CANNES 2014

COPRODUCING WITH THE

NORDIC COUNTRIES
THE NORDIC COUNTRIES AND THEIR CO-PRODUCTION PROGRAMS

Denmark
Danish Film Institute
Regional Film Funds

Finland
Finnish Film Foundation

Iceland
Icelandic Film Center
The Ministry of Industries and Innovation

Norway
Norwegian Film Institute
Regional Film Funds
Film Commissions

Sweden
Swedish Film Institute

NORDISK FILM & TV FOND

Introduction

CREATIVE EUROPE DESKS DENMARK, FINLAND, ICELAND, NORWAY AND SWEDEN

CONTACTS & CREDITS
THE NORDIC COUNTRIES
AND THEIR
CO-PRODUCTION
PROGRAMS
The Danish Film Institute 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. DFI highly values the opportunities that co-production can provide for the Danish industry - international financing, cultural and business exchange and distribution - and therefore encourages these partnerships.

The following films can be mentioned as examples of supported projects:

- *Waltz for Monica* directed by Per Fly (SE)
- *Concrete Night* directed by Pirjo Honkasalo (FI)
- *Borgman* directed by Alex van Warmerdam (NL)
- *Ida* directed by Pawel Pawlikowski (PL)
- *Kon-tiki* directed by Joachim Rønning, Espen Sandberg (NO)
- *Beyond* directed by Pernilla August (SE)
- *Niko - Family Affairs* directed by Kari Juusonen, Jørgen Lerdam (FI)

Requirements for applying for subsidies

DFI can fund 6-9 minor co-productions per year. The annual budget amounts to DKK 12 mio.

- 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

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 2014
17 February - noon
2 June - noon
15 September - noon

Minor Co-Production Feature Films supported in 2013

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REGIONAL FILM FUNDS

The regional film funds make an important contribution to the success of Danish films and television. Denmark’s three funds are stepping up internationally.

THE WEST DANISH FILM FUND

The West Danish Film Fund, located in Denmark’s second biggest city, Aarhus, annually invests around 1.5 million euros in film and media production. Its efforts go beyond funding and include equipment, professional film studios and film workers, an industrial park, training and talent development, as well as servicing the film industry in terms of location scouting and partnering.

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

The Fund is raising its international profile by establishing a film and media commission. This will enhance the West Danish Film Fund’s visibility on the international stage and its readiness to enter into minor and major coproductions.

filmfuljen.dk

COPENHAGEN FILM FUND

The Copenhagen Film Fund was founded in 2013 by 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 up to 2016.

The fund’s prime purpose is to invest in international and Danish film and television productions, to be produced in the member municipalities and distributed both nationally and internationally.

The Copenhagen Film Fund primarily invests in international productions of high artistic merit and 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 a Danish minor co-producer will typically be required to locally spend more than 200% of the investment granted.

FilmFyn in 2013 took the initiative to establish Film Commission Fyn, in part to be better able to guide international producers to the right locations, people, facilities and re-sources 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 as well as the EU notification concerning state aid for film. The Foundation receives its funding from lottery and pools funds and in 2013 The Foundation handed out around €24 million in subsidies for the production, distribution and exhibition of films.

**Production Support**

Production support is given to an average of 78 films per year. The Foundation’s support makes up around 30 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.

[www.ses.fi/en](http://www.ses.fi/en)

**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 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 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 €50,000 to €500,000, depending on the Finnish creative/technical input.

**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.

Finnish Film & Audiovisual Export (FAVEX) is an industry association facilitating the sales and marketing of Finnish content abroad. [www.favex.fi](http://www.favex.fi)

Film Commissions and other location and production services for foreign productions interested in filming in Finland can be found at [www.filmfinland.fi](http://www.filmfinland.fi)
## Minor Co-Productions in 2013

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<td>Peter Greenaway</td>
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<td><strong>THE GIRL KING</strong></td>
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<td>Marius Ivaškevičius</td>
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<td>Lisa Aschan</td>
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<td>Marie Skovgaard</td>
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<td>Helgi Felixson &amp; Titti Johnson</td>
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<td>Jaak Klimi &amp; Arbo Tammiksaar</td>
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<td><strong>CONCERNING VIOLENCE</strong></td>
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<td><strong>COOPER'S CHALLENGE</strong></td>
<td>Karen Stokkedal Poulsen</td>
<td>Karen Stokkedal Poulsen</td>
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<td>Klafti Tuotannot</td>
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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 €4 million in available grants for the years 2014-2015, which is divided between narrative features and shorts (€2,5 million), documentaries (€1 million), and TV fiction (€500,000).

The Icelandic Film Fund usually grants production support to 4-5 narrative features each year, as well as about 8-10 documentaries, 4-5 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.

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

• The degree of involvement by the Icelandic producer and the overall Icelandic spend
• The amount of participation in the production by Icelandic cast and crew
• Whether there is a letter of commitment to distribute the film in Icelandic theaters or on Icelandic television

www.icelandicfilmcentre.is
www.eng.menntamalaraduneyti.is/Acts/nr/2438
Recent Minor Co-productions

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<td>VIKINGAR</td>
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THE MINISTRY OF INDUSTRIES AND INNOVATION

Reimbursements are offered by the Icelandic Ministry of Industries and Innovation for 20% of the 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.

Recent productions reimbursed by the Ministry of Industries and Innovation:

- *Dead Snow: Red vs. Dead* directed by Tommy Wirkola (NO)
- *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* (seasons 2-4) directed by Alan Taylor et al. (UK)

[www.filminiceland.com](http://www.filminiceland.com)
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 2014 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 2014 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.

www.nfi.no

Deadlines 2014

24 February
1 September

Minor Co-production in 2013

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<td>GENTLEMEN</td>
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<td>RICHARD THE STORK</td>
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<td>Ruben Östlund</td>
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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 2014 for documentary co-production is approx. NOK 3 million (approx. EUR 0.4 million).

Deadline 2014

Applications for 2014 have no specific deadline and will be evaluated on a rolling basis.

Minor Co-productions in 2013

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<td>THE QUATRARO MYSTERY</td>
<td>Jeppe Rønde</td>
<td>Sonntag Pictures</td>
<td>Piraya Film AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>SUNSHINE SUPERSTAR</td>
<td>Marah Strauch</td>
<td>Scissorkick Film and Submarine Entertainment</td>
<td>Flimmer Film AS</td>
<td>USA</td>
</tr>
<tr>
<td>THE VISIT</td>
<td>Michael Madsen</td>
<td>Magic Hour Films</td>
<td>Indie Film AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>VIVE LA FRANCE</td>
<td>Titti Johnson and Helgi Felixson</td>
<td>Vilda Bomben AB</td>
<td>Mechanix Film</td>
<td>Sweden</td>
</tr>
</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 50 minutes. 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.

Deadline 2015

25 February

www.sorfond.com

THE INTERNATIONAL SÁMI FILM CENTRE

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.

www.isf.as
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 is based in Stavanger. It invests in Norwegian and/or international productions that help develop the film industry of the region.
www.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.
www.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.
www.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.
www.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.
www.filmcamp.no

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.
www.filmfondnord.no

FILM COMMISSIONS

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

Western Norwegian Film Commission is based in Bergen
www.wnfc.no

Filmkraft Rogaland is based in Stavanger
www.filmkraft.no

Mid Nordic Film is based in Trondheim
www.midtnorskfilm.no

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
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

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

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.
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 2013

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>SWEDISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOMEONE YOU LOVE</td>
<td>Susanne Bier</td>
<td>Zentropa</td>
<td>Zentropa Int. Sweden</td>
<td>Denmark</td>
</tr>
<tr>
<td>NYMPHOMANIAC</td>
<td>Lars von Trier</td>
<td>Zentropa</td>
<td>Zentropa Int. Sweden AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>ITSI BITSI</td>
<td>Lance Edmands</td>
<td>Nimbus Film</td>
<td>BOB Film</td>
<td>Denmark</td>
</tr>
<tr>
<td>HALLONBÄTSFLYKTINGEN</td>
<td>Leif Lindblom</td>
<td>Matila Röhr Productions Oy</td>
<td>Eyeworks</td>
<td>Finland</td>
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<tr>
<td>DIRK OHM</td>
<td>Bobbie Peers</td>
<td>Mer Film A/S</td>
<td>Migma Film</td>
<td>Norway</td>
</tr>
<tr>
<td>DOKTOR PROKTORS PRUTTPULVER</td>
<td>Arild Fröhlich</td>
<td>Maipo Film- og TV-produksjon AS</td>
<td>FilmLance International</td>
<td>Norway</td>
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<tr>
<td>KICK IT</td>
<td>Katarina Launing</td>
<td>Cinenord Kidstory AS</td>
<td>Breidablick Film Produktion</td>
<td>Norway</td>
</tr>
<tr>
<td>KRAFTIDOTEN</td>
<td>Hans Petter Moland</td>
<td>Paradox Rettigheter AS</td>
<td>Zentropa Int. Sweden AB</td>
<td>Norway</td>
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<tr>
<td>HÄR ÄR HAROLD (HER ER HAROLD)</td>
<td>Gunnar Vikene</td>
<td>Mer Fil A/S</td>
<td>Migma Film AB</td>
<td>Norway</td>
</tr>
<tr>
<td>LUCIA DE B</td>
<td>Paula van der Oest</td>
<td>Rinkel Film</td>
<td>Filmkreatörerna Prah och Björk AB</td>
<td>Netherlands</td>
</tr>
<tr>
<td>EVERYTING WILL BE FINE</td>
<td>Wim Wenders</td>
<td>Neue Road Movies GmbH</td>
<td>GötaFilm International AB</td>
<td>Germany</td>
</tr>
<tr>
<td>WHITE GOD</td>
<td>Kornél Mundruczó</td>
<td>Proton Cinema</td>
<td>The Chimney Pot Sverige AB</td>
<td>Hungary</td>
</tr>
</tbody>
</table>
## Documentaries

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Production Company</th>
<th>Swedish Co-Producer</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEPIDEH</td>
<td>Berit Madsen</td>
<td>Radiator Film ApS</td>
<td>Eight Millimeters</td>
<td>Denmark</td>
</tr>
<tr>
<td>JUST THE RIGHT AMOUNT OF VIOLENCE</td>
<td>Jon Bang Carlsen</td>
<td>Kamoli Films ApS</td>
<td>M. Automat Manus- o Produktion AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>EMBRACING THE DEAD</td>
<td>Nanna Frank Møller</td>
<td>Made in Copenhagen</td>
<td>Ginestra Film AB</td>
<td>Denmark</td>
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<tr>
<td>EN ARKTISK RYMDODYSSE</td>
<td>Lars Einar Skageberg</td>
<td>Tordenfilm AS</td>
<td>Atmo Rights AB</td>
<td>Norway</td>
</tr>
<tr>
<td>MOTHER'S WISH</td>
<td>Joonas Berghäll</td>
<td>Oktober Oy</td>
<td>Mantaray Film</td>
<td>Finland</td>
</tr>
<tr>
<td>ONCE I DREAMT OF LIFE</td>
<td>Sini Liimatainen, Jukka Kärkkäinen</td>
<td>Mouka Filmi Oy</td>
<td>Auto Images</td>
<td>Finland</td>
</tr>
<tr>
<td>OPTIMISTERN A</td>
<td>Gunhind Westhagen Magnor</td>
<td>Skofteland Film A/S</td>
<td>Mantaray Film</td>
<td>Norway</td>
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<tr>
<td>PIXADORES</td>
<td>Amir Escandari</td>
<td>Helsinki-Filmi Oy</td>
<td>Story AB</td>
<td>Finland</td>
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<tr>
<td>DYBBUK</td>
<td>Krysztof Kopczynski</td>
<td>Eureka Media</td>
<td>Momento Film</td>
<td>Poland</td>
</tr>
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</table>

## Short Films

<table>
<thead>
<tr>
<th>Title</th>
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<th>Production Company</th>
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<tr>
<td>CYKLIS Helen</td>
<td>Aarne Norberg</td>
<td>Preferia Productions</td>
<td>Giraff Film Aktiebolag</td>
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<tr>
<td>MINI</td>
<td>Milad Alami</td>
<td>Windelov/Lassen ApS</td>
<td>Garagefilm International AB</td>
<td>Denmark/Sweden</td>
</tr>
</tbody>
</table>
1st CLASS

NORDISK FILM & TV FOND
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 18 partners; The Nordic Council of Ministers, five national film institutes/funds and 12 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 children and young 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: 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: Guidelines.
A selection of our supported projects opening in 2014:

### FEATURE FILMS

<table>
<thead>
<tr>
<th>Feature Film</th>
<th>Director</th>
<th>Production Company</th>
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</thead>
<tbody>
<tr>
<td>A Pigeon Sat on a Branch Reflecting on Existence</td>
<td>Roy Andersson</td>
<td>Roy Andersson Film</td>
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<tr>
<td>A Second Chance</td>
<td>Susanne Bier</td>
<td>Zentropa Entertainments</td>
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<tr>
<td>Big Game</td>
<td>Jalmari Helander</td>
<td>Subzero Film Entertainment</td>
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<td>Doctor Proctor's Fart Powder</td>
<td>Arild Fröhlich</td>
<td>Maipo Film</td>
<td>Norway</td>
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<td>Fusi</td>
<td>Dagur Kári</td>
<td>Blueeyes Productions</td>
<td>Iceland</td>
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<tr>
<td>Force Majeure</td>
<td>Ruben Östlund</td>
<td>Platform Produktion</td>
<td>Sweden</td>
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</table>

### DOCUMENTARIES

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<tr>
<th>Documentary</th>
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<tr>
<td>Lost in Perfection</td>
<td>Erik Gandini</td>
<td>Atmo</td>
<td>Sweden</td>
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<tr>
<td>1989</td>
<td>Anders Østergaard</td>
<td>Magic Hour Films</td>
<td>Denmark</td>
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### ANIMATIONS

<table>
<thead>
<tr>
<th>Animation</th>
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<th>Production Company</th>
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<tbody>
<tr>
<td>Moomins in the Riviera</td>
<td>Xavier Picard</td>
<td>Handle Productions</td>
<td>Finland</td>
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### TV-FICTIONS

<table>
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<tr>
<th>Fiction</th>
<th>Director</th>
<th>Production Company</th>
<th>Country of Origin</th>
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<tbody>
<tr>
<td>The Heavy Water War</td>
<td>Per-Olav Sørensen</td>
<td>Filmkameratene</td>
<td>Norway</td>
</tr>
<tr>
<td>1864</td>
<td>Ole Bornedal</td>
<td>Miso Film</td>
<td>Denmark</td>
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</table>
A complete overview over projects supported by the Fund can be found on our web page under: 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 through special initiatives. Our latest international initiative within the framework of the Nordic Council of Ministers' Globalization Pool was Scandi Sensations (2012-2013); Nordisk Film & TV Fond partnered up with Mubi to present some cinematic gems from the region, on VOD, to a global online audience. The aim was to reach 70,000 film viewings, and this goal was exceeded by over 50%!

As of 2014 Nordisk Film & TV Fond has launched four new and innovative distribution support initiatives. With an extra budget of more than NOK 3.5m for a trial period of one year, they 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. These initiatives come on top of the existing two distribution schemes; the Single Distribution Support (with a budget of NOK 3.5 million per year) and Nordic High Five slate support. Special guidelines and application forms for the new support schemes are available on our web page under: Distribution Support Schemes 2014-2015.

The four new distribution initiatives

- 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 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.

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: Newsletter Registration.

Nordisk Film & TV Fond
CEO Petri Kemppinen
Kristian Augusts gate 13
0164 Oslo
Norway
T: +47 64006080
info@nordiskfilmogtvfond.com
www.nordiskfilmogtvfond.com
CREATIVE EUROPE DESKS
DENMARK
FINLAND
ICELAND
NORWAY
AND SWEDEN
Creative Europe (2014-2020) is supporting the European creative sectors with a budget of €1.46 billion. Creative Europe is divided in three sub-programmes: Culture, Media and Cross Sector. The national Creative Europe Desks working within the Media sub-programme have the ambition of consulting, informing and advising the audiovisual industries when it comes to EU-funding and the specific calls of the Creative Europe. The Creative Europe programme replaces the former Culture (2007-2014), MEDIA (2007-2014) and MEDIA Mundus programmes.

The role of the Creative Europe Desks

• To ensure the promotion of the Creative Europe Programme
• To facilitate the participation in the Creative Europe Programme of the widest number of audiovisual professionals and companies in the creative and cultural sector
• To provide citizens with information on the Creative Europe Programme

Furthermore we see our most important tasks as

• To inform professionals and the general public about the EU Creative Europe Programme
• To assist applicants in the application process
• To organize events that will help the film/TV/game industry getting information, network, partners and financing
• To do matchmaking and advice about financing and funding in other countries supported by the Media sub-programme
• To ensure professionalisation and internationalisation of our audiovisual industries

The Media sub-programme of Creative Europe supports the EU film and audiovisual industries financially in the development, distribution and promotion of their work. It helps to launch projects with a European dimension and nurtures new technologies; it enables European films and audiovisual works to find markets beyond national and European borders; it funds training and development schemes.
CREATIVE EUROPE DESK DENMARK
Ene Katrine Rasmussen
Danish Film Institute
Gogersgade 55
1123 Copenhagen K, Denmark
+45 33743442
creativeeurope@dfi.dk
www.etkreativteuropa.eu

CREATIVE EUROPE DESK FINLAND
Kerstin Degerman
The Finnish Film Foundation
Kanavakatu 12
FI – 00160 Helsinki, Finland
+358 9 6220 3013
kerstin.degerman@ses.fi
www.mediadeskfinland.eu

CREATIVE EUROPE DESK ICELAND
Sigriður Margrét Vigfúsdóttir
RANNIS - The Icelandic Centre for Research
Dunhaga 5
107 Reykjavik, Iceland
+354 8996366
creative.europe@rannis.is
http://www.rannis.is/sjodir/menning-listir/creative-europe/

CREATIVE EUROPE DESK NORWAY
Kåre Jensen
Norwegian Film Institute
P.O.Box 482 Sentrum
0105 Oslo, Norway
+47 22478866
kaare.jensen@nfi.no
www.kreativteuropa.no

CREATIVE EUROPE DESK SWEDEN
Ulrika Nisell
Swedish Film Institute
BOX 27126, Filmhuset, Borgvägen 1-5
S – 10252 Stockholm, Sweden
+46 86651205
kreativaeuropa@sfi.se
http://www.kreativaeuropa.eu
DENMARK

DANISH FILM INSTITUTE
Noemi Ferrer
International Producer
noemis@dfi.dk
+45 33743400

COPENHAGEN FILM FUND
Thomas Gammeltoft
CEO
thomas@cphfilmfund.com
+45 40728842

THE WEST DANISH FILM FUND
Carsten Holst
CEO
mail@filmpuljen.dk
+45 89404882

FILM FYN
Bo Damgaard
Managing Director
bo@filmfyn.dk
+45 40309978

FINLAND

THE FINNISH FILM FOUNDATION
Kanavaku 12
FI – 00160 Helsinki, Finland
ses@ses.fi
+358 9 6220 300

ICELAND

ICELANDIC FILM CENTRE
Laufey Gudjónsdóttir
Director
laufey@icelandicfilmcentre.is

Ásdís Höskuldsdóttir
Head of Finance and Production
asdis@icelandicfilmcentre.is

SWEDEN

SWEDISH FILM INSTITUTE
Susanne Tiger
Production Controller
susanne.tiger@sfi.se

Kristina Thunell
Administrator
kristina.thunell@sfi.se

Hjalmar Palmgren
Director of Production Funding & Promotion
hjalmar.palmgren@sfi.se

NORWAY

NORwegian FILM INSTITUTE
Sveinung Golimo
Executive Director – Production and Development
sveinung.golimo@nfi.no

Anne Frilseth
Senior Advisor Production – Feature Films
anne.frilseth@nfi.no

Bjørn Arne Odden
Senior Advisor Production – Documentary Films
bjorn.arne.odden@nfi.no

SØRFOND – THE SOUTH FILM FUND
Ingrid Festøy Ottesen
Senior Advisor Production
ingrid.festoy.ottesen@nfi.no

THE INTERNATIONAL SÁMI FILM CENTRE
P.O Box 203
9521 Guovdageaidnu/Kautokeino
info@isf.as

REGIONAL FILM COMMISSION
Truls Kontny
Head of Film Commission Norway
truls.kontny@nfi.no

Wibecke Rønseth
Norwegian Representative to Eurimages
wibecke.ronseth@nfi.no
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Force Majeure
Ruben Östlund - Sweden
Plattform Produktion
© Fredrik Wenzel

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© Guy Dufaux

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Nymphomaniac
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© Christian Geisnæs

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In Order of Disappearance
Hans Petter Moland – Norway
Paradox Film
© Philip Øgaard

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Of Horses and Men
Benedikt Erlingsson - Iceland
Hrossabrestur
© Bergsteinn Björgulfsson