

CANNES 2013

COPRODUCING WITH THE

NORDIC COUNTRIES



INDEX

THE NORDIC COUNTRIES AND THEIR CO-PRODUCTION PROGRAMS AND REGULATIONS

pg.3

Denmark

Danish Film Institute
Regional Danish Film Funds

Finland

Finnish Film Foundation

Iceland

Icelandic Film Center
The Ministry of Industries and Innovation

Norway

Norwegian Film Institute
Regional Film Funds

Sweden

Swedish Film Institute

NORDISK FILM & TV FOND

pg.17

Introduction

Scandi Sensations
High Five Kids
Nordic High Five

MEDIA DESKS DENMARK, FINLAND, ICELAND, NORWAY AND SWEDEN

pg.20

CONTACTS

pg.22

THE NORDIC COUNTRIES
AND THEIR
CO-PRODUCTION
PROGRAMS AND
REGULATIONS



DANISH FILM INSTITUTE



THE INTERNATIONAL DEPARTMENT

Role of the International Producer

Given the challenges and possibilities of the global media-development, DFI wishes to improve the support for Danish producers regarding co-financing and co-production.

Therefore, DFI has established an international department with the following assignments:

1. To administer and manage DFIs co-production fund
2. To advise Danish producers on international funding, financing and co-production partners
3. To advise foreign producers on Danish funding, financing and co-production partners
4. To support Danish producers applying to Eurimages
5. To negotiate international treaties with DFIs policy advisor and the management
6. And most importantly, to create a knowledge and competence centre together with Denmark's Media Desk, that can serve as a one-stop-call for Danish producers requiring information on training, Media and EU funding schemes and

international financing and co-production partners

The goal of the above is to support Danish film production companies with their international aspirations and to give smaller and emerging Danish companies the necessary boost to become global players.

Minority Co-production funding

The purpose of subsidizing co-productions is to strengthen partnerships between Danish and international producers and to develop skills in the Danish film industry. Furthermore, the Danish Film Institute wishes to support the films' prospects of raising international financing and "travelling" across borders.

Requirements for applying for subsidies

- The application must be submitted by a Danish production company
- There must be Danish creative or technical participation in the production
- There must be a distribution deal for theatrical distribution in Denmark or broadcast on national Danish TV.

Applications will be evaluated based on the following criteria

- Creative strength
- Creative and financial collaboration between the Danish company and its co-producer, including previous projects and future plans
- The level of creative and technical collaboration, the participation of Danish talent and crew and the overall Danish spend
- The nature of the distribution deal

The DFI is able to allocate funding up to a maximum of 60% of the Danish spend.

Applications are submitted to DFI's International Producer Noemi Ferrer, and are assessed by a DFI panel consisting of Commissioning Editors, the Head of Development for Feature Film, the International Producer, the Film Controller and the Head of Production and Development.

www.dfi.dk

Deadlines 2013

28. May - noon

16. September - noon

Minor Co-production Feature Films supported in 2012

TITLE	DIRECTOR	PRODUCTION COMPANY	DANISH CO-PRODUCER	COUNTRY OF ORIGIN
BEYOND BEYOND	Esben Toft Jacobsen	Copenhagen Bombay	Copenhagen Bombay	Sweden
CONCRETE NIGHT	Pirjo Honkasalo	Bufo Film Oy	Magic Hour Films	Finland
DUAL	Nejc Gazvoda	Perfo Production	Beofilm	Slovenia
HOTELL	Lisa Langseth	St. Paul Film	Nimbus Film	Sweden
LOUDER THAN BOMBS	Joachim Trier	Motlys	Nimbus Film	Norway
MONICA Z	Per Fly	Stella Nova Film	Eyeworks Fine & Mellow	Sweden
THE PRIVATE DETECTIVE	Bård Breien	Friland Produksjon	Nimbus Film	Norway
ROCKETMAN	Dagur Kári	Blue Eyes	Nimbus Film	Iceland
TOURIST	Ruben Östlund	Plattform Produktion	Coproduction Office	Sweden
VI ER BÄST!	Lukas Moodysson	Memfis Film	Zentropa Ent. 5	Sweden

REGIONAL DANISH FILMFUNDS

FILM FYN

FilmFyn is a regional fund, covering South Funen, in Denmark with a budget of approx. €1,5 mio per year of which more than €1 mio is invested in feature films shot on location in the area.

The South Funen area offers beautiful nature, quaint villages and towns and lots of water and small islands - and a filmstudio! Two stages - 700 m2 each. FilmFyn is involved in several international films - from the development stage and onwards and work closely with other Danish and international partners.

FilmFyn also works as a regional Film Commission.
www.filmfyn.dk

THE WEST DANISH FILM FUND

The West Danish Film Fund (Den Vestdanske Filmpulje) provides European independent production companies with financial support for the development and production of film and television projects in the following genres: fiction, documentaries, shorts, multimedia, and animation.

Filmby Aarhus represents an investment of €15 million for the development of a basic infrastructure for the audio-visual industry in Aarhus. Today Filmby Aarhus runs a thematic corporate centre of 10.000 square metres offering office space for businesses within the audio-visual sector and two brand new modern

film studios. Furthermore, the organization acts as a catalyst for the development of a strong audio-visual industry with artistic film production as its primary objective through several activities in development and procurement. Filmby Aarhus handles the executive duties concerning the applications for The West Danish Film Fund and aspires to active and dynamic relations with the film environment through investigative activities and a process oriented contact with filmmakers in- and outside the region. The fund has two application rounds a year where projects with an influence on the development of the region are invited to apply for financial support. The fund can participate in the financing of the development and production of film projects in the form of subsidies and/or investments. Financial support is typically provided on a smaller scale for the development of film projects and to scriptwriters with a clear connection with the region.

www.filmpuljen.dk

COPENHAGEN FILM FUND

Copenhagen Film Fund was launched on 25 January 2013. Copenhagen Capacity will likely become operator of the fund, which is expected to be up and running by summer. With €4.7 million over three years, the fund will support 10-15 projects: First and foremost major co-productions with a budget of €4 million, TV series and, in exceptional cases, ambitious documentaries. The fund can also invest in order to retain renowned Danish directors who would otherwise shoot abroad.

FINNISH FILM FOUNDATION



The Finnish Film Foundation supports and promotes the Finnish Film industry. Founded in 1969, The Foundation operates under the Ministry of Education and Culture and is regulated by the Film Promotion Act and the Film Promotion Decree as well as the EU notification concerning state aid for film. The Foundation receives its funding from lottery and pools funds and in 2012 The Foundation handed out over €26 million in subsidies for the production, distribution and exhibition of films.

www.ses.fi

PRODUCTION SUPPORT

Production support is given to an average of 75 films per year. The Foundation's support makes up around 40 percent of the average feature film budget. The rest of the average budget is made up by television and distribution companies, the producers own investment and financing from domestic and international funds and investments. Production support is available for feature films, animations, short films, documentaries and TV-series.

International co-productions are also eligible for production support from The Finnish Film Foundation when a Finnish co-producer is involved. In the past three years, The Finnish Film Foundation has handed out over €10 million in production support for international co-productions. The Foundation's support can in most cases cover up to 50 percent of the production costs for the Finnish co-producing partner.

Support eligibility for co-productions is determined with the following criteria:

- Involvement of a Finnish co-producer with Finnish distribution rights
- Artistic and/or technical input from Finland
- Distribution of the project in Finland
- Relevance of the project for Finnish audiences
- Possibilities for an ongoing co-operation between the parties

The Support Application is made by the Finnish co-producer. There are no fixed deadlines for applying but it is recommend that the Finnish co-production partner is brought in at as early a stage as possible. The amount of production support for minority co-productions has traditionally ranged from €25.000 to €400.000, depending on the Finnish creative/technical input.

www.ses.fi

CULTURAL EXPORT

Cultural export of Finnish films is also handled by The Finnish Film Foundation. The Foundation's international department is in charge of the festival distribution of Finnish films as well as organizing Finnish Film Weeks and other international events. The Finnish Film Foundation co-operates with the other Nordic Countries at major film festivals and markets under the Scandinavian Films banner. Scandinavian Films' stands can be found at the film markets in e.g. Berlin, Cannes, Toronto and Clermont-Ferrand. The Finnish animation industry is also present in Annecy, represented by the animation producers association Finnanimation.

Film Commissions and other location and production services for foreign productions interested in filming in Finland can be found at www.filmfinland.fi

Minor Co-Productions 2012

FEATURE FILMS	DIRECTOR	SCRIPT WRITER	PRODUCTION COMPANY	FINISH CO-PRODUCER	COUNTRY OF ORIGIN
CLOWNWISE	Viktor Taus	Petr Jarchovsky	FOG'Sn'Desire Films	Kinosto	Czech Republic
THE ROLE OF A LIFE TIME	Konstantin Lopushansky	Konstantin Lopushansky Pavel Finn	Proline-Media Ltd	Bufo	Russia
PIONEER	Erik Skjoldbjærg	Hans Gunnarsson Cathinka Nicolaysen Kathrine Valen Zeiner	Friland Produksjon AB	Matila RöhrNordisk	Norway
I WON'T COME BACK	Ilmar Raag	Yaroslava Pulinovitch Oleg Gaze	CTB Film Company	Helsinki-filmi	Russia
LISA LIMONE - AN OPERA OF FORGOTTEN STORIES	Mait Laas	Kati Kovacs	Nukufilm	Bufo	Estonia
DETECTIVE OFFICE LASSEMAJA	Valter Söderlund	Peter Arrhenius	AB Svensk Filmindustri	Kinoproduction	Sweden

DOCUMENTARIES	DIRECTOR	SCRIPT WRITER	PRODUCTION COMPANY	FINISH CO-PRODUCER	COUNTRY OF ORIGIN
ANA AND I	Primavera Ruiz	Primavera Ruiz	Out of the Box Features	Vaski-Filmi	Spain
MERCY MERCY	Katrine Kjær	Katrine Kjær	Fridhof Film	Helsinki-Filmi	Denmark
IN THE COUNTRY	Anders Jedenfors	Anders Jedenfors, Kalle Wettre, Måns Månsson	Malade	Mouka Filmi	Sweden
A CHAIR IT FOR AN ANGEL	Raymond Saint-Jean	Raymond Saint-Jean	Ciné Qua Non Média	Poetry in Motion	Canada
HAPPINESS	Thomas Balmès	Thomas Balmès	Quark Prod	Making Movies	France
DOXWISE	Hamy Ramezan		Copenhagen Bombay	Napafilms	Denmark

SHORT FILMS	DIRECTOR	SCRIPT WRITER	PRODUCTION COMPANY	FINISH CO-PRODUCER	COUNTRY OF ORIGIN
ANA AND I	Primavera Ruiz	Primavera Ruiz	Out of the Box Features	Vaski-Filmi	Spain

ICELANDIC FILM CENTRE



The **Icelandic Film Centre** is a public-funded organization which is legally under the jurisdiction of the Icelandic Ministry of Education, Culture and Science but makes substantive decisions on independent grounds. The role of the Icelandic Film Centre is to fund Icelandic films, promote them abroad, and nurture film culture in Iceland by supporting local film festivals, seminars, and workshops for professionals.

The Icelandic Film Fund operates under the auspices of the Icelandic Film Centre. The fund's role is to further Icelandic filmmaking by providing financial support to feature films, documentaries, shorts, and television fiction. A project supported by the Icelandic Film Fund must be connected to Iceland unless there are special grounds for deciding otherwise.

Production Support

The Icelandic Film Centre has approximately €6 million per year in available grants for the years 2013-2015, divided between feature films and short fiction (€4 million), documentaries (€1 million), and TV fiction (€1 million).

The Film Fund normally grants production support to four or five feature-length fiction films each year, as well as about 8-10 documentaries, 4-5 shorts, and 3-4 TV series.

Support is also available for international co-productions with an Icelandic minority producer. The grant application should be submitted by the Icelandic producer before production starts. Applications can be submitted at any time during the year. Application processing at the Film Centre takes up to approximately 8-10 weeks.

In evaluating the applications the following points are among those considered:

- The degree of involvement of the Icelandic producer and the overall Icelandic spend.
- The amount of participation in the production by Icelandic talent and crew.
- Whether there is a letter of commitment to distribution in Icelandic theatres or broadcasting on Icelandic television.

www.icelandicfilmcentre.is

www.eng.menntamalaraduneyti.is/Acts/nr/2438

Minor Co-production Films

TITLE	DIRECTOR	YEAR	COUNTRY OF ORIGIN
VIKINGAR	Magali Magistry	2013	France
VIVE LA FRANCE	Helgi Felixson and Titti Johnson	2013	Sweden
HEMMA	Maximilian Hult	2013	Sweden
16 YEARS 'TIL SUMMER	Lou McLoughlan	2013	Scotland
EYES OF A THIEF	Najwa Najjar	2013	Palestine, Germany
MONA	Inara Kolmane	2012	Latvia
STARS ABOVE	Saara Cantell	2012	Finland
INHALE	Baltasar Kormákur	2010	USA

THE MINISTRY OF INDUSTRIES AND INNOVATION

Oversees law about Temporary Reimbursements in Respect of Film Making in Iceland.

Reimbursements are offered for film and TV production costs incurred in Iceland. Producers can apply for reimbursements from the State Treasury of 20% of the costs incurred in the production of films and television programs in Iceland. When more than 80% of the total production cost of a motion picture or television program is incurred in Iceland, the reimbursement is calculated on the basis of the total production cost incurred within the European Economic Area. The reimbursement scheme does not cover production of commercials or music videos.

www.filminiceland.com

Examples of productions reimbursed by The Ministry of Industries and Innovation

The Secret Life of Walter Mitty directed by Ben Stiller (USA)

Noah directed by Darren Aronofsky (USA)

Prometheus directed by Ridley Scott (USA)

Game of Thrones (part 2 and 3) directed by Alan Taylor etc. (UK)

Flags of Our Fathers directed by Clint Eastwood (USA)

Batman Begins directed by Christopher Nolan (USA)

James Bond, Die Another Day directed by Lee Tamahor (USA)

NORWEGIAN FILM INSTITUTE



The Norwegian Film Institute (NFI) operates under the authority of the Norwegian Ministry of Culture. The Institute is the Norwegian government's administrative body for the film sector and its advisor on film policy issues. The Board of the NFI is appointed by the Ministry.

The NFI's 2013 budget is NOK 550 million (approx. €68.7 million), of which NOK 446 million (approx. €55.8 million) is earmarked for audiovisual development, production and distribution. The Institute also offers personal grants, training and talent development for the film industry.

Norway has a highly developed film industry, experienced professionals, spectacular locations, great studio possibilities and the most modern technical equipment available. Norwegian VFX productions are comparable in quality to any in the world, and are known for cost effectiveness and fast delivery. Norway has no tax incentives. However, funding for co-productions with a minority Norwegian producer attached is available.

All funding is soft money support without any obligations to repay.

www.nfi.no

CO-PRODUCING WITH NORWAY

Productions for theatrical release (features and documentaries)

Funding is available for foreign productions destined for theatrical release, in which a Norwegian producer participates as a minority co-producer. The annual budget for 2013 is NOK 16 million (approx. €2.7 million).

Production funding can be up to 60% of the Norwegian part of the budget. The amount of money will normally be between €100.000 and 500 000.

Funding from the NFI can be combined with investment from regional funds in Norway.

Co-productions with a minority Norwegian producer are eligible to apply for marketing support in Norway as well as support for covering the Norwegian co-producer's representation at international festivals. It will also be eligible to apply for *ex post* automatically support up to a total of 75% of the Norwegian budget, calculated on the bases of sales in Norway.

In evaluating the applications, the NFI will consider:

- Long-term plans for co-operation between the producers

-Use of Norwegian talent on both sides of the camera

-Co-operation with Norwegian industry, equipment and facilities, location, post-production, VFX etc

Priority will be given to productions with strong artistic potential and/or recognized potential in the Norwegian market.

How to apply

Applications for funding must be submitted by the Norwegian minority producer.

The project must be acknowledged as a cultural product in the country of the delegate producer.

If the application is made under the European convention, it should be forwarded to the NFI through the competent authority in the delegate producer's home country.

Minor Co-production 2012

TITLE	DIRECTOR	SCRIPT WRITER	PRODUCTION COMPANY	NORWEGIAN CO-PRODUCER	COUNTRY OF ORIGIN
EVERYTHING WILL BE FINE	Wim Wenders	Bjørn Olaf Johannessen	Neue Road Movies	Mer Film AS	Germany
FREAK OUT	Carl Javer	David Windgate	Vilda Bomben Film	Hallum og Jensen AS	Sweden
GENTLEMEN	Mikael Marc Imain	Klas Östergren	B-Rel Feature Films AB	4 ½ Fiksjon AS	Sweden
LIV	Ronnie Sandahl	Ronnie Sandahl	Anagram Production AB Cinenic Film	Hummelfim AS	Sweden
MIG ÄGER INGEN	Kjell-Åke Andersson	Pia Gradvall	FilmLance Int AB	Maipo Film AS	Sweden
AUGUST FOOLS	Taru Mäkelä	Raija Talvio	Kinosto OY	Pomor Film AS	Finland
QUATRARO MYSTERY	Jeppe Rønde	Mads Brügger	Sonntag Pictures	Piraya Film AS	Denmark
EASY MONEY III	Jens Jonsson	Maria Karlsson	Tre Vänner AB	Fantefilm Fiksjon AS	Sweden
THE SARNOS	Wiktor Ericsson	Wiktor Ericsson	Anagram Produktion AB	Skofteland Film AS	Sweden
THE PIRATE BAY AWAY FROM KEYBOARD	Simon Klose	Simon Klose	Nonami AB	Piraya Film AS	Sweden
VIVE LA FRANCE	Titti Johnson	Titti Johnson Helgi Felixon	Felixfilm	Mexhanix Film AS	Sweden

The volume of support will be determined on the basis of Norwegian spend and on the share of other Norwegian investment. The applications are evaluated and recommended by Senior Advisor Co-productions and the Executive Director of Production and Development.

Deadlines 2013

February 25 . September 2

DOCUMENTARIES

It is possible to obtain funding for documentary productions **not** produced for theatrical release with a Norwegian minority co-producer. The evaluation procedure and requirements are similar to theatrical releases, but with some additional requirements. The application will be evaluated by one of the documentary film commissioners.

For more information regarding documentaries that are not produced for theatrical releases, contact Senior Advisor Bjørn Arne Odden.

The annual budget for documentary co-production (2013) is approx. NOK 3 million (approx. €0,4 million).

Deadlines 2013

January 9 . March 20 . August . October (TBA)

THE INTERNATIONAL SÁMI FILM CENTRE

The International Sámi Film Centre (ISF) is dedicated to providing Sámi people with the skills and economic opportunities in developing, producing, and distributing Sámi films in the Sámi language. In addition, the ISF is a center for promoting cooperation and encouraging productions with other indigenous filmmakers and organizations internationally.

The ISF was founded in 2007 in Gouvdageaidnu/Kautokeino, Norway. The initial capital was 1,5 million NOK provided by the Norwegian Ministry of Culture for film activities, and an additional 300.000 NOK from the Norwegian Sámi Parliament.

The ISF is intended to serve professional film workers across the Sámi area, both in Norway, Sweden, Finland and Russia. Film projects presented to the ISF are primarily to be produced in the Sámi language.

www.isf.as

SØRFOND - THE SOUTH FILM FUND

The Norwegian South Film Fund is established with funding from the Norwegian Ministry of Foreign Affairs and the Ministry of Culture.

The main objective of SØRFOND is to increase film production in countries where it is limited for political or economical reasons. Film projects from over 150 countries in Asia, Africa, Latin America and the Middle East are eligible for grants. Strong artistic performance and cultural integrity are core priorities. One of the main characteristics of SØRFOND is the mission to encourage productions dealing with freedom of expression.

Grants from SØRFOND contribute to film productions whose main producer is based in countries on the current OECD DAC list of ODA recipients. A Norwegian minority co-producer is required. The majority producer must represent a private production company with main responsibility for the financial planning and practical implementation of the project. The minority producer must represent a private and independent production company in Norway that relation to broadcaster ownership.

is not publicly owned and is independent in SØRFOND grants production support as top financing, meaning a substantial part of the budget (50%) must already be confirmed. The fund supports fictions and documentaries produced for theatrical release, for television or other media platforms. Minimum duration time is 50 minutes. Maximum support for one production is €125.000. A 10 % overhead is granted to the minority co-producer in order to cover administration expenses. www.sorfond.com

Deadlines 2013

February 27

REGIONAL FILM FUNDS

There are six regional film funds in Norway. Most of them can support audiovisual productions of all genres and formats, including international co-productions and video games.

FILMKRAFT INVEST

Filmkraft Invest is based in Stavanger, and invests in Norwegian and/or international productions that contribute to develop the film industry in the region. www.filmkraft.no

FUZZ AS

The film fund Fuzz is based in Bergen, and provides top financing and co-produces features, TV-drama and interactive games with a significant part of the production done in the region.

www.fuzz.no

FILM3

Film3 is based in Lillehammer, and can act as a co-producer in Norwegian and/or international features and TV-drama connected to the region.

www.oppland.no/Film3

MIDTNORSK FILMFOND

Midtnorsk Filmfond is based in Trondheim, and provides top financing for co-productions with a regional producer. The Mid Nordic Film Region covers the areas of Central Norway and Central Sweden - from the Norwegian Atlantic Coast to the Baltic Sea.

www.midtnorskfilm.no

FILMCAMP

FilmCamp is located in Øverbygd in the municipality of Målselv, one and a half hours from Tromsø. FilmCamp is a regional resource and infrastructure company that also provide funding for film and TV productions shot in the region or at FilmCamp.

www.filmcamp.no

FILMFOND NORD

Filmfond Nord was established in 2012. It is based in Bodø, and provides top financing for features and TV-drama that contribute to develop the film industry in the region.

www.filmfondnord.no

FILM COMMISSIONS

There are three regional film commissions in Norway that offer facilitation for foreign productions coming to their region.

The Film Commissions collaborate with the Norwegian Film Institute where Film Commission Norway is an integral part of the Department of Promotion and International Relations. Film Commission Norway aims to encourage and aid international film productions in Norway, and acts as a link between the national and the international film and television industry.

www.nfi.no/english/film-commission

SWEDISH FILM INSTITUTE



THE MINOR-COPRODUCTION SCHEME

Co-production of feature films, with a Swedish minority producer

Why co-productions?

The aim of funding co-productions is to strengthen working relationships between Swedish production companies and foreign producers. It should also inspire and facilitate competence development, improve opportunities to secure international financing and help films to cross borders.

The Swedish Film Institute provides funding for 8-10 minority co-productions per year.

Who can apply?

Applications must be submitted by established Swedish production companies, active within the Swedish production environment.

The Swedish producer is responsible for the Swedish artistic, financial and technical elements of the co-production.

Primary evaluation criteria

- The long-term partnership between Swedish and foreign producer, artistic and financial
- The proportion of Swedish participation in the production: artistic, technical and financial
- Distribution (theatrical or full coverage national television distribution)
- Artistic qualities

Examples of artistic functions: screenplay, direction, cinematography, art direction, costume, editing, sound, score composer and actors.

Examples of technical functions: lab, sound mixing, studio, locations.

The contribution of The Swedish Film Institute can be a maximum of 80% of the Swedish financing. The Swedish financing must be in proportion to the Swedish spend.

The application should include

- An evaluation form with documentation that confirms points
- A full screenplay
- Details of the co-operation between the Swedish producer and the major producer (both previous and future projects)
- Specification of the Swedish artistic and technical involvement
- Budget in SEK with a specific column to specify the Swedish spend
- Financing plan in SEK, with a detailed specification of the Swedish contribution, including possible LOI/LOC
- Distribution plan, including minimum LOI or the like
- Time schedule

Note: The application and supporting documents form the basis on which the Swedish Film Institute's evaluation is made. Deviations from these may change the evaluation of the project.

Evaluation process

A preliminary evaluation of the project is made by the funding department. The screenplay and supporting information is then passed on to a film commissioner for artistic evaluation.

If the project qualifies both technically and artistically, the film commissioner may recommend it to the board of the Swedish Film Institute for production funding. If the project does not fulfill the basic requirements for co-production, no artistic evaluation is made. Applications take approximately eight weeks to process.

Furthermore, our standard conditions for production funding apply.

www.sfi.se

Minor Co-productions in 2012

TITLE	DIRECTOR	PRODUCTION COMPANY	SWEDISH CO-PRODUCER	COUNTRY OF ORIGIN
A THOUSAND TIMES GOOD NIGHT	Erik Poppe	Paradox Spillefilm	Zentropa	Norway
AN ELK DROPPED IN	Lourens Blok	Lemming Film	AB Svensk Filmindustri	Netherland
BLUEBIRD	Lance Edmands	Vacationland Films	Idyll AB	USA
BYPASS	Duane Hopkins	Third Film	Plattform	Great Britain
CONCRETE NIGHT	Pirjo Honkasalo	Bufo Oy	Plattform	Finland
I LODJURETS TIMMA	Søren Kragh-Jacobsen	Nimbus Film	Bob Film	Denmark
LEJONHJÄRTAT	Dome Karukoski	Helsinki Filmi	Anagram Film AB	Finland
NIGHT FALLS IN INDIA	Chema Rodriguez	Jaleo Films SL	Atmo	Spain
PIONEER	Erik Skjoldbjærg	Friland Produksjon	Garagefilm	Norway
RAGNARÖK	Mikkel Sandemose	Fantefilm	Tre äänner	Norway



**NORDISK
FILM & TV FOND**

NORDISK FILM & TV FOND OVERVIEW



Established in 1990, Nordisk Film & TV Fond's primary purpose is to promote film and TV productions of high quality in the five Nordic countries (Denmark, Finland, Iceland, Norway and Sweden), by providing support for top-up financing of feature films, TV-fiction/drama-series and creative documentaries.

Nordisk Film & TV Fond also supports a range of other initiatives to assist Nordic productions to travel further throughout the region (distribution and dubbing) and internationally (see below). The Fund does as well assist professionals in developing and improving their knowledge and skills through Master Classes/Workshops plus support a range of film events of Nordic importance such as festivals, seminars or forums, through support of Film Cultural Initiatives.

Nordisk Film & TV Fond is also the administrator of the prestigious Nordic Council Film Prize and arranges and hosts the annual Nordic Talents held each autumn.

18 partners fund the Fund; The Nordic Council of Ministers, five national film institutes and 12 public service and private TV stations within the region.

The annual budget is approximately €10.300.000. Nordisk Film & TV Fond is based in Oslo, Norway. The CEO is Hanne Palmquist

SCANDI SENSATIONS



JULY 2012 – DECEMBER 2013

From Lars von Trier, to *Dragon Tattoo*, *The Hunt*, *Kon-tiki*, *A Royal Affair*, *Purge* and everything in between, Scandinavia has everyone's attention. MUBI is partnering with Nordisk Film & TV Fond to present some cinematic gems from the region.

Vision

- A long term partnership with a highly regarded and established film destination for 'cinema lovers' associated with the highest quality film
- Customer designed landing page to explore Nordic Cinema
- Instant access to 5 million film fans on the fastest growing social network for film promoting beautiful films available to watch immediately.
- Instant Social Media integration to allow hundreds of thousands of impressions along with viral growth and discussions across Facebook and Twitter.
- Space for engaging content and editorial to leave an overall cultural impression and some of the most prestigious festivals in the world.

- A beautifully branded Online Destination for Nordic Film comprising of- Nordic Film Hub
- Nordic Festival Hub– promoting local festival and the Nordic Council Film Prize
- On-going opportunities to revisit, refresh and revitalise the offering
- A special focus on USA, UK, Germany, Scandinavia and emerging markets such as; Brazil, Russia, Turkey, Poland, Mexico and Romania
- Success criteria was 70.000 views by the end of 2013. From July 2012 to January 2013 the amount of views was 74.000.

HIGH FIVE KIDS



High Five Cross-Media Content for Kids was initiated three years ago to respond to the rapidly evolving digital environment and the new ways in which children engage with stories on platforms and devices other than the traditional film and television formats. The goal of this initiative is to develop six to eight strong Nordic cross-media projects with stories that extend to other media platforms besides cinema, DVD and TV. Each project has the opportunity to secure NOK 225.000 in development support.

International experts mentored the project teams during the development process until the projects were presented in March 2013 in Malmö, in connection with The Financing Forum For Kids. The projects must be aimed at children's target groups: 3-6, 7-10 or 11-13. The Fund strongly encourages collaborations across the Nordic borders and across the film, TV, game and interactive industries to create the most innovative and adventurous cross-media content for Nordic children.

Supported projects 2012-2013: Alfie Atkins, Giggiebug, Karl Dyming/Guided by Ghosts, The Snowflakes, Twin Pigs, Ib the Dog and Valkyria.

NORDIC HIGH FIVE



In the last years the cinema market has made it increasingly difficult to distribute Nordic films within the boundaries of the Nordic region. The fund has now found a way of addressing this issue.

Nordic High Five is a distribution slate support granted specifically to theatrical distribution of Nordic films within the region – but outside the national country (a Danish film in Norway, a Finnish film in Iceland etc). One obvious consequence will be that more Nordic films will also receive video and television distribution.

Nordic High Five is currently a special four-year scheme. The five distribution companies chosen for the scheme are Camera Film (DK), BioRex (FI), Green Light Films (IS), Arthaus (NO) and Triart Film (SE).

The distributors all share an up-market/art house profile and thus possess special expertise as regards to the distribution of smaller quality films. The films often demand a certain “alternative” handling, they are work intensive and tend to have a lesser potential in terms of income. Despite the artistic qualities they are not likely to be obvious titles for larger distribution companies. The chosen companies are all medium-sized in domestic terms and share a particular desire and ambition to promote Nordic films.

Some supported projects:

A Somewhat Gentle Man, Searching for Sugar Man, In a Better World, Easy Money, Headhunters, Armadillo, Le Havre, Oslo 31 August, The Hunt, Iron Sky, Melancholia, Kon-tiki.

www.nordiskfilmogtvfond.com

A woman with blonde hair, wearing a gold sequined dress and pearl earrings, is shown in profile, smoking a cigarette. She is looking towards the left. In the background, a man wearing a hat and a woman are visible but out of focus. The scene is dimly lit, suggesting an indoor social gathering.

MEDIA DESKS
DENMARK
FINLAND
ICELAND
NORWAY
AND SWEDEN

MEDIA DESKS DENMARK, FINLAND, ICELAND NORWAY, SWEDEN



The MEDIA Desks are an European network of competence and information, consulting the European audiovisual industries about the MEDIA Programme of the European Union. MEDIA 2007 (2007-2013) has a budget of €755million and with 32 participating countries. In addition MEDIA Mundus (€15million) supports co-operation between players from Europe and the rest of the world.

The MEDIA DESKS' roles are the following

- To ensure the promotion of the MEDIA Programme
- To facilitate the participation in the MEDIA Programme of the widest number of audiovisual professionals and companies
- To provide citizens with information on the MEDIA Programme

Furthermore we see our most important tasks as

- To inform professionals and the general public about the EU MEDIA Programme
- To assist applicants with applications
- To consult and advice about MEDIA co-productions, training and market events
- To organize events that will help the film/TV/game industry getting information, partners and financing
- To do matchmaking and advice about financing and funding in other MEDIA countries

-To work for a professionalization and internationalization of our audiovisual industries

The MEDIA Programme of the European Union is aiming at strengthening the quality, financing and promotion of European audiovisual works as well as a broader circulation of works in Europe and the rest of the world.

The MEDIA Programme encourage cooperation and co-production in the film, TV and game industry by supporting producers, distributors and sales agents, festivals and markets and training organizations, new technology and joint activities in countries inside and outside Europe. Support is given to workshops, co-financing forums, markets and other professional events for the audiovisual industries creating meeting places and encouraging collaboration.

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