "Facts and figures" reports offer aggregate statistics on funding, financing, production support, and gender equality. Access to comprehensive lists of individual awards with amounts over the past 10 years is uncertain based on available information. SFI's loss of access to complete cinema statistics after 2017 may also impact the availability or nature of funding-related reporting.
- **Funding Types:** SFI allocates grants for various stages: production, distribution, screening, international promotion, and film experiences for children and young people. It supports features, documentaries, and shorts (implied by examples).
- **Funding Policy Shift Impact:** Sweden transitioned from a Film Agreement model

(partially funded by a cinema ticket levy) to fully governmental funding via appropriations in 2017. This significant policy shift might have altered SFI's funding allocation processes, reporting practices, and the type or granularity of data made publicly available. Data consistency across the 10-year period (pre- and post-2017) may be affected.
- **Transparency Gaps:** The 2019 Statskontoret report highlighted limitations in SFI's funding transparency, suggesting that assessment criteria were not always clearly reflected in practice. Combined with the lack of film-level detail in the 2023 'Facts & Figures' report , this indicates that obtaining the required granular subsidy data might necessitate direct requests to SFI or reliance on less detailed sources.
- **Contact:** Via the SFI website contact page.

G. Netherlands: Netherlands Film Fund (Nederlands Filmfonds)
- **Primary Body:** The Netherlands Film Fund is the national agency supporting film production.
- **Data Source:** A dedicated archive or database of past funding decisions has not been confirmed. The most promising approach appears to be:
  - Reviewing historical news releases in the "News" or "Updates" section of the Film Fund website (https://www.filmfonds.nl/en). Announcements often detail funded projects and amounts for specific funding rounds. The depth of this news archive needs assessment.
  - Consulting annual "Film Facts & Figures" publications. These reports provide valuable aggregate data (e.g., total production volume, market share) but are unlikely to contain itemized lists of funded films and amounts.
- **Available Data:** News releases provide film-level data per funding round. Annual reports offer aggregate statistics and industry context.
- **Funding Types:** The Fund supports development, production, and distribution across various formats (features, documentaries, animation, shorts, experimental, VR). It administers the Netherlands Film Production Incentive, a significant cash rebate scheme (up to 35%). Support also extends to film festivals, talent development, film education, and international co-productions. Other specialized funds exist in the Netherlands ecosystem (e.g., Hubert Bals Fund, IDFA Bertha Fund). A new incentive rewarding domestic box office success was recently introduced.
- **Data Aggregation from News:** The primary method for obtaining detailed, film-level funding data seems to be the systematic collection and parsing of information from historical news releases announcing funding decisions. This approach requires careful archiving of website content or potentially developing a web scraper to extract the data efficiently over the 10-year period.
- **Strategic Shift & Incentive Pressure:** The Fund is undergoing a strategic shift, aiming to invest more money into fewer projects to enhance international competitiveness. Additionally, the popular Film Production Incentive scheme is reportedly facing budget pressures due to high demand. These dynamics are important context, as they may influence funding patterns and potentially data reporting in the latter years of the study period.
- **Contact:** info@filmfonds.nl, +31 (0)20 570 76 76.

H. Belgium (Flanders): Flanders Audiovisual Fund (VAF)
- **Primary Body:** The Flanders Audiovisual Fund (VAF) supports audiovisual production in the Flemish Community.
- **Data Source:** The VAF website (https://www.vaf.be/en) features a "Toegekende steun" (Granted support) section. This portal allows searching for funded projects using filters

like year, project type, and support type. The key unknowns are whether this portal includes specific funding amounts and if the data can be easily exported for analysis. VAF also has a knowledge centre that compiles data and publishes research reports, though these may not contain comprehensive annual funding lists.

- **Available Data:** A searchable online database of funded projects exists. The level of detail (are amounts included?) and export functionality need verification by exploring the portal directly. Aggregate figures are available (e.g., budget ~€29.86M supporting 588 projects in 2023).
- **Funding Types:** VAF operates three main funds: the VAF/Film Fund (supporting fiction, animation, documentary, experimental films of various lengths) , the VAF/Media Fund (co-financing TV series with Flemish broadcasters) , and the VAF/Game Fund. VAF also provides support for scriptwriting, development, professional training, international promotion (via its Flanders Image division), audience development, and research. Additionally, VAF manages Screen Flanders, an economic fund providing selective support.
- **Integrated Structure & Multiple Funds:** VAF's structure integrates cultural funding (Film, Media, Game funds) and the management of the regional economic fund, Screen Flanders. This potentially means the "Toegekende steun" database could be a centralized source for various types of VAF-managed public support, simplifying the search compared to countries with more fragmented funding structures. However, confirmation is needed on whether Screen Flanders economic support data is included alongside the cultural fund awards in this database.
- **Data Accessibility via Search Portal:** The primary identified access point is the interactive "Toegekende steun" search portal. The utility of this tool for gathering 10 years of data hinges on its functionality: accurate filtering across the decade, display of award amounts, and potential data export capabilities. These aspects must be assessed through direct use of the portal.
- **Contact:** info@vaf.be, +32 2 226 06 30. Knowledge Centre contacts are also listed.

I. Belgium (Wallonia-Brussels): Centre du Cinéma et de l'Audiovisuel (CCA)

- **Primary Body:** The Centre du Cinéma et de l'Audiovisuel (CCA) is the public body supporting the film industry in the French-speaking Community of Belgium (Wallonia-Brussels Federation).
- **Data Source:** The main source identified is the annual "Bilan" (Report), available in the "Publications" section of the CCA website (https://audiovisuel.cfwb.be/). Examination of the Bilan 2023 reveals it provides aggregate statistics (e.g., €13.26 million total aid awarded, 196 projects supported across different categories) but crucially *lacks* a detailed, itemized list of funded films with specific amounts and production companies. Open Data portals for the region exist but seem focused on broader governmental data.
- **Available Data:** Annual reports ("Bilans") offer valuable aggregate data on funding totals, number of projects supported by category, and overall industry activity. However, the required film-level granularity with specific amounts awarded appears missing from these primary public reports.
- **Funding Types:** CCA offers selective support (financial grants and advances on receipts) at various stages (writing, development, production) for diverse genres and formats. It manages contributions from broadcasters and distributors , oversees the FWB-RTBF Fund for TV series co-productions , and runs a dedicated Series Commission. International co-production is a key focus. Note that regional economic funds, Wallimage (Wallonia) and Screen Brussels (Brussels-Capital Region), operate separately from the

CCA.
- **Data Granularity Challenge:** The absence of detailed, film-level funding data (including amounts) in the main annual report presents a significant hurdle for this task. Obtaining this information may require direct communication with the CCA or searching for less prominent, potentially internal, databases or publications.
- **Complex Federal Structure:** Belgium's federal structure divides competencies, with cultural funding handled by the Communities (CCA for French-speaking, VAF for Flemish) and economic support by the Regions (Wallimage, Screen Brussels, Screen Flanders). The job description focuses on "national cultural institutions," pointing primarily to the CCA. However, depending on the research project's precise definition of "subsidy," investigating the regional economic funds might also be necessary, requiring data sourcing from those separate entities (Wallimage, Screen Brussels).
- **Contact:** audiovisuel@cfwb.be, +32 (0)2 413 26 96. For publications: communication-cca(at)cfwb.be.

Table 1: National Funding Bodies & Subsidy Data Sources Summary (Approx. 2015-2025)

Country	Primary Funding Body	Website	Key Data Source(s) for 10yr Subsidies	Format/Accessibility	Notes/Challenges
UK	British Film Institute (BFI)	https://www.bfi.org.uk/	Funding Awards Download Page	Downloadable OOXML (annual + historical compilation 2011-2022)	Highly accessible, structured data.
Ireland	Screen Ireland	https://www.screenireland.ie/	Funding Decisions Web Page	Filterable quarterly web lists (back to 2016).	Requires aggregation (manual/scraping). Covers most, but not all, of the 10yr period online.
Denmark	Danish Film Institute (DFI)	https://www.dfi.dk/en	"Supported projects" lists on scheme pages ; "Se støttetildelinger" section? ; Annual Reports?	Online lists/tables (granularity varies); Annual Reports (PDF?).	Requires aggregation from multiple sources. Regional funds exist separately. Check website for "Støttetildelinger" & Annual Reports.
Finland	Finnish Film Foundation (SES)	https://www.ses.fi/en/	Annual 'Facts & Figures' reports.	PDF reports (likely).	Primary source relies on annual reports; film-level

Country	Primary Funding Body	Website	Key Data Source(s) for 10yr Subsidies	Format/Accessibility	Notes/Challenges
					granularity needs verification. Separate national incentive via Business Finland.
Norway	Norwegian Film Institute (NFI)	https://www.nfi.no/eng	Annual Reports ("Årsrapporter") / Award Lists ("Tildelinger") on website?	Unknown format (web lists? PDF reports?).	Website access needs verification. Complex ecosystem with regional funds, incentive scheme, Sámi film fund.
Sweden	Swedish Film Institute (SFI)	https://www.filminstitutet.se/en/	Annual 'Facts and figures' reports (aggregate data only); Direct inquiry?	PDF reports (aggregate); Film-level data availability uncertain.	Policy shift in 2017. Transparency limitations noted. Film-level data likely requires direct contact.
Netherlands	Netherlands Film Fund	https://www.filmfonds.nl/en	Historical News/Updates section (funding round announcements).	Web articles/pages.	Requires systematic archiving/scraping of news releases over 10 years. Annual reports provide context only. Incentive scheme separate but popular.
Belgium (Flanders)	Flanders Audiovisual Fund (VAF)	https://www.vaf.be/en	"Toegekende steun" (Granted support) search portal.	Searchable online database.	Granularity (amounts included?) and exportability need verification. May include

Country	Primary Funding Body	Website	Key Data Source(s) for 10yr Subsidies	Format/Accessibility	Notes/Challenges
					Screen Flanders data.
Belgium (Wallonia)	Centre du Cinéma et de l'Audiovisuel (CCA)	https://audiovisuel.cfwb.be/	Annual "Bilans" (aggregate data only); Direct inquiry?	PDF reports (aggregate).	Film-level data with amounts not found in main public report. Requires direct contact or alternative sources. Regional economic funds separate.

Addressing Challenges: Researchers must anticipate inconsistencies in data availability and format across these institutions. The definition of "public subsidy" needs careful consideration, particularly regarding national cash rebates/incentives (Finland, Norway, Netherlands) and regional economic funds (Denmark, Norway, Belgium), which may fall outside the strict scope of "cultural institution" funding but represent significant public support. Direct contact with funding bodies will likely be necessary to fill gaps, clarify definitions, or obtain data not readily published online, especially for older years or institutions with less transparent reporting (e.g., potentially SFI, CCA). General difficulties in tracking international subsidies due to varied reporting and lack of centralized repositories are also relevant factors.

III. Compiling Annual Film Production Lists (Funded & Non-Funded)

Objective: This section outlines strategies for creating comprehensive lists of *all* films produced annually (approx. 2015-2025) in each target country. These lists are essential for the subsequent task of identifying films that did *not* receive public subsidies, by comparing them against the funding data gathered in Section II.

Core Strategy:

1. Identify the most authoritative and comprehensive national filmography database or national archive catalogue for each country. These are typically maintained by national film institutes or archives.
2. Assess the scope of each identified resource: Does it aim to catalogue *all* national productions, or only those held within a specific archive's collection?
3. Determine if the resource allows effective filtering or searching by production year and country of origin to generate reliable annual lists for the 2015-2025 period.
4. If a single national source is incomplete or inaccessible, identify supplementary sources (e.g., commercial databases like IMDb/TMDb, European databases, industry reports) to augment the lists.
5. Detail the methodology for comparing the comprehensive annual production list against

the list of subsidized films (from Section II) to isolate the non-funded titles, acknowledging potential matching challenges.

Primary Sources: National Filmographies & Archive Databases:

- **A. United Kingdom:** The BFI Collections Search incorporates the "BFI Filmography," which aims to be a comprehensive list of UK feature films released theatrically throughout history. This suggests its scope extends beyond just the BFI National Archive's holdings. The archive itself holds over 50,000 fiction films. The online search interface should be the starting point.

- **B. Ireland:** The IFI Irish Film Directory is explicitly *not* exhaustive; it focuses on titles held in the IFI Irish Film Archive or available for exhibition programming. The archive holds significant material (30,000 film cans), and some content is accessible via the IFI Archive Player. To compile a *comprehensive* annual list of Irish productions, supplementing the IFI Directory with data from sources like IMDb/TMDb (filtered by country/year) and potentially cross-referencing with Screen Ireland's production slates or announcements will be necessary. Aggregate production statistics are published by Screen Ireland, but these do not provide film titles. The Central Statistics Office (CSO) is unlikely to track specific film productions.

- **C. Denmark:** The DFI Filmdatabasen serves as the Danish National Filmography, covering films since 1896, including features, shorts, and documentaries. It contains over 22,000 titles and is searchable online. Given its mandate and scope, this database is the most promising source for generating comprehensive annual lists of Danish films.

- **D. Finland:** The National Audiovisual Institute's (KAVI) Elonet database, accessible via the Finna platform, aims to be the open database for Finnish cinema. It covers films created or screened in Finland and includes data on the approximately 1,600 Finnish full-length films produced historically. It appears to be the most comprehensive national source and is searchable online. KAVI adds 20-30 new titles annually to its streaming service derived from the archive.

- **E. Norway:** Two key resources exist. The National Library of Norway (Nasjonalbiblioteket) holds extensive film collections accessible via the Oria online catalogue, although its specific film search capabilities by year need confirmation. More directly relevant for recent productions is the Norwegian Film Institute's (NFI) "Norwegian Film Database" (Norsk filmografi), which covers films produced since 2002 (and earlier for key personnel) and includes features, documentaries, shorts, and series. This NFI database allows filtering by production year and seems the most suitable source for generating annual lists for the 2015-2025 period.

- **F. Sweden:** The SFI's Svensk Filmdatabas (Swedish Film Database) is the authoritative source, covering all Swedish feature films since 1897, along with premiered foreign films and many shorts/docs/TV films. It contains data on approximately 17,000 Swedish films and is searchable online. This should provide comprehensive annual lists.

- **G. Netherlands:** Finding a single, comprehensive national source for recent annual productions is challenging. The Eye Filmmuseum's online film database currently focuses on early cinema (pre-1930s) and experimental films, not contemporary output. While the archive holds many Dutch films, its online catalogue is not geared towards generating complete lists of recent annual production. Compiling these lists will likely require synthesizing information from multiple sources: Netherlands Film Fund funding/production announcements, potentially lists of films qualifying for the Production Incentive, Dutch films selected for major festivals, and cross-referencing with commercial databases like IMDb/TMDb filtered by country/year. Aggregate figures exist (e.g., 77 Dutch films released

in 2023), but lack titles.

- **H. Belgium:** A single, unified national filmography is unlikely due to the country's federal structure. CINEMATEK (Royal Film Archive) holds Belgian films , and its online catalogue might allow searching, but its comprehensiveness for annual production across both Flanders and Wallonia needs verification. An academic study utilized a database of 1,379 Belgian films from 2000-2019 ; accessing this database could be valuable if possible. Otherwise, compiling annual lists may require combining information from VAF (Flanders) and CCA (Wallonia-Brussels) – potentially through their funding announcements or project lists – and supplementing with commercial databases (IMDb/TMDb).

Secondary Sources:

- **IMDb/TMDb:** These global databases can be filtered by country of origin and production year. They are invaluable for cross-referencing national lists, finding potentially missing titles (especially co-productions), and providing standardized identifiers (IMDb ID, TMDb ID). However, their definition of "country of origin" can be complex for co-productions and may not always align perfectly with national definitions. They should be used as supplementary, not primary, sources for definitive national production lists.
- **European Audiovisual Observatory (EAO):** Databases like LUMIERE, MAVISE, and LUMIERE VOD, along with publications like the Yearbook and Key Trends reports , provide excellent aggregate data on production volumes, market shares, and distribution patterns across Europe. They are useful for contextualizing and validating the figures derived from national sources but do not typically offer exhaustive, downloadable lists of every film produced annually per country.
- **Industry Publications:** Trade publications such as Screen Daily and Variety may publish articles summarizing national production slates, reporting on key film launches, or providing market analysis that could help identify films produced in a given year.

Methodology for Identifying Non-Funded Films: The job description requires identifying films produced *without* public subsidies. The most practical approach is comparative:

1. Generate the most comprehensive annual list possible for each country and year (2015-2025) using the best available national filmography/database identified above (e.g., DFI Filmdatabasen for Denmark, SFI Svensk Filmdatabas for Sweden). Supplement with secondary sources where national databases are weak (e.g., Netherlands, Ireland, Belgium).
2. Retrieve the corresponding list of subsidized films for the same country and year from the funding body data compiled in Section II (e.g., BFI downloads, Screen Ireland quarterly lists).
3. Perform a systematic comparison between the two lists. Matching should ideally be done using unique identifiers if available (though unlikely to be consistent across sources), or carefully using standardized film titles and production years. Director and producer names can aid disambiguation.
4. Films appearing on the comprehensive annual production list but *not* on the list of subsidized films are provisionally identified as non-funded.
5. *Crucial Caveat:* This method's accuracy depends heavily on the completeness and accuracy of both the production lists and the funding lists. Potential pitfalls include:
   - Mismatched titles (e.g., original language vs. English title, variations in spelling/punctuation).
   - Discrepancies in production year vs. funding year vs. release year. A film funded in late 2015 might be listed as produced in 2016. Consistent criteria must be applied.
   - Incomplete funding data (missing awards).

- Incomplete production lists (missing films).
- Ambiguity around co-productions receiving funding from multiple countries.

Table 2: National Filmography Sources for Annual Production Lists (Approx. 2015-2025)

Country	Primary National Source	Website/Access	Scope (Comprehensive? Archive Only?)	Search by Year?	Notes/Alternatives
UK	BFI Filmography (via Collections Search)	http://collections-search.bfi.org.uk/web	Aims for comprehensive UK features.	Yes (Implied)	Seems reliable for features.
Ireland	IFI Irish Film Directory / *Synthesis*	https://ifi.ie/ifiifilmdirectory	Not exhaustive; archive/exhibition focus.	Yes (Directory)	Requires supplementing IFI data with IMDb/TMDb, Screen Ireland info.
Denmark	DFI Filmdatabasen	https://www.dfi.dk/en/english/danish-film-history (Search Portal)	Comprehensive national filmography.	Yes (Implied)	Appears to be the most authoritative source for Denmark.
Finland	KAVI Elonet Database	https://elonet.finna.fi (via KAVI site https://kavi.fi/en/)	Aims for comprehensive Finnish cinema database.	Yes (Implied)	Integrated with Finna platform; seems comprehensive.
Norway	NFI Norwegian Film Database	https://filmdatabasen.azurewebsites.net/en/search/	Covers films since 2002+ ; seems primary source for recent.	Yes	Appears most suitable for recent years. National Library (Oria catalogue) is alternative/supplement.
Sweden	SFI Svensk Filmdatabas	https://www.svenskfilmdatabas.se/en/ (via SFI site https://www.filminstitutet.se/en/)	Comprehensive Swedish films since 1897.	Yes (Implied)	Authoritative source for Sweden.
Netherlands	*Synthesis Required*	Eye Filmmuseum DB (https://www.eyefilm.nl/en/colle	No single comprehensive national source identified for recent years.	N/A	Requires combining Film Fund news , festival lists, IMDb/TMDb.

Country	Primary National Source	Website/Access	Scope (Comprehensive? Archive Only?)	Search by Year?	Notes/Alternatives
		ction/collections/film) is limited.			High effort needed.
Belgium	*Synthesis Required*	CINEMATEK catalogue (http://cinematek.eu/) scope/searchability unclear.	No single unified national source identified.	Unclear (CINEMATEK)	Requires combining VAF/CCA info, potentially academic DB , IMDb/TMDb. Challenging due to federal structure.

Variability and Co-production Challenges: The process highlights significant variation in the quality and accessibility of national filmographic data. Countries like Denmark and Sweden appear to have robust, centralized databases suitable for generating annual lists. In contrast, Ireland, the Netherlands, and Belgium require a more complex synthesis of data from multiple sources, increasing the potential for omissions or errors. Furthermore, the classification of co-productions represents a persistent challenge. A film might be considered a "national production" by one country's funding body or filmography but listed differently (e.g., as a minority co-production or under the majority partner's nationality) in international databases like IMDb. Establishing clear, consistent criteria for inclusion in the annual lists, particularly for co-productions, is essential for the research project's integrity.

IV. Sourcing Detailed Film-Specific Data

Objective: This section provides guidance on locating the numerous specific data points required for each film identified in Section III (both funded and non-funded). These data points include performance metrics, technical specifications, availability, and personnel details.
Core Strategy: The most efficient approach involves leveraging commercial film database APIs (primarily TMDb and IMDb) for the bulk collection of standardized metadata. This should be supplemented by querying specialized databases (e.g., JustWatch for streaming, Comscore/LUMIERE for box office) and national filmography databases for validation and locally specific information. Manual searches in trade publications or archives may be necessary for particularly elusive data points.
Key Data Hubs Overview:
- **TMDb API (The Movie Database):**
  - *Capabilities:* Offers extensive data on movies, TV shows, people, and associated images. Expected data fields (based on general knowledge and API structure, requiring confirmation via official documentation) likely include: Title, TMDb Score/Votes, Genre, Budget, Runtime, Original Language, Production/Release Year, Synopsis, Keywords, Production Companies/Countries, Cast & Crew credits (including Director, Producer, Scriptwriter), and Watch Providers (streaming availability).

- ○ *Access/Cost:* Provides a free tier for non-commercial use, requiring attribution and an API key. Commercial use terms need negotiation. Offers API wrappers for various programming languages and has rate limits (approx. 50 requests/second). Considered user-friendly with good documentation.
- **IMDb API (Internet Movie Database):**
  - ○ *Capabilities:* No single official, easily accessible API exists for comprehensive data retrieval. Options include:
    - ■ *Unofficial APIs (e.g., via RapidAPI):* Can provide a wide range of data points. One documented example includes: Title, Year, Rated (Certification), Released Date, Runtime, Genre, Director, Writer, Actors, Plot, Language, Country, Awards, Poster, IMDb Rating/Votes, Metascore, imdbID, Type, Box Office, Production Company, Website. However, this specific API *does not* explicitly confirm availability of Budget, detailed Technical Specs (beyond runtime/language/rating), Streaming Providers, full Cast/Crew lists, or detailed Person Biographies/Filmographies. Other unofficial APIs might exist with different capabilities.
    - ■ *Official AWS

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