THE FINANCING FORUM FOR KIDS CONTENT

Nordisk Film & TV Fond

NORDIC CO-PRODUCTIONS FOR CHILDREN AND YOUTH

A RESEARCH REPORT ABOUT THE DECLINING NUMBER OF NORDIC VISUAL MEDIA PRODUCTIONS FOR YOUNG AUDIENCES

MAY 2019

MisKommunikation conducted this study on behalf of The Financing Forum for Kids Content. The project is co-organised by and with a grant from Nordisk Film & TV Fond.

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INTRODUCTION

1. BACKGROUND

Since 2007 The Financing Forum for Kids Content (The Financing Forum), a co-producing platform for professionals, has worked in close contact with the Nordic Film Institutes, regional Film Funds as well as with their attached network of Nordic producers within the field of kids & youth content. In later years it has become increasingly evident that Nordic co-productions for young audiences are declining in numbers and distribution.

During the last three years, the Financing Forum has seen a noticeable decline in eligible project submissions from producers in the Nordic countries. One of their main partners, Nordisk Film & TV Fond, has noticed a similar trend in the production funding applications they receive.

The reasons for the decline are probably as many as they are diverse with new media structures and kids' changing media habits being two of them, but it is highly unlikely that this downward trend will change by itself. Yet few or no actions are taken to avoid a further decrease nor to raise the number and quality of visual media productions for young audiences.

So why is this a problem?

"Art has the role in education of helping children become like themselves instead of more like everyone else."

Sydney Gurewitz Clemens

The Nordic tradition of creating content for children and youth has always been well aligned with this famous quote. When being exposed to art, artistically interpreted content – be it fiction or factual - and sophisticated ways of telling it, through encounters with great stories for the screen, our future generations can be nurtured, met and become more capable of growing up to master their own future.

This way of thinking about content for children is often contradicted by the kind of visual content that is continuously overfloating young minds from most other parts of the world, where raising children to become "more like everyone else" seems to be valued more. In today's digital media landscape, this is truer now than ever.

As Venla Hellstedt from Finnish production company Tuffi Films expresses it in our interview with her:

"If we don't give children and young people stories that are relevant to them, we will lose them to the Hollywood storytelling, which is not bad but lacks diversity in culture, language and sensitivity. We have to give them a choice to find local stories as well; it is very important".

We cannot trust that other markets will honour the obligation we have towards our children in this significant area. Instead, we need to understand our own markets and audiences more profoundly.

It is crucial that Nordic kids are still able to access stimulating visual content created for the screen. Content that is explicitly rooted within our bold, praised and long Nordic tradition for storytelling for these specific target groups. Content that has touched or maybe even changed the view of self and environment for many, many children across time and the Nordic borders. Productions and universes, that – content-wise – could not have been created in any other places than in just the Nordics.

Hence the negative trend needs to be reversed. The Nordic tradition of developing content for children and youth must be nurtured and developed so that the productions will continue to speak to young audiences today and in the future.

The Financing Forum has gained a thorough understanding of the changing landscape of children's media after working with and lobbying for the area for more than a decade. We have identified some of the challenges and opportunities that the new media structures and changing media habits present to the creators of kid's content when they address so-called "digital natives".

However, we lacked actual knowledge about how the Nordic producers, who are at the core of content creation and production, experience and handle these challenges. We wanted to understand what the main obstacles are and how they might be mitigated or – even removed? Last, but not least, we wanted to learn if the decline is even considered to be a concern among digital media professionals, including – but not limited to – producers of feature, short and animation film and documentaries as well as web and television series? And if not, why not?

On this background, The Financing Forum and Nordisk Film & TV Fond initiated this study and engaged Mi Ahnhem Thomsen (the consultant) to conduct the research and write the report. The study is funded by Nordisk Film & TV Fond.

2. TERMINOLOGY

What is a co-production?

For this study, it has been decided to work with an expansive interpretation of the term 'co-production' as we strived to include the broadest possible range of respondents within the Nordic digital media production for children and youth. This means that the below project types are included in our definition of co-production:

- a 'classic' co-production, i.e. a split of responsibilities between collaborating partners
- a collaboration with a broadcaster
- financing from a governmental organisation
- funding from a non-governmental organisation
- a collaboration involving other resources, i.e. specific skill or talent.

Children and Youth –A Definition

While the terms 'children', 'youth', and 'kids' can be defined in various ways and might even vary between cultures, we are referring to the age group between 3 and 18 years of age for this study.

3. METHODOLOGY

As described above, the starting point for this study is the assumption that:

There is a general decline in Nordic co-productions for children and youth, which will increase further if no new initiatives are created within the area. This is concerning as it could potentially impair both the quality and the distribution of Nordic digital media productions for young audiences.

And the question we wish to answer is:

Why are seemingly fewer Nordic producers choosing to co-produce their children and youth productions, and how can this trend be reversed?

3 Surveys

Based on desk research and interviews with a diverse representation of Nordic industry professionals, including commissioners of children's film and games, buyers from national broadcasters, producers of both fiction and documentaries as well as cross-media and game developers, we created a survey to be able to identify trends and compare responses from a vast number of actors on the kids media scene rather than rely only on qualitative interviews. Soon, however, it became clear that the survey needed to be split up into three slightly different surveys for the answers to have relevance.

We aimed the three surveys at the following groups of professionals:

1. producers of visual media (film, TV, animation, documentary, cross-media, web)
2. game developers
3. decision makers

The surveys were distributed by email to more than 400 children's media and game developer professionals in the five Nordic countries. For this task, we used contact information from the Financing Forum's own database over previous forum participants and/or pitch applications. To reach more respondents, the consultant sourced the Nordic markets for eligible respondents, and Nordic Film and TV Fund (NO), The Icelandic Film Centre (IS) and Spilordningen at the Danish Film Institute (DK) all offered their assistance with this. Furthermore, Producentforeningen (DK), Interactive Denmark (DK) and Virke (NO) each did a send-out to producers and game developers in their respective countries.

Especially the latter proved to be valuable which is illustrated by Norway and Denmark being slightly overrepresented in the respondent pool, the size of the markets considered, and the fact that we received several answers from Danish and Norwegian respondents whom we had not contacted directly.

A complete list of the production companies, decision-maker institutions and game studios is attached as Appendix "A".

Qualitative interviews

Based on the findings in the survey, a handful of producers were selected for a qualitative interview. Due to the overrepresentation of Denmark in the gaming developers' category, it was decided not to include this group in the interview pool. As for the decision-makers, their responses primarily serve the purpose of adding the investor's point of view on the subject of co-production and thereby putting the producers' feedback into perspective. Hence no decision maker has been included in the final pool of interviewees.

When choosing the producers for the interviews, the emphasis has been put on having at least three of the Nordic countries represented as well as at least three genres. It was also essential to have different target groups, projects for both children and youth, represented. The interviewees were asked to elaborate further on their survey responses and add their general point of view of Nordic co-productions in greater detail.

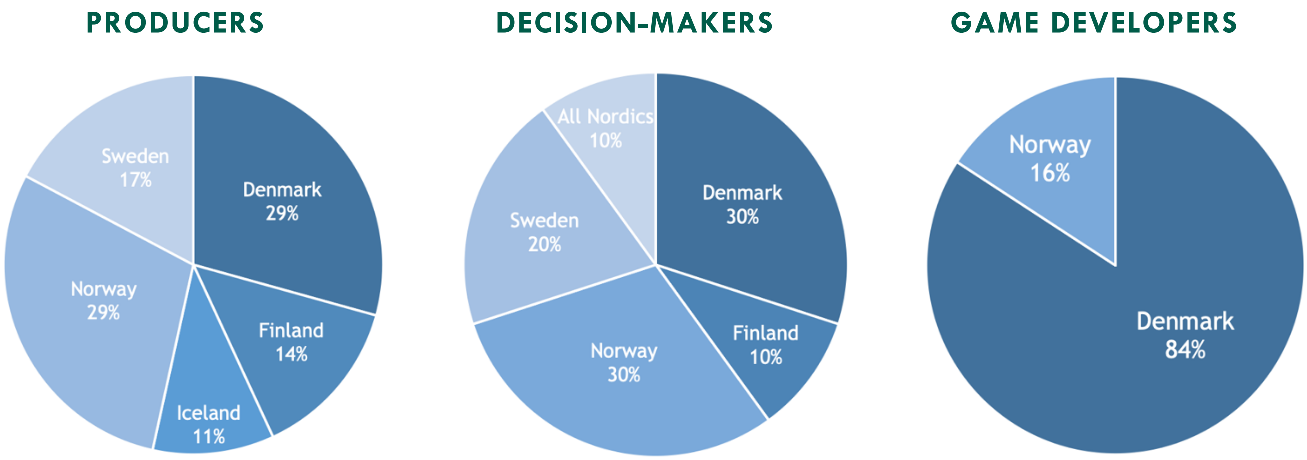
The results of the interviews are presented in the report in summary form and with references to specific producers and projects to illustrate and/or elaborate on a finding in the survey. A complete list of those interviewed is attached as Appendix "B".

THE RESPONDENTS IN NUMBERS

The following charts will provide an overview of the respondent pool. Below is an illustration of the country distribution per professional group as they responded in the three different surveys.

4. COUNTRY

Fig. 1 - Country



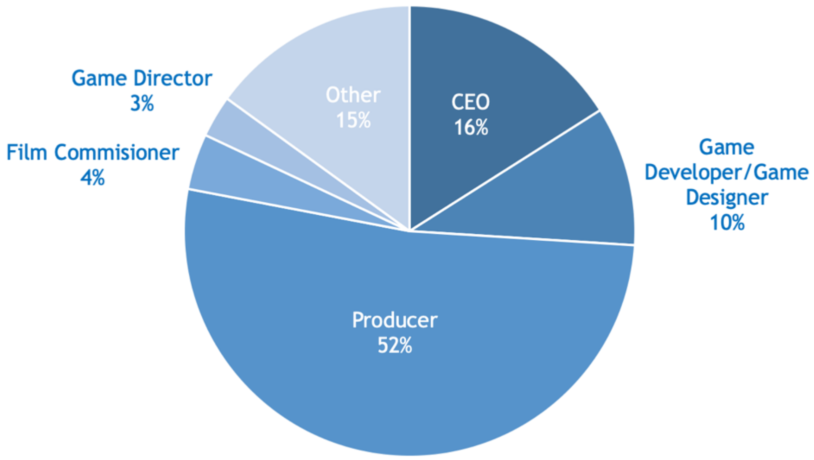
As the pie charts illustrate, the country distribution is quite aligned with the markets for the producer category, with Norway and Denmark being slightly overrepresented. That is also the case for the Decision Maker category; however, no Icelandic Decision-Maker has responded.

When looking at the Game Developers chart, it is clear that we were not successful in getting respondents from the gaming industry in Sweden, Finland and Iceland.

One explanation for the lack of interest in offering feedback to us might be the fact that the Swedish and Finnish game industries have been growing expansively and steadily without public funding. Hence, they do not have the same dependency of the national film institutes as the Danish and Norwegian game industries where game developers can apply for financing in designated gaming pools via The Danish Film Institute and The Norwegian Film Institute respectively. As for Iceland, the potential respondent pool has its natural limitations due to the market being relatively small.

5. PROFESSION

Fig. 2 - Profession



The largest group of respondents are producers of film, TV-series and documentaries who make up more than half of the respondent pool. 16% are CEOs from all three survey categories and included in the group of “Other” that make up 15% of the respondents are an Event & Business Development Manager, a Kids Acquisitions Manager, a Creative Director and two Heads of Production, to name a few.

Several of the respondents have entered more than one title (screenwriter, director, producer), which makes sense, especially for the smaller, low budget or indie companies that both film production and game developing often are.

6. KIDS’ PRODUCTIONS

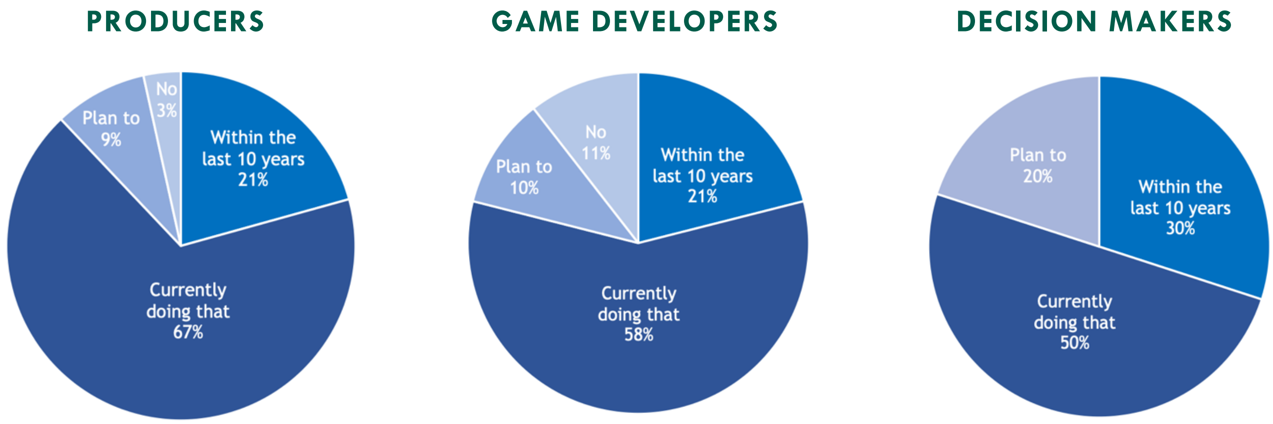
Before asking about co-productions, we started all three surveys by asking about the respondents’ experience with producing kids’ media productions.

The first question was *"Have you worked, do you plan to work, or are you currently working on a visual media production aimed at children or youth?"*

For the Decision Makers we made a slight rephrasing, exchanging the word 'work' with 'co-producing/co-funding'.

In the survey for the Game Developers, we chose to be a bit less specific optimise the possibility of a positive answer. We rephrased 'a visual media production aimed at children or youth' to 'a digital media production that is eligible for (but not necessarily exclusively targeted at) children or youth'.

Fig. 3 - Experience with kids' media productions



Based on the surveys, it seems that Nordic kids' media professionals are quite busy making content for children and youth. More than 3/4 of the producers are currently working on a visual media production for a young audience or plan to do one within the next two years. And the game industry is not far behind with as many as 2/3 of the game developers working on a kids' friendly project or having something in the pipeline.

This brings us to the core of this study because how many of these productions will be co-produced with a Nordic partner?

THE CO-PRODUCTIONS

First, we will take a look at how experienced our respondents are within the field of co-productions.

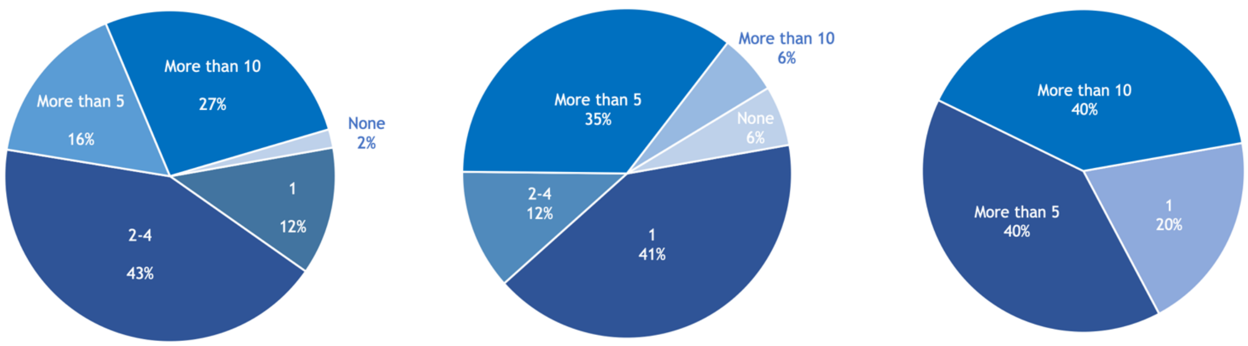
As the pie charts in Fig. 4 illustrate, the majority of the respondents have vast experience with co-productions. 43% of the producers have made more than 5 co-productions, and more than 25% of them have made more than 10.

The game developers are also an experienced group, and they almost match the producers with 41,2% of them having co-produced more than 5 productions. However, only 1 respondent from the game developer pool has made more than 10.

The most experienced group of kids' media professionals, however, are the decision makers. 80% of them have been involved in more than 5 co-productions, and 40% has contributed to more than 10.

Fig. 4. Number of co-productions (incl. ongoing or planned ones)

PRODUCERS **GAME DEVELOPERS** **DECISION MAKERS**



Next, we will be looking at which the type of co-productions for kids the respondents are working with to see if certain types seem to be more eligible for collaborations.

7. TYPE OF PRODUCTION

Producers

The majority of the producers are co-producing live-action features, while fictional TV-series is the first runner up closely followed by animations (see figure below).

This is not surprising as live-action features usually have a much larger budget than shorts and documentaries, and for a TV-series, a broadcaster is, of course, involved more often than not.

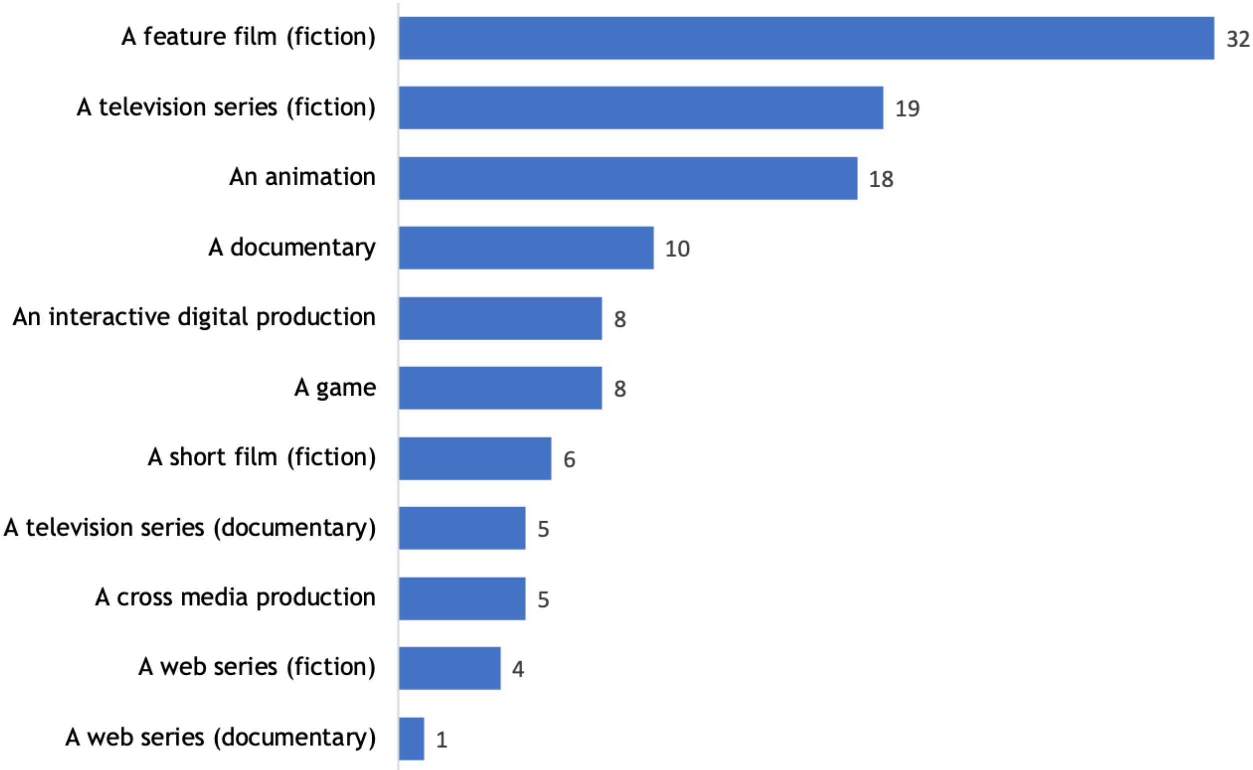
That animated films also rank high is easily explained by the fact that the subject matter for this study is kids' media and most animations are made with kids as the target group. Also, several respondents pointed out that the challenges of getting specific skill and talent for specifically animation films often make co-productions a necessity in this genre.

" (…) To produce high-quality animations, it makes sense to work together across borders as it demands high budgets. We also see that there are few animators that work with old school animation like hand drawn, glass table and stop motion. For these projects, we particularly wanna work with our Nordic countries to help keep the tradition alive". (Norwegian producer).

On the next page, you can see a chart of the producers' co-productions.

Fig. 5. My co-production(s)for kids is best characterised as

PRODUCERS

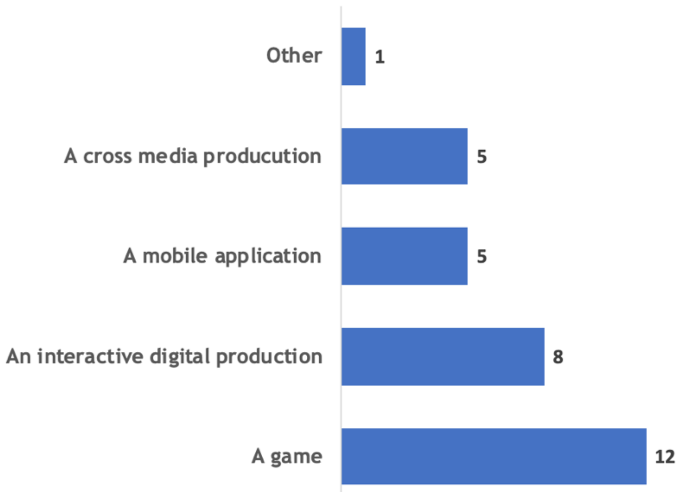


Game Developers

According to the chart, the game developers co-produces computer games, interactive digital productions, cross-media, and mobile applications. It is worth noting that most of them have checked several production types, i.e. '*A game, A cross-media production, An interactive digital production, A mobile application*' and in many, perhaps all, the cases, it is not unlikely that it is the same production that can be categorised in many different ways, thus catering excellently to the young target group's diverse media habits and versatile way of using digital media.

Fig. 6. My co-production(s) for kids is best characterised as

GAME DEVELOPERS



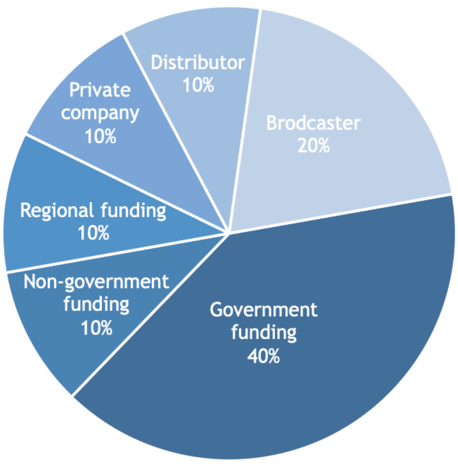
The one respondent who chose 'other' and none of the other options states that they are producing *"A tool disguised as a game to help children learn to do math and spell (…)"*. Why this CEO and programmer chose not to tick at least the options 'game' and 'a mobile application' is curious.

Could it be that (some) kids' media professionals need a new and more clear vocabulary to talk about new digital media formats and how they are conceived and used by the young target group? Perhaps such a discussion can spark an improved understanding of the potential of learning applications, just to name an example, that are 'disguised' as a game.

Decision Makers

Before digging into which type of co-productions the Decision Makers are contributing to, it is useful to understand their role and the inherent possibilities as well as limitations connected to it.

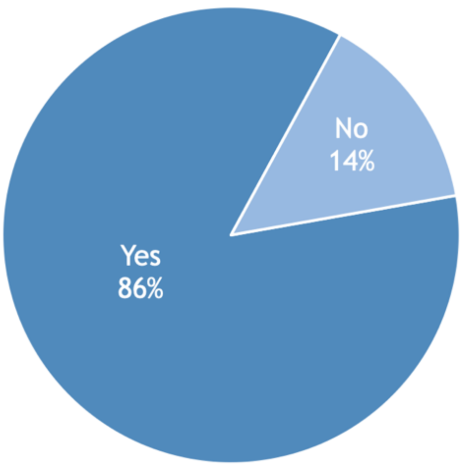
Fig. 7. In the co-production(s) my part in the collaboration is/was



As illustrated in the chart, 70% of the respondents in the Decision Makers survey are representing government institutions, i.e. film institutes, regional film funds etc. Which significance might this have for a producer or game developer who is looking for funding for their new kids' production?

Are the decision-makers, for instance, obligated to dedicate a certain amount of their funding pool to projects for children and youth?

Fig. 7. In your position, are you in any way obligated to prioritise children and youth productions?

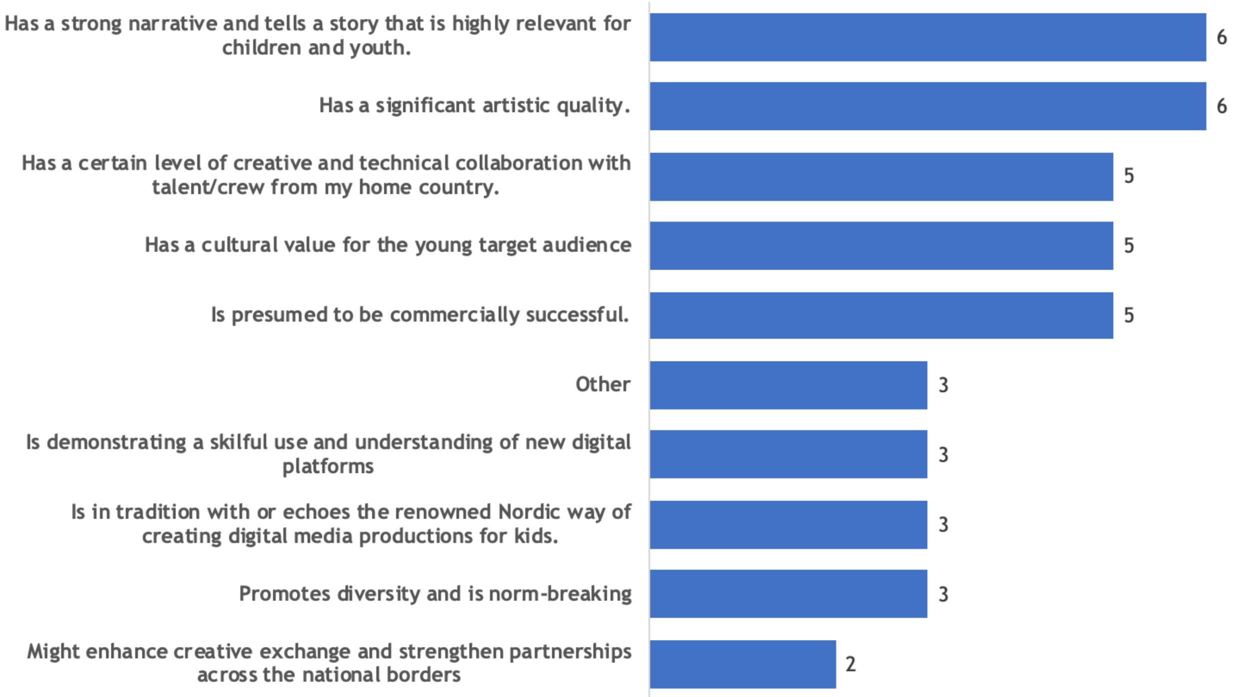


The vast majority of the decision makers in this study are, in fact, obligated to help develop the field of kids' productions. The criteria, however, varies between the organisations. For some, primarily the government institutions, there is a certain pool of money that must be spent on the children and youth area. This is the case for the national film commissioners that have responded to our survey, but does not apply to a respondent from one of the regional film funds whose requirements are all strictly connected to the region.

Other organisations have more loose criteria and do not have to reach a specific subsidy goal within a certain time, but rather have the option to wait for a project that meets all the requirements of the relevant organisation.

We asked the decision makers about these requirements …

Fig. 8. I or the organisation that I represent will consider entering into a co-production for kids if the production …

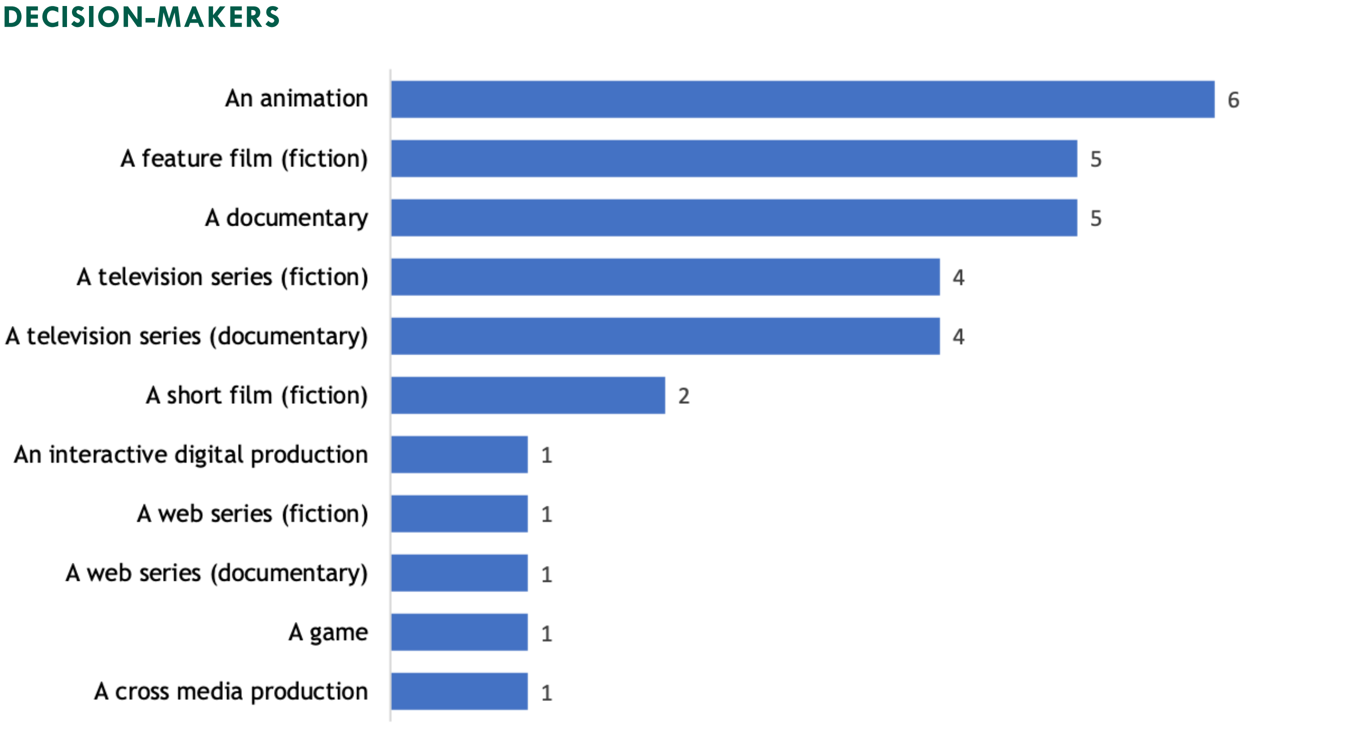


… and learned that they are largely the same for all our decision makers. To be eligible for funding, public or private, the applying production should have a strong narrative, artistic quality, cultural value for the target audience and be presumed to reach commercial success.

Especially the latter part about the production being commercially successful is arguably often more applicable to feature films (both live-action and animations) than short films and documentaries. Does that mean that the decision-makers tend to fund these kinds of productions more?

According to Fig. 9, which is a chart that illustrates the distribution of the production types the decision makers have contributed to, the answer is mostly yes. But the picture is more complex than that.

Fig. 9. The co-production(s)that I co-produced/co-funded is best characterised as



Animation films take the lead, closely followed by live-action features – but also documentaries – then TV-series (both fiction and documentary).

Compared to the producer chart, it is reasonable to view this as an illustration of the fact that public funding must spread out their subsidies on many and diverse types of productions. Also, the relatively low number of respondents should, of course, be taken into consideration.

8. CO-PRODUCTION MODELS

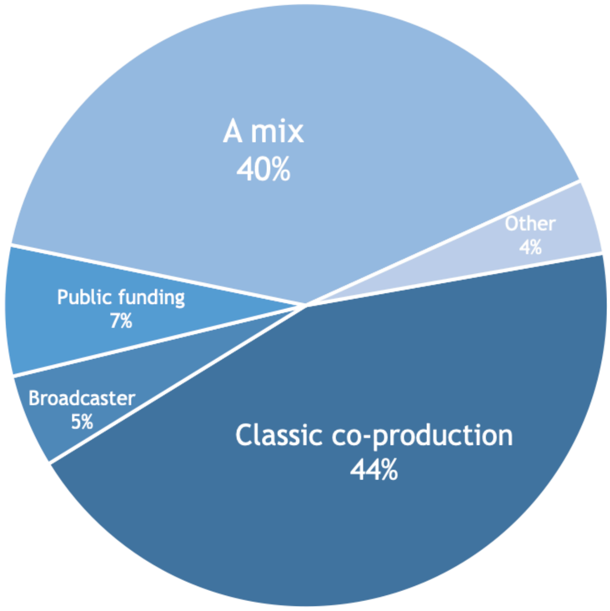
As mentioned in the introduction, there are many ways of making a co-production, and not everyone has the same idea about what is actually included in the term.

We wanted to learn more about the strategies and processes for the respondent's co-productions and asked them to categorise their projects using our suggested terminology. The option 'a mix of two or more of the above' was added along with the possibility to add a whole different definition/explanation of the co-production process, which some respondents did.

Fig. 10 (below) illustrates how the group of producers categorise their co-production model:

Fig. 10. My co-production model is best characterised as

PRODUCERS



Close to half of the producers work with 'classic co-productions' with other production companies, and 40% state that they work with 'a mix of two or more'. Looking closer at this category, we learn that more than 2/3 of the ones who ticked the option 'a mix of two or more' mention either 'broadcasters' or 'government funding' (film institutes, regional funds etc.), and, for the vast majority both, as being part of their co-production model. This means that broadcasters and/or public funding are involved in almost 50% of the co-productions in the producer survey.

As an example, Peter Lindblad, producer at Snowcloud (SE) describes one of the co-production strategies they use that includes both film institutes, broadcasters and regional subsidy:

"Two countries raising finances from national institutes, broadcasters (with copro-invest) and distributors, plus regional funds with copro-invest".

Here are a few more examples of broadcasters and film institutes hiding in the yellow pie slice:

"We do different types of co-productions. All have broadcasters attached, and some have support from film institutes". (Norwegian documentary producer)

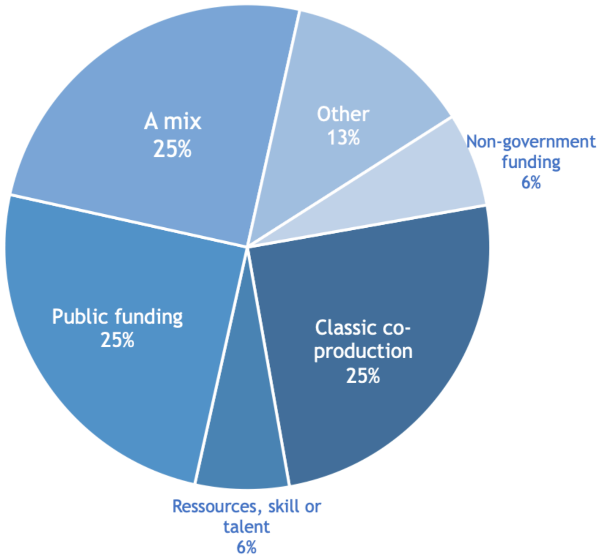
"It starts as a collaboration with a broadcaster involving a range of financing but until now not what you refer to as "classic" co-production". (Finnish producer)

"They are usually a collaboration with one or more co-producers in a different country, with financing from film institutes/broadcasters in those countries". (Norwegian producer)

"It is wherever you find money, I guess. Broadcaster, various funds, etc." (Norwegian CEO).

Fig. 11. My co-production model is best characterised as

GAME DEVELOPERS



25% of the game developers work with a 'classic' co-production model, and another 25% states government funding as their primary way of co-producing. Only 25%, compared to 40% of the film and TV producers, chose 'a mix of two or more', and only two of the respondents that ticked this box mentions broadcasters and/or government funding, i.e. film institutes, as part of their strategy.

One explanation for this might be a general notion in the game industry about how games are financed. Whereas public funding has been a possible way of funding a project for film and TV in all the Nordic countries for a very long time, it is still a relatively new occurrence for gaming developers who are used to financing their productions through private investment companies or often with their own funds. So far, it is only in Denmark and Norway that a government system has been adequately institutionalised via Spilordningen (DK) and The Norwegian Film Institute (NO).

Could it be that the gaming industry is not yet fully woke when it comes to other ways of financing a game? Are they aware of the potential partnerships with companies or organisations that do not stem directly from the game industry but might still be valuable collaboration partners? And do they know where to find them?

"*Never got funding for it, didn't know about the Kids Forum.*" (Danish CEO and programmer – elaborating on his non-existing co-production model.)

6% of the game developers choose skill/talent as their co-production model. This might not be a large number, but aligned with the lower percentage of respondents who chose' a mix of two or more' – an option that turned out to hide all the broadcaster and public funding in the producer survey – it might still illustrate the difference between the film/TV industry and the gaming industry when it comes to the obvious places to look for partnerships and funding.

Here are a few selected answers from Game Developers elaborating on their co-production model:

"*Well, we often get state funding in one way or the other, this funding often involves other parties (freelancers or other companies). We also work together with a large number of publishing houses to make interactive picture books.*" (Danish CEO)

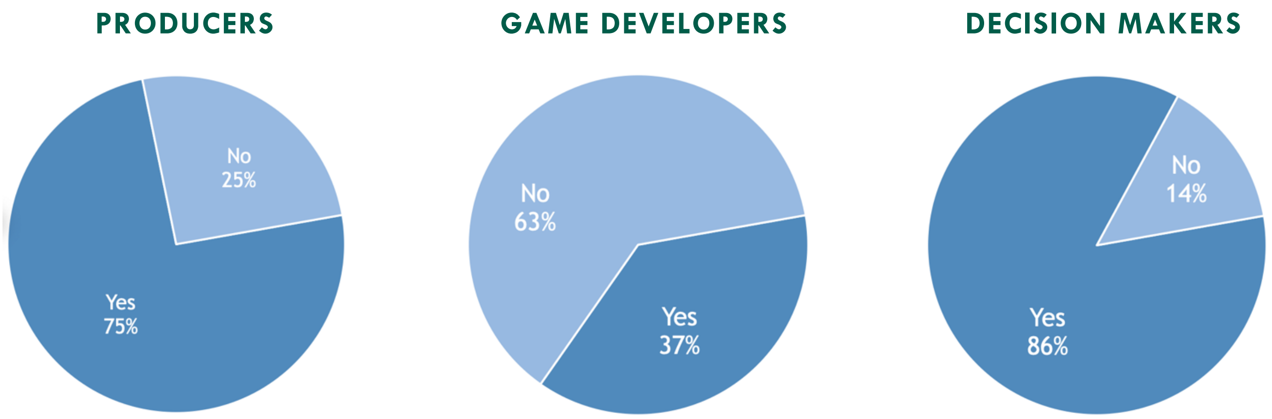
"We have done both self-publishing own IP and co-productions with a broadcaster" (Norwegian Game Designer/Head of Games)

"All kinds. Games for schools, Illustrations for Book, World creation for Health organisation and more". (Danish CEO)

9. CO-PRODUCTION COUNTRIES

So, who are the respondents co-producing with on all the various co-productions for kids listed in the previous section? Is it with the neighbouring countries in the Nordics or do producers and game developers tend to keep the production within the borders of their own country? Or might it be that the partnerships for funding, distribution and talent are found outside the Nordic region?

Fig. 12. Was/is/will your kids' media productions be co-produced with another country?



Not surprisingly, both the producers and the decision makers predominantly answer 'yes' to this question, 74.5% and 70% respectively.

For the game developers, it is quite the opposite; 62,5% of them state that their co-productions are made within their home market.

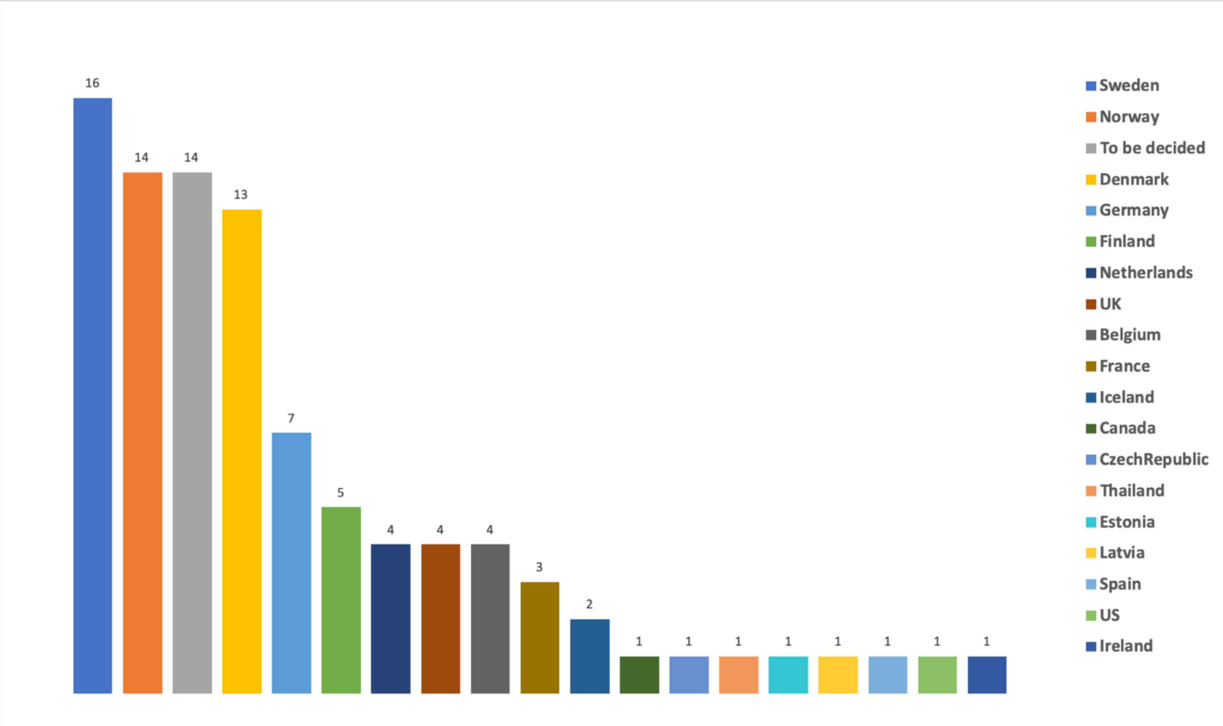
Next, we will look at which countries, our respondents are (planning) to co-produce with. Since the respondent body of the producers is by far the largest, this part of the report will focus on them as we have too little data to do any factual conclusions about Nordic co-production for the other respondent groups.

The first chart, Fig. 13 is displaying the total number of co-production countries listed in the producer survey and the number of productions involved*.

The complete overview is followed by a similar chart, Fig. 14, that is illustrating the distribution of Nordic co-productions per country. This way we are able to look at similarities as well as differences.

Fig. 13. Co-production countries

PRODUCERS, ALL GEOS



** Note that one production can easily have more than one co-production country but since the respondents were not asked to keep their projects separate from each other, we will work with the accumulated numbers.*

The Nordic producers have, are currently, or plan to co-produce their visual media production for kids with a variety of 18 countries from around the world; however, the vast majority will be collaborating with Nordic neighbours. 77% of the co-productions will be made with a Nordic country (34.5% with Denmark, 4.5% with Finland, 3.6% with Iceland, 15.45 with Norway and 12.73 with Sweden).

Apart from the Nordics, producers are reaching out to other European countries – first and foremost Germany, Belgium, the Netherlands and the UK – but also Thailand, USA and Canada are in the pool of co-production countries.

Now, let us look at Fig. 14. to learn which Nordic countries co-produce with each other the most?

*Fig. 14 – The Nordic co-productions overview – Producers**

The Danish producers have listed a total of 14 co-productions with the other Nordic countries, most with the other Scandinavian countries Sweden and Norway.

The same trend is showing itself for Sweden with a total of 11 co-productions in the Nordics, 9 of them with the Scandinavian neighbour countries. With Norway however, it looks a bit different as they almost only do co-productions with Sweden (80%), and just 1 with Denmark and 1 with Finland.

Finland has listed a total of 4 productions evenly split between Norway and Sweden, and Iceland is, in spite of the small size of the market, mentioning 4 co-productions with all Nordic countries, except for Finland.

The two countries who seem to collaborate the most are Sweden and Norway, and there are many good reasons for that. The countries are close to each other geographically, and some would argue that they are also more aligned culturally, than, i.e. Sweden and Denmark even though these two countries also share geographical closeness.

In the interview we did with Signe Leick Jensen from Danish production company, Toolbox film, she told us that they recently had a project rejected based on a concern that the film would be difficult to distribute in the other Nordic markets since “the Swedish and Norwegian kids apparently do not share the toughness of the Danish kids”.

However, Sweden is the highest ranked co-producing country for Denmark in this study, and both Denmark and Sweden actually co-produce with all their Nordic neighbours. Finland, on the other hand, is sticking to Sweden and Norway.

*It is important to keep in mind that the data we have available for this report does not suffice for an objective scientific study, but rather serves as a pool for building a quite well-founded idea about the subject matter, Nordic co-productions for children and youth.

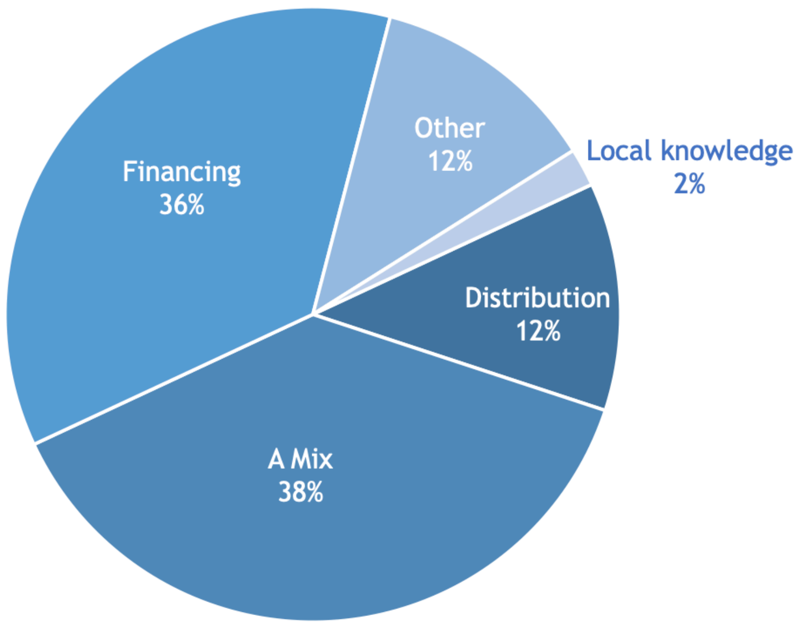
CO-PRODUCTION: MOTIVATION AND EXPERIENCE

As mentioned in the introduction, the assumption that kickstarted this research project was a noticeable decline in Nordic co-production pitch applications at The Financing Forum and a similar trend was spotted by Nordisk Film & TV Fond.

What is the reason for this, what has changed? What does, in fact, motivate a producer or game developer to initiate or enter into a co-production?

Fig. 14. Co-production motivators

PRODUCER



Financing is not surprisingly a big piece of the pie in the chart, but only 12% mention distribution even though it has been brought up as a key reason for co-producing in several interviews that we have done. As it was the case with the chart about co-production models, the popular option "A mix of two or more of the above" is again hiding the obvious answers: Financing AND distribution which several respondents have put down.

Only a few respondents are motivated by local knowledge as the main driver, but many mentions both local knowledge, non-financial resources, i.e. location, talent and cast, and relationship building as motivators.

And a co-production is often more than just an economic partnership. Especially on bigger prestige productions like *The Shamer's Daughter*.

10. THE SHAMER'S DAUGHTER – A CO-PRODUCTION STORY

The Shamer's Daughter (2015) is a Danish fantasy film that was produced by Nepenthe Film and is a genuine Nordic co-production, including production companies from Norway, Sweden, Iceland, Finland and the Czech Republic.

Making a fantasy film for kids today who are used to watching expensive Hollywood productions, producer Eva Juel Hammerich knew she had to set a high production budget of approx. 50 million DKK – a lot for a Danish children's film. But children's ability to recognise high production value from a poorer one should not be underestimated, and there was, among other things, a dragon that needed to be very lifelike which demanded state of the art VFX technology. As Eva says: "*We must take children and youth films seriously – politically as well as at the film institutes*".

The film received funding from the Danish Film Institute (Commissioner Scheme), and DR (Danish Broadcasting) supported with a large amount early on. As it turned out, Norway had a group of VFX experts, and due to co-producing with them, the production was able to apply for and was also granted funding from The Norwegian Film Institute.

The film received support from MEDIA and Eurimages, and since the best location for filming was in the Czech Republic, Nepenthe went into co-production with Sirena Film (CZ) and was eligible for funding from the Czech Republic State Cinematography Fond.

Iceland also had some useful locations, and True North (IS) became a co-producer which helped secure funding from IFC (Icelandic Film Centre). From Sweden, Filmlance International joined and with them so did SVT (SE). Even YLE (FI) pre-bought the production, and with that many broadcasters and film institutes in the financing pool, Nepenthe could also apply for top funding from Nordisk Film & TV Fond.

This probably sounded a bit too easy – and, of course, it wasn't. But it serves as a great example of a co-production where the need for financing walks hand in hand with skill, talent, location and local knowledge.

"*Co-productions are the "only" way to reach a financing that will accommodate the budgets. There are always challenges doing co-productions (working across countries and cultures), but we are benefitting on the financial and creative side*". (Danish producer)

Finnish producer Venla Hellstedt, Tuffi Films, says the following about what is so great about co-productions: "*Co-producing gives you the opportunity to gain feedback from the international field from very early on. Including producers, creative crew members, financiers and distributors. It is possible to gain more knowledge of the style and the potential of distribution through the people who daily interact with your project. For instance, I am working on my first feature film for young children and have chosen to work with co-producers who have solid and good experience in it*".

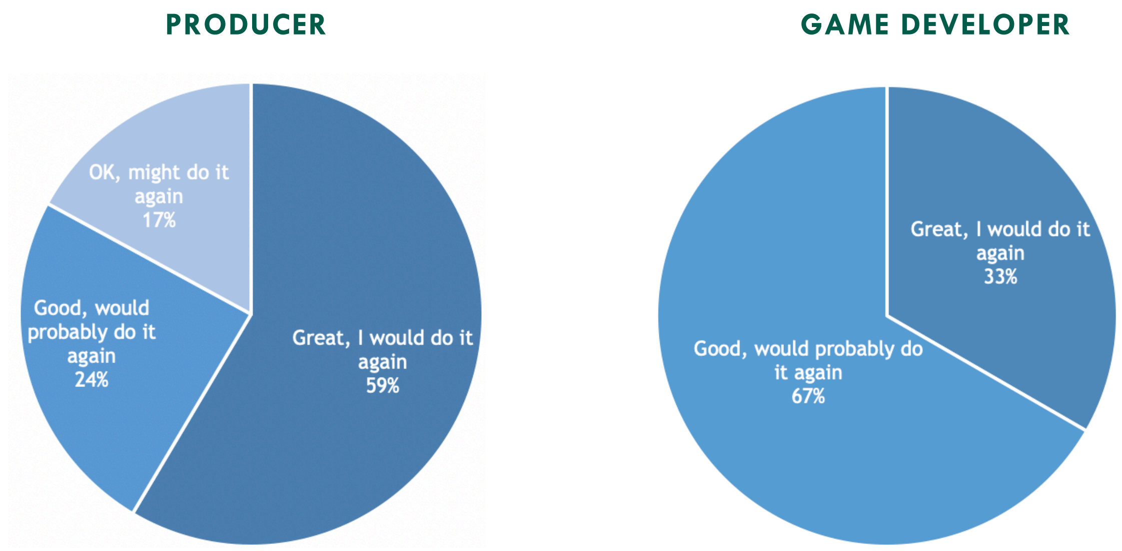
Finally, one respondent has a short and concise answer for what motivates them to co-produce: "*Friendship, Trust, Sustainability, Greater good for the project, Artistic*". (Icelandic producer).

Game developers

As for the group of game developers, we only received a few responses to this question. 50% of the respondents chose "A mix of two or more", and the other motivators were distribution and financing as was the case with the producers. When asked to elaborate, the game developers mentioned access to IPs, relationship building and the possibility to reach an international audience.

Finally, we asked the group of producers and the group of game developers about their experiences with co-productions.

Fig. 15 What was/is your experience with doing co-production(s)?



Both groups were mostly positive or even very happy with the experience. Almost 60% of the producers thought it was a great and rewarding experience, and would not hesitate to do it again. 24% thought the experience was mostly good and would probably do it again, and 17% of the producers had mixed emotions about it. As for the few game developers who had ventured into co-production, they were all very happy or at least happy. One of them explained:

"*Well, it is difficult to find the right partners, but once you have, it extends the power of your business*". (Danish creative producer).

But as the 17% of the producers have probably experienced, co-productions can also be challenging, expensive, disappointing or even not beneficial for the project at all.

"*You can also have bad experiences, but that doesn't mean that you will not do it again and again. It is often not a choice if you will do the project*". (Danish CEO/producer)

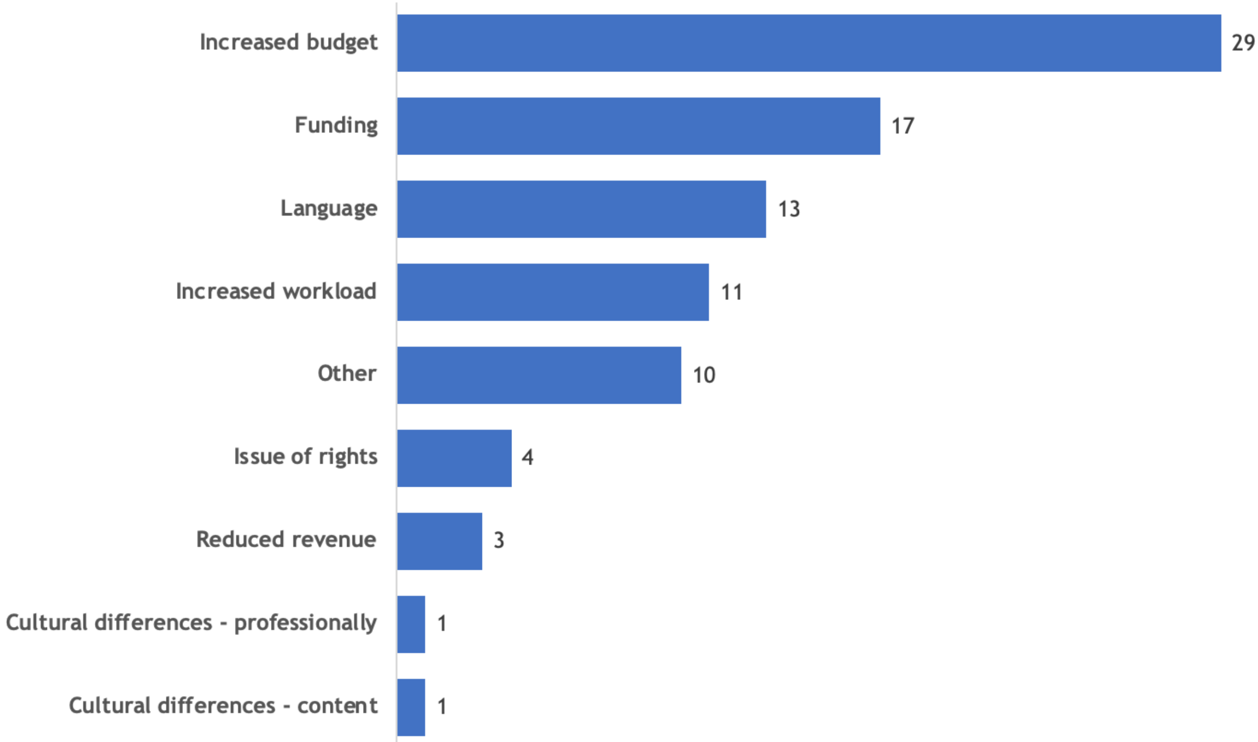
Next, we will look at the challenges of the current Nordic co-production market, seen from the content producers' point of view.

CO-PRODUCTION: CHALLENGES AND OBSTACLES

When asking the kids' media industry about what they experience as challenging with co-productions, there are enough problems to deal with. The charts in this part of the study illustrate the main ones according to the producers, the game developers and the decision makers.

Fig. 16 What are the challenges with co-productions for children and youth?

PRODUCERS



The biggest challenge with co-producing for young audiences, according to the producer pool is the increased budget. Some of them also point to an increased workload as an issue, but almost three times as many checked the increased budget option.

A co-production demands an increased budget to cover the additional administrative costs for structuring, negotiating, and managing the production in at least two countries. Funds that may prove difficult to raise and the producer may find themselves in a situation where the administration and logistics of everything in connection with the co-production end up having used up the extra subsidy that the co-production helped secure. This is extra worrisome for smaller low budget companies.

"We are currently co-producing with another Danish animation company and would like to keep the production model simple to keep the costs down". (Danish producer)

The second challenge is also directly linked to budget and financing. The issue of the differences in funding mechanisms may create an obstacle, i.e. with different rules for tax credits, application requirements etc.

The often-discussed problem of language in media productions for kids is also still a worry for many. For long it has proven challenging to motivate children and youth to watch film or TV-series that are not in their own language or English, and in today's media landscape where YouTube on a smartphone screen almost serves as a natural extension of the hand, it seems more difficult than ever to change that.

We will be touching upon the language issue again later in the report.

Some additional feedback from the producers

We also received several responses in the category 'other', and we will list a few of them here in the hope that they can inspire to new discussions and hopefully solutions for the Nordic Children's film:

"Unless it is an exchange of expertise or the lack of the skills in our own country, we believe that the funding which is possible to obtain in the Nordic countries is not worth the extra effort it is to do a co-production". (Norwegian producer)

She is backed up by a Norwegian colleague:

"Too many requirements for too little money". (Norwegian producer)

And some are frustrated:

"Though my home country is working for more co-productions they don' t seem to finance them. The best financially is to make simple films with ONLY one broadcaster and a small amount from local film centre and/or NFI". (Norwegian producer)

Game Developers

The game developers also find the most significant challenges with co-productions to be the increased budget and troublesome funding mechanism. They also perceived cultural differences to be a professional challenge.

A few of them mentioned 'Reduced revenue' and 'Issue of rights" and explained the problems like this:

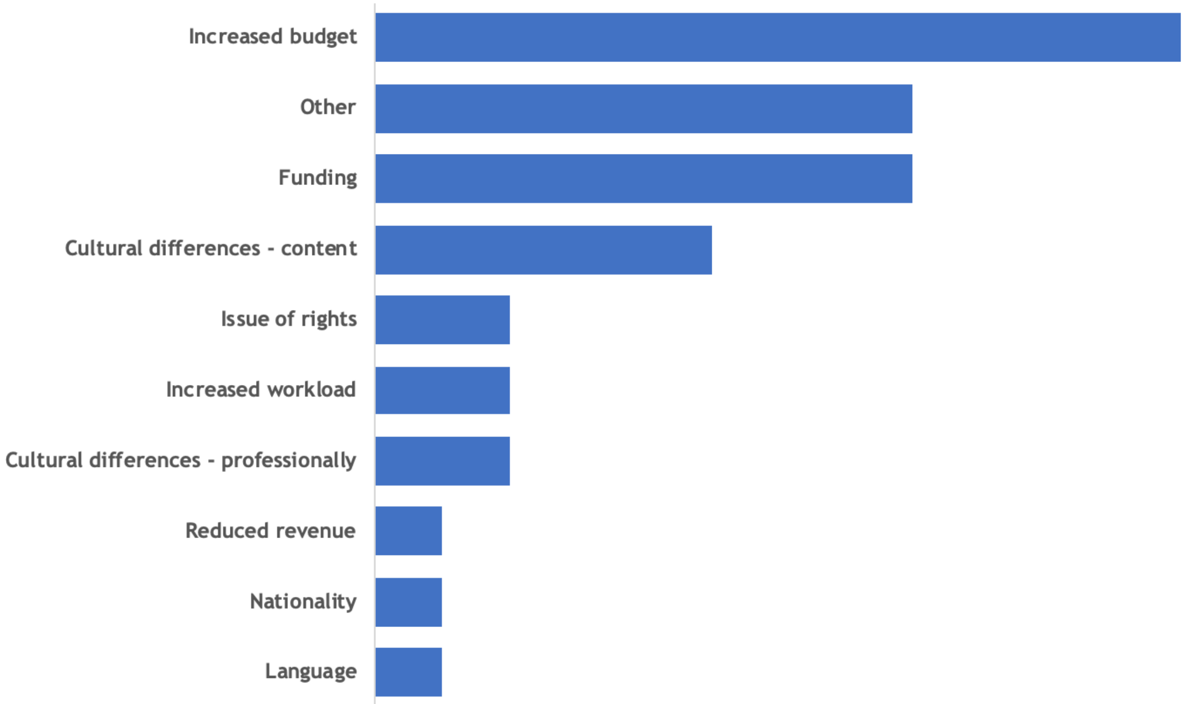
"Mobile games is a hard market - hard to create a good business case where revenue is to be shared among companies, especially if it is a new IP/brand". (Danish CEO)

"About rights, we always have the challenge that the more you are to share the cake, the less motivation companies have to invest in a project. Most digital media projects rely on heavy investments from the involved companies". (Danish CEO)

The remaining categories of potential challenges for the game developers are distributed like this:

Fig. 17 What are the challenges with co-producing games or other digital media for children and youth?

GAME DEVELOPERS



The game developers also had an important issue to add to our suggestions. It is related to the challenges of finding a like-minded partner to co-produce with:

"To be honest I have no clue who else is making kids' games, so there is no clear way to find a partner". (Danish CEO and partner)

"Have not found any game company that it seems natural to co-produce with. As game developers, we have no extra added incentives to co-produce a game. Most game developers have enough with financing their own games. Trying to find another game company with the exact same type of brand and ideas that we can agree on seems strange. Also, this would create added challenges in financing. I suppose if there was a clear incentive for game companies to collaborate across borders, then there might be added interest". (Norwegian game developer)

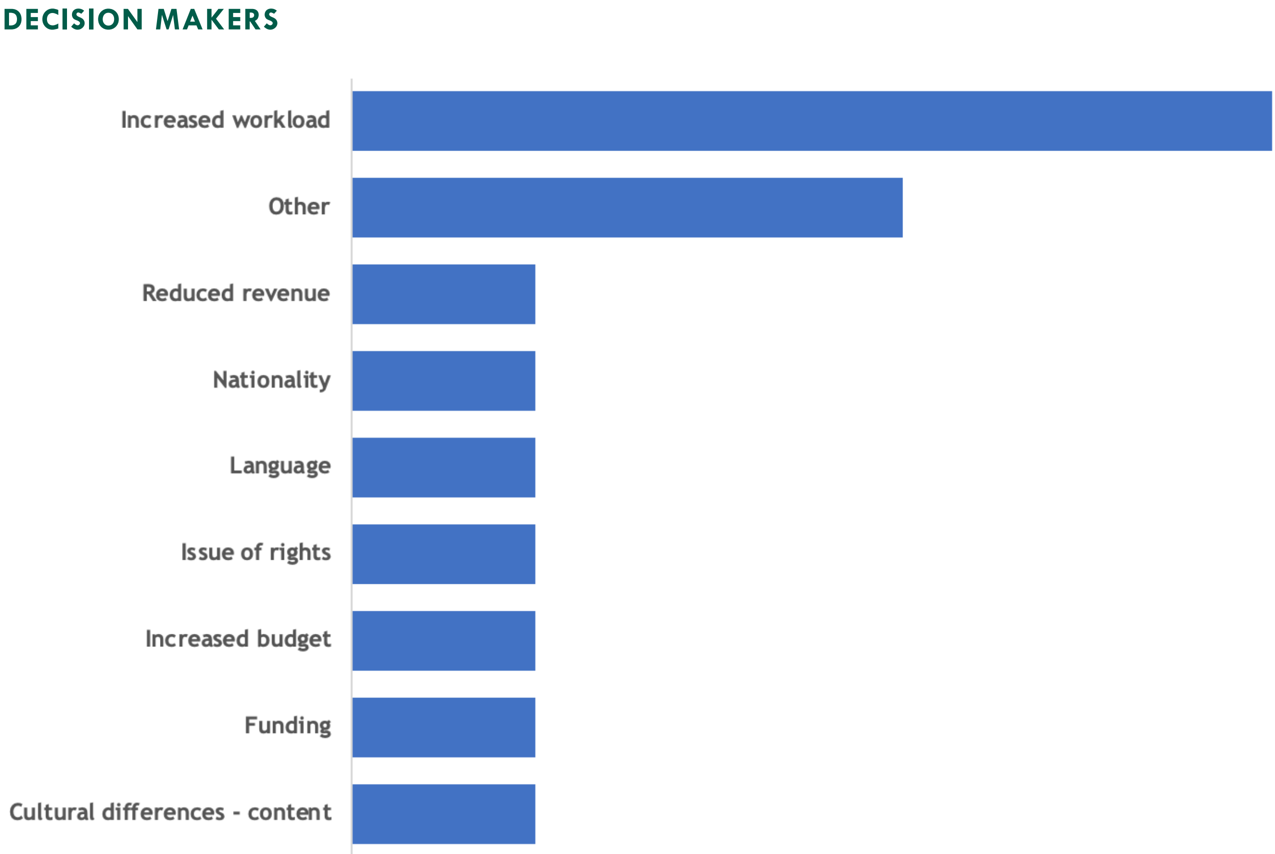
"Our biggest obstacle is basically establishing contact with relevant companies who share our vision and ambition. We have chosen to place one foot in the book publishing industry, which isn't something for everyone's taste". (Augmented Reality Game Books, Denmark)

And finally, this one: *"Not aware of co-productions". (Danish game developer)*

Decision Makers

The decision makers believe that the biggest challenge with co-productions is the increased workload and are not so concerned about increased budget and funding structures as the producers and game developers. Maybe it is because they work with it every day and know exactly how everything works.

Fig. 18 What are the biggest challenges with co-productions for children and youth?



One decision maker mentions the problem of an IP often being local, and one has the following thoughts about co-producing for kids in a digital age:

"There are a lot more ways to go with a production today when the VOD platforms do co-productions as well. At the same time, you want to exploit your project in as many windows/medias as possible, without too long holdbacks". (Swedish Kids Acquisitions Manager)

And one simply states that the biggest challenge is that *"The current business models in our markets do not allow profit with these kinds of projects".* (Danish Editor-in-chief)

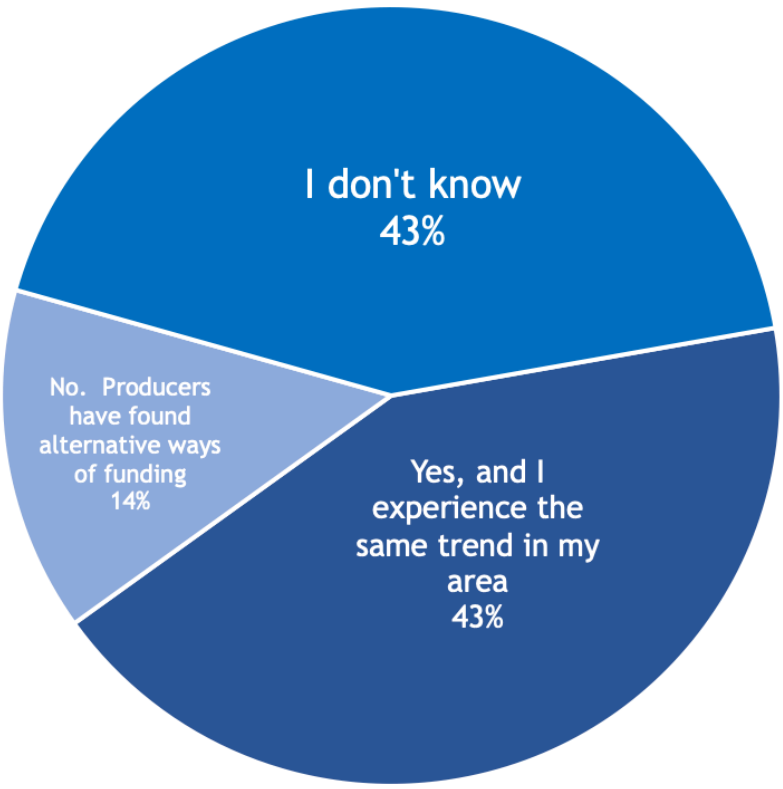
Conclusively, one decision maker has difficulties seeing the problem at all:
"Is there a Challenge?" (Norwegian Film Commissioner)

Maybe there isn't? It is quite difficult to answer whether or not the number of Nordic co-productions is in fact in decline, or if they are just being produced differently, perhaps by different people than the industry we know.

We did ask the decision makers if they share our concern:

Fig. 19 What are the biggest challenges with co-productions for children and youth?

DECISION MAKERS



As the chart illustrates, 43% of the decision makers have noticed a similar decline and are concerned about it. Precisely the same number of people haven't really given it much thought, and a few believe that it's just a new time with new media and innovative means of funding.

"I think the way to finance the projects is different now when you also have SVOD platforms that orders originals, instead of only theatrical or broadcasters as the first window". (Swedish Kids Acquisitions Manager)

ORIGINAL CONTENT VS KNOWN BRANDS/IPS

"It's very modular since it's so hard to produce original content today when everybody does stuff based on books etc." (Swedish director about his co-production model).

The problem of original content vs. a known IP, i.e. a book, a cartoon, a toy or similar is something that we have come across a lot with the work on this study. Producers are finding it increasingly difficult to finance original content, because the priority with the film institutes, film funds and broadcasters seem to be 'safer' productions, that will probably work well in the cinema.

11. GIVE THE CHILDREN'S FILM INDUSTRY A CHANCE

For this study, we interviewed producer Petter Lindblad from Snowcloud (SE), a production company dedicated to children's film. There is no doubt in his mind that a shift has happened with both the broadcasters and the film institutes when it comes to supporting original story ideas for kids.

At least in Sweden, where SVT has cut drastically in their production funding (even though they still do several development projects every year). Furthermore, film for children and youth seem to have dropped in priority with the Swedish Film Institute where all productions for children, be it a short film, documentary or TV-series, has to go through the children's films commissioner and can never be considered for funding in any other pool.

There is no longer the same support for developing new original content for children as there used to be. Petter acknowledges that this is in part due to people's cinema habits. If a family with young children spend money on a trip to the cinema, they want to be absolutely sure that they will have a good time and will often be inclined to choose a film with a story, universe or main character that they know.

"But not everybody wants to produce Bamse and Sune's family, Petter says. *I want to make films that are exciting, unique and fun".*

He wishes that more money, in general, would find its way back into the children's film industry and that there would be earmarked funding for kids' productions in the budgets, both for the film institute and for the broadcasters. If the earmarking could be exclusively for original kids' content, it would be even better.

"Give the children's film industry a chance! We don't have any problems with the stories, nor with the creators. It's is the money, that's missing. The talent is there, but they need to get a chance to make actual productions. As it is now, you get one chance, and if you miss it, there are no more. Young filmmakers must have the option to practice and learn".

Because he is so passionate about producing children's film, Petter is often part of co-productions as he would not be able to earn a living working solely on his own projects. Making children's films might make you happy, but not rich. We have already mentioned one of his co-production models, and the other one is the '*work for hire*'-model. It works like a co-production since both parties contribute to the product – a classic co-production with shared interest, a minimum of financial support and a revenue share deal.

Petter has recently co-produced the youth film *Los Bando* with Norwegian production company Fiilmbin. Los Bando is an original story and in spite of the film receiving critical acclaim in festivals all over Europe, Filmbin is still struggling with financing other original stories like it. As it is the case for Petter Lindblad from Snowcloud, Filmbin also 'works for hire' to be able to stay in the children's film industry.

The two producers met at the Financing Forum for Kids Content, and both find that it is great to have an event like that because it is so difficult to sell original kids' content. At The Financing Forum, it is possible to meet future co-productions partners – and not just financially.

"Doing exclusively financial co-productions is not interesting for me", says Nicholas. *"The creative input is the important part. Petter is a gifted script consultant, and we were very happy to co-produce Los Bando with him"*.

Petter Lindblad is also very positive about co-producing:

"When you are doing a co-production, the project needs to work in more than one market. More people are offering their input, people who know their own markets, and thus ensures that the story will be as universal as possible".

12. NORDIC CO-PRODUCTIONS FOR KIDS AND THE ISSUE OF LANGUAGE

But despite a universal story and numerous awards from festivals all over Europe, it is probably only a few children in the other Nordic countries who have had the chance to see *Los Bando*. In Denmark, it had a festival release at the children's film festival Buster in 2018, but that was all. According to Nicholas Sando from Filmbin, the Nordic films rarely manage to cross the border and that neither Denmark nor Sweden was a target market for *Los Bando*.

And this seems to be the case for many Nordic children's and youth films. With the exception of animation films, most of the live action features and documentaries for kids never get a theatrical release in the neighbouring countries. Unless the local distributor chooses to market the film and assign eligible time slots in the theatre – matinée times are probably seldom ideal for a Nordic youth film that has not been heavily marketed – there is a significant risk that the film will never get a proper chance to reach its target audience.

When interviewing Eva Juel Hammerich, we happened to discover that DFI and FilmFyn had supported the Norwegian dance drama for young adults, *Battle*, starring Lisa Teige from Norwegian hit TV-series Skam. *Battle* is a Norwegian/Danish/Dutch co-production with support from all the Scandinavian film institutes, NRK, DR and Nordisk Film & TV Fond to name a few. It had its theatrical release in Denmark (May 2019) but was only in the program for a very short time and the marketing for the film was scarce.

You would think that specifically, Lisa Teige would be able to get young people in the cinema – but how could they, if they have never heard about it?

In the case of *Battle*, the explanation is probably that Netflix owns the global rights and the film has been running on their streaming service since December 2018 in all markets, except for Norway and Denmark where it had theatrical releases. But that leaves us with another question: Why release a Nordic youth film in the cinema if you are not going to do any marketing for it?

As the survey responses demonstrated, many film professionals see the language barrier between the Nordic countries as an almost invincible problem. For some reason, it seems that young people from the Nordics just don't care about the cinematic productions from their neighbours. Perhaps it's not only the films. Maybe Norwegian teens are simply not interested or curious about their Swedish and Danish peers. *They are just not that into us.*

As Signe Leick Jensen from Toolbox explained to us about the Nordic countries: "*We are just not very good at watching each other's films*".

However, the seemingly declared notion that we cannot get our children and youth to see a film if the language is not in their mother tongue or English is not shared by all. Several of the film professionals that we have come across in our work with this study seem to share the suspicion that the problem does actually not lie with the kids. Instead, it is an idea that the children's film industry has grown to accept, especially the distributors who play a crucial role in regards to this issue.

If the distributor does not believe that a film will do well in the Nordic markets, it will simply not release there, and less money will get in the project. Too often the distributors are not willing to take the risk of releasing a Danish children's film in Norway when they can play it safe and run with Avengers instead. For financial reasons, of course, which is not difficult to understand – but what if we are wrong?

The overwhelming success of SKAM (NO) and the wave of new tv-series for kids that has been produced in its wake, suggests that a young audience will happily watch Nordic (co-)productions if the quality is there. And again – if they are aware of their existence. Does the children's film industry need to learn how to do a proper launch of a theatrical release in our new media landscape?

According to Eva Juel Hammerich and Signe Leick Jensen a similar critique that was directed towards distributors in the paragraph above and similar to the one that Petter Lindblad directed towards the film institutes and the broadcasters, can also be directed towards organisations like Nordic Film & TV Fund who does great work for Nordic culture, but according to the two producers are too focused on a film's ability to travel, i.e do well in other markets than just the domestic one. They regret that Nordisk Film & TV Fond seems to prefer to support fewer and bigger productions than help fund smaller films. Signe Leick Jensen says:

"I think it's very important that we, in the Nordic region, collaborate on content for children, since we have a great tradition for quality for this. And it is difficult to raise money for content for children outside the Nordic region. We need to stand united in producing original content for kids. We should view ourselves as one big market and help each other in offering other stories, Nordic stories, than the ones the kids are being served.

Primarily from the US. And then you just have to accept the fact that the film might not be a giant hit in all the Nordic markets. Maybe it's time to consider loosening up on distributions demands from Nordisk Film & TV Fond and the film institutes.

Eva Juel Hammerich points out that the success of a film should not only be measured by the number of sold tickets in the cinemas:

"We must be more flexible and act less conventional in regards to how we meet the kids and be where they are. It should be about the number of eyeballs on the production, not just the number of sold tickets to a place where the target group rarely even come anymore".

For her next *Shamer's Daughter* production, she plans on adding Netflix to the co-production mix.

HOW TO STRENGTHEN NORDIC CO-PRODUCTIONS FOR KIDS IN THE FUTURE

" The best film experiences are in your childhood. Those are the ones, you will always remember".

(Nicholas Sando, Filmbin)

In this study, we have looked at Nordic co-productions for children and youth from different angles and point of views in the hope that we will get a better understanding of what is going on with them. Are they declining, or are they just changing their ways?

We have learned about what motivates children's media professionals to enter into co-production and the advantages that a co-production potentially has to offer. And we have gained a better insight into some of the struggles that are also connected to the co-production experience.

Not to mention the problematic situation that original content for kids is currently in. A situation that at worst could result in gifted and experienced talent, who are passionately dedicated to kids' culture, leaving the industry.

Where will that leave us? And what would It mean for the kids of tomorrow?

Perhaps we are on the verge of a bright and shining media future with the potential of co-producing amazing children's content for VOD as well as multiplatform documentaries.

We cannot really know for sure.

But *if* the Nordic co-production for kids and youth really *is* in a crisis, and – and as a consequence of that, our bold and authentic Nordic storytelling is at risk – we must help each other change that.

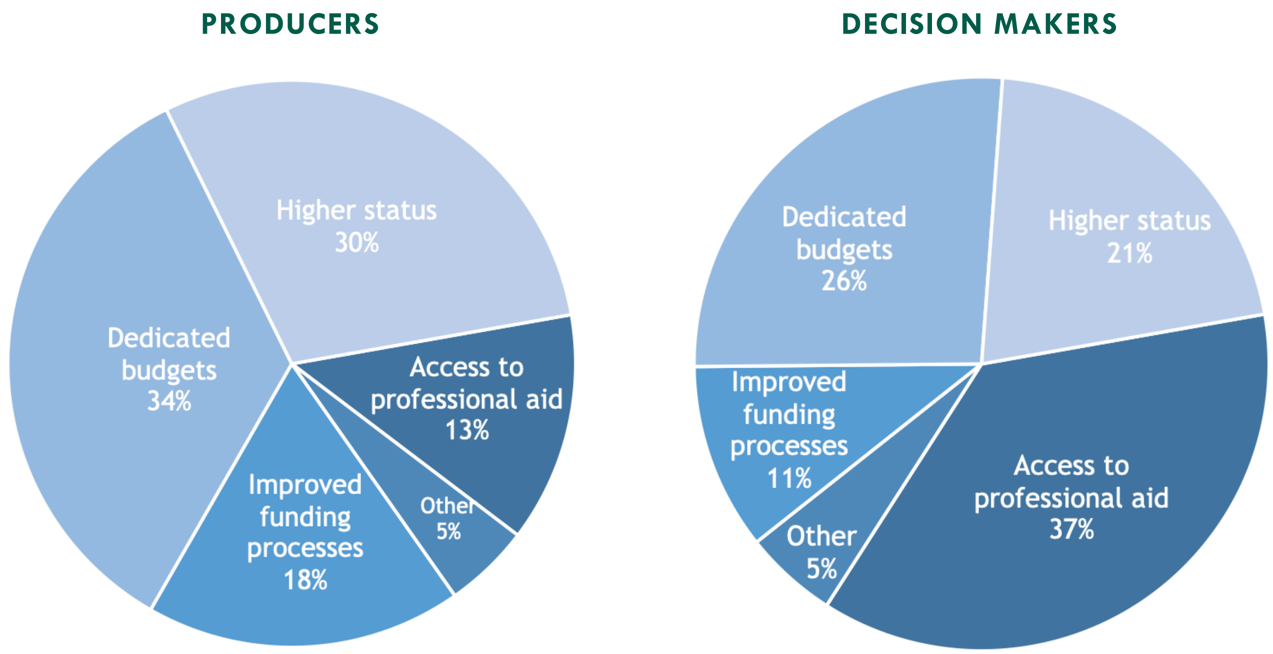
The last part of this report is dedicated to the discussion about how we can strengthen Nordic co-productions for children and youth. Which new and concrete initiatives are needed, and how do we realise them?

And what is the importance of Nordic co-productions in the future?

13. NEW INITIATIVES

We asked our respondent pool about which initiatives could potentially help strengthen Nordic co-productions for children and youth. For the decision makers, it was a general question, whereas the producers and game developers were asked to tell us what would actually make them consider co-producing their next production for children or youth.

Fig. 20 Which initiatives would make you consider co-producing your next digital production for kids/could potentially help to strengthen Nordic co-productions for children and youth?



The responses clearly show that dedicated budgets and/or earmarked funding pools for children and youth productions are high up on the producer's wishing list. This resonates well with the opinions expressed by our five interviewees, where Nicholas Sando from Filmbin (NO) was the only one who was a bit sceptical to this idea.

The other four were all convinced that more money, spent the right way on the right type of productions – meaning on high quality and preferably original stories – would be a game changer for the children's film and media industry.

The second most popular suggestion is ambitions to make concrete initiatives that will help heighten the status and hence also the priority of children and youth media. The two suggestions are tightly connected and actually co-dependent, since a higher status will probably result in increased funding, and more money will likely help to heighten the status.

Venla Hellstedt from Tuffi Films (FI) told us that kids' film and TV-series are not struggling in the same way in Finland as seems to be the case in (some of) the other Nordic countries. Children's film holds a high status in Finland, and both live action and animations do well in the cinema.

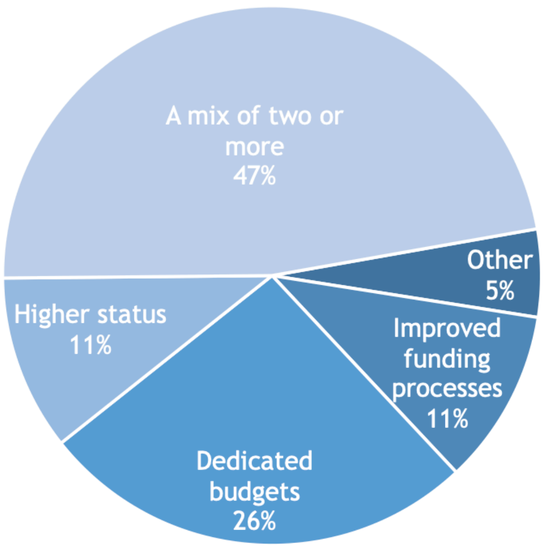
This is well aligned with the fact the several producers have pointed out Finnish YLE as a rare example of a broadcaster that not only still focuses on and prioritises children's productions, but is also handling the transition to the new media formats and children's changed media habits well.

There is also an interest in improved processes for funding and for getting access to professional aid, i.e. assistance with audience research and creating new business models, but it is not equally important. One explanation for this is that many of the players at the children's film and media scene have been in the industry for a long time and probably feel that they are well equipped and competent in this area.

And this is quite interesting considering that 'access to professional aid' is the most popular option in the decision maker pool, ranking higher than increased funding. Are the decision makers trying to tell the producers something?

Fig. 21 Which initiatives would make you consider co-producing your next game/digital media productions for children and youth?

GAME DEVELOPERS



For the game developers, we added the option 'A mix of two or more' and asked them to elaborate. The majority of them mentioned dedicated budget, but also increased opportunities for financing and investment.

" (…) if there's good financing opportunities for co-producing kids games, it would be a priority to co-produce". (Danish producer/creator)

"It is hard to monetize on developing kids digital content, so increased opportunities for financing/investment would be great, also as kids content creators, we don't really have the strong connection to the "real" games industry". (Danish CEO/Producer)

A few of them also elaborates further on the issue of meeting a potential co-production partner that we were discussing earlier in this report. They are simply looking for "*more contact from those in need of co-development*" (Danish Game Developer).

"*Getting funding more easily and finding the right partners for a co-production is key. If there is no knowledge of the appetite and even if there is but there is no funding then the co-production is unlikely to exist*". (Danish CEO)

"*Dedicated budgets and youth priorities would be very helpful, but it is also a matter of having an outlook / international ambitions within the national schemes. There is no motivation to support collaborations at the time being*". (Danish Creative Producer).

"*Dedicated budgets that would make it more attractive to commit to investing the time it takes to establish the connections and network-based for a co-production. Also, a networking/matchmaking event where the different companies open for co-productions could meet and get to know each other. Mostly game production companies are either making their own "heart-project" or paid work-for-hire to get the funds to do so*". (Augmented Reality Game Books, Denmark)

Regarding the last one, we think we know of such an event …

The Danish game industry already has a matchmaking event, where game studios and investors meet. However, the focus there is on more 'hardcore' games and might not be so relevant for the content creators, as mentioned above. Lastly, the event is not created with co-productions in mind.

But the Financing Forum for Kids' content is.

In the survey, we have received positive feedback about the Financing Forum, and people agree with Petter Lindblad and Nicholas Sando, that it is a great place for relationship building which is very important if you want to work with kids' productions.

The risk with branching out and having a more significant focus on game-related productions for an event like the The Financing Forum is that it might be more difficult to meet the right people for your co-production needs. This could potentially be solved by creating focus days dedicated to different formats.

14. THE ROLE OF CO-PRODUCTIONS IN THE NORDICS

The last thing we asked in the survey was about the role of co-productions for children and youth in the Nordic countries. We were interested to learn if the content producers in the 'real world' share our concern that fewer co-productions for kids are being made and that this is a worrying trend.

Because change can only happen if we want it to.

We asked the same question to all three groups:

"Do you consider co-production to be a key factor when it comes to ensuring the continued production of high-quality digital media products for children or youth in the Nordic countries?

The wording of the 3 different options were:

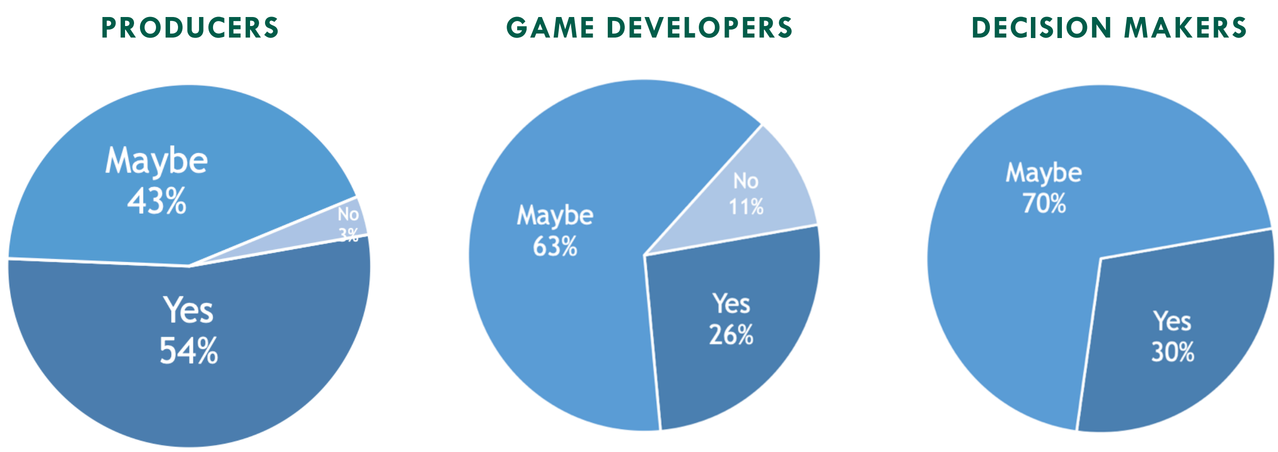
"Yes, definitely. Co-production is essential if we want to continue the Nordic tradition of making high-quality content for children and youth".

"Maybe. Co-production might be crucial for some productions, but it is not a necessity to get a project realised".

"No, not at all. Today there are a lot of other ways to get funding for digital productions aimed for children and youth".

As the pie charts in Fig. 22 show, there are mixed opinions about this, and both the game developers and the decision makers are 50/50. Only in the group of producers, do we find a convincing majority of 'yes's.

Fig. 22 The importance of co-production



While the results cannot be interpreted as a clear mandate in favour of co-productions, it's important to mention that the wording of the 'maybe' option considers different kinds of productions: "Co-*production might be crucial for some productions, but it is not a necessity to get a project realised*".

Hence all the maybe's do acknowledge the need for co-producing some productions.

That the game developers are the least positive is not surprising considering that this group does not have the long experience with doing them as the other two. Furthermore, we have learned that finding the right co-producing partner poses a bigger challenge for the game developers than for the producer group.

One of them states:

"There is no tradition of co-producing games within the Nordic countries. and there are no signs that securing good quality depends on Nordic culture and co-operation". (Danish producer/creator)

Very few of the respondents reject the idea that co-productions are needed to secure high-quality media productions for kids in the Nordic countries. Only 3.4 % of the producers and 10.5% of the game developers believe that there are many alternative ways of getting the funding for kids' productions, but one of them is very convinced that the time for co-production is over:

"Most often, co-prods are a zero-sum game. Co-prod funds for one foreign production reduces the funding of other national productions. Why should I lose 10% of my national funding to a Swedish co-prod, only to take 10% from a Swedish fund, that reduces the Swedish production's funding? Both productions end up with the same money but have spent TONS of time and waste a lot of money in administration. And the final result most often turns out worse. Today, a financially successful co-prod is extremely time-consuming, and in today's environment, you cannot wait months and years on Nordic funds in order to make a production. Netflix understands that; they have a really short time between pitch and a green-light for production. They also fund the production 100%. State/Gov funds should rather have a carte blanche for productions already funded by broadcasters / distributors/private money. It should have a lower, but 100% predictable percentage of guaranteed funding. In today's system, the funds function as an editor as they through money decide what productions get produced. That decision should rather be at the broadcasters/distributors/private investor's hands". (Norwegian CEO).

15. IN CONCLUSION

Based on the survey responses and the qualitative interviews, and added to that numerous conversations and discussions with kids' media professionals, we think it's safe to say that the co-production model is still very relevant for content producers and developers in the Nordic countries.

It seems clear that co-production is still an absolute necessity if you want to make original high-quality productions for kids as the means for public funding have diminished alongside the old state institutions like film institutes and broadcasters trying to adapt to a new media landscape.

What Nordic content producers are asking for is that we all, the politicians, the government and privately held funds – and the industry itself begins to take Nordic children's film and media seriously again. Because we used to.

The area needs more focus, higher priority and better financing possibilities. It requires a better and more solid platform from where great, unique and identifiable stories can be created and reach its young audiences. And for this, Nordic co-production is, if not *the* key, at least one of the essential keys in securing that the Nordic storytelling will continue to thrive.

As Eva Juel Hammerich said to us:

"If we do not do something drastic, like formulating some clear guidelines, then the Scandinavian storytelling tradition will disappear. And that would be very sad because it is part of the way we understand our culture – and ourselves. It's difficult for me to say precisely what it is, but I just KNOW what it is. It is a special way of telling the stories that you do not find anywhere else. Our story has a different kind of nerve".

APPENDIX "A" – RESPONDENTS

COMPANY/ORGANISATION

PRODUCERS, DENMARK

A Film Production A/S
Asta Film
Build A World
Dansk Tegnefilm
Fridthjof Film
Funday Factory
Fuzzy House ApS
Gamecraft
Huusmann Media
Iconic Film
Klassefilm
Minicosmos
Nepenthe Film ApS
Pop Up Production
PortaPlay
Toolbox Film
Zentropa

PRODUCERS, FINLAND

Five Corners Production
Malakta Films
MRP Matila Röhr Productions
Pyjama Films
Safi
Solar Films
Sun in the Eye Productions
Tuffi Films

PRODUCERS, ICELAND

Hughrif ehf.
Netop Films
Pegasus
The Icelandic Film Company
Vesturport
Zik Zak Filmworks

PRODUCERS, NORWAY

4 1/2 Film AS
Chezville
Cinenord
Fabelfjord
Filmbin
Filmkameratene
Maipo Film
Medieoperatørene as
Pomor Film / Relation04 Media
Qvisten Animation
Ravn studio AS
Sant & Usant
Spark AS
Storm Films / Storm group
Substans Film
Tordenfilm
Turbo Tape Games AS

PRODUCERS, SWEDEN

Breidablick Film Produktion AB
Dragon Films
Drama Svecia
GötaFilm
Hobab
Nice Drama ab
Rävetofta Filmindustri
Snowcloud Films
Vy Film AB
Way Creative Films

GAME DEVELOPERS, DENMARK

ALL CAPS ApS
Books & Magic
Decochon IVS
Funday Factory
Fuzzy House
Gamecraft
Huusmann Media
Klassefilm

Niila Games
Norsedale ApS
PortaPlay
RETO MOTO
Savannah Entertainment
Step In Books
Tiny Red Camel
Tunnel Vision Games

GAME DEVELOPERS, NORWAY

Agens
Hello Bard AS
Sarepta studio AS

DECISION MAKERS

Danish Broadcasting Corporation (DK)
DFI (DK)
Gyldendal Forlag, Children's & YA (DK)
YLE (FI)
NFI (FI)
Nordisk Film & TV Fond (NO)
Sørnorsk filmsenter (NO)
SF Studios (SE)
Film i Skåne (SE)
Svenska filminstitutet (SE)

APPENDIX "B" – THE INTERVIEWEES

The five interviewees are:

Eva Juel Hammerich, Nepenthe Film (DK) – selected productions:

- *The Shamer's Daughter* (2015). Live action, feature. Recommended from age 11. Co-production with Sirena Film (CZ), Storm Films (NO), Nordisk Film Distribution (DK), True North (IS), Filmlance International (SE), Vilaverdén Film ApS (DK)
- *The Shamer's Daughter 2 – The Serpent Gift* (2019). Live action, feature. Recommended from age 11. Co-production with Sirena Film (CZ) and Storm Films (NO)

Venla Hellstedt, Tuffi Films (FI) – selected productions:

- *Hobbyhorse Revolution* (2017). Documentary. Allowed for all (target group from 9-15 yo.) Co-production with Bautafilm AB (SE), SVT (SE) and Filmpool Nord (SE).
- *Stupid Young Heart* (2018). Live action, feature. Recommended from age 13. Co-production with Windmill Film (NL) and HOBAB (SE)

Signe Leick-Jensen, Toolbox Film (DK) – selected productions:

- *Hacker* (2019). Live action, feature. Allowed for all, not recommended for children under 7. Co-production with Cinenic (SE).
- *Kids on the Silk Road* (2017). Documentary series. Allowed for all (target group 10-12 yo.). Co-production with Pedersen & Co. (DK)

Petter Lindblad, Snowcloud Films (SE) – selected productions:

- *The Ape Star* (pre-production 2020). Animation, feature. Target group 7-9 yo. Co-production with Lee Film (SE) and Mikrofilm (NO).
- *Los Bando* (2018). Live action, feature. Allowed for all (target group 9+). Co-production with Original Film (NO) and Snowcloud Films (SE).

Nicholas Sando, Filmbin (NO) – selected production:

- *Los Bando* (2018). Live action, feature. Allowed for all (target group 9+). Co-production with Original Film (NO) and Snowcloud Films (SE).