Distribution of Nordic Documentaries

Supported by **Nordisk Film & TV Fond**
Premiering **2015 - 2018**

Nordisk
Film & TV Fond

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By **Jan Daae**
Documentary Consultant

Contents

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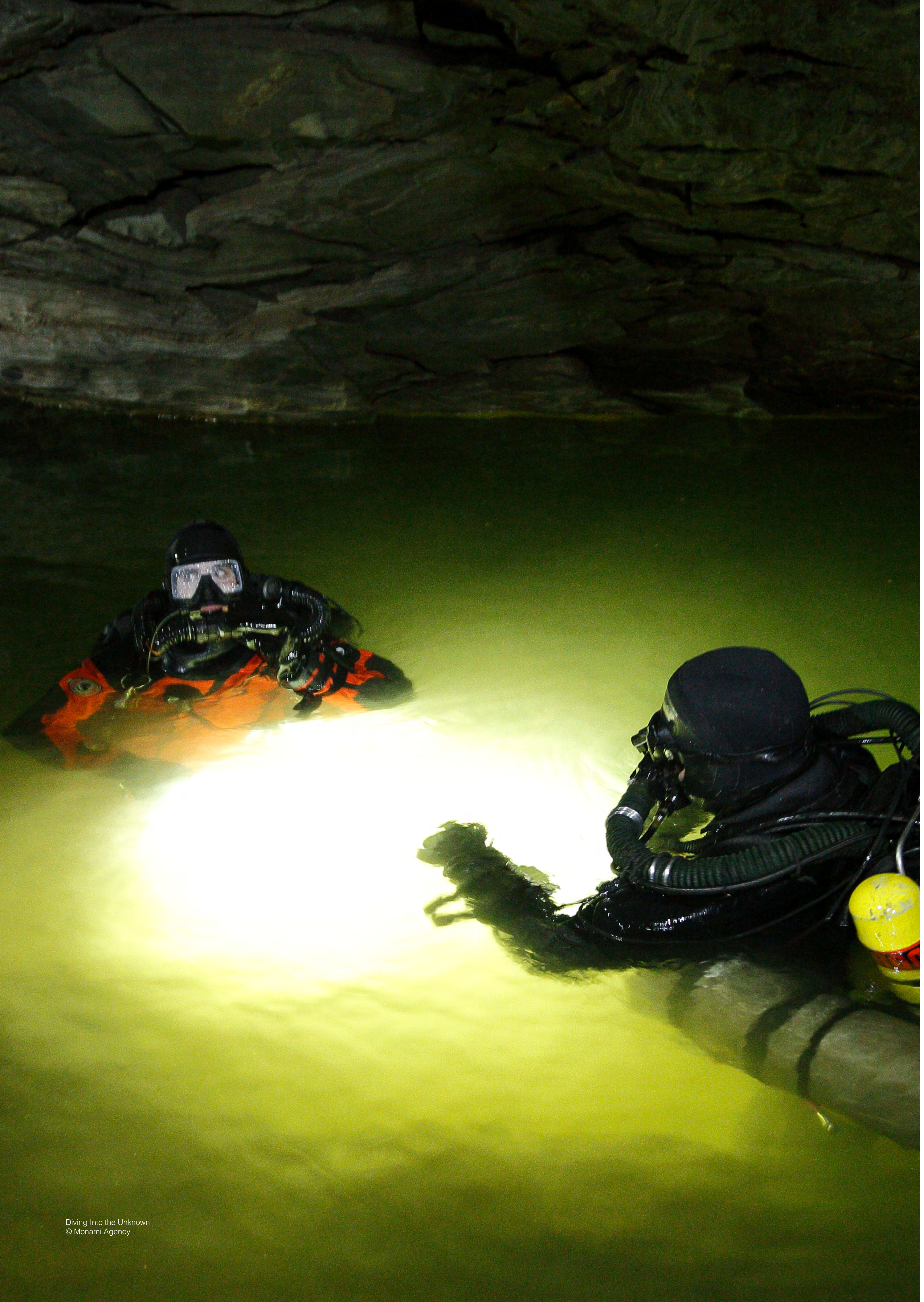

Diving Into the Unknown
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Foreword

Ever since the founding of Nordisk Film & TV Fond in 1990, our mission has been to support Nordic quality film and television for Nordic audiences and beyond. Documented Nordic distribution is required and further distribution potential assessed for every single application. The supported productions are regularly reviewed in terms of their actual distribution results — not primarily to measure the individual film's success, but more importantly to evaluate the relevance of our application assessment policies.

Due to the changing markets, it has become more difficult to obtain a proper overview of the audience reach of the documentaries we have supported. With the increase of new platforms and the alleged shifts in audience behaviour, we decided it was high time to roll out a comprehensive survey of the distribution of the documentaries supported by Nordisk Film & TV Fond, premiering between 2015-2018. How did they position themselves on the market? Where and on which platforms did they reach their respective audiences? How is the documentary distribution landscape changing in the Nordic region and beyond?

As fate would have it, the Covid Pandemic hit in the midst of our final stages of analysis. What at a glance seemed to be simply an annoying delay, could also be seen as an opportunity: here we have a pre-pandemic survey that we hope can inform our post-pandemic reality.

We were very fortunate that Jan Daae, with his background in documentary sales and financing, could take upon himself the task of gathering, analysing and presenting his findings in dual forms, one unabridged version as an internal tool for Nordisk Film & TV Fond and this distilled version for the documentary community at large. Thank you, Jan – and also thanks to all the producers, sales agents and broadcasters for providing the underlying information!

This survey's limitation in scope naturally only addresses a segment of the bountiful documentary landscape. No matter how much or little applies to your particular practice, we hope you see this as an invitation to take a closer look, not only here but also in your neck of the woods. The more we know and share the better we can reach the audiences who truly deserve the films that we make!

Copenhagen, 15 March 2021
Karolina Lidin
Senior Documentary Advisor
Nordisk Film & TV Fond

Distribution of Nordic Documentaries

Introduction

The changing documentary landscape is an ongoing subject of discussion in the industry, and concerns about the state of affairs are widely raised. Therefore, the initiative of Nordisk Film & TV Fond to investigate the distribution of the documentaries supported by the fund in a broader perspective is a timely opportunity to present key tendencies in the Nordic documentary scene — pre-pandemic.

The commission to map the current Nordic documentary landscape based on hard data was a welcomed attempt to standardise and structure data across the region and platforms, as most data is not centralised. During the life of a documentary, it is often distributed on many platforms with varying transparency in terms of performance — even for the production companies themselves, as reflected in this report.

The chapters of this report follow the traditional chronology from financing though distribution windows:

Financing
In order to generate as comprehensive a picture of the distribution of the Nordic documentaries as possible, this report starts with a thorough look at the financing of the documentaries. In today's documentary landscape, the financing and agreements concluded at this stage play a vital role for the subsequent distribution of the film, and thus financing and distribution are seen as an interrelated process.

Premieres and Festivals
Meeting the audience and the press for the first time, the premiere of a documentary at the right festival is important. The Nordic documentaries have a good track record for world premieres and awards at key international festivals, and the second chapter is devoted to mapping the festivals hosting most world, Nordic and domestic premieres of the Nordic documentaries in this survey.

Theatrical
Releasing documentaries in cinemas is by many considered the natural first commercial release towards the audience, once the festival runs allow it. The importance of domestic and regional media coverage for a film's future distribution reach notwithstanding, the statistics regarding cinema admissions show that the documentaries (with a few exceptions) struggle to find a large audience in the cinemas.

Broadcast
Despite broadcasters transitioning towards an online reality, the largest audience for the Nordic documentaries in this survey is still found on the linear broadcast channels, i.e. flow TV. Catch-up and online availability on the broadcasters on-demand services may be important for the future and as a service to the public, but they still produced a relatively low number of plays compared to the linear broadcast ratings.

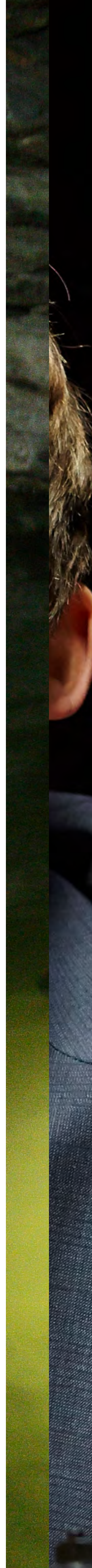
Video-On-Demand
VOD is the blind spot of the industry. The platforms are present in the market as both investors and buyers, but at very different levels. The variety of platforms and their profiles is significant, and the Nordic documentaries in this survey found their way to quite a few across the region. But VOD was still not a significant platform for the majority of the titles here, and how well the documentaries reached the audiences on the platforms is still unknown.

Educational and Events
Outreach campaigns impacting key interest groups in society have been a growing trend in the industry for a while, and the chapter Educational and Events maps the variety of initiatives by the production companies under this umbrella. It also demonstrates big differences in the level of engagement by the production companies, as this window of distribution is considered both very important and very demanding in terms of resources.

World Sales
The final chapter takes stock of the world outside the Nordics and how the documentaries in this survey have travelled internationally. In many ways the world sales consolidate the trends already touched upon in the previous chapters. Broadcast rights are still the main commodity followed by All Rights and VOD rights. The concerns about decreased financing of the documentaries are backed up by data showing that the majority of the world sales are at lower end fees. There are, however, examples of large fees and documentaries sold to many territories, as the Nordic documentaries in general do well on the international market.

Summing up, the general data shows that some documentaries perform well across multiple distribution windows, but success in one window does not automatically translate to larger audiences on other platforms as well. Every film has its own bespoke distribution strategy and criteria for success. It is important to point out that the aim of this survey is not an evaluation of each single documentary's performance in terms of distribution, nor to identify the boundaries between success and failure.

This report looks at the overall trends in the distribution windows taking a closer look at where the documentaries supported by Nordisk Film & TV Fond have been distributed and met their audiences. The intention is that this report will prompt further studies locally and/or collective initiatives towards standards for collecting and structuring this kind of information to benefit the industry as a whole. Each



distribution window deserves a deep dive, and a structured centralised data collection across the region could bring a deeper understanding of the state of affairs of the Nordic documentaries and qualify future distribution strategies to reach larger audiences.

Selection of Documentaries
The selection of documentaries included in this survey is based on two criteria: The documentaries are supported by Nordisk Film & TV Fond, and they all premiered in the four-year timespan between 2015 to 2018. This was to make sure that the documentaries had come close to full circle in terms of distribution by 2020, thus avoiding the Covid pandemic to influence the data set.

Nordisk Film & TV Fond supported 66 Nordic documentaries premiering in the period of 2015 to 2018.

Data Collection
An extensive online questionnaire focused on financing and Nordic distribution was sent to all producers of the 66 selected documentaries. In addition to this, another online questionnaire was sent to all sales agents handling the world sales of the 66 titles, asking for information about the distribution and world sales outside the Nordic region. Sensitive information is kept neutral in this report, and confidential information is left out.

A previous report on theatrical admissions for both fiction films and documentaries, published by Nordisk Film & TV Fond, *Nordic Cinema Admissions 2014-2018*, is the source of the statistics for theatrical releases in the Nordic countries. The data has been updated from the online statistical tools available at the website of most of the Nordic film institutes.

Finally, all Nordic broadcasters commissioning or later acquiring the documentaries in this survey have provided broadcast and online ratings.

Data from these four sources is the base of this report. While some of it is quantitative information easily transformed into statistics, substantial parts the data provided have been qualitative information, which has been processed into neutral statistics in order to create an overview.

Collaboration from Industry Partners
The level of support for this survey has been outstanding. A total of 62 films are included in this report thanks the efforts of the producers and filmmakers. Furthermore, 11 sales agents provided information, thus a total of 40 documentaries are included in the chapter World Sales. All Nordic broadcasters engaged in one or more of the documentaries have participated providing information about broadcast and online ratings.

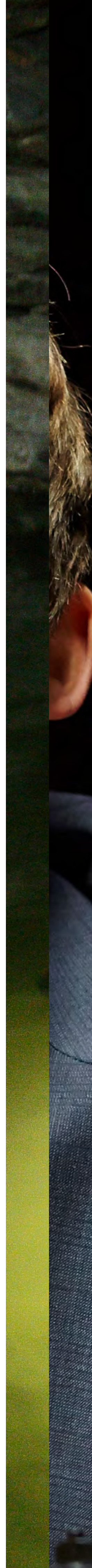
Disclaimers
A few disclaimers regarding this report are necessary to mention. The overall quality can only be as good as the data provided by the respondents. It has been apparent that certain information about financing and distribution of the films is not regularly collected and maintained by the production companies for a variety of reasons. Additionally, the lack of industry standards in many areas resulted in very diverse types of answers and data points needing to be processed into uniformed comparable statistics. The report is fully based on this data and information provided by the producers, the broadcasters and the sales agents.

Statistical Significance
Throughout the report it is advised to remember the differences in the number of documentaries from each Nordic country. The relatively low number of Finnish and Icelandic samples risks depicting chance findings.

18	5	2	13	24

Selected abbreviations

AVEK	The Promotion Centre for Audiovisual Culture (Finland
DFI	The Danish Film Institute
NFI	The Norwegian Film Institute
SES	The Finnish Film Foundation
SFI	The Swedish Film Institute
VOD	Video-on-demand
AVOD	Advertising-based video-on-demand
FVOD	Free video-on-demand
SVOD	Subscription video-on-demand
TVOD	Transactional video-on-demand
DR	Danish Broadcasting Corporation
NRK	The Norwegian Broadcasting Corporation
RUV	The Icelandic National Broadcasting Service
SVT	Sveriges Television (Swedish public service television company)
TV4	Swedish commercial broadcaster
UR	Swedish Educational Broadcasting Company
VGTV	Verdens Gang (Norwegian newspaper)
YLE	Finnish Broadcasting Company



Magnus
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1. Financing

Key Findings
Distribution starts with financing. The distribution and financing of documentaries are so interrelated that when investigating distribution, one needs to start with financing. The general observation in the documentary industry is that it has become increasingly difficult to finance a Nordic documentary.

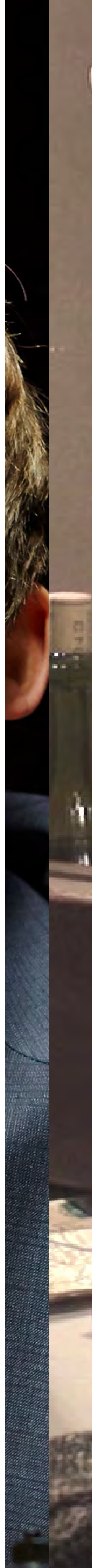
In this survey, which exclusively deals with projects supported by Nordisk Film & TV Fond, the Danish projects have the highest average budgets, while Finland maintains the lowest average budgets. However, the two documentaries in this survey with the highest budgets are Norwegian and Swedish.

Nordic co-productions are a common strategy when securing financing as well as creative talent. Only eight films in this survey did not use this approach. On average, the documentaries had one Nordic co-production partner each with Norway being the most common partner in the region. The Netherlands, Germany and France were the most common partners internationally.

Apart from the customary support from the national film institute, there is a strong tradition within the film institutes to support other Nordic documentaries as well: DFI (29), SES (13), NFI (28) and SFI (36).

The world of broadcast, both national, Nordic and international, had the highest number of support instances ahead of the film funds. The Nordic public service broadcasters supported an almost equal number of instances with SVT (45) taking the lead. The commercial broadcasters were present, but at a modest level. The most financially supporting international broadcasters were ARTE, VPRO and ERR.

Creative Europe (24) and AVEK (10) were the most supporting film funds, while Film i Skåne (7), Film i Väst (6), Filmkraft Rogaland (4) and Midtnorsk Filmsenter (4) were the regional film funds with most instances of support in this survey.



Distribution of Nordic Documentaries

Financing

Every year a substantial number of documentaries are produced in the Nordic region. For a long time it has been discussed that the financing process when producing these documentaries has become increasingly difficult, as the industry and financing landscapes change. At the centre of these discussions are increasing production costs and decreasing financial support from key market players. This chapter will take a closer look at what it took to finance these Nordic documentaries — and from which sources the financial support most often originated.

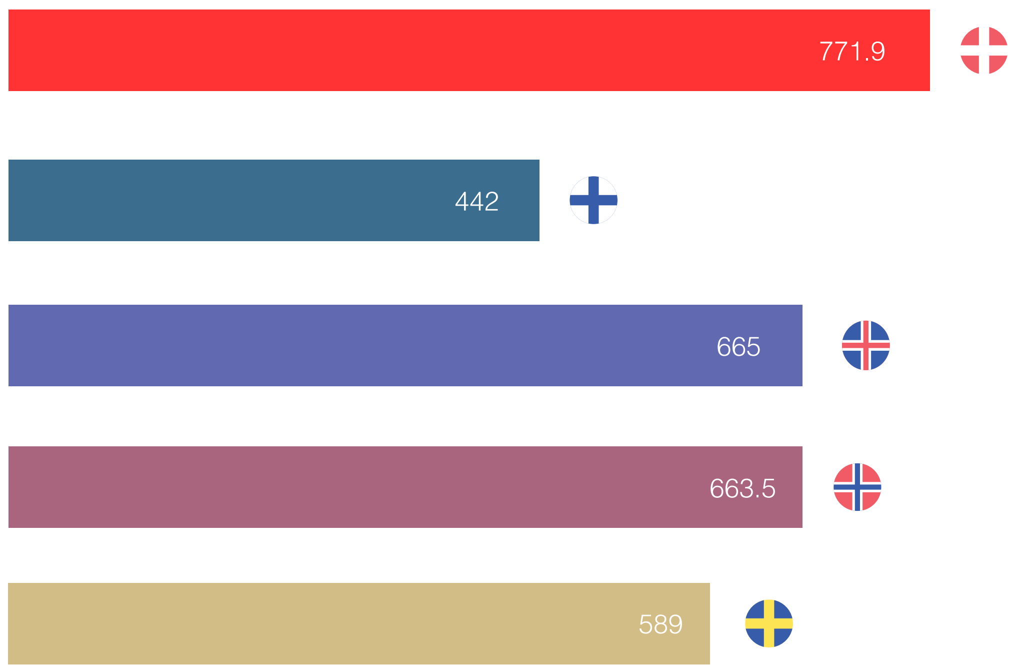
As mentioned in the introduction, the films providing data for this survey are all supported by Nordisk Film & TV Fond. A basic requirement for attaining support from Nordisk Film & TV Fond is successfully securing distribution in the Nordic countries. Thus, the following picture of the state of financing documentaries is not exhaustive for the industry as a whole, but rather an indication of the statistics behind the more successful films in terms of Nordic financing and distribution. It is important to acknowledge how the secured support of Nordisk Film & TV Fond unavoidably impacts the following statistical overview.

The statistical foundation of this chapter is based on data provided by the individual production companies behind the documentaries.

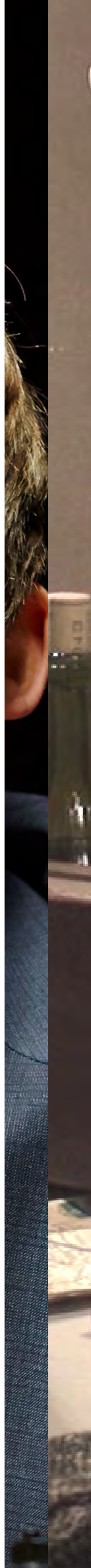
Budgets

While the budgets vary a lot in each country, there is a trend towards higher budgets in Denmark compared to the other Nordic countries. The average Danish film budget was more than EUR 100.000 above their neighbours'. Iceland, Sweden and Norway were near the same average level. Finland, on the other hand, produced the documentaries with the lowest average budget in this survey. It is worth noting though, that the average here is based on a relatively small number of films from both Finland and Iceland.

Average Film Budget per Country (in EUR)



While the film with the highest budget in most cases is either a TV series or includes a lot of animation and/or potentially expensive archive materials, there are obvious differences in the budget levels across the countries. Apart from two short format documentaries in Norway and Sweden, the budget range starts off at approximately the same level in all countries except Iceland: Finland EUR 305.000, Sweden EUR 350.000, Denmark EUR 380.000 and Norway EUR 440.000. A look at the Top 5 Highest Film Budgets per Country does, however, reveal some major differences.



Top 5 | Highest Film Budgets per Country (in EUR)

1.350.000	640.000	800.000	1.600.000	1.650.000
1.285.000	450.000	530.000	1.025.000	1.105.000
1.060.000	425.000		815.000	930.000
1.010.000	390.000		810.000	810.000
1.000.000	305.000		705.000	800.000

Sweden and Norway top the list for the very reasons mentioned above; high end animation and archive-based documentaries. The drop to second, third or even fifth most expensive films in each country shows the variation in the budget ranges. Budgets above EUR 1 million are rare compared to mid-level budgets.

Denmark stands out as the five most expensive films all have a budget of or above 1 million EUR. Though two of the projects in this Top 5 do in fact involve TV series formats, the Danish films in this survey did maintain a consistently high budget range with less variations than any other Nordic country.

Furthermore, Sweden had a significantly larger number of films with a sub-EUR 600.000 budget compared to the neighbouring Nordic countries. 71% of the Swedish films managed a budget of EUR 600.000 or less, while 33% of the Danish and 38% of the Norwegian documentaries did the same.

Co-productions

Higher budgets demand a diverse strategy for funding — often necessitating to seek funding internationally. One solution for this is to collaborate with other production companies entering co-production agreements for the benefit of both the film production, the main and co-producer and the local film industries. In addition to the financial aspects, it is also a strategy applied to attach specific talent to a project. The region is known for quality collaborations, mobility of talent, and well-established teams and co-production partnerships across borders. The data in this survey very much confirms this reputation.

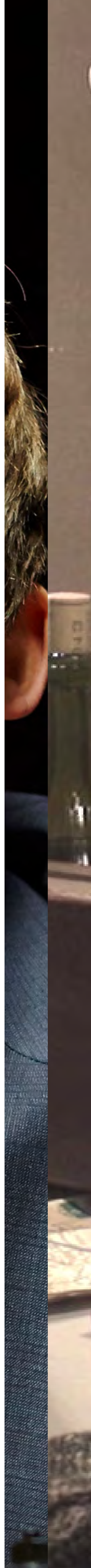
The Nordic countries are very active in terms of co-productions within the region and internationally. Out of the 62 documentaries in this survey, only eight projects did not enter any co-productions at all — half of these being Swedish. On the other hand, all the Finnish documentaries engaged in international co-productions.

In approximate numbers it was most common for the Nordic productions to have at least one other Nordic co-production partner. On average Finland tended to seek most collaboration on a single film followed closely by Norway, Sweden and Denmark. None of the two Icelandic productions in the survey entered Nordic co-productions.

As a partner, Norway tops the list with a total of 20 collaborations entered. 11 of these were by Swedish production companies. Sweden with a total of 16 co-productions divided the attention evenly between Denmark (7) and Norway (5). Denmark with a total of 15 co-productions had eight instances of co-productions with Sweden compared to four with Norwegian companies. Finland was seeking collaboration evenly between all the Nordic countries with the exception of Iceland.

Co-productions with other Nordic Production Companies

Partner Country					
Denmark (15)	2	1	-	4	8
Finland (11)	4	-	-	3	4
Iceland (0)	-	-	-	-	-
Norway (20)	4	3	-	2	11
Sweden (16)	7	2	-	5	2
No co-productions (8)	1	-	1	2	4
Average Nordic co-productions	0,9	1,2	0,0	1,1	1,0



It is less common to see co-productions between two production companies in the country of origin, but in this survey there are a few cases in both Denmark, Norway and Sweden. The main reason for Nordic (or domestic) co-productions is to secure funding from regional funds demanding a local co-producer and/or minor co-production funds from the respective national film institute.

Similar motivations can be applied to international co-productions with production companies outside the Nordic region. The tendency here was to collaborate with the nearby major film industries topped by The Netherlands, Germany and France. Qatar also has a prominent ranking with a total of three co-productions in the survey. As for the rest of the international co-productions in the table below, the general reason for the collaboration is either local links to the story and/or a possible financial advantage in terms of applying for funding, tax incentives , etc.

Co-productions with non-Nordic Production Companies

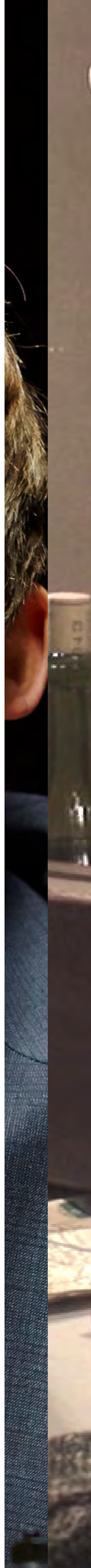
Partner Country					
The Netherlands (8)	4	1	-	1	2
Germany (7)	2	-	-	1	4
France (5)	1	-	-	-	4
Qatar (3)	-	-	-	1	2
Belgium (2)	1	-	-	1	-
Japan (2)	-	-	-	1	1
United States (2)	-	-	-	-	2
No co-productions (8)	1	-	1	2	4
Average non-Nordic co-productions	0,4	0,4	0,5	0,5	0,8

Financial Sources

Financing an international documentary is often considered a complex puzzle, and the expanding budgets and high number of international co-productions in the Nordic region are indications of this pattern. A look at the total numbers of financing sources underlines this. The 18 Danish documentaries had an average of 11,3 financial backers, the 24 Swedish films had 10,3, the five Finnish had 10,2, the 13 Norwegian 9,9 and the two Icelandic documentaries had an average of eight financiers to fully finance the films.

There are unwritten rules of thumb expected to be met, when financing documentaries internationally. The documentaries included in this survey largely followed this common pattern necessary to be successful at their level: first onboarding the regional/national funds, film institutes and broadcasters before expanding to the neighbouring countries in the Nordics and beyond. In other words, at least the national film institute and one domestic broadcaster are normally expected to support the project before the international funding starts to kick off. There are few deviations from this appearing in the survey. Out of the 62 documentaries, 61 were supported by their national film institute, and 60 were supported by a national broadcaster.

The Nordic countries often support each other's productions. Considering that the national film institutes have limited funding resources for minor co-productions, in this survey the Nordic institutes in 47 instances still supported a Nordic film not originating from their own country.



Distribution of Nordic Documentaries

1. Financing

Overall Sources of Financing

National film institutes (61)	17	5	2	13	24
Other Nordic film institutes (47)	14	6	-	8	19
International film institutes (9)	3	1	-	1	4
National broadcaster (60)	18	5	2	13	22
Other Nordic broadcasters (130)	39	11	6	22	52
International broadcasters (75)	31	5	1	9	29
Regional film funds (40)	9	4	-	6	21
National film funds (14)	4	5	-	4	1
Nordic film funds (64)	19	5	2	13	25
International film funds (46)	20	1	1	6	18
Other sources (100)	29	3	2	34	32
Average sources of financing	11,3	10,2	8	9,9	10,3

For the broadcasters as financiers, the pattern is similar. They were by far the largest group of supporters of the Nordic documentaries – both Nordic and international. On average, the Finnish, the Swedish and the Danish documentaries were each pre-sold to at least two non-domestic Nordic broadcasters, while the 13 Norwegian films were pre-sold a total of 22 times to other Nordic broadcasters. The Icelandic documentaries stand out with a particularly strong broadcast support between the two documentaries.

Out of the 62 films in the survey, the Nordic broadcasters pre-purchased a non-domestic project in a total of 130 instances. Adding national and international broadcast support, the broadcasters as a group pre-purchased the 62 films in 265 instances.

In this survey, the international broadcasters tended to engage in the Danish and Swedish productions, as the Norwegian, Finnish and Icelandic documentaries gained international broadcast support in significantly fewer instances. The Norwegian documentaries in general tended to pursue less international support and co-productions compared to the other Nordic countries, which can be based on a wider basis for domestic funding.

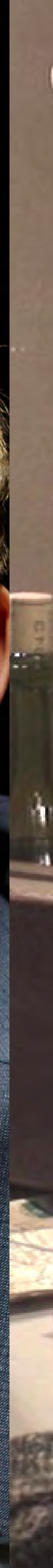
The Nordic regional funds supported the films in the survey a total of 40 times, of which more than half the instances went to Swedish productions. The Norwegian productions had regional funding in only five out of 13 films (the other instance in the table above is from a Danish regional fund). Even Denmark with a relatively small amount of regional funds had more support from the Nordic regional funds.

A pattern similar to that of the international broadcast support emerged from the support of the international funds. Denmark and Sweden had most instances of support in the Nordic region by far.

The Nordic film funds in this table includes the support by Nordisk Film & TV Fond. This alone makes up 62 instances of support, the remaining two being from Nordvision.

The category of Other sources covers anything from private investment, non-film specific funds, ministries, municipalities to minimum guarantees by sales agents. While the Nordic countries are close in absolute numbers, the proportional advantage goes to Norway. The Norwegians tended to do well in terms of securing alternative funding with Fritt Ord being a strong supporter of Norwegian documentaries.

While the focus on instances of support in this table does show one side of the situation for the financing landscape, it leaves out another important aspect: the financial amounts of the support instances. The absolute numbers may indicate strong support from certain categories of financiers, but the amounts granted varied a lot. Nevertheless, the large number of financial supporters needed to fully finance a documentary project, documented in the table, does show the complexity of the production process at an international level.



Distribution of Nordic Documentaries

1. Financing

Funding by Film Institutes
For creative documentaries at this level, the support from their domestic national film institute is expected. Given the Nordic focus of this survey, it is more interesting to look at the support for minor co-productions within the Nordic countries.

In this survey, DFI supported 12 documentaries from the neighboring Nordic countries with a tendency toward Swedish productions.
SFI supported the Danes slightly more than the Norwegians in their support of 12 films in total. SES granted support to eight films, Danish and Swedish films slightly more than Norwegian.
NFI supported 15 films, with Sweden ahead of Denmark and Finland. Only the Icelandic Film Centre stands out with no support to other Nordic documentaries except Icelandic projects. Keeping in mind that the above is based solely on the survey's 62 films.

In average terms, the Finnish documentaries gained most support from the other Nordic film institutes per film. Sweden, Denmark and Norway (in that order) being quite equal in this respect.

These international film institutes supported the Nordic documentaries in this survey: The Netherlands Film Fund (4), The Netherlands Film Incentive (1), Screen Ireland (1), Ffilm Cymru Wales (1) and Doha Film Institute (2). These international institutes primarily supported Swedish and Danish documentaries.

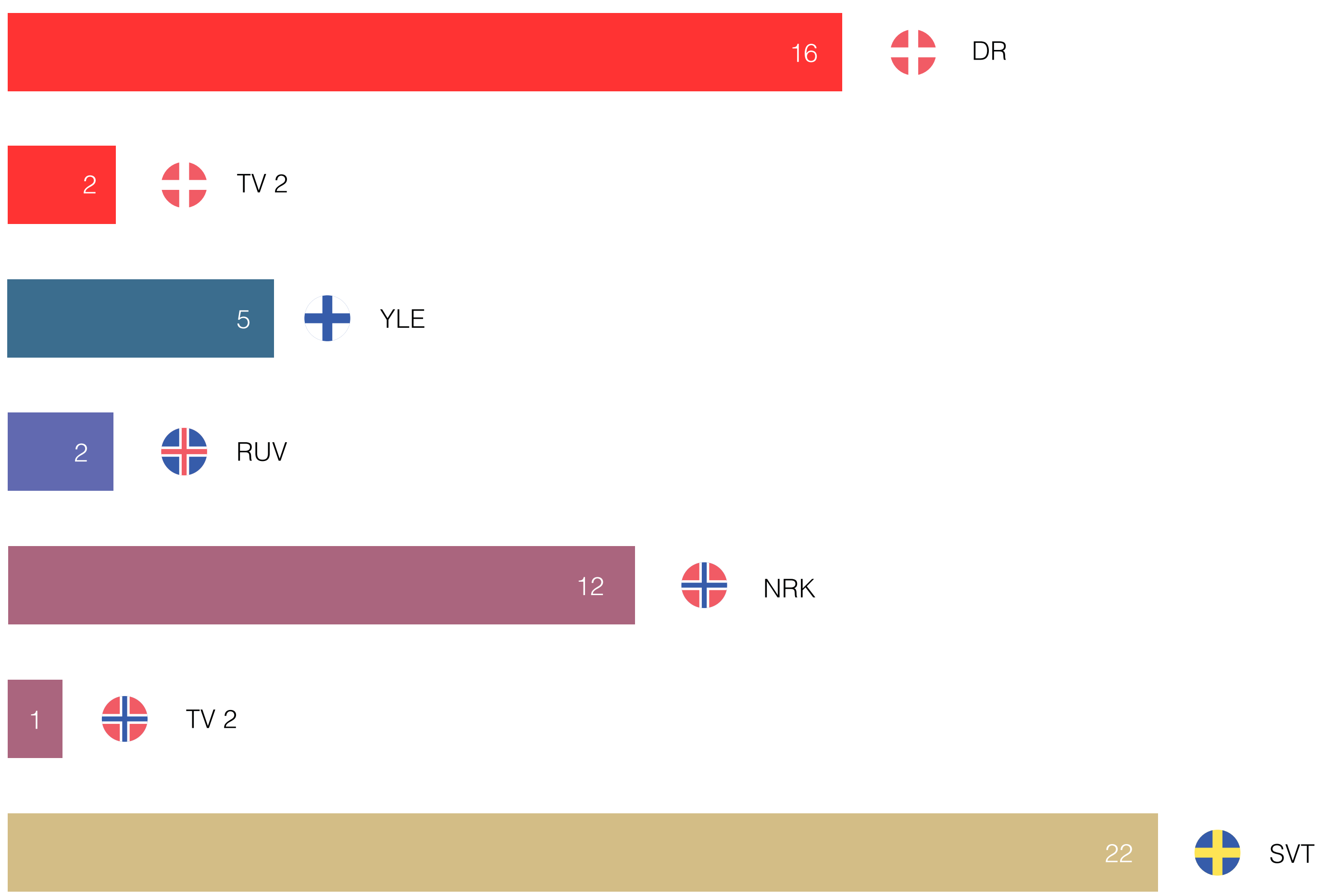
Funding by Film Institutes

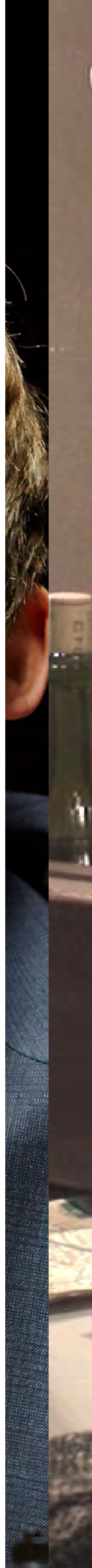
The Danish Film Institute DFI (29)	17	1	-	3	8
The Finnish Film Foundation SES (13)	4	5	-	1	3
The Icelandic Film Centre (2)	-	-	2	-	-
The Norwegian Film Institute NFI (28)	4	3	-	13	8
The Swedish Film Institute SFI (36)	6	2	-	4	24
Non-Nordic film institutes (9)	3	1	-	1	4
Average financing by film institutes	**1,7**	**2,2**	**1**	**1,6**	**1,8**

Funding by Broadcasters
It is a qualifying factor to have multiple Nordic broadcasters on board when applying to Nordisk Film & TV Fond. As such it is expected that most films in this survey do have the support of their national broadcaster. A similar sign of quality is expected when it comes to Nordic and international financing.

The national public service broadcasters are by far the most supporting financiers of Nordic documentaries, but there is an increased interest from the commercial broadcasters in the region as well. TV 2 Denmark, TV 2 Norway and TV4 in Sweden all have a commercial and national focused brand but begin to commission more documentary content than previously. TV 2 in both Denmark and Norway make it onto the list of main commissioners here, though the public service broadcasters like DR, YLE, RUV, NRK and SVT still dominate the field.

Documentaries Commissioned per National Broadcaster





As in the case with the film institutes, there is a great deal of collaboration between the Nordic broadcasters. Not only formal collaboration like Nordvision (an organisation to aid co-productions between the Nordic public service broadcasters), but also a more informal natural interest in the topics and productions from our neighbours. All the Nordic countries are relatively small in terms of population and film industries and working together has been a key factor in raising the professional level throughout the region. This is true for the production companies, film institutes and broadcasters alike. These factors are the foundation for many Nordic creative documentaries succeeding in securing funding from a wide range of neighbouring countries.

In this survey, the documentaries were supported by three to four Nordic broadcasters on average. Since distribution in the Nordic region is a requirement for the support of Nordisk Film & TV Fond, this is to be expected.

Funding by Nordic Broadcasters

DR (40)	16	2	1	6	15
TV 2 Denmark (2)	2	-	-	-	-
YLE (40)	8	5	2	7	18
RUV (12)	5	2	2	1	2
NRK (43)	11	2	1	12	17
TV 2 Norway (1)	-	-	-	1	-
SVT (45)	12	3	1	7	22
UR (7)	3	2	1	1	0
Non-Nordic (75)	31	5	1	9	29
Average financing by Nordic broadcasters	**3,2**	**3,2**	**4**	**2,7**	**3,1**

The documentaries in the survey gained international broadcast support in a total of 75 instances. The international broadcasters tended to pre-purchase the Danish and Swedish documentaries the most with significantly less support to Finnish and Norwegian films. 41,3% instances went to Danmark and 38,6% to Sweden, while 6,6% went to Finland, 1,3% to Iceland and 12,0% to Norway.

Top 10 I Funding by Non-Nordic Broadcasters

VPRO (11)	7	-	-	2	2
ARTE G.E.I.E. (10)	1	1	-	2	6
German ARTE (8)	2	-	-	2	4
- NDR / ARTE (1)	-	-	-	1	-
- RBB / ARTE (1)	-	-	-	-	1
- SWR / ARTE (1)	1	-	-	-	-
- WDR / ARTE (2)	1	-	-	-	1
- ZDF / ARTE (3)	-	-	-	1	2
ERR (7)	2	2	1	-	2
IKON (4)	1	-	-	1	2
TVO (4)	2	-	-	-	2
VRT (4)	3	-	-	-	1
HSCC (3)	1	-	-	1	1
Al Jazeera (2)	1	-	-	1	-
Ceska TV (2)	2	-	-	-	-
DBS Israel (2)	1	-	-	-	1
Average financing by non-Nordic broadcasters	**1,7**	**1**	**0,5**	**0,7**	**1,2**

The major supporters were ARTE (in various combinations), VPRO and ERR. Apart from the French/German support and strong support from The Netherlands (not only VPRO), the international broadcasters were scattered all over the world, which should be read as a sign of quality of Nordic documentaries. In this survey, the documentaries got pre-buy commitments from Africa, The Middle East, Eastern and Central Europe, Asia, Australia and North America.

The absence of BBC from the Top 10 list of financing broadcasters stands out. BBC did commit to a fair number of Nordic documentaries during the covered time period, but few of the films in this survey in the phase of financing or production according to the available information.

Apart from this, the table will explain itself as a list of the top international broadcasters that pre-purchased the documentaries in the survey during financing and production. This list does not consider where the films were sold after completion. For more information on that, please see the chapter World Sales.

Distribution of Nordic Documentaries

Funding by Film Funds
The film funds have a big impact on the financing of the creative documentaries as well. In addition to Nordisk Film & TV Fond, Creative Europe has for a long time been a cornerstone in the funding of the Nordic creative documentaries at this level. In this survey, 24 films were supported by them. The facts show that Creative Europe is still very important.

AVEK and Fond for Lyd og Bilde were well represented as solid supporters of the documentaries as well, both primarily focussing their support on domestic projects. AVEK did, however, support four of the Danish films and one Swedish.

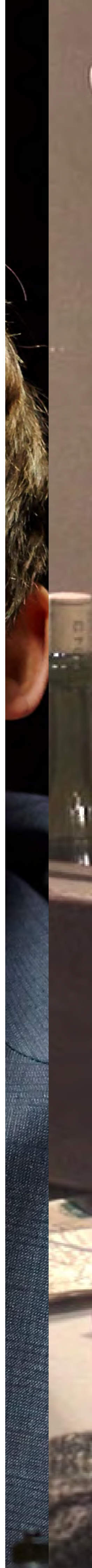
Nordvision's support of four documentaries in this survey is worth noting. It indicates Nordvision being a possibility worth considering, though pitching and applying for NV funding does have to be channelled through the commissioning editor of the main broadcaster.

Of the international film funds, Sundance Institute Documentary Fund supported a film in this survey in three instances, Cinereach Foundation three times and Brit Doc twice. Finally, the fact that EURIMAGE, a major European film fund for high-end cinematic feature-length films, supported three documentaries in the survey shows the level of creative documentaries in the Nordic countries.

The regional film funds play a significant role in the local film industry and also acknowledge the benefits for emerging producers and directors to gain international experience when entering co-productions with other production companies. It is a solid way to maintain and further grow both income and experience in a local region. In most cases a co-production with a local production company is needed to unlock their funds, and often a regional spend is required too.

Funding by Film Funds

PAN NORDIC FILM FUNDS					
Nordisk Film & TV Fond (62)	18	5	2	13	24
Nordvision (4)	1	-	1	-	2
NORDIC FILM FUNDS					
AVEK (10)	4	5	-	-	1
Fond for Lyd og Bilde (4)	-	-	-	4	-
INTERNATIONAL FILM FUNDS					
Creative Europe MEDIA (24)	9	1	1	3	10
Cinereach Foundation (3)	3	-	-	-	-
EURIMAGE (3)	1	-	-	1	1
Sundance Institute Documentary Fund (3)	2	-	-	-	1
Brit Doc (2)	1	-	-	-	1
Average financing by film funds	2,5	2,2	2,0	1,7	1,9



Distribution of Nordic Documentaries

1. Financing

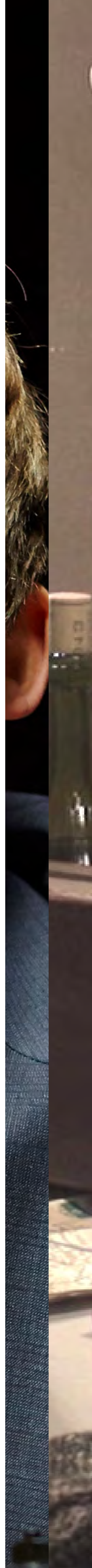
Funding by Nordic Regional Film Funds

SWEDISH REGIONAL FUNDS					
Film i Skåne (7)	1	1	-	-	5
Film i Väst (6)	1	-	-	-	5
Film Capital Stockholm (2)	-	-	-	-	2
NORWEGIAN REGIONAL FUNDS					
Filmkraft Rogaland (4)	2	-	-	2	-
Midtnorsk Filmsenter (4)	1	1	-	1	1
Viken Filmsenter (3)	-	-	-	2	1
DANISH REGIONAL FUNDS					
Den Vestdanske Filmpulje (2)	1	-	-	1	-
Average financing by regional film funds	**0,5**	**0,8**	**0,0**	**0,5**	**0,9**

In the Nordic region, the Norwegian regional film funds and film centres are solid backers of their local industries. In this survey they are led by Filmkraft Rogaland and Midtnorsk Filmsenter with four instances of support each. Viken Filmsenter is a close third, supporting a total of three films in the survey. As a total however, the Norwegian film funds are not represented as much as their reputation suggests. Nordnorsk Filmsenter had great success a few years back having no less than four films at IDFA, International Documentary Film Festival Amsterdam, in the same year but is not mentioned in this survey, where only a total of five Norwegian documentaries were supported by their regional film fund.

The most supporting Swedish regional fund in this survey was Film i Skåne aiding a total of seven projects. A close second was Film i Väst supporting in six instances. The remaining Swedish regional funds were very even in their support efforts. Three projects from both Denmark and Finland got Swedish regional support.

In Denmark, the regional funds have traditionally played a minor role for the documentary scene, though there are new initiatives, which could change this in the future. Among the films in this survey, Den Vestdanske Filmpulje was the sole regional supporter in Denmark.



Distribution of Nordic Documentaries

Other Funding

Apart from the film industry specific financiers, there is quite a variety of different sources of funding figuring in the statistics of this survey. Among the contributors of alternative funding are other type of funds, foundations, ministries, government initiatives, municipalities, cities, church organisations, banks, distributors, sales agents and a variety of private investors. To list all in an exhaustive list would deem irrelevant here, as many have supported only one or two projects. The following table highlights the organisations engaging most often in the films of the survey.

Seventeen documentaries did not apply for, or attain, alternative funding, while the remaining 72,6% of the films were dependent on other funding. All three organisations topping the list are recurrent supporters of documentaries. Long-time supporter of Nordic documentaries, Fritt Ord had 14 support instances with nine of them being for Norwegian films. The same goes for Swedish Arts Grants Committee with seven supported Swedish films and Danida supporting five films primarily from Denmark.

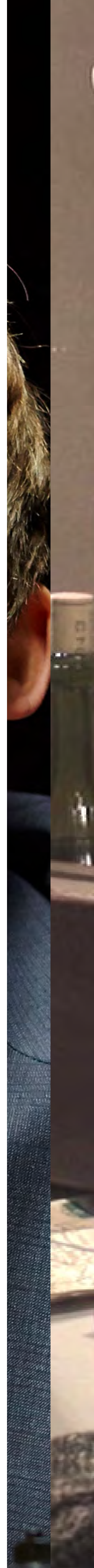
Top 3 | Other Funding

Fritt Ord (14)	3	-	-	9	2
Swedish Arts Grants Committee (7)	-	-	-	-	7
Danida (5)	4	-	-	1	-
Others (71)	19	3	2	24	23
No alternative funding (17)	5	3	-	-	9
Average financing by other funding	1,4	0,6	1	2,6	1,3

The key alternative support of the Danish productions were minimum guarantees from sales agents, ministries and some private funds. Both Icelandic projects were supported by the Ministry of Industries and Innovation in Iceland. And in Finland two films got funding from the Finnish Church Media Foundation.

Norway appears the champions of alternative funding with an average of 2,6 alternative funding sources per film. One Norwegian film had no less than 10 different financiers in this category. Fritt Ord, different municipalities and the Ministry of Culture are among the key supporters of the Norwegian documentaries, but also an impressive variety of banks, insurance companies and other private investors supported the Norwegian documentaries.

The key supporters in this category for the Swedish projects (apart from the already mentioned Swedish Arts Grants Committee) were The Ford Foundation, municipalities, distributors and a relatively large number of private investors. As in the case of Norway, especially one documentary stands out with seven alternative sources of funding.



Distribution of Nordic Documentaries

2. Premieres and Festivals

Bobbi Jene
© Sonntag Pictures

Key Findings
The importance of festival participation and world premieres at the right festival in many cases takes precedence over anything else in the life of a documentary. Whether this is warranted is questioned by some and advocated for by others.

In this survey, IDFA, International Documentary Film Festival Amsterdam, (14) is the film festival hosting most world premieres of the Nordic documentaries followed by CPH:DOX (11) and Gothenburg Film Festival (8). For the Nordic premieres the ranking of festivals are Gothenburg Film Festival (16), CPH:DOX (12) and DocPoint (5), while the order is slightly reversed in terms of domestic festival premieres: CPH:DOX (12), Tempo Documentary Festival (9) and Gothenburg Film Festival (4).

Disregarding the premiere, IDFA, Hot Docs, Gothenburg Film Festival, Nordisk Panorama and One World were highlighted as the most important festivals catering to the specific profiles and promoting the distribution of the documentaries in this survey, thereby indicating the value of a diverse festival landscape and strategy.

Based on approximate numbers, the Norwegian documentaries averaged most festival participations at 32,8 per title, while the Swedish averaged 27,5 and the Danish 19,9 per title. The Danish films won an average of 4,6 awards per title, the Norwegian films 3,1 and the Swedish 3,0 awards per title - the Danish numbers very much driven by two films winning approximately 30 and 25 awards respectively.

The film institutes are appreciated for doing an excellent job handling festivals, while the distribution chain is some times criticised for their festival handling. At the same time some producers choose to drop festival campaigns as being uneconomical. This underlines the hard work and relatively low return on investment that handling the festivals in many cases entails.

Distribution of Nordic Documentaries

Premieres and Festivals
The first step of distribution for the creative documentaries is most often world premiere at an international film festival. This is of course a rule with exceptions, as not all documentaries are aimed for the festival circuit. In general, festivals are often handled in a collaboration between the production companies, film institutes and sales agents. This chapter outlines the premieres and festival participation of the 62 films in the present survey according to the information provided by the producers.

World Premieres
The prestige of having world premiere at the right festival is not to be overlooked. Finding the right match in terms of timing, theme, programme, competitions and awards can be very strategic for the life and success of the film. A prestigious premiere and/or awards is not a guarantee for successful distribution afterwards, but it can in some cases further a strong festival life for a film.

It is common knowledge that it is not up to the team of a documentary to choose the ideal premiere freely, as competition is fierce between the festivals themselves to have the best films premiere, enforcing strict rules of eligibility.

World Premieres

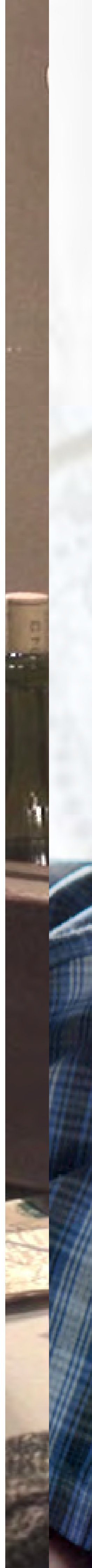
IDFA (14)	3	-	-	6	5
CPH:DOX (11)	5	-	-	2	4
Gothenburg Film Festival (8)	2	-	-	2	4
Tribeca Film Festival (3)	2	-	-	1	-
Cannes Film Festival (2)	-	-	-	-	2
Helsinki International Film Festival Love and Anarchy (2)	-	2	-	-	-
Venice Film Festival (2)	1	-	-	-	1
No world festival premiere (3)	-	-	2	1	-

Only three films in this survey did not have a world premiere at a festival, which indicates the importance, prestige and tradition of premiering the documentaries at festivals. There was a notable divergence in the selection of festivals for world premiere — with an obvious trend toward the European and North American festivals. The most common of the North American festivals in this survey is Tribeca (3), while other high-ranking festivals like Sundance, Hot Docs and Toronto Film Festival each had one world premiere of the Nordic documentaries in the survey.

The Nordic documentaries at large tended to celebrate their world premiere in Europe. IDFA, International Documentary Film Festival Amsterdam, claiming status as the biggest documentary film festival in the world, was not surprisingly topping the list of the most popular festivals for world premieres among the Nordic countries. It has traditionally been one of the top choices to aim for. These numbers are all from before IDFA changed its overall strategy and aims. The previous strong Nordic presence at IDFA has recently been challenged, and that trend would be better reflected in a survey focussing on films from 2018 and onwards. Cannes, Venice and Berlinale are all very attractive festivals, also for documentary films. In this survey they are outranked in terms of Nordic world premieres by IDFA, however.

In the Nordic region itself, CPH:DOX (11) and Gothenburg Film Festival (8) are the major festivals attracting world premieres of the Nordic documentaries. It is worth noting, however, that nine of the 11 world premieres at CPH:DOX were in 2017 and 2018 after the festival dates changed from November to March. Gothenburg Film Festival is a solid runner up to CPH:DOX, especially among the Swedish productions.

A total of 13 Danish documentaries premiered in a competition programme (72%), while two Finnish (40%), eight Norwegian (62%) and 12 Swedish film (50%) did the same.



Distribution of Nordic Documentaries

Nordic Premieres

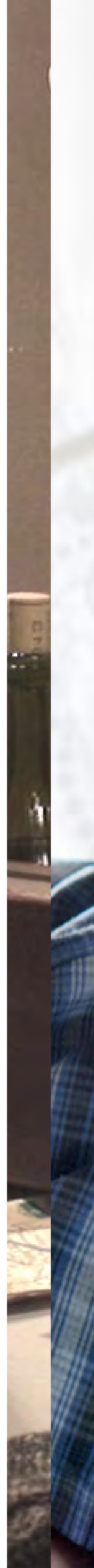
As seen in the previous section, quite a lot of the Nordic documentaries had their world premiere in the Nordic region. A total of 20 Nordic documentaries reported world and Nordic premiere at the same festival event, while five documentaries differentiate Nordic premiere from world premiere with both being within the Nordic region. Six documentaries did not have a specific Nordic premiere at a festival but chose other means of meeting their Nordic audience for the first time.

In this category, Gothenburg Film Festival (16) passed CPH:DOX (12) as the host of most Nordic premieres. The Danish and Swedish films are among those which most often find their way to a Nordic premiere in Gothenburg. CPH:DOX is still a natural gathering point and launching pad for the Danish films, in this case with double the number of Nordic premieres as the Norwegian and Swedish films. The major documentary festivals all do well to attract and present Nordic documentaries for their Nordic premiere. Nordisk Panorama (4) in Malmö stands out in the sense that their aim is not necessarily to be a premiere festival but more the ambition to present the best Nordic documentaries from the present and past year.

Nine Danish documentaries had Nordic premiere in a competition programme. Two Finnish, six Norwegian and 13 Swedish had the same.

Nordic Premieres

Gothenburg Film Festival (16)	6	-	-	2	8
CPH:DOX (12)	6	1	-	3	3
DOCPOINT (5)	3	1	-	1	-
Nordisk Panorama (4)	1	1	-	-	2
Tempo Documentary Festival (4)	-	-	-	-	4
Tromsø International Film Festival (3)	-	-	-	3	-
Eurodok (2)	-	-	-	2	-
Helsinki International Film Festival Love and Anarchy (2)	1	1	-	-	-
Stockholm International Film Festival (2)	-	-	-	-	2
No-Nordic festival premiere (6)	1	-	1	1	3
Same as world premiere (20)	6	2	-	4	8



Domestic Premieres
Premieres in the home country not counting as a world or Nordic premiere are predictable in most cases. The major festivals dominate the field in all the Nordic countries except for Norway. The number of film festivals and even documentary specific festivals in Norway is high compared to the Nordic neighbours, which means a wider spread of domestic premieres, too. In this survey, Eurodok (3) tops the list of domestic premieres in Norway even though it closed in 2017. HUMAN, Bergen International Film Festival, The Norwegian International Film Festival Haugesund and Tromsø International Film Festival all have their share of domestic premieres reflecting the regional focus in the Norwegian film industry.

Domestic Premieres

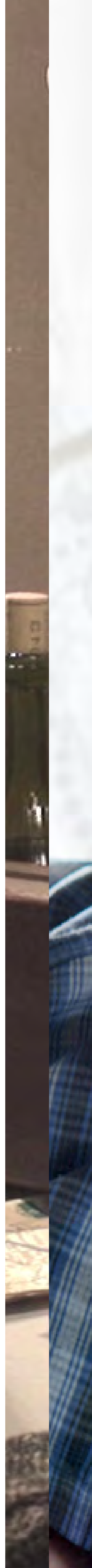
CPH:DOX (12)	12	-	-	-	-
Tempo Documentary Festival (9)	-	-	-	-	9
Gothenburg Film Festival (4)	-	-	-	-	4
Eurodok (3)	-	-	-	3	-
Helsinki International Film Festival Love and Anarchy (3)	-	3	-	-	-
Bergen International Film Festival (2)	-	-	-	1	1
Human International Documentary Film Festival Oslo (2)	-	-	-	2	-
The Norwegian International Film Festival Haugesund (2)	-	-	-	2	-
Stockholm International Film Festival (2)	-	-	-	-	2
No domestic festival premiere (14)	6	-	1	1	6
Same as world or Nordic premiere (27)	7	5	1	4	10

In Denmark, CPH:DOX is again leading the category with 12 Danish films premiering for the local audience. Though the sample of Finnish documentaries in the survey is quite small, Helsinki International Film Festival (Love and Anarchy) tended to have the same traction in Finland with DocPoint as the runner up. Reykjavik International Film Festival premiered the one Icelandic documentary to have a domestic festival premiere.

In Sweden, Gothenburg Film Festival hosted most of the Swedish documentaries for either world or Nordic premiere, while the Stockholm based Tempo Documentary Festival hosted the most documentaries for the local premiere. This very much reflects the international status and relations between the two festivals, Gothenburg being the biggest and most prestigious international festival of the two. However, Tempo being documentary specific is regarded as a key event for the local industry as the nine domestic premieres indicate.

Fourteen of the total 62 films did not report a specific domestic festival premiere.

Ten Danish documentaries participated in competition programme at the domestic premiere event, as did two Finnish, four Norwegian and 12 Swedish documentaries.



Other Highlighted Festivals
The Nordic film institutes all have capable and effective departments for handling festival distribution on behalf of selected documentaries. Normally this is largely based on ratings of A, B and C festivals. Lists of the prioritised film festivals can be found on their websites. The table below is not based on these strategic lists, but rather on a rating based on the hands-on experience of the producers working specifically with the films in this survey. The premiere festivals will naturally rank very high as the most important and influential festivals for the given documentaries. In this case, however, the survey asked the producers to mention the five most important festivals catering to the focus for the specific films included in the survey — excluding the premiere festivals discussed above.

The number and diversity of film festivals mentioned to have an important impact on the lives of the documentaries show the importance and value of a diverse festival landscape and strategy.

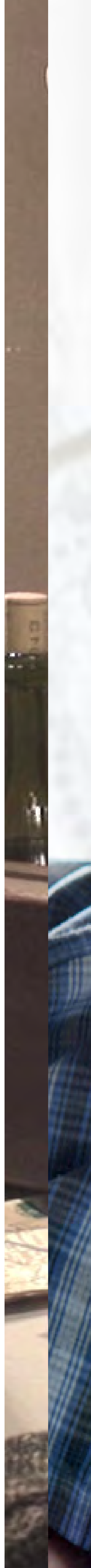
Most Important Documentary Festivals (excluding the premiere festivals)

IDFA (15)	4	-	-	2	9
Hot Docs (12)	3	2	-	4	3
Gothenburg Film Festival (11)	4	-	-	4	3
Nordisk Panorama (11)	2	2	-	3	4
One World (11)	4	2	-	3	2
Thessaloniki Documentary Festival (9)	4	-	-	-	5
CPH:DOX (7)	1	-	-	3	3
Bergen International Film Festival (6)	1	1	-	3	1
BFI London Film Festival (6)	1	-	-	1	4
DOC NYC (5)	2	2	-	1	-
DOCPOINT (5)	2	-	-	1	2
Docs Barcelona (5)	2	-	-	1	2
EBS International Documentary Festival (5)	1	-	-	-	4
Millennium Docs Against Gravity (5)	1	-	-	1	3
Sheffield Doc/Fest (5)	2	1	-	-	2

IDFA and Hot Docs were most often mentioned as prioritised festivals in Europe and North America respectively. They are both major international A festivals, and they generally attract a lot of Nordic producers both for screenings and industry pitch events.

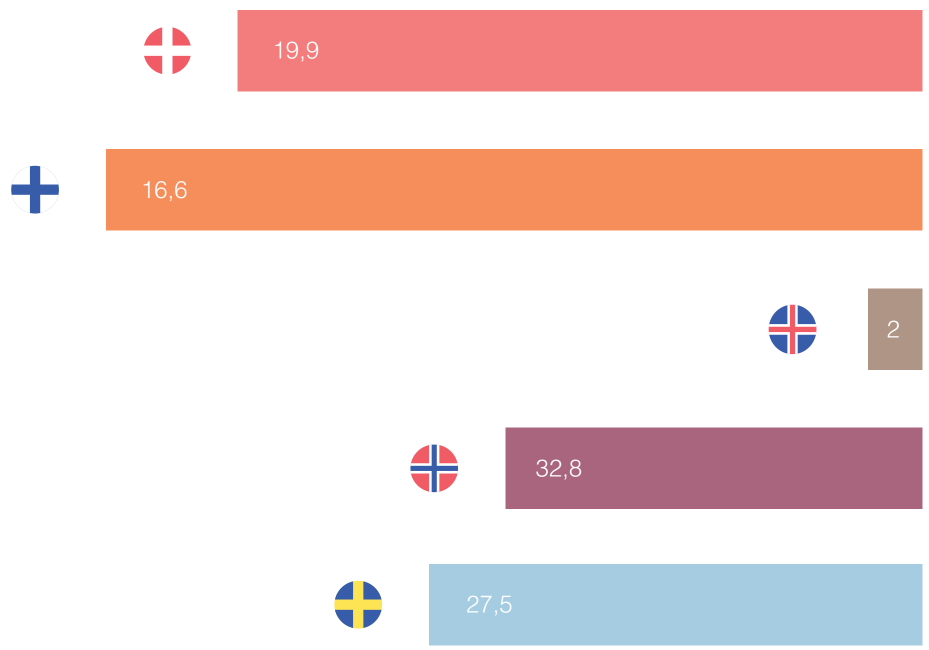
Nordisk Panorama shares third spot in the ranking with Gothenburg Film Festival and One World. Though Nordisk Panorama is not the preferred premiere festival, as discussed earlier, it is a key industry event in the Nordic region. The festival hosts an important pitching forum focused on Nordic collaborations with the addition of key international financiers in the market.

CPH:DOX is in this respect found at a middle ranking compared to the previous tables for the festival premieres. The same can be said about Gothenburg Film Festival (ranked third here), however, counterbalanced by the high importance of CPH:DOX and Gothenburg Film Festival as premiere festivals.

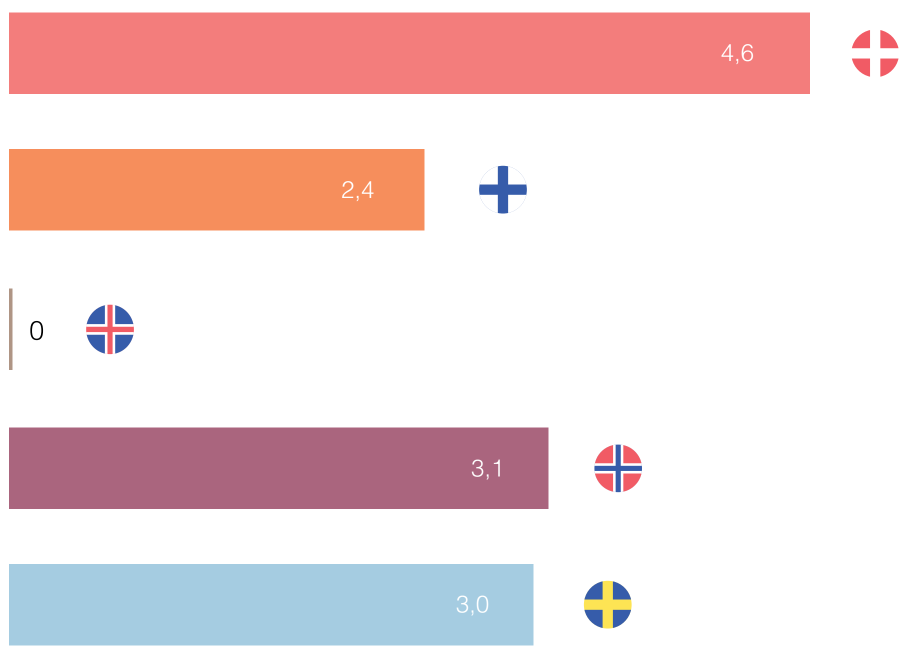


Distribution of Nordic Documentaries

Average Festival Participation



Average Festival Awards Received



Festival Participation and Awards
The numbers for festival participation and festival awards are ballpark figures as reported by the producers. Reaching the exact numbers is complicated, as the handling of festivals is often taken care of by several partners, sometimes at different stages, sometimes simultaneously. This part of the survey relies on the numbers provided by the producers based on the assumption that they are the anchor in the festival collaboration. The bar chart above shows the average approximate festival participation by all titles from the specific territory.

Obviously, different creative documentaries have different parameters of success. Life on the festival circuit and number of awards can be one important parameter for many filmmakers, depending on the targeted audience and artistic approach. Traditionally, Nordic documentaries travel quite well on the festival circuit as the samples in this survey show. Most of the titles in this survey are among the Nordic documentaries one would expect to do well in this regard.

It is worth noting that in almost each territory the range from most to least traveling documentaries is significant. The average is in most cases raised by a handful of very successful titles. In Denmark 33% of films screened at more festivals than the country average. In Finland as many as 60% are above the average, while in Iceland 50%, in Norway 31% and in Sweden 42% of the titles screened at more festivals than the country average.

Fourteen Nordic documentaries in this survey attended more than 40 festivals in their successful festival run: Three from Denmark, three from Norway and eight from Sweden.

As the next bar chart above shows, on average, the Danish documentaries won more awards per film, but as the table to the right specifies, this is driven by two documentaries winning a substantial number of awards compared to the majority of the documentaries in the survey. The Norwegian and Swedish documentaries on average won approximately the same number of awards and only slightly more than the Finnish documentaries.

Top 5 | Most Festival Awards (for a single film)

30	8	-	10	10
25	3	-	5	9
9	1		5	7
5	-		4	7
3	-		4	5


Doing Good
© Øystein Mamen

3. Theatrical

Key Findings
For documentaries, theatrical success is not as common as the industry could hope for — especially outside the country of origin. Two films passed the 100.000 admissions mark across the Nordic Region, Swedish *Ingrid Bergman In Her Own Words* (242.377) and Norwegian *Doing Good* (170.219). Number ten on the list of most screened films in the entire region has less than 10.000 admissions in the cinemas.

Excluding the country of origin, only two documentaries passed 5.000 admissions; *Ingrid Bergman In Her Own Words* (50.812) again tops the list ahead of *Bergman - A Year In A Life* (7.358). Number ten on this list had less than 1.000 admissions.

Norway and Sweden have the most solid tradition for theatrical admissions in the Nordics by far. The aforementioned Norwegian documentary achieved 168.370 admissions in Norway, while the aforementioned Swedish documentary reached as many as 191.565 admissions in Sweden. Even in Norway and Sweden, these numbers are extraordinary.

In Denmark (18.413/760)[1] and Finland (16.683/2.028)[1], the documentaries with the most admissions are almost on par in terms of theatrical performances in the country of origin and in the other Nordic countries. Again, *Ingrid Bergman In Her Own Words* is the best ranking border crossing documentary in all Nordic countries, and in Denmark, it had more theatrical admissions than any Danish title in this survey. One Icelandic film had theatrical release achieving 2.089 admissions in Iceland.

[1] Admissions in country of origin / admissions in the Nordic region excluding country of origin.

Distribution of Nordic Documentaries

Theatrical
The transition from world premiere at a festival to a theatrical release in the Nordic countries has been made remarkably well for the documentaries in this survey in terms of the number of documentaries screening in cinemas. It is a well-known fact that the documentary genre does have a hard life compared to fiction films in the cinemas. While the documentaries do well at documentary specific festivals and special event screenings, it is harder to get the attention of the cinema audience at regular cinema screenings. Nevertheless, many of the films in this survey still had a theatrical release in the region.

The data for this chapter originates from Nordisk Film & TV Fond's report, *Nordic Cinema Admissions* 2014-2018, but has been updated based on statistical data available on the film institutes' websites.

Theatrical Releases in the Nordics
The formats of some of the documentaries in this survey are obviously aiming for different audiences — for example the TV series without feature versions. This makes the total number of theatrical releases for the documentaries in this survey even more impressive.

Theatrical Releases in the Nordic Region

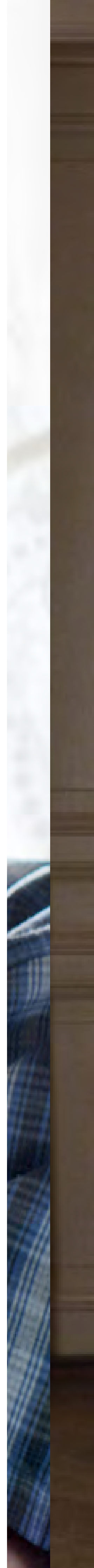
Releases in Denmark (18)	11	1	-	1	5
Releases in Finland (6)	-	4	-	-	2
Releases in Iceland (2)	-	-	1	1	-
Releases in Norway (19)	1	2	-	10	6
Releases in Sweden (21)	3	1	-	1	16
No theatrical releases (13)	6	1	1	3	7

Outside the home territory, four Danish titles were released theatrically. One in Norway and three travelled to Sweden. Two of the Finnish films were released in Norway and one in both Denmark and Sweden. None of the Icelandic documentaries were reported to have had theatrical releases in any of the other Nordic countries. One Norwegian film was screened in Denmark, Iceland and Sweden, while the Swedish documentaries had five releases in Denmark, two in Finland and six in Norway.

The Swedish documentaries travelled to more cinemas outside their home country than any of their Nordic counterparts (more Swedish films are represented in survey, too). Both Denmark, Finland and Norway released most Swedish films of the non-domestic titles in the cinemas, while the rest of the field is more in level. Sweden on the other hand released most Nordic documentaries in this survey theatrically, and screened mostly Danish titles of the non-Swedish releases.

In summary, quite a small number of the documentaries in this survey were released theatrically in the neighbouring Nordic countries compared to releases in country of origin. 24 theatrical releases took place outside the country of origin, the total number of theatrical releases amounting to 66 with the clear tendency towards domestic releases in all countries.

Thirteen documentaries did not have any form of theatrical release in the Nordic region — roughly equal to one-third of the documentaries in each of the Nordic countries with minor deviations in Finland and Iceland.



Distribution of Nordic Documentaries

Top 10 | Theatrical Admissions in the Nordic Region

Title						Nordic Total
INGRID BERGMAN IN HER OWN WORDS (SE)	22.501	12.087	-	16.224	191.565	242.377
DOING GOOD (NO)	-	-	-	168.370	1.849	170.219
REBELS (NO)	-	-	-	27.661	-	27.661
BERGMAN - A YEAR IN A LIFE (SE)	4.040	2.364	-	954	11.183	18.541
THE STRANGER (DK)	18.413	-	-	-	-	18.413
DIVING INTO THE UNKNOWN (FI)	-	16.683	-	823	-	17.506
BROTHERS (NO)	2.093	-	-	14.700	-	16.793
THE SWEDISH THEORY OF LOVE (SE)	-	-	-	1.040	15.081	16.121
THE NIGHT (NO)	-	-	-	13.985	-	13.985
MY HEART BELONGS TO DADDY (NO)	-	-	-	9.039	-	9.039

Top 10 | Theatrical Admissions in the Nordic Region (excluding country of origin)

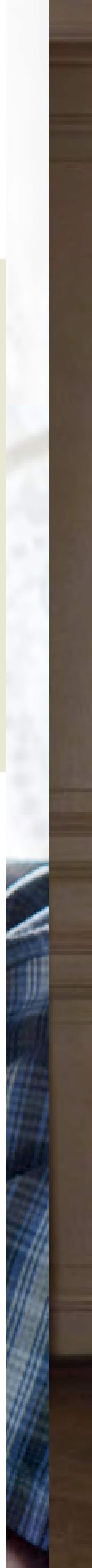
Title						Nordic Total
INGRID BERGMAN IN HER OWN WORDS (SE)	22.501	12.087	-	16.224	191.565	50.812
BERGMAN - A YEAR IN A LIFE (SE)	4.040	2.364	-	954	11.183	7.358
RECONSTRUCTING UTØYA (SE)	270	-	-	1.885	6.000	2.155
BROTHERS (NO)	2.093	-	-	14.700	-	2.093
THE RAFT (SE)	2.045	-	-	-	5.870	2.045
BOYS WHO LIKE GIRLS (FI)	-	-	-	2.028	-	2.028
DOING GOOD (NO)	-	-	-	168.370	1.849	1.849
HOBBYHORSE REVOLUTION (FI)	316	1.998	-	-	1.146	1.462
THE SWEDISH THEORY OF LOVE (SE)	-	-	-	1.040	15.081	1.040
DIVING INTO THE UNKNOWN (FI)	-	16.683	-	823	-	823

Theatrical Admissions in the Nordics
There are notable differences in terms of theatrical admissions. The span on the list of most admissions in the Nordic region from more than 240.000 admissions to less than 10.000 between number one and number ten is significant. Two films crossed the 100.000 mark and nine documentaries passed the 10.000 mark, leaving the remaining 53 films with less than 10.000 admissions per title for all screenings in the Nordic region.

All of the documentaries had their largest theatrical audience by far in their country of origin, and, with a few exceptions, they all struggled attracting audiences in the other Nordic countries. *Ingrid Bergman In Her Own Words* and *Bergman - A Year in a Life* stood out as the best performing titles on foreign ground. The former even passed the 10.000 admissions mark in Denmark, Finland and Norway reaching a total of almost 51.000 cinema admissions outside Sweden.

Apart from the two high-performing Swedish documentaries, the trend among the samples in this survey suggests 2.000 admissions outside of the country of origin to be a realistic number to expect if theatrical distribution is secured. That number is worth keeping in mind when comparing the audiences reached through other platforms and planning a strategy for reaching the optimal audiences across all platforms.

Outside the Nordic region, several of the films from the survey have had theatrical releases. Most mentioned territories were The Netherlands, Belgium, France, Spain, Switzerland, Israel, United Kingdom, United States, Canada, Japan, South Africa and Mexico (in no particular order). As seen before in this survey, The Netherlands has generally shown an interest in Nordic documentaries, and they are the territory outside the Nordic region to release most of the documentaries in this survey in the cinemas.



Top 5 | Theatrical Admissions of Danish Documentaries in Denmark

Title	Year of Release	Admissions in Denmark
THE STRANGER	2017	18.413
VENUS	2016	8.169
HEARTBOUND	2018	6.185
NATURAL DISORDER	2015	2.567
THE GREAT GAME	2018	2.353

Top 3 | Danish Documentaries in Nordic Cinemas (excluding country of origin)

Title	Year of Release	Admissions in Other Nordic Countries
BOBBI JENE	2017	760
THE DISTANT BARKING OF DOGS	2017	682
LOST WARRIOR	2018	248

Top 5 | Theatrical Border Crossing Nordic Documentaries in Denmark

Title	Country of Origin	Year of Release	Admissions in Denmark
INGRID BERGMAN IN HER OWN WORDS	Sweden	2015	22.501
BERGMAN - A YEAR IN A LIFE	Sweden	2018	4.040
BROTHERS	Norway	2015	2.093
THE RAFT	Sweden	2018	2.045
HOBBYHORSE REVOLUTION	Finland	2017	316

During the covered period (2015-2018), it is noteworthy that the two documentaries reaching the highest number of admissions in Denmark were from other Nordic countries. Not included in this survey, the second most screened documentary in Denmark was Norwegian *Marcus & Martinus* with just above 19.000 admissions.

Top 5 | Theatrical Admissions of Finnish Documentaries in Finland

Title	Year of Release	Admissions in Finland
DIVING INTO THE UNKNOWN	2016	16.683
PUNK VOYAGE	2017	5.497
HOBBYHORSE REVOLUTION	2017	1.998
THE SALESMEN OF HAPPINESS	2015	825
BOYS WHO LIKE GIRLS	2018	N/A

Top 3 | Finnish Documentaries in Nordic Cinemas (excluding country of origin)

Title	Year of Release	Admissions in Other Nordic Countries
BOYS WHO LIKE GIRLS	2018	2.028
HOBBYHORSE REVOLUTION	2017	1.462
DIVING INTO THE UNKNOWN	2016	823

Top 2 | Theatrical Border Crossing Nordic Documentaries in Finland

Title	Country of Origin	Year of Release	Admissions in Finland
INGRID BERGMAN IN HER OWN WORDS	Sweden	2015	22.501
BERGMAN - A YEAR IN A LIFE	Sweden	2018	4.040

Considering the small number of Finnish documentaries in this survey, it is not fair to make any general conclusions about documentary success in the Finnish cinemas. Nordisk Film & TV Fond's previous report, *Nordic Cinema Admissions 2014-2018*, does indicate that several Finnish documentaries attracted large audiences ranging from 15.000 up towards 186.000 admissions.

Top 2 | Theatrical Admissions of Icelandic Documentaries in Iceland

Title	Year of Release	Admissions in Iceland
INNSAEI - THE SEA WITHIN	2016	2.089
ROCK ISLANDICA	2015	N/A

Top 1 | Theatrical Border Crossing Nordic Documentaries in Iceland

Title	Country of Origin	Year of Release	Admissions in Iceland
MAGNUS	Norway	2016	181

The largest viewership of an Icelandic documentary in the cinemas during the period of 2015 to 2018 went to the football documentary *Inside a Volcano: The Rise of Icelandic Football* with 3.600 viewers. The total population of approximately 360.000 Icelanders should be considered when reading these numbers and trends. Taking into account the number of Icelandic samples in the data, the most noticeable fact is that other Nordic documentaries rarely traveled to the Icelandic cinemas.

Top 5 | Theatrical Admissions of Norwegian Documentaries in Norway

Title	Year of Release	Admissions in Norway
DOING GOOD	2016	168.370
REBELS	2015	27.661
BROTHERS	2015	14.700
THE NIGHT	2017	13.985
MY HEART BELONGS TO DADDY	2018	9.039

Top 3 | Norwegian Documentaries in Nordic Cinemas (excluding country of origin)

Title	Year of Release	Admissions in Other Nordic Countries
BROTHERS	2015	2.028
DOING GOOD	2016	1.849
MAGNUS	2016	181

Top 5 | Theatrical Border Crossing Nordic Documentaries in Norway

Title	Country of Origin	Year of Release	Admissions in Norway
INGRID BERGMAN IN HER OWN WORDS	Sweden	2015	16.224
BOYS WHO LIKE GIRLS	Finland	2018	2.028
RECONSTRUCTING UTØYA	Sweden	2018	1.885
THE SWEDISH THEORY OF LOVE	Sweden	2015	1.040
BERGMAN - A YEAR IN A LIFE	Sweden	2018	954

Norway tends to have a good attendance rate for the documentaries screening theatrically. The Top 5 box office hits during this period were all well above 40.000 tickets sold, though only one film in that Top 5 is part of this survey.

Distribution of Nordic Documentaries

3. Theatrical

Top 5 | Theatrical Admissions of Swedish Documentaries in Sweden

Title	Year of Release	Admissions in Sweden
INGRID BERGMAN IN HER OWN WORDS	2015	18.413
THE SWEDISH THEORY OF LOVE	2015	8.169
BERGMAN - A YEAR IN A LIFE	2018	6.185
BIKES VS CARS	2015	2.567
RECONSTRUCTING UTØYA	2018	2.353

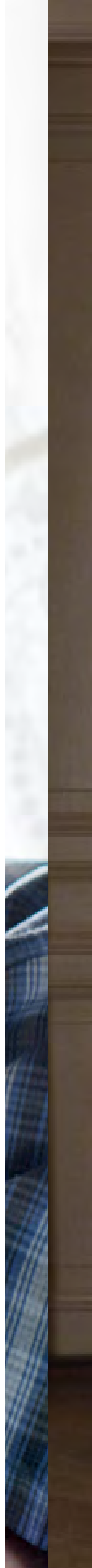
Top 3 | Swedish Documentaries in Nordic Cinemas (excluding country of origin)

Title	Year of Release	Admissions in Other Nordic Countries
INGRID BERGMAN IN HER OWN WORDS	2017	50.812
BERGMAN - A YEAR IN A LIFE	2017	7.358
RECONSTRUCTING UTØYA	2018	2.155
THE RAFT	2018	2.045
THE SWEDISH THEORY OF LOVE	2015	1.040

Top 5 | Theatrical Border Crossing Nordic Documentaries in Sweden

Title	Country of Origin	Year of Release	Admissions in Sweden
DOING GOOD	Norway	2016	22.501
HOBBYHORSE REVOLUTION	Finland	2017	4.040
BOBBI JENE	Denmark	2017	2.093
THE DISTANT BARKING OF DOGS	Denmark	2017	2.045

During the period from 2015 to 2018, two Swedish documentaries passed the 100.000 admissions mark. One is included in this survey. The data from this survey, however, does indicate that most of the creative documentaries gaining theatrical release in Sweden had a more modest level of admissions.



Venus - Naked Female Confessions
© Kristine Barfod

4. Broadcast

Key Findings
In this survey, television is the platform attracting the largest audiences. Where festival and theatrical admissions are counted in thousands, broadcast is counted in millions of viewers at its best.

Seven documentaries in this survey had more than one million views in total across the region counting both linear and online ratings. Six documentaries passed 500.000 viewers in the Nordic countries excluding the country of origin. The best ratings were found on the broadcasters' main channels.

Linear broadcast was still where the largest audiences were found. Two documentaries had more than one million views on linear TV in their country of origin alone, while five documentaries passed the same mark counting across the Nordic region. In comparison the best performing documentary online, *Venus*, had 313.400 views in the entire region and 282.400 views online excluding the country of origin.

In Denmark, DR is starting to see stronger competition from TV2 Denmark, but in this survey there is a trend for the Danish documentaries to find larger broadcast audiences in the other Nordic countries.

In Finland, YLE is a solid backer of Nordic documentaries with good ratings to show for it, too. They are also the broadcaster with most titles in the survey published only online.

Though being in the smallest country, Icelandic RUV tends to pre-purchase and acquire a good number of Nordic documentaries, and they can show phenomenal shares when broadcasting them.

In Norway, NRK is also seeing more competition from TV2 Norway and VGTV, but they in turn had the best rating for a children's documentary in this survey.

The broadcaster programming most of the Nordic documentaries in this survey was SVT, and with a larger population they also tended to have higher ratings than the other Nordic countries.

Broadcast
The Nordic documentaries in this survey met their largest audiences on TV. Not only were the broadcasters the largest group of financiers in the financing of the documentaries, they were also still the largest window towards the audience — discussions about decreasing investments, fewer commissions of creative documentaries, and the end of flow TV aside. This section is based on data provided by the broadcasters themselves.

Broadcast in the Nordics
Across the entire region, the average TV audience for the 62 documentaries covered in this survey was 491.300 viewers. 61.800 of these were online views, which translates to 12,6% of the consumption of the documentaries being via the broadcaster's online alternatives.

There was a big difference in the performances of the most and least viewed films. The least watched documentary had just below 10.000 total viewers on broadcast in the Nordics. But the list of Top 10 best performing titles across the region shows strong numbers for a genre usually not broadcasted in primetime, often with challenging topics in competition with news programmes or entertainment-oriented programming. With few exceptions, even the documentaries with the lowest ratings tended to attract more the 100.000 viewers in total across the Nordic region.

Seven documentaries had a total aggregated TV audience in all Nordic countries above one million when linear and online audiences are combined. *Heartbound* tops the list at 1.668.900 viewers in the region ahead of the Norwegian *Magnus* and the Swedish portrait of Ingrid Bergman. Impressive considering the numbers for *Heartbound* primarily are from the broadcasts on DR1 and SVT1 combined with online views from VGTV. All the rest of the top contenders have been broadcasted in three to four of the Nordic countries.

Ingrid Bergman In Her Own Words places third overall. However, the success of both *Ingrid Bergman In Her Own Words* and *Heartbound* was largely due to domestic audiences. Both documentaries had audiences above one million in their home countries.

The average TV audience excluding the country of origin for the 62 documentaries is 247.700 viewers across the entire region. 12,3% of these (30.500) chose online consumption over traditional flow TV. Interestingly, the ratio between linear and online viewers remains consistent compared to the numbers including the country of origin mentioned above.

Top 10 | Total Broadcast Ratings in the Nordic Region

Title	Nordic Broadcast Channels	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
HEARTBOUND (DK)	DR1, VGTV, SVT1	1.426,5	242,4	1.668,9
MAGNUS (NO)	DR2, RUV, NRK1, SVT2	1.381,9	137,03	1.518,9
INGRID BERGMAN IN HER OWN WORDS (SE)	DRK, YLE Fem, NRK2, SVT1	1.449,5	63,9	1.513,4
THE STRANGER (DK)	TV2 Denmark, YLE Teema & Fem, NRK2, SVT1	1.285,0	71,4	1.456,4
DIVING INTO THE UNKNOWN (FI)	YLE1, RUV, NRK2, SVT2	1.001,0	119,0	1.120
THE SWEDISH THEORY OF LOVE (SE)	DR2, YLE Fem, NRK2, SVT2	757,8	264,8	1.022,6
VENUS (DK)	DRK, YLE Teema & Fem, NRK3, SVT2	687,7	313,4	1.001,1
DOING GOOD (NO)	DRK, TV2 Norway, SVT2	894,8	72,126	966,9
STAY BEHIND (DK)	DR1, YLE Teema & Fem, SVT1	856,3	37,2	893,5
AFTER INEZ (SE)	DRK, YLE Teema & Fem, RUV, NRK2, SVT2	543,9	143,0	686,9

Distribution of Nordic Documentaries

Top 10 | Total Broadcast Ratings in the Nordic Region (excluding country of origin)

Title	Nordic Broadcast Channels	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
VENUS (DK)	YLE Teema & Fem, NRK3, SVT2	597,0	282,4	879,4
MAGNUS (NO)	DR2, RUV, SVT2	744,9	96,0	840,9
THE STRANGER (DK)	YLE Teema & Fem, NRK2, SVT1	522,0	171,4	693,4
DOING GOOD (NO)	DRK, SVT2	530,8	47,1	577,9
DIVING INTO THE UNKNOWN (FI)	RUV, NRK2, SVT2	505,0	70,9	575,9
LAST MEN IN ALEPPO (DK)	DR2, YLE1, NRK2, SVT2	502,5	23,4	525,9
DEATH OF A CHILD (DK)	DR2, NRK2, SVT2	405,0	74,5	479,5
LAND OF THE FREE (DK)	DR2, YLE1, NRK2, SVTK/UR	431,0	35,7	466,7
GOLDEN DAWN GIRLS (NO)	DR2, YLE1, NRK2, SVT1	403,5	45,8	449,3
EXIT (NO)	DR2, YLE1, NRK2, SVT2	383,1	56,6	439,7

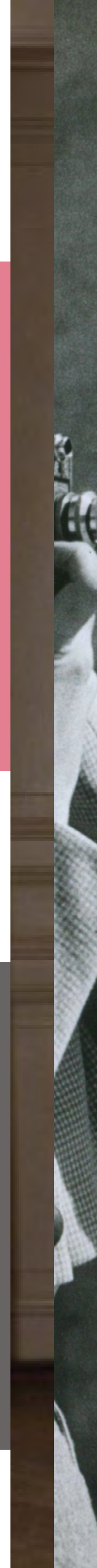
Although it is notable that documentaries generally perform well in both cinemas and on TV in Sweden (see country specific tables below), the list of ten best performing documentaries in the Nordic region excluding the country of origin does not include a single Swedish documentary. In most cases the films performed best in their home country. However, there are no rules without exceptions. *Doing Good* had more viewers on SVT than on TV2 Norway and *Venus* had greater audiences on both NRK3 and SVT2 than it had on DRK in Denmark.

Top 10 | Linear Broadcast Ratings in the Nordic Region

Title	Nordic Total (1000)					
INGRID BERGMAN IN HER OWN WORDS (SE)	1.449,5	88,5	102,0	-	176,0	1.083,0
HEARTBOUND (DK)	1.449,2	1.055,5	-	-	-	371,0
MAGNUS (NO)	1.381,9	173,9	-	20,0	637,0	551,0
THE STRANGER (DK)	1.285,0	763,0	122,0	-	79,0	321,0
DIVING INTO THE UNKNOWN (FI)	1.001,0	-	496,0	14,0	292,0	199,0
DOING GOOD (NO)	894,8	136,8	-	-	364,0	394,0
STAY BEHIND (DK)	856,3	538,3	63,0	-	-	255,0
THE SWEDISH THEORY OF LOVE (SE)	757,8	66,8	56,0	-	89,0	546,0
VENUS (DK)	687,7	90,7	73,0	-	297,0	227,0
BIKES VS CARS (SE)	626,5	162,5	87,0	-	163,0	214,0

Top 10 | Linear Broadcast Ratings in the Nordic Region (excluding country of origin)

Title	Nordic Total (1000)					
MAGNUS (NO)	744,9	173,9	-	20,0	637,0	551,0
VENUS (DK)	597,0	90,7	73,0	-	297,0	227,0
DOING GOOD (NO)	530,8	136,8	-	-	364,0	394,0
THE STRANGER (DK)	522,0	763,0	122,0	-	79,0	321,0
DIVING INTO THE UNKNOWN (FI)	505,0	-	496,0	14,0	292,0	199,0
LAST MEN OF ALEPPO (DK)	502,5	56,3	186,0	-	79,5	237,0
LAND OF THE FREE (DK)	431,0	56,0	239,0	-	95,0	97,0
BIKES VS CARS (SE)	412,5	162,5	87,0	-	163,0	214,0
DEATH OF A CHILD (DK)	405,0	91,8	-	-	204,0	201,0
GOLDEN DAWN GIRLS (NO)	403,5	55,5	191,0	-	185,0	157,0



Top 10 | Online Ratings in the Nordic Region

Title	Rating Online (1000)					
VENUS (DK)	313,4	31,0	14,9	-	101,0	166,5
THE SWEDISH THEORY OF LOVE (SE)	264,8	6,0	2,1	-	6,0	250,7
HEARTBOUND (DK)	242,4	185,0	-	-	22,7	34,7
MY HEART BELONGS TO DADDY (NO)	174,8	13,0	1,7	-	73,0	87,1
THE STRANGER (DK)	171,4	N/A	15,9	-	79,0	76,5
THE RAFT (SE)	159,0	46,0	22,8	-	-	90,1
AFTER INEZ (SE)	143,0	2,0	9,4	2,0	25,0	104,6
MAGNUS (NO)	137,0	14,0	-	2,0	41,0	80,0
THE DEMINER (SE)	134,8	20,0	25,5	-	-	89,3
DIVING INTO THE UNKNOWN (FI)	119,0	-	48,1	0,0	44,0	26,9

The documentaries performing well online outside the domestic territory were largely the same documentaries doing well across the entire region with little variation from country to country. While it is not common, there are examples among the 62 documentaries of films being acquired to be featured exclusively on the online services by the broadcasters, but none of these made it to the Top 10 lists here, as availability online only tended to generate smaller audiences.

Despite the long ongoing discussion of viewers changing behaviour by transitioning from linear to online consumption of TV, the largest documentary audience was still found on traditional linear TV by quite a margin in this survey. Some titles performed well on both platforms, as half of the documentaries on the Top 10 Online Ratings in the Nordic Region are also present on the Top 10 list for linear broadcast. That goes for the tables both including and excluding the country of origin.

A general observation is that the main differences identified in ratings are in terms of whether a documentary was aired on a broadcaster's main channel or on one of the secondary channels. Big differences in ratings often originate from this choice of programming, as there is a clear tendency for programmes on the main channels to reach larger audiences. While some Nordic broadcasters seldom air documentaries from the other Nordic countries on the main channels, several non-Swedish documentaries aired on SVT1 to very good ratings, just as the best rated border crossing documentaries in Finland all aired on YLE1 with good results.

The broadcast ratings in Sweden are relatively high compared to the other Nordic countries. It is worth keeping in mind that the population in Sweden is significantly larger than the other Nordic countries. For this reason, share can be a useful measurement to compare. In the country specific tables on the following pages, the share for the first broadcast of the programme is included in the statistics.

Distribution of Nordic Documentaries

Top 10 | Online Ratings in the Nordic Region (excluding country of origin)

Title	Rating Online (1000)	🇩🇰	🇫🇮	🇮🇸	🇳🇴	🇸🇪
VENUS (DK)	282,4	31,0	14,9	-	101,0	166,5
THE STRANGER (DK)	171,4	N/A	15,9	-	79,0	76,5
MY HEART BELONGS TO DADDY (NO)	101,8	13,0	1,7	-	73,0	87,1
MAGNUS (NO)	96,0	14,0	-	2,0	41,0	80,0
DEATH OF A CHILD (DK)	74,5	25,0	-	-	45,0	29,5
DIVING INTO THE UNKNOWN (FI)	70,9	-	48,1	0,0	44,0	26,9
THE RAFT (SE)	68,8	46,0	22,8	-	-	90,1
THE NIGHT (NO)	59,4	-	-	-	23,0	59,4
HEARTBOUND (DK)	57,4	185,0	-	-	22,7	34,7
EXIT (NO)	56,6	9,0	10,3	-	33,0	37,3

This chapter is intended to map the surface of the broadcast ratings outlining the overall trends. A step further into the circumstances behind the broadcast ratings would be to monitor the documentary slots placement in the time schedules and weekdays, and to investigate the target groups for the broadcast platforms. Another factor potentially affecting ratings is the PR work to promote the documentary, whether on social media, spots and trailers on TV, press releases or newsletters, which again is another study.

Changes in the Nordic Broadcast Landscape

DR2 and DRK were the home of the creative documentaries in Denmark during the time period covered. However, due to political decisions, DR has since been downsized and the profiles of the channels have changed. As a result, DRK merged into the DR2 channel profile reducing the slots for creative documentaries at DR accordingly. In Sweden, the educational channel UR also went through organisational changes in the time period covered. This meant a decreasing focus on co-producing documentaries in favour of acquisitions.

On the other hand, more commercial broadcasters in the region now tend to work more with documentaries. TV2 Denmark is engaging in more documentaries than before, often targeting the broader national audience in direct competition with DR1. *The Stranger* is an example of this, ranking second on the list of most viewed Danish documentaries on TV in Denmark. In Norway, the commercial broadcaster TV2 Norway commissioned *Doing Good*, the second most viewed documentary on the list of Norwegian films broadcasted in Norway. Likewise, Swedish TV4 does co-produce and acquire documentaries for a mainstream audience as well, though none of them are present in this survey.

Top 5 | Danish Documentaries Broadcasted in Denmark

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
HEARTBOUND	DR 1	409,8	31,4	1.055,5	185,0	1.240,5
THE STRANGER	TV2 DK	758,0	36,8	763,0	N/A	763,0
STAY BEHIND	DR1	382,5	25,4	538,3	33,0	571,3
WHERE SPIDERS DWELL	DR1	174,9	9,2	214,7	22,0	236,7
THE GREAT EUROPEAN CIGARETTE MYSTERY	DR2	62,2	3,2	98,6	38,0	136,6

Top 5 | Danish Documentaries Broadcasted in the Nordics (excluding country of origin)

Title	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
VENUS	597,0	282,4	879,4
THE STRANGER	522,0	171,4	693,4
LAST MEN IN ALEPPO	502,5	23,4	525,9
DEATH OF A CHILD	405,0	74,5	479,5
LAND OF THE FREE	431,0	35,7	466,7

Top 5 | Border Crossing Nordic Documentaries Broadcasted in Denmark

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
MAGNUS (NO)	DR2	116,4	6,5	173,9	14,0	187,9
BIKES VS CARS (SE)	DR2	38,1	3,9	162,5	8,0	170,5
DOING GOOD (NO)	DRK	63,5	4,4	136,8	21,0	157,8
THE RAFT (SE)	DR2	54,8	6,6	54,8	46,0	100,8
INGRID BERGMAN IN HER OWN WORDS (SE)	DRK	62,0	3,4	88,5	6,0	94,5

The Danish documentaries in this survey generally found larger audiences in the Nordic countries outside Denmark. *The Distant Barking of Dogs* is an example with 37.300 viewers in Denmark, 275.500 in Finland and 126.800 in Sweden. Only five of the Danish documentaries had their largest audience in Denmark.

Four Nordic border crossing documentaries had a total of more than 100.000 viewers in Denmark. Of all the documentaries in this survey, 12 passed 100.000 viewers in Denmark.

Top 5 | Finnish Documentaries Broadcasted in Finland

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
DIVING INTO THE UNKNOWN	YLE 1	404,0	24,9	496,0	48,1	544,1
THE SALESMEN OF HAPPINESS	YLE 1	169,0	9,9	397,0	7,1	404,1
BOYS WHO LIKE GIRLS	YLE 1	179,0	13,4	231,0	10,3	241,3
PUNK VOYAGE	YLE 1	100,0	7,0	218,0	18,4	236,4
HOBBYHORSE REVOLUTION	YLE 2	52,0	2,4	179,0	33,6	212,6

Top 5 | Finnish Documentaries Broadcasted in the Nordics (excluding country of origin)

Title	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
DIVING INTO THE UNKNOWN	505,0	70,9	575,9
PUNK VOYAGE	170,6	13,4	184,0
HOBBYHORSE REVOLUTION	133,0	16,7	149,7
THE SALESMEN OF HAPPINESS	50,4	1,6	52,0
BOYS WHO LIKE GIRLS	N/A	N/A	N/A

Top 5 | Border Crossing Nordic Documentaries Broadcasted in Finland

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
THE DISTANT BARKING OF DOGS (DK)	YLE 1	170,0	11,0	266,0	9,5	275,5
TUTTI A CASA (DK)	YLE 1	118,0	7,2	260,0	5,4	265,4
EXIT (NO)	YLE 1	176,0	10,4	254,0	10,3	264,3
THE DEMINER (SE)	YLE 1	199,0	14,3	237,0	25,5	262,5
LAND OF THE FREE	YLE 1	144,0	9,0	239,0	13,7	252,7

The ratings for the Nordic documentaries crossing borders into Finland were generally high. Thirteen border crossing Nordic documentaries passed the 100.000 viewers mark in Finland. Including the Finnish documentaries, 18 had more than 100.000 viewers in Finland

Five Nordic documentaries in this survey went directly to YLE's on-demand service. *Mogadishu Soldier, The Borneo Case, Ouaga Girls, Motley's Law* and *Fonko* have all been released on YLE Areena only. As a result, the ratings and audiences were substantially lower compared to what could be expected on linear broadcast.

Top 2 | Icelandic Documentaries Broadcasted in Iceland

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
ROCK ISLANDICA	RUV	57,0	63,4	57,0	N/A	57,0
INNSAEI - THE SEA WITHIN	RUV	28,0	52,4	28,0	N/A	28,0

Top 2 | Icelandic Documentaries Broadcasted in the Nordics (excluding country of origin)

Title	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
ROCK ISLANDICA	197,0	27,2	224,2
INNSAEI - THE SEA WITHIN	144,0	20,3	164,3

Top 5 | Border Crossing Nordic Documentaries Broadcasted in Iceland

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
AFTER INEZ (SE)	RUV	28,0	83,0	28,0	N/A	28,0
MAGNUS (NO)	RUV	20,0	68,7	20,0	N/A	20,0
EVERY FACE HAS A NAME (SE)	RUV	18,0	70,2	18,0	N/A	18,0
OUAGA GIRLS (SE)	RUV	18,0	67,1	18,0	N/A	18,0
BUGS (DK)	RUV	13,0	75,7	13,0	N/A	13,0

The ratings supplied by RUV for this survey were in a slightly different format from what the other broadcasters provided. Online ratings are not currently being tracked and therefore not available. The ratings show the total views, as there is no differentiation between first run and the total. Thus, they are considered the same in this report.

While the ratings are low in a country of a small population, the share (the percentage of current TV viewers watching a specific programme) tells a different story of the performance of documentaries on RUV. No other Nordic country can reach these high numbers in share for a documentary.

Nine documentaries in this survey reached a share of 50% or more in Iceland. Seven of these were border crossing documentaries from other Nordic countries.

Distribution of Nordic Documentaries

Top 5 | Norwegian Documentaries Broadcasted in Norway

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
MAGNUS	NRK1	304,0	24,1	637,0	41,0	678,0
DOING GOOD	TV2 NO	323,0	23,3	364,0	25,0	389,0
THE NIGHT	NRK1	184,0	20,7	364,0	23,0	387,0
BROTHERS	NRK1	243,0	23,9	344,0	13,0	357,0
DANCING FOR YOU	NRK SUPER	24,0	2,7	262,0	26,0	288,0

Top 5 | Norwegian Documentaries Broadcasted in the Nordics (excluding country of origin)

Title	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
MAGNUS	744,9	96,0	840,9
DOING GOOD	530,8	47,1	577,9
GOLDEN DAWN GIRLS	403,5	45,8	449,3
EXIT	383,1	56,6	439,7
MY HEART BELONGS TO DADDY	282,7	101,8	384,5

Top 5 | Border Crossing Nordic Documentaries Broadcasted in Norway

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
VENUS (DK)	NRK3	66,0	5,1	297,0	101,0	398,0
DIVING INTO THE UNKNOWN (FI)	NRK2	98,0	6,2	292,0	44,0	336,0
DEATH OF A CHILD (DK)	NRK2	43,0	3,2	204,0	45,0	249,0
INGRID BERGMAN IN HER OWN WORDS (SE)	NRK2	69,0	5,7	176,0	11,0	187,0
WHERE SPIDERS DWELL (DK)	NRK2	15,0	1,7	156,0	18,0	174,0

Norway is the only country with a Top 5 documentary broadcasted on a children's channel. *Dancing For You* had a high number of viewers on NRK Super.

Thirteen border crossing Nordic documentaries passed the 100.000 viewers mark in Norway. Including the Norwegian documentaries, 22 documentaries had more than 100.000 viewers in Norway.

Distribution of Nordic Documentaries

Top 5 | Swedish Documentaries Broadcasted in Sweden

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
INGRID BERGMAN IN HER OWN WORDS	SVT1	908,0	27,2	1.083,0	39,8	1.122,8
THE SWEDISH THEORY OF LOVE	SVT2	117,0	9,3	546,0	250,7	796,7
BERGMAN - A YEAR IN A LIFE	SVT1	379,0	13,6	417,0	56,2	473,2
AFTER INEZ	SVT2	179,0	5,4	341,0	104,6	445,6
MONALISA STORY	SVT2	267,0	8,3	359,0	23,4	382,4

Top 5 | Swedish Documentaries Broadcasted in the Nordics (excluding country of origin)

Title	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
BIKES VS CARS	412,5	13,5	426,0
INGRID BERGMAN IN HER OWN WORDS	366,5	24,2	390,7
THE DEMINER	290,0	45,5	335,5
THE OTHER JERUSALEM	326,0	7,5	333,5
THE RAFT	180,8	68,8	249,6

Top 5 | Border Crossing Nordic Documentaries Broadcasted in Sweden

Title	Channel 1st Run	Rating 1st Run (1000)	Share 1st Run	Total Linear (1000)	Rating Online (1000)	Linear + Online (1000)
MAGNUS (NO)	SVT2	187,0	13,4	551,0	80,0	631,0
DOING GOOD (NO)	SVT2	260,0	10,1	394,0	26,1	420,1
HEARTBOUND (DK)	SVT1	272,0	10,7	371,0	34,7	405,7
THE STRANGER (DK)	SVT1	288,0	21,0	321,0	76,5	397,5
VENUS (DK)	SVT2	146,0	4,1	227,0	166,5	393,5

The Swedish documentaries in this survey not only performed well at home, but also outside the Swedish borders. No less than 16 films passed the 100.000 viewers mark across the Nordic region.

Twenty-two border crossing Nordic documentaries passed the same mark in Sweden. Adding the Swedish documentaries, a total of 44 films in this survey had more than 100.000 viewers in Sweden.

Ingrid Bergman In Her Own Words
© Wesleyan Cinema Archives

5. Video-On-Demand

Key Findings
On-demand services deservedly get a lot of attention in the industry. They were hoped to be a solid source of extra financing upon their arrival, but they primarily brought more complexity to the market. Especially since their operations in terms of license fees and number of views per title are maintained hidden.

Nevertheless, on-demand services are a welcomed option for the Nordic documentaries to reach audiences after the DVD/Blu-ray era — an opportunity most of the documentaries in this survey do take advantage of one way or another.

In Denmark, Filmstriben (15), Blockbuster (5) and iTunes (4) are the platforms hosting the highest number of Danish documentaries in this survey. 16 of the 18 Danish films are reported released on a VOD platform in Denmark and five were released in the other Nordic countries.

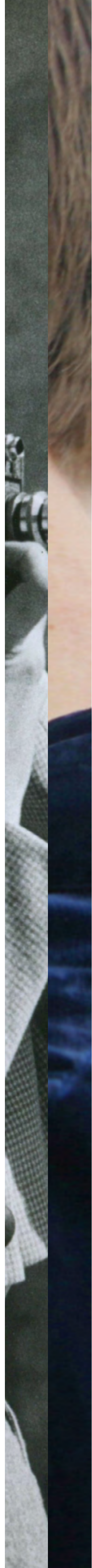
Elisa Viihde (3) is the most used platform for the Finnish documentaries. All five films were released on-demand on one or more platforms and two of the Finnish documentaries were available on VOD in the Nordics outside Finland.

One of the Icelandic documentaries in the survey made it to Netflix and thereby to all the Nordic countries.

In Norway, Filmbib (7), Altibox (4) and Get (4) were the platforms hosting most of the Norwegian documentaries. 10 of the 13 Norwegian documentaries in the survey are reported to have been available online in Norway. Three were released on platforms in the other Nordic countries.

SF Anytime (5), Folkets Bio VOD (4) and TriArt (4) top the list of on-demand platforms hosting the Swedish documentaries in the survey. Seven of the 24 Swedish films were not reported to have had any form of on-demand release in Sweden. Ten Swedish documentaries were released on VOD in their Nordic neighbouring countries.

Fifteen documentaries crossed the borders and were released on at least one VOD platform in Denmark. Finland and Sweden each hosted a total of nine non-domestic documentaries in this survey, ten travelled to Iceland and in Norway 13 of the non-domestic documentaries in this survey were released on VOD.



Video-On-Demand
Since the introduction of video-on-demand (VOD) to the documentary ecosystem, both the financing strategies and the traditional window strategies for releasing films to the market and wider audiences have become more complicated. The variety of platforms and the territories they cover are vast: from Netflix to Docsville, from Doc Alliance to VGTV, from Vimeo On Demand to Blockbuster. Video-on-demand is not even just VOD, it varies with the financing model of the service. Options like AVOD, FVOD, SVOD, TVOD and more differentiate the terms on which the end user can gain access to the content and how the platform is financed. Acknowledging the differences, this chapter however bundles all this together into one group — only excluding the FVOD services of the broadcasters discussed separately in the chapter Broadcast.

VOD is an area in transition. With film festivals, cinemas and many others on the verge to step even more into the VOD landscape in response to Covid-19, this corner of the market is potentially looking at yet another challenge concerning the distribution of online rights, exclusivity and first runs in the territories, regions and internationally. A challenge that would call for further collaboration and consideration between the distribution windows in general.

Whether caused by the potential complexity, lack of emphasis on this final part of the distribution chain or the reality of often being occupied by multiple projects and productions, this survey clearly demonstrates that information about VOD is hard to come by for the production companies. The information provided for this survey concerning VOD is at best incomplete, and the full picture of VOD distribution across platforms in the Nordic region is still not openly available. As such this chapter and the statistics presented should be read as the production companies' perception of this part of the market, as it reflects the data provided by the production companies. When encountering obvious errors in the data, they have been corrected, but it has not been possible to verify every single data point.

VOD Releases in the Nordics
Since the appearance of the VOD platforms on the market, specific statistics and comparable figures about the performances of the titles on the platforms have been notoriously difficult to obtain. The information is considered proprietary, and thus this survey does not have access to detailed information at that level. Instead, a focus on number of platforms, territories and release instances in the Nordic region has been adopted to indicate the complicated state of the Nordic VOD market.

In the table, VOD Releases in the Nordic Region, the figures indicate the number of instances of any Nordic film in this survey released in the specific territory. In other words, one film can be released and available on more than one platform in more than one territory, if the agreements are non-exclusive — thus driving a high number of instances for a single film. The number of instances should not be confused with the number of films in this case. The final row shows that a total of 13 films have reported not to have any on-demand presence in the Nordic region (apart from the potential broadcast service). Thus, most of the creative documentaries find their way to an on-demand platform at some point.

VOD Releases in the Nordic Region

Releases in Denmark (72 instances)	35	3	1	6	27
Releases in Finland (37 instances)	4	7	1	3	21
Releases in Iceland (24 instances)	4	1	1	2	16
Releases in Norway (54 instances)	6	3	1	23	21
Releases in Sweden (48 instances)	3	3	1	5	36
No VOD releases (13 films)	2	-	1	3	7

In Denmark, the domestic and Swedish documentaries in this survey dominated the VOD platforms, and a similar pattern was visible in the Norwegian landscape. In Finland and Iceland, the presence of Swedish documentaries dominated even more with 21 and 16 instances respectively. In this regard, it is important to keep in mind, that there are significantly fewer Icelandic and Finnish films in the survey than from the neighbouring Nordic countries. In Sweden, 36 of the 48 instances are domestic documentaries, strongly indicating Swedish VOD platforms' focus on the Swedish films.

Generally, the Swedish documentaries in this survey tended to best exploit this window of distribution across the region. They held a strong position domestically, but also in the other Nordic territories. One explanation for this could be that some of the Swedish VOD platforms are pan-Nordic and thus acquire the rights for all the Nordic countries in one agreement, while some of the dominating platforms in for example Norway and Denmark operate only in that specific territory.

These numbers suggest a better coverage of the documentaries being available at on-demand services across the region than the reality demonstrates. The numbers are boosted significantly by a relatively small number of films available on several VOD platforms in several territories.

There appears to be less focus on territorial exclusivity among some of the VOD platforms originating from the Nordic countries. A fair number of films are available across several platforms in one or more countries, yet many are only available on the domestic platforms required by the national film institutes.

Only two documentaries in the survey provided specific data about on-demand plays, both released and managed as self-publishing VOD. One instance reported a total of only nine plays online. The other example reported less than 5000 plays globally, despite having emphasis on VOD as part of the release strategy.

A central question following this is what motivates the effort to engage in multiple agreements in this release window. One exclusive agreement could prove more lucrative than several non-exclusive agreements at smaller fees, but it all amounts to a balance between workload, financial outcome and providing availability of the film to the intended audience. The plethora of different platforms makes for a diverse and non-uniformed area, where certain types of platforms suit certain types of documentaries, just as festivals and broadcasters have their specific editorial profiles and cater to specific audiences.

The Nordic VOD Landscape

The most common VOD platform for the creative documentaries produced in Denmark is Filmstriben. Filmstriben is a service from the public libraries as a supplement to the commercial operators more than a competitor.
A recent agreement aims to expand Filmstriben as the main public platform for the DFI supported documentaries going forward.

With 15 of the 18 Danish documentaries in this survey on Filmstriben, it is by far the platform hosting most of the Danish films. Commercial platforms like Blockbuster, SF Anytime and iTunes also host a few of the Danish documentaries.

In Finland, Elisa Viihde is the most prominent VOD platform offering the Finnish documentaries to the public in this survey. The commercial iTunes and SF Anytime are here at the same level as the self-distribution platforms, Vimeo On Demand and Google Play.

For a small territory like Iceland with the smallest number of documentaries in the survey, it is no small feat to have had a film on Netflix, presumably across the region and beyond.

The number of VOD platforms operating in Norway is relatively large, and the documentaries in this survey were spread evenly across the platforms with the exception of Filmbib. This service run by the NFI in collaboration with the libraries is the VOD platform providing access to the highest number of the Norwegian documentaries with a total of eight titles. Altibox and Get, each with four domestic films available, were followed by Nettkino hosting two of the Norwegian films in the survey.

The variety of VOD platforms in Sweden is quite significant. The 24 Swedish documentaries in the survey have been available on no less than a total of 15 platforms in the territory. The number of commercial platforms is higher than in the other Nordic countries, and some of the Swedish platforms operate in all the Nordic countries. This is a key factor in the statistics regarding the success of the Swedish documentaries on VOD platforms in the other Nordic countries, and in addition, makes the self-publishing platforms less dominant and necessary in Sweden compared to the other Nordic countries.

Top 6 | Danish VOD Releases in Denmark

Title	Platforms in Denmark
MOTLEY'S LAW	5
THE STRANGER	5
DEATH OF A CHILD	4
HEARTBOUND	3
STAY BEHIND	3
TUTTI A CASA	3

Top 5 | Danish VOD Releases in the Nordics (excluding instances in country of origin)

Title	Instances on Nordic Platforms	Territories
DEATH OF A CHILD	12	FI, IS, NO, SE
LAND OF THE FREE	1	NO
HEARTBOUND	1	NO
THE DISTANT BARKING OF DOGS	1	SE
TUTTI A CASA	1	SE

Top 7 | Border Crossing Nordic Documentaries on VOD Platforms in Denmark

Title	Country of Origin	Instances on Platforms in Denmark
INGRID BERGMAN IN HER OWN WORDS	Sweden	7
LIVING. LOVING	Sweden	7
I CALLED HIM MORGAN	Sweden	6
REBELS	Norway	3
BROTHERS	Norway	2
DIVING INTO THE UNKNOWN	Finland	2
RECONSTRUCTING UTØYA	Sweden	2

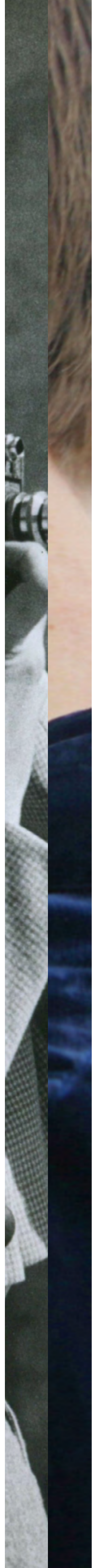
Distribution of Nordic Documentaries

Danish Documentaries on VOD Platforms in the Nordic Region

Title	Denmark	Finland	Iceland	Norway	Sweden
Filmstriben (15)	15	-	-	-	-
iTunes (7)	4	1	1	1	-
Blockbuster (5)	5	-	-	-	-
Amazon Prime (4)	1	1	1	1	-
Vimeo on Demand (4)	3	-	-	-	1
Youtube On Demand (4)	1	1	1	1	-
Filmcentralen (3)	3	-	-	-	-
Danish Dox (2)	2	-	-	-	-
SF Anytime (2)	2	-	-	-	-
VGTV (2)	-	-	-	2	-
Google Play (1)	1	-	-	-	-
Folkets Bio VOD (1)	-	-	-	-	1

Two Danish films are reported not to be or have been available on any VOD platform in the region at all. Six titles are available on Filmstriben as their only platform in Denmark, while the remaining ten Danish documentaries have been available on at least two VOD platforms. It is worth mentioning, that only confirmed platforms are mentioned here. Some titles reported negotiations in progress, which would alter these statistics slightly.

In addition to the documentaries listed in the table, Border Crossing Nordic Documentaries on VOD Platforms in Denmark, eight more border crossing Nordic films are or have been available on a VOD platform in Denmark, while the remaining 29 films did not report any on-demand presence in Denmark.



Top 5 | Finnish VOD Releases in Finland

Title	Platforms in Finland
DIVING INTO THE UNKNOWN	3
BOYS WHO LIKE GIRLS	1
HOBBYHORSE REVOLUTION	1
PUNK VOYAGE	1
THE SALESMEN OF HAPPINESS	1

Top 2 | Finnish VOD Releases in the Nordics (excluding instances in country of origin)

Title	Instances on Nordic Platforms	Territories
DIVING INTO THE UNKNOWN	6	DK, NO, SE
PUNK VOYAGE	4	DK, IS, NO, SE

Top 5 | Border Crossing Nordic Documentaries on VOD platforms in Finland

Title	Country of Origin	Instances on Platforms in Finland
INGRID BERGMAN IN HER OWN WORDS	Sweden	6
LIVING. LOVING	Sweden	6
I CALLED HIM MORGAN	Sweden	6
DEATH OF A CHILD	Denmark	3
REBELS	Norway	3

Finnish Documentaries on VOD Platforms in the Nordic Region

Title	Denmark	Finland	Iceland	Norway	Sweden
Vimeo on Demand (5)	1	1	1	1	1
Google Play (4)	1	1	-	1	1
iTunes (4)	1	1	-	1	1
Elisa Viihde (3)	-	3	-	-	-
SF Anytime (1)	-	1	-	-	-

The relatively small number of Finnish documentaries in this survey limits the possibilities to make any general conclusions, except Elisa Viihde being the VOD platform offering most of the Finnish documentaries in this survey to the public.

In addition to the documentaries listed in the table, Border Crossing Nordic Documentaries on VOD Platforms in Finland, four more border crossing Nordic films were reported to have been released on a Finnish VOD platform, while the remaining 48 documentaries did not report any on-demand presence on Finnish platforms.

Top 1 | Icelandic VOD Releases in Iceland

Title	Platforms in Iceland
INNSAEI - THE SEA WITHIN	1

Top 1 | Icelandic VOD Releases in the Nordics (excluding instances in country of origin)

Title	Instances on Nordic Platforms	Territories
INNSAEI - THE SEA WITHIN	4	DK, FI, NO, SE

Top 5 | Border Crossing Nordic Documentaries on VOD Platforms in Iceland

Title	Country of Origin	Instances on Platforms in Iceland
INGRID BERGMAN IN HER OWN WORDS	Sweden	6
LIVING. LOVING	Sweden	6
DEATH OF A CHILD	Denmark	3
BIKES VS CARS	Sweden	1
BROTHERS	Norway	1
DEAD DONKEYS FEAR NO HYENAS	Sweden	1
I CALLED HIM MORGAN	Sweden	1
THE MAGNITSKY ACT	Norway	1
THAT SUMMER	Sweden	1
PUNK VOYAGE	Finland	1

Icelandic Documentaries on VOD Platforms in the Nordic region

Title	Denmark	Finland	Iceland	Norway	Sweden
Netflix (5)	1	1	1	1	1

The small number of Icelandic documentaries in this survey voids making any broad conclusions on the presence of Icelandic documentaries on the VOD platforms.

The other Icelandic documentary in the survey, *Rock Islandica*, is foremost a documentary series about the Icelandic rock scene produced primarily for RUV.

The table, Border Crossing Nordic Documentaries on VOD Platforms in Iceland, is an exhaustive list of the documentaries in this survey available on VOD in Iceland. The remaining 50 Nordic titles provided no information about VOD releases in Iceland, though the territory would be expected to be included, when the films are released via various self-distribution platforms.

Top 5 | Norwegian VOD Releases in Norway

Title	Platforms in Norway
DOING GOOD	7
BROTHERS	5
THE NIGHT	4
REBELS	3
GOLDEN DAWN GIRLS	3

Top 3 | Norwegian VOD Releases in the Nordics (excluding instances in country of origin)

Title	Instances on Nordic Platforms	Territories
REBELS	9	DK, FI, SE
BROTHERS	3	DK, IS
THE MAGNITSKY ACT	3	Dk, IS, SE

Top 5 | Border Crossing Nordic Documentaries on VOD Platforms in Norway

Title	Country of Origin	Instances on Platforms in Norway
I CALLED HIM MORGAN	Sweden	7
INGRID BERGMAN IN HER OWN WORDS	Sweden	6
LIVING. LOVING	Sweden	6
DEATH OF A CHILD	Denmark	3
DIVING INTO THE UNKNOWN	Finland	2

Distribution of Nordic Documentaries

Norwegian Documentaries on VOD Platforms in the Nordic region

Title	Denmark	Finland	Iceland	Norway	Sweden
iTunes (8)	2	1	1	3	1
Filmbib (7)	-	-	-	7	-
SF Anytime (5)	1	1	-	2	1
Altibox (4)	-	-	-	4	-
Get (4)	-	-	-	4	-
Reelhouse (4)	1	-	1	1	1
Youtube On Demand (4)	1	1	-	1	1
Nettkino (2)	-	-	-	2	-
Doc Lounge Impact (1)	-	-	-	-	1
Filmstriben (1)	1	-	-	-	-
Google Play (1)	-	-	-	1	-
Telenor (1)	-	-	-	1	-
VGTV (1)	-	-	-	(1)	-
Viaplay (1)	-	-	-	1	-
Vimeo on Demand (1)	-	-	-	1	-

In addition to the documentaries listed in the table, Border Crossing Nordic Documentaries on VOD Platforms in Norway, eight more documentaries were reported to have been available on a Norwegian platform, while the remaining 36 reported not to be available online in Norway.

Distribution of Nordic Documentaries

Top 5 | Swedish VOD Releases in Sweden

Title	Platforms in Sweden
I CALLED HIM MORGAN	6
INGRID BERGMAN IN HER OWN WORDS	6
LIVING. LOVING	6
AFTER INEZ	4
THE RAFT	2

Top 6 | Swedish VOD Releases in the Nordics (excluding instances in country of origin)

Title	Instances on Nordic Platforms	Territories
INGRID BERGMAN IN HER OWN WORDS	25	DK, FI, IS, NO
LIVING. LOVING	25	DK, FI, IS, NO
I CALLED HIM MORGAN	20	DK, FI, IS, NO
BIKES VS CARS	4	DK, FI, IS, NO
DEAD DONKEYS FEAR NO HYENAS	4	DK, FI, IS, NO
THAT SUMMER	4	DK, FI, IS, NO

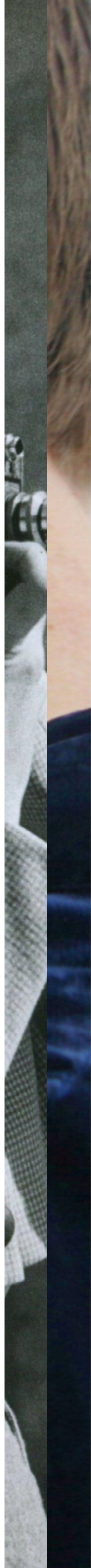
Top 9 | Border Crossing Nordic documentaries on VOD Platforms in Sweden

Title	Country of Origin	Instances on Platforms in Sweden
DEATH OF A CHILD	Denmark	3
REBELS	Norway	3
DIVING INTO THE UNKNOWN	Finland	2
THE DISTANT BARKING OF DOGS	Denmark	1
EXIT	Norway	1
INNSAEI - THE SEA WITHIN	Iceland	1
THE MAGNITSKY ACT	Norway	1
PUNK VOYAGE	Finland	1
TUTTI A CASA	Denmark	1

Swedish Documentaries on VOD Platforms in the Nordic Region

Title	Denmark	Finland	Iceland	Norway	Sweden
SF Anytime (18)	5	3	2	3	5
NonStop on Demand (15)	3	3	3	3	3
Blockbuster (14)	3	3	2	3	3
Google Play (14)	3	3	2	3	3
iTunes (14)	3	3	2	3	3
Plejmo (14)	3	3	2	3	3
Vimeo on Demand (11)	3	2	2	2	2
Folkets Bio VOD (4)	-	-	-	-	4
Netflix (4)	1	1	1	1	-
TriArt (4)	-	-	-	-	4
Filmstriben (2)	2	-	-	-	-
Camera Film (1)	1	-	-	-	-
Cineasterna (1)	-	-	-	-	1
CMORE (1)	-	-	-	-	1
Doc Lounge Impact (1)	-	-	-	-	1
Draken Film (1)	-	-	-	-	1
Norges Film (1)	-	-	-	1	-
VGTV (1)	-	-	-	1	-
Viaplay (1)	-	-	-	-	1
Viddla (1)	-	-	-	-	1

The table, Border Crossing Nordic Documentaries on VOD Platforms in Sweden, is exhaustive. None of the remaining documentaries in this survey reported availability on VOD platforms in Sweden. A few titles did, however, mention ongoing negotiations.



Distribution of Nordic Documentaries

MonaLisa Story
© Jessica Nettelbladt

6. Educational and Events

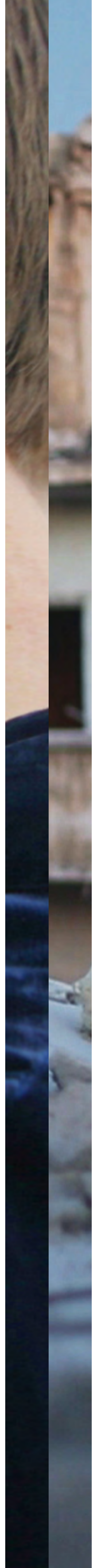
Key Findings

There is a strong tradition for educational releases and event screenings of documentaries in all the Nordic countries. Sweden has the largest commercial sector focused on educational distribution in addition to the initiatives driven by the film institute, as seen in Denmark and Norway as well.

Thirteen Danish films reported educational releases in Denmark through DFI or Filmcentralen. Two Finnish films were released for educational purposes in Finland, involving Koulukino. In Norway, most of the educational activities were centred around the public educational initiative, Den Kulturelle Skolesekken, or NRK Skole. The Swedish documentaries were the most border crossing in this survey in terms of educational releases, and 14 of them also had educational releases in Sweden with Filmcentrum as the main collaborator.

Event screenings are widely used for outreach campaigns towards specific interest groups. Approximately half the documentaries in this survey arranged event screenings in their country of origin, while especially the Swedish documentaries managed to host a good number of event screenings in the other Nordic countries as well.

Keeping track of these initiatives has proven difficult for most of the production companies and the lack of unified information makes it hard to transform into uniform statistics. Many take pride in reporting the important work they do and the events they participate in, some mention up to a hundred or even two hundred events.



Educational and Events

Separating educational rights from event screenings, outreach and impact campaigns is somewhat blurred as the definitions easily overlap. The rough guideline adopted in this report is that educational rights are specifically targeted towards the educational sector, while outreach and impact campaigns merge into the overall category of event screenings reaching out to specific target audiences, often with the goal to raise awareness on specific issues and have an impact on society.

The numbers reflected in this chapter are based on feedback from the production companies. Apart from the educational rights, event screenings and outreach initiatives are most often handled by the production companies themselves in collaboration with a wide variety of organisations of common interests. While there is a strong focus on both educational releases and event screenings in the Nordic industry, the feedback in this survey indicates that it is not a well-documented and statistically tracked area.

Educational Releases in the Nordics

All Nordic countries have a solid tradition for utilising creative documentaries for educational purposes. The market in Sweden is the most saturated, as there are several Swedish distributors, such as Swedish Films and Filmcentrum, focusing on distribution of educational materials, often including documentaries. TV channels like Kunskapskanalen and UR, more often than other Nordic TV channels, broadcast programmes with an educational intent. While all the other Nordic public service broadcasters do have educational departments and/or editorial groups focussing on educational content, these are not necessarily focussing on creative documentaries to the same extent as their Swedish colleagues.

In Denmark and Norway, the production and distribution of educational film materials are more often carried out by initiatives and collaborations between the film institutes and the library sector. Filmcentralen in Denmark and Filmbib in Norway are key examples of this. DKS, Den Kulturelle Skolesekken, is another major educational initiative bringing a wide spectrum of cultural content to the schools in Norway.

The Danish films in this survey have exploited the educational rights 16 times across the Nordic region, while five films have not exploited the educational rights at all. The 13 Danish documentaries reporting educational activities in Denmark all collaborated with DFI, and two mention Filmcentralen specifically. Of the Danish films crossing Nordic borders in terms of educational rights, most travelled to Sweden and were picked up by UR. A total of seven documentaries from the other Nordic countries had educational releases in Denmark, most of them originating from Sweden. The educational initiatives range from screenings at primary schools, high schools and universities or availability on educational VOD platforms required by DFI.

Educational Releases in the Nordic Region

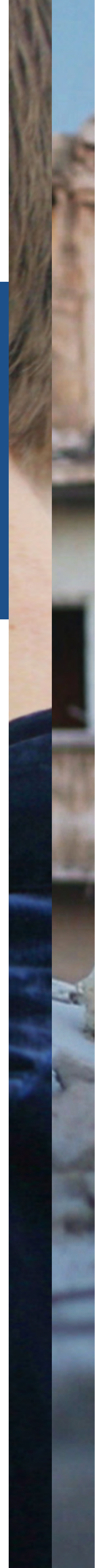
Educational releases in…					
Denmark (20)	13	-	-	1	6
Finland (3)	-	2	-	-	1
Iceland (-)	-	-	-	-	-
Norway (7)	-	-	-	3	4
Sweden (19)	3	-	-	2	14
No educational initiatives (26)	5	3	-	9	9

The few Finnish documentaries represented in the survey tended not to focus much on the area of educational use. The educational rights were exploited twice in Finland, involving Koulukino, but no Finnish documentary in this survey crossed any borders in terms of educational use. Three Finnish films did not seek to exploit the educational rights at all.

According to the data, none of the Icelandic films have exploited the educational rights in any way.

The Norwegian films exploited the educational rights in six instances across the Nordic region, while a total of nine film have not exploited the educational rights at all. Three films had domestic educational releases, two of them in collaboration with Den Kulturelle Skolesekken (DKS) and one in collaboration with NRK's educational programme, NRK Skole. Coherently, the same two films crossed Nordic borders and were also released in Denmark and Sweden. Again, UR was the destination for most Norwegian documentaries in Sweden regarding educational distribution. On the other hand, only Swedish titles were reported to have had educational release in Norway, four in total.

In this survey, the Swedish documentaries tended to cross borders into the other Nordic countries slightly more often in terms of educational rights, just as the other Nordic documentaries more often exploited their educational rights in Sweden. As mentioned above, the number of different platforms in the territory provides a larger variety of possibilities for educational releases. Fourteen of the 24 Swedish documentaries have been released on the educational market in Sweden. The Swedish documentaries have exploited the educational rights in 25 instances across the Nordic region, while nine Swedish film have not exploited any educational rights. Most often the deals have been made with Filmcentrum, Swedish Films and Kunskapskanalen in Sweden, DKS in Norway and Filmstriben in Denmark.



Event Screenings in the Nordics

The task of keeping close track of event screenings and other smaller events can be demanding for busy production companies. Especially keeping track of the nuances and different kinds of events and targeted audiences. Though it is of importance for the production companies to engage with their target audiences and enter conversations with the groups of people most interested in the topics and issues raised by their films through event screenings, there seldom seems to be a dedicated system for the management in place. The survey notes great pride from the producers in their work to reach out and impact audiences, including decision makers, politicians, organisations and dedicated groups in general. Efforts are made to secure strategic partnerships and allies who play a significant role in this step of distribution, bringing the film out to key audiences.

This report has adopted an approach merging all types of event screenings into one group. As such, they could be defined as part of an outreach or an impact campaign. The information provided by the production companies was in some cases very detailed, while others have kept the information to a bare minimum. Transforming this array of qualitative information into comparable statistics is in some cases based on certain level of estimation. Read the following as an indication of trends rather than exact numbers.

The table below shows in which territories, a documentary from the given country has had any number of event screenings of any kind. The table focuses on the spread of activities in the Nordic countries and not the total number of individual screenings.

Event Screening Activities in the Nordic Region

Event screening activities in…					
Denmark (16 documentaries)	7	-	-	2	7
Finland (9 documentaries)	-	2	-	1	6
Iceland (3 documentaries)	-	-	1	-	2
Norway (17 documentaries)	1	2	-	6	8
Sweden (20 documentaries)	2	3	-	2	13
No Event screenings (32 documentaries)	10	2	1	7	12

Approximately half of the Danish titles represented in the survey mentioned event screenings and related initiatives. Only *Heartbound* and *Death of a Child* travelled to other Nordic countries, the former with an estimation of more than 20 event screenings in the region. The trend for the remaining titles was around ten screenings or less. Two Norwegian documentaries had event screenings in Denmark, as did seven of the Swedish documentaries.

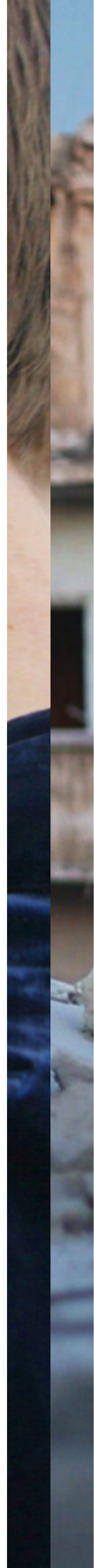
Three Finnish films had Nordic event screenings. All three went to Sweden, while two of the documentaries had events in Norway and/or their domestic territory. The number of event screenings is consistent for all three documentaries with an average of approximately five screenings per film.

The two Icelandic documentaries in this survey had very few event screenings, just as very few of the documentaries from the other Nordic countries crossed borders into Iceland in this regard. Only *MonaLisa Story* and *Bikes vs Cars* reported to have had event screenings in Iceland.

Event screenings seemed less of a focus point for the Norwegian documentaries in this survey compared to the rest of the Nordics. Approximately one-third of the Norwegian documentaries mentioned event activities and two titles reported activities outside of Norway. Ten Nordic documentaries crossed borders and had event screenings in Norway, the majority from Sweden, but also including Danish and Finnish documentaries.

In Sweden, there was a strong focus on special event screenings of the films in this survey. One film in particular had approximately 200 event screenings all over the Nordic region, while the runner-up mentions around 70 events in the Nordic region alone (though far more worldwide). Approximately half of the Swedish titles represented in the survey mentioned event screenings in the Nordic region, often with widespread reach and high numbers. With the exception of Iceland, documentaries from all of the other Nordic countries reported event screenings in Sweden.

As mentioned, event screenings form a diverse category, and they are not limited to the Nordic region alone. *Bikes vs Cars* has been screened up to 2500 times around the world since its release in 2015 and is still in demand for non-theatrical screenings. Special screenings of *MonaLisa Story* were held on order to influence the local and even Nordic politicians, prisons, social welfare, universities and more, showing the struggles of a drug addict over 8 years. *After Inez* was screened by workers' unions to talk about men's grief at their workplaces, and celebrities, who had experienced the loss of a child themselves, promoted screenings around the film's release. *Living. Loving* had a collaboration with SFI to promote the film towards LGBTQ+ oriented festivals and *Heartbound* did extensive work to reach audiences in Thailand. This just to mention a few event screening strategies applied to the 62 Nordic documentaries in this survey.



Danish Educational and Event Initiatives in the Nordics (excluding country of origin)

Title	Initiatives	Territory
DEATH OF A CHILD	Events	SE
HEARTBOUND	Events	NO
LAND OF THE FREE	Educational	SE
STAY BEHIND	Educational	SE
VENUS	Educational	SE

Border Crossing Educational and Event Initiatives in Denmark

Title	Initiatives	Country of Origin
AFTER INEZ	Events	Sweden
ALEPPO'S FALL	Events	Norway
BIKES VS CARS	Events	Sweden
BROTHERS	Educational	Norway
CHAPTER 11	Educational	Sweden
DEAD DONKEYS FEAR NO HYENA	Educational, Events	Sweden
DON JUAN	Events	Sweden
GOLDEN DAWN GIRLS	Events	Norway
I CALLED HIM MORGAN	Educational, Events	Sweden
INGRID BERGMAN IN HER OWN WORDS	Educational	Sweden
MONALISA STORY	Educational, Events	Sweden
THE RAFT	Events	Sweden
RUTH	Educational	Sweden

A total of seven Danish documentaries reported to have had domestic event screenings in Denmark. Based mostly on qualitative information, a very rough estimate of the number of event screenings for the Danish films range between a few and up towards 50 with an average of approximately ten.

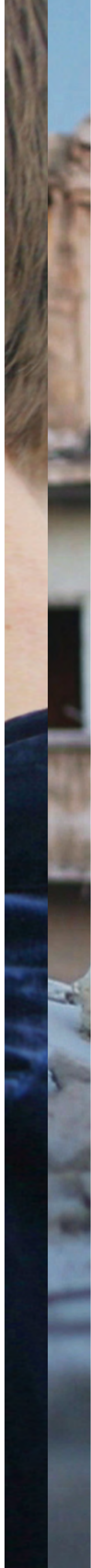
Finnish Educational and Event Initiatives in the Nordics (excluding country of origin)

Title	Initiatives	Territory
BOYS WHO LIKE GIRLS	Events	SE
DIVING INTO THE UNKNOWN	Events	NO, SE
PUNK VOYAGE	Events	NO, SE

Border Crossing Educational and Event initiatives in Finland

Title	Initiatives	Country of Origin
AFTER INEZ	Events	Sweden
BIKES VS CARS	Events	Sweden
DEAD DONKEYS FEAR NO HYENA	Events	Sweden
DON JUAN	Events	Sweden
GOLDEN DAWN GIRLS	Events	Norway
I CALLED HIM MORGAN	Events	Sweden
INGRID BERGMAN IN HER OWN WORDS	Educational	Sweden
MONALISA STORY	Events	Sweden

The estimated average number of event screenings for Finnish documentaries is roughly in the range between six and ten per film.



Border Crossing Educational and Event Initiatives in Iceland

Title	Initiatives	Country of Origin
BIKES VS CARS	Events	Sweden
MONALISA STORY	Events	Sweden

One Icelandic documentary had domestic event screenings in the range of one to five in total.

Distribution of Nordic Documentaries

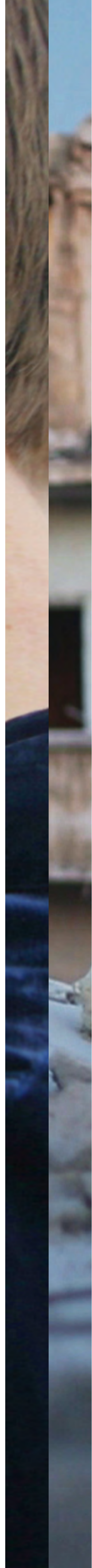
Norwegian Educational and Event Initiatives in the Nordics (excluding country of origin)

Title	Initiatives	Territory
ALEPPO'S FALL	Events	DK
BROTHERS	Educational	DK
EXIT	Events	SE
GOLDEN DAWN GIRLS	Events	DK, FI
REBELS	Educational	SE

Border Crossing Educational and Event Initiatives in Norway

Title	Initiatives	Country of Origin
AFTER INEZ	Events	Sweden
BIKES VS CARS	Events	Sweden
THE BORNEO CASE	Events	Sweden
CHAPTER 11	Educational	Sweden
DEAD DONKEYS FEAR NO HYENAS	Events	Sweden
DIVING INTO THE UNKNOWN	Events	Finland
DON JUAN	Events	Sweden
HEARTBOUND	Events	Denmark
INGRID BERGMAN IN HER OWN WORDS	Educational	Sweden
LIVING. LOVING	Events	Sweden
MONALISA STORY	Events	Sweden
PUNK VOYAGE	Events	Finland
THE RAFT	Events	Sweden
RECONSTRUCTING UTØYA	Educational	Sweden
RUTH	Educational	Sweden

A total of five Norwegian documentaries reported domestic event screenings in Norway. The rough estimate for the number of event screenings range between one and up towards 20 with an average of approximately five.



Swedish Educational and Event Initiatives in the Nordics (excluding country of origin)

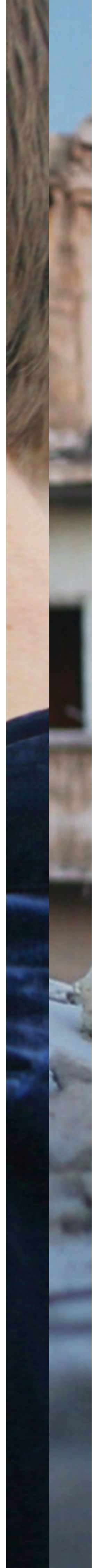
Title	Initiatives	Territory
AFTER INEZ	Events	DK, FI, NO
BIKES VS CARS	Educational, Events	DK, FI
THE BORNEO CASE	Events	IS, NO
CHAPTER 11	Educational	NO
DEAD DONKEYS FEAR NO HYENA	Educational, Events	DK, SE
DON JUAN	Events	DK, FI
I CALLED HIM MORGAN	Educational, Events	NO
INGRID BERGMAN IN HER OWN WORDS	Educational	DK, FI
LIVING. LOVING	Events	NO
MONALISA STORY	Educational, Events	DK, FI
RECONSTRUCTING UTØYA	Educational	DK, FI
THE RAFT	Events	NO
RUTH	Educational	NO

Border Crossing Educational and Event Initiatives in Sweden

Title	Initiatives	Country of Origin
BOYS WHO LIKES GIRLS	Events	Finland
DEATH OF A CHILD	Events	Denmark
DIVING INTO THE UNKNOWN	Events	Finland
EXIT	Events	Norway
GOLDEN DAWN GIRLS	Events	Norway
HEARTBOUND	Events	Denmark
LAND OF THE FREE	Educational	Denmark
PUNK VOYAGE	Events	Finland
REBELS	Educational	Norway
STAY BEHIND	Educational	Denmark
VENUS	Educational	Denmark

In Sweden, 13 documentaries reported domestic event screenings. Based on qualitative information, the number of event screenings here range from a few up towards 200. Apart from three documentaries with more than 50 events each, the norm for the Swedish documentaries in terms of event screenings average approximately ten.

Compared to the other Nordic countries, there was a trend for the Swedish documentaries to arrange a larger number of events in general.



Distribution of Nordic Documentaries

Last Men in Aleppo
© Larm Film

7. World Sales

Key Findings
Financing documentaries is often claimed to have become more challenging. This is equally true for the landscape of world sales. More players on the market, an increasing number of platforms and technological advancements have added complexity without necessarily adding the equivalent amount of financing. Competition between distribution windows more often than before tends to obstruct wider distribution via holdbacks and exclusivity.

Despite worrying reports about the state of the market, the Nordic documentaries have a good market penetration and are generally sold all over the world with rights for all types of exploitation. This survey has been granted access to information about world sales for 40 out of the 62 documentaries included in the survey. The total number of single sales instances is 366 covering a total of 1121 territories. That is an average of nine world sales to 28 territories per title, but with great differences between the titles. All figures in this chapter are excluding pre-sales and co-productions.

Europe (224)[2] is the continent where most of the Nordic documentaries in this survey were sold. Asia (71)[2] is second, ahead of worldwide (35)[2] agreements. In Europe, the Balkan region (24)[2] tops the list followed by the Baltic region (21)[2] and the Nordics (16)[2]. For single countries, Germany (16)[2] and Spain (16)[2] rank highest ahead of Poland (15)[2].

Broadcast rights (190)[2] were still the centre in most world sales by far, leaving All Rights (65)[2] and VOD rights (59)[2] agreements in the distance.

The revenues from world sales were generally on the lower end, however. 147 sales instances were in the EUR 0-999 range, and 145 sales instances were in the EUR 1.000-4.999 range. Only four sales instances of Nordic documentaries in this survey passed the EUR 50.000 mark.

[2]The numbers in parentheses are the total sales instances for the territory or the rights category

World Sales

The first chapter of this report focused on the financing of the Nordic documentaries, which at the core is selling the project at an early stage of production. Even though many sales agents are now engaged early in the financing process, taking part in the financing and pre-sales, this chapter is focused on world sales, which in essence is every type of sale or agreement for any type of rights **after** the financing of a project is completed, the film is produced and has had its premiere. Thus, **pre-sales are excluded in the following figures**. For details on the financing of the Nordic documentaries, see chapter one: Financing.

The sales performance of a documentary is understandably often considered a confidential matter for most parties involved. On this background, it is encouraging how many sales agents and producers backed up this survey by sharing information about the world sales of the films they represent. Acknowledging the delicate balance between confidential information and public presentation, this chapter aims to distill the qualitative and quantitative information into a bird's eye view of the performances of the Nordic documentaries on the international market.

Eleven sales agents provided information for this section (see appendix B for details). Between the 11 companies, they represent 40 of the films in the survey. Different from the rest of the report, this chapter is based on these 40 films alone, not the full 62 documentaries included in the survey. Ten of these 40 documentaries are Danish, three are Finnish, one is Icelandic, nine are Norwegian and finally 17 are Swedish.

Reading on, one needs to factor in that the documentaries supported by Nordisk Film & TV Fond have already secured a certain level of distribution in the Nordic countries during the financing stage. With solid distribution in the home region, it is logical to expect a decent level of international distributions in terms of world sales as well.

Another factor with great influence on the figures is the relative complexity in the agreements regarding combinations of rights, fees and territories. In some cases, even terminology and definitions can vary. A single agreement can include regions as well as single territories, different rights for each territory, holdbacks and payment in instalments. Moreover, each sales agent reported their information slightly differently.

World Sales Overall

While the numbers regarding co-production and pre-sales are relatively homogeneous, there are significant spans in the range of least to most world sales and number of territories sold between the titles in every country. This demonstrates that securing wide Nordic distribution does not automatically translate to success on the international market, and it underlines the big difference in the performances of titles.

World Sales per Documentary

Co-productions and Pre-sales (including the Nordics)	🇩🇰	🇫🇮	🇮🇸	🇳🇴	🇸🇪
Most	7	5	5	6	9
Least	3	3	5	2	3
Total	50	13	5	31	83
Average per title	5	4,3	5	3,4	4,9

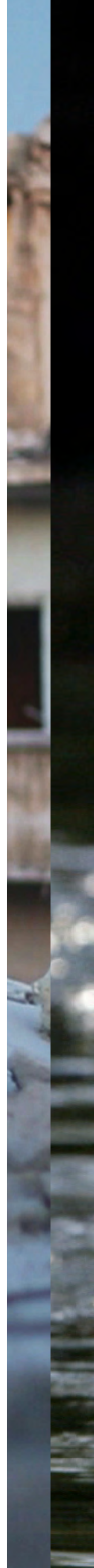
World Sales Agreements (excluding co-productions and pre-sales)

Most	31	10	17	16	27
Least	3	1	17	0	1
Total	106	13	17	67	163
Average per title	10,6	4,3	17	7,4	9,6

Territories in World Sales (excluding co-productions and pre-sales)

Most	119	12	10	80	88
Least	6	2	10	0	1
Total	450	20	10	260	381
Average per title	45	6,6	10	28,8	22,4

Comparing the number of territories included in the world sales can be deceiving. The number of territories covered in an agreement only transfers the rights to the buyer, but there is no guarantee of the rights being exploited in the given territories. Regional All Rights deals and worldwide educational rights are good examples of this. Satellite-based broadcasters are other examples of single agreements covering multiple territories.



Worldwide agreements are not included in the statistics here, but the numbers do reflect multi-territory regions, where the information available to us specified the territories. As the level of reported information varied, read this part as a projection of trends rather than exact science.

In general, the best performing documentaries in this survey had been sold to many territories. The widest reaching Norwegian documentary potentially reached 80 territories, the best reaching Swedish film was sold to 88 territories, while the widest reaching Danish documentary potentially has reached 119 territories. Two Danish documentaries passed the 100-territory mark, dramatically raising the average territories reached by the Danish documentaries. The small number of Finnish and Icelandic films in this survey makes it hard to compare them directly to the rest.

The average number of world sales for each country tended to be very close to double the average number of co-productions and pre-sales. The table, World Sales per Documentary, may suggest a correlation between a high number of pre-sales and co-productions and a high number of world sales. Looking at the numbers behind reveals a different reality, however. Though this report cannot publish numbers on specific titles, there is a clear tendency for the documentaries with the least number of world sales to have a high number of co-productions and pre-sales, thus when evaluating sales performance, all three elements must be taken into account.

What stipulates a success in terms of world sales arguably varies. The total number of international sales, reaching the greatest possible number of territories around the globe, or simply the highest possible revenue can all be argued for by various parties depending on offset and intention. It can also pragmatically be related to securing agreements with strategically targeted buyers and/or audiences. Success should be evaluated individually for each documentary, and direct comparisons should be approached with caution and acknowledgement of differences.

Types of Agreements

The mapping of agreement types is a complicated task, considering the array of possible combinations. In order to simplify the field and establish an overview, the approach here has been to identify the main rights in each sales instance and hold it up against the type of buyer. In that sense, the following table is not exhaustive. It does however provide a meaningful glance at what typically is the primary focus of the sales agreements for the 40 Nordic documentaries in this particular selection. One instance of a specific rights type can in some cases cover many territories in an agreement — or a single agreement can handle several types of rights to a single territory.

The broadcast category includes Free TV, Pay TV, Catch Up, Set Top Boxes, FVOD and many more variations related to broadcast rights. This is by far the most traded item in the list at 190 instances. Almost three times the instances of All Rights and VOD rights at 65 and 59 instances respectively. All Rights agreements with local distributors are becoming more and more widespread in some territories, which is supported by this agreement type being the second most common even ahead of VOD.

The fact that the number of VOD sales was still less than a third of broadcast sales puts the chase of VOD platforms into perspective. Creative documentaries are still not a major focus point for a lot of the global platforms. The VOD platforms that do value creative documentaries are still relatively small and do not pay nearly the dream figures often mentioned in the documentary industry. The information behind the table below indicates that most VOD agreements are with smaller services, though the majors are present.

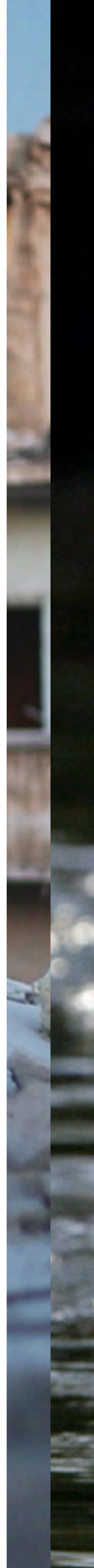
Festival and non-theatrical / event screening rights were at the same level of around 30 instances each. However, the reports from the sales agents mentioned this part differently. Mostly they were reported as normal world sales, and only these instances are included in the table below as such. Though the fees for festival and event screenings are generally modest, some sales agents do specialise in festivals and can assist the national film institutes in festival distribution.

Main Rights Sold

Type of Rights					
Broadcast (Free TV, Pay TV, Catch-up, FVOD) (190)	67	6	1	32	84
All Rights (65)	16	-	-	16	33
On-Demand (AVOD, FVOD, SVOD, TVOD, EST) (59)	18	7	8	8	18
Festival (31)	2	-	-	7	22
Non-Theatrical and Events (30)	9	3	4	3	11
Theatrical (16)	4	-	5	1	6
Ancillary (airlines, hotels, merchandise etc) (13)	-	-	-	8	5
Educational (11)	5	1	-	3	2

Theatrical rights were the main right in 16 cases with an even spread across all the Nordic countries. Ancillary rights are seldom the main right sold for documentaries by itself, though this does occur. A few of the agreements available to this survey did, however, include ancillary rights as a substantial part of the agreement, potentially making the Nordic documentaries available on airplanes, hotels and as merchandise.

In this section, the issue of holdbacks is disregarded due to lack of consistent reporting across the responses. There is no doubt that holdbacks add a layer of complexity, and it is a rising trend in many agreements. Where it might have been normal in the bigger territories before, it is now also very present in smaller territories with competitive platforms. And even in some countries just as legal security from the buyer.



World Sales by Continent

Europe was by far the most common region for distribution of the Nordic documentaries in this survey. European territories have been included in more than 200 instances of world sales. Even more if the Nordic region itself is included as well. In the table below showing the distribution across continents, the Nordic region has been separated from Europe just as the Middle East from Asia. This is simply to add more detail. In that sense, the total number for Europe was 224 and the total number for the Asian continent 71. All other continents were at an even level in terms of sales instances.

The submitted information also showed quite a lot of agreements covering worldwide rights, and thus, in theory, some films can claim to have been sold worldwide. These types of agreements are typically non-exclusive agreements for educational or VOD rights at lower fees. The category does, however, also include deals covering rights in multiple continents thereby making the films more globally available. Yet another type of worldwide agreement can involve a very short window in time for worldwide rights. These different types of multi-territory agreements were relatively common and almost on par with the number of world sales in the respective continents.

Apart from Europe, North America is often considered the most attractive territory for world sales. It is a huge market and can potentially provide great revenue, though it is not a given. As in Europe, it is very much depending on the rights and the partner in question.

World Sales by Continent

Continent / Region					
Europe (208)	57	3	4	43	101
Asia (51)	17	3	-	11	20
Worldwide (35)	10	4	7	2	12
North America (29)	14	1	-	4	10
Oceania / Australia (23)	9	-	-	5	9
South America (23)	10	-	3	4	6
Middle East (20)	6	-	1	5	8
Africa (16)	5	1	-	3	7
Nordic countries (16)	8	1	1	3	3

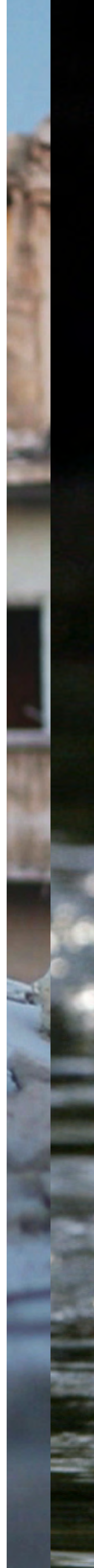
World Sales in Europe

Zooming in on the European region, there are several subregions which often engage in the Nordic documentaries at either the financing stage or later as world sales. Besides the Nordic region itself, they are the Balkans, the Baltic region, Benelux and Russia including CIS (Commonwealth of Independent States following the dissolving of the Soviet Union). The Eastern European countries in general tend to engage in the Nordic documentaries a lot. Though the fees cannot compare to other European territories, the region often acquires Nordic documentaries both at an early stage, or after the documentary is finalised. The figures in the table on the next page also reflect the regions' rich traditions for festivals, educational programmes and human rights initiatives.

In the group of European subregions with particular interest in Nordic documentaries, Benelux is the most lucrative region, and the Nordic documentaries are often sold there both in regional All Rights deals and single territory / single right agreements at decent fees considering the size of the Benelux area. Though the number of world sales instances including countries in the Baltic region and the Balkans were higher, the financial weight of the agreements in the Benelux region made it the most important European subregion for the Nordic documentaries in this survey.

Outside the Nordic region itself, France, Germany and United Kingdom are generally considered the most attractive territories in Europe. Having large populations, they tend to pay fees according to size and wealth. They have been long standing supporters of Nordic documentaries, and the data from the 40 titles in this part of the survey tended to back this up. The chapter, Financing, already touched upon the fact that BBC was an absent collaborator in the financing of the films in this survey. To some extent this is true regarding world sales as well, as sales to the UK were fewer than in the past. Though not directly linked, it is noteworthy that Ireland bought significantly more Nordic documentaries than UK in this survey, indicating that the English-speaking part of Europe still does have an interest in Nordic documentaries.

ARTE's combined French and German setup is another component of complexity not covered in depth here. Interestingly, none of the Danish titles in this selection have been reported sold to France, though a few were indeed pre-sold there. The Swedish and Norwegian films dominated the French sales instances even with an equivalent number of pre-sales as Denmark.



European World Sales

Regions					
Balkan (24)	6	1	-	6	11
Baltics (21)	4	-	-	6	11
Nordics (16)	8	1	1	3	3
Benelux (14)	10	-	-	1	3
Russia + CIS (12)	1	1	-	2	8
Pan Europe (5)	1	-	-	1	3

Single Territories					
Germany (16)	1	1	1	5	8
Spain (16)	8	-	1	1	6
Poland (15)	2	-	-	6	7
Ireland (12)	7	-	-	2	3
Switzerland (10)	3	-	-	3	4
Italy (9)	2	-	-	1	6
France (8)	-	-	-	3	5
UK (8)	3	-	1	1	3
Austria (7)	2	-	-	1	4
Czech Republic (6)	2	-	-	1	3
Greece (4)	2	-	-	2	-
Portugal (3)	-	-	-	-	3

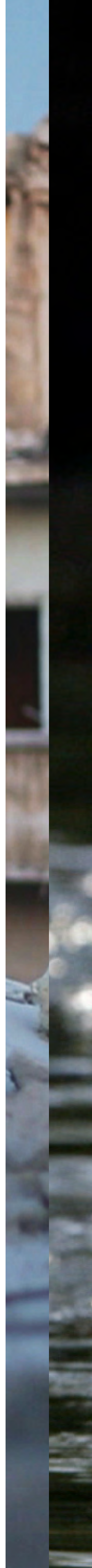
Unspecified European country (11)	-	-	1	1	9
Other European country (7)	3	-	-	-	4

Spain ties Germany at the top of this list. Where Germany has more national and regional broadcasters, Spain in this survey had more smaller VOD platforms boosting the number of sales instances in this case.

Poland is found in third spot regarding the European World Sales. Poland has a good number of festivals, broadcasters and local distributors all interested in Nordic documentaries. Though the fees are often modest, it is not uncommon to see some competition for the same title in Poland.

By some, Italy has been regarded as a declining market, as the broadcasters seemed less interested in Nordic content. The territory does, however, rank relatively high in this survey, as especially the Swedish documentaries did well in Italy. To be fair, there are several films included in the present survey with a direct relevance for an Italian audience. Apart from festivals and broadcasters, a few of the sales to Italy have been to local distributors, which make them hard to track in further detail.

Differences in the profiles of TV slots and traditions for storytelling are the key elements when targeting world sales in many European territories. EU / Europe is often seen as one unified region, but when it comes to documentary world sales there are many different traditions and interests playing a significant role from territory to territory. Moreover, the significance of relationships built over time between buyers and sales agents is not to be overlooked. One golden rule of world sales to remember is that much can be planned, calculated for and expected, but one can never truly predict a massive success beforehand. Factors like hype and timing can play big part in which films gain traction — and which films do not.



Distribution of Nordic Documentaries

Distribution Fees
At the end of the day, the fees amounting from the world sales agreements are probably what most producers are concerned about when it comes to world sales. It is a well-known fact, that fees for documentaries are declining. While the survey was provided with insights into the details of world sales handled by the sales agents, some details are confidential both in the distribution contract between the sales agent and the producer, and in the sales contracts with the buyers. This is fully respected in this report, adapting the information to a very broad and anonymous count of sales in specific ranges of fees in EUR.

Many sales are in the lower end ranges of EUR 0-999 or EUR 1.000-4.999. With an even split between these two ranges, a total of 292 of all sales available to the survey land here. The Danish documentaries are the only case of having most sales in the EUR 1.000-4.999 range at double the number of the lower range. There seems to be a slight tendency for the Danish documentaries to secure higher fees relative to the reduced number of films from each Nordic country in this part of the survey.

In 36 sales instances, the Nordic documentaries passed the EUR 10.000 mark. 11 times passing the EUR 25.000 mark and only four times passing the EUR 50.000 mark. Most of the higher end fees stem from deals in North America in form of either All Rights agreements, TV or VOD agreements. In Europe, the best chance of securing the highest fees is still found in France, Germany, UK and Benelux – as it has been traditionally.

Estimated Approximate Fees

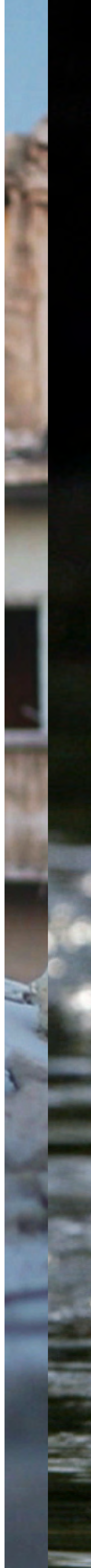
Approximate Fee					
EUR 0 - 999 (147)	26	13	12	30	66
EUR 1.000 - 4.999 (145)	52	4	4	21	64
EUR 5.000 - 9.999 (38)	13	2	-	7	16
EUR 10.000 - 24.999 (25)	6	-	2	7	10
EUR 25.000 - 49.999 (7)	4	-	-	2	1
EUR 50.000 - 99.999 (4)	3	-	-	-	1

When evaluating the fees, there are a number of key elements to take into consideration. Firstly, the territories' rootedness in the documentary tradition, where festival attendance and broadcasters' documentary ratings can be indicators. Secondly, the combination of size and wealth of the population in the territory plays a big part in setting the level of the fees. Basically, this can be simplified to an assessment of the potential audience. And finally, the technicalities of the agreement in terms of the combination of rights, holdbacks and exclusivity are the last part of the puzzle. Looking at the fees negotiated by the various sales agents for specific territories and specific clients, they very much indicate a static market with relatively little room for negotiating deviance from the standards. Most clients send a standardised offer with a fixed set of rights and a standard fee. Unless you have a truly unique film on your hands, the fees seem more or less fixed in a narrow range.

Another trend is an increased use of the revenue share model. The benefit of this model for the producers in terms of revenue and transparency is debatable, depending on the agreed splits and the construction of the agreement. In some cases, it is a non-negotiable model, and in others it is a financial necessity, as some buyers in smaller territories cannot pay a fee or a Minimum Guarantee for the rights. The true value of these agreements should be evaluated on a case-to-case basis.

The key reported market trend is without a doubt that fees tend to be decreasing while the buyers simultaneously claim more and more rights, as technology advances and audiences are reached on more than one platform in today's media landscape.

Following this, a recurrent theme in the feedback from the sales agents has been the challenging and fast changing landscape of documentary world sales. Just as it becomes increasingly difficult for the production companies to finance a documentary, it similarly becomes increasingly challenging to sell the film on the international market afterwards. For many of the same reasons. Thus, matching a documentary project with the right sales agent becomes increasingly important. The data provided for this report demonstrates that there is a range of sales agent with profiles matching the range of different types of documentaries, and that there are well established collaborations between the production companies and the sales agents optimising audience reach.



The Distant Barking of Dogs
© Final Cut for Real

Appendix A: List of Documentaries (with links)

This appendix lists all the documentaries supported by Nordisk Film & TV Fond premiering 2015 to 2018.

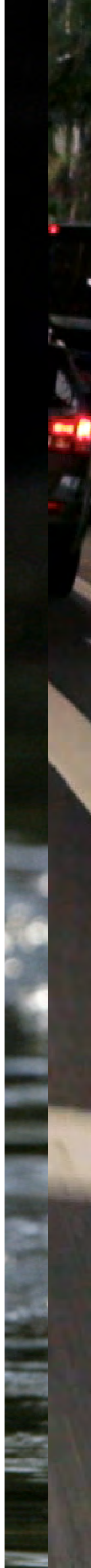
Appendix A

Title	Premiere	Production Company
A MODERN MAN *	2017	Danish Documentary
AMATEURS IN SPACE *	2016	Danish Documentary
BOBBI JENE	2017	Sonntag Pictures
BUGS	2017	Danish Documentary Rosforth
DEATH OF A CHILD	2017	Final Cut for Real
THE DISTANT BARKING OF DOGS	2017	Final Cut for Real
THE GREAT EUROPEAN CIGARETTE MYSTERY	2017	Sonntag Pictures
THE GREAT GAME	2018	Haslund Film Aps
HEARTBOUND - A DIFFERENT KIND OF LOVE STORY	2018	Magic Hour Films Metz Film
LAND OF THE FREE	2017	Final Cut for Real
LAST MEN IN ALEPPO	2017	Larm Film
LOST WARRIOR	2018	Made in Copenhagen
MOTLEY'S LAW	2015	Made in Copenhagen
NATURAL DISORDER	2015	Moving Documentary
STAY BEHIND - MY GRANDFATHERS SECRET WAR	2017	Bullitt Film
THE STRANGER	2017	Made In Copenhagen
THE WAR SHOW	2016	Fridthjof Film Dharma Film
TUTTI A CASA - POWER TO THE PEOPLE?	2017	Magic Hour Films
VENUS - NAKED FEMALE CONFESSIONS	2016	House of Real
WHERE SPIDERS DWELL	2917	Loke Film APS

* Not included in the survey

Title	Premiere	Production Company
BOYS WHO LIKE GIRLS	2018	Napafilms
DIVING INTO THE UNKNOWN	2016	Monami Agency
HOBBYHORSE REVOLUTION	2017	Tuffi Films
LITTLE YELLOW BOOTS *	2017	Millennium Film
POWER OF YOIK *	2018	Saami-Filmi
PUNK VOYAGE	2017	Mouka Filmi
THE SALESMEN OF HAPPINESS	2015	Citizen Jane Productions

Title	Premiere	Production Company
INNSAEI - THE SEA WITHIN	2016	K.O.Framleidsla. ehf Klikk Productions
ROCK ISLANDICA	2017	Markell ehf

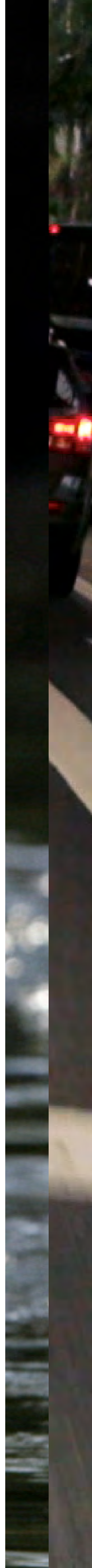


Distribution of Nordic Documentaries

Appendix A

Title	Premiere	Production Company
ALEPPO'S FALL	2017	Fenris Film
BROTHERS	2015	Fenris Film
DOING GOOD	2016	Speranza Film AS
EXIT	2018	Sant & Usant
GOLDEN DAWN GIRLS	2017	UpNorth Film
THE MAGNITSKY ACT - BEHIND THE SCENES	2016	Piraya Film AS
MAGNUS	2016	Moskus Film
MOGADISHU SOLDIER	2016	Piraya Film
MY HEART BELONGS TO DADDY	2018	Indie Film
THE NIGHT	2017	Indie Film
REBELS	2015	Fuglene
SPORT KIDS - DANCING FOR YOU	2015	Sant & Usant
SPORT KIDS - VARICELLA	2015	Sant & Usant

Title	Premiere	Production Company
AFTER INEZ	2017	Karin Ekberg AB
BERGMAN - A YEAR IN A LIFE	2018	B-Reel Films AB
BIKES VS CARS	2015	WG Film
BLOOD SISTERS	2015	Malin Andersson Film AB
THE BORNEO CASE	2016	Amp Film
DEAD DONKEYS FEAR NO HYENAS	2017	WG Film
THE DEMINER	2017	Ginestra Film
DON JUAN	2015	Ginestra Film AB
EVERY FACE HAS A NAME	2015	Auto Images
FONKO	2016	Story
I CALLED HIM MORGAN	2016	Kasper Collin Produktion AB
INGRID BERGMAN IN HER OWN WORDS	2015	Mantaray Film
LIVING. LOVING	2018	Mantaray Film
MONALISA STORY	2015	Lejoni Production AB
THE OTHER JERUSALEM	2017	HB PeÅ Holmquist Film
OUAGA GIRLS	2017	Momento Film
THE RAFT	2018	Fasad AB
PRISON SISTERS	2016	Nimafilm
RECONSTRUCTING UTØYA	2018	Vilda Bomben Film AB
SPORT KIDS - CHAPTER 11	2016	Story
SPORT KIDS - RUTH	2015	Story
STRONGER THAN A BULLET	2017	Nimafilm
THE SWEDISH THEORY OF LOVE	2015	Fasad AB
THAT SUMMER	2017	STORY



Bikes vs Cars
© Rodrigo Marcondes

Appendix B: List of Other Participants

This appendix lists all other participants providing information to this survey.

Appendix B

DR

TV 2 DENMARK

YLE

RUV

NRK

TV 2 NORWAY

VGTV

SVT

UR

AUTLOOK FILMSALES

CAT & DOCS

DECKERT DISTRIBUTION

DR SALES

FEELSALES

FIRST HAND FILMS

JAVA FILMS

THE MATCH FACTORY

NONSTOP ENTERTAINMENT

TASKOVSKI FILMS

TRUST NORDISK

WIDE HOUSE

ARTWORK
YELLOW1.DK

EDITOR
KAROLINA LIDIN

COVER/DETAIL PHOTOGRAPHY
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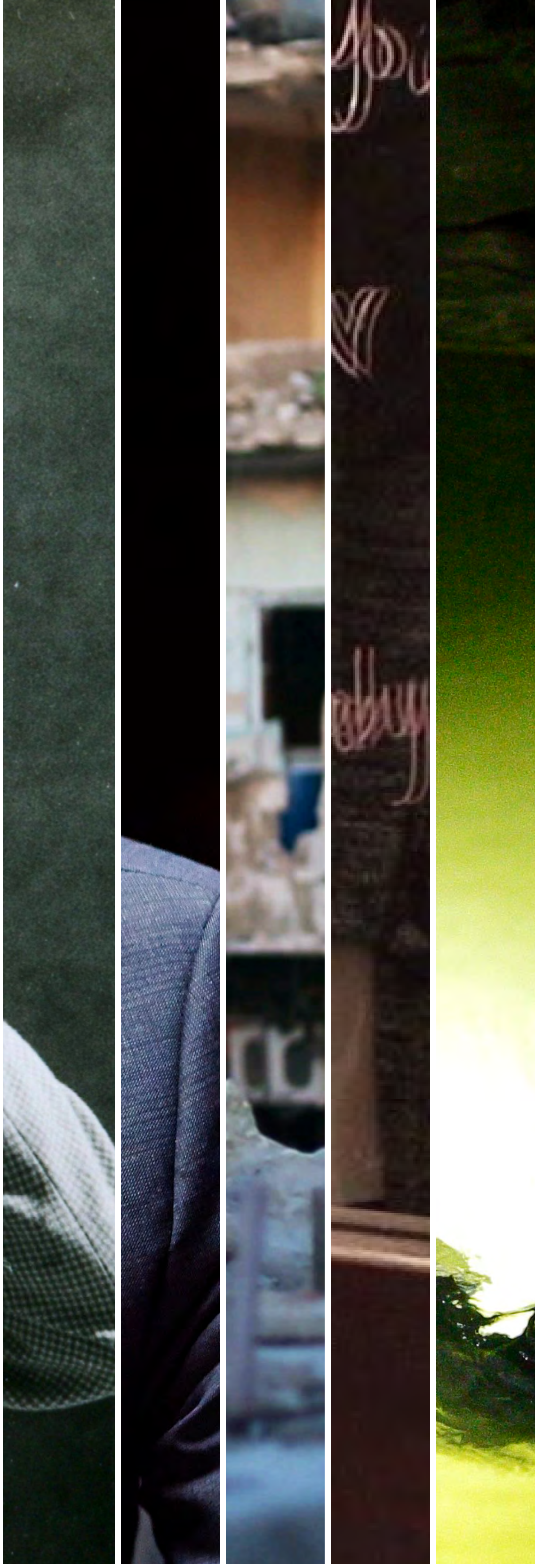

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