CO-PRODUCING WITH THE NORDIC COUNTRIES

2020
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Page 28  WILDLAND, Jeanette Nordahl - DENMARK, Snowglobe ©Christian Geisnæs

Editor & Layout: Amila Cirkinagic
The Danish Film Institute (DFI) has established an international department with the remit of advising Danish producers on international funding possibilities, while being the point of contact for international producers seeking information on the Danish production landscape and financing possibilities.

Minority Co-Production Funding – Feature Films
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.

Recently Successful Co-Productions
BIRDS OF PASSAGE by Christina Gallego and Ciro Guerra (Colombia)
OUT STEALING HORSES by Hans Petter Moland (Norway)
A WHITE, WHITE DAY? by Hlynur Pálmason (Iceland)

Subsidy Application Requirements
DFI can fund around 5-9 minor co-productions per year. The annual budget is approximately 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 secured

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.

You will get a response on your application within a month from submission deadline. dfi.dk

Deadlines for application in 2020
3 March – noon
26 May – noon
22 September – noon
## Minority Co-Production Features supported in 2019

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>DANISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
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</thead>
<tbody>
<tr>
<td>A WHITE, WHITE DAY?</td>
<td>Hlynur Pálmason</td>
<td>Join Motion Pictures</td>
<td>Snowglobe</td>
<td>Iceland</td>
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<tr>
<td>ABESTJERNEN</td>
<td>Linda Hambäck</td>
<td>Lee Film Stockholm</td>
<td>Nørlum</td>
<td>Sweden</td>
</tr>
<tr>
<td>ANATOLIAN LEOPARD</td>
<td>Emre Kayis</td>
<td>Tatofilm</td>
<td>Adomeit Film</td>
<td>Turkey</td>
</tr>
<tr>
<td>BEAST</td>
<td>Miguel Angel Uriegas</td>
<td>Fotosíntesis Media</td>
<td>Zentropa Entertainment</td>
<td>Mexico</td>
</tr>
<tr>
<td>COSTA BRAVA LEBANON</td>
<td>Mounia Akl</td>
<td>Abbout Picture</td>
<td>Snowglobe</td>
<td>Lebanon</td>
</tr>
<tr>
<td>THE INNOCENTS</td>
<td>Eskil Vogt</td>
<td>Mer Film</td>
<td>Snowglobe</td>
<td>Norway</td>
</tr>
<tr>
<td>THE WALL</td>
<td>Philippe van Leeuw</td>
<td>Altitude</td>
<td>Beofilm Pictures</td>
<td>Belgium</td>
</tr>
<tr>
<td>TRIANGLE OF SADNESS</td>
<td>Ruben Östlund</td>
<td>Plattform</td>
<td>Coproduction Office</td>
<td>Sweden</td>
</tr>
<tr>
<td>THE WORST PERSON IN THE WORLD</td>
<td>Joachim Trier</td>
<td>Oslo Films</td>
<td>Snowglobe</td>
<td>Norway</td>
</tr>
<tr>
<td>ZORRO</td>
<td>Ronny Trocker</td>
<td>Zischlermann Filmproduktion</td>
<td>Snowglobe</td>
<td>Germany</td>
</tr>
</tbody>
</table>

## Minority Co-Production Documentaries supported in 2019

<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>A COMEDIAN IN A SYRIAN TRAGEDY</td>
<td>Rami Farah</td>
<td>OSOR</td>
<td>Final Cut for Real</td>
<td>France</td>
</tr>
<tr>
<td>NIGHT OF THE LIVING DICKS</td>
<td>Ilja Rautsi</td>
<td>Bufo</td>
<td>Beofilm</td>
<td>Finland</td>
</tr>
<tr>
<td>PRINCE OF DREAMS</td>
<td>Jessica Nettelbladt</td>
<td>Lejoni Produktion</td>
<td>Bullitt Film</td>
<td>Sweden</td>
</tr>
<tr>
<td>SASHA</td>
<td>Sébastien Lifshitz</td>
<td>Agat Films et Cie</td>
<td>Final Cut for Real</td>
<td>France</td>
</tr>
<tr>
<td>THE TOMTEN AND THE FOX</td>
<td>Are Austnes &amp; Yaprak Morali</td>
<td>Qvisten Animasion</td>
<td>Hydralab</td>
<td>Norway</td>
</tr>
</tbody>
</table>
Minority Co-Production Funding – Documentaries

The DFI can fund 4–6 minor documentary or short fiction co-productions per year with a total annual budget of EUR 335 750 (2.5 million DKK).

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 for theatrical distribution in Denmark or national Danish broadcast or other national distribution e.g. digital aimed at a Danish audience
- The international majority producer must be able to present agreements that confirm national funding

The Danish co-production funding is given as top-up financing only

Selection Process

Applications must be addressed directly to one of the three film commissioners. Together with the DFI producers and the DFI Head of Documentaries, they will evaluate the application. The project evaluation is based on the following aspects: artistic qualities, the creative and financial collaboration between the Danish and international producer, including previous collaborations and future plans, the Danish share of the creative and technical collaboration, and the distribution potential.

You will get a response to your application within a month from submission deadline. In case your project is not chosen for co-production support you can reapply with the same project only if DFI assesses that the project has undergone substantial changes.

Deadlines for application in 2020

04 March – noon
15 August – noon
04 November – noon
REGIONAL FILM FUNDS

The regional film funds make an important contribution to the success of Danish films and television.

The West Danish Film Fund (est. 2002) secretariat is situated in the city of Aarhus, the second largest city in Denmark. The Fund represents 10 municipalities in Western Denmark and invests around EUR 4 million a year in film and media productions. The Fund supports and invests in co-productions that have Danish artistic or technical participation with a connection to the region. Support is given to artistically interesting productions which strengthen the film industry in the region. Financial support is provided in the form of subsidies and/or investment. You need a Danish co-producer in order to apply. 
filmpuljen.dk

FilmFyn (est. 2003) covers the area of Fyn (Funen) in the very heart of Denmark. Owned by nine municipalities, our goal is to create local growth, increased visibility and cultural pride revolving around film and television series. FilmFyn holds a strong track record of investing in more than 100 successful productions so far, the majority being in national high quality features and tv-series, many of which have enjoyed great international attention. The annual budget is EUR 4.7 million of which more than 3.7 million is available through rolling selective funding schemes for features, documentaries, shorts and tv-series. Assessment criteria is based on artistic qualities and the production’s ability to strengthen and collaborate with the regional talent and industry. FilmFyn is currently not able to directly support minor co-productions with Denmark, and can only support national major productions with a Danish production company as applicant. 
filmfyn.dk

Production support is given to an average of 80 films per year. Support is available for feature films, animations, short films, documentaries and TV series.

International Co-Productions
International co-productions are also eligible for production support from The Finnish Film Foundation when a Finnish co-producer is involved. The Foundation funds around 8 to 10 minority co-productions every year with a flexible support budget of around EUR 1 million.

Eligibility for co-production support 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. The amount of production support for minority co-productions has traditionally ranged from EUR 50.000 to EUR 500.000, depending on the Finnish creative or technical input. There are no spend requirements for the support, nor is the support recoupable. For more information and application timetables, see ses.fi/en.

Minority Co-Productions supported in 2019

<table>
<thead>
<tr>
<th>FEATURE FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>FINNISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>POWER OF LOVE</td>
<td>Jonas Rothlaender</td>
<td>StickUp Filmproduktion</td>
<td>Bufo</td>
<td>Germany</td>
</tr>
<tr>
<td>DEAD WOMAN</td>
<td>Kadri Kōusaar</td>
<td>Meteorit</td>
<td>Greenlit Productions</td>
<td>Estonia</td>
</tr>
<tr>
<td>SAGRES</td>
<td>Lovisa Sirén</td>
<td>[sic] film</td>
<td>Tuffi Films</td>
<td>Sweden</td>
</tr>
<tr>
<td>O2</td>
<td>Margus Paju</td>
<td>Nafta Films</td>
<td>Solar Films</td>
<td>Estonia</td>
</tr>
</tbody>
</table>
### DOCUMENTARIES

<table>
<thead>
<tr>
<th>DOCUMENTARIES</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>FINNISH CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE COLOUR OF THE WIND</td>
<td>Claire Sanford</td>
<td>Tortuga Films</td>
<td>Donkey Hotel</td>
<td>Canada</td>
</tr>
<tr>
<td>ACASĂ – MY HOME</td>
<td>Radu Ciorniciuc</td>
<td>Manifest Film</td>
<td>Kinocompany</td>
<td>Romania</td>
</tr>
<tr>
<td>SENSELESS</td>
<td>Guy Davidi</td>
<td>Danish Documentary</td>
<td>Making Movies</td>
<td>Denmark</td>
</tr>
<tr>
<td>GOOD LIFE</td>
<td>Marta Dauliūtė &amp; Viktorija Šiaulytė</td>
<td>MDEMC</td>
<td>Hillstream Pictures</td>
<td>Sweden</td>
</tr>
<tr>
<td>LOST CHILDHOOD</td>
<td>David Wachsmann</td>
<td>Gum Films</td>
<td>Tuffi Films</td>
<td>Israel</td>
</tr>
<tr>
<td>THE OTHER SIDE OF THE RIVER</td>
<td>Antonia Kilian</td>
<td>Doppelplusultra Film und TV Produktion</td>
<td>Greenlit Productions</td>
<td>Germany</td>
</tr>
<tr>
<td>THIS TRAIN I RIDE</td>
<td>Arno Bitschy</td>
<td>Les Films du Balibari</td>
<td>napafilms</td>
<td>France</td>
</tr>
</tbody>
</table>

### FILM COMMISSIONS
Regional Film Commissions and other location and production services for foreign productions interested in filming in Finland can be found at [filminginfinland.fi](http://filminginfinland.fi).

### CASH REBATE IN FINLAND
Business Finland offers a production incentive for feature films, television series, documentary films and animations produced at least partly in Finland. The incentive is a 25% cash rebate for costs incurred from the production of an audiovisual work, including pre- and post-production, in Finland.

The rebate is available for Finnish or foreign production companies and other audiovisual companies involved in the production entitled to immaterial property rights. If the applicant/recipient is a foreign company, it is required that the recipient holds a written service contract with a production coordinator who has a Finnish business ID. Eligible costs include the purchases of goods and services, and the rental of equipment and facilities as well as the salaries paid to employees who are liable to pay income tax in Finland. Other eligible costs may include travel expenses to, from and in Finland, the producer’s fee and overheads.

The annual budget for the incentive is around EUR 10 million. For more information visit: [filminginfinland.fi](http://filminginfinland.fi)

<table>
<thead>
<tr>
<th></th>
<th>Feature Film</th>
<th>Documentary</th>
<th>TV drama, Animation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum spend in Finland (EUR)</td>
<td>150.000</td>
<td>50.000</td>
<td>250.000</td>
</tr>
<tr>
<td>Minimum total budget of the production (EUR)</td>
<td>2,500.000</td>
<td>325.000</td>
<td>5.500/min</td>
</tr>
</tbody>
</table>
The Icelandic Film Centre is a public institution that provides funding for Icelandic films, promotes them abroad and nurtures film culture in Iceland by supporting festivals, seminars, workshops and other networking opportunities for film professionals.

The Icelandic Film Fund is administered by the Icelandic Film Centre. The fund's role is to further Icelandic filmmaking by providing financial support to features, documentaries, shorts and fictional TV series. Projects supported by the Icelandic Film Fund must have some connection to Iceland unless special circumstances apply.

Production Support
The Icelandic Film Centre will distribute approximately EUR 7.5 million in available grants in 2020, which will be divided between narrative features and short films, documentaries, and TV fiction. The Icelandic Film Fund usually grants production support to 3–4 narrative features each year, as well as approximately 8–10 documentaries, 3-4 short films, and 2–4 TV series.

Minority Co-Production Funding
Support is also available for international co-productions with an Icelandic minority producer. Applications can be submitted at any time during the year and take approximately 8–10 weeks to process.

Evaluation Criteria
When evaluating applications, the following points are especially considered:
• the degree of creative participation from Iceland
• the degree of involvement by the Icelandic producer and the overall Icelandic spend
• a letter of commitment to distribute the film in Iceland
• creative strength
For more information, please visit icelandicfilmcentre.is.

ICELAND’S 25% REIMBURSEMENT SCHEME
Iceland currently offers a 25% reimbursement on eligible costs incurred in the production of film and TV projects in Iceland. Note that this scheme does not apply to the production of commercials or music videos. Projects must fulfill certain cultural and production criteria in order to receive a letter of intent for reimbursement. Once the production is completed, a final assessment of the project is made to confirm that it is still eligible for reimbursement. Applications must be submitted to the Icelandic Film Centre before production begins in Iceland, and they can be submitted at any time of the year.
For more information, please visit filminiceland.com and icelandicfilmcentre.is.

Please note that only companies registered in Iceland can receive funding.
### 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>LASIKATTO - THE INVISIBLE MADE</td>
<td>Mari Soppela</td>
<td>LPMA Productions Ay</td>
<td>Ursus Parvus</td>
<td>Finland</td>
</tr>
<tr>
<td>OH, TO BE A BUTTERFLY</td>
<td>Søren Kragh Jacobsen</td>
<td>Snowglobe</td>
<td>Pegasus Pictures</td>
<td>Denmark</td>
</tr>
<tr>
<td>THIN ICE</td>
<td>Cecilie Mosli</td>
<td>Yellow Bird</td>
<td>Sagafilm</td>
<td>Sweden</td>
</tr>
<tr>
<td>THE SEER AND THE UNSEEN</td>
<td>Sara Dosa</td>
<td>Signpost Pictures</td>
<td>Compass Films, Austan Mána</td>
<td>USA</td>
</tr>
<tr>
<td>THE HUNTER´S SON</td>
<td>Ricky Rijneke</td>
<td>Rotterdam Films</td>
<td>Vintage Pictures</td>
<td>The Netherlands</td>
</tr>
<tr>
<td>BETWEEN HEAVEN AND EARTH</td>
<td>Najwa Najjar</td>
<td>Ustura Films</td>
<td>Oktober Productions</td>
<td>Palestine</td>
</tr>
<tr>
<td>VALHALLA</td>
<td>Fenar Ahmad</td>
<td>Profile Pictures ApS</td>
<td>Netop Films</td>
<td>Denmark</td>
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</table>

### Recent Productions that Have Benefited from Iceland’s Reimbursement Scheme

<table>
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<tr>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>ICELANDIC PRODUCTION PARTNER</th>
<th>COUNTRY OF ORIGIN</th>
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</thead>
<tbody>
<tr>
<td>SUCCESION SEASON 2</td>
<td>Mark Mylod</td>
<td>Pegasus Pictures</td>
<td>USA</td>
</tr>
<tr>
<td>HIS DARK MATERIALS</td>
<td>Jamie Childs</td>
<td>Truenorth</td>
<td>UK</td>
</tr>
<tr>
<td>BLINDSPOT SEASON 4</td>
<td>David McWhirter</td>
<td>Frostfilm</td>
<td>USA</td>
</tr>
<tr>
<td>STAR TREK DISCOVERY SEASON 3</td>
<td>Olatunde Osunsanmi</td>
<td>RVK Studios</td>
<td>USA</td>
</tr>
<tr>
<td>THE LAST PLANET</td>
<td>Terrence Malick</td>
<td>Pegasus Pictures</td>
<td>USA</td>
</tr>
<tr>
<td>AMUNDSEN</td>
<td>Espen Sandberg</td>
<td>RVK Studios</td>
<td>Norway</td>
</tr>
<tr>
<td>LEGEND OF KUN LUN</td>
<td>Ji Ji Lu Hao</td>
<td>Pegasus</td>
<td>China</td>
</tr>
<tr>
<td>VALHALLA</td>
<td>Fenar Ahmad</td>
<td>Netop Films</td>
<td>Denmark</td>
</tr>
<tr>
<td>LOST IN SPACE</td>
<td>Tim Southam and more</td>
<td>Pegasus</td>
<td>USA</td>
</tr>
<tr>
<td>ICELAND IS BEST</td>
<td>Max Newsom</td>
<td>Helfar</td>
<td>UK</td>
</tr>
<tr>
<td>GAME OF THRONES SEASON 7</td>
<td>Various</td>
<td>Pegasus</td>
<td>USA</td>
</tr>
</tbody>
</table>
Fiction Feature Films
Funding is available for foreign fiction feature film productions destined for cinema release, in which a Norwegian producer participates as a minority co-producer.

The annual budget for 2020 is NOK 10 million (approx. EUR 1 million). Production funding may be granted for up to 50% of the Norwegian part of the budget, in a range from EUR 50.000 to 300.000. Co-productions with a Norwegian minority 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 sales in Norway. For arthouse films with a limited cinema audience, up to a total of 75% of the Norwegian budget may be granted.

All funding is non-recoupable.

When evaluating the applications, the Norwegian Film Institute will consider
• that the project is recognized as a cultural product in the home country
• the co-production agreement between the majority and minority producer
• the producer’s track record
• long-term plans for co-operation between the producers
• Norwegian spending including use of Norwegian talents on both sides of the camera
• deliveries from the Norwegian industry; i. e. location, equipment and facilities, all categories of post-production

(See the evaluation form on the website www.nfi.no)

Priority will be given to productions with:
• national public support
• 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 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 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/english/funding/co-production

Deadlines 2020:
January 30th at noon and September 7th at noon

Documentaries
It is possible to obtain funding for documentary productions with or without cinema release with a Norwegian minority co-producer. The evaluation procedure and requirements are similar to fiction feature production.
films, but with some additional requirements. The applications will be evaluated by one of the documentary film commissioners of the Norwegian Film Institute.

**Deadlines 2020**
Applications for 2020 have no specific deadline and will be evaluated on a rolling basis.

### Minority Co-Productions in 2019

<table>
<thead>
<tr>
<th>FEATURE FILMS / SHORT FILMS</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>NORWEGIAN CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE EMIGRANTS</td>
<td>Erik Poppe</td>
<td>SF Studios AB Sverige</td>
<td>Paradox Rettigheter AS</td>
<td>Sweden</td>
</tr>
<tr>
<td>MARGRETHE - QUEEN OF NORTH</td>
<td>Charlott Sieling</td>
<td>SF Studios Danmark</td>
<td>Filmkameratene AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>THE OPPONENT</td>
<td>Milad Alami</td>
<td>Tangy AB Sverige</td>
<td>Ape&amp;Bjørn AS</td>
<td>Sweden</td>
</tr>
<tr>
<td>APE STAR</td>
<td>Linda Hambäck</td>
<td>LEE Film AB Sverige</td>
<td>Mikrofilm AS</td>
<td>Sweden</td>
</tr>
<tr>
<td>FLY WITH ME</td>
<td>Marja Pyykkö</td>
<td>Tuffi Film</td>
<td>Den Siste Skilling AS</td>
<td>Finland</td>
</tr>
<tr>
<td>THE PENULTIMATE</td>
<td>Jonas Kærup Hjort</td>
<td>Tambo Film Danmark</td>
<td>Chezville AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>GOEKSEGH (NORTHERN LIGHTS)</td>
<td>Oscar Njajta Östergren</td>
<td>Bautafilm AB</td>
<td>Digipilot AS</td>
<td>Sweden</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>DOCUMENTARIES</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
<th>NORWEGIAN CO-PRODUCER</th>
<th>COUNTRY OF ORIGIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOLD MINERS</td>
<td>Inka Achté</td>
<td>Napa Films OY</td>
<td>UpNorth Film AS</td>
<td>Finland</td>
</tr>
<tr>
<td>HOCKEY DREAMS</td>
<td>Oskari Pastilla, Janne Niskala</td>
<td>Vaski Film</td>
<td>Medieoperatørene AS</td>
<td>Finland</td>
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<td>POL POT DANCING</td>
<td>Enrique Sanchez, Lanch</td>
<td>Fruitmarket</td>
<td>UpNorth Film AS</td>
<td>Germany</td>
</tr>
<tr>
<td>FAT FRONT</td>
<td>Louise Kjeldsen, Louise Detlefsen</td>
<td>Hansen &amp; Pedersen Film og Fjernsyn</td>
<td>Medieoperatørene AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>JOURNEY TO UTOPIA</td>
<td>Erlend E. Moe</td>
<td>Magic Hour Films</td>
<td>Indie Film AS</td>
<td>Denmark</td>
</tr>
<tr>
<td>THE WORLDS OF ERIKO</td>
<td>Jannik Splidsboel</td>
<td>Sonntag Pictures</td>
<td>Spætt film AS</td>
<td>Denmark</td>
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</tbody>
</table>
Drama Series and Short Films
It is possible to apply for funding of production of drama series with a Norwegian minority producer. No separate budget has been established for this purpose. Applications will be evaluated by the NFI drama series consultant, with the same application deadlines and the same budget as specified for applications with a Norwegian main producer. In the evaluation procedure, the project’s artistic quality and production quality will be considered, as well as the cooperation between the co-producers, Norwegian creative and technical contributions to the project, and the share of the film’s budget to be spent in Norway. The applicant needs a deal with a distribution platform in Norway to apply.

It is possible to apply for up to 50% of the Norwegian budget.

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 NFI through the Competent Authority in the delegate producer’s home country. A deal memo from a Norwegian film distributor confirming the intention of a 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.

Deadlines 2020
Drama series: February 6th at noon, September 22nd at noon
Short films: January 23rd at noon, March 31st at noon, August 28th at noon

The Incentive Scheme
The scheme grants up to 25% return on costs spent in Norway to productions produced partly or entirely in Norway, and are intended for international distribution.

The Incentive Scheme was first introduced in 2016. The 2020 budget is fully exhausted. Applications must be submitted during the annual application window.

The application window for 2021 will be announced on www.nfi.no/eng.

The objective of The Incentive Scheme is to increase the number of international films and series produced in Norway to promote Norwegian culture, history and nature and improve the experience and skills of the Norwegian film industry, stimulate growth, promote a sustainable Norwegian film industry and support international cooperation.

To qualify for the scheme, the minimum production budget is:

- NOK 5 million for documentary series
- NOK 25 million for feature films
- NOK 10 million for documentaries
- NOK 10 million per episode for drama series
The minimum requirement for eligible costs spent in Norway is NOK 2 million. A minimum of 30% of the financing must come from international sources, outside of Norway, and an international distribution agreement must be documented. The production must also qualify under the scheme’s qualification test.

The funding from The Incentive Scheme cannot be combined with production or co-production grants from The Norwegian Film Institute, but can be combined with development funding and marketing grants from The Norwegian Film Institute and funding from regional funds.

Recent Productions that Have Benefited From Norway’s Reimbursement Scheme

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>PRODUCTION COMPANY</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAMES BOND: NO TIME TO DIE</td>
<td>Cary Joji Fukunaga</td>
<td>Truenorth Norway v/Per Henry Borch</td>
</tr>
<tr>
<td>WILDERNESS</td>
<td>Dagur Kári</td>
<td>Paradox rettigheter AS</td>
</tr>
<tr>
<td>FENRIS</td>
<td>Simen Alsvik</td>
<td>Nordisk Film Production AS</td>
</tr>
</tbody>
</table>

SØRFOND - THE NORWEGIAN SOUTH FILM FUND

The main objective of SØRFOND is to strengthen film production in countries where film production is limited for political or economic reasons.

Grants from SØRFOND contribute to film productions with a director resident in, and main producer located in, a country represented on the Norwegian Government’s list of countries eligible to receive aid (ODA) from Norway.

The majority producer must represent a private production company that has prime responsibility for the financial and practical implementation of the project and owns the film rights. A Norwegian minority co-producer is required. The minority producer must represent a private and independent production company in Norway.

SØRFOND grants production support as top financing, i.e. a substantial part of the budget

The application deadline is March 15th. Read more at www.nfi.no/eng/grantsfunding/south-fund
INTERNATIONAL SÁMI FILM INSTITUT (ISFI)
The International Sámi Film Institute (ISFI) 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 ISFI is a centre for promoting cooperation and encouraging productions with other indigenous filmmakers and organizations internationally.
The ISFI was founded in 2007 in Gouvdageaidnu/Kautokeino, Norway. The ISFI is intended to serve professional film workers across the Sámi area, both in Norway, Sweden, Finland and Russia.

REGIONAL FILM FUNDS
Mediefondet Zefyr, based in Bergen, is the result of a merger between the film funds in Bergen and Stavanger. The fund can invest in and support all kinds of audiovisual productions.

Filminvest is a regional fund that supports and invests in the development and production of feature films, drama series and games. The projects must be associated with our region in mid- and the south east part of Norway. Foreign producers must have a co-production agreement with a Norwegian producer to be eligible for support.

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.

FILM COMMISSIONS
The national commission – Film Commission Norway aims at encouraging and aiding international film productions in Norway and acts as a link between the national and international film and television industry. The Film Commision Norway is currently under revision, and may be subject to alterations by 2019.

The national commission is collaborating with the regional film commissions:

Western Norway Film Commission (Bergen)

Midgard Film Commission (Trondheim)

Oslo Film Commission
The Minor Co-Production Scheme
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.

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
• artistic qualities
• 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/and full coverage national television distribution/VOD)
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
• a full screenplay
• details of the co-operation between the Swedish producer and the major producer (both previous and future projects)
• the director’s vision
• the producer’s vision
• 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 for Sweden, including minimum LOI or the like
• schedule
• links to the director’s previous films
• a cast list

Evaluation Process
The application is processed by a council comprised of a Film Commissioner for feature-length films, a production controller and the Head of Production Funding or Film Funding. The Swedish Film Institute’s CEO makes the final decision on funding following the recommendation of the council.
sfi.se
## Advance Support to Minority Co-Productions (Decisions taken in 2019)

### FEATURE-LENGTH FICTIONS

<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>KINDNESS</td>
<td>Hanna Bergholm</td>
<td>Silva Mysterium Oy</td>
<td>HOB AB</td>
<td>Finland</td>
</tr>
<tr>
<td>FARHA</td>
<td>Darin J. Sallam</td>
<td>TaleBox</td>
<td>Laika Film &amp; Television AB</td>
<td>Jordan</td>
</tr>
<tr>
<td>HOPE</td>
<td>Maria Sødahl</td>
<td>Motlys AS</td>
<td>Zentropa Sweden AB</td>
<td>Norway</td>
</tr>
<tr>
<td>HUNGER</td>
<td>Christoffer Boe</td>
<td>Zentropa Entertainments3</td>
<td>Zentropa Sweden AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>DIANA’S WEDDING</td>
<td>Charlotte Blom</td>
<td>MAIPO FILM AS</td>
<td>Avanti Film AB</td>
<td>Norway</td>
</tr>
<tr>
<td>ANOTHER ROUND</td>
<td>Thomas Vinterberg</td>
<td>Zentropa Entertainments 2 Aps</td>
<td>Zentropa Sweden AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>BEST BIRTHDAY EVER</td>
<td>Michael Ekblad</td>
<td>Alexandra Schatz Filmproduktion</td>
<td>Slugger Film AB</td>
<td>Germany</td>
</tr>
<tr>
<td>KUNG FURY</td>
<td>David Sandberg</td>
<td>Argent Pictures</td>
<td>B-Reel Films AB</td>
<td>USA</td>
</tr>
<tr>
<td>LAMB</td>
<td>Valdimar Jóhannsson</td>
<td>Go to Sheep</td>
<td>Black Spark Productions AB</td>
<td>Iceland</td>
</tr>
<tr>
<td>THE INNOCENTS</td>
<td>Eskil Vogt</td>
<td>Mer Film as</td>
<td>Zentropa Sweden AB</td>
<td>Norway</td>
</tr>
<tr>
<td>THE MAN WHO SOLD HIS SKIN</td>
<td>Kaouther Ben Hania</td>
<td>Cinetelefilms</td>
<td>Laika Film &amp; Television AB</td>
<td>Tunisia</td>
</tr>
<tr>
<td>TOVE</td>
<td>Zaida Bergroth</td>
<td>Helsinki Filmi OY</td>
<td>Anagram Sverige AB</td>
<td>Finland</td>
</tr>
<tr>
<td>THE WORST PERSON IN THE WORLD</td>
<td>Joachim Trier</td>
<td>Oslo Pictures</td>
<td>B-Reel Films AB</td>
<td>Norway</td>
</tr>
</tbody>
</table>

### FEATURE-LENGTH 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>FAT FRONT</td>
<td>Louise Unmack Kjeldsen</td>
<td>Hansen og Pedersen Film &amp; Fjernsyn</td>
<td>Auto Images AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>FAMILY APART</td>
<td>Mira Jargil</td>
<td>Moving Documentary</td>
<td>Story A</td>
<td>Denmark</td>
</tr>
<tr>
<td>JOURNEY TO UTOPIA</td>
<td>Erlend E. Mo</td>
<td>Magic Hour Films Aps</td>
<td>Vilda Bomben Film AB</td>
<td>Denmark</td>
</tr>
<tr>
<td>TRUST ME</td>
<td>Emil Trier</td>
<td>Motlys A/S</td>
<td>Zentropa Sweden AB</td>
<td>Norway</td>
</tr>
<tr>
<td>THE SILENCE IN SÁPMI</td>
<td>Liselotte Wajstedt</td>
<td>Paranord Film A/S</td>
<td>Vaja Filmproductions AB</td>
<td>Norway</td>
</tr>
</tbody>
</table>
REGIONAL FILM FUNDS

Film i Skåne, based in Ystad, southern Sweden is a regional film resource and production centre with the task of promoting all aspects of film. Film i Skåne has to meet regional as well as national requirements on the scope and quality of its work, as well as its geographical distribution throughout the county. Projects aimed at children and young people are a priority for regional as well as national funding. Film i Skåne acts as a co-producer in feature film projects. Its ambition is to make movies that can reach a large audience at cinemas and have the chance of winning awards at film festivals. Movies with a strong connection to Skåne are prioritized – the film’s producers, creative talents and companies or the setting of the film.
filmiskane.se

Filmpool Nord, based in Luleå, northern Sweden, is a regional production centre for film and television. In addition, Filmpool Nord is also a resource centre for film, which means that they work actively with programmes for children and young people in the region. International co-productions: Projects with an affiliated Swedish coproducer and production company may apply.
filmpoolnord.se

Film Capital Stockholm, based in Stockholm, is the regional film fund for Mälardalen, Gotland and Åland. The fund co-produce and invest in form of top-up financing in film and tv. The production should take place in the regions (partly or mainly). They also provide a film commission as well as training and talent development of the regional film industry.
filmcapitalstockholm.se

Film i Väst, based in Trollhättan, southwestern Sweden, seeks projects that can compete at the most prestigious film festivals and/or be seen by a large international audience. The fund accepts applications for feature film co-productions throughout the year. Film i Väst offers both shooting and post-production financing and have a 100% spending requirement in the region.
filmivast.se

REGIONAL FILM COMMISSIONS
Three branches cover the country and they are organized through the film funds. The commissions provide localized support and assistance for international and Swedish film producers interested in shooting in the different regions of Sweden.

Southern Sweden Film Commission
Film i Skåne
filmiskane.se

Stockholm Film Commission
Film Capital Stockholm
filmcapitalstockholm.se/film-commission

Film i Väst
filmivast.se
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 the top-up financing of feature films, TV-fiction/drama series and creative documentaries. Nordisk Film & TV Fond is also a secretariat to the prestigious Nordic Council Film Prize and arranges and hosts the Nordic Talents event held in Copenhagen each autumn.

Nordisk Film & TV Fond is funded by 22 partners: the Nordic Council of Ministers, five national film institutes/funds and 16 public service and private TV stations within the region. The annual funding budget is approximately NOK 127 million (EUR 12.800.000).

Production Funding
Nordisk Film & TV Fond’s production funding may be applied for by a production company that meets the conditions in our Guidelines point 2.1, and that is the majority/delegate producer of the project. There are no application deadlines, but the processing time is normally 4–6 weeks. Projects aimed at children and youth are prioritised.

The film/TV-series/documentary must be
- Suited for cinema exhibition, TV distribution or for other type of distribution
- Considered to have a significant audience potential in its target group primarily in the Nordic countries and, secondarily, in the global market

The following must be confirmed
- National base funding
- Significant financing from at least one of the Fund’s Partners
- Distribution in a minimum of two Nordic countries

The application must be
- Submitted before the production starts
- Submitted via our online application system
- In English or a Scandinavian language (including all attachments)

Nordisk Film & TV Fond does not contribute to the funding of a project that has been pre-sold for distribution in one or more Nordic countries to a TV company that is not one of the other financing partners of the Fund. Exceptions can be made for projects where the TV company and financing partner(s) of the Fund share distribution rights. The rights must then be shared in all the Nordic countries where the TV company has pre-bought distribution rights.
# A Selection of Our Funded Projects in 2019

## FEATURE FILMS

<table>
<thead>
<tr>
<th>Project</th>
<th>Director</th>
<th>Production Company</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARGRETE - QUEEN OF NORTH</td>
<td>Charlotte Seiling</td>
<td>SF Studios</td>
<td>Denmark</td>
</tr>
<tr>
<td>TITINA</td>
<td>Kajsa Næss</td>
<td>Mikrofilm</td>
<td>Norway</td>
</tr>
<tr>
<td>TRIANGLE OF SADNESS</td>
<td>Ruben Östlund</td>
<td>Plattform Production</td>
<td>Sweden</td>
</tr>
<tr>
<td>TOVE</td>
<td>Zaida Bergroth</td>
<td>Helsinki-Filmi</td>
<td>Finland</td>
</tr>
<tr>
<td>KILL THE POET</td>
<td>Fridrik Thor Fridriksson</td>
<td>Spellbound Productions</td>
<td>Iceland</td>
</tr>
</tbody>
</table>

## DOCUMENTARIES

<table>
<thead>
<tr>
<th>Project</th>
<th>Director</th>
<th>Production Company</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-HA - THE MOVIE</td>
<td>Thomas Robsahm</td>
<td>Motlys</td>
<td>Norway</td>
</tr>
<tr>
<td>DEMOCRATS II</td>
<td>Camilla Nielsson</td>
<td>Final Cut for Real</td>
<td>Denmark</td>
</tr>
<tr>
<td>GENESIS</td>
<td>David Herdies, Georg Götmark</td>
<td>Momento Film</td>
<td>Sweden</td>
</tr>
<tr>
<td>RED RING</td>
<td>Joonas Berghäll</td>
<td>Oktober</td>
<td>Finland</td>
</tr>
<tr>
<td>SCANDINAVIAN STAR</td>
<td>Mikala Krogh</td>
<td>Danish Documentary Production</td>
<td>Denmark</td>
</tr>
</tbody>
</table>

## TV SERIES

<table>
<thead>
<tr>
<th>Project</th>
<th>Writer</th>
<th>Production Company</th>
<th>Country of Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE STORY</td>
<td>Ole Marius Araldsen</td>
<td>Anagram</td>
<td>Norway</td>
</tr>
<tr>
<td>THE MINISTER</td>
<td>Birkir Blær Ingólfsson, Jónas M. Ingólfsson, Björg Magnúsdóttir</td>
<td>Sagafilm</td>
<td>Iceland</td>
</tr>
<tr>
<td>CARGO</td>
<td>Matti Kinnunen</td>
<td>Fremantle Finland</td>
<td>Finland</td>
</tr>
<tr>
<td>CRY WOLF</td>
<td>Maja Jul Larsen</td>
<td>DR</td>
<td>Denmark</td>
</tr>
<tr>
<td>THIN BLUE LINE</td>
<td>Cilla Jackert</td>
<td>Anagram</td>
<td>Sweden</td>
</tr>
</tbody>
</table>
Distribution (single film/slate) and Dubbing Funding
Our distribution funding is 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 2020 our budget for distribution funding is NOK 9 million. Nordic distributors of non-national Nordic films can apply for VOD or cinema distribution support for a single film, or slate funding for up to three films. In combination with slate-support it is possible to apply for additional funding to employ a marketing person to work with the release of the specific films. Nordic production companies, or the Nordic distributor in the country where the film will be released, can apply for dubbing support for cinema, VOD or TV release. To obtain support, the individual films must have been well received at home or have a significant audience potential within their target group, in one or more Nordic countries.

Nordisk Film & TV Fond also assists professionals in developing and improving their knowledge and skills by supporting a range of film events of Nordic importance such as festivals, seminars or forums through its Film Cultural Initiatives funding.

A complete overview of projects funded by Nordisk Film & TV Fond and more information about all our funding schemes, guidelines and how to apply, visit our web page nordiskfilmogtvfond.com

To keep up to date with the Fund’s activity and news from the Nordic film and TV industry, go to our web page and subscribe to our bi-weekly newsletter or like us on Facebook.

Nordisk Film & TV Fond
CEO Liselott Forsman
Arbins gate 4
0253 Oslo, Norway
T: +47 64006080
info@nftvfond.com
nordiskfilmogtvfond.com
facebook.com/nordiskfilmogtvfond
CREATIVE EUROPE DESKS

DENMARK
FINLAND
ICELAND
NORWAY
SWEDEN
Creative Europe (2014–2020) is supporting the European audiovisual, cultural and creative sectors with a budget of EUR 1.46 billion. The Creative Europe programme has two sub-programmes: Culture, Media and a cross-sectorial strand covering both sub-programmes.

The national Creative Europe Desks consult, inform and advise 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

Our most important tasks are:
- Assisting applicants in the application process
- Organising events that will help the film/TV/game industry get information, network, partners and financing
- Matchmaking and advising about financing and funding opportunities in other countries supported by the MEDIA sub-programme
- Ensuring 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.
CREATIVE EUROPE DESK DENMARK
Ene Katrine Rasmussen, Head of Office
er@dfi.dk
Katrine Danielle Bjaarnø, Project Officer
katrineb@dfi.dk
Danish Film Institute
Gøthersgade 55
1123 Copenhagen K, Denmark
+45 2047 0290
creativeeuropedk.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
luovaeurooppa.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
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 0290195
kaare.jensen@nfi.no
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
kreativaeuropa.eu
CONTACTS

DENMARK
DANISH FILM INSTITUTE
Noemi Ferrer, Head of International
noemis@dfi.dk

COPENHAGEN FILM FUND
Thomas Gammeltoft, CEO
tg@cphfilmfund.com
Caroline Gjerulff, Film Commissioner
cg@cphfilmfund.com

THE WEST DANISH FILM FUND
Steen Risom, CEO
mail@filmpuljen.dk
Mette Elmgaard
mail@filmpuljen.dk

FILM FYN
Klaus Hansen, CEO
klaus@filmfyn.dk
Julie Linn Milling, Film Commissioner
julie@filmfyn.dk

FINLAND
THE FINNISH FILM FOUNDATION
Matti Paunio, Head of Production
matti.paunio@ses.fi
Kari Paljakka, Film Commissioner - Features & Co-Productions
kari.paljakka@ses.fi

FINLAND FILM COMMISSION
info@filmfinland.fi

ICELAND
ICELANDIC FILM CENTRE
Sigurrós Hilmarsdóttir, Head of Production
sigurros@icelandicfilmcentre.is

FILM IN ICELAND – THE ICELANDIC FILM COMMISSION
Einar Hansen Tómasson, Film Commissioner
einar@invest.is

NORWAY
NORWEGIAN FILM INSTITUTE
Lars Løge, Head of Department – Development and Production
lars.loge@nfi.no
Anne Frilseth, Production Adviser – Feature Films
anne.frilseth@nfi.no
Ravn Wikhaug, Production Adviser – Documentary Films
ravn.wikhaug@nfi.no

SØRFOND – THE SOUTH FILM FUND
Tina Beate Goa Fagerheim, Production Adviser
Incentive Scheme, Drama Series and Sør fond
tina.beate.goa.fagerheim@nfi.no

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

REGIONAL FILM COMMISSION
Truls Kontny, Manager Film Commission
Norway
truls.kontny@nfi.no

SWEDEN
SWEDISH FILM INSTITUTE
Lina Norberg Johansson, Production Controller
lina.norberg@filminstitutet.se
Magdalena Jangard, Head of Production
magdalena.jangard@filminstitutet.se