

NORDIC FILM CROSSING BORDERS

Report on Distribution & Sales of Nordic Films 2009-2013



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INTRODUCTION

Behind the Buzz

Buzz around the Golden Age of Nordic Films, Nordic Noir in TV and the Global Impact of Nordic documentaries have been discussion topics for some time now. We have won Oscars and prizes at major film and TV festivals, huge pan-Nordic and international audiences have tuned in and sales of our films and TV series to foreign territories have grown.

Thanks to films and television dramas, moving pictures of Nordic cultures and values have been spread widely throughout the world.

Looking at facts and figures is a way of delving deeper into the details of how successful our storytellers actually are. That is why we started an ambitious data collection project on admissions, TV-ratings, festival visits and sales of Nordic film and TV projects in spring 2014.

The year 2009 was a natural starting point, since that year we at Nordisk Film & TV Fond initiated a substantial change in our distribution support measures. Selected distributors that were releasing several non-national Nordic titles in cinemas could receive slate support from us. During 2010-2012 we also received additional allocation from The Nordic Council of Ministers' Kreanord pool to encourage distributors abroad to pick up Nordic titles.

It can clearly be noted that the number of Nordic titles distributed in neighbouring Nordic countries has steadily grown. Still, certain logic remains: a good number of films are purely aimed at the national audience. Since the Fund demands distribution or pre-sale in at least two

Nordic countries, national films do not really fall into our remit. It is, however, interesting to have a look at what are the most popular stories of national importance.

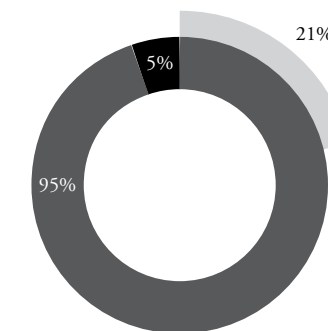
The Fund's support covers more than 250 films between 2009 and 2013. This includes documentaries that usually are shown at festivals and on TV. Yet 80% of these films had a cinema release and more than a half of them in at least two Nordic countries. This report's peek at the qualitative data is extremely interesting: which titles have actually travelled, pleased audiences and been sold.

The report is based on data of films and documentaries from 2009 to 2013. In the world of multiple platforms, the next step would be to look at the audience numbers on TV. From the few bits and pieces of information we already know that Nordic television audiences have indeed grown to appreciate content from the neighbours much more than before.

The Nordisk Film & TV Fond celebrates its 25th anniversary this year. During these years we have financially supported over 1,400 films with a total sum of NOK 1.6 billion. This report nicely presents concrete proof that these amounts have made a difference in terms of reaching Nordic and global audiences.

Petri Kemppinen
CEO

Nordic Fiction Films in Cinema 2009-2013



- Had screening in cinema: 524
- Had screening in more than one country: 117
- Had no cinema screening: 28

Total amount of films: 552

*Including children & youth films,
Documentary films excluded*

INTRODUCTION

Behind the Numbers

There has been great interest and need for independent and comprehensive statistical research about Nordic film distribution and sales. This report compiles Nordic film statistics in a depth that has never been seen before. The data covers over 800 titles premiered in 2009-2013.

The statistics were collected between April 2014 and February 2015 from Nordic film institutes and foundations, international sales companies and producers, who were the key contributors and made this study possible. The hand-picked and organised statistics are at the core of this study, whose results are presented in this report.

The perspective of this report moves from the local to pan-Nordic and finally worldwide successes of Nordic film. The report is divided into six chapters. At first, the focus is on the national characteristics of Nordic film. The second chapter is an overview of Nordic cinema trends and a dive to Nordic film successes: which film

productions were the most successful among the Nordic audiences. Nordic numbers lead us to the international successes and more specific analysis of children and youth films and documentary hits.

In the beginning of each chapter, you can find a column from a visiting writer. These texts represent different points of view to the film world and hopefully, together with the statistical findings and analysis, inspires thinking and future conversations as well as decision-making.

This report, Nordic Film Crossing Borders, is printed for the stakeholders and organisations who helped create it, and accessible online for everyone. The report and more statistics are available on www.nordiskfilmogtvfond.com.

Sara Keskinarkaus
Project Researcher

Nordic films

2009-2013

Total Amount of Films

847

Films Supported by NFTF

31%

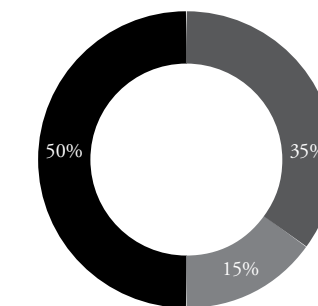
(264 films)

Supported Films
Premiered in Cinemas

81%

(213 films)

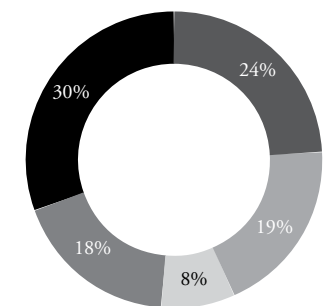
Films by Category



- Documentary: 295
- Children and Youth film: 129
- Other: 423

Total amount of films: 847

Films by Country



- Denmark: 204
- Norway: 155
- Finland: 164
- Sweden: 258
- Iceland: 66

Total amount of films: 847

**All percentages rounded to the nearest whole number.*

Top Financier

Nordisk Film & TV Fond was established in 1990 to promote high quality film and TV productions in the Nordic Countries by allocating funding for Nordic feature films, TV fiction and series, and creative documentaries. The Fund is backed by the Nordic Council of Ministers, the five Nordic film institutes and 11 Nordic television channels, but it makes its decisions independently. To get funding, the project must have a significant audience potential primarily in the Nordic countries and secondarily in the global market. Projects for children and youth are given priority.

The Fund also supports a wide range of film-cultural initiatives, which aims to support the Nordic film and TV industry to create networks between professionals around the world as well as build bridges between established industry and newcomers. One of the Fund's own annual events, Nordic Talents, specifically targets

this goal by creating a meeting point for fresh film graduates and professionals.

Another of the Fund's objectives is helping professionals to improve and develop their knowledge and skills. Special development projects like the recent High Five Cross Media Content for Kids and Nordic Genre Boost can be initiated.

In 2005, the Nordic Council Film Prize was established and Oslo-based Nordisk Film & TV Fond became its administrator. The goal for this prestigious prize is to strengthen the Nordic cultural community and develop the Nordic region as a cultural home market. In time, the nominated films will benefit from the Film Prize culturally and commercially. The Fund also promotes distribution and versioning of Nordic films in the region. The Fund provides support in a form of top financing. In 2014 it supported 120 projects with NOK 84,6 million.

01

NORDIC CINEMA TRENDS

Local Quality Content and Declining Admissions

Nordic territories have maintained the reputation for producing successful local content, despite the fact that, like the rest of Europe, the market has been struggling with declining cinema admissions. Over 51 million cinema tickets were sold in 2013 in the Nordic region, which is a 4.3 percent decline from the previous year. In 2014, admissions dropped to 48.7 million.

The decline has been more rapid in the EU region: cinema admissions have decreased in the region more or less continuously the past years. In 2013, admissions dropped to 907.1 million tickets sold, which is the lowest level since 2005¹. Despite falling admissions, increasing ticket prices have kept the box

office growing, but in 2013 the profits were not sufficed and the EU gross box office declined for the first time since 2005.

The damages have so far stayed milder in the Nordic region with especially the local films having kept their strong position and even dominating the charts. In Denmark and Finland, local films drew a substantial 27 percent of the audience in 2014. In Finland this was an increase compared to the previous year. In Sweden, the share also had a slightly positive trend compared to the previous year, 25.1 percent market share. The market share of national films tends to fluctuate depending on the success of generally a few local blockbusters.

Marjo Pipinen: What Makes a Film Nordic?

Nordic films have a peculiar sense of humour.

It may be laconic, like *(Le Havre)*, black *(A Somewhat Gentle Man)*, intelligent *(I Belong)*, outrageous *(Klovn: the Movie)* — or it may have something to do with horses *(Of Horses and Men)* — but you are sure to recognize it as Nordic. Nordic comedies are not afraid to make you feel awkward, embarrassed, or even nauseous, and when the end credits roll, you'll find yourself pretty damn happy about it.

Nordic films tackle painful issues.

Nordic filmmakers are a brave bunch: they highlight global concerns and are not afraid of exposing their own vulnerabilities. They find stories that are not often told *(Eat Sleep Die)*, or get people to open up about the stories they probably didn't even know should be told *(Finnish Blood, Swedish Heart)*. There are stories that are common to all of our countries *(The Orheim Company)*, and films that remind us that there is a generally world outside this little corner of ours *(Concerning Violence)*.

Nordic films are about identity crises.

The relatively peaceful life the Nordic countries have enjoyed has made the ground fertile for some hard-core introspection: What is it like to be human in today's world? And what is my place in the world? The questions often arise from a life-changing event *(Blind, Metalhead)*, while some films play out an identity crisis of the society as a whole *(Play, The Hunt)*. In others, the human condition itself has enough fuel for creating a gripping story *(She Monkeys, Concrete Night)*.

Nordic film is a myth.

The truth about Nordic films is that there is no truth. Some films feel like they could not have been made anywhere else in the world *(The Reunion)*, some tell universal stories *(In a Better World)*. The countries and their films are so diverse that any generalization fails in some way. That is why we need to keep our doors and borders open so that all kinds of filmmakers can come and go: we never know where the next great Nordic film is going to be made, by whom, and what kind of a story it tells.

Marjo Pipinen

Programmer

Helsinki International Film Festival

Country	Admissions (in mio)			GBO (in mio EUR)			National Market Share	
	2009	2013	Change %	2009	2013	Change %	2009	2013
Denmark	14.1	13.6	-3.5	138.1	141.0	2.1	17.3%	30.0%
Finland	6.8	7.8	14.7	57.1	76.0	33.1	15.0%	23.0%
Iceland*	1.6	1.4	-12.5	8.6	9.3	8.1	10.3%	3.1%
Norway	12.7	11.8	-7.1	130.0	140.4	11.1	20.6%	22.8%
Sweden	17.4	16.6	-8.1	145.4	190.1	30.7	32.7%	24.8%

*estimated

National market share includes minority co-productions in Denmark and Iceland

Source: EAO

¹ European Audiovisual Observatory, Focus 2014 - World Film Market Trends. Calculated on a pro-forma basis for the 28 EU member states as of 2014.

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NORDIC CINEMA TRENDS

Digitalisation and Cinemas

Digitalisation has changed each step of filmmaking from filming to distribution and introduced new platforms for watching films. New technology and the digitalisation of film has been seen mostly as a positive development. After a slow start, the conversion of cinemas to digital projection proceeded rapidly during this decade. Thanks to rapid uptake among leading circuits, by the end of 2011 more than half of Europe's cinema screens were equipped for digital projection². The Nordic countries were even more up to beat and adapted the new equipment and techniques even more faster than rest of the Europe, as a lot of hopes were set in.

Updating of course demanded investments, and two of the generally recognised downsides of digitalisation have been large initial investments and the increase of vulnerability for malfunctions in the cinemas, which has made especially single-screen cinemas struggle³.

Norway became the world's first country to only have digital cinema technology in July 2011⁴. In 2013, there were around 200 cinemas in Norway and the number of digital screens had grown slightly to 422 screens. Denmark, Finland and Norway got one hundred percent digitised in 2014, and Sweden was catching up rapidly.

Faster circulation of films and better availability are also generally recognised as the primary effects of digitisation. The number of released films has increased in many countries, but at the same time the amount of movie theatres and screens has decreased. Small cinemas and art-house theatres have reported to struggle with distribution and are saying that big blockbusters are taking over screens in the entire Nordic region.

Lastly, the recent falling revenues from the DVD market are challenging the traditional business models and as the cinemas and cinema-goers adapt new technologies and practices, the conversation of cinemas exclusivity and new distribution windows remains strong. While novelty factor of digital 3D blockbusters initially boosted underlying cinema attendance in 2009, admissions have been decreasing more or less continuously since then.



Of Horses and Men – © Hrossabrestur Ehf
Icelandic film sensation Of Horses and Men was awarded with The Nordic Council Film Prize in 2014.



The 100-Year-Old Man Who Climbed Out the Window and Disappeared – © Press3
Actor Robert Gustafsson (left) stars Swedish comedy hit The 100-Year-Old Man Who Climbed Out the Window and Disappeared.

Nordic Countries and Cinema in a Nutshell

	Denmark	Finland	Iceland	Norway	Sweden
Population 2013 (million)	5.6	5.5	0.3	5.1	9.6
Admissions 2013 (million)	13.6	7.8	1.4	11.8	16.6
Admissions, local films 2013 (million)	4.1	1.8	0.04*	2.7	4.1
Average admissions per capita 2013	2,4	1,4	4,3	2,3	1,7
Number of cinemas	157	159	11	192	424
Screens	405	282	-	422	774
Digital screens	400	284	38	422	707
Digital 3D screens	243	208	27	281	434
Feature film first releases 2013	227	200	2	201	248
New domestic releases 2013	28	36	-	26	49

*estimated

² European Audiovisual Observatory (EAO), Press release, 18.01.2012.

³ EAO, Press release, 18.01.2012 and Aalto University, report, 2013.

⁴ Film & Kino, Cinemas article, 03.01.2012.

01

NORDIC CINEMA TRENDS

Denmark and Danish feature films

Cinema-going in Denmark has stayed basically stable, and after a 33 percent record market share in 2012, Danish films continue their winning course. In 2013, four of top 5 films in the country were local films, led by director Mikkel Nørgaard's crime thriller *The Keeper of the Lost Causes* (Kvinden i buret) and director Thomas Vinterberg's award-winning *The Hunt* (Jagten) with over 650,000 admissions. *The Hunt* was also among the European film successes of the year 2013⁵ and the most popular Danish films in other Nordic countries.

In 2013 Denmark also achieved the highest market share for the local films (30%) in the Nordic countries through diversity⁶. The five biggest films of the year included a quality crime film, a drama, a children's film, a comedy and a biopic. Similar pattern can

be recognized also from a longer period: the most successful films during the whole research period include feature-length films from children's film to romantic comedy and thriller.

Local film successes were also popular among wider Nordic audience. For example, director Niels Nørlov Hansen's comedy success *The Reunion* (Klassefesten, 2011) caught exceptional interest in Finland, and in February 2015 director Taneli Mustonen's remake made history as Finland's all-time best domestic opener with 123,939 admissions from 126 screens.

Top 10 Local Film Successes in Denmark in 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Admissions in Denmark
1.	-	YES	Clown	Klovn - The Movie	2010	Mikkel Nørgaard	838,881
2.	-	-	This Life	Hvidsten Gruppen - Nogle må dø for at andre kan leve	2012	Anne-Grethe Bjarup Riis	754,824
3.	-	YES	The Keeper of Lost Causes	Kvinden i buret	2013	Mikkel Nørgaard	690,891
4.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	651,818
5.	-	YES	Love is All You Need	Den skaldede frisør	2012	Susanne Bier	631,937
6.	-	YES	A Royal Affair	En kongelig affære	2012	Nikolaj Arcel	515,921
7.	-	-	The Reunion	Klassefesten	2011	Niels Nørlov Hansen	505,588
8.	-	YES	A Funny Man	Dirch	2011	Martin Zandvliet	473,042
9.	-	YES	In a better World	Hævnen	2010	Susanne Bier	443,542
10.	Ⓒ	-	Father of Four	Far til fire - på japansk	2010	Claus Bjerre	418,638

Top 10 Danish Film Successes in the Nordics

Admission in the country of origin excluded

	Category	Support	English title	Original title	Release year	Directors	Admissions in other Nordic countries
1.	-	YES	In a better World	Hævnen	2010	Susanne Bier	227,065
2.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	126,506
3.	-	YES	Clown	Klovn - The Movie	2010	Mikkel Nørgaard	94,786
4.	-	YES	Melancholia	Melancholia	2011	Lars von Trier	92,002
5.	-	YES	A Royal Affair	En kongelig affære	2012	Nikolaj Arcel	83,353
6.	-	YES	Love is All You Need	Den skaldede frisør	2012	Susanne Bier	69,758
7.	-	YES	Marie Krøyer	Marie Krøyer	2012	Bille August	62,541
8.	Ⓓ	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	51,256
9.	-	YES	Antichrist	Antichrist	2009	Lars von Trier	38,075
10.	Ⓒ	YES	Freddy Frogface	Orla Frøsnapper	2011	Peter Dodd	21,186

Ⓒ Children & Youth Film

Ⓓ Documentary Film

YES Supported by Nordisk Film & TV Fond

⁵ *The Hunt* gathered over 850,000 admissions in Europe outside Denmark according to European Audiovisual Observatory statistics.
⁶ In 2014 market share dropped to 27%.

01

NORDIC CINEMA TRENDS

Finland and Finnish Feature Films

Despite the declining cinema admissions, the Finnish titles have been making records in recent years. In 2014, local films ended up controlling 27 percent of the market with more than two million tickets sold. This was the third best result for local titles since Finnish cinema statistics began in 1970.

The Finnish phenomenon of 2010's was the constantly improving success of documentaries, which captured all of 14 percent of the audience share of national films in 2013. Documentary films' cinema audience more than doubled in 2012-2013 from 115,000 to 257,000 admissions. The audience magnet was *Finnish Flash - A Teemu Selänne Story* (2013), a documentary film about the national ice-hockey celebrity and idol, with 130,000 sold cinema tickets. Those numbers made it not only the national documentary hit, but also the biggest documentary film success in the Finnish cinemas so far.

Still, the Finnish audience in general favoured comedies and dramas. Director Johanna Vuoksenmaa's comedy film *21 Ways to Ruin a Marriage* (2013) had 403,000 admissions, which makes it the national cinema success of five years and the fifth most seen film of the 2000s.

Finnish film hits stayed mostly local hits as only two of top 10 films were introduced to wider Nordic cinema audience. The Nordic neighbours favoured documentaries, children animations and director Aki Kaurismäki's award-winning *Le Havre* (2011), which was screened in Denmark, Norway and Sweden. Director Jalmari Helander's innovative Christmas horror-story *Rare Exports* (2010) was the only title appearing on both the national and the Nordic top 10's.

Top 10 Local Film Successes in Finland in 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Admissions in Finland
1.	-	-	21 Ways to Ruin a Marriage	21 tapaa pilata avioliitto	2013	Johanna Vuoksenmaa	403,045
2.	-	YES	Lapland Odyssey	Napapiirin sankarit	2010	Dome Karukoski	384,392
3.	Ⓒ	-	Ricky Rapper and the Bicycle Thief	Risto Räppääjä ja polkupyörävaras	2010	Mari Rantasila	328,224
4.	Ⓒ	-	Ricky Rapper and Cool Wendy	Risto Räppääjä ja Viileä Venla	2012	Mari Rantasila	309,939
5.	-	-	Princess	Prinsessa	2010	Arto Halonen	296,939
6.	-	-	Road North	Tie Pohjoiseen	2012	Mika Kaurismäki	265,719
7.	-	-	Hellsinki	Rööperi	2009	Aleksi Mäkelä	260,020
8.	-	YES	Rare Exports	Rare Exports	2010	Jalmari Helander	252,404
9.	-	-	Backwood Philosopher	Havukka-ahon ajattelija	2009	Kari Väänänen	222,707
10.	-	YES	Purge	Puhdistus	2012	Antti Jokinen	210,013

Top 10 Finnish Film Successes in the Nordics

Admission in the country of origin excluded

	Category	Support	English title	Original title	Release year	Directors	Admissions in other Nordic countries
1.	-	YES	Le Havre	Le Havre	2011	Aki Kaurismäki	66,579
2.	Ⓒ	YES	Niko 2 - Little Brother, Big Trouble	Niko 2 - lentäjäljekset	2012	Kari Juusonen	61,402
3.	-	YES	Iron Sky	Iron Sky	2012	Timo Vuorensola	60,890
4.	Ⓒ	YES	Moomins and the Comet Chase	Muumi ja punainen pyrstötähti	2010	Maria Lindberg	25,734
5.	Ⓓ	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll & Mika Hotakainen	12,991
6.	Ⓓ	YES	Finnish Blood, Swedish Heart	Laulu koti-ikävästä	2013	Mika Ronkainen	8,043
7.	-	YES	Rare Exports	Rare Exports	2010	Jalmari Helander	7,554
8.	-	YES	The House of Branching Love	Haarautuvan rakkauden talo	2009	Mika Kaurismäki	1,811
9.	-	YES	Lapland Odyssey	Napapiirin sankarit	2010	Dome Karukoski	501
10.	Ⓓ	-	Reindeerspotting	Reindeerspotting	2010	Joonas Neuvonen	291

01

NORDIC CINEMA TRENDS



Headhunters – © Erik Aavatsmark Friland AS
Headhunters was one of the most popular Norwegian films in the Nordic region. It had also over 558,000 local admissions.



Steam of Life – © Oktober Oy
One of the Finnish documentary successes of the period was intimate Steam of Life with over 49,000 local admissions and festival screenings in around 30 countries.



The Hunt – © Per Arnesen
The Hunt, an award-winning Danish drama about a kindergarten teacher accused of child abuse, had over 650,000 local admissions.

01

NORDIC CINEMA TRENDS

Iceland and Icelandic Feature Films

Director Ragnar Bragason's comedy *Mr. Bjarnfredarson* (2009) was the most popular local film in 2009-2013 with almost 67,000 admissions followed by Óskar Thor Axelsson's thriller *Black's game* (2012). The latter also had an audience of a couple hundred in Danish cinemas.

Icelandic films stayed local as only eight films of all 66 films (12%) were screened in other Nordic countries by the end of the research period. The Icelandic success stories in the Nordics were children's animation *Legends of Valhalla – Thor* (2011), directed by Óskar Jónasson, and survival story *The Deep* (Djúpið, 2012) directed by Baltasar Kormákur. Both attracted audience in and outside of Iceland. Jónasson's animation more than doubled its audience in other Nordic countries.

In general, children and youth films had a good position in the Icelandic market. Four of ten top 10 local films were for a youth or even younger audience.

Despite the last years having been hard for Icelandic cinema, local films having only 3.6 percent of B.O. revenues in 2013 and even less in admissions, 2014 saw a significant rise of the local market share to 13.6 percent.⁷

Top 10 Local Film Successes in Iceland in 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Admissions in Iceland
1.	-	-	Mr. Bjarnfredarson	Bjarnfredarson	2009	Ragnar Bragason	66,876
2.	-	YES	Black's Game	Svartur á leik	2012	Óskar Thór Axelsson	62,783
3.	-	YES	The Deep	Djúpið	2012	Baltasar Kormákur	50,280
4.	Ⓢ	-	The Secret Spell	Algjör Sveppi og dularfulla hótélherbergið	2010	Bragi Þór Hinriksson	37,506
5.	-	-	Jóhannes	Jóhannes	2009	Þorsteinn Gunnar Bjarnason	36,417
6.	Ⓢ	-	The Big Rescue	Algjör Sveppi og leitinn að Villa	2009	Bragi Þór Hinriksson	32,226
7.	Ⓢ	-	The Magic Wardrobe	Algjör Sveppi og töfraskápurinn	2011	Bragi Þór Hinriksson	30,602
8.	Ⓢ	YES	Legends of Valhalla - Thor	Heitur Valhallar - Þór	2011	Óskar Jónasson	24,044
9.	-	-	Our Own Oslo	Okkar eigin Osló	2011	Reynir Lyngdal	23,892
10.	-	YES	Mamma Gogo	Mamma Gógó	2010	Fríðrik Þór Fríðriksson	23,363

Top 7 Icelandic Film Successes in the Nordics

Admission in the country of origin excluded

	Category	Support	English title	Original title	Release year	Directors	Admissions in other Nordic countries
1.	Ⓢ	YES	Legends of Valhalla - Thor	Heitur Valhallar - Þór	2011	Óskar Jónasson	29,206
2.	-	YES	The Deep	Djúpið	2012	Baltasar Kormákur	11,257
3.	-	YES	The Good Heart	The Good Heart	2009	Dagur Kári	7,731
4.	-	YES	Volcano	Eldfjall	2011	Rúnar Rúnarsson	5,568
5.	-	YES	Black's Game	Svartur á leik	2012	Óskar Thór Axelsson	898
6.	-	YES	Mamma Gogo	Mamma Gógó	2010	Fríðrik Þór Fríðriksson	837
7.	-	YES	Summerland	Sumarlandið	2010	Grímur Hákonarson	792

⁷ The data does not include the admissions at the Iceland's art-house cinema Bio Paradis, which has screened film productions since autumn 2010.

01

NORDIC CINEMA TRENDS

Norway and Norwegian Feature Films

Norwegian cinemas' ticket-sales have gone moderately downhill for the last years, but at the same time local films have attracted somewhat bigger audiences than before: in 2009 cinemas sold 12.7 million tickets. By 2013, total admissions had dropped down to 11.8 million and by 2014 to 11.3 million tickets. Local films in turn rose to nearly 2.7 million tickets in 2013, and the year after went even over that, which means a market share of 24.4 percent and the second best year for local film since 1975, Film & Kino reveals.

The main contributors to the record-high local film market shares are the children and family films. For example director Rasmus A. Sivertsen's phenomenal success animation *The Christmas of Solan & Ludvig* rose to the second most successful local film, despite its late release in 2013.

The children and youth films also dominated the Top 10 local films. Only the Oscar-nominated blockbuster epic

Kon-tiki (2012), directed by Espen Sandberg and Joachim Rønning, beat the Christmas tale with 888,000 sold tickets in Norway. Adventure film attracted also over 205,000-headed cinema audience in Denmark, Finland, and Sweden.

Wider Nordic audiences most enjoyed action thriller *Headhunters* (Hodejegerne, 2011), based on Jo Nesbø's novel and directed by Morten Tyldum, and it leads the Norwegian films' top 10 from 2009-2013 based on cinema admission in other Nordic countries. Most of the Norwegian film successes in the Nordic countries had a cinema release in Sweden and Denmark, and a few in Finland and Iceland.

Top 10 Local Film Successes in Norway in 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Admissions in Norway
1.	-	YES	Kon-Tiki	Kon-Tiki	2012	Espen Sandberg & Joachim Rønning	888,363
2.	C	-	The Christmas of Solan & Ludvig	Solan og Ludvig - Jul i Flåkløya	2013	Rasmus A. Sivertsen	854,210
3.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	558,020
4.	C	YES	Journey to the Christmas Star	Reisen til julestjernen	2012	Nils Gaup	462,692
5.	C	-	Twigson ties the Knot	Knerten gifter seg	2010	Martin Lund	421,798
6.	C	-	Twigson	Knerten	2009	Åsleik Engmark	375,567
7.	C	-	Magic Silver	Julenatt i Blåfjell	2009	Roar Uthaug & Katarina Launing	370,190
8.	C	-	Twigson in trouble	Knerten i knipe	2011	Arild Østin Ommundsen	320,004
9.	C	-	Magic Silver 2	Blåfjell 2 - Jakten på det magiske horn (3D)	2011	Arne Lindtner Næss	285,864
10.	-	YES	King of Devil's Island	Kongen av Bastøy	2010	Marius Holst	282,071

Top 10 Norwegian Film Successes in the Nordics

Admission in the country of origin excluded

	Category	Support	English title	Original title	Release year	Directors	Admissions in other Nordic countries
1.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	266,156
2.	-	YES	Kon-Tiki	Kon-Tiki	2012	Espen Sandberg & Joachim Rønning	205,597
3.	C	YES	Hocus Pocus, Alfie Atkins	Hokus Pokus Albert Åberg	2013	Torill Kove	128,596
4.	C	-	The Christmas of Solan & Ludvig	Solan og Ludvig - Jul i Flåkløya	2013	Rasmus A. Sivertsen	63,345
5.	-	YES	Oslo, August 31st	Oslo 31. august	2011	Joachim Trier	17,207
6.	-	-	A Somewhat Gentle Man	En ganske snill mann	2010	Hans Petter Moland	14,945
7.	C	YES	Elias and The Treasure of the Sea	Elias og jakten på havets gull	2010	Lise I. Osvoll	11,536
8.	-	YES	The Angel	Engelen	2009	Margreth Olin	5,661
9.	-	-	Must have been Love	En som deg	2013	Eirik Svensson	5,353
10.	-	YES	Happy, happy	Sykt lykkelig	2010	Anne Sewitsky	3,908

01

NORDIC CINEMA TRENDS

Sweden and Swedish Feature Films

The Millennium trilogy became a phenomenon in Sweden and other Nordic countries in the end of 2000s. Based on Swedish bestselling novels, the trilogy, gained a cinema audience of over 3 million in Sweden and 3.9 million in the other four Nordic countries.

The “millennium effect” faded a couple years later and made room for new Swedish comedies, biopics and children’s films, which soon started dominating the local market share. In 2013, cinema admissions for Swedish film hit the 4 million mark again, and the Swedish films’ market share rose from the previous year to 24.8 percent. Total cinema admissions on the other hand went down by 7.5 percent. In 2014 the change was smaller, but still negative. The total admissions were 16.3 million.

Biopic *Waltz for Monica* (2013) directed by Per Fly was the Swedish film with the highest box office figures in 2013. Oscar-

winning documentary *Searching for Sugar Man* (2012) and warm comedy *The 100-Year-Old Man Who Climbed Out the Window and Disappeared* (2013) boosted Swedish film’s international triumph.

Director Felix Herngren’s *The 100-Year-Old Man Who Climbed Out the Window and Disappeared* got 424,000 viewers in the first week after the premiere, and rose to become the sixth most successful Swedish film since 1963/1964.

After the international blockbuster successes, there are still some local hits that made it to the top 10, as comedies *Tosh in Greece* and *A Midsummer Night’s Party*.

Top 10 Local Film Successes in Sweden in 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Admissions in Sweden
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	1,217,618
2.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	1,031,003
3.	-	-	The girl who kicked the Hornet’s nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	773,991
4.	-	YES	House of Angels - Third Time Lucky	Änglagård - tredje gången gillt	2010	Colin Nutley	688,272
5.	-	YES	Easy Money	Snabba cash	2010	Daniél Espinosa	608,371
6.	Ⓢ	-	Tosh in Greece	Sune i Grekland - all inclusive	2012	Hannes Holm	588,297
7.	-	-	A Midsummer Night’s Party	Sommaren med Göran	2009	Staffan Lindberg	551,601
8.	-	YES	False Trail	Jägarna 2	2011	Kjell Sundvall	537,583
9.	-	YES	Waltz for Monica	Monica Z	2013	Per Fly	517,077
10.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	512,661

Top 10 Swedish Film Successes in the Nordics

Admission in the country of origin excluded

	Category	Support	English title	Original title	Release year	Directors	Admissions in other Nordic countries
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	1,630,154
2.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	1,383,311
3.	-	-	The girl who kicked the Hornet’s nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	923,343
4.	Ⓢ	YES	Pettson & Findus IV - Forget-Abilities	Pettson & Findus - glömligheter	2009	Jørgen Lerdam & Anders Sørensen	159,962
5.	-	YES	The Hypnotist	Hypnotisören	2012	Lasse Hallström	141,549
6.	-	YES	Nobel’s Last Will	Nobels testamente	2012	Peter Flinth	121,276
7.	-	YES	The 100-Year-Old Man Who Climbed Out the Window and Disappeared	Hundraåringen som klev ut genom fönstret och försvann	2013	Felix Herngren	105,442
8.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	86,662
9.	-	YES	Beyond	Svinalängorna	2010	Pernilla August	83,565
10.	-	YES	Cornelis	Cornelis	2010	Amir Chamdin	72,021

02

NORDIC FILM SUCCESS

Nordic Films Crossing Borders

Nordic countries released 847 local film productions during 2009-2013. By the end of the 2013, around 84 percent of the films were screened in cinemas in the country of origin and 15 percent in several Nordic countries⁸.

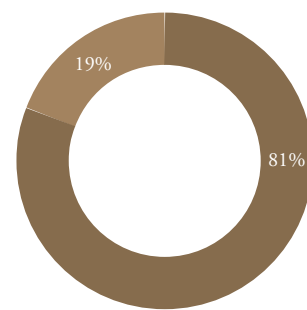
The Swedish *Millennium* film trilogy based on bestseller novels by Stieg Larsson reached the most Nordic residents and dominated charts. No other film or film series had such a breakthrough in each Nordic country as

the *Millennium* trilogy, but that's not to say there haven't also been other film successes and differences between the Nordic countries in the film flavour.

In the following chapters the focus is on how Nordic films succeeded in the Nordic countries outside of the country of origin.

Theatrical Releases in Neighboring Countries

In 2009-2013



- Supported by NFTF: 106 films
- Not supported by NFTF: 25 films

Total number of films released in at least 2 Nordic countries: 131 films

69 % of the films completed in Nordic countries were released only locally.

John M. Jacobsen: Outcasts in Their Neighbouring Countries

It is an accepted truth that Nordic films don't travel across borders, even within Scandinavia. As the producer of the last Norwegian film to do big business in Sweden (*Pathfinder*, 1988, well over SEK 10 million theatrical gross), it is sad to register that it is now easier to get a decent release in Germany and France than to get your film shown in Sweden – at all.

But is this a law of nature?

There was a time when Swedish movies could draw an audience equal to popular Hollywood films in Norway. Then they sort of faded away and the Danes entered the scene – led, in my opinion, by Per Holst and his band of young directors, later to be followed by Zentropa and Nimbus. What's even more dramatic is the way Danish television drama started to mesmerize audiences all over Scandinavia – and the world! What better proof that the audience is there.

The excitement surrounding a non-national Nordic production is, however, very difficult to get across to a cinema audience.

But is it impossible?

Reading the statistics provided by the Nordisk Film & TV Fond, there are a few interesting figures. We all know that the *Millennium* films did great. But how great? From 1.630.000 to 923.000 admissions each – outside its home territory! *Headhunters* increased its take by almost 50% by adding the other Nordic territories – and Susanne Bier's *In A Better World* did the same with 227,065 admissions versus 443,542 in its home territory. The latter simply proves that success does not require authors like Stieg Larsson and Jo Nesbø.

I'm sure there will be more interesting figures as the statistics are updated. And let me just add: I am not naive. It is difficult, but I am convinced that there is a much bigger Nordic market – if we make the right films for that market.

John M. Jacobsen
CEO, Producer
Filmkameratene

⁸ Some of the films might have been or still come to the cinemas in other Nordic countries, especially if the film was released in the country of origin in 2013. The report is mainly based on data from years 2009-2013.

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NORDIC FILM SUCCESS

Nordic Films in Denmark

The Swedish *Millennium* film trilogy dominated the Danish top Nordic films and was followed by two Norwegian blockbusters: crime film *Headhunters* (Hodejegerne, 2011) and Oscar-nominated expedition story *Kon-tiki* (2012).

Their admissions compared to the *Millennium* trilogy were, however, modest – it had over 2 million cinema admissions in Denmark in 2009, which may have had some effect on Danish films' domestic share that went down from the average share of 26 percent to 17 percent⁹.

The Danish film audience also favoured other thrillers and action films based on

highly acclaimed novels: *Headhunters* is based on Jo Nesbø's book, *Nobel's Last Will* (2012) on Liza Marklund's, *The Hypnotist* (2012) on Lars Kepler's, and *Agent Hamilton: In the Interest of the Nation* (2012) on Jan Guillou's novel.

Danish cinemas screened 47 Nordic films that were not Danish. A bit over half of the films were Swedish and a fourth Norwegian. Only a few Finnish and Icelandic productions made it to the Danish cinemas in 2009-2013.

Nordic Films in Finland

The Swedish film productions dominated the Nordic top 10 in Finland in 2009-2013. The *Millennium* saga, holding the top positions, was followed by children's animation film *Pettson & Findus IV – Forget-Abilities* (2009), which defended its fourth place against a feature drama *Beyond* (Svinalängorna, 2010) directed by Pernilla August.

Altogether, Finnish cinemas screened 56 Nordic films of which 43 percent were Swedish, 20 percent Danish and 13 Norwegian.

Only two Icelandic films made to the Finnish cinemas in 2009-2013: Dagur Kári's *The Good Heart* and Baltasar Kormákur's *The Deep*.

The most successful Danish film in Finland was Lars von Trier's *Melancholia* (2011) and the second Thomas Vinterberg's *The Hunt* (2013) – both award-winning dramas.

Nordic Top 10 in Denmark

Category	Support	English title	Original title	Release year	Directors	Country of origin	Admissions in Denmark	
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	Sweden	959,369
2.	-	-	Millennium 2 - The Girl Who	Flickan som lekte med elden Played with Fire	2009	Daniel Alfredsson	Sweden	786,683
3.	-	-	The Girl Who Kicked the Hornet's Nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	Sweden	501,834
4.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	Norway	212,535
5.	-	YES	Kon-Tiki	Kon-Tiki	2012	Joachim Rønning & Espen Sandberg	Norway	168,989
6.	-	YES	Nobel's Last Will	Nobels testamente	2012	Peter Flinth	Sweden	112,874
7.	-	YES	The Hypnotist	Hypnotisören	2012	Lasse Hallström	Sweden	91,963
8.	Ⓢ	-	The Christmas of Solan & Ludvig	Solan og Ludvig - Jul i Flåklypa	2013	Rasmus A. Sivertsen	Norway	63,345
9.	Ⓢ	YES	Niko 2 - Little Brother, Big Trouble	Niko 2 - lentäjäljekset	2012	Kari Juusonen	Finland	61,402
10.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	Sweden	49,746

⁹ Facts & Figures, Danish Film Institute.

Nordic Top 10 in Finland

Category	Support	English title	Original title	Release year	Directors	Country of origin	Admissions in Finland	
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	Sweden	86,515
2.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	Sweden	77,124
3.	-	-	The Girl Who Kicked the Hornet's Nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	Sweden	61,872
4.	Ⓢ	YES	Pettson & Findus IV - Forget-Abilities	Pettson & Findus - glömligheter	2009	Jørgen Lerdam & Anders Sørensen	Sweden	60,084
5.	-	YES	Beyond	Svinalängorna	2010	Pernilla August	Sweden	51,944
6.	-	YES	The Hypnotist	Hypnotisören	2012	Lasse Hallström	Sweden	23,565
7.	-	YES	Melancholia	Melancholia	2011	Lars von Trier	Denmark	21,479
8.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	Denmark	20,584
9.	Ⓢ	YES	That Boy Emil	Emil & Ida i Lönneberga	2013	Per Åhlin, Alicja Jaworsk i Björk & Lasse Persson	Sweden	16,705
10.	-	YES	In a Better World	Hævnen	2010	Susanne Bier	Denmark	15,587

02

NORDIC FILM SUCCESS

Nordic Films in Iceland

In Iceland, the Swedish domination was challenged by the Danish hit comedy *Clown* (2010), based on a famous TV series carrying the same title. The runner-up rose to the second place with 42,200 admissions, and its TV-rights were sold to entire Nordic Region¹⁰. Both, the film and TV series were directed by Mikkel Nørgaard.

Also two Danish dramas directed by Susanne Bier made it to the Top 10: *Love Is All You Need* (2012) and *In a Better World* (2010). In all, the Danish film productions

hold a half of the spots in the Nordic top 10. The 10th place went to director Lars von Trier's symbolic *Antichrist*, a film about woman's nature and nature's cruelty.

Icelandic cinemas screened 18 films from the other Nordic countries in 2009-2013. A half of those were from Denmark and one third from Sweden.

Nordic Top 10 in Iceland

Category	Support	English title	Original title	Release year	Directors	Country of origin	Admissions in Iceland	
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	Sweden	51,862
2.	-	YES	Clown	Klovn - the Movie	2010	Mikkel Nørgaard	Denmark	42,217
3.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	Sweden	31,795
4.	-	-	The Girl Who Kicked the Hornet's Nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	Sweden	26,192
5.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	Norway	6,738
6.	-	YES	Easy Money	Snabba cash	2010	Daniël Espinosa	Sweden	6,444
7.	-	YES	Love is All You Need	Den skaldede frisør	2012	Susanne Bier	Denmark	5,963
8.	-	YES	The Keeper of Lost Causes	Kvinden i buret	2013	Mikkel Nørgaard	Denmark	4,267
9.	-	YES	In a Better World	Hævnen	2010	Susanne Bier	Denmark	2,868
10.	-	YES	Antichrist	Antichrist	2009	Lars von Trier	Denmark	2,328

¹⁰ Danish Sitcom CLOWN sold out in all 5 Nordic Countries -update, News, Zentropa. www.zentropa.dk/news_eng?newsid=17

Nordic Films in Norway

Norway was the only Nordic country where a documentary film made it to the Nordic Top 10. Danish documentary success *Armadillo* (2010) directed by Janus Metz Pedersen attracted almost 36,000 people's audience to the cinemas. Otherwise, the Swedish films dominated the Nordic top 10 in Norway.

At the fourth place after the *Millennium* trilogy is director Amir Chamdin's biographic film *Cornelis*, about troubadour Cornelis Vreeswijk, with around 72,000 admissions.

During 2009-2013, Norway screened 67 Nordic films in the cinemas that were non-Norwegian productions. A bit over one half of the Nordic films were Swedish and almost one third Danish. The most successful Danish film in Norway was Mikkel Nørgaard's comedy, *Clown*.

Nordic Top 10 in Norway

Category	Support	English title	Original title	Release year	Directors	Country of origin	Admissions in Norway	
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	Sweden	532,408
2.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	Sweden	487,709
3.	-	-	The Girl Who Kicked the Hornet's Nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	Sweden	333,445
4.	-	YES	Cornelis	Cornelis	2010	Amir Chamdin	Sweden	72,021
5.	Ⓢ	YES	Pettson & Findus IV - Forget-Abilities	Pettson & Findus - glömligheter	2009	Jørgen Lerdam & Anders Sørensen	Sweden	63,542
6.	-	YES	The 100-Year-Old Man Who Climbed Out the Window and Disappeared	Hundraåringen som klev ut genom fönstret och försvann	2013	Felix Herngren	Sweden	44,906
7.	-	YES	Clown	Klovn - the Movie	2010	Mikkel Nørgaard	Denmark	41,391
8.	-	YES	A Royal Affair	En kongelig affære	2012	Nikolaj Arcel	Denmark	37,719
9.	Ⓢ	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	Denmark	35,991
10.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	Sweden	30,018

02

NORDIC FILM SUCCESS

Nordic Films in Sweden

The Nordic top 10 in Sweden is a mix of crime, romance, and drama, without forgetting a film for younger audiences. The list is dominated by widely acclaimed Danish films, but also two Norwegian and two Finnish films made it to the top. The Norwegian children's animation *Hocus Pocus*, *Alfie Atkins* directed by Torill Kove attracted larger audience in Sweden than in Norway, where it reached 74,000 admissions by the end of 2013. *Alfie Atkins* is a popular children's fiction character from Sweden, which might explain the success.

Swedes also favoured Finnish films in a way that no other Nordic country did: a cult-director Aki Kaurismäki's *Le Havre* (2011)

rose to the sixth place and science fiction surprise *Iron Sky* (2012) took eight place in the Nordic Top 10. Both attracted around 45,000 people to the cinemas.

Swedish cinemas screened 47 Nordic films from another Nordic country. 43 percent of those films were Norwegian, 36 percent Danish, and 17 percent Finnish. Only two of the films, 4 percent, were Icelandic.

Nordic Top 10 in Sweden

	Category	Support	English title	Original title	Release year	Directors	Country of origin	Admissions in Sweden
1.	-	YES	In a Better World	Hævnen	2010	Susanne Bier	Denmark	194,037
2.	©	YES	Hocus Pocus, Alfie Atkins	Hokus Pokus Albert Åberg	2013	Torill Kove	Norway	114,229
3.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	Denmark	82,552
4.	-	YES	Marie Krøyer	Marie Krøyer	2012	Bille August	Denmark	62,541
5.	-	YES	Melancholia	Melancholia	2011	Lars von Trier	Denmark	46,106
6.	-	YES	Le Havre	Le Havre	2011	Aki Kaurismäki	Finland	45,893
7.	-	YES	A Royal Affair	En kongelig affære	2012	Nikolaj Arcel	Denmark	45,634
8.	-	YES	Iron Sky	Iron Sky	2012	Timo Vuorensola	Finland	44,897
9.	-	YES	Love is All You Need	Den skaldede frisør	2012	Susanne Bier	Denmark	37,658
10.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	Norway	37,029



Girl with a Dragon Tattoo – © Knut Koivisto
The first film of the Swedish Millennium trilogy, *Girl with a Dragon Tattoo*, gained a cinema audience of almost 3 million in the Nordic region.

02

NORDIC FILM SUCCESS

Most Popular Feature Films in the Nordic Countries

The most popular film in the Nordic countries in 2009-2013 was internationally acclaimed *Girl with the Dragon Tattoo* (2009), which was distributed to all Nordic countries and attracted record-high audience – over 2.8 million people – to the cinemas. It was followed by the rest of the *Millennium Trilogy: The Girl Who Played with Fire* and *The Girl Who Kicked the Hornet's Nest*. In all, the film trilogy was an audience magnet and drew 6.96 million people to the cinemas in the Nordic region.

Only one more film went over the one million admissions' limit in 2009-2013 – a Norwegian historical drama and expedition story, *Kon-tiki*, directed by Joachim Rønning and Espen Sandberg.

Director Felix Herngren's *The 100-Year-Old Man Who Climbed Out the Window and Disappeared* – an adaptation of success novel made by author Jonas Jonasson – would have broken the same record, if the admissions from the year 2014 were counted in¹¹.

No documentary films had high enough admissions to make it to the Nordic Top's. Three children and youth films on the other hand did break through. Two of the films were Norwegian and one Swedish production.

Top 10 Film Successes in the Nordics

Based on the total admissions

Category	Support	English title	Original title	Release year	Directors	Country of Origin	Admissions in Denmark	Admissions in Finland	Admissions in Iceland	Admissions in Norway	Admissions in Sweden	Nordic Total	
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	Sweden	959,369	86,515	51,862	532,408	1,217,618	2,847,772
2.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	Sweden	786,683	77,124	31,795	487,709	1,031,003	2,414,314
3.	-	-	The Girl Who Kicked the Hornet's Nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	Sweden	501,834	61,872	26,192	333,445	773,991	1,697,334
4.	-	YES	Kon-Tiki	Kon-Tiki	2012	Joachim Rønning and Espen Sandberg	Norway	168,989	11,089	-	888,363	25,519	1,093,960
5.	-	YES	Clown	Klovn - the Movie	2010	Mikkel Nørgaard	Denmark	838,881	11,178	42,217	41,391	-	933,667
6.	©	-	The Christmas of Solan & Ludvig	Solan og Ludvig - Jul i Flåklypa	2013	Rasmus A. Sivertsen	Norway	63,345	-	-	854,210	-	917,555
7.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	Norway	212,535	9,854	6,738	558,020	37,029	824,176
8.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	Denmark	651,818	20,584	-	23,370	82,552	778,324
9.	-	-	This Life	Hvidsten Gruppen - Nogle må dø for at andre kan leve	2012	Anne-Grethe Bjarup Riis	Denmark	754,824	-	-	-	-	754,824
10.	-	YES	House of Angels - Third Time Lucky	Änglagård - tredje gången gillt	2010	Colin Nutley	Sweden	-	-	-	28,600	688,272	716,872

¹¹ According to SFI, film was the biggest selling title of 2014 with over 1.1 million local admissions (total 1,585,042 admissions in 2013-2014).

02

NORDIC FILM SUCCESS



In a Better World – © Nordisk Film A/S
Director Susanne Bier's In a Better World was the most popular Danish film in the Nordic countries with over 220,000 admissions.



Kon-tiki – © Nordisk Film A/S
Norwegian cinema success Kon-Tiki, filmed in two languages, received an audience of almost 1.1 million in the Nordic region.

Top 20 Border-Crossing Nordic Films

Category	Support	English title	Original title	Release year	Directors	Country of Origin	Admissions in Denmark	Admissions in Finland	Admissions in Iceland	Admissions in Norway	Admissions in Sweden	Admissions except in the country of origin	
1.	-	YES	Girl With the Dragon Tattoo	Män som hatar kvinnor	2009	Niels Arden Oplev	Sweden	959,369	86,515	51,862	532,408	1,217,618	1,630,154
2.	-	-	Millennium 2 - The Girl Who Played with Fire	Flickan som lekte med elden	2009	Daniel Alfredsson	Sweden	786,683	77,124	31,795	487,709	1,031,003	1,383,311
3.	-	-	The Girl Who Kicked the Hornet's Nest	Luftslottet som sprängdes	2009	Daniel Alfredsson	Sweden	501,834	61,872	26,192	333,445	773,991	923,343
4.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	Norway	212,535	9,854	6,738	558,020	37,029	266,156
5.	-	YES	In a better World	Hævnen	2010	Susanne Bier	Denmark	443,542	15,587	2,868	14,573	194,037	227,065
6.	-	YES	Kon-Tiki	Kon-Tiki	2012	Joachim Rønning and Espen Sandberg	Norway	168,989	11,089	-	888,363	25,519	205,597
7.	Ⓢ	YES	Pettson & Findus IV - Forget-Abilities	Pettson & Findus - glömligheter	2009	Jørgen Lerdam and Anders Sørensen	Sweden	36,336	60,084	-	63,542	164,944	159,962
8.	-	YES	The Hypnotist	Hypnotisören	2012	Lasse Hallström	Sweden	91,963	23,565	-	26,021	267,108	141,549
9.	Ⓢ	YES	Hocus Pocus, Alfie Atkins	Hokus Pokus Albert Åberg	2013	Torill Kove	Norway	14,367	-	-	74,468	114,229	128,596
10.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	Denmark	651,818	20,584	-	23,370	82,552	126,506
11.	-	YES	Nobel's Last Will	Nobels testamente	2012	Peter Flinth	Sweden	112,874	3,329	-	5,073	43,763	121,276
12.	-	YES	The 100-Year-Old Man Who Climbed Out the Window and Disappeared	Hundraåringen som klev ut genom fönstret och försvann	2013	Felix Herngren	Sweden	46,904	13,632	-	44,906	423,875	105,442
13.	-	YES	Clown	Klovn - the Movie	2010	Mikkel Nørgaard	Denmark	838,881	11,178	42,217	41,391		94,786
14.	-	YES	Melancholia	Melancholia	2011	Lars von Trier	Denmark	57,421	21,479	935	23,482	46,106	92,002
15.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	Sweden	49,746	6,898	-	30,018	512,661	86,662
16.	-	YES	Beyond	Svinalängorna	2010	Pernilla August	Sweden	14,840	51,944	1,702	15,079	381,209	83,565
17.	-	YES	A Royal Affair	En kongelig affære	2012	Nikolaj Arcel	Denmark	515,921	-	-	37,719	45,634	83,353
18.	-	YES	Cornelis	Cornelis	2010	Amir Chamdin	Sweden	-	-	-	72,021	203,067	72,021
19.	-	YES	Love is All You Need	Den skaldede frisør	2012	Susanne Bier	Denmark	631,937	13,124	5,963	13,013	37,658	69,758
20.	-	YES	Le Havre	Le Havre	2011	Aki Kaurismäki	Finland	7,066	129,142	-	13,620	45,893	66,579

03

INTERNATIONAL SUCCESS OF NORDIC FILM

World-wide Success of Nordic Films

Nordic films featured at festivals in 95 different countries between the years 2009-2013. When it comes to film sales, some numbers were even more impressive.

This part of the study is based on festival visits and film sales to different countries and territories. The festival data was received from the Nordic Film Institutes and Foundations or collected from their websites' databases. The information was crosschecked and evaluated many times during the process.

The festival data was combined with the sales data received from various sources from producers to worldwide sales companies. Sales data includes data regarding 312 titles. 36% (112) of the answers were regarding Danish, 14% (43) Finnish, 3% (10) Icelandic, 19% (58) Norwegian, and 29% (89) Swedish films. The sales data lacks information of some Nordic films that are known to have international releases and likely impressive distribution during the research period¹².

The data does not specify if a film was sold to theatrical, DVD or TV release. It should be also remembered that even though the film's rights were sold to a territory, it does not mean that the right was used and the film was released or broadcast.

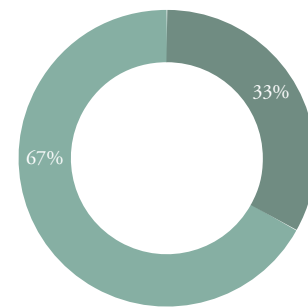
In the following chapters, the focus is on Nordic films' international success first from a country perspective and later Nordic perspective.

Films at Festivals

In 2009-2013

- Films that visited at least one festival outside of the country of production: 566
- Films that did not go to festivals outside of the country of production: 281

Total number of films: 847



Ib Bondebjerg: The Nordic Film and Television Wave

It is a lot more fun these days to attend international conferences or film and TV festivals and events than it used to be. Before, only people with a certain knowledge of cinema were able to point to auteurs like Carl Th. Dreyer, Ingmar Bergman, Aki Kaurismäki or Lars von Trier – even if they probably had not seen very many of their films. Now, numerous books, articles and conferences are dedicated to such things as 'Nordic noir' and the Scandinavian wave, which has also created a broader and more popular interest in Nordic culture and society.

Nordic film and TV drama are not producing blockbuster mainstream products that match US-UK products at the box office. Nordic film and TV suffer from the same problems that haunt European film and television. The fragmentation of the European market makes it difficult for film and TV to reach a broad European audience. This is the case even within the Nordic countries. But Nordic film and TV has put its cultural and artistic mark on the European culture.

What almost never happened before has now become the norm: Nordic film and TV circulate widely in the international festival system and they also take home

important prizes. Several Oscars and many more nominations, Golden Globe winners, many Emmy prizes to Nordic TV, European Film Awards, a strong presence in Cannes, Venice, Berlin and Sundance.

The intense and fruitful collaboration between the Nordic countries has certainly produced a model for the rest of Europe. Creative co-production and a strong system of funding across borders is the way forward if we want to overcome the fragmentation of European film and TV. The weakness both in the Nordic region and in the rest of Europe is still distribution. The general audience is not always getting the chance to see what the festival elites do. The system behind European cinemas is great, but stronger efforts are needed.

Ib Bondebjerg
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¹² E.g. sales data of *Searching for Sugar Man* (2012) not included.

03

INTERNATIONAL SUCCESS OF NORDIC FILM

Danish Films International Success

Danish films had the widest circulation when it comes to different festival countries. The first place goes to hit documentary *Armadillo*, which visited festivals in 37 different countries. Documentary films also hold the second and third places: Anders Østergaard's *Burma VJ: Reporting from a Closed Country* had screenings in 35 festival countries and Joshua Oppenheimer's *The Act of Killing* in 33 countries.

Altogether, 75 percent of the Danish films had a festival screening outside of Denmark. The films were screened at festivals and events in 70 countries, mainly in Germany, Sweden and Canada.

Documentary films were strongly represented at the festivals, but when it comes to film sales, award-winning dramas and children and youth films were dominating. Top 3 films – *Melancholia*, *Love is All You Need* and *A Hijacking* – were sold to around 90 countries. Director Tobias Lindholm's *A Hijacking* (2012) holds also a shared fourth place at Top 10 Danish festival successes and had around 140,000 admissions in the Nordics by the end on 2013.

**Top Countries to Screen
Danish Films at Festivals**

	Festival country	Amount of films
1.	Germany	96
2.	Sweden	91
3.	Canada	69
4.	Norway	69
5.	USA	68
6.	Poland	61
7.	Czech Republic	55
8.	Finland	52
9.	the Netherlands	49
10.	Estonia	45
	India	45

Top 10 Danish Film Festival Successes

	Category	Support	English title	Original title	Release year	Directors	Nordic Total Admissions	Amount of Festival Countries
1.	D	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	165,841	37
2.	D	YES	Burma VJ: Reporting from a Closed Country	Burma VJ - Reporter i et lukket land	2009	Anders Østergaard	2,103	35
3.	D	YES	The Act of Killing	The Act of Killing	2012	Joshua Oppenheimer	10,847	33
4.	-	YES	A Hijacking	Kapringen	2012	Tobias Lindholm	140,074	30
	C	YES	The Great Bear	Den kæmpestore bjørn	2011	Esben Toft Jacobsen	60,466	30
		YES	Submarino	Submarino	2010	Thomas Vinterberg	55,909	30
	D	YES	Into Eternity	Into Eternity	2010	Michael Madsen	1,452	30
8.	-	-	R	R	2010	Tobias Lindholm & Michael Noer	34,206	29
9.	D	YES	The Ambassador	Ambassadøren	2011	Mads Brügger	19,996	28
10.	D	-	Teddy Bear	10 Timer til paradís	2012	Mads Matthiesen	26,815	27

Danish Film Sales 2009-2013

The number of countries that the films were sold to

	Category	Support	English title	Original title	Release year	Directors	Amount of Countries
1.	-	YES	Melancholia	Melancholia	2011	Lars von Trier	93
2.	-	YES	Love is All You Need	Den skaldede frisør	2012	Susanne Bier	89
		YES	A Hijacking	Kapringen	2012	Tobias Lindholm	89
4.	-	YES	A Royal Affair	En kongelig affære	2012	Nikolaj Arcel	81
5.	-	YES	The Hunt	Jagten	2013	Thomas Vinterberg	78
6.	-	YES	Antichrist	Antichrist	2009	Lars von Trier	73
7.	C	-	Otto is a Rhino	Otto er et næsehorn	2013	Kenneth Kainz	71
8.	C	YES	Freddy Frogface	Orla Frøsnapper	2011	Peter Dodd	66
9.	-	YES	Nymphomaniac	Nymphomaniac	2013	Lars von Trier	64
	C	-	Antboy	Antboy	2013	Ask Hasselbalch	64

03

INTERNATIONAL SUCCESS OF NORDIC FILM

Finnish Films International Success

69 percent of Finnish films had at least one festival screening outside of Finland. The film with highest amount of festival countries was Klaus Härö's *Letters to Father Jacob*, a drama set in the 1970's. It had festival screening in 35 countries, and it was also a local cinema hit, but it did not make it to the Top film sales. Top film sales were led by Timo Vuorensola's sci-fi film *Iron Sky* and Kari Juusonen's children animation success *Niko 2 – Little Brother, Big Trouble*.

Two Finnish films were present in both Top 10s. With the highest sales number is director Aki Kaurismäki's *Le Havre* (2011) followed by Dome Karukoski's drama

Top Countries to Screen Finnish Films at Festivals

	Festival country	Amount of films
1.	Russia	58
2.	USA	55
3.	Germany	53
4.	Sweden	46
5.	Poland	36
6.	Czech Republic	32
7.	Italy	31
8.	Canada	29
	Norway	29
10.	Turkey	27

Lapland Odyssey. Kaurismäki's *Le Havre* also gathered 920,000 admissions in Europe, which raises it to the top 20 European films 2008-2013¹³.

Altogether, the Finnish film productions visited 76 different countries – mostly Russia, the USA, and Germany.¹⁴

Top 10 Finnish Film Festival Successes

	Category	Support	English title	Original title	Release year	Directors	Nordic Total Admissions	Amount of Festival Countries
1.	-	YES	Letters to Father Jacob	Postia pappi Jaakobille	2009	Klaus Härö	99,481	35
2.	D	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll & Mika Hotakainen	62,902	31
3.	D	YES	The Punk Syndrome	Kovasikajuttu	2012	Jukka Kärkkäinen & JP Passi	19,875	29
4.	-	YES	Le Havre	Le Havre	2011	Aki Kaurismäki	195,721	28
5.	-	YES	Forbidden Fruit	Kielletty hedelmä	2009	Dome Karukoski	115,904	26
6.	-	YES	Bad Family	Paha perhe	2010	Aleksi Salmenperä	15,837	22
7.	-	-	The Good Son	Hyvä poika	2011	Zaida Bergroth	10,159	22
8.	D	-	The Living Room of the Nation	Kansakunnan olohuone	2009	Jukka Kärkkäinen	368	22
9.	-	YES	Lapland Odyssey	Napapiirin sankarit	2010	Dome Karukoski	384,893	21
10.	-	-	Princess	Prinsessa	2010	Arto Halonen	296,939	21

Finnish Film Sales 2009-2013

The number of countries that the films were sold to

	Category	Support	English title	Original title	Release year	Directors	Amount of Countries
1.	-	YES	Iron Sky	Iron Sky	2012	Timo Vuorensola	77
2.	C	YES	Niko 2 - Little Brother, Big Trouble	Niko 2 - lentäjäväljekset	2012	Kari Juusonen	76
3.	-	YES	Rare Exports	Rare Exports	2010	Jalmari Helander	53
4.	-	YES	Le Havre	Le Havre	2011	Aki Kaurismäki	43
5.	-	YES	Priest of Evil	Harjunpää ja pahan pappi	2010	Olli Saarela	37
6.	-	YES	Purge	Puhdistus	2012	Antti Jokinen	36
7.	-	-	Road North	Tie Pohjoiseen	2012	Mika Kaurismäki	28
8.	-	YES	Lapland Odyssey	Napapiirin sankarit	2010	Dome Karukoski	26
9.	-	-	21 Ways to Ruin a Marriage	21 tapaa pilata avioliitto	2013	Johanna Vuoksenmaa	23
10.	-	YES	Heart of a Lion	Leijonasydän	2013	Dome Karukoski	21

¹³ Based on admissions in European Cinemas' member countries in 2008-2013. Published in EAO's Focus 2014 – World Film Market Trends.

¹⁴ Iron Sky's sales data was received in late February 2015 and therefore it is counted in only when it comes to the Finnish Film Sales chart.

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INTERNATIONAL SUCCESS OF NORDIC FILM

Icelandic Films International Success

75 percent of Icelandic films were screened at festivals and events abroad in 2009-2013. Four of the films visited 25 or more countries, and most of the Icelandic productions travelled to festivals in Germany, USA and Sweden.

The first place went to Rúnar Rúnarsson's international success film *Volcano*, which had festival screenings in 32 countries. It was also sold to 19 different countries. Director Óskar Jónasson's children and youth film *Legends of Valhalla - Thor* holds the first place at the Icelandic Top film sales with 90 countries followed by director Baltasar Kormákur's *The Deep* with 73 countries. The latter had also festival screenings in 22 countries.

Top 10 Countries to Screen Icelandic Films at Festivals

	Festival country	Amount of films
1.	Germany	27
2.	USA	19
3.	Sweden	18
4.	Canada	17
5.	Denmark	14
6.	France	13
	Poland	13
8.	Lithuania	11
	Norway	11
	UK	11

The Icelandic top 10 film festival successes also included one film that did not have any cinema screening at the local cinemas. That was *Grandma Lo-fi*, a documentary of an Icelandic lady, who started recording and releasing music for the first time in her life at the age of 70. The film was also sold to two countries.

None of the other top 10 film festival successes included a film without a local cinema screening.

Top 10 Icelandic Film Festival Successes

Films visiting the most countries 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Nordic Total Admissions	Amount of Festival Countries
1.	-	YES	Volcano	Eldfjall	2011	Rúnar Rúnarsson	14,608	32
2.	-	YES	Mamma Gogo	Mamma Gógó	2010	Friðrik Þór Friðriksson	24,200	25
	ⓓ	-	Dreamland	Draumalandið	2009	Þorfinnur Guðnason & Andri Snær Magnason	16,213	25
	-	-	Either Way	Á annan veg	2011	Hafsteinn Gunnar Sigurdsson	1,282	25
5.	-	YES	The Deep	Djúpið	2012	Baltasar Kormákur	61,537	22
6.	Ⓢ	-	Jitters	Órói	2010	Baldvin Zophoníasson	12,764	17
7.	-	YES	Undercurrent	Brim	2010	Árni Ólafur Ásgeirsson	10,853	14
	ⓓ	-	Gnarr	Gnarr	2010	Gaukur Úlfarsson	3,961	14
	ⓓ	-	Grandma Lo-fi	Amma Lo-Fi	2011	Orri Jónsson, Kristín Björk Kristjánsdóttir & Ingibjörg Birgisdóttir	-	14
10.	ⓓ	-	Future of Hope	Future of Hope	2010	Henry Bateman	956	13

Icelandic Film Sales 2009-2013

The number of countries that the films were sold to

	Category	Support	English title	Original title	Release year	Directors	Amount of Countries
1.	Ⓢ	YES	Legends of Valhalla - Thor	Hetjur Valhalla - Þór	2011	Óskar Jónasson	90
2.	-	YES	The Deep	Djúpið	2012	Baltasar Kormákur	73
3.	-	YES	The Good Heart	The Good Heart	2009	Dagur Kári	71
4.	-	YES	Black's Game	Svartur á leik	2012	Óskar Thór Axelsson	59
5.	-	-	The Frost		2012	Reynir Lyngdal	48
6.	-	YES	Mamma Gogo	Mamma Gógó	2010	Friðrik Þór Friðriksson	40
7.	-	YES	Volcano	Eldfjall	2011	Rúnar Rúnarsson	19
8.	Ⓢ	-	Jitters	Órói	2010	Baldvin Zophoníasson	16
9.	ⓓ	-	Future of Hope	Future of Hope	2010	Henry Bateman	12

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INTERNATIONAL SUCCESS OF NORDIC FILM

Norwegian Films International Success

Norwegian films travelled to 70 different countries in 2009-2013. The most active countries to screen Norwegian films at events and festivals were Germany, Sweden and Canada. Six different countries screened over 40 Norwegian films during the period. Director Joachim Trier's highly acclaimed drama, *Oslo, August 31st*, and Rune Denstad Langlo's road movie, *North*, shared the first place of the top 10 Norwegian film festival successes - both films visited festivals and events in 30 different countries.

The majority of the top 10 film festival successes were dramas as only one was a documentary – *Yodok Stories* – and one

children and youth film – *The Liverpool Goalie*. Norwegian children and youth films were, on the other hand, well-represented among the most sold Norwegian films as four of ten films were for young audience.

In all, 68 percent of the films were screened at festivals and events outside of Norway, but only one film made it to both Top lists: Nordic cinema success *Kon-Tiki* – directed by Joachim Rønning and Espen Sandberg.

Top 10 Countries to Screen Norwegian Films at Festivals

	Festival country	Amount of films
1.	Germany	71
2.	USA	70
3.	Sweden	55
4.	Canada	47
5.	Poland	44
6.	Finland	42
7.	UK	39
8.	Italy	38
9.	the Netherlands	34
10.	Denmark	33
	Russia	33

Top 10 Norwegian Film Festival Successes

Films visiting the most countries 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Nordic Total Admissions	Amount of Festival Countries
1.	-	YES	Oslo, August 31st	Oslo 31. august	2011	Joachim Trier	83,132	30
	-	YES	North	Nord	2009	Rune Denstad Langlo	36,629	30
3.	-	-	A Somewhat Gentle Man	En ganske snill mann	2010	Hans Petter Moland	111,086	29
4.	-	YES	Happy, happy	Sykt lykkelig	2010	Anne Sewitsky	32,193	26
5.	-	-	Before Snowfall	Før snøen faller	2013	Hisham Zaman	16,178	24
6.	D	-	Yodok Stories	Yodok	2009	Andrzej Fidyk	18,773	23
7.	-	-	Trollhunter	Trolljegeren	2010	André Øvredal	279,063	22
	C	-	The Liverpool Goalie	Keeper'n til Liverpool	2010	Arild Andresen	106,510	22
9.	-	-	90 Minutes	90 minutter	2012	Eva Sørhaug	45,939	21
10.	-	YES	Kon-Tiki	Kon-Tiki	2012	Joachim Rønning & Espen Sandberg	1,093,960	20
	-	YES	Sons of Norway	Sønner av Norge	2011	Jens Lien	88,550	20
	-	-	The Mountain	Fjellet	2011	Ole Giæver	4,262	20

Norwegian Film Sales 2009-2013

The number of countries that the films were sold to

	Category	Support	English title	Original title	Release year	Directors	Amount of Countries
1.	C	-	Totally True Love	Jørgen + Anne = sant	2011	Anne Sewitsky	150
2.	-	-	Victoria	Victoria	2013	Torun Lian	148
3.	-	YES	Kon-Tiki	Kon-Tiki	2012	Joachim Rønning & Espen Sandberg	86
4.	-	YES	Headhunters	Hodejegerne	2011	Morten Tyldum	84
5.	C	-	Rafiki	Bestevenner	2009	Christian Lo	70
	-	YES	A Thousand Times Good Night	Tusen ganger god natt	2013	Erik Poppe	70
7.	C	-	Ploddy the Police Car Makes a Splash	Pelle Politibil går i vannet	2010	Rasmus A. Sivertsen & Rune Spaans	68
8.	C	YES	Journey to the Christmas Star	Reisen til julestjernen	2012	Nils Gaup	64
9.	-	-	Escape	Flukt	2012	Roar Uthaug	62
10.	D	YES	A Love Story: Liv & Ingmar	Liv & Ingmar	2012	Dheeraj Akolkar	58

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INTERNATIONAL SUCCESS OF NORDIC FILM

Swedish Films International Success

Around 58 percent of Swedish films had a festival screening abroad, mostly in Germany, USA and Canada followed by Nordic countries. Director Tarik Saleh's film *Metropia* and Lisa Aschan's *She Monkeys* lead the chart with festival screenings in over 30 countries.

The rest of the Top 10 Festival Successes also had screenings in over 20 different countries around the world. Only one of the films was a documentary and the rest were feature dramas.

Surprisingly, none of the festival successes made it to the top 10 in film sales, which was led by Kathrine Windfeld's *Agent Hamilton: In the Interest of the Nation*. The tight top 10 Swedish sales included films from local successes to sequels and documentary films.

Two children's and youth films made it to the top sales: Stephen Apelgren's *Eskil and Trinidad* (2013), and Peter Schildt's *A Thousand Times Stronger* (2010).

Top 10 Countries to Screen Swedish Films at Festivals

	Festival country	Amount of films
1.	Germany	82
2.	USA	74
3.	Canada	54
4.	Denmark	52
5.	Norway	50
6.	Finland	49
7.	the UK	45
8.	the Netherlands	42
	Poland	42
10.	Czech Republic	39

Top 10 Swedish Film Festival Successes

Films visiting the most countries 2009-2013

	Category	Support	English title	Original title	Release year	Directors	Nordic Total Admissions	Amount of Festival Countries
1.	-	YES	Metropia	Metropia	2009	Tarik Saleh	10,184	37
2.	-	-	She Monkeys	Apflickorna	2011	Lisa Aschan	39,477	34
3.	-	YES	Mammoth	Mammut	2009	Lukas Moodysson	177,145	26
	-	-	Eat Sleep Die	Äta sova dö	2012	Gabriela Pichler	106,974	26
	-	-	The Girl	Flickan	2009	Fredrik Edfeldt	30,959	26
6.	-	-	Pure	Till det som är vackert	2010	Lisa Langseth	18,648	24
	-	-	The Ape	Apan	2009	Jesper Ganslandt	11,484	24
8.		YES	Videocracy	Videocracy	2009	Erik Gandini	19,640	21
	-	YES	Burrowing	Man tänker sitt	2009	Henrik Hellström & Fredrik Wenzel	13,043	21
	-	YES	Sebbe	Sebbe	2010	Babak Najafi	12,016	21

Swedish Film Sales 2009-2013

The number of countries that the films were sold to

	Category	Support	English title	Original title	Release year	Directors	Amount of Countries
1.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	152
2.	-	YES	The Hypnotist	Hypnotisören	2012	Lasse Hallström	151
	-	-	The Importance of Tying Your Own Shoes	Hur många lingon finns det i världen	2011	Lena Koppel	151
4.	-	YES	False Trail	Jägarna 2	2011	Kjell Sundvall	150
		-	Eskil and Trinidad	Eskil och Trinidad	2013	Stephan Apelgren	150
		-	... but Film Is My Mistress	... men filmen är min älskarinna	2010	Stig Björkman	150
	-	-	Simple Simon	I rymden finns inga känslor	2010	Andreas Öhman	150
8.	-	YES	Waltz for Monica	Monica Z	2013	Per Fly	148
9.		-	A Thousand Times Stronger	Tusen gånger starkare	2010	Peter Schildt	146
10.	-	YES	Easy Money	Snabba cash	2010	Daniél Espinosa	92

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INTERNATIONAL SUCCESS OF NORDIC FILM

Nordic Films International Sales and Festival Success

At least eleven Nordic films were sold to more than 100 countries. Nine of the films were Swedish, two Norwegian.

One of the most successful Nordic film productions of the period, internationally, was director Janus Metz Pedersen's award-winning *Armadillo* (2010) with over 165,000 admissions, festival screenings in 37 different countries and sales to 16 countries. Metz Pedersen's documentary film focuses on Danish soldiers in the frontlines of Afghanistan and blurs the line between documentary and fiction. With the same amount of festival countries, is Swedish film *Metropia*, directed by Tarik Saleh.

Germany, the US and Canada were the most active countries to screen Nordic films at festivals and events, but when it comes to the sales, the leading countries are the Netherlands, Poland and Belgium. None of the top sold films made it among the Nordic festival successes.

Only two children and youth films made it to the Nordic top festival successes and film sales. One is an animation from Denmark and one from Sweden.

Nordic Film Sales Top 10

The number of countries that the films were sold to in 2009-2013

Category	Support	English title	Original title	Release year	Directors	Country	Amount of countries sold to
1.	-	YES	Agent Hamilton: In the Interest of the Nation	Hamilton - I nationens intresse	2012	Kathrine Windfeld	Sweden 152
2.	-	YES	The Hypnotist	Hypnotisören	2012	Lasse Hallström	Sweden 151
	-	-	The Importance of Tying Your Own Shoes	Hur många lingon finns det i världen	2011	Lena Koppel	Sweden 151
4.	-	YES	False Trail	Jägarna 2	2011	Kjell Sundvall	Sweden 150
	©	-	Eskil and Trinidad	Eskil och Trinidad	2013	Stephan Apelgren	Sweden 150
	©	-	... but Film Is My Mistress	... men filmen är min älskarinna	2010	Stig Björkman	Sweden 150
	-	-	Simple Simon	I rymden finns inga känslor	2010	Andreas Öhman	Sweden 150
	©	-	Totally True Love	Jørgen + Anne = sant	2011	Anne Sewitsky	Norway 150
9.	-	YES	Waltz for Monica	Monica Z	2013	Per Fly	Sweden 148
	-	-	Victoria	Victoria	2013	Torun Lian	Norway 148

Top 10 Festival Countries for Nordic Film

	Festival country	Amount of films
1.	Germany	329
2.	USA	286
3.	Canada	216
4.	Sweden	210
5.	Poland	195
6.	Czech Republic	161
7.	Norway	159
8.	Netherlands	158
9.	UK	155
10.	Finland	151

* The max. amount of films 568.

Top 10 Countries to Buy Nordic Films

	Festival country	Amount of films
1.	the Netherlands	161
2.	Poland	160
3.	Belgium	150
4.	Germany	146
5.	Croatia	145
6.	Slovenia	142
7.	Macedonia	135
8.	Bosnia and Herzegovina	134
	USA	134
10.	Montenegro	133

* The max. amount of films 312.

03

INTERNATIONAL SUCCESS OF NORDIC FILM



Le Havre – © Arthaus Sputnik Oy
 Director Aki Kaurismäki's Le Havre succeeded internationally both in cinemas and film festivals. It is also one of the most sold Finnish films.

Nordic Festival Successes

Films visiting the most countries 2009-2013

Category	Support	English title	Original title	Release year	Directors	Country of origin	Nordic Total admissions	Amount of Festival Countries	
1.	ⓓ	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	Denmark	165,841	37
	-	YES	Metropia	Metropia	2009	Tarik Saleh	Sweden	10,184	37
3.	ⓓ	YES	Burma VJ: Reporting from a Closed Country	Burma VJ - Reporter i et lukket land	2009	Anders Østergaard	Denmark	2,103	35
	-	YES	Letters to Father Jacob	Postia pappi Jaakobille	2009	Klaus Härö	Finland	99,481	35
5.	-	-	She Monkeys	Apflickorna	2011	Lisa Aschan	Sweden	39,477	34
6.	ⓓ	YES	The Act of Killing	The Act of Killing	2012	Joshua Oppenheimer	Denmark	10,847	33
7.	-	YES	Volcano	Eldfjall	2011	Rúnar Rúnarsson	Iceland	14,608	32
8.	ⓓ	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll & Mika Hotakainen	Finland	62,902	31
9.	-	YES	A Hijacking	Kapringen	2012	Tobias Lindholm	Denmark	140,074	30
	Ⓒ	YES	The Great Bear	Den kæmpestore bjørn	2011	Esben Toft Jacobsen	Denmark	60,466	30
	-	YES	Submarino	Submarino	2010	Thomas Vinterberg	Denmark	55,909	30
	ⓓ	YES	Into Eternity	Into Eternity	2010	Michael Madsen	Denmark	1,452	30
	-	YES	Oslo, August 31st	Oslo 31. august	2011	Joachim Trier	Norway	83,132	30
	-	YES	North	Nord	2009	Rune Denstad Langlo	Norway	36,629	30
15.	-	-	R	R	2010	Tobias Lindholm & Michael Noer	Denmark	34,206	29
	ⓓ	YES	The Punk Syndrome	Kovasikajuttu	2012	Jukka Kärkkäinen & JP Passi	Finland	19,875	29
	-	-	A Somewhat Gentle Man	En ganske snill mann	2010	Hans Petter Moland	Norway	111,086	29
18.	ⓓ	YES	The Ambassador	Ambassadøren	2011	Mads Brügger	Denmark	19,996	28
	-	YES	Le Havre	Le Havre	2011	Aki Kaurismäki	Finland	195,721	28
20.	-	-	Teddy Bear	10 Timer til paradís	2012	Mads Matthiesen	Denmark	26,815	27

03

INTERNATIONAL SUCCESS OF NORDIC FILM

Nordic Films at Nordic Festivals

Sweden was the most active Nordic country to screen film productions from the neighbouring countries at festivals and events. During 2009-2013 Sweden screened 210 films from another Nordic country, where Finland and Norway screened around 150 films.

Denmark and Finland screened mostly Swedish films. Iceland, Norway and Sweden on the other hand showed Danish productions.

The Nordic films' festival success was a bit milder in Denmark, which screened a

bit over one hundred films. In Iceland the number of non-local Nordic films was 70.

Nordic Films at Nordic Festivals and Events

Amount of films screened in 2009-2013

	Denmark	Finland	Iceland	Norway	Sweden
Danish films	-	52	27	69	91
Finnish films	16	-	12	29	46
Icelandic films	14	8	-	11	18
Norwegian films	33	42	15	-	55
Swedish films	52	49	17	50	-
Total	115	152	71	159	210



Agent Hamilton: In the Interest of the Nation – © The Walt Disney Company Nordic
 Swedish Agent Hamilton: In the Interest of the Nation had over half a million local admissions and it was sold to around 150 countries.

04

FOCUS ON CHILDREN AND YOUTH FILM

Nordic Characteristics of Children and Youth Film

Local children and youth franchise films have a strong position in the Nordic countries. The most successful local children and youth films were franchise films without an exception.

Children and youth films also stayed mostly local – only 17 percent were released in cinemas also in another Nordic country. Despite that, some children and youth films attracted audience in several Nordic countries – some times even more than in the country of origin.

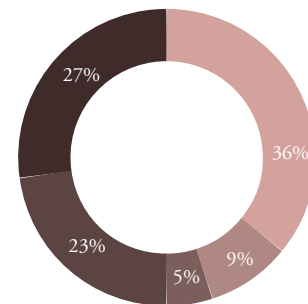
The Fund supported 27 film productions for young audiences. 19 of them (70%) were in cinemas in more than one Nordic country by the end of 2013.

In this chapter, we will take a closer look into the Nordic children's and youth films from the local and Nordic perspectives. The last chapter will focus on the international success of the children and youth films. The data is based on the film institutes' categorization, which varies a bit between the countries, e.g. in Denmark, Sweden and Iceland the children and youth film category includes also family films.

Children and Youth Films
In 2009-2013

■ Denmark: 46 ■ Norway: 30
■ Finland: 12 ■ Sweden: 36
■ Iceland: 6

Total number of children & youth films: 129



Silje Hopland Eik: Making Nordic Children and Youth Films Succeed Across Borders

The year 2014 was a good one for Norwegian Children's Films. Great blockbusters like *Captain Sabertooth* and *Doctor Proctor*, as well as our own premiers of *Casper and Emma* (Karsten og Petra) and *Kick it* (Kule Kidz grater ikke) drew many families to the cinema. Sales from children's films are the main reason Norwegian films achieved a market share of 24.4%, the next best since 1975. With these results we can be proud of having reached important political goals, as well as international recognition of Norwegian children's culture.

Success with a children's or family film outside Norway's borders is more complicated. Generally it is very difficult to achieve a theatrical release in Denmark or Sweden despite success here at home. The reason is often because the distributor does not believe the film will be successful in those countries and will therefore not invest the time and money to make it happen.

There are, however two films which have sold extremely well abroad, *Captain Sabertooth and the Treasure of Lama Rama* and *Doctor Proctor's Fart Powder*. Imaginative universes in the fantasy/adventure genre, extensive CGI, big budgets as well as an established brand can be the reason that *Captain Sabertooth* sold to over 70 countries – even before its Norwegian premier.

Producing Norwegian language films has its limitations, but also some advantages. Children's films can easily be dubbed into

other languages as child audiences have perhaps a higher threshold for accepting bad lip sync than adults.

An unexplored area of opportunity is producing a film in several languages at once, to increase the prospects of distribution outside of Norway. This is however a costly endeavour. When the producers of *Kon-Tiki* did this a few years ago, their production budget increased 30%.

Productions lighter on CGI would, however, be relatively less costly. An English language version would make it possible to reach several more territories; one just has to accept being in competition with all other English language produced material.

With good political incentives, children and family films can continue to flourish, and if we manage to establish good cinema habits among children we will eventually have a strong group of adult consumers of Norwegian film culture.

Silje Hopland Eik
Producer
Cinenord

04

FOCUS ON CHILDREN AND YOUTH FILM

Danish Children and Youth Film

Danish audience seems to have a soft spot for feel-good film series. All top 5 local children and youth films are part of film series.

The children and youth films' audience magnet of the period was the *Father of Four* franchise directed by Claus Bjerre. The film series is continuation of a highly popular Danish family comedy *Father of Four* from the 1950-60's.

Each of the three *Father of Four* films released in 2010-2012 attracted around 400,000 people to the cinemas, which is over one million people in total. *Father of Four – in Japanese Mode* also made it to the Top 10 local film with its 418,600 admissions. None of the three films had cinema premieres in other Nordic countries

or festival screenings outside of Denmark. Children's and youth animation with the highest admissions was director Jørgen Lerdam's *Olsen Gang Gets Polished* with almost 330,200 locally sold tickets.

Denmark released 46 local films for children and youth in 2009-2013. The films were mainly local cinema hits as only 16 percent were released in cinemas in another Nordic country: 5 films in Norway and 2 in Sweden.

Finnish Children and Youth Film

Director Mari Rantasila's *Ricky Rapper* films hold the highest positions at the top 5 local children and youth films. They are also among the top 10 most popular films in Finland. The films are based on Sinikka and Tiina Nopola's children's book series, whose main character is a lively 10-year-old drummer Ricky Rapper. The Nopolas are also behind the film scripts.

Director Kari Juusonen's high-quality animation film *Niko 2 - Little Brother, Big Trouble*, was the fourth most popular children and youth film in Finland, but it also gathered audience of 61,400 in co-producing Denmark and rose to the second most popular children and youth film in the Nordic region. The reindeer story was also sold to over 70 countries.

An even bigger local hit was the adventure family film, *Rolli and the Golden Key*, with over 204,000 admissions. *Rolli and the Golden Key* is the latest in a series of films, TV and audio franchise that have been entertaining children and families over three decades.

Altogether, twelve Finnish children and youth films were released in 2009-2013. Only two of the films had cinema premieres in other Nordic countries – *Niko 2 – Little Brother, Big Trouble* and *Moomins and the Comet Chase*. The latter had almost 61,200 admissions in the entire Nordic region.

Top 5 Local Children and Youth Films in Denmark 2009-2013

	Support	English title	Original title	Release year	Directors	Admissions in Denmark
1.	-	Father of Four - in Japanese mode	Far til fire - på japansk	2010	Claus Bjerre	418,638
2.	-	Father of Four - at Sea	Far til fire - til søs	2012	Claus Bjerre	405,899
3.	-	Father of Four - Back to Nature	Far til fire - tilbage til naturen	2011	Claus Bjerre	390,888
4.	-	My African Adventure	Min søsters børn i Afrika	2013	Martin Miehe-Renard	374,285
5.	-	Olsen Gang Gets Polished	Olsen banden på de bonede gulve	2010	Jørgen Lerdam	330,159

Top 5 Local Children and Youth Films in Finland 2009-2013

	Support	English title	Original title	Release year	Directors	Admissions in Finland
1.	-	Ricky Rapper and the Bicycle Thief	Risto Rappääjä ja polkupyörävaras	2010	Mari Rantasila	328,224
2.	-	Ricky Rapper and Cool Wendy	Risto Rappääjä ja Viileä Venla	2012	Mari Rantasila	309,939
3.	YES	Rolli and the Golden Key	Rölli ja kultainen avain	2013	Taavi Vartia	204,459
4.	YES	Niko 2 - Little Brother, Big Trouble	Niko 2 - lentäjäväljekset	2012	Kari Juusonen	154,986
5.	-	Ella and Friends	Ella ja kaverit	2012	Taneli Mustonen	88,720

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FOCUS ON CHILDREN AND YOUTH FILM

Icelandic Children and Youth Film

One of six Icelandic children and youth films released in 2009-2013 premiered also in another Nordic country.

Director Óskar Jónasson's animated film, *Legends of Valhalla – Thor*, more than doubled its audience after being released in Norway and was the most popular Icelandic film in the Nordic region. Still, *Legends of Valhalla – Thor* was not the most popular children and youth film in Iceland, where it had audience of 24,000 people.

Top 3 was dominated by director Bragi Þór Hinriksson's family films, which are based on a locally popular TV show. All three films also had high enough admissions to raise the films to the Top 10 local films in Iceland.

Norwegian Children and Youth Film

Stop-motion animation film, *The Christmas of Solan & Ludvig*, was released in the winter of 2013 and hit the top hard with over 850,000 admissions in Norway, which makes it the most popular Norwegian children and youth film and the second biggest film in Norway in 2009-2013, straight after *Kon-Tiki* (2013).

The Christmas story also got rave reviews and over 60,000 admissions in Denmark, which makes it the third most popular children and youth film in the Nordic region.

Children and youth films had stronger position in Norway compared to the other Nordic countries: Seven films of the ten most popular local films were for younger audience. Those gathered over three million people to cinemas in Norway.

In all, 30 films for children and youth were released and screened in the Norwegian cinemas in 2009-2013, and those attracted admirably over 5.4 million people to the local cinemas.

Still, only three of the films reached cinema audiences in other Nordic countries: *The Christmas of Solan & Ludvig*, *Hocus Pocus*, *Alfie Atkins*, and *Elias and The Treasure of the Sea*.

Top 3 Local Children and Youth Films in Iceland 2009-2013

	Support	English title	Original title	Release year	Directors	Admissions in Iceland
1.	-	The Secret Spell	Algjör Sveppi og dularfulla hótélherbergið	2010	Bragi Þór Hinriksson	37,506
2.	-	The Big Rescue	Algjör Sveppi og leitin að Villa	2009	Bragi Þór Hinriksson	32,226
3.	-	The Magic Wardrobe	Algjör Sveppi og töfraskápurinn	2011	Bragi Þór Hinriksson	30,602

Top 5 Local Children and Youth Films in Norway 2009-2013

	Support	English title	Original title	Release year	Directors	Admissions in Norway
1.	-	The Christmas of Solan & Ludvig	Solan og Ludvig - Jul i Flåkløpa	2013	Rasmus A. Sivertsen	854,210
2.	YES	Journey to the Christmas Star	Reisen til julestjernen	2012	Nils Gaup	462,692
3.	-	Twigson ties the Knot	Knerten gifter seg	2010	Martin Lund	421,798
4.	-	Twigson	Knerten	2009	Åsleik Engmark	375,567
5.	-	Magic Silver	Julenatt i Blåfjell	2009	Roar Uthaug & Katarina Launing	370,190

04

FOCUS ON CHILDREN AND YOUTH FILM

Swedish Children and Youth Film

Family comedies dominated the Swedish top 5 chart of local children and youth films.

Director Hannes Holm's *Tosh in Greece - All Inclusive* (2012) was leading the top with almost 588,300 admissions. Holm's family comedy was the only children and youth film that also made it to the top 10 local successes in Sweden. In Finland, it gathered over 10,000 admissions.

Actor-director Lasse Åberg's comeback film *The Stig-Helmer Story*, which focuses on the comical character Stig Helmer's years in the 1950s, was the second most popular Swedish children and youth film of the period.

The most popular animation film for children and youth was Jørgen Lerdam and Anders Sørensen's *Pettson & Findus IV - Forget-Abilities* with almost 165,000 admissions, which raises it to eight place.

The Pettson & Findus film was also released in cinemas in Denmark, Finland and Norway, where it sold almost 160,000 tickets in total.

Top 5 Local Children and Youth Films in Sweden 2009-2013

	Support	English title	Original title	Release year	Directors	Country of Origin	Admissions in Sweden
1.	-	Tosh in Greece - All Inclusive	Sune i Grekland - all inclusive	2012	Hannes Holm	Sweden	588,297
2.	-	The Stig-Helmer Story	The Stig-Helmer Story	2011	Lasse Åberg	Sweden	420,142
3.	-	Metal Brothers	Mammas pojkar	2012	Ulf Malmros	Sweden	320,367
4.	-	Göta Kanal - The Secret of the Canal King	Göta Kanal 3 - kanalkungens hemlighet	2009	Christjan Wegner	Sweden	290,053
5.	-	Åsa-Nisse - välkom to Knohult	Åsa-Nisse - välkom to Knohult	2011	Fredrik Boklund	Sweden	257,086

International Success of Children and Youth Film

Almost all Nordic children and youth film premiered in cinemas. Many of the films attracted large local audiences, but did not necessarily circulate to cinemas or festivals outside of the production country.

34 percent of the films did not have any festival screenings outside of country of origin, but on the other hand 28 percent of the films visited festivals in at least ten different countries.

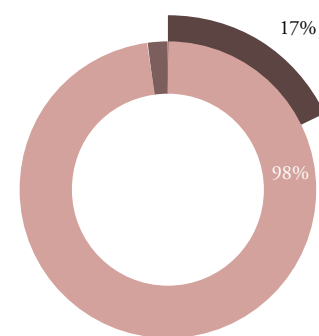
During 2009-2013, the Nordic countries saw the release of 129 films for children and young audiences. The sales data includes information of 67 children and youth films

from the Nordic countries, which is 52 percent of the total amount released. 52 percent of the films included in the sales data were Danish, 4 Finnish, 3 Icelandic, 22 Norwegian, and 18 Swedish productions.

The focus of the following chapters is on children and youth films' international success: admissions, sales and festival screenings.

Children and Youth Films in Cinema

In 2009-2013



■ Films screened in cinemas: 126
■ Films screened in cinemas in at least two Nordic countries: 22

Total number of films premiered: 129

04

FOCUS ON CHILDREN AND YOUTH FILM

Festivals

Director Esben Toft Jacobsen's debut feature *The Great Bear* from 2011 was the most successful children and youth film when it comes to festival screenings in different countries. The Danish animation hit was screened at film festivals in 30 different countries, but had milder success in the local cinemas, where it had an audience of 44,500 people.

Norwegian children's film by Åsleik Engmark, *Twigson*, on the other hand attracted wide attention when it comes to the festivals, sales and cinema admissions. It was among the most popular local children and youth films with 375,600 admissions, it was sold to 45 countries and it had festival screenings in 19 different countries around the world.

The Danish, Norwegian, and Swedish children and youth films had festival screening abroad the most often. Almost a half of the top 20 Nordic children and youth films were Danish origin. The Finnish children and youth productions did not compare that favourably – the first film is at 34th place.

The Nordic children and youth film productions travelled the most often to festivals in Germany, Canada and Sweden. Sweden screened 37 children and youth films from neighbouring Nordic country. Norway was neither far from that: 35 Nordic non-Norwegian children and youth film productions had a festival screening in Norway in 2009-2013.



The Great Bear – © Europafilm AS
Danish children's animation *The Great Bear* had only 44,500 local admissions, but festival screenings in around 30 countries.

Top 10 Nordic Children and Youth Films at Festivals in 2009-2013

	Support	English title	Original title	Release year	Directors	Country of origin	Number of Festival Countries
1.	YES	The Great Bear	Den kæmpestore bjørn	2011	Esben Toft Jacobsen	Denmark	30
2.	-	The Liverpool Goalie	Keeper'n til Liverpool	2010	Arild Andresen	Norway	22
3.	-	Northwest	Nordvest	2013	Michael Noer	Denmark	21
4.	YES	Lost in Africa	Kidnappet	2010	Vibeke Muasya	Denmark	19
	-	Twigson	Knerten	2009	Åsleik Engmark	Norway	19
	-	Rafiki	Bestevenner	2009	Christian Lo	Norway	19
7.	-	Jitters	Órói	2010	Baldvin Zophoníasson	Iceland	17
	YES	Glowing Stars	I taket lyser stjärnorna	2009	Lisa Siwe	Sweden	17
	-	Eagle Hunter's Son	Örnjägarens son	2010	René Bo Hansen	Sweden	17
	-	A Thousand Times Stronger	Tusen gånger starkare	2010	Peter Schildt	Sweden	17

Number of countries visited when the production country is excluded

Top 10 Festival Countries for Nordic Children and Youth Films

	Country	Amount of films
1.	Germany	60
2.	Canada	39
3.	Sweden	37
4.	Czech Republic	35
	Norway	35
	USA	35
7.	Estonia	33
8.	Finland	30
	Italy	30
	Poland	30
	UK	30

Local productions excluded from the statistics.

04

FOCUS ON CHILDREN AND YOUTH FILM

Sales

Three films stand out from the top 10 children and youth film sales data: Norwegian *Totally True Love* and Swedish films *Eskil and Trinidad* and *A Thousand Times Stronger*. All three were sold to around 150 countries.

Director Peter Schild's feature *A Thousand Times Stronger*, based on Christina Herrström's youth book, also scored high at the Nordic children and youth festival films: it had screenings in 17 different countries. Only one other youth film besides Schild's film was represented on both top 10's. That

was Christian Lo's feature debut *Rafiki*, which was sold to 70 countries and screened at festivals in 19 countries.

Also rest of the top 10 children and youth films with highest sales had festival screenings abroad. For example, *Totally True Love* had festival screening in 16 different countries.

The most active countries to buy children and youth films were Slovenia, the Netherlands, Poland and Belgium.

Top 10 Children and youth film sales

The number of countries that the films were sold to

	Support	English title	Original title	Premiere year	Director	Country of origin	Sold to x amount of countries
1.	-	Totally True Love	Jørgen + Anne = sant	2011	Anne Sewitsky	Norway	150
		Eskil and Trinidad	Eskil och Trinidad	2013	Stephan Apelgren	Sweden	150
3.	-	A Thousand Times Stronger	Tusen gånger starkare	2010	Peter Schildt	Sweden	146
4.	YES	Legends of Valhalla - Thor	Hetjur Valhallar - Þór	2011	Óskar Jónasson	Iceland	90
5.	YES	Niko 2 - Little Brother, Big Trouble	Niko 2 - lentäjäveljekset	2012	Kari Juusonen	Finland	76
6.	-	Otto is a Rhino	Otto er et næsehorn	2013	Kenneth Kainz	Denmark	71
7.	-	Rafiki	Bestevenner	2009	Christian Lo	Norway	70
8.	-	Ploddy the Police Car Makes a Splash	Pelle Politibil går i vannet	2010	Rasmus A. Sivertsen and Rune Spaans	Norway	68
9.	YES	Freddy Frogface	Orla Frøsnapper	2011	Peter Dodd	Denmark	66
10.	YES	We Are the Best!	Vi är bäst!	2013	Lukas Moodysson	Sweden	65

* Maximum amount of countries 160

Top 10 Countries to Buy Films for Youth

Amount of films sold to a country in 2009-2013

	Country	Amount of films
1.	Slovenia	38
	the Netherlands	38
3.	Poland	36
	Belgium	36
5.	Bosnia and Herzegovina	35
6.	Macedonia	34
7.	Croatia	33
	Montenegro	33
9.	Estonia	32
	France	32

* Maximum amount of films per country 67



Albert Åberg – © Maipo Film AS
Norwegian children's animation *Hocus Pocus*, *Alfie Atkins* was among most attractive children and youth films in the Nordics.

04

FOCUS ON CHILDREN AND YOUTH FILM

Nordic Children and Youth Film Successes

Nordic children and youth films had a strong influence on local admissions especially in Norway and Finland, but the statistics suggest that the success is national rather than pan-Nordic. The most popular children and youth film of the period was the second newest Pettson & Findus animation film *Forget-Abilities* (2009), based on the well-known children's book series of an elderly man living in the countryside with his cat and chickens. The film was followed by another children's animation based on famous book series, Alfie Atkins. Local and wider Nordic audiences favoured both animations.

After the two animations mentioned, the children and youth films did not reach nearly as high admissions outside of the country of origin. For example, *The Christmas of Solan and Ludvig* was children's and youth cinema hit in Norway, but it had a modest audience of 63,000 in Denmark. The number six, *Moomins and the Comet Chase*, gathered only 26,000 admissions all together in Iceland, Norway and Sweden, but locally it sold 35,400 tickets.

Children and Youth Film Admissions in the Nordic Region in 2009-2013

Support	English title	Original title	Release year	Directors	Country of Origin	Admissions in Denmark	Admissions in Finland	Admissions in Iceland	Admissions in Norway	Admissions in Sweden	Admissions in Other Nordic Countries*
1. YES	Pettson & Findus IV - Forget-Abilities	Pettson & Findus - glömligheter	2009	Jørgen Lerdam and Anders Sørensen	Sweden	36,336	60,084	-	63,542	164,944	159,962
2. YES	Hocus Pocus, Alfie Atkins	Hokus Pokus Albert Åberg	2013	Torill Kove	Norway	14,367	-	-	74,468	114,229	128,596
3. -	The Christmas of Solan & Ludvig	Solan og Ludvig - Jul i Flåkløya	2013	Rasmus A. Sivertsen	Norway	63,345	-	-	854,210	-	63,345
4. YES	Niko 2 - Little Brother, Big Trouble	Niko 2 - lentäjäljekset	2012	Kari Juusonen	Finland	61,402	154,986	-	-	-	61,402
5. YES	Legends of Valhalla - Thor	Hetjur Valhallar - Þór	2011	Óskar Jónasson	Iceland	-	-	24,044	29,206	-	29,206
6. YES	Moomins and the Comet Chase	Muumi ja punainen pyrstötähti	2010	Maria Lindberg	Finland	-	35,419	1,752	10,337	13,645	25,734
7. YES	That Boy Emil	Emil & Ida i Lönneberga	2013	Per Ahlin, Alicja Jaworski Björk and Lasse Persson	Sweden	-	16,705	-	8,143	59,123	24,848
8. YES	Freddy Frogface	Orla Frøsnapper	2011	Peter Dodd	Denmark	172,173	-	-	21,186	-	21,186
9. YES	The Great Bear	Den kæmpestore bjørn	2011	Esben Toft Jacobsen	Denmark	44,554	-	-	15,912	-	15,912
10. YES	Elias and The Treasure of the Sea	Elias og jakten på havets gull	2010	Lise I. Osvoll	Norway	-	2,872	497	121,131	8,167	11,536
11. -	Tosh in Greece	Sune i Grekland - all inclusive	2012	Hannes Holm	Sweden	-	10,613	-	-	588,297	10,613
12. YES	Lost in Africa	Kidnappet	2010	Vibeke Muasya	Denmark	53,003	-	-	8,923	-	8,923
13. YES	Don't Be Afraid, Tall Uncle	Var inte rädd, Långa farbror	2011	Lasse Persson	Sweden	-	7,163	-	-	-	7,163
14. YES	We Are the Best!	Vi är bäst!	2013	Lukas Moodysson	Sweden	-	4,062	-	902	80,992	4,964
15. YES	Tigers & Tattoos	Tigre og tatoveringer	2010	Karla von Bengtson	Denmark	5,011	-	-	4,953	-	4,953

*Admissions in the production country excluded.

05

FOCUS ON DOCUMENTARY FILM

Nordic Characteristics of Documentary Films

At least 295 Nordic documentary films were released in 2009-2013. Circa 65 percent of the films had a cinema premiere and some even broke national audience records with their high admissions. Some of the films also reached wide international recognition and distribution.

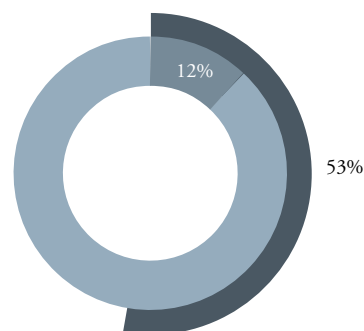
The focus of this chapter is on over 40 minute long Nordic documentary films. The analysis is based on data received from the Nordic film institutes and selected sales companies and directors. The listings were completed with thorough research on the film institutes and foundations' online databases.

Many documentaries receive their largest audience numbers when shown in television. In this report, we are unfortunately not able to provide comprehensive TV viewing figures.

First, we look at the local characteristics and after we provide more depth focus on the Nordic and international success of the Nordic documentary films.

Supported Documentaries Crossing Borders

In 2009-2013



- Films supported by NFTF : 103
- Supported films with cinema premiere: 55
- Supported film premiered in several Nordic countries: 12

Karolina Lidin: Where Are the Nordic Hit Documentaries?

They're everywhere! Nordic documentaries are engaging, entertaining and challenging audiences worldwide through the whole food chain of traditional distribution windows, at festivals, in cinemas, on television, and now through streaming services on all sorts of devices.

The success of Nordic Documentaries is not so much a result of smart formatting or mass-branding, but rather of its impressive scope of visions and voices, subjects and styles – and their steady group of backers: a unique joining of forces between film institutes and broadcasters, funds and foundations crisscrossing the Nordic region.

Documentary distribution has never been a one-size-fits-all operation, rather it is the Haute Couture of the distribution business, devising tailor-made marketing strategies for both general and specified audiences – with long tails often far exceeding the time and resources available, but proving the attraction and durability of Real Stories.

These days, digital opportunities are legion. Mix and match! How about *TPB AFK: The Pirate Bay Away From Keyboard* launching online the same moment the film premiered at the Berlinale (and still being picked up

by television), or 1989 simultaneously screening at 60 venues across Europe – with an app uniting the audiences? And on the production side, the latest buzz is sustainable production, thinking multiple pieces for various platforms within the same production, thereby maximizing pre-premiere outreach through news-sites, events and special interest organizations.

These are exciting times for experimentation, playfulness and open-mindedness. Not just for producers to make ends meet, but for stories to proliferate and meet audiences wherever they are – from festivals to phones. Stay Tuned!

Karolina Lidin
Documentary Advisor
Nordisk Film & TV Fond

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FOCUS ON DOCUMENTARY FILM

Danish Documentaries

The documentary success of the period was director Janus Metz Pedersen's award-winning *Armadillo* (2010) with almost 115,000 local admissions, and 1.29 million viewers on local TV2. The film about Danish soldiers in the Afghanistan frontline also spurred heated debate and circulated to the cinemas around the Nordic region.

The second largest cinema success was director Anders Riis-Hansen's *The Invisible Cell* (2009), a documentary about crime-committing political activist group from the 1970-80's, with around 77,000 admissions in the local cinemas.

Director Anne Wivel's biographic documentary of her late husband, *Svend* (2011), also did fairly well in cinemas, but it had remarkably better success on television: in 2011 it attracted 815,000 people in the front of the TV screens.¹⁵

Finnish Documentaries

Finnish audience is peculiarly keen on documentary films compared to the other Nordic countries when measured in cinema admissions. In 21st century Finland, documentary films have enjoyed constantly improving success and raised a lot of societal debate.

In 2013, Finnish documentaries attracted 257,000 people to the cinemas, and captured 14 percent of the audience share of national films. Director Jukka-Pekka Siili's documentary *The Finnish Flash - A Teemu Selänne Story* about the national ice-hockey legend gathered most of that audience. It had 130,000 admissions during its premiere year, which makes it the most popular documentary of the period and also the most popular local documentary film in the Finnish cinema history.

Some of the documentary films that did not succeed in the cinemas nevertheless attracted admirably large television audiences. For example, director Aleksis Bardy's documentary film *Madam President* about the former president of Finland had almost 23,000 admissions, but its premiere on television attracted impressive 774,000 viewers. Also director Arto Halonen's documentary film *When Heroes Lie* had almost 80 times bigger audience in television than in cinemas, where it had 6,000 admissions.¹⁶

Top 5 Danish Documentaries in Denmark 2009-2013

	Support	English title	Original title	Release year	Director	Admissions
1.	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	114,585
2.	YES	The Invisible Cell	Blekingegadebanden	2009	Anders Riis-Hansen	77,167
3.	-	Svend	Svend	2011	Anne Wivel	38,455
4.	YES	The Ambassador	Ambassadøren	2011	Mads Brügger	17,215
5.	-	The Will	Testamentet	2012	Christian Sønderby Jepsen	15,868

Top 5 Finnish Documentaries in Finland 2009-2013

	Support	English title	Original title	Release year	Director	Admissions
1.	-	The Finnish Flash - A Teemu Selänne Story	Selänne	2013	Jukka-Pekka Siili	130,390
2.	-	Tale of a Forest	Metsän tarina	2012	Ville Suhonen and Kim Saarniluoto	86,740
3.	-	Reindeerspotting	Reindeerspotting	2010	Joonas Neuvonen	63,654
4.	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll and Mika Hotakainen	49,911
5.	-	Vesku from Finland	Vesku	2010	Mika Kaurismäki	37,448

¹⁵ TV viewer figures are based on the Danish Film Institutes Fact & Figures report series 2010-2011.

¹⁶ Press release, 25 March 2013, Art Films production.

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Icelandic Documentaries

The Icelandic documentary film with the largest cinema audience was director Þorfinnur Guðnason and Andri Snær Magnason's *Dreamland*, a story on the exploitation of the Icelandic nature. It also was among the top Nordic festival documentaries with screenings at festivals and events in 25 different countries.

The second most popular documentary in cinemas was director Friðrik Þór Friðriksson's intimate story of a mother searching for proper treatment for her child,

A Mother's Courage: Talking Back to Autism. Both films attracted over 13,500 people to the local cinemas.

None of the 25 Icelandic documentaries premiered in 2009-2013 had cinema screenings in another Nordic country. Eight of the documentaries had cinema release in Iceland.

Norwegian Documentaries

The top Norwegian documentary film based on cinema admissions is director Frode Fimland's first feature length documentary *Siblings Are Forever*, which is a history of an elderly brother and sister running a family farm. Another peek into Norwegian countryside life, director Øyvind Sandberg's *The People by the Fjord* (2011), holds the 5th place with 31,900 admissions.

The crowd-pleasing *The Optimists* featuring elderly women's volleyball team by Gunhild Westhagen Magnor gathered audience of 24,600 people during its premiere year

2013. In 2014, the film premiered also in the neighbouring countries of Sweden and Denmark and was sold to at least Finland and Sweden.

None of the top 5 documentaries made it to the Nordic top of festival documentaries or top list of sold documentaries. Only a couple of Norwegian documentaries from 2009-2013 premiered in another Nordic country.

Top 5 Icelandic Documentaries in Iceland 2009-2013

	Support	English title	Original title	Release year	Director	Admissions
1.	-	Dreamland	Draumalandið	2009	Þorfinnur Guðnason and Andri Snær Magnason	16,213
2.	YES	A Mother's Courage: Talking Back to Autism	Sólskinsdregurinn	2009	Friðrik Þór Friðriksson	13,568
3.	-	Gnarr	Gnarr	2010	Gaukur Úlfarsson	3,961
4.	YES	God Bless Iceland	Guð blessi Ísland	2009	Helgi Felixson	3,604
5.	-	Our Girls	Stelpurnar okkar	2009	Þóra Tómasdóttir	2,961

Top 5 Norwegian Documentaries in Norway 2009-2013

	Support	English title	Original title	Release year	Director	Admissions
1.	-	Siblings Are Forever	Søsken til evig tid	2013	Frode Fimland	40,628
2.	-	Supervention	Supervention	2013	Filip Christensen and Even Sigstad	37,721
3.	YES	Bravehearts	Til ungdommen	2012	Kari Anne Moe	33,804
4.	YES	Nowhere Home	De andre	2012	Margreth Olin	32,012
5.	YES	The People by the Fjord	Folk ved fjorden	2011	Øyvind Sandberg	31,855

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Swedish Documentaries

The most popular local documentary film in Sweden was director Maud Nycander and Kristina Lindström's historical *Palme* (2012) with impressive 243,000 admissions. The internationally acknowledged *Searching for Sugar Man* by Malik Bendjelloul (2012) came second, but gathered a wider audience in other Nordic countries.

After the two top documentaries, the admissions are a lot smaller. The third

place went to Peter Gerdehag's sympathetic history of two Swedish sisters in 70s and their cows: *Women with Cows* had almost 48,000 admissions in the local cinemas.

Director Nahid Persson Sarvestani's *The Queen and I* and Tova Magnusson's *Four More Years* also had modest admissions, but besides that, they had high sales, to 36 and 30 different countries respectively.

Top 5 Swedish Documentaries in Sweden 2009-2013

	Support	English title	Original title	Release year	Director	Admissions
1.	YES	Palme	Palme	2012	Maud Nycander and Kristina Lindström	242,647
2.	YES	Searching for Sugar Man	Searching for Sugar Man	2012	Malik Bendjelloul	147,484
3.	YES	Women With Cows	Kokvinnorna	2011	Peter Gerdehag	47,748
4.	-	The Queen and I	Drottningen och jag	2009	Nahid Persson Sarvestani	39,329
5.	YES	Four More Years	Fyra år till	2010	Tova Magnusson	34,692

International Success of Documentary Film

The top Nordic documentary films can be divided to three categories: to films that have strong local audiences and some festival screenings, to films that gathered strong international attention in sales and festivals, but did not widely make it to cinemas, and to films that were strong in all three areas.

The first category includes e.g. *The Finnish Flash - A Teemu Selänne Story* and *The Invisible Cell*, e.g. *The Red Chapel* and *Into Eternity* fit into the second category, and the third holds films such as *Armadillo*, *The Ambassador*, *The Act of Killing*, *The Queen and I* and *Steam of Life*. Many films found their own audiences – either in cinemas, at festivals and/or on television.

The basic film data includes admissions of 295 documentaries, of which around one third was screened at festivals. The sales data includes only 66 films, of which 18 were Danish, 19 Finnish, 2 Icelandic, 7 Norwegian, and 20 Swedish productions¹⁷.

The following chapters focus in the Nordic documentary films' international success including festivals and sales.



Burma VJ – © Tour de Force
Danish documentary *Burma VJ*: Reporting from a Closed Country had festival screenings in around 35 countries around the world.

¹⁷ Documentary series *Cities on Speed* (2009) was excluded from the documentary film sales data because it was not comparable. The sales information of Swedish *Searching for Sugar Man* (2012) was not received.

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FOCUS ON DOCUMENTARY FILM

Festivals

One third of the Nordic documentary films had a festival screening outside of the country of origin. In 2009-2013, documentaries toured festivals in 78 different countries. The most active countries to screen Nordic documentaries in their festivals were Germany, USA and the Netherlands.

The top 3 Nordic documentaries based on festival screening were Danish productions: war-documentary *Armadillo*, illegally shot *Burma VJ – Reporting from a Closed Country*, and Oscar-nominated *The Act of Killing*. The top 3 was followed closely by Finnish documentary film *Steam of Life* by Joonas Berghäll and Mika Hotakainen, and yet another Danish documentary – *Into Eternity* directed by Michael Madsen.

Only one Icelandic documentary made it to the top 20 Nordic documentaries, and that was local hit *Dreamland* by Þorfinnur Guðnason and Andri Snær Magnason.

Many of the festival success documentaries attracted only small cinema audiences, but on the other hand had good sales figures. For example the top three festival documentaries were also among the most sold Nordic documentaries.

Top 10 Festival Countries

Most active countries to screen Nordic documentaries

	Festival country	Amount of films
1.	Germany	94
2.	USA	88
3.	the Netherlands	74
4.	Poland	72
5.	Sweden	63
6.	Canada	62
7.	Czech Republic	50
8.	Norway	48
9.	Finland	45
10.	UK	44

Top 20 Nordic Festival Documentaries

	Support	English title	Original title	Release year	Directors	Country of origin	Amount of festival countries
1.	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	Denmark	37
2.	YES	Burma VJ: Reporting from a Closed Country	Burma VJ - Reporter i et lukket land	2009	Anders Østergaard	Denmark	35
3.	YES	The Act of Killing	The Act of Killing	2012	Joshua Oppenheimer	Denmark	33
4.	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll and Mika Hotakainen	Finland	31
5.	YES	Into Eternity	Into Eternity	2010	Michael Madsen	Denmark	30
6.	YES	The Punk Syndrome	Kovasikajuttu	2012	Jukka Kärkkäinen and JP Passi	Finland	29
7.	YES	The Ambassador	Ambassadøren	2011	Mads Brügger	Denmark	28
8.	-	Dreamland	Draumalandið	2009	Þorfinnur Guðnason and Andri Snær Magnason	Iceland	25
9.	-	Yodok Stories	Yodok	2009	Andrzej Fidyk	Norway	23
10.	-	The Living Room of the Nation	Kansakunnan olohuone	2009	Jukka Kärkkäinen	Finland	22
11.	-	The Red Chapel	Det røde kapel	2009	Mads Brügger	Denmark	21
	YES	Videocracy	Videocracy	2009	Erik Gandini	Sweden	21
13.	YES	Canned Dreams	Säilöttyjä unelmia	2012	Katja Gauriloff	Finland	20
	YES	Soundbreaker	Soundbreaker	2013	Kimmo Koskela	Finland	20
	YES	Regretters	Ångrarna	2010	Marcus Lindeen	Sweden	20
	-	Blood in the Mobile	Blod i mobilen	2010	Frank Piasecki Poulsen	Denmark	20
17.	YES	Freetime Machos	Freetime Machos	2010	Mika Ronkainen	Finland	19
	YES	Putin's Kiss	Putins kys	2012	Lise Birk Pedersen	Denmark	19
	YES	The Good Life	Det gode liv	2011	Eva Mulvad	Denmark	19
20.	YES	The Expedition to the End of the World	Ekspeditionen til verdens ende	2013	Daniel Dencik	Denmark	18
	-	Gazas tårer	Tears of Gaza	2010	Vibeke Løkkeberg	Norway	18
	YES	Gulabi Gang	Gulabi Gang	2013	Nishtha Jain	Norway	18
	YES	Ballroom Dancer	Ballroom Dancer	2012	Christian Holten Bonke	Denmark	18

Number of countries visited when the production country is excluded

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FOCUS ON DOCUMENTARY FILM

Sales

Director Stig Björkman's ...*But Film Is My Mistress* did not have any cinema admissions in the Nordic countries and it visited festivals only in ten different countries, but when it comes to the documentary sales, the film stands out from the data with 150 different countries. The Swedish production was followed by Norwegian documentary *A Love Story: Liv & Ingmar* directed by Dheeraj Akolkar. Akolkar's film was sold to over 50 countries; it visited film festivals in 17 different countries and attracted a cinema audience of 8,900 people in Norway.

The sales top 20 included two documentary films directed by Mads Brügger: *The Ambassador* was sold to 39 countries and had around 20,000 admissions together in Denmark and Norway. *The Red Chapel*

was sold to 24 countries, and both films also made it to the top Nordic festival documentaries with over 20 countries.

The most active countries getting Nordic documentaries were mostly the same as the ones having documentaries at festivals, the difference is that Estonia, Belgium and Israel rose to the top instead of Finland, Canada and the Czech Republic.

Top 10 Countries to Buy Nordic Documentaries

	Country	Amount of films
1.	Germany	30
2.	the Netherlands	27
	USA	27
4.	Estonia	26
5.	Poland	25
6.	Belgium	22
	Sweden	22
8.	Switzerland	22
9.	the UK	20
10.	Israel	19

Top 20 Documentary Film Sales

The number of countries that the films were sold to

	Support	English title	Original title	Premiere year	Director	Country	Number of Countries Sold to
1.	-	... but Film Is My Mistress	... men filmen är min älskarinna	2010	Stig Björkman	Sweden	150
2.	YES	A Love Story: Liv & Ingmar	Liv & Ingmar	2012	Dheeraj Akolkar	Norway	58
3.	YES	The Act of Killing	The Act of Killing	2012	Joshua Oppenheimer	Denmark	52
4.	YES	Gulabi Gang	Gulabi Gang	2013	Nishtha Jain	Norway	43
5.	YES	The Ambassador	Ambassadøren	2011	Mads Brügger	Denmark	39
6.	-	The Queen and I	Drottningen och jag	2009	Nahid Persson Sarvestani	Sweden	36
7.	YES	Into Eternity	Into Eternity	2010	Michael Madsen	Denmark	30
	YES	Four More Years	Fyra år till	2010	Tova Magnusson	Sweden	30
9.	YES	Burma Vj: Reporting from a Closed Land	Burma VJ - Reporter i et lukket land	2009	Anders Østergaard	Denmark	28
10.	-	Sepideh	Sepideh - Drømmen om stjernerne	2013	Berit Madsen	Denmark	27
11.	YES	Videocracy	Videocracy	2009	Erik Gandini	Sweden	27
12.	-	Blood in the mobile	Blod i mobilen	2010	Frank Piasecki Poulsen	Denmark	25
	YES	The Black Power Mixtape 1967-1975	The Black Power Mixtape 1967-1975	2011	Göran Hugo Olsson	Sweden	25
14.	-	The Red Chapel	Det røde kapel	2009	Mads Brügger	Denmark	24
15.	YES	The Punk Syndrome	Kovasikajuttu	2012	Jukka Kärkkäinen and JP Passi	Finland	17
16.	YES	1/2 Revolution	1/2 Revolution	2011	Omar Shargawi and Karim El Hakim	Denmark	16
	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	Denmark	16
18.	YES	The Expedition to the End of the World	Ekspeditionen til verdens ende	2013	Daniel Dencik	Denmark	14
	-	A Bitter Taste of Freedom	Frihetens bittra smak	2011	Marina Goldovskaya	Sweden	14
20.	-	Tale of a Forest	Metsän tarina	2012	Ville Suhonen and Kim Saarniluoto	Finland	13

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FOCUS ON DOCUMENTARY FILM

Nordic Documentary Successes

Two Swedish documentary films from 2012 led the top 10 most popular local documentaries in the Nordic region. Biographic portrait documentary *Palme* and international documentary hit, *Searching for Sugar Man*, are also the most successful Swedish documentaries in Sweden so far.

Director Janus Metz Pedersen's film *Armadillo* rose to the third and was followed by two Finnish documentary films, *The Finnish Flash – A Teemu Selänne Story* and *Tale of a Forest*, which both gathered their high admissions in Finland. Internationally awarded *Tale of a Forest* was the only nature documentary that made it to the top 10. When looking at the ticket sales outside of the production country, the top three stays

the same, but the fourth place went to an intimate Finnish documentary film *Steam of Life* with 13,000 admissions and the fifth emotional *Finnish Blood, Swedish Heart* with 8,000 admissions in the neighbour country Sweden.

All top 10 documentaries in the Nordics were supported by the Nordisk Film & TV Fond, when local admissions are excluded.



Bravehearts – © Alen Grujic Euforia film
Director Kari Anne Moe's Bravehearts about politically active young people marked by July 22, 2011 events, was among the most popular local documentaries in Norway.



Searching for Sugarman – © Tour de Force
Swedish documentary Searching for Sugar Man had almost 200,000 Nordic admissions, and it was in cinemas in all Nordic countries except Iceland.

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FOCUS ON DOCUMENTARY FILM

Top 10 Documentaries in the Nordic Region

	Support	English title	Original title	Release year	Director	Country of origin	Admissions in Denmark	Admissions in Finland	Admissions in Iceland	Admissions in Norway	Admissions in Sweden	Nordic total
1.	YES	Palme	Palme	2012	Maud Nycander and Kristina Lindström	Sweden	15,352	4,673	-	5,337	242,647	268,009
2.	YES	Searching for Sugar Man	Searching for Sugar Man	2012	Malik Bendjelloul	Sweden	24,897	9,689	-	12,937	147,484	195,007
3.	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	Denmark	114,585	4,237	-	35,991	11,028	165,841
4.	-	The Finnish Flash - A Teemu Selänne Story	Selänne	2013	Jukka-Pekka Sili	Finland	-	130,390	-	-	-	130,390
5.	-	Tale of a Forest	Metsän tarina	2012	Ville Suhonen and Kim Saarniluoto	Finland	-	86,740	-	-	-	86,740
6.	YES	The Invisible Cell	Blekingegadebanden	2009	Anders Riis-Hansen	Denmark	77,167	-	-	-	-	77,167
7.	-	Reindeerspotting	Reindeerspotting	2010	Joonas Neuvonen	Finland	291	63,654	-	-	-	63,945
8.	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll and Mika Hotakainen	Finland	522	49,911	-	4,375	8,094	62,902
9.	YES	Women With Cows	Kokvinnorna	2011	Peter Gerdehag	Sweden	-	-	-	-	47,748	47,748
10.	-	Siblings are Forever	Søsken til evig tid	2013	Frode Fimland	Norway	-	-	-	40,628	-	40,628

Top 10 Documentaries in the Nordic Region Outside of the Production Country

	Support	English title	Original title	Release year	Director	Country of origin	Admissions in Denmark	Admissions in Finland	Admissions in Iceland	Admissions in Norway	Admissions in Sweden	Total except the Country of origin
1.	YES	Armadillo	Armadillo	2010	Janus Metz Pedersen	Denmark	114,585	4,237	-	35,991	11,028	51,256
2.	YES	Searching for Sugar Man	Searching for Sugar Man	2012	Malik Bendjelloul	Sweden	24,897	9,689	-	12,937	147,484	47,523
3.	YES	Palme	Palme	2012	Maud Nycander and Kristina Lindström	Sweden	15,352	4,673	-	5,337	242,647	25,362
4.	YES	Steam of Life	Miesten vuoro	2010	Joonas Berghäll and Mika Hotakainen	Finland	522	49,911	-	4,375	8,094	12,991
5.	YES	Finnish Blood, Swedish Heart	Laulu koti-ikävästä	2013	Mika Ronkainen	Finland	-	9,512	-	-	8,043	8,043
6.	YES	The Act of Killing	The Act of Killing	2012	Joshua Oppenheimer	Denmark	5,865	-	-	4,982	-	4,982
7.	YES	The Ambassador	Ambassadøren	2011	Mads Brügger	Denmark	17,215	-	-	2,781	-	2,781
8.	YES	A Love Story: Liv & Ingmar	Liv & Ingmar	2012	Dheeraj Akolkar	Norway	-	-	-	8,859	1,964	1,964
9.	YES	Bravehearts	Til ungdommen	2012	Kari Anne Moe	Norway	1,164	-	-	33,804	573	1,737
10.	YES	Burma VJ: Reporting from a Closed Country	Burma VJ - Reporter i et lukket land	2009	Anders Østergaard	Denmark	1,357	-	-	324	422	746

Jakob Kirstein Høgel: In a Wondrous State

We all know the cinema of the past. One entered a dark, communal room for a few hours and experienced emotional immersion, be it in fear, awe, joy or suspense. Recently cinema as venue and cinema as art form have been declared dead many times.

Yet, new films come out that renew our attraction to cinema, giving us that sense of wonder that is at the core of what film is about. Even if cinema halls do become the vinyl of the film industry, they will undoubtedly keep engaging audiences for the many generations.

Perhaps our main challenge is to realize that new developments in and around film do not imply a rejection of what we know and love about cinema. The changes are rather an expansion, a diversification. We want more and we get it by binge watching series. We want to take part in the action, so we play video games with extensive film scenes. We use social media and internet channels to share films and make films of our own.

Numerous forms of expression and formats that did not exist a few decades ago have surfaced; webisodes, machinima, cut scenes etc. Is this film? All of this is very far from celluloid, so what is the connection to film? Well, it is actually interesting how often “film”, “cinema” and “cinematic” are invoked in this digital age. In a promo from a virtual reality studio the creatives and execs boast about how completely new and ground-breaking their products are only to end up calling them “films”*. Films will be what they have always been, but many other audio-visual forms will also be ‘films’.

Films are wondrous and cinema is that digital or physical space where we are put in a wondrous state. Perhaps this is the only stability in an ever changing media and art scape.

Jakob Kirstein Høgel
 Producer and Consultant
 Artistic Director of New Danish Screen in
 2007-2014

* www.vimeo.com/117849907

Johanna Koljonen: Finding a New Place in the Ecosystem

As film content has unmoored itself from physical locations and follows us everywhere, as the internet shifts from a text-based to an audio-visual medium, the consumer relationship to film art – and entertainment – will also change.

Short films slot effortlessly into new distribution channels. Feature films must, however, find a new place in the ecosystem. Sometimes this actually involves returning to older haunts. To the consumers, going to the movies is once again becoming similar to going to a live event, like a concert. We may be entering a movie theatre renaissance, with entertainment palaces like in Hollywood’s golden age, the re-birth of the local independent theatre, even an increase of truly underground screenings in temporary spaces.

Since we, as consumers, invest money and effort in the cinema-going experience, we are also motivated to give it our undivided attention: turning off our phones, being present. In exchange we demand complex, rewarding storytelling of the highest quality – the quality of stories we are already offered in TV drama, but bigger, more visual, bombastically or movingly cinematic.

In the Nordic countries, this probably means we will need to make fewer films that are better. It is by no means obvious that the directors and writers currently working with the biggest projects should or will get to continue making them in the future. But where can new filmmaking talent prove itself if screen space and funding for independent film dries up? And where can new audiences learn to love the art of cinema?

New distribution windows like streaming services can support a culture of watching quality films, but they cannot create it. Like always, the onus is on filmmakers to create something that both appeals to and respects the audiences. In film policy, strategies for creating passionate audiences – supporting film in schools, making film festivals accessible – should be key.

Johanna Koljonen
 Broadcaster & media analyst
 Nostradamus Project, Gothenburg Film
 Festival/Nordic Film Market

Data Collecting and Its Challenges

This research evolved from a need for hard facts and tools to comprehensive statistical analysis of Nordic films' national, pan-Nordic and international success. In addition to the national and international perspective, the analysis emphasizes documentary films and films for children and youth, because those are Nordisk Film & TV Fond's priorities.

We contacted the first sources in May 2014, and received the last data in February 2015. In order to receive comparable data, we set variables and strict timeframes. We cross-referenced the film listings received from the Nordic Film Institutes and Foundations, to online film-databases and our own database of films that have applied for funding. In the end, we had a list of 847 Nordic titles premiered in 2009-2013.

All Nordic Film Institutes and Foundations keep good track on local theatrical admissions, and this data was relatively easily available. They also monitor festival success, but the listing format is often festivals instead of countries.

Foreign sales rights of films are spread to several companies, many of whom operate outside the Nordics. Around 60 agencies participated in this research and even more were contacted. Data on sales was the most fragmented information; therefore the focus was on films that were most likely sold abroad.

To find out which films should be on that list, we started with films that had high amount of festival visits and cross-referenced it with our list of films with top admissions and European Audiovisual Observatory's Lumiere database on admissions of films released in Europe.

The list was completed with children and youth films and documentary films. We reviewed and supplemented the list based on our own knowledge of the topic.

The sales list included around 350 titles and by the end of February 2015 we received data of 312 films. Nordisk Film and TV Fond's contacts were crucial in executing the collection of data.

Making the received information comparable was the real challenge. The data arrived in different forms and often the variable was a region, a language region or even a company instead of a country. The regions and other information received were split into countries as systematically as possible.

In the future, statistical analysis of the Nordic film trends could become easier and faster if the data was collected systematically with same variables. In-depth statistics and analysis would help argumentation and decision-making as well as enhance transparency and public interest on Nordic film and its success.

This research would have an even more comprehensive touch on the films' success, if it had been possible to be updated with the films' television ratings and television series success, but that data was not available for this report.

This report shows only a part of the collected statistics. More comprehensive charts are available online on the Fond's website.

Conclusion

This study shows that there is not only one recipe for international film success: Swedish blockbusters *Girl with a Dragon Tattoo* and *The 100-Year-Old Man Who Climbed Out the Window and Disappeared* attracted million-audiences locally and internationally. The first mentioned is a novel-based mystery thriller and the latter comedy of an elderly escaping retirement home, also based on a novel.

Danish war documentary *Armadillo* had over 165,000 admissions in the Nordic region, festival screenings in almost 40 countries and sales to 16 countries. Norwegian cinema success *Kon-tiki*, an expedition story that was filmed both in English and in Norwegian, received an Oscar nomination and an audience of almost 1.1 million in the Nordic region. And these are just a few examples of the cavalcade of successful Nordic films.

Children and youth films have also had favorable outcomes, even though they, in general, remained local success stories. For example, Danish animation *The Great Bear* had 44,500 local admissions and festival screenings in over 30 countries. The Finnish animation, *Niko 2 – Little Brother, Big Trouble*, based on a unique original story, did well locally and internationally: it had, in the Nordic countries, apart from Finland, around 61,000 admissions but sales to over 70 countries.

Children and youth films have a strong position and cultural meaning in the Nordic countries. Especially in Norway, films for younger audiences are dominating the film charts.

In Finland, the local characteristic is the popularity of documentary films. In Denmark, the local market share is based on diversity and in Sweden the market share of local films is based on fewer blockbusters. In Iceland, the local film production has been low, but people are still the most active cinema-goers of all Nordic neighbors.

Nordic documentaries seldom make it to the national or Nordic top 10 lists, but some of them have had a strong position locally and internationally. Documentary films succeeded especially in festivals and on sales.

Supporting Nordic films' international success is one of Nordisk Film & TV Fond's main goals. The data shows that three out of four top 20 festival documentaries were funded by the Nordisk Film & TV Fond. All top 10 documentaries in the Nordic region were funded by the Fond, when the local admissions are excluded. All except two of top 20 border crossing Nordic films were funded by the Fond.

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