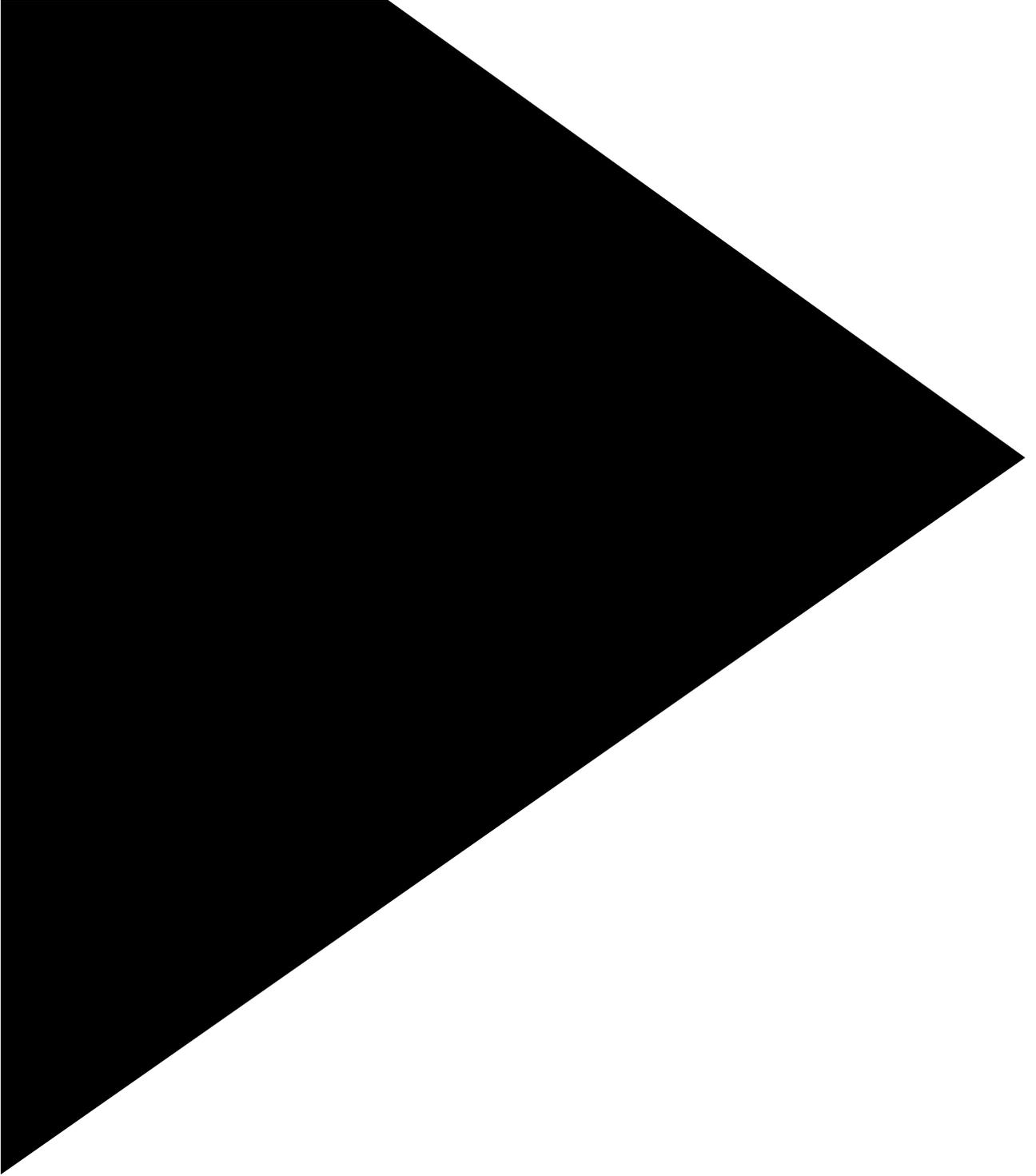
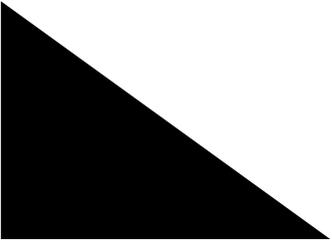


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**NORTH
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TALENTS**





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PREFACE

THE MAIN PURPOSE of the project is to strengthen the North Atlantic production of film and storytelling for moving images through a close collaboration on the talent development initiatives in the film sector.

On October 26th 2015, NAT's steering committee¹ hired the producer Grimar Jonsson to identify the actual subsidy and education possibilities for the people in Iceland, Greenland and the Faroe Islands, who work towards a professional career in film production. "Educational possibilities", meaning processes, that could introduce or develop the abilities and skills, which are part of professional film production.

During the time between November and the meeting in Berlin, February 17th 2016, Grimar went to Greenland and the Faroe Islands to research and identify the educational possibilities and production environments, just as he did in his home country, Iceland.

Subsequently, the authors of the present report have organised three workshops in Copenhagen during the spring of 2016.

THE PROJECT NAT CONSISTS OF 4 PHASES:

1. Identification of the strengths and weaknesses in skill development in the production of moving images - film, television, and related media in the North Atlantic environments.
2. Development of a four-year programme of specific talent development initiatives.
3. Identification of financing options
4. Execution of the programme and continuous assessment and reporting.

This is PHASE 1 in a greater process. Present report mainly concerns this phase and suggests tools for PHASE 2.

PHASE 2

The development of specific talent development activities: seminars, workshops, campus, labs, online sites etc. based on the identification of strengths and weaknesses in the talent work. The list of talent development initiatives must be prioritized in correspondence with the importance of developing the skills in relation to the creation of a sustainable, market oriented film and television business. The work is to result in a four-year plan.

PHASE 3

Identification of financing options for the proposed four-year plan.

PHASE 4

Implementation of the plan and continuous accounting and evaluation of the results.

BACKGROUND

The NAT project is initiated by Noemi Ferrer from the Danish Film Institute and Laufey Gudjónsdóttir from the Icelandic Film Centre. Representatives from Greenland, Iceland and the Faroe Islands gathered at the co-production meeting, Nordvest (North West), October 24th-25th 2014, to discuss the possibilities for a collaboration on talent development initiatives. The meeting was conducted by Prami Larsen, former head of The Film Workshop /DFI - currently manager of the Film Workshop /Copenhagen.

During the meeting, the following became clear:

- There is a growing need for the particular cultures to find expression in feature film, television drama, documentary film, and computer games etc., which are relatively expensive, compared to other art forms.
- There is a need for collaboration between the North Atlantic film environments.
- There is a need for improving skills and professionalism in the production of moving images.
- Based on many years of experience and success in computer games, television and filmmaking, Denmark can assist in this work.

ENCLOSURE:

Agreement about a talent development collaboration between Greenland, Iceland and the Faroe Islands. The agreement was made on October 25th 2014 between Laufey Gudjónsdóttir at the Icelandic Film Centre, Greenland's ministry of education, church, culture and equality, Kim Larsen (participated in the meeting October 24th), FILM.GL, represented by Pipaluk K. Jørgensen (participated in the meeting October 25th), Jan Berg Jørgensen, Mikkel Helmsdal, Pætur Marjunarson Dahl and Samál Jakup Jakobsen, Klippfisk, Thorshavn and Prami Larsen, Noemi Ferrer, the Danish Film Institute.

¹ The steering committee consists of Laufey Gudjónsdóttir, Icelandic Film Centre - Noemi Ferrer, The Danish Film Institute and Prami Larsen, The Film Workshop / Copenhagen

SUMMARY

THE COLLABORATION IS BASED on the countries' cultural differences. While Iceland has a long tradition for production of feature film and a high degree of professionalism, the production environments in Greenland and on the Faroe Islands are maintained by a few enthusiasts, volunteers, a strong will and optimism. On the other hand, for the past four to five years, the Faroe Islands and Greenland have worked very hard focusing on moving images as a necessary form of expression for the local culture, and has gathered in fora that can enunciate a policy in this area.

Although it is not seamless, feature films and the Danish film industry will constitute the basis for the situation presently described, present report and the collaboration.

This briefly concludes that the professional film industry in Greenland and the Faroe Islands is in a state where many elements that are part of the production of moving images is present, but not to a fully professional level. Even though the film funds have increased with respectively 65% and more than 100% in 2015, there is still not enough to cover a single low-budget feature film project by Icelandic or Danish standards.

The traditional financing of co-production with major and minor could come into use in Iceland, but in Greenland and the Faroe Islands, it is not an option.

The traditional image of co-production designates a national "major," and subsequently the other countries take the role of "minor" party in the financing. Therefore, for larger productions such as feature films, it is necessary to raise large funds nationally to take the part of "major." While the traditional co-production financing with major and minor could work in Iceland, it is more difficult for the Faroe Islands and Greenland to take the "major" part. How-

ever, a different financing image is starting to take form, where the different parties are juxtaposed. In this case, it is essential where the greater part of the production originates.

Traditionally, there has been great focus on directors and writers. A professionalization of the creative, visual production requires a stronger focus on this area in order to succeed.

There is no film or film related education in Greenland or the Faroe Islands, but many have gone abroad to get a film education or professional experience.

Despite the above-mentioned challenges, there is great optimism and drive in the film industry in both countries. The film industries have obtained political support and are very active in the political work of building of a sustainable industry.

In Greenland FILM.GL is the front figure in collaboration with the self-government. The goal to create a Film Institute in Greenland is defined as a political objective.

In the Faroe Islands, Klippfisk and the association Færøska Filmsfolk are the front figures working in this area. They are planning the establishment of a film house in 2017.

It is difficult to compare Greenland and the Faroe Islands with Iceland when speaking of film industry. The first Icelandic feature film within recent years premiered in 1979. The first premiere in Greenland was in 2009 and in the Faroe Islands in 2014. The film industry in Iceland is already very established with an international co-production network, development of production machinery and an average of 7-10 feature film premieres per year.

Based on the work with this report, we have identified the following strengths and weaknesses:



COMMON STRENGTHS

- Strong visual storytelling tradition
- Pioneer spirit
- Great experience with art production in relation to the number of inhabitants
- Strong public financing of education, culture and welfare benefits
- Respect for art and culture production
- Unique nature, culture and casting possibilities

COMMON WEAKNESSES

- Very expensive infrastructure for local and international transport
- High production costs due to high levels of wages and expenses
- Few professional teachers and mentors, which therefore need to be sent for abroad
- No formal education possibilities
- No national strategy for cultural expression in moving images - except for Iceland
- Limited local market and language area

STRENGTHS GREENLAND

- Strong visual storytelling tradition
- Resilient optimism
- Strong support system
- Joint national focused effort
- Synergy between the cultural expressions - theatre, arts, literature and music
- Fantastic locations

WEAKNESSES GREENLAND

- High price level
- Expensive infrastructure for digital as well as physical services
- Very limited local market
- Very few distribution possibilities
- No formal possibilities for education other than in Denmark
- Lack of cooperation between film and television
- Strong dependence on Denmark despite culture clause

STRENGTHS ICELAND

- Many years of experience with co-productions. Primarily with Denmark, and later on with the UK and other European countries
- Strong and transparent film focused support system in Icelandic Film Centre
- Technical and creative art at international level
- Unique locations for genre film
- Strong literary storytelling tradition
- Professional production environment in relation to the size of the country

WEAKNESSES ICELAND

- No formal film education
- Complicated structure for skill development, strong dependence on Denmark
- Complicated financing structure
- Strong focus on the personal expression which means a lack of focus on audience
- Dependence on Denmark, concerning film structure and film culture

STRENGTHS THE FAROE ISLANDS

- Strong storytelling tradition
- Central film support system
- Fantastic locations
- Good infrastructure

WEAKNESSES THE FAROE ISLANDS

- No formal education
- Strong dependence on Denmark despite culture clause
- Complicated structure for skill development, strong dependence on Denmark
- Lack of cooperation between film and television
- Strong focus on the personal expression which means a lack of focus on audience
- Weak technical professional level

RECOMMENDATIONS

Based on the work with this report, the group strongly recommends the following:

Establishment of a Film house/Film Centre in Tórshavn with an administration that can arrange skill development projects within NAT, among other things.

Establishment of a film workshop in Greenland as part of the plans to establish a Film Institute that can arrange skill development projects within NAT, among other things.

Establishment of a film workshop in Iceland, that can arrange skill development projects within NAT.

Acquisition of political support and financing for the establishment of a cooperative NAT secretariat consisting of 1 project manager from each country, as well as a legal entity that can manage the funds.

Application for admission to the network Screen Talent Europe as part of the formation of the film workshops.

Establishment of an annual conference about film financing, industry status, market conditions, skills development and co-production conditions with the participation of key politicians from the countries.

Establishment of an AIR BRIDGE – support scheme to cover travel expenses for meetings between the film people in the different countries. Alternatively extend the current musician AIR BRIDGE to filmmakers.

Implementation of the skill development and professionalization programme stated below.

² Screen Talent Europe is a network consisting of 16 Film Workshops in Northern Europe: www.screentalent.eu



4 YEAR SKILL DEVELOPMENT AND PROFESSIONALIZATION PROGRAMME

“Film happens when people meet

Jákup Veyhe

Based on the research the working group will propose a 4-year programme divided into 4 categories:

- 1: “Low-hanging fruits”
- 2: Short one-time activities
- 3: Extended recurring activities
- 4: Development and production courses

1: “LOW-HANGING FRUITS”

1. Information on the existing web pages and social media to create an overview, transparency, openness, and financing, as well as to recruit young people for the film industry and to create a network for the people who are already working with film.
2. Inform about the NAT collaboration on the existing festivals
3. Publish the report and the project to create political awareness - this will happen in October 2016
4. Publish information about NAT in the DFI newsletter.

2: SHORT ONE-TIME ACTIVITIES

Master classes on sound design, casting and other disciplines, that needs to be strengthened in the 3 countries' film environments. - *to be implemented at a later date.*

3: EXTENDED RECURRING ACTIVITIES

FOR SEMI-PROFESSIONALS AND PROFESSIONALS

NAT:SUMMIT - AN ANNUAL INDUSTRY FORUM.

We propose that Greenland, Iceland and the the Faroe Islands develop an annual, 3 days' industry forum with a program consisting of:

1. Seminars and masterclasses
2. A 2 days pitching forum for documentary, web-drama, series and feature film. The forum is for 6 producers/directors from each of the three countries participating with a project in development.

The main target group is professional film makers. A sub-program will address up-and-coming talents mainly by match-making events, a mentor-program and access to seminars.

The event will move from Nuuk, Reykjavik and Torshavn on an annual basis.

The pitching forum will hand out three prizes:

1. 12.000€ for the best innovative project in any category
2. 5.000€ for the best feature film pitch
3. 5.000€ for the best documentary pitch

NAT:SCRIPT - A WRITERS ROOM FOR 9

The idea behind NAT:SCRIPT is to develop a writers room for nine (script) writers - three from each country. It is a two-year program, and after the first year nine new participants are found to form the next "class".

NAT:LAB

Inspired by CPH:LAB we propose to make a program for 6 film makers recruited by a game maker. Two film makers from each country are matched and mixed. The film makers can come from other art forms and are recruited because they have a profile and have shown talent and innovation. However, at least one member of the team must be an experienced film maker.

The project can be of any genre, format and length - and can be shot anywhere.

The team is funded with DKK 100.000 as seed money. The timeframe is one year from the moment that the teams are formed. In the first phase they communicate by Skype and present themselves to each other.

FOR UP-AND-COMING TALENTS:

NAT:BUSINESS

3 professional producers - one from each of the countries - volunteer to become mentor for an up and coming producer. The aim of the program is to introduce the up-and-coming producers to the business mainly by participating in the International Film festivals of Haugesund, Berlinale and Rotterdam / Cannes.

The budget of the program aims to cover travel and accommodation, fees and accreditation.

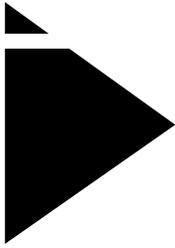
4: DEVELOPMENT AND PRODUCTION COURSES

NAT: Film I - A short film competition in collaboration with the TV-stations

NAT: FILM II - Production workshop

Annual short film competition in Tórshavn, Nuuk and Reykjavik by turn.





ICELAND

THE FILM INDUSTRY - IN GENERAL

FILM IN ICELAND HAS ALWAYS been characterized by an entrepreneurial mentality and production of relatively low budgeted film.

The first Icelandic feature film/ full-length film, *Milli fjalls og fjöru*, was produced in 1949 by Loftur Guðmundsson. The same year, a film company, Edda-film, was established based on foreign co-productions. Among other films, Edda-film produced *Salka Valka* in 1954 with the Swedish director Arne Mattson, and *79 af stöðinni* by Erik Balling in collaboration with Nordisk Film (Nordic Film) in 1962.

The year 1962 was a benchmark in Icelandic film. The Icelandic Filmmakers Association was founded and on September 30th the RUV starts broadcasting television. The RUV was an important platform for the development of Icelandic film, where the first educated film directors such as Hrafn Grunnlaugsson, Þorstein Jónsson and Þráinn Bertelsson, were employed after returning from abroad.

The professional film environment really starts developing in 1978 when a Film Fund is established and the film *Land og synir*, the first film to obtain subsidies from the Fund, was considered to be the first professional Icelandic film production.

In 1980 the creation of film starts growing continuously in Iceland, and since then, one or more feature film have been produced every year.

Within the recent years, the film industry in Iceland has grown immensely.

- 1200-1400 annual full-time equivalent /people working full time with film and film related work on a yearly basis
- Between 2010-2014 the turnover increased with 300%
- In 2014 the turnover was app. 45 billion ISK / 2,25 billion DKK
- A 20% tax initiative³ attracts large foreign film productions, which create countless possibilities for people who are working to get a professional career in film production. This results directly in an increase in value within the domestic productions, including more experience.
- 20,1% of the tourists who visit Iceland mention film (Icelandic and foreign) as one of the main reasons for their trip.

- An average of 7-10 feature film have been produced annually, of which 3-4 with full production subsidies (app. 5 million DKK pr. film) from the Icelandic Film Centre.
- Icelandic film won 34 international film awards in 2014 and 103 in 2015.
- Number of short films per year: 8-10
- Number of documentary films per year: 6-8
- Number of TV-documentaries per year: 8-10

FILM ASSOCIATIONS /INSTITUTIONS

ICELANDIC FILM CENTRE

"The centre supports the production, distribution and promotion of Icelandic films and gathers and publishes information relevant to the film industry. Further, the centre works to advance film culture in Iceland and encourage stronger links between Icelandic filmmakers and the international film community."

Filmmakers in Iceland can apply for public financial support in two ways: applying for a grant at the Icelandic Film Fund or by applying for subsidies for 20% of the production costs defrayed during the shooting in Iceland⁴.

IFC has an annual budget of app. 80 million ISK / 40 million DKK.

IFC subsidises full-length film, TV productions, short film and documentary film.

Professional experience is required in order to apply for funds from the IFC.

THE ICELANDIC FILMMAKERS ASSOCIATION⁵

The Icelandic Filmmakers Association is an umbrella organization for filmmakers in Iceland, which manages their interests, copyrights and other related areas.

The Icelandic Filmmakers Association is organized around the different professions that belong to film such

³ <http://www.filminiceland.com/incentives/>

⁴ <http://www.icelandicfilmcentre.is/FilmProduction/SupportSchemes/>

⁵ <http://filmmakers.is/english>

as cinematographers, editors, sound designers, producers etc. Although it is not a union, it does handle union and contract issues, but the majority of the Icelandic filmmakers are independent.

The Icelandic Filmmakers Association is open to all professionals in the film industry. It was established in 1966. It aims to promote the interests of the filmmakers and film and TV areas in Iceland. The association has members who are on the board of Creative Europe Iceland, rights management company, The Icelandic Film and TV Academy and the Film Board of Iceland.

SÍK – ASSOCIATION OF ICELANDIC FILM PRODUCERS⁶

SÍK is the Icelandic producer association. The member companies of the association produce all types of film, feature film, TV, documentary film and short film. Almost all of the film production companies in Iceland are members of SÍK, including all the largest production companies.

One of the main purposes of SÍK is to ensure the members' interests in the general conditions for film producers and to influence the political arena towards a better environment for film production in Iceland. SÍK is called for hearings by the authorities and the government on a regular basis on issues concerning the industry and its development.

SÍK is represented on the boards of most of the institutions in the film industry in Iceland, such as the Icelandic Film Council, the Media-office in Iceland, IHM- the Icelandic Copyright Collection Organization and the Icelandic Film and TV Academy.

Part of the work consists of international collaboration and as a part of this, SÍK is member of FIAPF and AGCIOA.

SÍK represents Icelandic film production companies in arenas where the members act and have entered agreements with organizations like Actors Union in Iceland, the Icelandic Dramatists' Union and similar organizations. SÍK has also been active in framing contracts with the leading TV stations in Iceland.

SÍK works with other collecting societies in Iceland on copyright and piracy issues.

Approximately 40 production companies are members.

MEDIA DESK ICELAND⁷

MEDIA sub-programme for Creative Europe supports EU film and the audio visual sector, and provides funding for development, distribution and promotion of their work.

MEDIA Desk Iceland gives information on the comprehensive services in the Media Plus-programme and other participating programmes, and helps the applicants with the necessary procedures. MEDIA Desk Iceland is an independent body jointly financed by EU's MEDIA Plus-programme, The Icelandic Film Centre and the Ministry of Education, Science and Culture in Iceland.

THE ASSOCIATION OF FILM RIGHTSHOLDERS IN ICELAND, SMÁIS

SMÁIS (The Association of Film Rights-Holders in Iceland) was established in 1992 and works as a common unit for film, video, DVD, TV-content and videogame distributors in Iceland.

WIFT (WOMEN IN FILM AND TELEVISION)⁸

WIFT is an international organization that was founded in Los Angeles in the 1960s. One of the main objectives is to increase the diversification in the visual media by supporting the participation of women in all sectors of the film and television industries.

Today, the WIFT is an active organization in over 40 countries and counts more than 10,000 members worldwide. KIKS, the Icelandic branch of WIFT, was founded in September 2006.

FILM DIRECTORS GUILD OF ICELAND

The Association of Icelandic Film Directors arranges a 'screenwriting workshop' for professionals every year. The association has approximately 50 members.

THE ICELANDIC DRAMATISTS' UNION⁹

The Icelandic Dramatists' Union is an independent organization of playwrights and scriptwriters. The union's main purpose is to protect the artistic, moral and pecuniary rights of the 79 members and to promote the contemporary Icelandic playwriting.

⁶ <http://producers.is/english/>

⁷ <https://en.rannis.is/funding/art-culture/creative-europe-media/>

⁸ <http://www.wift.is/>

⁹ <http://www.leikskald.is/english/index.html>



ASSOCIATION OF ICELANDIC ACTORS¹⁰

The great theatre life in Iceland is creating a basis for the film community. Actors, directors and the technical crew are working together across the sectors.

App. 450 members.

ICELANDIC CINEMATOGRAPHERS SOCIETY¹¹

The Icelandic Cinematographers Society, IKS, is a non-profit organization, which promotes the professional, educational and aesthetic workflows of the members as well as the protectors.

The main objective of the society is to endorse the pursuit for knowledge and ambition of the cinematographers in its highest merit, by educating and promoting the art and craft of cinematography.

The society's roster consists of the most skilled directors of photography in Iceland. Membership is by invitation only. Cinematographers are invited to join the society based on their contribution towards the craft of cinematography in Iceland.

The society has 10 members.

THE ICELANDIC FILM & TV ACADEMY (IKSA)¹²

The Icelandic Film & TV Academy (IKSA) combines the filmmaker associations in Iceland in a co-owned organization, with the objective to improve the Icelandic film and TV-industry.

In order to pursue this goal, the Academy EDDA Awards holds the annual film and TV awards in Iceland.

EDDA Awards is the Icelandic film scene's festival, which aims to promote professionalism in the industry. Members of the academy vote for the nominated work and individuals at the annual awards.

The Icelandic Film & TV Academy is a member of the Film Academy Network of Europe and is responsible for nominating Iceland's Oscar shortlist for best foreign film.

The Icelandic Film & TV Academy was founded in 1999, and the first EDDA Awards was given the same year. The Academy is a private limited company and is owned and managed by the following parties:

- Association of Icelandic Film Makers
- Association of Icelandic Film Producers
- Film Directors Guild of Iceland

FILM FESTIVALS

Currently eight annual film festivals are held in Iceland¹³

- Reykjavik International Film Festival
- Stockfish European Film Festival In Reykjavik
- Reykjavik International Children's Film Festival
- The Skjaldborg Documentary Festival
- Reykjavik Shorts&Docs Festival
- 700is Reindeerland
- The Reykjavik Short Film Festival
- Northern Wave International Film Festival

CINEMAS¹⁴

The cinema Bíó Paradís affiliates with most of the people who work with film in Iceland; distributors, Stockfish Film Festival, RIFF, Reykjavik Shorts & Docs, Short Film Days in Rvk, Icelandic Film Centre, film associations etc.

Besides Bíó Paradís there are 11 running commercial cinemas managed by the three active film distributors; Sena, Sam and Myndform.

SPECIFIC SUPPORT AND EDUCATION POSSIBILITIES IN GREENLAND

MOST PROFESSIONALS AND LARGE PART of the semi-professionals have studied abroad at film schools all over the world. Educating professionals outside of Iceland has constituted the core of the small Icelandic film industry because these filmmakers return home with different experiences and perspectives from other countries all over the world. They have made friends and contacts in these countries, which, later on, have become valuable for the basis of co-production partners and markets.

¹⁰ <http://www.fil.is/>

¹¹ <http://www.iks.is/en/>

¹² http://eddan.is/?page_id=259

¹³ <http://www.icelandicfilmcentre.is/forsida/NationalFestivals/>

¹⁴ <http://bioparadis.is/>

THE ICELANDIC ACADEMY OF THE ARTS¹⁵

A self-governing institution providing higher education in arts, theatre, dance, music, design, architecture and art education at university level. The Academy does not teach film, but some visual artists and actors from the school have later on become directors. Others have become cinematographers and graphic designers or have been hired for functions in film productions.

HIGH SCHOOL

Currently there are three high schools, Fjölbraut í Ármúla, Borgarholtsskóli and Fjölbrautarskóli Norðurlands Vestra that offer film, multimedia, acting and art education.

THE ICELANDIC FILM SCHOOL

Offers a two-year Diploma Programme. Since it is a private school and most of their income comes from teachings, the school needs to admit many students every year, where the students' talent, age and background are very different - from mature, talented people to young people who are only interested in becoming famous filmmakers, winning international awards and who believe, that the higher education will give them automatic access to this dream. However, most teachers are well qualified. So this school could potentially be a possibility for those, who are actually interested in film and wish to learn the basic elements of film production, provided that they have the talent and can work independently.

Established in 1992 and approved by the Ministry of Education in 2003 as a school, an education corresponding to high school. Besides the core subjects, the students can choose between four different lines; direction/production, the film technical craft subjects, script/direction and acting. There are no specific admission requirements. There are four semesters and each semester costs 700.000 ISK / 35.000 DKK.

At the turn of the year 2015/2016 the Icelandic Film School and the University of Iceland (Faculty of Icelandic and Comparative Cultural Studies - Film Science) signed a 'Letter of Intent' concerning a collaboration on establishing a Bachelor education in film.

UNIVERSITY OF ICELAND

Film Studies- Bachelor education. A theoretical education that explores the film media in a broad sense. BA in Film Studies is an independent programme in the Faculty of Icelandic and Comparative Cultural Studies.

University of Iceland offers courses in scriptwriting. Academics as well as professional filmmakers teach the courses.

THE TECHNICAL COLLEGE REYKJAVIK

Film Technology is a new 'hands on' education oriented towards production, which starts in 2016. The school focuses on the various technical positions in the film industry.

Admission requirements are 60 'credits' from the common high school. The education consists of four semesters and each semester costs 295.000 ISK / 15.000 DKK

SELF-EDUCATION THROUGH THE FILM INDUSTRY

This is probably the most common way people start their career in the film industry. A good example is Katrín Björgvinsdóttir, who started her studies as a director at The National Film School of Denmark in the fall of 2015. She started in 2008 as a girl messenger in a feature film production.

Many filmmakers work their way up in the industry, and then go on to do their own film - or gain experience within the industry and then try for a professional career or find a professional education abroad.

There are several competence development possibilities related to the workshops and seminars, which are held in the different film associations and the big festivals in Iceland, Reykjavik Int'l Film festival in September and Stockfish Film Festival in February or other initiatives.

Within the recent years the Icelandic producers have experienced a shortage of qualified people/crew for their productions because of the great growth in the industry and therefore recruit filmmakers through the online database <http://kvikmyndagerdarmadur.is/>

¹⁵ <http://lhi.is/english/education/>



DEVELOPMENT OF CONCEPT, IDEA, PROJECT AND SCRIPT

Apart from a small group of professional scriptwriters, the development of concept, project and script is a relatively weak professional discipline in Iceland. A total of 3-4 people work with this professionally.

The problem might be, that the film directors' screen-writing workshop is limited to professionals and the Icelandic Film Fund only opens to grant development support for professional scriptwriters. This means that the possibilities are very limited for those who wish to start writing moving images. This will be one of the future challenges in recruiting writers.

CASTING AND DIRECTING

Apart from a small group of professionals the possibilities of doing casting and directing are very limited in Iceland.

The producers often have to do their own casting sessions, and professional casting-directors as such do not exist. Assistant directors with a lot of experience have the biggest overview and network in this field.

THE DOCUMENTARY FILM SCENE - ACCESS, IDEA, DEVELOPMENT, EDITING AND FINANCING

The documentary scene is weak, although there are examples of professional filmmakers who produce a 'big budget' quality documentary film - some with great success.

Most documentaries are made by a one-man team, freelancers, who spend their quiet work periods doing low-budget documentary film. RÚV, the Icelandic National Broadcasting Service, is in general the only buyer on Iceland, and the Icelandic Film Fund is the most important funding source. Financing is difficult and most Icelandic documentary films are produced on very low budgets and take too much time in the production phase. Many documentaries are bi-products of companies and individuals, who produce the film to use their spare time. Ideas, development and editing vary greatly in quality.

The documentary scene in Iceland is mostly built on 'learning by doing.' This area needs to be strengthened and professionalised. There is a need for more education and a specific focus from present talent development collaboration.

LEVEL OF COMPETENCE OF THE TECHNICAL CREWS

As regards photographers, sound designers, grip, editors, etc. Iceland has a very strong position. The level of competence of the professional groups photography, sound, editing, sound design, composer, production designers and post-production experts is very high and internationally in demand. However, very often there is a lack of experienced assistants. The producers compete for labour, especially because of all the great, foreign productions hiring hundreds of people.

LEVEL OF COMPETENCE IN PROJECTS MANAGEMENT, FILM FINANCING AND UNDERSTANDING OF MARKET

The biggest issue with the Icelandic production companies is that most of them are built around the success of an artistic talent, and subsequently, they have continued to produce for other artists. There are almost no producers in Iceland, who are specifically educated in film production. Most producers have a background as assistants. There is a need for professionalization. The negative development in the recent years - a decrease film funding, decrease in income from DVD and other sales, decrease in television income etc., on one hand makes it difficult to obtain the necessary funds and time for competence development and to attract qualified producers, and on the other hand it also increases the need for professionalization.

Financing of Icelandic film has become a very difficult question since the domestic market is quite small. The difficulties in the small domestic market have enabled some people to adjust to the situation by producing cheaper film. Some have been able to apply for financing abroad, but it still becomes more difficult to finance low budget film outside of Iceland, although some succeed. Generally speaking, there are three markets for Icelandic film, which the producers themselves must work towards; a local, Icelandic mainstream audience in Iceland, an art house market outhouse of Iceland, and the very rare mainstream market in and outside the country.

On the positive side, Iceland has introduced a 20% reimbursement from the Ministry of Industries and Innovation in Iceland. Therefore, the co-productions filmed in Iceland receive a 20% reimbursement of the production costs.

CONCLUSION - ICELAND

Most professionals and a large part of the semi-professional filmmakers in Iceland have obtained education and experience abroad. In Iceland there are several possibilities for film and film related education, but only Film Studies is available at university level.

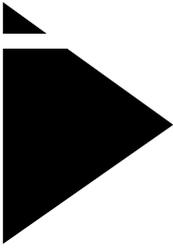
Experienced directors have studied abroad, only with a few exceptions such as Baltasar Kormákur (educated actor) and Friðrik Þór (self-educated). Presumably, there are 10-15 experienced scriptwriters in Iceland, and often they work as directors and/or have a

background in literature. There are around 4-5 people working fulltime with development of projects and scripts.

Producers in Iceland are all self-educated in the industry, often with a background in economy and/or business education.

There is a lack of specialisation, and in a new, digital, global and complex media reality lies a great challenge for the producer role.





THE FILM INDUSTRY - IN GENERAL

THE GREENLANDIC FILM INDUSTRY is one of the newest and smallest in the world. The first short fiction produced by Greenland was 'Sinilluarit' (1999) by Inuk Silis Høegh and the first feature film, 'Nuummioq' by Otto Rosing and Torben Bech was produced 10 years later in 2009. Since 'Nuummioq' one feature film has been produced a year.

During the production of 'Nuummioq' it became clear that an independent support scheme was necessary in the Greenlandic Self-government. In the budget for 2016 the subsidies have increased with app. 65% from 1.883.000 DKK to 2.883.000 on a yearly basis. From 2016 there are also three application deadlines instead of only one:

- February 1st (50% of the subsidies)
- May 1st (15% of the subsidies)
- September 1st (35% of the subsidies)

FILM.GL, the Greenlandic film industry organization, is an association, which is financed by operating funds from the Greenlandic self-government's lottery funds as well as project funds from various Greenlandic foundations. As of May 2016 the association had 30 active members, and the association estimates, that additionally 20 people are working professionally and independently in film and TV production in Greenland. Permanent staff of the Greenlandic Broadcasting Corporation, KNR, and other local TV stations are not included in this estimate.

FILM.GL works to promote Greenlandic Film and Greenland as a location for filming as well as talent development, workshops and networking for the Greenlandic filmmakers. Collaboration with the tourist organization Visit Greenland in 2016 leads to the launch of a new Greenlandic film site, and hopefully a full time position for a Greenlandic Film commissioner.

Through the initiative 'Location Greenland', an annual recurring location conference, FILM.GL seeks to gather experiences from other industries in the process of establishing a film nation. An upcoming Greenlandic film commissioner will be managing this process in the future.

Moreover FILM.GL is a partner in the network project 'Arctic Film Circle' in collaboration with the Internation-

al Sami Film Institute and Nunavut Film Development Corporation.

FILM FUNDING INCREASES WITH 65%¹⁸

In the Greenlandic budget for 2016 the subsidies for filmmaking increased with 65% from DKK 188.3.000 to DKK 2.88.3.000, which is effective in the period 2016-2019.

The government's subsidies for filmmaking are primarily allocated for Greenlandic film projects in fiction (feature film, short fiction and fiction etc.) and documentary film. Emphasis is on creating competence and knowhow locally. The applicant must meet the professional requirements, the funds are only available to applicants residing in Greenland and the granted funds must be used in Greenland.

A film producer residing in Greenland may work in co-production with a collaborator in the North or another country. There are, however, no existing guidelines for how big a share of the annual funds may be granted the Greenlandic main productions and minor productions respectively.

Naalakkersuisoq (the minister) of culture, currently Nivi Olsen from Demokraterne (The Democrats) is responsible for granting the funds.

SELF-GOVERNMENT SUBSIDIES FOR ART AND CULTURE¹⁹

The artists have difficulties getting the necessary financial funds to maintain their work. Since the Self-government wishes to support the cultural life in Greenland, three subsidy schemes have been made giving the artists and filmmakers an opportunity to apply for funding.

¹⁸ http://naalakkersuisut.gl/da/Naalakkersuisut/Nyheder/2015/11/241115_film-virksomhed

¹⁹ http://www.sullissivik.gl/Emner/Kultur_og_Fritid/Kultur-og-kunst/Selvstyrets_tilskud_til_kunst_og_kultur_Generelt_om.aspx?sc_lang=-da-DK&mupid=Sermersooq

THE THREE SUBSIDY SCHEMES FOR ART AND CULTURE ARE THE FOLLOWING:

- The culture funds of the Self-government, which is mainly, granted professional, creative and performing artists residing in Greenland to execute activities and projects. The funds may also be granted other projects with a high artistic level.
- Cultural work scholarship, which is granted professional, performing and creative artists residing in Greenland. The scholarships may be granted up to one year at a time and is distributed as a monthly scholarship of 22.000 DKK, ensuring the grant holder of a monthly income.
- Funds for Film work, see above.

It is possible to apply for grants from different support schemes for the same project.

OTHER FOUNDATIONS

THE NUNA FOUNDATION²⁰

This foundation is a non-profit foundation that aims to support charitable purposes in Greenland.

Applicants may apply for funds all year. Application deadlines and application forms are available at the foundation website, which also offers the possibility to fill in and submit the application forms online.

The board of the Nuna Foundation assesses the submitted applications after the deadlines and subsequently refuses or accepts to give a grant. The board of the foundation also gives grants on their own initiative, e.g. for humanitarian, social, health, cultural or sport related purpose based on the evaluation of the board. Usually, the grant holder is required to report and to meet a deadline.

In addition, the Nuna Foundation subsidises individuals in performance of certain projects within the previously mentioned purposes. In this case, the grant holder is also required to report.

THE SERMEQ FOUNDATION²¹

Subsidies may be given to public cultural activities for the citizens of Kommuneqarfik Sermersooq and visitors of the municipality. Kommuneqarfik Sermersooq includes the towns Nuuk and Paamiut on the west coast and the entire east coast of Greenland.

The Sermeq Foundation's funds must contribute to the creation of new, experimenting cultural activities to promote the collaboration between different cultural players, the private sector and the citizens of the municipality.

The foundation also aims to support unique projects and annual recurring tradition forming events arranged by local cultural players.

Individuals residing outside the municipality may also apply for the funds, if their project takes place within the municipality.

NAPA - THE NORDIC INSTITUTE IN GREENLAND

A cultural institution under the Nordic Council of Ministers.

NAPA connects the North with Greenland and the rich cultural life of the country, as well as connects the cultural players with the North and its many possibilities. This is why NAPA means (Nunani Avannearlerni Piorsarsimassut-sikkut Attaveqaat): The cultural link between the Nordic countries.

NAPA develops, supports and initiates the Greenlandic and Nordic cultural life, with special focus on children and adolescents.

NAPA grants funds to individuals, organizations and institutions that are in need of financial support for completion of projects within NAPA's focal areas:

- Nordic Youth
- Nordic Intercultural Activities
- Nordic Sustainability

NATIONAL LOTTERY FUNDS

Part of the profits from Dansk Tipstjeneste (The Danish National Lottery) goes to the lottery funds' pool C, where you can apply for subsidies for non-profit purposes. From there the operating funds go to associations such as FILM. GL and the project funds go to the association's film related activities.

²⁰ <http://www.nunafonden.gl/da/>

²¹ <https://sermersooq.gl/da/borger/sermeq-puljen/>



Applications for subsidies, including budget and financing plan are elaborated in an electronic application form which is developed by Naalakkersuisoq for culture, and submitted electronically to the Department of Education, Culture, Research and Church.

There are four application deadlines a year for project subsidies. Application deadlines are February 15th, April 15th, September 15th and November 15th.

There is one application deadline for operating funds, which is December 1st.

FILM ASSOCIATIONS /INSTITUTIONS

FILM.GL²²

FILM.GL is the Greenlandic film industry organization, which was established in November 2012. A membership costs 300 DKK a year.

The association has app. 30 members and the board consists of Pipaluk K. Jørgensen (chairman), Camilla Andersen, Ulrik Bang, Emile Hertling Péronard and Karsten Heilmann (alternate).

FILM.GL has four main focal areas: Talent development, Production funds, Distribution and International Focus.

FILM.GL is the Greenlandic film industry's voice to the authorities.

EPI - ORGANIZATION OF CREATIVE AND PERFORMING ARTISTS

EPI is the Greenlandic umbrella organization of the artistic associations, including FILM.GL.

EPI's purpose is as follows:

- To gather the national organizations, associations and unions of creative and performing artists.
- To manage the interests of the national organizations, associations and unions in relation to the public authorities.
- To coordinate the national common activities, which are decided by the general meeting or the board.

- To offer counselling and guidance to the member organizations as well as individuals about courses, project development, accounts, economic and legal questions, including copyright issues.

The collaboration between FILM.GL and EPI is currently sporadic.

PRODUCTION COMPANIES

Greenland's film industry has quite a lot of independent production companies - mostly sole proprietorships and partnerships.

The most established, independent production company was also Greenland's first - Inuk Media, which was established in the early 90'ies. This company has primarily worked with TV-programmes and campaign work, but a large part of those working with production in Greenland have started out at Inuk Media.

Among the most active Greenlandic production companies today are Tunit Production (Malik Kleist), Karitas Production (Pipaluk K. Jørgensen) and Ánorâk Film (Inuk Silis Høegh and Emile Hertling Péronard), but there are additionally 10-15 companies, which work with film production to different extents.

MEDIA AND PUBLICITY²³

The Greenlandic film industry association, FILM.GL, collaborates with the tourist organization Visit Greenland on a new website, film.greenland.com, to promote the Greenlandic film industry, the Greenlandic filmmakers and create attention on Greenland as a film nation including the opportunities the country has to offer as a location for film and TV production.

The idea is that all film related enquiries from other countries in the long term would go through Visit Greenland and a film commissioner under Visit Greenland - a position, which is in the process of being created and published during 2016.

²² <http://www.film.gl/>

²³ <http://corporate.greenland.com/da/presse-pr/>

CINEMAS²⁴

Greenland has three established cinemas:

Katuaq is the Greenlandic word for 'drumstick' and is also the name of Greenland's culture house in the capital Nuuk. The construction of the beautiful house is inspired by the northern light and opened in 1997. Ever since the house has hosted different activities, exhibitions for residents and visitors. The house contains a café and a cinema, which is highly frequented. The cinema has 509 seats and an international repertoire with film from Hollywood and Denmark. Katuaq is very welcoming of the Greenlandic film industry, and is also the place where most of the premiere events take place.

The culture house Taseralik, which also has a cinema, is placed in Greenland's second biggest town, Sisimiut. The culture house Sermermiut, placed in the third biggest town Illussiat, has a hall, which transforms into a cinema, and is based on volunteering.

All three cinemas in Greenland are in possession of professional DCP display device.

If you wish to show your film in a big screen in other towns, the producer must take the initiative and the screenings normally take place at the local hall, in sports centres and at schools with display device, which the producers bring themselves.

KNR-TV

KNR (Kalaallit Nunaata Radioa) is the Greenlandic national public TV and radio station. The organization is operated with funds from the Greenlandic Self-government on an annual budget of app. 68 million DKK, which covers all activities in national TV and radio.

This means that KNR has limited options of buying products from the independent industry. In some cases the KNR has provided with production equipment, studio facilities and crew as payment for screening rights for Greenlandic film, but generally the collaboration between the film industry and the KNR is not very active.

INNERSUAQ - THE ANNUAL FILM AWARD FROM FILM.GL

The annual Innersuaq is awarded to an individual, a company or an initiative, which has been significant to Greenlandic film the previous year. There is only one award, but the possibilities are various:

The award may go to a current filmmaker, a life long effort or a bright talent. An original idea, an overlooked gem, a commendable project - or something entirely different.

Past winners:

2013: Tunit Production by Malik Kleist and Aka Hansen for their work with talent development.

2014: Anorak Film by Inuk Silis Høegh and Emile Hertling Péronard for the film "SUME - Mumisitsinerup Nipaa"

2015: The talent Ulannaq Ingemann from Ujâvaaq Pictures as an acknowledgement from the industry.

SPECIFIC EDUCATION POSSIBILITIES IN GREENLAND

THERE IS NO FORMAL FILM EDUCATION in Greenland, which means that to get such an education, you must go abroad. The only possibility in the country is 'learning by doing', by working in productions in Greenland or abroad.

Since the early 90'ies, app. 20 Greenlandic film and TV production technicians have graduated from Media College Denmark. Most of them are trained from KNR-TV, the Greenlandic Broadcasting Corporation and only a few are trained in smaller production companies. Quite often, the students from the smaller production companies work in filmmaking later on.

At least 10 have attended the European Film College in Ebeltoft, Denmark. The majority continue to make film instead of TV, when they return to Greenland.

A few have attended CPH Film and Photo School. One person is an educated Animation Director from The National Film School of Denmark, but is currently living in Denmark. App. five animators have graduated from The

²⁴ <http://corporate.greenland.com/da/mice/katuaq/>



Animation Workshop in Viborg. Two have graduated as KaosPilot in Aarhus. A few have attended Film and/or Media Studies at universities in Denmark; one producer is currently attending the film school Super 16 (run as an association) in Copenhagen.

An increasing number of people are applying abroad: one has attended the Vancouver Film School, one is attending university in England (Master in film production) and one has attended the New York Film Academy.

Some people choose to continue studying post-graduate courses offered by the Technical Colleges or FAF (Trade union organization for freelancers and employees in production of feature films, series fiction, television, short fiction and documentaries, animation, computer games and multimedia in film in Denmark) and the post-graduate course offered by The National Film School of Denmark.

Just as the case is in the field of all art, the art of filmmaking is built on a variety of competencies acquired from different areas. This especially becomes clear in Greenland when it comes to directors, writers and producers as well as for the creative crafts such as scenography, stage management and costumes.

There is a one-year Art school in Nuuk, and a possibility to attend the University of Wyoming (Fine Arts). A few have graduated from The Royal Danish Academy of Fine Arts or other art schools in Denmark.

Several trained hairdressers and makeup artists work in film productions.

The technicians working in the culture house Katuaq also contribute in film production. They are trained or training to be Theatre Technicians and Event Technicians.

HIGH SCHOOLS

Greenland's four high schools in Nuuk, Aasiaat, Sisimiut and Qaqortoq offer courses in Media, which gives the students the possibility to work with the film media. Therefore, the high schools are a good place to recruit new film talents.

ACTORS

In 2011, the first national theatre in opened in Greenland. Today eight actors and have graduated from this theatre and four are currently in training. This is a two-year education.

From the 1970'ies app. 14 students from the Tuukkaq theatre in Fjeldtring are educated actors. This was also a two-year education.

One is educated film actor in Method Acting in Norway. Two are educated from the Scandinavian Theatre School in Copenhagen. One is educated from the Danish National School of Performing Arts in Copenhagen and currently one is attending education in Odense.

SELF-EDUCATION THROUGH THE FILM INDUSTRY

The production of feature film, short fiction, TV productions and music videos is vast in relation to the number of inhabitants in Greenland. Most productions are centralised in the capital, Nuuk.

There is a fellow feeling and good talent management in Greenland. Quite often the upcoming, qualified associate producers and all the necessary functions in film production are shared. This primarily applies to Nuuk. Within the recent years, most big Greenlandic film productions have been produced in Nuuk.

This means that a handful of technicians and producers get the chance to work on a larger or minor production every year.

DEVELOPMENT OF CONCEPT, IDEA, PROJECT AND SCRIPT

The entrepreneurial spirit is strong in the Greenlandic film industry.

The scriptwriters often work on their ideas alone, and independently take the initiative to apply at the Greenlandic film fund or the culture funds for support to keep writing. It is possible to apply for a work scholarship to write for six months. However, few people apply for this, as the funds are limited, and it is not allowed to work on another job at the same time. This makes it difficult for a one-man business to work with the limited funds, as the possibility for additional income through work is not an option.

There are no course offers. The only option is to apply in Denmark and apply for funds for travel expenses and script development. An option could be the post-graduate course offered by the National Film School of Denmark.

While it is not a problem for the craft disciplines to acquire the qualifications abroad, the development of the story and the adaptation for moving images is developed within a fixed foreign frame, and the question is whether or not this actually damages the specific national film culture of Greenland.

Already, it is tradition to let other artists read and give feedback on film scripts, which is a strength in the national industry.

CASTING AND DIRECTING

There are no educated film directors in Greenland. There are several directors with many years of experience in directing and producing. This applies both to the National Theatre as well as one-man businesses that make their own productions.

Casting is not a professional discipline yet. It is passed mouth to mouth and is based on social media networking. Within the recent years, however, especially since 2014, people have started to show up for the castings on their own initiative with the currently growing film production.

There is no casting agency, but the NAPA/Nordic Institute provides with casting facilities. In most cases, the director or the producer are singlehandedly in charge of the castings.

The internet is a great option for casting via Skype, as the infrastructure in Greenland quite often is challenging, and travelling is expensive.

THE DOCUMENTARY FILM SCENE - ACCESS, IDEA, DEVELOPMENT, EDITING AND FINANCING

Currently there are 7-8 directors who are working or in the past have worked with production of documentary film. These eight directors have produced documentaries - not TV broadcasting - that have been shown in Greenland and abroad. There is a lack of qualified documentary editors, which is why the good Greenlandic documentaries in most cases are edited in Denmark.

KNR has several educated journalists, who have graduated from the journalist programme from the University of Greenland. KNR does not initiate the production of personal or artistic documentary film.

LEVEL OF COMPETENCE FOR THE TECHNICAL CREW

The technical filmmakers in Greenland have built experience working on productions rather than studying, which makes their approach very practical. The level of competence in the technical functions is good, but there is to a greater extent a need for professionals within the creative crafts such as audio, photo and especially editing.

There are a few cinematographers, who have acquired a high level of competence by virtue of their work on several productions.

LEVEL OF COMPETENCE IN PROJECT MANAGEMENT, FILM FINANCING AND UNDERSTANDING OF MARKET

The Greenlandic filmmakers are good at financing their productions with help from the Greenlandic support schemes, and people rarely work for free on the productions.

There is a lack of experience with international financing, and only one Greenlandic film has obtained foreign funds through co-production so far. But the Greenlandic filmmakers continue to aim high, and the need for financing outside of Greenland is bigger. This is something that both the Greenlandic Self-government and FILM.GL are aware of in their work with subsidies for filmmaking.

The understanding of market is local and there is a shortage of institutions that can focus on marketing and distribution. Still, the Greenlandic filmmakers are in a strong position when it comes to innovation in relation to launching in Greenland, since a producer has to singlehandedly be in charge of most tasks.



CONCLUSION - GREENLAND

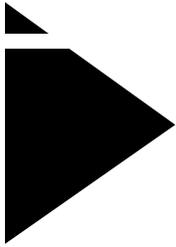
Within the recent years, the small, Greenlandic film industry has been able to create success stories in spite of a fragile foundation for production. The important question now, is whether or not this success is sustainable in the future.

The Greenlandic filmmakers have limited possibilities for a formal education, and there are only a few productions a year, that would give access to gain practical experience. Many seek abroad in order to educate themselves with the risk of losing the particular Greenlandic characteristics.

There is especially a shortage of professional filmmakers within the creative crafts, including sound designers, editors and scriptwriters, who can shape the Greenlandic stories.

In return, the energy and the urge to create are strong among the Greenlandic filmmakers, and the collaboration and the sharing of human resources in the film environment is functioning well.

In the course of a few years, the Greenlandic film industry organization, FILM.GL has created remarkable results and been actively involved in ensuring subsidies for film production in Greenland. The coordinated work also inspires hope that more activities, nationally as well as internationally closely linked with FILM.GL may lead to good results for the Greenlandic filmmakers and film productions.



THE FAROE ISLANDS

THE FILM INDUSTRY IN GENERAL

THE PROFESSIONAL FILM INDUSTRY in the Faroe Islands is still at a stage, where it makes sense to talk about a film community rather than an industry. But the environment is growing and developing towards the establishment of an actual industry.

Within the past 15 years, Faroese film has moved from grass root and amateur stage to a stage where many people, wholly or partly, make their living on film production and several are enrolled in professional educations in film.

The Faroese film industry is still only starting to grow. However, you can speak of an industry, although it is still at a beginner stage. There are a number of people, who work professionally with film, and by virtue of these, there is a potential for growth. This implies that production of film and moving images in the upcoming years may reach a certain level, which is why it makes sense to talk about film as an actual industry.

The Faroese culture- and media policy shows signs of a promising development. The current Faroese government and the political majority in the parliament have such great faith in the establishment of a film industry in the islands, that the film funding has been more than doubled from 2015 to 2016, and in the government's budget for 2017 allocates subsidies for the establishment of a Faroese film house, that will be responsible for the administration of the film funds, assisting the industry with counselling and coordination, representing and making the Faroe Islands visible as a film nation abroad.

Faroese film is still maintained by relatively young and inexperienced talents. In the technical area, the film industry draws a great deal on educated individuals who are working in the TV and advertising industry.

For the past 3-4 years the film production in the Faroe Islands has grown in quantity as well as quality, but still mostly short fiction is produced.

One feature film was produced in 2013-2014, but at the moment three feature film projects are in production, although on a very low budget.

A number of small production companies have been established. In addition, a few one-man businesses offer dif-

ferent kinds of services for Faroese and foreign productions in film and TV.

Public television, the advertising industry and a number of independent film productions work with the production of moving images, which primarily are financed by the producers' own resources and funds from the Faroese film support scheme (referred to as the Film Fund in the rest of this chapter).

FILM ORGANIZATIONS

THE FAROESE MINISTRY OF CULTURE

- THE FILM FUND

The Faroese Ministry of Culture handles the public funds for film production²⁵. The applications are submitted to the ministry, but are processed by two external commissioners, who are elected for a period of two years.

In 2015 the Film Fund had a budget of 700.000 DKK, which in 2016 increased to 1,5 million DKK. The grants were allocated after the two annual application deadlines. The Film Fund received 39 applications for the deadline in March 2016.

The increase of the film funds is a great step forward. However, there is still a long way to go before the funds reach a level that makes it possible for the Faroese film producers, by virtue of the Faroese film support scheme, can obtain basic financing for e.g. feature film projects, that are big enough to be of interest to the foreign co-producers.

There are eight members on the Film Fund board, who represent Kringvarp Føroya (Faroese Radio and TV), the Film Workshop Klippfisk, the Faroese trade council and others.

THE FAROESE FILM HOUSE

The current Home Rule Government has allocated 1 million DKK in the budget for 2017, which is up for debate in Lagtinget (the parliament) and forms the basis of the preparation of the budget of 2017.

The government administration is currently working on planning and describing its activity and tasks, which is ex-

²⁵ <http://www.mmr.fo/kunning/oydublod/mentan-og-list/>



pected to be established in early 2017, as long as the allocated funds in the frame for the budget are actually granted in the final budget.

The objective of the Film House will be to manage the film funds, council the political authorities on film, assist the film industry in counselling and coordination, representing and making Faroese film visible outwardly - including promote the Faroe Islands as location, manage the enquiries from foreign production companies, who wish to film in the Faroe Islands, and represent the Faroe Islands in festivals and in relevant fora for film production abroad.

KLIPPFISK²⁶

Klippfisk is the only open film- and media workshop of the Faroe Islands. It has been active since 2005, when it was established in collaboration between the municipality of Tórshavn, the leisure school of Tórshavn, Tórshavn high school and the Faroese centre for education funds and Faroese TV. The parties involved participated on the project by providing with equipment and facilities while the operation was financed with voluntary labour, funds for single projects and income from course activities.

In 2007 Klippfisk was reorganized and became an independent association with a regular annual grant from the municipality of Tórshavn.

Klippfisk supports talent development and film production with access to equipment, and the association offers a variety of film courses. Klippfisk has several target groups. The course and support activity addresses young amateurs and newcomers in film as well as the continuously growing professional part of the film - and TV industry. The courses for young people are basic courses in storytelling in film and film production. The professional courses are offered according to the Faroese filmmakers' demand for competence development, such as production, scriptwriting, directing and editing.

Klippfisk is, as previously described, financed by the municipality of Tórshavn, but has also had activities all over the Faroe Islands with project support from the Faroese Ministry of Culture and other sponsorships.

The continuous and stable activity of Klippfisk has become the centre in the Faroese film environment, which

represents Faroese film in relation to the political authorities and the public in the Faroe Islands, and in relation to film collaboration between the Faroe Islands and other nations. Klippfisk has been the mainspring in creating a public debate and political awareness about film as a vital culture-bearing expression for a language as small the Faroese and about the possibilities for and the necessity of establishing film as a profession on the islands. This is why Klippfisk to a great extent has become included in the political process on Faroese film policy, and quite often the media contacts Klippfisk first, when Faroese film and film policy is on the agenda.

Klippfisk is also the authority, that foreign film producers and filmmakers addresses to first with enquiries on film projects and shooting film in the Faroe Islands.

FØROYSK FILMSFÓLK²⁷

Føroysk Filmsfólk (Faroese Filmmakers) is a professional organization, which is open to all working with film one way or another. The association was established in February 2015 and has app. 50 members.

The association addresses individuals who work - or have serious ambitions to work - professionally with film.

When the establishment of a film industry in the Faroe Islands started, Føroysk Filmsfólk took over the part of spokesman of the film environment - a part previously filled by Klippfisk.

PRODUCTION COMPANIES

There are app. 10-15 production companies in the Faroe Islands depending on how you define the term. The majority work with advertising and promotional film. A handful work with assisting in film production and moving images productions with a fictional or artistic content. A lot of the production companies are one-man businesses.

Among the production companies with more than one employee, are Polar Film, Kovboy Film, Fish Film and Ráclip, who together hold a large part of the commercial activity in advertising and promotional film.

The production company GAS aims to produce Faroese animation film and is working on the development of a project with the Faroese legend about the Seal woman as

²⁶ <http://klippfisk.fo/about/>

²⁷ <http://filmsfolk.fo/>

point of departure, and is furthermore producing quite a lot of short animation film.

Rannvá Káradóttir and Marianna Mørk are running their own production company, Rammatik, which has produced a number of art film.

Ingunn í Skrivarastovu runs the production company Skrivarastova, which is behind the production of the two latest movies of Sakaris Stórás, and will also be responsible for his upcoming feature film projects, which will go into production in the summer 2016.

Rúna Inguanardóttir runs her own company, where she offers services as 'fixer' and coordinator for foreign film and TV production companies filming in the Faroe Islands. Generally, the employees of the production companies get their basic income from advertising work and jobs in public TV. The year is divided in working with advertising and TV documentaries in the winter, while summer is the season for production of fiction.

THE NORDIC HOUSE IN THE FAROE ISLANDS²⁸

The Nordic House is a Nordic cultural centre, with a variety of artistic events such as concerts, exhibitions and theatre to name a few.

The Nordic House is also a cultural institution in a broader sense, which produces and co-produces different kinds of art and genres.

In order to support the development of Faroese film, The Nordic House and Klippfisk established the first Faroese Film Fund - The Nordic House and Klippfisk Film Fund -, which in 2011-2013 distributed 300.000 DKK a year to Faroese film productions.

This Film Fund played a significant role in creating the necessary political attention and support, which led to the establishment of the first Faroese Film Fund in 2013.

The annual Faroese film festival, Geyting, which honours the best production with the Geytin award, takes places at the Nordic House too.

The Nordic House is also a Nordic information centre, which communicates information about the Nordic support schemes²⁹ including:

Nordic Culture Point, NORDBUK and Nordic Culture Fund.

SPECIFIC SUPPORT AND EDUCATION POSSIBILITIES IN THE FAROE ISLANDS

SO FAR, THE FAROE ISLANDS has not had a formal film education.

In 2016 this area is changing, as the University of the Faroe Islands is planning a 2-year diploma degree in the art of writing, music and film. This education, which will be launched in the autumn of 2016, will consist of 1/3 theoretical common subjects, 1/3 theoretical particular subjects and 1/3 workshops, where the students will be given the chance to work on projects under the guidance of professional Faroese and foreign teachers/project managers. In the film environment in the Faroe Islands it is clear, that this educational offer can develop and become a formal film education in the Faroe Islands.

The establishment of the diploma degree education in film shows, that the awareness and attention in the Faroe Islands, that is created around the potentials in the development of film as a profession and cultural expression is establishing itself in the Faroese society these years, including at the university and the courses it offers.

Klippfisk has, as previously mentioned, been in charge of several educational offers for young people, who wish to try to work with film and moving images as well as the experienced professional/semi professional filmmakers.

Nollywood is a recurring summer course for 14-18 year-olds, which has been arranged every year since 2010. It offers a basic introduction to storytelling through moving images and production of short film.

A similar basic introduction is also accessible to the young people in the Faroese high school, if they choose media subjects as their prescribed art subject.

So far, the Klippfisk course activities have been the only option for talent development on a higher level than basic education in film in the Faroe Islands.

Other possibilities for obtaining education or developing skills are working for advertising companies, who primarily employ subcontractors for film production. A company, Kovboyfilm, has specialised as a production company making film for advertisement and other communicative tasks on a high technical and artistic level.

²⁸ <http://www.nlh.fo/Default.aspx?pageid=6180>

²⁹ <http://www.nlh.fo/Default.aspx?pageid=9723>



In general, it would be desirable to focus more on connecting relatively inexperienced people for the production environment as helpers for the professional tasks. A certain production environment is emerging, where freelancers work together on projects. This way, the talent development is boosting on the current short film productions – either as part of the directors' or photographers' educational course or productions that have obtained production support from the Ministry of Culture Film Fund.

The majority attend educations in Denmark. The first formally educated film director was the veteran Katrin Ottarsdóttir, who graduated from The National Film School of Denmark (DFS) in 1982. A cinematographer, a TV producer, a sound designer and scriptwriter have been educated from DFS. They all graduated during the 1990'ies. Since then many years have passed before new filmmakers emerged. Only Ottarsdóttir was continuously active in film work, primarily with the Danish film crew.

Several younger filmmakers are currently attending film education in alternative schools such as Super16 and 18Frames. Some have also graduated from Film and media science.

Others have a Masters degree from practical educations in London, and one has a sound designer degree from National Film and Television School. One director studied in Norway, one in Los Angeles/USA and one in Estonia. Currently one director is studying in Bosnia, one cinematographer in Poland and others are attending different schools in film all around Europe.

Technical employees are recruited from the AV-education in the Faroese television, which corresponds to the traditional Danish TV-technician education. TV-technicians study the practical part of the education in the Faroese Islands and then attend school in the Danish technical schools.

Some work as freelancers and gain practical experience from Faroese – and partly foreign – productions.

SELF-EDUCATION THROUGH THE FILM INDUSTRY

Self-education through the film industry, as previously described, is obtained by working with music videos, short film, advertising production and communication jobs. The short films are shot over a relatively short period of time during the summer, and the filmic quality varies.

For the past 5-10 years several foreign productions – mostly TV projects – hire photographers and local producers. A Scottish documentary produced by BCC and Sundance, has hired locally for the past three years.

The foreign production companies' interest in producing film in the Faroese Islands has been growing continuously. The Faroese tourist board has been receiving enquiries, which indicate that in the years to come more serious film- and TV-productions will be interested in filming in the Faroese Islands. In the film environment there is an awareness of the importance of using these possibilities locally in order to make use of the local competencies.

In previous productions such as "Buzz Aldrin, hva blev det av dig i alt mylderet" ("Buzz Aldrin, What Happened To You in All The Confusion) (2010) and Barbara (1996-1997) did not boost the Faroese filmmakers' competencies – mainly because there were very few experienced people in the environment at that time.

Most documentary productions are produced In-House at the public service TV station Kringvarp Føroya and are produced for TV.

Real professional documentary film, that cultivate the documentary genre in a more artistic and non-journalistic language, is rarely seen.

DEVELOPMENT OF CONCEPT, IDEA, PROJECT AND SCRIPT

The development of concept, idea, project and script is definitely a weak point that needs a lot of work. Last year, the new Film Fund granted support for script development for the first time. There is a need for a commissioner scheme that can actively support the development of potentially good ideas.

In cooperation with the Danish Film Institute, Klippfisk has arranged courses for Faroese filmmakers in this part of the film production process, which has been the start in developing the competencies that still need a lot of work.

Some writers are becoming interested in writing for film – partly upon request from the directors, who wish to work professionally and focus on core competencies. Scriptwriting and idea development is a high priority when it comes to development of competencies and the courses we need.

There are people with skills in development of concept and idea. Project management and creative projects are still lacking. The people who have this profile in the Faroe Islands are typically connected to advertising or work with communication in larger companies.

CASTING AND DIRECTING

There are several good directors who have demonstrated talent in casting through short film. It is also quite easy to do castings in the Faroe Islands as it is easy to communicate and get access to people. Over time the Faroe Islands has created a tradition for casting for musicals, advertisements, short film and theatre - but we do not have real film casters who specialise in these areas.

THE DOCUMENTARY FILM SCENE - ACCESS, IDEA, DEVELOPMENT, EDITING, FINANCING

The documentary film scene has a weak position in the Faroe Islands. Most documentaries are produced for television based on the classic model using journalistic storytelling and communication. There is merely one director/producer who is educated in the documentary genre and is working on developing the creative documentary. There is a need for seminars in order to develop this area and to find new talents.

The film environment wishes for the Krinvarp Føroya (Faroese Radio and TV) to outsource part of its production so that a professional environment outside the institution can get more of the work.

LEVEL OF COMPETENCE OF THE TECHNICAL CREW

The number of photographers, sound designers, grip and editors with professional education is very limited.

Some of the resource people have a background as TV technicians with specialisation in some areas of film and TV production. Most of the time only 1-2 people have a professional film education in the different technical areas. Currently there are no Faroese with an education in editing from a film school or film academy.

There has been a certain level of interest for the past years, but nothing extraordinary. Very few people occupy these positions. The Faroese film environment has two educated sound designers, one of whom is living in London. There are several photographers, but no educated editors. The production crews are small, and often people are responsible for many different tasks.

Film crew is often recruited from abroad, mostly Denmark, but also Holland and Iceland. Currently, the Faroe Islands is certainly at a stage, where it is necessary to recruit professionals for the production crew from the neighbouring countries, as the Faroese film environment lacks competencies in some areas. This has been the case for several productions – although recently there have been examples of productions employing only locally.



LEVEL OF COMPETENCE IN PROJECT MANAGEMENT, FILM FINANCING, UNDERSTANDING OF MARKET

The Faroese film industry is still in the initial stages of project management, film financing and understanding of market: There is a need for educated producers and production courses. The experience in financing, marketing and distribution of film is limited. So far there is no experience in co-productions, but at the moment three new feature films are in the making, which will build the competencies in this area. They are all attempting to obtain financing from other countries.

The possibilities for public financing are limited to 1.500.000 DKK in the Faroese Film Fund. It is difficult to raise private financing, as there is no strong tradition for sponsoring cultural projects.

It is a big challenge for the larger productions, which focus on Faroese film, that the maximal support that can be obtained from the Faroese Film Fund, is not enough to cover the basic financing needed in order to obtain further financing from foreign co-producers.

In Iceland, for instance, the largest film productions usually have a budget of app. 15 million DKK. 1/3 is financed by the Icelandic state while the remaining 2/3 is financed by foreign co-producers.

It is hard to find investors, as there is no expectation of a commercial profit.

It does require a change in attitude to carry out the cultural and financial potential in Faroese film production.

CONCLUSION - THE FAROE ISLANDS

The awareness and understanding of film and moving images as important cultural expressions and important communicators of the Faroese culture and language, is increasing among the public and the political decision makers. No one will be interested in investing in Faroese storytelling in film, in Faroese language and in a Faroese environment, unless the Faroese people create the necessary cultural policies and commercial conditions themselves. Faroese filmmakers and Faroese political decision makers have started to act on this acknowledgement.

The government and the parliament are now willing to take action on business and cultural policies in order to support the development of a real film industry in the Faroe Islands.

Some conditions to support such development are already present. There exists an environment consisting of a growth layer of people with wholly or partly professional educations in film.

There are a handful of people who have learnt about the film profession through practical work in the industry, and there are young talents who have the potential to grow, if they get the possibilities to work and get an education in the profession.

On the positive side, the rich tradition and motivation for storytelling offers so many stories to tell through film and moving images.

There is a need for development of competencies in all areas in professional film: directing, production, development of idea and script, marketing and last but not least, an international collaboration and development co-production. Equally there is a need for a larger local financial support in order to maintain a sufficient basic financing to attract further capital from foreign producers for the bigger Faroese productions.



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Grimar has worked on acknowledged Icelandic productions such as "The Good Heart" and was one of the producers of "Brim." Grimar started working for Zik Zak Filmworks in 2006 and moved to Oslo in 2010 where he began working as project manager for fiction in Nordic Film & TV Fond. In 2013 Grimar left his position at Nordic Film & TV Fond to pursue a career as independent film producer. His latest feature film "Rams" has won 28 international film awards and has been sold all over the world.



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