
Facts and Figures

2021


Swedish
Film Institute

Cover: Ninja Thyberg is the award-winning director behind *Pleasure*, one of this year's most acclaimed Swedish films. This was Thyberg's feature length debut as a director. The film has been praised at many film festivals abroad including the Cannes Film Festival and Sundance Film Festival. The film also received three awards at the Swedish Film Award Guldbaggen.

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The Swedish Film Institute is a collective voice for film in Sweden, and a meeting-place for experiences and insights that elevate film on all levels. We preserve and make available Sweden's film heritage, work to educate children and young people in film and moving images, support the production, distribution and screening of valuable film, and represent Swedish film internationally. Through a diversity of narratives discussions and insights are established, which strengthen the individual and our democracy. *Together, we enable more people to create, experience and be enriched by film.*

Foreword

2021 was another challenging year for the Swedish film industry. As in the previous year the entire value chain was affected, from increased production costs to lost earnings for distributors and screening organizations. That being said 2021 was in many ways a year when the film market began to see the light at the end of the tunnel. There were a higher number of cinema releases compared to last year, with many international big-budget films premiering after having had their released dates postponed countless times throughout the pandemic. Cinema admissions increased slightly, mainly driven by a few successful international titles. Swedish film, however, saw yet another year of large reductions in cinema admissions, and the market share for Swedish film in cinema dropped to the same level as in 2019.

The developments towards a more digital film market was further intensified during 2021, with an even higher number of films premiering online compared to previous years. Digital services accounted for the lion's share of film viewing. However, the rapid growth in online film consumption of the past years slowed down during 2021, and there are signs that the market for streaming services has reached something of a saturation point.

This year's report indicates both change and recovery in the Swedish film market. What the recovery will look like and how the film market will develop is still unclear. The coming years will likely involve significant change for individual actors as well as for the industry as a whole.

The report is divided into four sections: Film Repertoire, Film Consumption, Production Funding & Financing, and Gender Equality. The aim is to provide a comprehensive overview of film in Sweden today, while also providing new insights into the development of the film market.

Josefin Schröder, Head of Analytics

Key Figures 2021



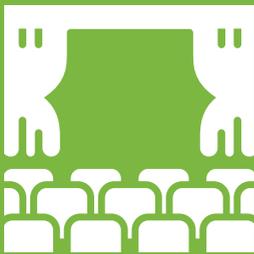
49

Swedish feature-length releases



4,9

Average budget of feature-length documentary films with production funding, million SEK



265

Number of feature-length releases in total



26%

Market share of Swedish film on TV



23,3

Average budget of feature-length fiction films with production funding, million SEK



65%

Share of total film viewing for VOD



23%

Share of feature-length fiction films with funding from a film commissioner that were directed by a woman



13%

Market share of Swedish film at cinemas



33%

The Swedish Film Institute's share of the budget for feature-length fiction films with production funding

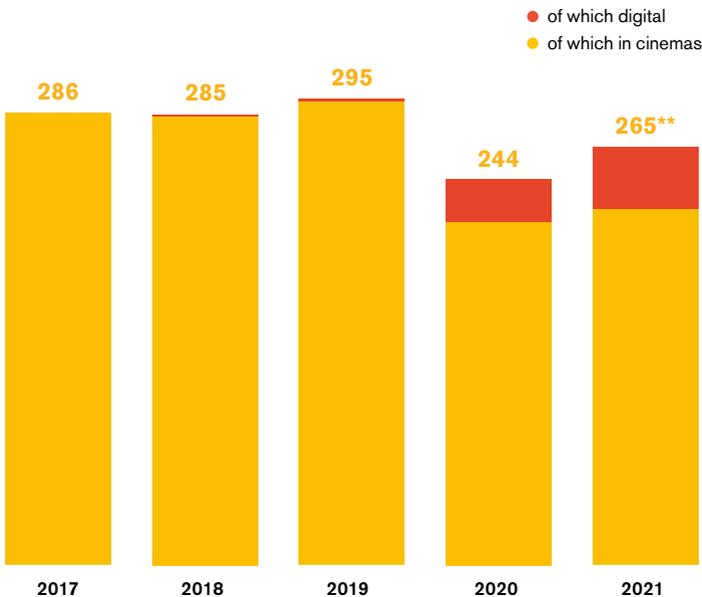
Clara Sola. ©HOBAB

Film Repertoire

The first half of 2021, like most of 2020, was characterized by cinema closures and audience restrictions. In the early summer restrictions were eased and cinemas opened again. Many of the year's films were released during the autumn, when the restrictions were temporarily lifted. In total, 265 feature-length films were released in Sweden in 2021, of which 225 at the cinema. In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television. The number of Swedish films was on a par with the number before the pandemic. Of these, however, a lower proportion were released at the cinema compared to both 2020 and 2019. 27% of the Swedish feature-length films premiered digitally or on TV, and the majority were released almost simultaneously at the cinema and on streaming services. Both internationally and in Sweden, there were efforts to compensate the closed cinemas with an increased focus on digital platforms.

North America still represented a lower percentage of the premieres in 2021 than before the pandemic. Compared to 2020 the percentage for Sweden and North America have increased slightly, while Asia and Europe have decreased. This reflects a certain return to normal, following on from a 2020 with few premieres of big-budget films. Another ongoing effect of the pandemic is that there were fewer premieres overall in 2021 than the previous norm. The percentage of premieres that were digital also rose, and many of the films released at cinemas were released digitally shortly afterwards. The number of Swedish premieres returned to a normal level. However, 27% of the Swedish premiere releases were digital or on TV, which is a high figure both compared to foreign releases in 2021 and Swedish releases in previous years.

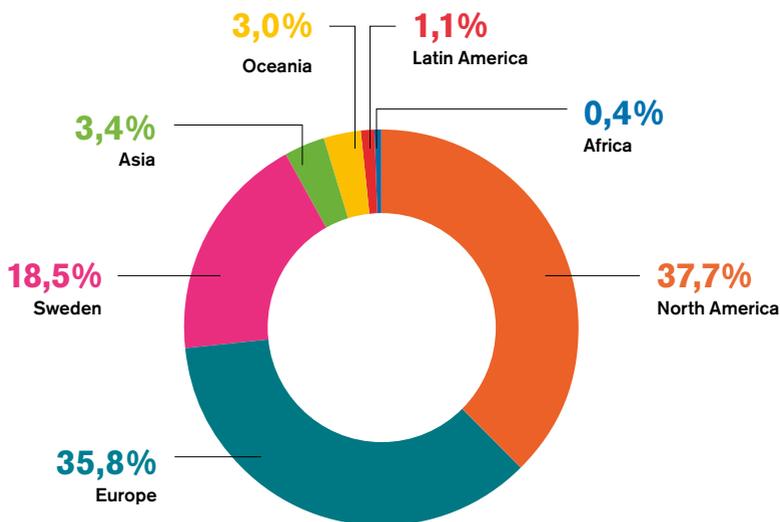
1 Number of feature-length film releases in Sweden 2017–2021*



*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

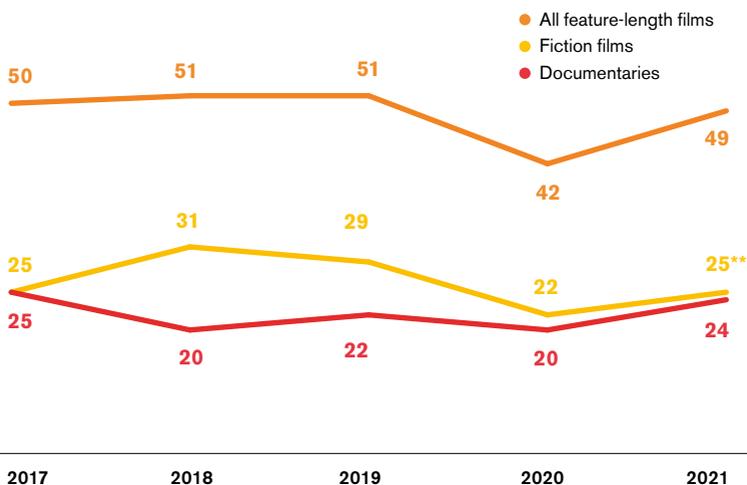
**Of these, 225 had a theatrical release.

2 Feature-length film releases in Sweden 2021 by origin*



*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

3 Number of Swedish feature-length film releases 2017–2021*



*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

**Includes one hybrid fiction/documentary film.

4

Top 10 Swedish film releases in 2020 by review index*

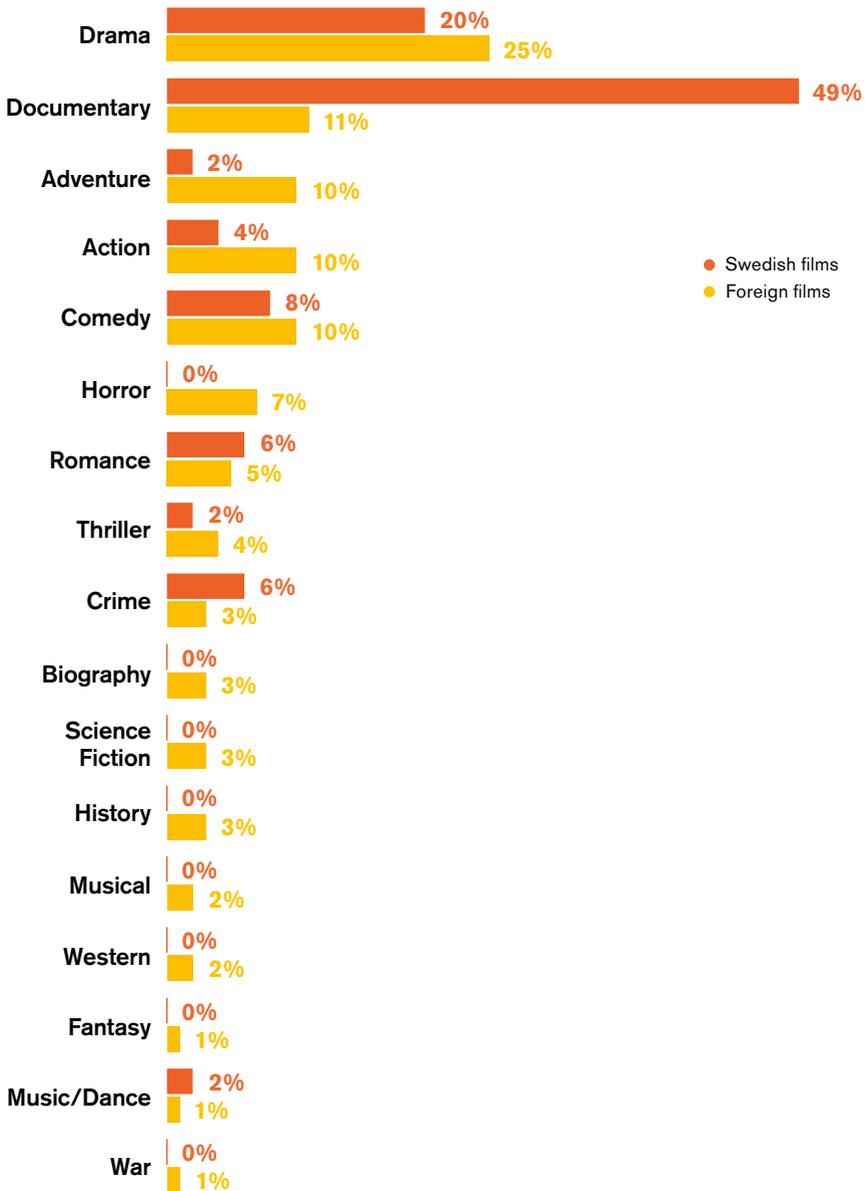
| Title | Release date | Review index** |
|---------------------------------------|--------------|----------------|
| 1 Clara Sola | 2021-11-26 | 4,02 |
| 2 The Seventeen | 2021-09-24 | 3,90 |
| 3 Tigers | 2021-08-27 | 3,87 |
| 4 The Most Beautiful Boy in the World | 2021-10-15 | 3,87 |
| 5 Pleasure | 2021-10-08 | 3,78 |
| 6 Lena | 2021-09-17 | 3,69 |
| 7 The Ape Star | 2021-06-11 | 3,60 |
| 8 Children of the Enemy | 2021-05-07 | 3,60 |
| 9 Julia & I | 2021-09-10 | 3,60 |
| 10 Sabaya | 2021-11-19 | 3,59 |

*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

**The review index is based on reviews from 15 Swedish sources. Reviews from at least five sources are required to merit a review average.

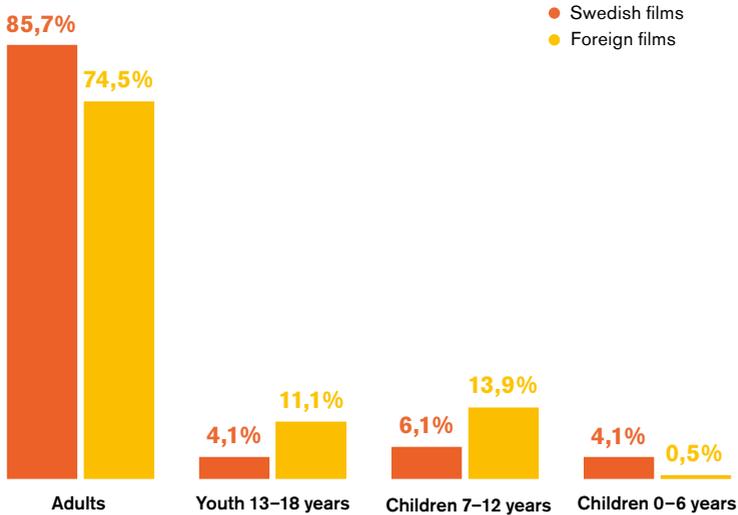
A high proportion of the Swedish film releases are documentaries, which reflects a great interest in documentary film among the Swedes. Swedish documentaries also achieve higher average ratings from Swedish reviewers than feature films, and they were well represented among the top-rated titles of 2021. The genres preferred by cinema audiences are action, comedy, drama and adventure. Sweden had a low percentage of films in these genres compared to other countries in 2021. One reason for this is that these types of films often require special effects and therefore higher production budgets than what is normal in Sweden. Despite this, an increased interest in developing adventure films, horror films and depictions of the future is evident in applications for production funding received by the Swedish Film Institute.

Feature-length film releases in Sweden by genre 2021*



*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television. For definition of genres see page 41.

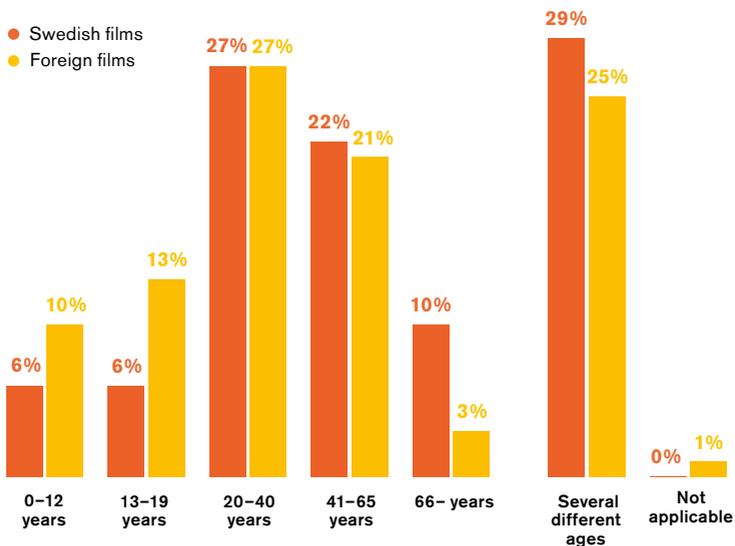
Feature-length film releases in Sweden 2021 by target group*



*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

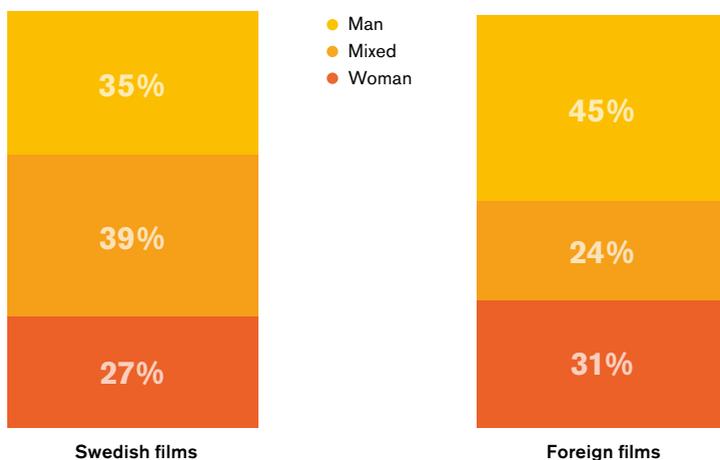
The vision for Swedish film policy is that Swedish film should be of high quality and display such breadth and diversity that it is relevant to everybody. In addition to genres and target audiences, another way to gauge the breadth of the film repertoire is to consider the representation of women and men and different age groups, as well as LGBTQ themes among the new releases. The distribution between female and male lead roles was more even in the Swedish releases compared to foreign ones in 2021. The Swedish films had fewer young people in the lead role, but more older people compared to the foreign premieres. That being said neither Swedish nor foreign film reflected the composition of the populations in terms of age or gender. There was a clear predominance lead roles that were men and between the ages of 20 and 40 years. The percentage of films with LGBTQ themes was also higher for Swedish than foreign film. Meanwhile, there has been a general upward trend for these themes in recent years, among Swedish and foreign film alike.

7 Feature-length film releases in Sweden 2021 by the leading role's age



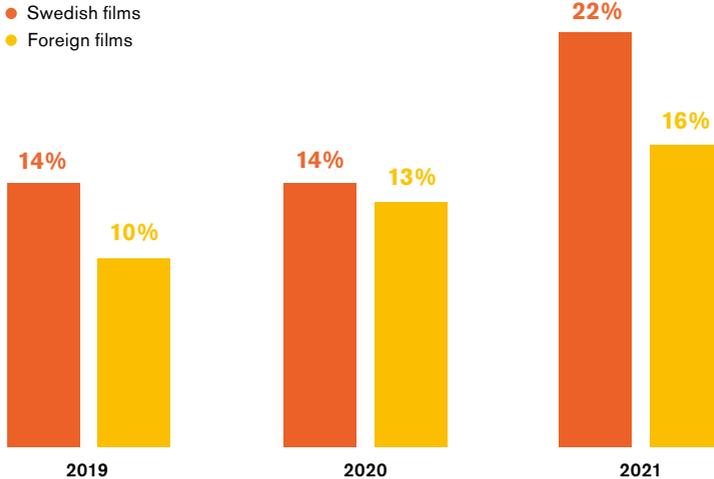
*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

8 Feature-length film releases in Sweden with a woman/man in a leading role 2021*



*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television.

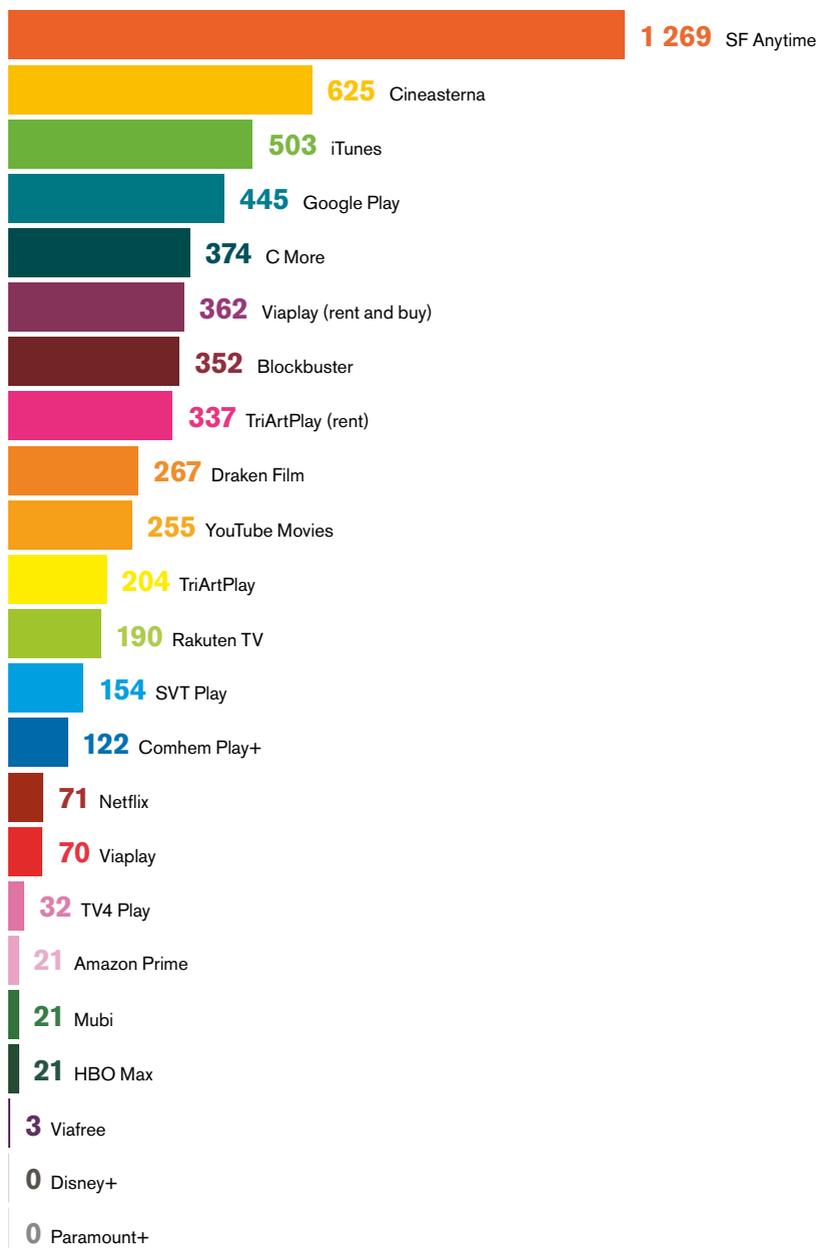
Percentage of feature-length film releases in Sweden 2019–2021 with LGBTQ themes*



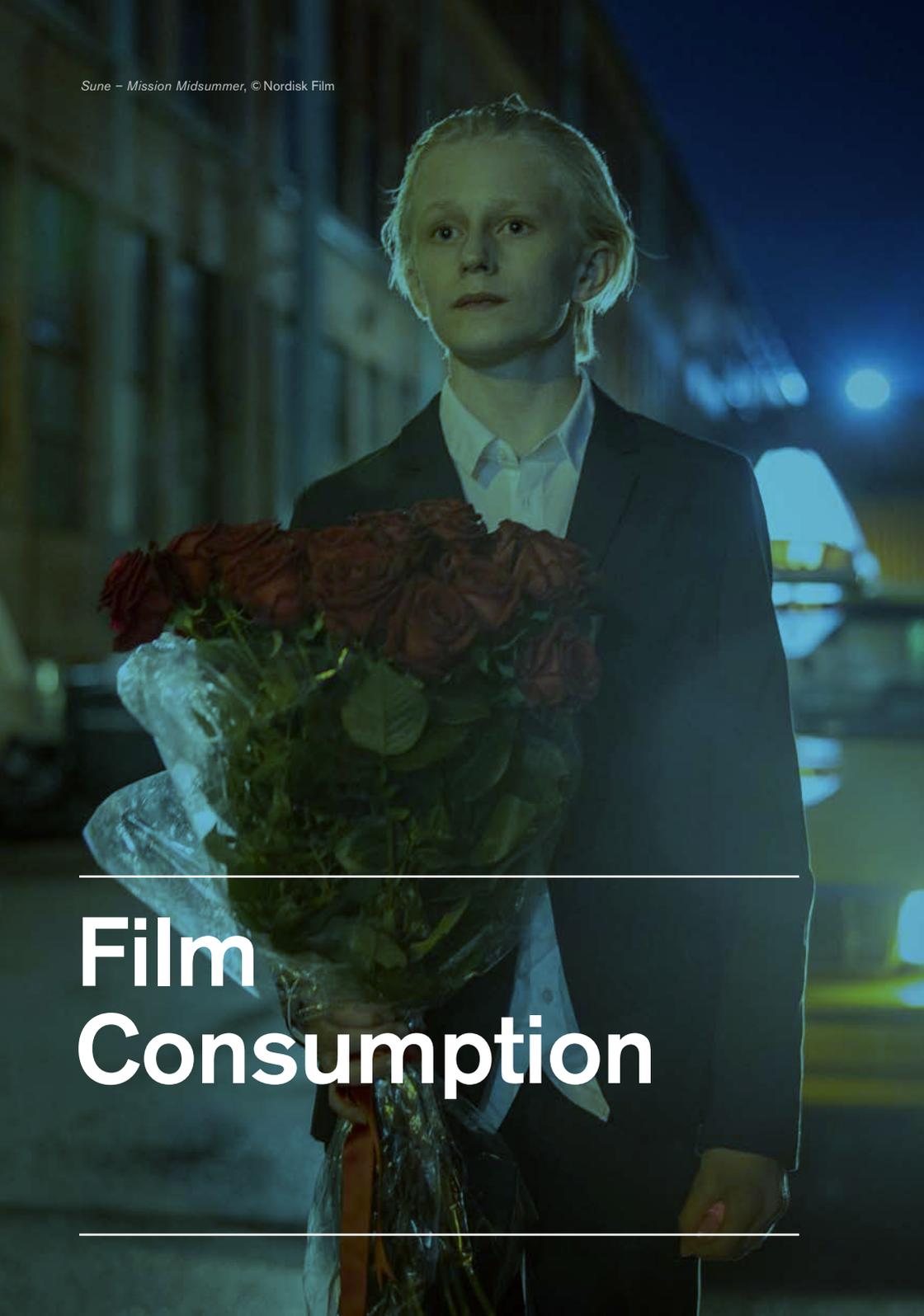
*In this report, 'film release' refers to a film released for the first time in Sweden either at the cinema, on a streaming service or on television. LGBTQ themes refer to films depicting homo-, bi- or transsexuality and/or queer expressions (this does not have to be the primary plot).

The new releases comprise a small percentage of the overall film repertoire on the Swedish film market. Thousands of films are available on the streaming services. The range of Swedish films, however, varies widely between different services. The TVOD service SF Anytime has by far the most Swedish films. Other TVOD services such as iTunes and Google Play also have many Swedish films. However, looking at digital service usage, it is not those with the largest supply of Swedish film that attract the largest audiences. According to a trend report from MMS, which gauges TV and online viewing figures in Sweden, SVT Play has the largest weekly reach, closely followed by Netflix. Both of these services have a weekly reach of over 50% of the population.

Number of Swedish films on streaming services in Sweden 2021*



*Includes all available Swedish films per service, both new releases and older films.

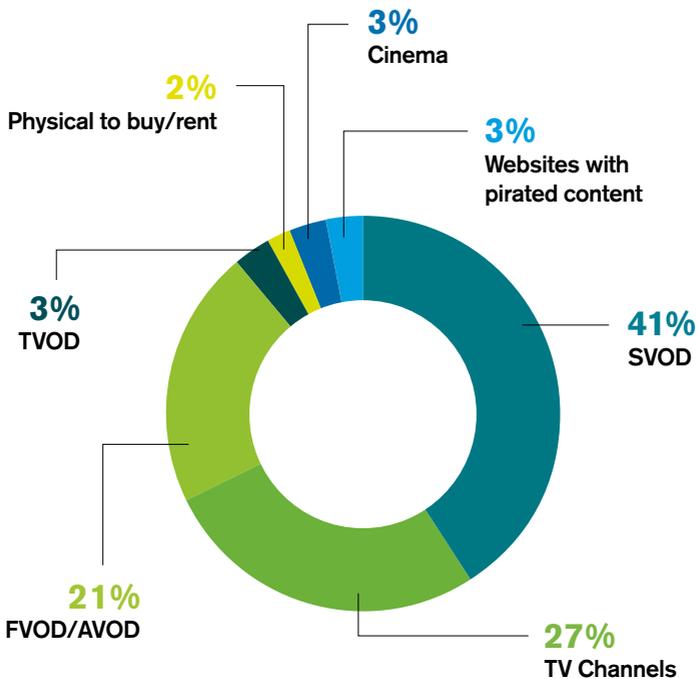
A young boy with light hair, wearing a dark suit jacket over a white shirt, stands at night. He is holding a large, wrapped bouquet of red roses. The background is dark with some blurred lights, suggesting an outdoor setting. The overall mood is somber and contemplative.

Film Consumption

Digital services continued to represent a dominant share of Swedes' film viewing. The past years' rapid growth in the number of users of mainly subscription-based streaming services seems to have slowed down during 2021. Cinema admissions increased during the year, and some films managed to attract large audiences in the autumn when restrictions on public gatherings were lifted. 2021 was a challenging year for Swedish film at cinemas in Sweden, but a good year for Swedish film on television and internationally. Swedish film continued to lose its audience at the cinema, and the market share fell to 12.6%. The market share for Swedish film was twice as high on TV, a share that increased from last year.

Digital services' share of total film viewing was 65% in 2021, a slight decrease on 2020 when the figure was 67%. Subscription-based streaming services accounted for the largest proportion of digital film consumption, 41%, which is on a level with 2020 figures. There are signs of some saturation for digital consumption, after years of strong growth. Whereas growth was previously driven by an increase in the number of households subscribing to streaming services, in 2021 it was mainly prompted by stacking, whereby the same household subscribes to several services. Although many households now have access to more services, the Swedish Film Institute's research does not indicate that they are watching more films. The trend for TV viewing generally is downward, but TV remains an important screening platform for feature-length film. Of all feature-length films watched in Sweden, almost 30% were seen on TV.

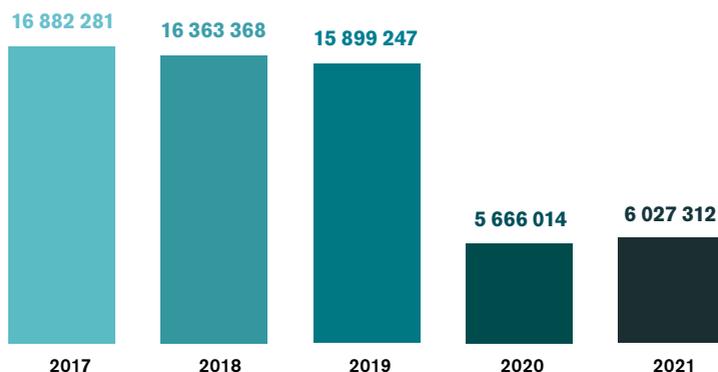
11 Film viewing in Sweden by platform 2021*



*Based on a survey conducted December 3 to 16, 2021 with 3,000 respondents, representative of the Swedish population between 15 and 74 years.

Just over six million cinema tickets were sold in Sweden in 2021. This is a slight increase on 2020 but far below pre-pandemic levels. There were several previously postponed international big-budget releases during the second half of the year, with good results. *No Time to Die* achieved cinema attendance figures on a par with previous Bond films. *Spider-Man: No Way Home* achieved almost 450,000 admissions, which is high bearing in mind a late premiere (15 December) and warnings of an increase in coronavirus infections around the time the attendances were recorded. *Dune* sold almost 300,000 tickets, even though it had its digital premiere 45 days after cinema release, after which it ran in tandem at cinemas and on streaming. In the rest of Europe too, the cinema market recovered somewhat in 2021 after the huge losses of 2020.

12 Total cinema admissions in Sweden 2017–2020



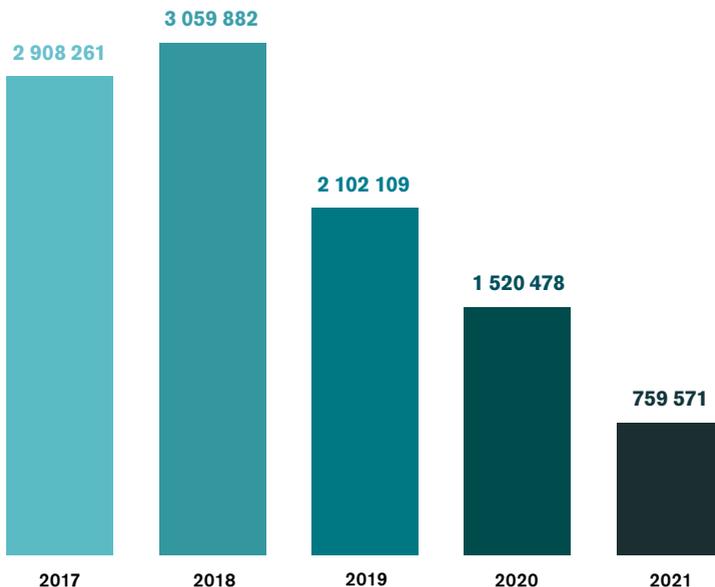
13 Top 10 most viewed films at Swedish cinemas 2021

| Title | Production country | Admissions |
|-------------------------------|--------------------|------------|
| 1 No Time to Die | United Kingdom | 811 120 |
| 2 Spider-Man: No Way Home | USA | 447 860 |
| 3 Dune | USA | 282 451 |
| 4 Sune – Mission Midsummer | Sweden | 226 480 |
| 5 The Croods: A New Age | USA | 190 717 |
| 6 F9 | USA | 185 061 |
| 7 Paw Patrol: The Movie | Canada | 152 985 |
| 8 Venom: Let There Be Carnage | USA | 148 778 |
| 9 A Christmas Tale | Sweden | 145 507 |
| 10 Black Widow | USA | 144 194 |

Swedish film continued to lose its cinema audiences during 2021. For most of the year, admissions were severely limited by restrictions and there was also strong competition from previously postponed international big-budget releases. The market share for Swedish film at cinemas was 12.6%. This is on a par with the market share in 2019, but half that of 2020, when there was far less competition from American film. The market share for Swedish film was twice as high on TV, and that share also increased in 2021. As in previous years, several of the films in the *Sällskapsresan* series achieved among the highest ratings. The most watched films from the recent years were *My Dad Marianne* and *Run Uje Run*.

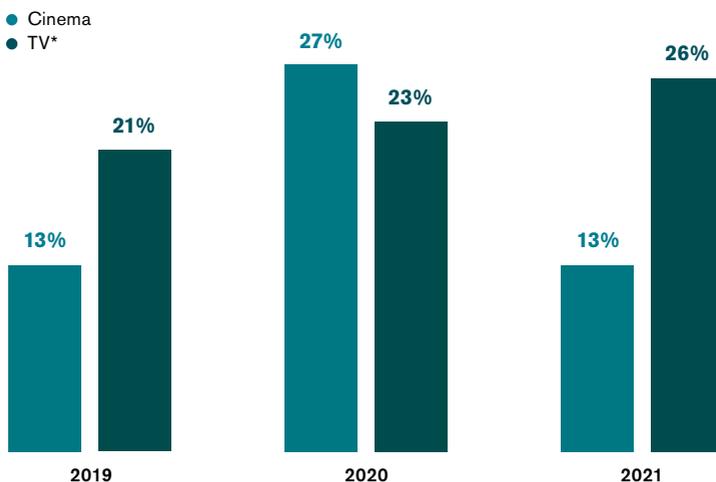
14

Admissions to Swedish films at the cinema 2017–2021



15

Market share of cinema admissions and TV viewers for Swedish films 2019–2021



*Refers to TV viewers of feature-length fiction films in Sweden. The following channels are included: Disney Channel, History, Investigation Discovery, Kanal 11, Kanal5, Kanal9, Kunskapskanalen, Nickelodeon, Paramount Network, Sjuan, svt1, svt2, svt24, svtB, TV12, TV3, TV4, TV4 Film, TV4 Guld, TV6, TV8.

16

Top 10 most viewed Swedish films at cinemas 2021

| Title | Release date | Admissions |
|----------------------------------------|--------------|------------|
| 1 Sune – Mission Midsummer | 2021-06-11 | 226 480 |
| 2 A Christmas Tale | 2021-11-12 | 145 507 |
| 3 Bamse and the Volcano Island | 2021-12-22 | 76 881 |
| 4 The Emigrants | 2021-12-25 | 74 347 |
| 5 Eva & Adam | 2021-08-27 | 47 069 |
| 6 Lena | 2021-09-17 | 33 211 |
| 7 Bröllop, begravning och dop – filmen | 2021-10-22 | 29 623 |
| 8 Tigers | 2021-08-27 | 14 011 |
| 9 Run Uje Run | 2020-12-18 | 13 870 |
| 10 Till Sun Rises | 2021-12-25 | 13 326 |

Top 10 most watched Swedish feature-length fiction films on TV 2021

| Title | Year of release | Number of viewers* |
|--------------------------------------------|-----------------|--------------------|
| 1 SOS – en segelsällskapsresa | 1988 | 1 483 348 |
| 2 Sällskapsresan II – Snowroller | 1985 | 1 418 840 |
| 3 My Father Marianne | 2020 | 978 997 |
| 4 Repmånad eller Hur man gör pojkar av män | 1979 | 773 579 |
| 5 Göta Kanal eller Vem drog ur proppen? | 1981 | 763 283 |
| 6 Den ofrivillige golfaren | 1991 | 738 271 |
| 7 Run Uje Run | 2020 | 691 217 |
| 8 Sällskapsresan | 1980 | 675 120 |
| 9 All Inclusive | 2017 | 674 666 |
| 10 Britt-Marie Was Here | 2019 | 607 107 |

*Refers to viewers in Sweden. The following channels are included: Disney Channel, History, Investigation Discovery, Kanal 11, Kanal5, Kanal9, Kunskapskanalen, Nickelodeon, Paramount Network, Sjuan, svt1, svt2, svt24, svtB, TV12, TV3, TV4, TV4 Film, TV4 Guld, TV6, TV8.

The list of the most popular Swedish films on IMDb during the year gives a picture of interest in Swedish film globally. The statistics are based on how many people search for information about a particular film compared to other titles on IMDb every week. The most popular film was *Red Dot*, which for one week was the 44th most searched film of all titles on IMDb – the highest place for a Swedish film since the Swedish Film Institute began monitoring the figures in 2018.

Red Dot and several of the other films are Netflix productions. Since Netflix is an international streaming service with extensive global penetration, it not only has high opportunities to promote films but also to distribute them to viewers quickly. Therefore, Netflix productions do generally not have to be sold on to local distributors in order to reach international audiences. For most Swedish productions, however, the number of foreign distributors buying a film is an indicator of international interest. *Pleasure* was both one of the films that were sold to the most territories and one of the most popular on IMDb in 2021.

18

Top 10 most popular Swedish films on IMDb 2021

| Title | Year of release | Top position* |
|-----------------------------------|-----------------|---------------|
| 1 Red Dot | 2021 | 44 |
| 2 Last Man Down | 2021 | 93 |
| 3 Pleasure | 2021 | 380 |
| 4 JJ+E | 2021 | 494 |
| 5 Dancing Queens | 2021 | 533 |
| 6 The Jonsson Gang | 2020 | 711 |
| 7 Suedi | 2021 | 875 |
| 8 Fanny and Alexander | 1982 | 1 285 |
| 9 The Girl with the Dragon Tattoo | 2009 | 1 292 |
| 10 Easy Money | 2010 | 1 406 |

*Top position in the weekly Moviemeter ranking of all titles on IMDb, which is essentially based on page views related to a title.

19

Top 5 Swedish films sold to most foreign territories in 2021

| Title | Director | Number of territories |
|---------------------------------------|---------------------------------------|-----------------------|
| 1 The Most Beautiful Boy in the World | Kristian Petri, Kristina Lindström | 17 |
| 2 The Ape Star | Linda Hambäck | 13 |
| 3 I Am Zlatan | Jens Sjögren | 12 |
| 4 Tigers | Ronnie Sandahl | 12 |
| 5 Pleasure | Ninja Thyberg | 11 |

The Most Beautiful Boy in the World, © MantarayFilm

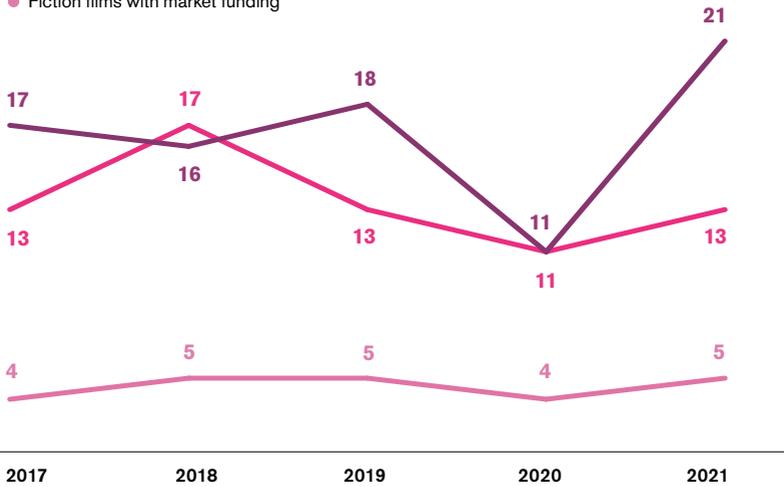
Production Funding

The statistics presented in this chapter are based on films that have received production funding from the Swedish Film Institute, and cover the total funding for these films. The film industry's traditional business model, with cinema as the largest source of income, has been broken up following audience restrictions and altered viewer habits. The industry has acquired extensive knowledge and experience of making productions despite restrictions. Even so, the uncertainty brought about by the pandemic has contributed to a decrease in international financing for Swedish film. Linked to this, a higher level of Swedish public funding is evident, along with less private equity and a stronger interest in feature-length fiction films from players in VOD. Another distinguishing feature of film production in 2021 was the need to bring in key people on a project early on. The reason for this was a shortage of skilled labour due to the high level of activity within the production of drama series.

20

Feature-length films with production funding from the Swedish Film Institute 2017–2021

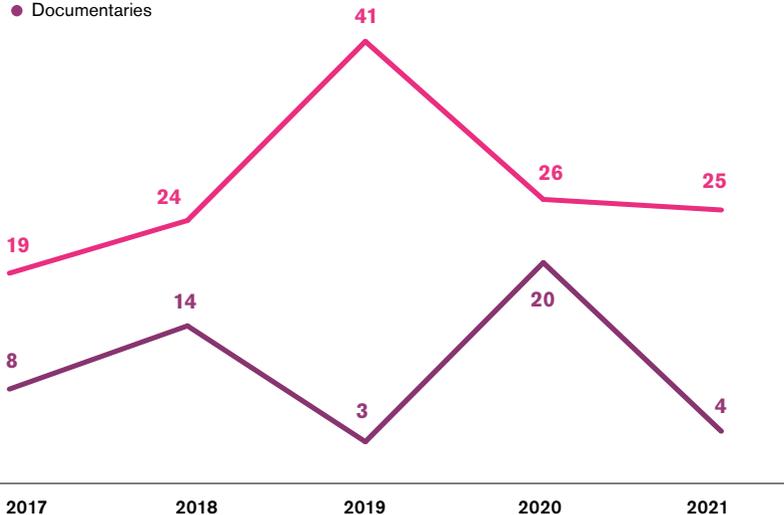
- Documentaries with funding from a commissioner
- Fiction films with funding from a commissioner
- Fiction films with market funding



21

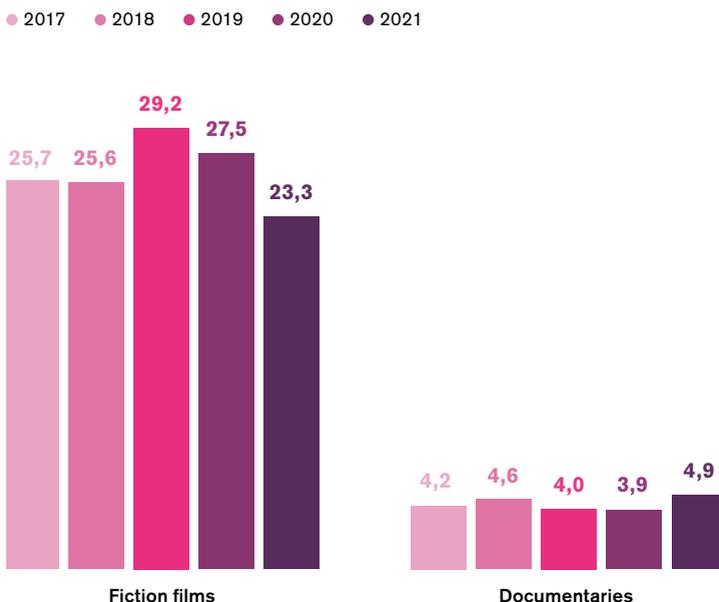
Short films with production funding from the Swedish Film Institute 2017–2021

- Fiction films
- Documentaries



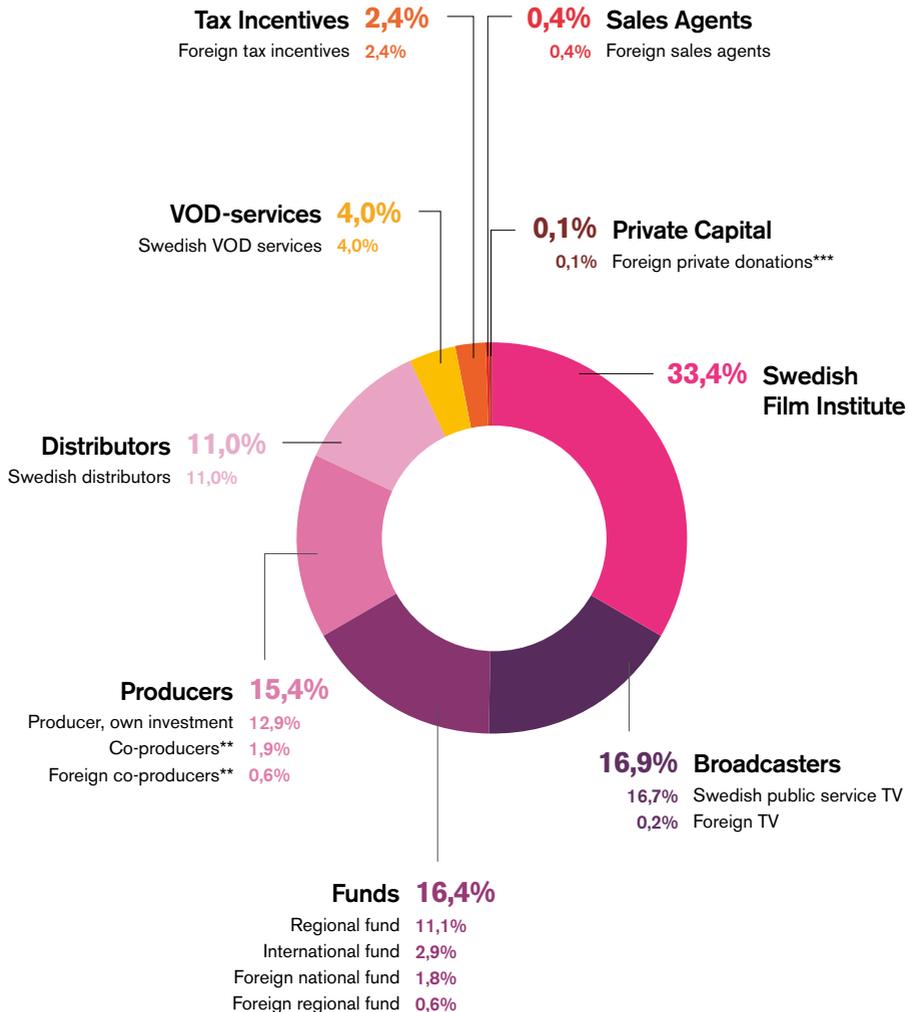
The Swedish Film Institute's budget for production funding was approximately SEK 542 million in 2021, of which 277 million SEK was for advance funding. Of the advance funding, 40% went to feature films for adults, 11% to feature films for children and youth, 16% to market funding, 6% to the debutant initiative Moving Sweden, 19% to documentaries, 3% percent to short films and 5% to international co-productions. Films that have received production funding make up about 50% of released feature-length fiction films and about 65% of released feature-length documentaries. Many of the films without funding are low-budget productions, but Netflix's first Swedish feature-length films were also made without funding and are therefore not included in the figures. On average, funding from The Film Institute accounted for just under 35% of the budget for feature-length fiction films. The average budget for feature-length fiction film decreased in 2021, while it increased for feature-length documentary film. This could be a result of the pandemic and the transition in the business model, which affect feature film and documentary film in different ways. The financing of documentary film, for example, is not based on expected cinema earnings in the same way as feature-length fiction film.

22 Average budget of feature-length films with production funding* 2017–2021, million SEK



*Funding from a film commissioner or market funding at the Swedish Film Institute

Average financing for feature-length fiction films with production funding 2021*



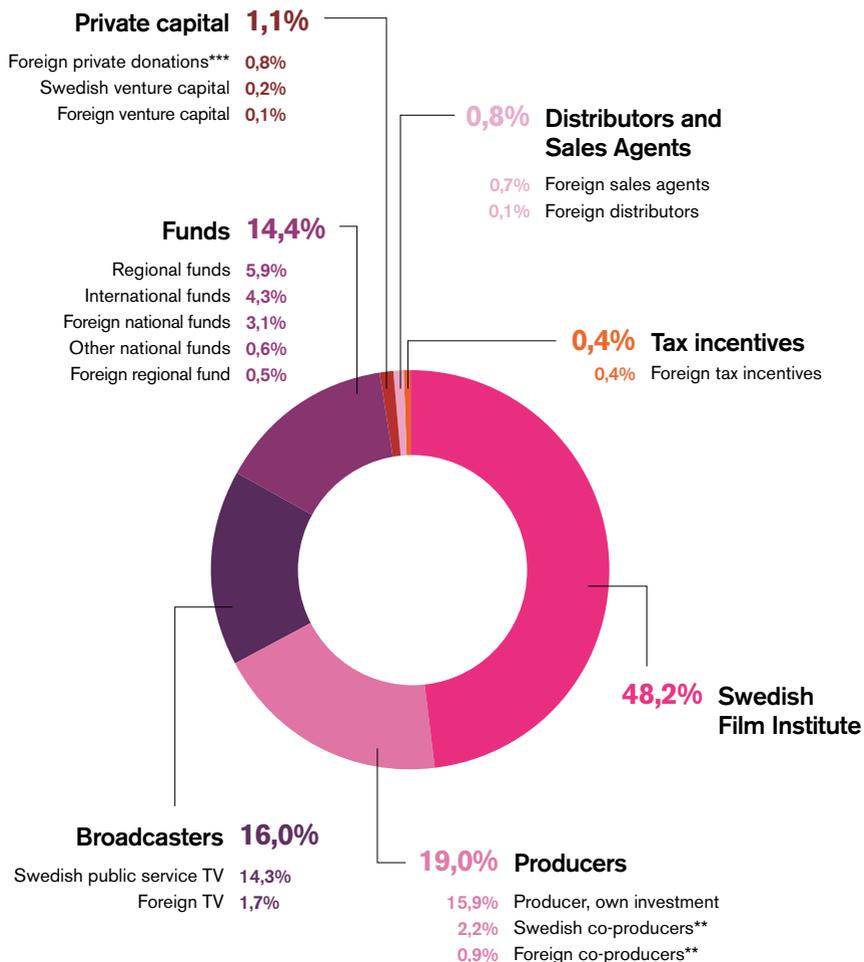
*Funding from a film commissioner or market funding at the Swedish Film Institute

**Includes investments from companies in the film industry but not co-production funds from TV companies, distributors and regional film funds (which come under TV, Distributors and Funds).

***Includes crowd funding, contributions from companies, non-profit organizations etc. without a required return.

24

Average financing for feature-length documentaries with production funding 2021*



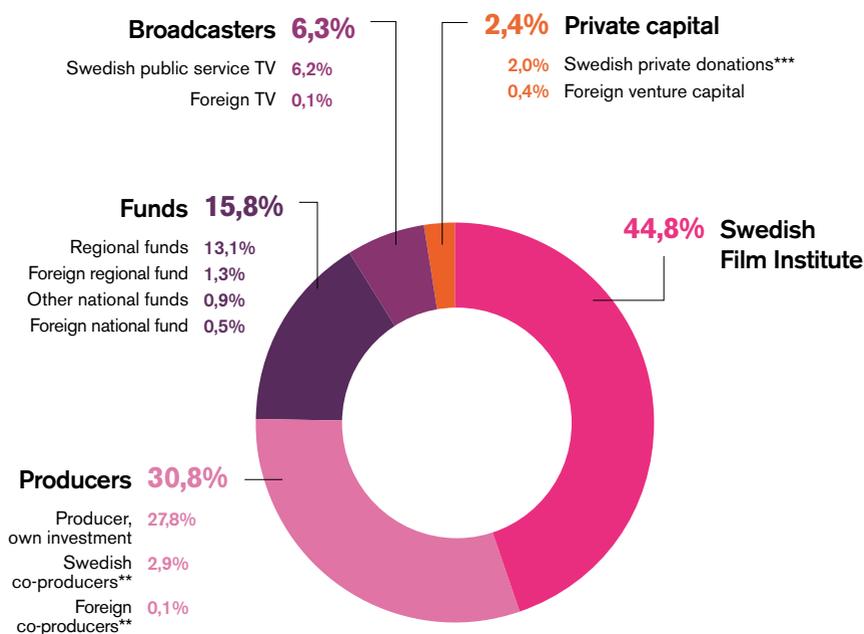
*Funding from a film commissioner or market funding at the Swedish Film Institute.

**Includes investments from companies in the film industry but not co-production funds from TV companies, distributors and regional film funds (which come under TV, Distributors and Funds).

***Includes crowd funding, contributions from companies, non-profit organizations etc. without a required return.

Also for short film, the figures are based on films that have received production funding from the Swedish Film Institute. Short film is a freer format than feature-length film, as they tend to have lower production costs and therefore lower thresholds. Because of this, the Film Institute does not have figures for the entire range of short films produced in Sweden. The production-funded short film has fewer financiers compared to feature-length film, and alongside the Film Institute, producers account for a large percentage of an average short film budget. The Film Institute's financing share increased in 2021, while the producers' share decreased, which could be an effect of the pandemic.

25 Average financing for short fiction films with production funding 2021*



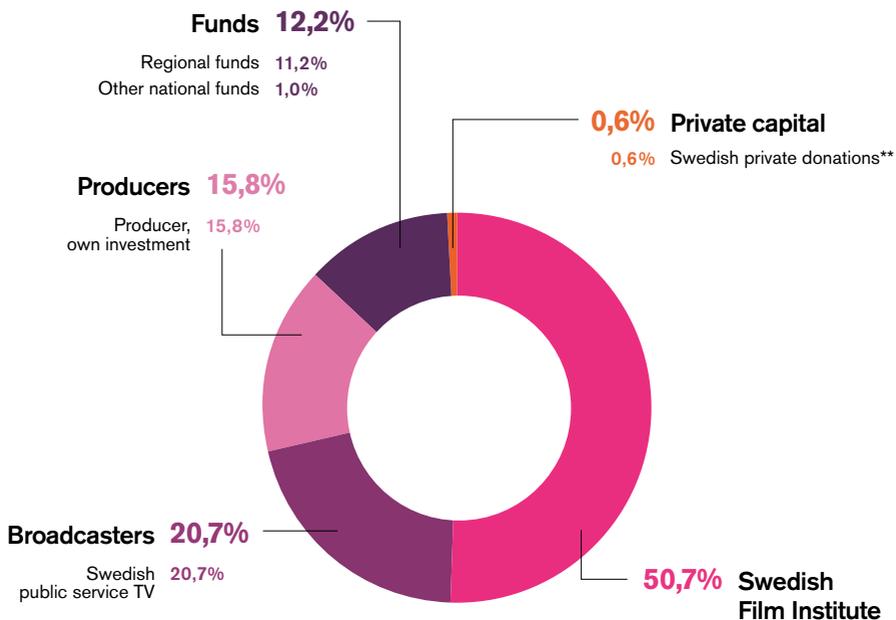
Average budget 790 126 SEK

*Funding from a film commissioner or market funding at the Swedish Film Institute.

**Includes investments from companies in the film industry but not co-production funds from TV companies, distributors and regional film funds (which come under TV, Distributors and Funds).

***Includes crowd funding, contributions from companies, non-profit organizations etc. without a required return.

26 Average financing for short documentaries with production funding 2021*



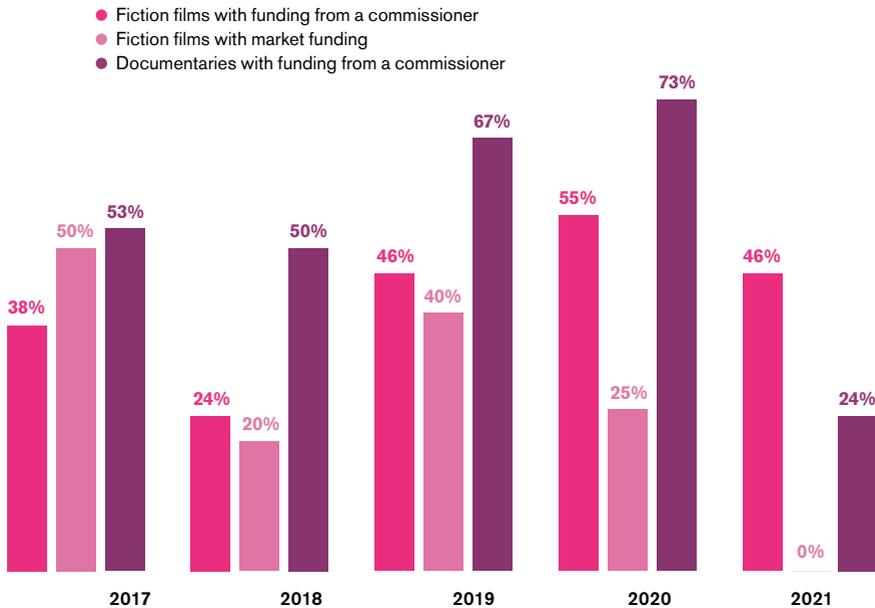
Average budget 1 193 603 SEK

*Funding from a film commissioner or market funding at the Swedish Film Institute.

**Includes crowd funding, contributions from companies, non-profit organizations etc. without a required return.

The proportion of debut directors in Swedish feature-length film has been at a high level in recent years. The proportion fell for documentary films and fiction films with market funding during 2021, but was at a stable high level for fiction films with commissioner funding. One explanation for the continued high proportion in feature-length fiction film is the debutant initiative Moving Sweden – a collaboration with national broadcaster SVT, aiming to stimulate the renewal of Swedish film, bolster recovery and promote new narratives, perspectives and voices with nationwide distribution in Sweden. Another explanation is that there was high demand for producers, directors and writers for series production during the year, which in part left space for new voices and talents in feature-length film.

27 Percentage of feature-length films with production funding with a first-time director* 2017–2021



*First-time director pertains to the person who directs a film within a certain film category, for the first time. Hence someone can be a first-time director twice, once with a feature-length fiction film and once with a feature-length documentary.

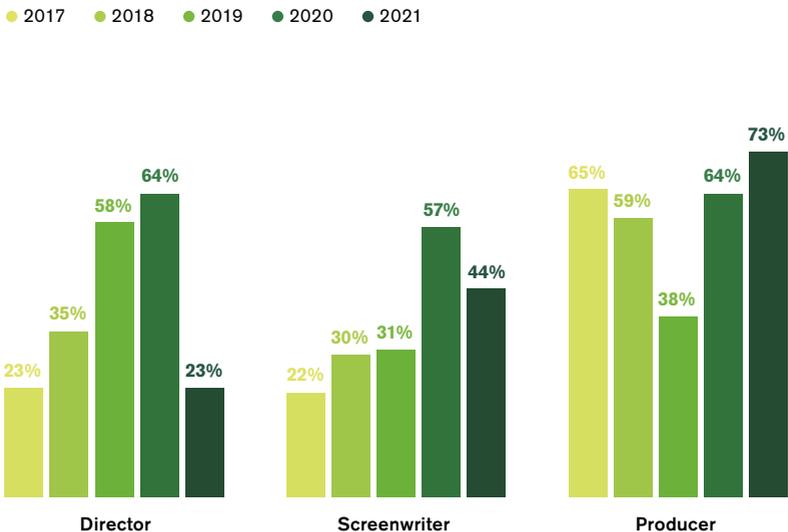
Sire och den sista sommaren, Photo: Liselotte Wajstedt

Gender Equality

The Swedish Film Institute keeps a running record of the gender distribution of the key positions of director, screenwriter and producer for films that have received production funding. Since these records began, gender equality has varied over the years, primarily between the various functions and in feature-length fiction film. Feature-length documentary film and short film have generally had more balanced and stable gender distribution over the years. The issue is complex and there are many possible explanations for the uneven gender distribution in feature-length fiction film, one being that the development phase is far longer for projects with female screenwriters and directors than projects with male screenwriters and directors. A deeper look into how the filmmaking process differs between male and female led productions can be found in the Film Institute's Gender Equality Report 2021/2022 *406 days – It's About Time*.

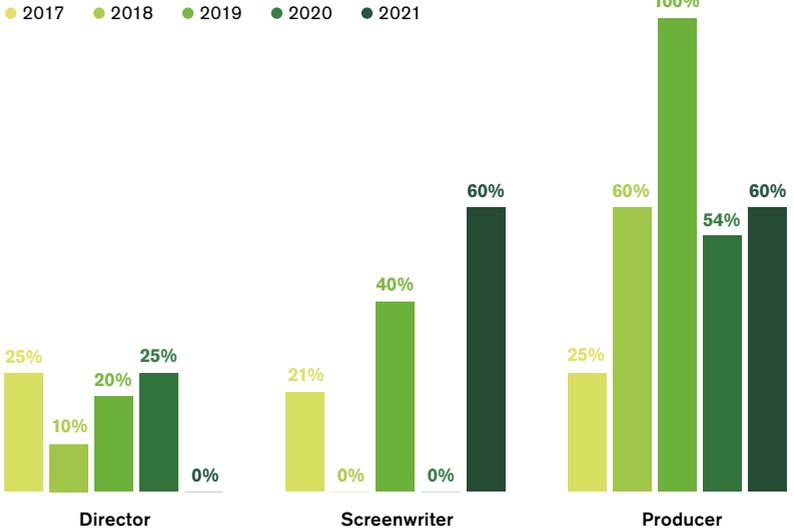
Feature-length documentary film and short film generally have a balanced and stable gender distribution. Following a decrease in the proportion of women in 2020, the distribution was once again more equal in these categories in 2021. The variation in feature-length fiction film is considerably higher. For feature-length fiction film, fewer films receive funding, which means that a single film has a large impact on the gender equality figures. Commissioner-funded feature-length fiction film showed a decrease in women as directors and screenwriters during 2021. At the same time, the percentage of female producers of feature-length fiction film increased, and there is now a distinct predominance of women. Over the years, commissioner-funded feature-length fiction films have had a higher proportion of women in key positions than market-funded films. In 2021, however, a significant increase is evident in screenwriting, with 60% female screenwriters. Only four to five projects per year are granted within the market funding scheme, which means that every decision has a large impact.

28 Share of feature-length fiction films with funding from a film commissioner 2017–2021 with a woman as ...



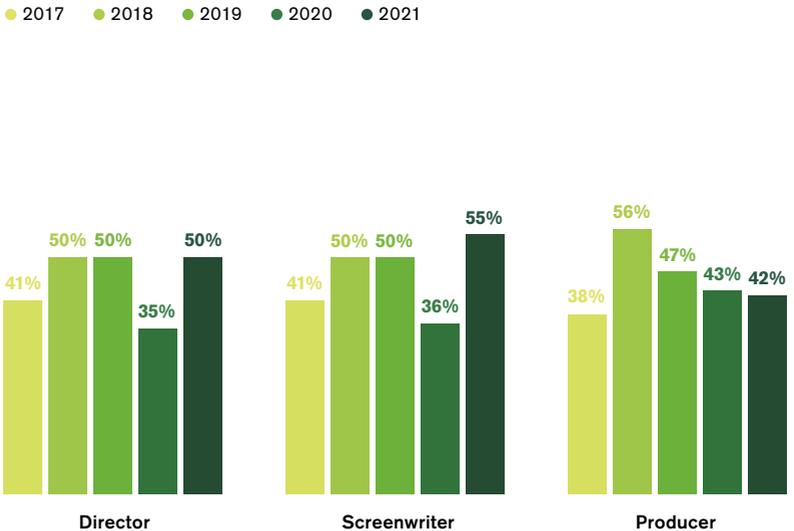
29

Share of feature-length fiction films with market funding 2017–2021 with a woman as ...



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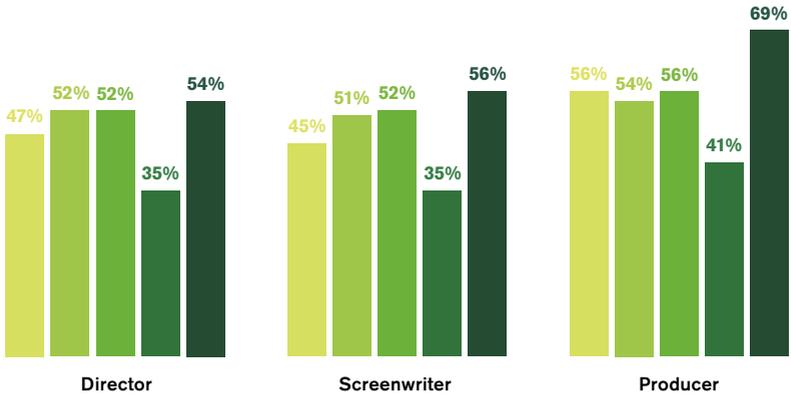
Share of feature-length documentary films with funding from a film commissioner 2017–2021 with a woman as ...



31

Share of short fiction films with funding from a film commissioner 2017–2021 with a woman as ...

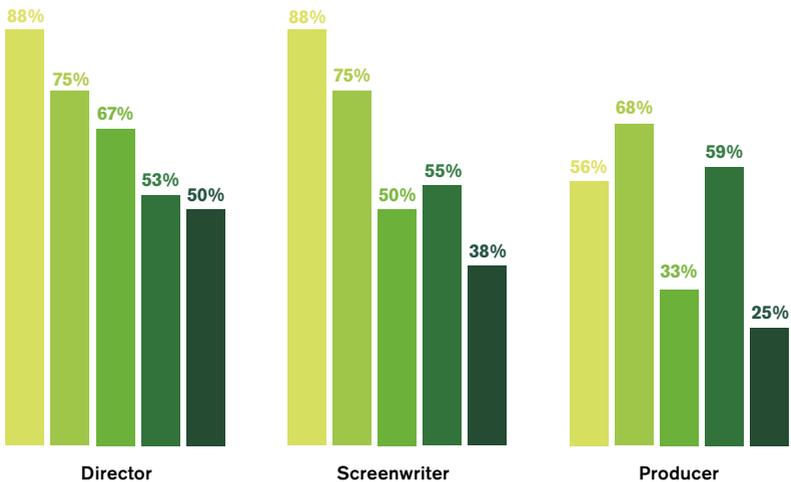
● 2017 ● 2018 ● 2019 ● 2020 ● 2021



32

Share of short documentary films with funding from a film commissioner 2017–2021 with a woman as ...

● 2017 ● 2018 ● 2019 ● 2020 ● 2021



Definitions: genres

Adventure

Films that usually include a trip/expedition to an exotic location, in search of a treasure or scientific achievements. Along the way, there are various obstacles, such as the forces of nature, wildlife or wicked people. Also so-called matinee films.

Action

Films where the course of events runs at a high pace, with car chases, fights, flights, explosions and so on.

Biography

Films depicting a historical person's life where the action is concentrated around him or her.

Comedy

Films whose main purpose is to entertain and elicit laughter; that is, through satire, jokes or comical situations.

Crime

Films whose action revolves around crime in general, a specific crime, its perpetrators and the police (or similar) who investigate.

Documentary

Objective or subjective representation of real events and places, with the purpose of informing, documenting or debating/propagating. There are also films where the style is reminiscent of a documentary but where the content is fictitious – so-called mockumentaries.

Drama

Most often dialogue-driven presentations of characters, environments and situations, depicted in a realistic / credible way.

Fantasy

Films that in whole or in part are set in fantasy or parallel worlds inhabited by fairy-tale characters, creatures, magicians, mythological creatures or the like.

History

Films that recreate historical contexts in which all or parts of events are reality-based.

Horror

Films that contain monsters, ghosts, serial killers, or similar, and whose main purpose is to frighten or provoke discomfort.

Musical

Films that feature recurring dance and musical numbers woven into the action. These numbers can carry the action forward by, for example, expressing the characters' emotions, or be incorporated as unrealistic interruptions.

Music/Dance

Films about musicians or dancers and where their musical and/or dance performances form a significant part of the film.

Romance

Films whose theme is infatuation, love and/or love relationships.

Science Fiction

Quasi-science-themed films set in a, often technologically advanced, future; or movies about visits from unknown worlds.

Thriller

Films that are defined based on their ability to create an escalating tension, through uncertainty about the outcome of the plot. Common themes are conspiracies, espionage or innocent suspects.

War

Films depicting war, military life or education (in modern times). Can also be films whose action takes place during wartime.

Western

Films with themes based on North America's history and mythology, often featuring representations of Native Americans, cowboys, cavalierists, settlers and outlaws.

Sources

The information in this report comes mainly from the Swedish Film Institute. The following figures contain information from:

fig 10. Gravity, 2022

fig 12. Sveriges Biografägareförbund, 2022

fig 13. Filmägarnas Kontrollbyrå, 2022

fig 14. Sveriges Biografägareförbund, 2022

fig 15. Sveriges Biografägareförbund, 2022 och MMS (Mediamätning i Skandinavien AB), 2021

fig 16. Filmägarnas Kontrollbyrå, 2022

fig 17. MMS (Mediamätning i Skandinavien AB), 2021

fig 18. IMDbPro, 2021

Reports mention in texts are as follows:

Trend & Tema 2021:4 – Betaltjänster – antal, kombinationer och rangordning. MMS Mediamätning i Skandinavien AB), 2021

406 days – It's About Time. Gender Equality Report 2021/2022. The Swedish Film Institute, 2021

Abbreviations

AVOD: Advertising video on demand

FVOD: Free video on demand

SVOD: Subscription video on demand

TVOD: Transactional video on demand

VOD: Video on demand

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