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CREDITS
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Page 20, BIG GAME, Jalmari Helander – Finland, Subzero Film Entertainment, © Stephanie Kulbach
Page 24, MOT NATUREN, Ole Giæver, Marte Vold – Norway, MER Film AS, © MER Film AS
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THE NORDIC COUNTRIES
AND THEIR
CO-PRODUCTION PROGRAMS
The Danish Film Institute (DFI) has established an international department with the remit of advising Danish producers on international funding possibilities, while being the contact-point for international producers seeking information on the Danish production landscape and financing possibilities.

Minority Co-Production Funding

The purpose of funding co-productions is to strengthen partnerships and creative exchange between Danish and international producers. The DFI highly values the opportunities afforded from co-productions - international financing, cultural and business exchange and distribution - and therefore encourages such partnerships.

Successful co-produced Films:

IDA by Pawel Pawlikowski (Poland)
VIRGIN MOUNTAIN by Dagur Kári (Iceland)
FORCE MAJEURE by Ruben Östlund (Sweden)
MOUNTAIN by Yaelle Kayam (Israel)
SONG OF THE SEA by Tomm Moore (Ireland)
LOUDER THAN BOMBS by Joachim Trier (Norway)

Subsidy Application Requirements

DFI can fund 5-9 minor co-productions per year. The annual budget amounts to DKK 12 million.

- 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.
- The financing in the major co-producing country has to be in place.

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 signed by the producer

DFI is able to allocate no more than 60% of the Danish spend.
Applications are submitted to Noemi Ferrer, Head of DFI International, and assessed by a DFI panel consisting of Commissioning Editors, the Head of Feature Film, the Head of DFI International and the Director for Film Funding.

www.dfi.dk

**Deadlines 2015**
16 February - noon
2 June - noon
22 September - noon

**Minor Co-Production Features supported in 2014**

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>DANISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE GIANT</td>
<td>Johannes Nyholm</td>
<td>Garage Film</td>
<td>Beofilms</td>
<td>Sweden</td>
</tr>
<tr>
<td>LOUDER THAN BOMBS</td>
<td>Joachim Trier</td>
<td>Motlys AS</td>
<td>Nimbus Film</td>
<td>Norway</td>
</tr>
<tr>
<td>QUIT STARING AT MY PLATE</td>
<td>Hana Jusic</td>
<td>Kinorama</td>
<td>Beofilms</td>
<td>Croatia</td>
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<tr>
<td>FRAMING MUM</td>
<td>Sara Johnsen</td>
<td>4½</td>
<td>Nimbus Film</td>
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<tr>
<td>THE MOUNTAIN</td>
<td>Yaelle Kayam</td>
<td>July August Productions</td>
<td>Windelov Lassen</td>
<td>Israel</td>
</tr>
<tr>
<td>THE NILE HILTON INCIDENT</td>
<td>Tarik Saleh</td>
<td>Atmo</td>
<td>Final Cut for Real</td>
<td>Sweden</td>
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<tr>
<td>RAMS</td>
<td>Grimur Hakanarson</td>
<td>Netop Films</td>
<td>Profile Pictures</td>
<td>Iceland</td>
</tr>
</tbody>
</table>
Documentaries

The Danish Film Institute (DFI) can fund international co-productions of documentaries, short fiction and transmedia. The DFI can fund 4-6 minor co-productions per year.

Application Requirements

- The application must be submitted by a Danish production company
- There must be Danish creative or technical participation in the production
- A confirmed distribution deal must be submitted for theatrical distribution in Denmark, national Danish broadcast and/or another approved distribution platform

Selection Process

The application form can be found on the DFI website and must be addressed directly to one of the three film commissioners. Evaluation of each submission will be made by the individual film commissioner; in addition the projects will also be discussed by an editorial group consisting of the film commissioners, the head of unit and head of production. The purpose is to ensure that each project receives a creative evaluation as well as a sound financial and productional review. Funding awards are announced approximately one month after submission.

Deadlines for application 2015

27 January - noon
27 April - noon
26 October - noon

Minor Co-Production Documentaries supported in 2014

<table>
<thead>
<tr>
<th>DOCUMENTARIES</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>DANISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>TWISTERS</td>
<td>Hanna Hailborn</td>
<td>Story AB</td>
<td>Final Cut for Real</td>
<td>Sweden</td>
</tr>
<tr>
<td>MONALISA STORY</td>
<td>Jessica Nesselbladt</td>
<td>Lejoni</td>
<td>Magic Hour Film</td>
<td>Sweden</td>
</tr>
<tr>
<td>SHADOW WORLD</td>
<td>Johan Grimonprez</td>
<td>Louverture Films LLC</td>
<td>Final Cut for Real</td>
<td>USA</td>
</tr>
<tr>
<td>THE YES MEN ARE REVOLTING</td>
<td>Igor Vamos, Jacques Servin</td>
<td>Human Race LLC</td>
<td>Chili Film</td>
<td>USA</td>
</tr>
<tr>
<td>BLODSØSTRE</td>
<td>Malin Andersson</td>
<td>Malin Andersson Film</td>
<td>Final Cut for Real</td>
<td>Sweden</td>
</tr>
</tbody>
</table>
The regional film funds make an important contribution to the success of Danish films and television.

**THE WEST DANISH FILM FUND**

The West Danish Film Fund is located in Denmark’s second biggest city, Aarhus, and annually invests around 1.5 million euros in film and media productions. Beyond funding the organization provides equipment, professional film studios, film workers, industrial parks, training and talent development, as well as scouting services.

The Fund supports and invests in co-productions that have Danish artistic or technical participation with a connection to the region.

The Fund is working to establish a film and media commission. This will enhance the West Danish Film Fund’s visibility on the international stage and hopefully encourage more major and minor coproductions.

filmpuljen.dk

**COPENHAGEN FILM FUND**

The Copenhagen Film Fund was founded in 2013 by the initiative of the Producers Association as a partnership between eight Copenhagen municipalities, the Capital Region and a number of players in the local film industry. The Fund has a budget of 4.7 million euros as of 2016.

The fund’s primary goals are to invest in Danish and international film and television productions, to be produced in the member municipalities and intended for national and international distribution.

The Copenhagen Film Fund primarily invests in international productions of high artistic merit with Danish co-producers, or Danish projects with substantial international financing and distribution in place. The fund’s focus is on productions wholly or partly shot in the region.

cphfilmfund.com

**FILM FYN**

FilmFyn is located on the island of Funen and manages an annual budget of 1.5 million euros, of which more than 1 million euros is invested in feature films and television series shot on location in the area.

The fund primarily gives support to feature films, but any film with investment potential will be considered, based on the local spend in the seven municipalities behind FilmFyn. Danish productions or international productions with Danish minor co-producers will typically be required to spend more than 200% of the investment granted locally.

In 2013 FilmFyn established Film Commission Fyn, in part to be better able to guide international producers to the right locations, people, facilities and resources available in the area.

filmfyn.dk
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. The Foundation receives its funding from lottery and pools funds and in 2014 The Foundation handed out €25 million in subsidies for the production, distribution and exhibition of films.

Production Support

Production support is given to an average of 80 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.

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

- Involvement of a Finnish co-producer with Finnish distribution rights
- Creative and/or technical input from Finland
- Distribution of some kind 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 recommended that the Finnish co-production partner is brought in as early as possible. The amount of production support for minority co-productions has traditionally ranged from €50.000 to €500.000, depending on the Finnish creative/technical input. There are no spend requirements for the support, nor is the support recoupable.

Finnish Film & Audiovisual Export

Finnish Film & Audiovisual Export (FAVEX) is an industry association facilitating the sales and marketing of Finnish content abroad. favex.fi

Finland Film Commission

Film Commissions and other location and production services for foreign productions interested in filming in Finland can be found at filmfinland.fi
## Minor Co-Productions in 2014

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>SCRIPT WRITER</th>
<th>PRODUCTION COMPANY</th>
<th>FINISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHRONICLES OF MELANIE</td>
<td>Viesturs Kairišs</td>
<td>Viestur Kairish, Inga Åbele</td>
<td>Film and TV Studio Mistrus Media</td>
<td>Inland Film Company</td>
<td>Latvia</td>
</tr>
<tr>
<td>SECRET SOCIETY OF SOUPTOWN</td>
<td>Margus Paju</td>
<td>Christian Gamst Miller-Harris, Mihkel Ulman</td>
<td>Nafta Films</td>
<td>Solar Films</td>
<td>Estonia</td>
</tr>
<tr>
<td>POJKARNA</td>
<td>Alexandra-Therese Keining</td>
<td>Alexandra-Therese Keining</td>
<td>Göta Film</td>
<td>Periferia Productions</td>
<td>Sweden</td>
</tr>
<tr>
<td>DEADWEIGHT</td>
<td>Axel Koenzen</td>
<td>Horst Markgraf</td>
<td>Rohfilm</td>
<td>Bufo</td>
<td>Germany</td>
</tr>
<tr>
<td>THE LIBERATION OF SKOPIJE</td>
<td>Rade Serbedzija</td>
<td>Dusan Jovanovic, Rade Serbedzija</td>
<td>Partysans Dooel</td>
<td>Art Films Productions</td>
<td>Macedonia</td>
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</table>

<table>
<thead>
<tr>
<th>DOCUMENTARIES</th>
<th>DIRECTOR</th>
<th>SCRIPT WRITER</th>
<th>PRODUCTION COMPANY</th>
<th>FINISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>BATTLE FOR RIO</td>
<td>Gonzalo Arijon</td>
<td>Anne Vigna</td>
<td>Pumpernickel films</td>
<td>First Floor Productions</td>
<td>France</td>
</tr>
<tr>
<td>LAND</td>
<td>Joakim Demmer</td>
<td>Joakim Demmer</td>
<td>WG Film</td>
<td>JW Documentaries</td>
<td>Sweden</td>
</tr>
<tr>
<td>IDA’S DIARY</td>
<td>August B. Hansen</td>
<td>August B. Hansen</td>
<td>Indie Film</td>
<td>Mouka filmi</td>
<td>Norway</td>
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<tr>
<td>LOVE ME AND LET ME GO</td>
<td>Jerzy Sladkowski</td>
<td>Jerzy Sladkowski</td>
<td>Ginestra</td>
<td>Elokuva-toyhtio Made</td>
<td>Sweden</td>
</tr>
<tr>
<td>LOOK OF SILENCE</td>
<td>Joshua Oppenheimer</td>
<td>Joshua Oppenheimer</td>
<td>Final Cut for Real</td>
<td>Making Movies</td>
<td>Denmark</td>
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<tr>
<td>PLACEBO</td>
<td>Abhay Kumar</td>
<td>Abhay Kumar</td>
<td>Storyteller Ink.</td>
<td>Helsinki-filmi</td>
<td>India</td>
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</table>

<table>
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<th>SHORT FILMS</th>
<th>DIRECTOR</th>
<th>SCRIPT WRITER</th>
<th>PRODUCTION COMPANY</th>
<th>FINISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEAST OF BURDEN</td>
<td>Daina O. Pusic</td>
<td>Daina O. Pusic</td>
<td>Slavica Film</td>
<td>napafilms</td>
<td>Croatia</td>
</tr>
</tbody>
</table>
ICELANDIC FILM CENTRE

The Icelandic Film Centre is a publicly funded organization that falls under the jurisdiction of the Icelandic Ministry of Education, Science and Culture 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 narrative features, documentaries, shorts, and television fiction. A project supported by the Icelandic Film Fund must be connected to Iceland unless special circumstances apply.

Production Support

The Icelandic Film Centre will distribute approximately €5 million in available grants for the years 2014-2015, which is divided between narrative features and shorts (€3 million), documentaries (€1 million), and TV fiction (€1 million).

The Icelandic Film Fund usually grants production support to 3-4 narrative features each year, as well as about 8-10 documentaries, 2-3 shorts, and 2-3 TV series.

Support is also available for international co-productions with an Icelandic minority producer. Applications should be submitted by the Icelandic producer before production begins. They can be submitted at any time during the year and take approximately 8-10 weeks to process.

When evaluating applications the following points are considered:

- The degree of involvement by the Icelandic producer and the overall Icelandic spend
- Artistic participation by Icelandic cast and crew
- A letter of commitment to distribute the film in Iceland

icelandicfilmcentre.is
ICELAND

Recent Minor Co-productions

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>ICELANDIC CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE AQUATIC EFFECT</td>
<td>Sólveig Anspach</td>
<td>Ex Nihilo</td>
<td>Zik Zak Filmworks</td>
<td>France</td>
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<tr>
<td>SHAMER’S DAUGHTER</td>
<td>Kenneth Kainz</td>
<td>Nepente Film</td>
<td>True North</td>
<td>Denmark</td>
</tr>
<tr>
<td>GOOD THINGS AWAIT</td>
<td>Phie Ambo</td>
<td>Danish Documentary Production</td>
<td>Vintage Pictures</td>
<td>Denmark</td>
</tr>
<tr>
<td>THE GRUMP</td>
<td>Dome Karukoski</td>
<td>Solar Films Inc.</td>
<td>Icelandic Film Company</td>
<td>Finland</td>
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<tr>
<td>16 YEARS ‘TIL SUMMER</td>
<td>Lou McLoughlan</td>
<td>Loumclou Films</td>
<td>Zik Zak Filmworks</td>
<td>Scotland</td>
</tr>
<tr>
<td>VIVE LA FRANCE</td>
<td>Helgi Felixson, Titi Johnson</td>
<td>Felix Film</td>
<td>Iris Film</td>
<td>Sweden</td>
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<td>VIKINGAR</td>
<td>Magali Magistry</td>
<td>Caimans Productions</td>
<td>Zik Zak Filmworks</td>
<td>France</td>
</tr>
<tr>
<td>OF GOOD REPORT</td>
<td>Jahmil X.T. Qubeka</td>
<td>Spier Films and iXhosa Nostra</td>
<td>Compass Films</td>
<td>South Africa</td>
</tr>
<tr>
<td>HEMMA</td>
<td>Maximilian Hult</td>
<td>Little Big Productions</td>
<td>Spellbound</td>
<td>Sweden</td>
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</table>

**THE MINISTRY OF INDUSTRIES AND INNOVATION**

Reimbursements are offered by the Icelandic Ministry of Industries and Innovation for 20% of eligible costs incurred in the production of films and television programs in Iceland. When more than 80% of the total production cost 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.

[filminiceland.com](http://filminiceland.com)

Recent productions reimbursed by the Ministry of Industries and Innovation:

- INTERSTELLAR by Christopher Nolan (USA)
- FORTITUDE by Sam Millet et al. (UK)
- LAND AND HO! by Aaron Katz and Martha Stephens (USA)
- DEAD SNOW: RED VS DEAD by Tommy Wirkola (NO)
- THE SECRET LIFE OF WALTER MITTY by Ben Stiller (USA)
- NOAH by Darren Aronofsky (USA)
- GAME OF THRONES (seasons 2-4) by Alan Taylor (UK)
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 2015 budget is approx. EUR 63 million, of which approx. EUR 51 million is earmarked for audiovisual development, production and distribution. The Institute also offers personal grants, training and talent development for the film industry.

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 2015 is NOK 13 million (approx. EUR 1.55 million).

Production funding can be granted for up to 50% of the Norwegian part of the budget, in a range from EUR 100,000 to 500,000.

Funding from the Norwegian Film Institute 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. They will also be eligible to apply for ex post support for up to a total of 50% of the Norwegian budget, calculated on the basis of ticket sales in Norway. All funding is non-recoupable.

When evaluating the applications, the Norwegian Film Institute 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 recognised 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 an application is made under the European Convention, it should be forwarded to the Norwegian Film Institute through the Competent Authority in the delegate producer’s home country.

A deal memo from a Norwegian film distributor confirming the intention of a theatrical release in Norway is required.

The volume of support will be determined on the basis of Norwegian spending and the share of other Norwegian investment.

nfi.no

Deadlines 2015

23 February
7 September

Minor Co-production in 2014

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>NORWEGIAN CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
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</thead>
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<tr>
<td>SÅ OG PÅ JORDEN</td>
<td>Kay Pollack</td>
<td>GP Studio AB</td>
<td>Storm Films AS</td>
<td>Sweden</td>
</tr>
<tr>
<td>BEYOND SLEEP</td>
<td>Boudewijn Koole</td>
<td>Key Film BV</td>
<td>Neofilm AS</td>
<td>Netherland</td>
</tr>
<tr>
<td>TORDENSKIOLD</td>
<td>Henrik Ruben Genz</td>
<td>Nimbus Film ApS</td>
<td>Hummel &amp; Nimbus AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>DISAPPEARANCE</td>
<td>Boudewijn Koole</td>
<td>Waterland Film</td>
<td>Sweet Films AS</td>
<td>Netherland</td>
</tr>
<tr>
<td>EN MANN VED NAVN OVE</td>
<td>Hannes Holm</td>
<td>Tre Vänner AB</td>
<td>Fantefilm Fiksjon AS</td>
<td>Sweden</td>
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<tr>
<td>VALLONA</td>
<td>Ted Kjellson</td>
<td>Breidablick Film Production AB</td>
<td>Cinenord Kidstory AS</td>
<td>Sweden</td>
</tr>
<tr>
<td>WHAT IT WAS LIKE SEEING CHRIS</td>
<td>Tom Cairns</td>
<td>Newgrange Pictures</td>
<td>Paradox Rettigheter AS</td>
<td>Irland</td>
</tr>
</tbody>
</table>
Documentaries

It is possible to obtain funding for documentary productions not intended 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 applications will be evaluated by one of the documentary film commissioners of the Norwegian Film Institute.

The annual budget for 2015 for documentary co-production is approx. NOK 3 million (approx. EUR 0.4 million).

Deadlines 2015

Applications for 2015 have no specific deadline and will be evaluated on a rolling basis.

Minor Co-productions in 2014

<table>
<thead>
<tr>
<th>DOCUMENTARIES</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>NORWEGIAN CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
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<tr>
<td>THE VENUS PROJECT</td>
<td>Mette Carla Albrechtsen and Lea Glob</td>
<td>House of Real</td>
<td>Faction Film AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>MY SISTER, 2 SPIRITED</td>
<td>Suvi West</td>
<td>Vaski</td>
<td>Koko Film AS</td>
<td>Finland</td>
</tr>
<tr>
<td>NATURENS UORDEN</td>
<td>Christian Sønderby Jepsen</td>
<td>Moving Documentary Aps</td>
<td>Medieoperatørerne AS</td>
<td>Denmark</td>
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</tbody>
</table>
SØRFOND - THE NORWEGIAN SOUTH FILM FUND

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 value 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 is not publicly owned and is independent in relation to broadcaster ownership.

SØRFOND grants production support as top financing, i.e. a substantial part of the budget (50%) must already be confirmed. The fund supports fiction films and documentaries produced for theatrical release, for television or other media platforms. The minimum duration time is 50min. The maximum support for a single production is NOK 1,000,000, or aprox EUR 118,000. Of this, a 10% overhead is granted to the minority co-producer in order to cover administration expenses.

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

Deadlines 2015
25 February
sorfond.com

INTERNATIONAL SÁMI FILM INSTITUT (ISFI)

The International Sámi Film Centre (ISF) is dedicated to providing Sámi people with the skills and economic opportunities for developing, producing and distributing Sámi films in the Sámi language. In addition, the ISF is a centre 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 NOK 1,5 million, provided by the Norwegian Ministry of Culture for film activities, and an additional NOK 300,000 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.

isfi.no
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.

**Filmfond Nord** was established in 2012 and is based in Bodø. It provides top financing for feature films and TV dramas that help develop the film industry of the region.

filmfondnord.no

**Filmkraft Invest** is based in Stavanger. It invests in Norwegian and/or international productions that help develop the film industry of the region.

filmkraft.no

**Fuzz** is based in Bergen. It provides top financing and co-produces feature films, TV dramas and interactive games with a significant part of the production carried out in the region.

fuzz.no

**Film3** is based in Lillehammer. It can act as a co-producer for Norwegian and/or international feature films and TV dramas with connections to the region.

film3.no

**Midtnorsk filmfond** is based in Trondheim. It provides top financing for co-productions with a regional producer. The fund covers the areas of Central Norway and Central Sweden – from the Norwegian Atlantic Coast to the Baltic Sea.

midtnorskfilm.no

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

filmcamp.no

**FILM COMMISSIONS**

There is one national and three regional film commissions in Norway that offer facilitation for foreign productions carried out in their region.

The national commission – **Film Commission Norway** – is an integral part of the Department of Promotion and International Relations at the Filminstitute and aims to encourage and aid international film productions in Norway, and acts as a link between the national and international film and television industry.

norwegianfilm.com

The national commission has a tight collaborations with the three regional film commissions:

- **Western Norwegian Film Commission** is based in Bergen
  wnfc.no
- **Filmkraft Rogaland** is based in Stavanger
  filmkraft.no
- **Mid Nordic Film** is based in Trondheim
  midtnorskfilm.no

nfi.no/english/film-commission
**The Minor Co-production 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.

sfi.se

Minor Co-productions in 2014

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<tr>
<th>DOCUMENTARIES</th>
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<th>PRODUCTION COMPANY</th>
<th>SWEDISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
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</thead>
<tbody>
<tr>
<td>THE SECRET FLIGHT</td>
<td>Andreas Kofoed</td>
<td>Fridthjof Film A/S</td>
<td>Anagram Film &amp; Television AB</td>
<td>Denmark</td>
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<tr>
<td>MISFITS</td>
<td>Jannik Splidsboel</td>
<td>Sonntag Pictures ApS</td>
<td>Mantaray AB</td>
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<td>FÄKNINGS- MÄSTAREN</td>
<td>Simon Lereng Wilmont</td>
<td>Final Cut for Real ApS</td>
<td>Story AB</td>
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<tr>
<td>IN DEPENDANCE</td>
<td>Henrika Hemmi</td>
<td>Mouka Filmi Oy</td>
<td>Auto Images AB</td>
<td>Finland</td>
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<tr>
<td>NADA EFTER REVOLUTIONEN</td>
<td>Claudia Lisboa</td>
<td>Zeppers Film &amp; TV</td>
<td>Laika Film &amp; Television AB</td>
<td>Netherlands</td>
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<tr>
<th>SHORT FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>SWEDISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
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<tr>
<td>SÁMI BÓJA</td>
<td>Elle Sofe Henriksen</td>
<td>Kautokeino Film AS</td>
<td>Eyfeed Docs AB</td>
<td>Norge</td>
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<tr>
<td>EDITH &amp; ALJOSIA</td>
<td>Ann Holmgren</td>
<td>Julev Film AS</td>
<td>Bautafilm AB</td>
<td>Norge</td>
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## Minor Co-productions in 2014

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>SWEDISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
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</thead>
<tbody>
<tr>
<td>EN CHANCE TIL</td>
<td>Susanne Bier</td>
<td>Zentropa</td>
<td>Zentropa Int. Sweden</td>
<td>Denmark</td>
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<tr>
<td>BALLON</td>
<td>Lisa Ohlin</td>
<td>Asta Film</td>
<td>Illusion Film &amp; TV AB</td>
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<tr>
<td>TORDENSKIOLD FÅR HUND</td>
<td>Henrik Ruben Genz</td>
<td>Nimbus Film</td>
<td>Anagram Film &amp; TV AB</td>
<td>Denmark</td>
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<tr>
<td>KOLLEKTIVET</td>
<td>Thomas Vinterberg</td>
<td>Zentropa</td>
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<tr>
<td>ALDRIG MERE JUL</td>
<td>Jacob Bak Ley</td>
<td>Copenhagen Bombay Rights</td>
<td>CB Sverige AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>THE GIRL KING</td>
<td>Mika Kaurismäki</td>
<td>Marianna Film OY</td>
<td>Anagram Film &amp; TV AB</td>
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<tr>
<td>PYROMANEN</td>
<td>Erik Skjoldbjaerg</td>
<td>Pravda Film</td>
<td>Bleck Film &amp; TV AB</td>
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<tr>
<td>LEJONKVINNAN</td>
<td>Vibeke Idsöe</td>
<td>Filmkamraterne A/S</td>
<td>Tre Vänner Produktion AB</td>
<td>Norway</td>
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<tr>
<td>VULCANIA</td>
<td>David Matamoros</td>
<td>Zentropa Int. Spain</td>
<td>Zentropa Int. Sweden AB</td>
<td>Spain</td>
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<tr>
<td>FALSE WITNESS</td>
<td>Iglika Trifonova</td>
<td>KLAS Film</td>
<td>FilmLance International AB</td>
<td>Bulgaria</td>
</tr>
<tr>
<td>OUR SUN</td>
<td>Joost van Ginkel</td>
<td>PRPL B.V &amp; Bastide Films</td>
<td>GötaFilm International AB</td>
<td>Netherlands</td>
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<tr>
<td>MOLLY MONSTER</td>
<td>Michael Ekblad Ted Sieger</td>
<td>Alexandra Schatz Filmproduktion</td>
<td>Slugger Film AB</td>
<td>Germany</td>
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<tr>
<td>FEVER AT DAWN</td>
<td>Péter Gárdos</td>
<td>Tivill Films</td>
<td>GötaFilm International AB</td>
<td>Hungary</td>
</tr>
</tbody>
</table>
Established in 1990, and based in Oslo, 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 is also secretariat to the prestigious Nordic Council Film Prize and arranges and hosts the annual event Nordic Talents held in Copenhagen each autumn.

Nordisk Film & TV Fond is funded by 17 partners; The Nordic Council of Ministers, five national film institutes/funds and 11 public service and private TV stations within the region. The annual budget is approximately € 10,300,000.

The Fund’s production support may be applied for by Nordic production companies who are delegate producers of the project. There are no application deadlines, but the processing time is normally 4-6 weeks. Projects for a children and youth audience are prioritised.

The project must be:

- Suited for cinema exhibition, TV distribution or for other type of distribution
- Considered by the Fund to have a significant audience potential primarily in the Nordic countries, and secondarily in the global market

The following must be confirmed:

- National base funding
- Distribution guarantee for cinema and/or broadcast agreement in two of the Nordic countries

The application must be:

- Submitted before production start
- Submitted via our online application system, see more info on our web page under: Support Programmes / Applying for Support

The Fund does not contribute to the funding of a project that has been pre-sold to, or that is co-produced by, a Nordic TV broadcaster that is not one of the TV Partners of the Fund.

For further details see our web page under: Support Programmes / Guidelines.
## A selection of our supported projects opening in 2015:

### FEATURE FILMS
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Production Company</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPARROWS</td>
<td>Rúnar Rúnarsson</td>
<td>Nimbus Iceland</td>
<td>Iceland</td>
</tr>
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<td>THE COMMUNE</td>
<td>Thomas Vinterberg</td>
<td>Zentropa Entertainments</td>
<td>Denmark</td>
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<tr>
<td>THE WAVE</td>
<td>Roar Uthaug</td>
<td>Fantefilm</td>
<td>Norway</td>
</tr>
<tr>
<td>WILDEYE</td>
<td>Antti J. Jokinen</td>
<td>Solar Films</td>
<td>Finland</td>
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### DOCUMENTARIES
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Production Company</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>INGRID BERGMAN – IN HER OWN WORDS</td>
<td>Stig Björkman</td>
<td>Mantaray Film</td>
<td>Sweden</td>
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<tr>
<td>NATURAL DISORDER</td>
<td>Christian Sønderby Jepsen</td>
<td>Moving Documentary</td>
<td>Denmark</td>
</tr>
<tr>
<td>THE BORNEO CASE</td>
<td>Dylan Williams, Erik Pauser</td>
<td>Amp Film</td>
<td>Sweden</td>
</tr>
</tbody>
</table>

### TV-FICTIONS
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Production Company</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOLLOW THE MONEY</td>
<td>Per Fly</td>
<td>DR</td>
<td>Denmark</td>
</tr>
<tr>
<td>OCCUPIED</td>
<td>Erik Skjoldbjærg, Erik Richter Strand, Pål Sletaune, Eva Sørhaug, John Andreas Andersen</td>
<td>Yellow Bird Norge</td>
<td>Norway</td>
</tr>
<tr>
<td>JORDSKOTT - TALES OF SILVERHÖJD</td>
<td>Henrik Björn, Anders Engström</td>
<td>Palladium Film</td>
<td>Sweden</td>
</tr>
</tbody>
</table>
A complete overview over projects supported by the Fund can be found on our web page under: About Us / Projects Supported.

Nordisk Film & TV Fond also supports a range of other initiatives to assist Nordic productions to travel further throughout the region and internationally.

Nordic Genre Boost

• Our latest initiative Nordic Genre Boost provides workshops and development support for selected Nordic genre film projects
• Nordic Genre Boost runs through 2015 and 2016 and has a yearly budget of NOK 2 million
• Next call for projects will be announced on our website

Our distribution support initiatives are specifically designed to improve the circulation of Nordic films across the Nordic region, and to respond to the fast changing nature of distribution in the digital world. In 2015 our budget for distribution support is NOK 6 million.

Our schemes for distribution support are:

• Distribution support for single projects
• Slate support for distribution of up to three films

Guidelines and application forms for the new support schemes are available on our web page under: Support Programmes / Distribution Support Schemes 2015-2016.

The four new distribution initiatives running until 2016 are:

• Digital Distribution Support
• Recruited Audience Screening Support
• Nordic Film Marketing Support Scheme
• Nordic Film Promotion for Exhibitors

The Fund also assist professionals in developing and improving their knowledge and skills through supporting a range of film events of Nordic importance such as festivals, seminars or forums, through support of Film Cultural Initiatives.

Guidelines and application forms for all our support schemes are available on our web page under: Support Programmes.

To keep up to date on the Fund’s activity, and news from the Nordic film- and TV-industry, subscribe to our weekly newsletter via our web page under: Newsletter Registration.
Creative Europe (2014-2020) is supporting the European creative sectors with a budget of €1.46 billion. The Creative Europe programme has three sub-programmes: Culture, Media and Cross Sector. The Creative Europe programme replaces the former Culture (2007-2014), MEDIA (2007-2014) and MEDIA Mundus programmes.

The national Creative Europe MEDIA Desks have the ambition of consulting, informing and advising the audiovisual sectors and industries about the MEDIA sub-programme and the specific funding opportunities represented in the specific calls.

The role of the Creative Europe Desks

- To ensure broad knowledge of the Creative Europe Programme
- To facilitate national participation in the Creative Europe Programme with the widest number of audiovisual professionals and companies in the creative and cultural sector
- To provide citizens with information about the Creative Europe Programme

Furthermore we see our most important tasks as

- To assist applicants in the application process
- To organise events that will help the film/TV/game industry getting information, network, partners and financing
- To do matchmaking and advice about financing and funding opportunities in other countries supported by the MEDIA sub-programme
- To ensure professionalisation and internationalisation of the audiovisual industries

The MEDIA sub-programme of Creative Europe supports the EU film and audiovisual industries financially – in development, production, distribution and promotion. The programme helps to launch projects with a European dimension and nurtures new technologies; it enables European film and audiovisual work to find markets beyond national and European borders; it funds training and development schemes.
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