



## Lecture 2

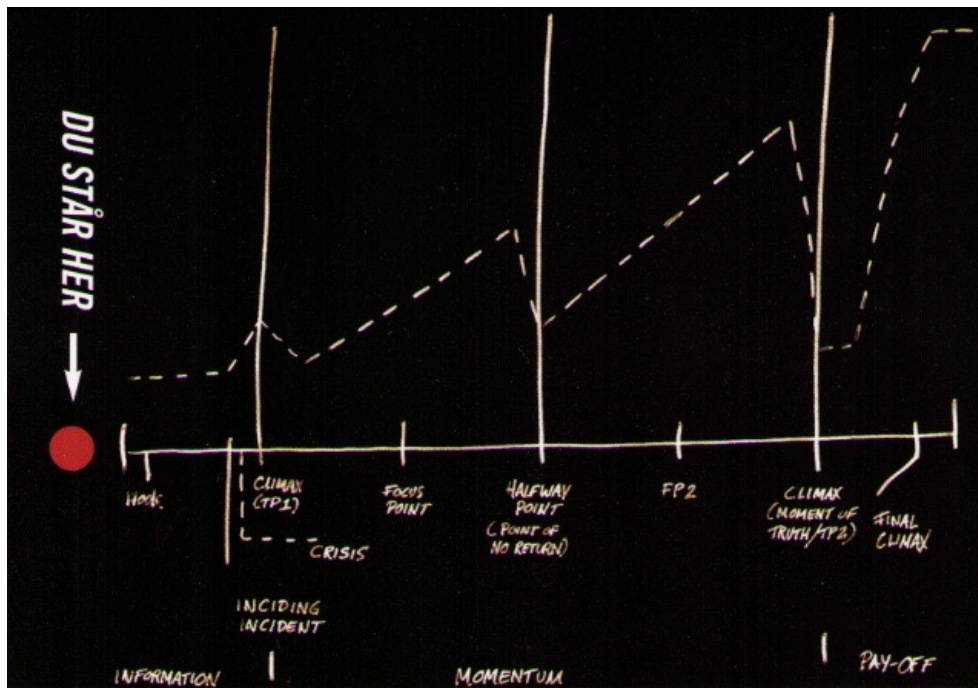
# Small nation film and television production frameworks

Associate Professor Eva Novrup Redvall  
Head of Section for Film Studies and Creative  
Media Industries, Dept. of Communication

UNIVERSITY OF COPENHAGEN



## Programme for this lecture

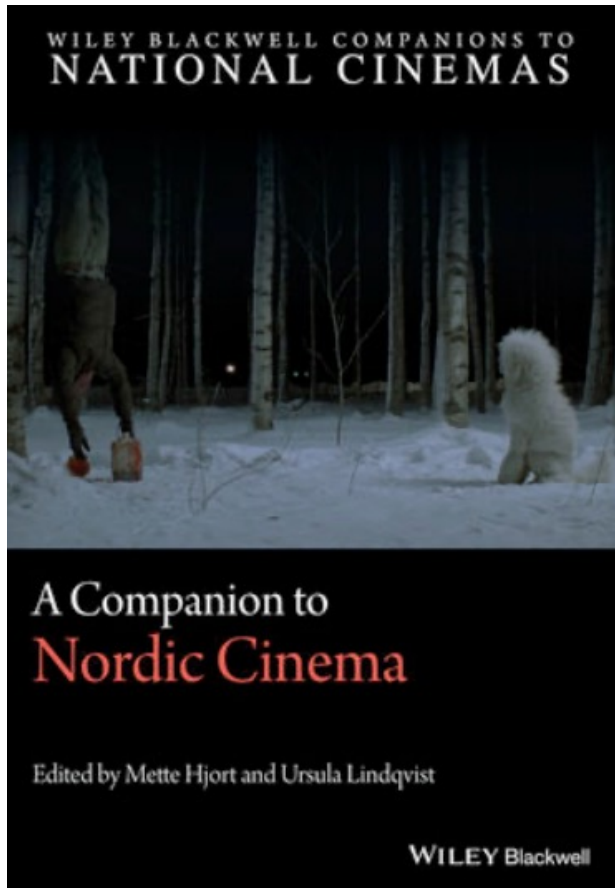


An introduction to the Danish film and television production culture

+ some film/media and cultural policy ideas from the Danish small nation perspective

+ case on discussions of diversity and gender as current focus point

## Reading



Ib Bondebjerg (2016)

‘Regional and Global Dimensions of Danish Film Culture and Film Policy.’

In *A Companion to Nordic Cinema* (eds. Mette Hjort and Ursula Lindqvist), pp. 19-40.

## **Part I States of Cinema: Nordic Film Policy 13**

Introduction 15

*Mette Hjort and Ursula Lindqvist*

1 Regional and Global Dimensions of Danish Film Culture and Film Policy 19

*Ib Bondebjerg*

2 Developing a Bhutanese Film Sector in the Intersection between Gross National Happiness and Danish Guidance 41

*Nis Grøn*

3 Cinema in the Welfare State: Notes on Public Support, Regional Film Funds, and Swedish Film Policy 60

*Olof Hedling*

4 "Education, Enlightenment, and General Propaganda": Dansk Kulturfilm and Carl Th. Dreyer's Short Films 78

*C. Claire Thomson*

## **Part II Making Filmmakers: Models and Values 99**

Introduction 101

*Mette Hjort and Ursula Lindqvist*

5 How to Train a Director—Film Schools in the Nordic Countries 105

*Astrid Söderbergh Widding*

6 Non-Fiction Film Culture in Sweden circa 1920–1960: Pragmatic Governance and Consensual Solidarity in a Welfare State 125

*Mats Jönsson*

7 Crossing Borders: Going Transnational with “Danish” Film Training, Capacity Building, and Talent Development 148

*Mette Hjort*

## **Part III Reeling 'Em In: Spectatorship and Cinephilia 173**

Introduction 175

*Ursula Lindqvist and Mette Hjort*

8 The Rise and Fall of Norwegian Municipal Cinemas 179

*Ove Solum*

9 The “Capital of Scandinavia?” Imaginary Cityscapes and the Art of Creating an Appetite for Nordic Cinematic Spaces 199

*Maaret Koskinen*

10 Jörn Donner and the Emergence of a New Film Culture in Postwar Scandinavia 224

*Kimmo Laine*

11 The Formation of a Cinema Audience in Sweden, 1915–1929 242

*Tommy Gustafsson*

## **Part IV Reinventing the Reel: Transitions and Triumphs 265**

Introduction 267

*Ursula Lindqvist and Mette Hjort*

12 Searching for Art's Promised Land: Nordic Silent Cinema and the Swedish Example 271

*Casper Tybjerg*

13 Aki Kaurismäki—From Punk to Social Democracy 291

*Andrew Nestingen*

14 Swedish Cinema of the 1940s, a New Wave 313

*Fredrik Gustafsson*

15 Between Art and Genre: New Nordic Horror Cinema 332

*Gunnar Iversen*

16 A Tradition of Torturing Women 351

*Linda Haverty Rugg*

## **Part V Connecting Points: Global Intersections 371**

Introduction 373

*Mette Hjort and Ursula Lindqvist*

17 Memories of Cultural Dismemberment: Nils Gaup, Mons Somby, and the Re-]Membering of Sámi History 377

*Wendy Gay Pearson*

18 The Scandinavian Colonies of Silent-]Era Hollywood 396

*Arne Lunde*

19 Films into Uniform: Dogme 95 and the Last New Wave 417

*Scott MacKenzie*

20 Nordic Remakes in Hollywood: Reconfiguring Originals and Copies 436

*Anna Westerståhl Stenport*

21 The Global Distribution of Swedish Silent Film 457

*Laura Horak*



## **Part VI The Eye of Industry: Practitioner's Agency 485**

Introduction 487

*Ursula Lindqvist and Mette Hjort*

22 The Writing of Television Drama: Issues of Creative Collaboration and Authorship in Danish Writers' Rooms 491

*Eva Novrup Redvall*

23 Universal Aspirations and Ecocosmopolitan Rhetoric: The Finnish Ecodocumentary 510

*Pietari Kääpä*

24 The Emergence of a Tradition in Icelandic Cinema: From Children of Nature to Volcano 529

*Björn Nordfjörd*

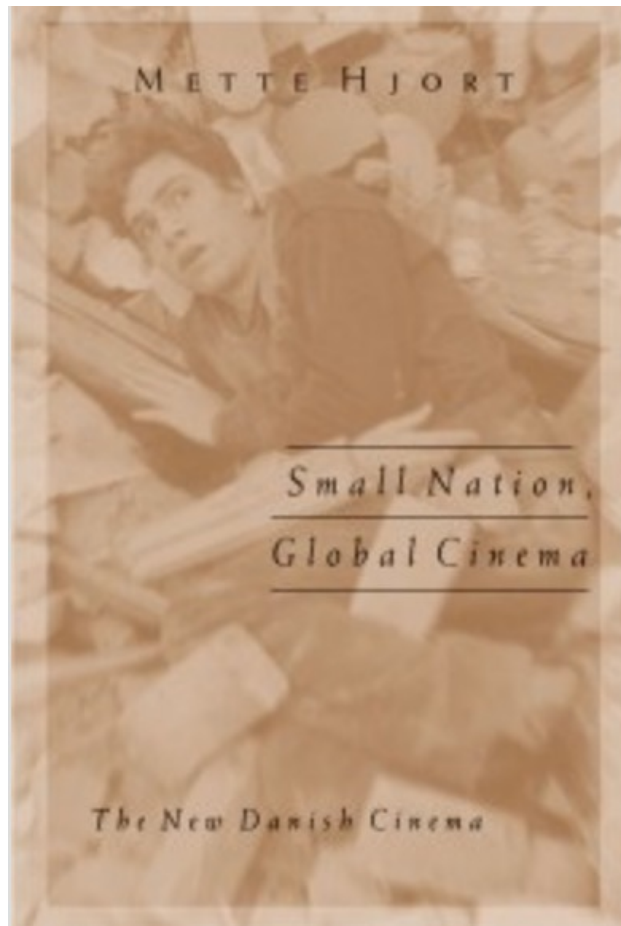
25 The Art of Not Telling Stories in Nordic Fiction Films 547

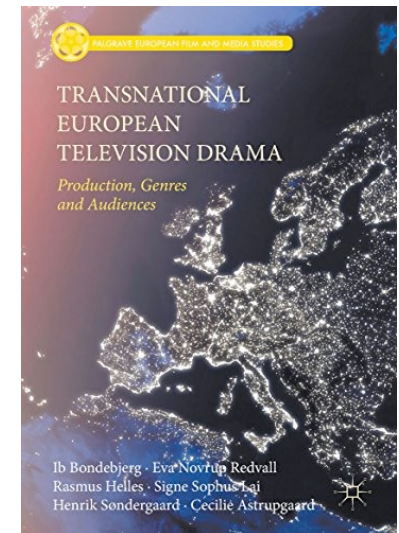
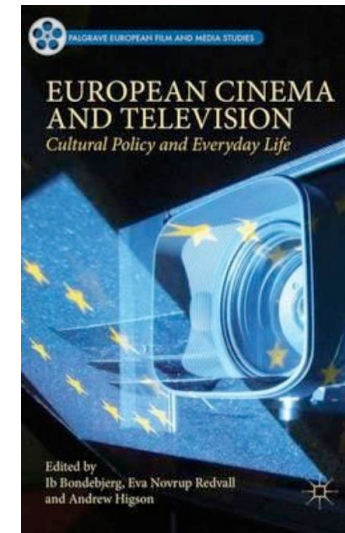
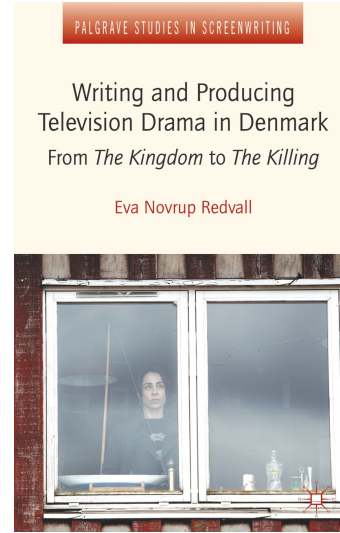
*Ursula Lindqvist*

26 The Death of Porn? An Autopsy of "Scandinavian Sin" in the Twenty-first Century 566

*Mariah Larsson*

There's a lot of literature out there on Nordic/Danish cinema





## What Makes Danish TV Drama Series Travel?



danishtvdrama.au.dk

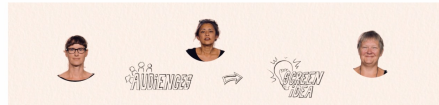
- › Project Description
- › Project Team
- › International Board
- › Publications
- › Blog and news archive
- › Industrial Partners
- › Visiting Scholar Programme
- › Conference: Transnational Television Drama 2018
- › Seminars and workshops
- › Gallery
- › Streaming Examples
- › Links
- › Contact



### About the project

The project investigates why and how Danish TV drama currently is travelling. Our hypothesis is that specific transformations and value creations are happening at all stages in the production system of Danish TV drama production, from the idea to the production, distribution and reception processes, respectively. [Read more](#)

### Conference: Transnational Television Drama 2018



### Project coordinator

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### News

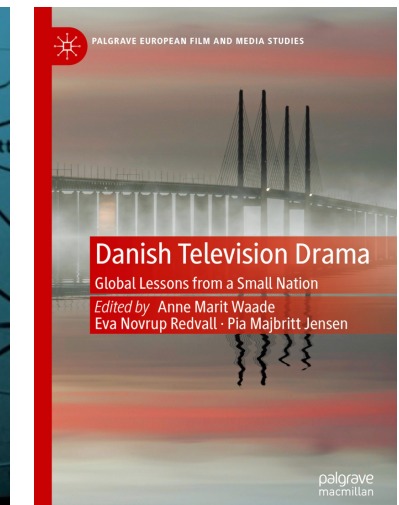
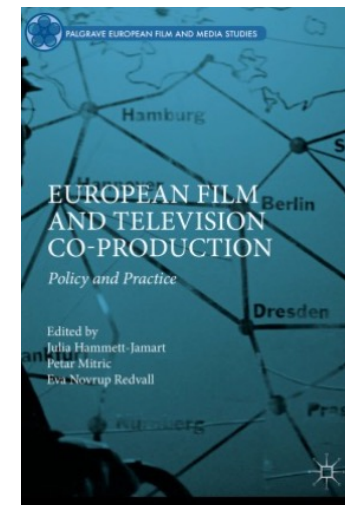
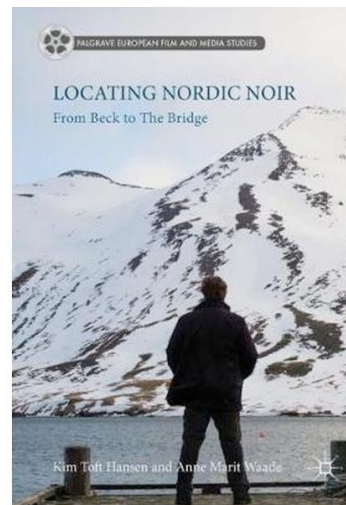
2018.09.26 | PEOPLE

#### Welcome Robert A. Saunders

Robert A. Saunders is currently an Aarhus University Research Foundation-funded guest researcher at the School of Communication and Culture - Media Studies, where he is working on a book entitled *The Geopolitics of New Nordic Noir* for Routledge's series in Popular Culture and World Politics.

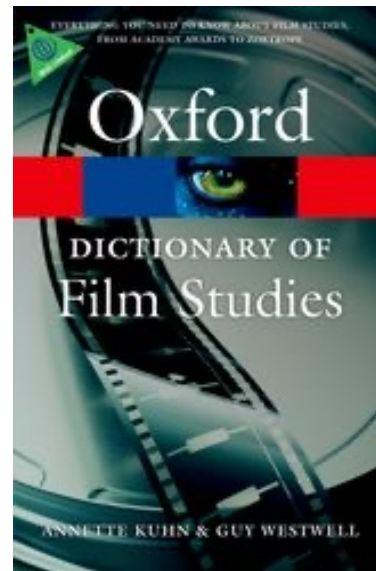
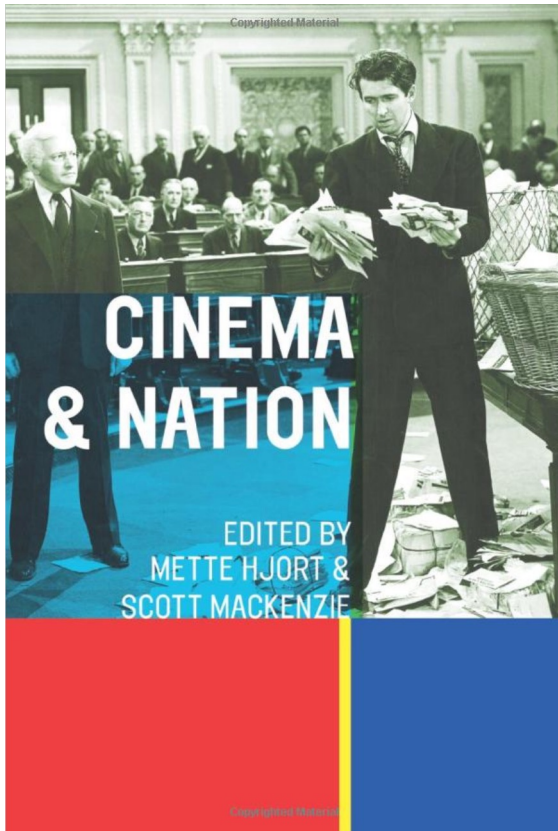
2018.06.13 | EVENTS, RESEARCH NEWS, CONFERENCE

[Transnational TV Drama: Conference Report](#)



palgrave macmillan

## And a lot of literature/theory on cinema & (small) nation

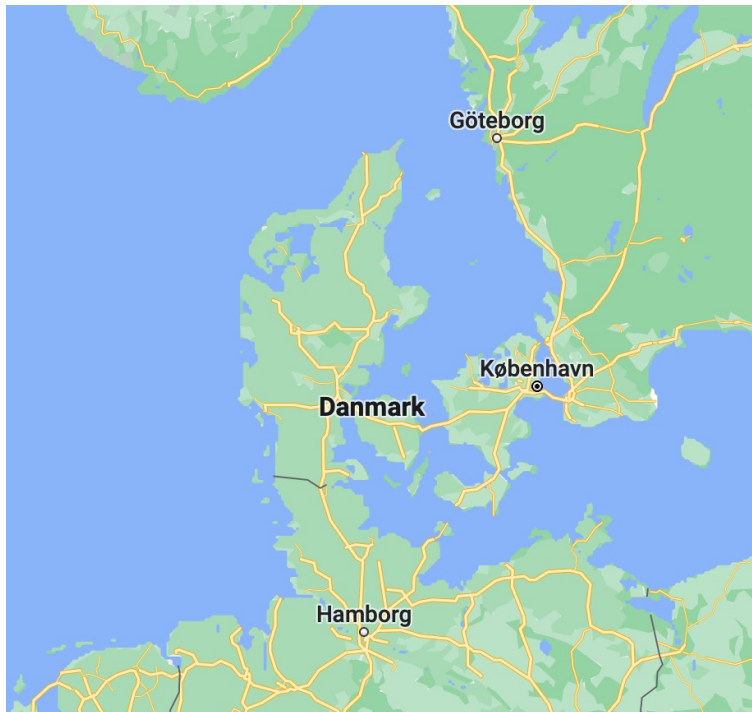
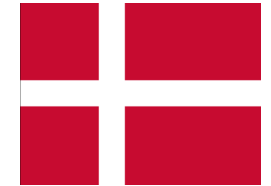


### Small nation cinemas (in Oxford Dictionary)

Cinemas of nations within that fall into one or more of the following categories:

- 1) having populations too small to sustain a domestic commercial industry
- 2) having a language which is not widely understood outside the country
- 3) having small domestic markets
- 4) having culturally, linguistically, or ethnically fragmented domestic markets
- 5) being former colonies
- 6) having their domestic exhibition dominated by Hollywood films.

## Basic facts about Denmark ('Kingdom of Denmark')

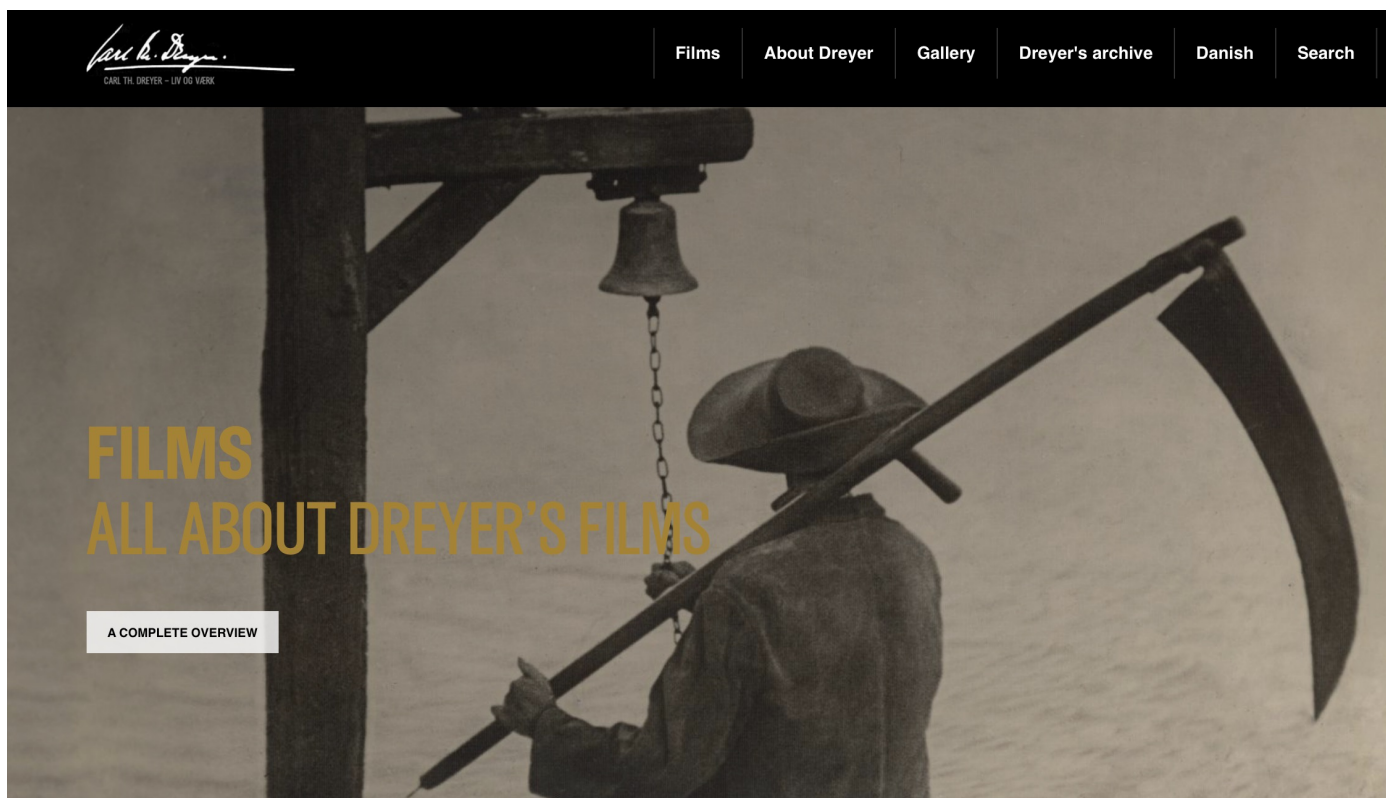


- Small country (43,094 m<sup>2</sup>), 5.8 million people
- Official language: Danish (with Æ, Ø and Å 😊)
- Money: Krone.
- Capital: Copenhagen
- Head of state: Queen Margrethe II of Denmark
- Prime minister: Mette Frederiksen
- Part of the Scandinavian region (with Norway and Sweden) and the Nordic region (+ Finland and Iceland)

## The traditions of Danish cinema and some claims to fame

- Important player in the silent film era with a company such as Nordisk Film
- Prominent directors such as Carl Th. Dreyer and Lars von Trier
- The Dogma95 movement (that also included Thomas Vinterberg)
- Women filmmakers with international careers such as Lone Scherfig and Susanne Bier
- Long tradition for films for children and youth + strong documentaries

# Carl Th. Dreyer - <https://www.carlthdreyer.dk/en>



EN | DA

# LARS VON TRIER

(1956 – )

Director and screenwriter. Born 30/4 1956, Denmark, as Lars Trier. Studied at the University of Copenhagen's Department of Film and Media Studies (1976-79) and at the National Film School of Denmark (1979-82). His graduation film, "Images of Relief" (1982), evoked the attention of the critics who declared there was nothing comparable in Danish cinema since Dreyer. In a few years, Trier established himself as an internationally acclaimed auteur director and was later one of the co-founders of Dogme 95.

In 1992 Trier, together with producer Peter Aalbæk, established the production company Zentropa, which has since played a pivotal role in Scandinavian film production.

Trier debuted with the English-language feature "The Element of Crime" (1984) which, together with the low-budget experimental film "Epidemic" (1987) and the large-scale melodrama "Europa" (1991), compose the so-called Europa trilogy, a nightmarish vision of a doomed Europe in past, present and future.

Trier then released his television series "The Kingdom" (1994, second season in 1997). The highly entertaining mix of horror and comedy centring on the eccentric personalities at Copenhagen University Hospital was a great popular breakthrough for Trier. But the series also offered an experimental visual style with handheld cameras, grainy pictures and ostentatious violation of traditional narrative conventions that were the prelude to the concept of Dogme, presented in the manifesto Dogme 95.



**DFI**  
**BOGEN**

Lars von Trier in trade directory →



## Watch some Danish trailers, films and series!

Some suggestions:

Classics by e.g. Carl Th. Dreyer or Lars von Trier

Susanne Bier, Lone Scherfig e.g. *Italian for Beginners*) and other women

Thomas Vinterberg: *The Celebration, The Hunt, Another Round*

Per Fly's trilogy *The Bench, The Inheritance, Manslaughter*

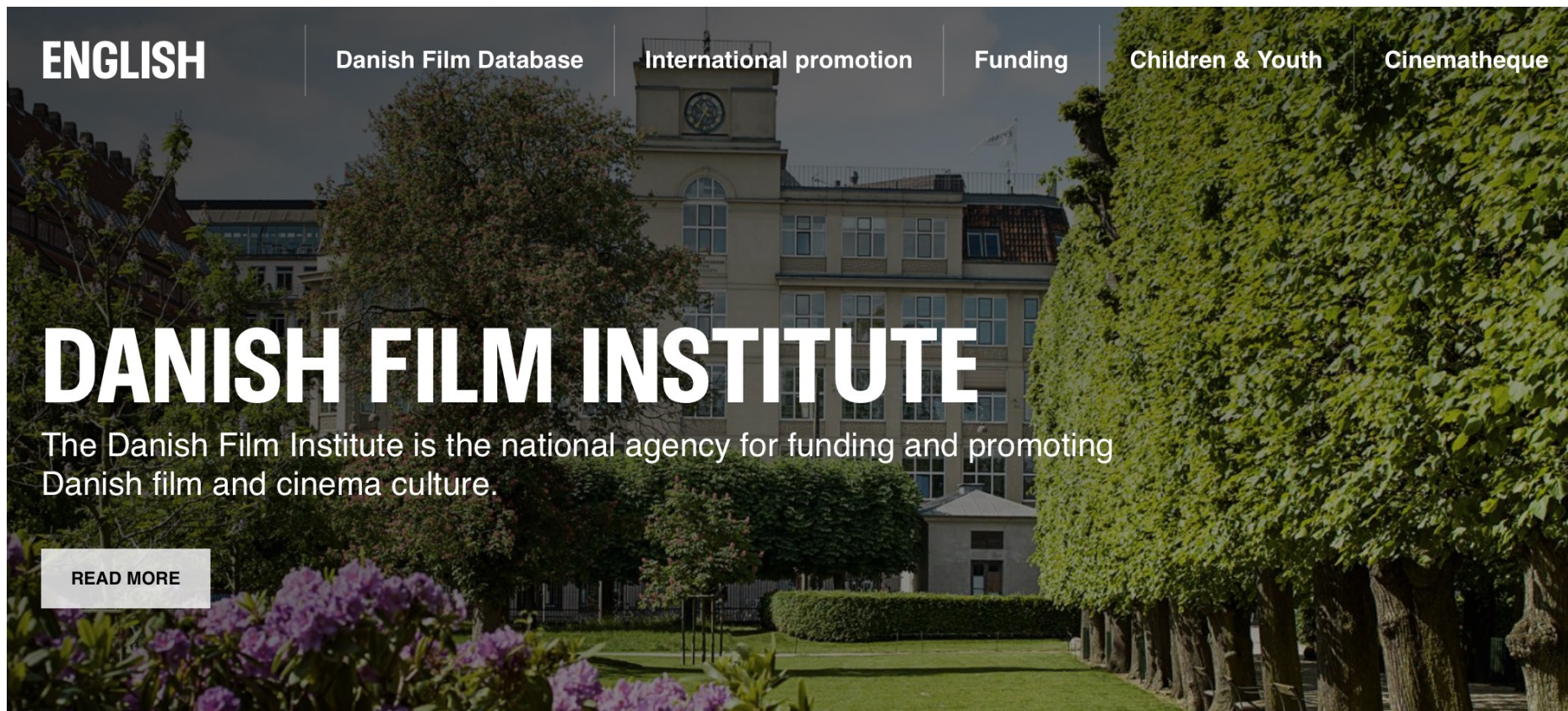
Nicolas Winding Refn (e.g. the Pusher trilogy or *Drive*)

Also many good documentaries! E.g. *Flugt/Flee*

And much more!



## The current Danish film landscape – lots of info from the DFI



# FACTS & FIGURES 2022

## FACTS & FIGURES DANISH FILMS IN 2021

Facts & Figures 2022 is an overview of production, distribution and admissions statistics for Danish films in 2021.

The publication also includes data on gender.

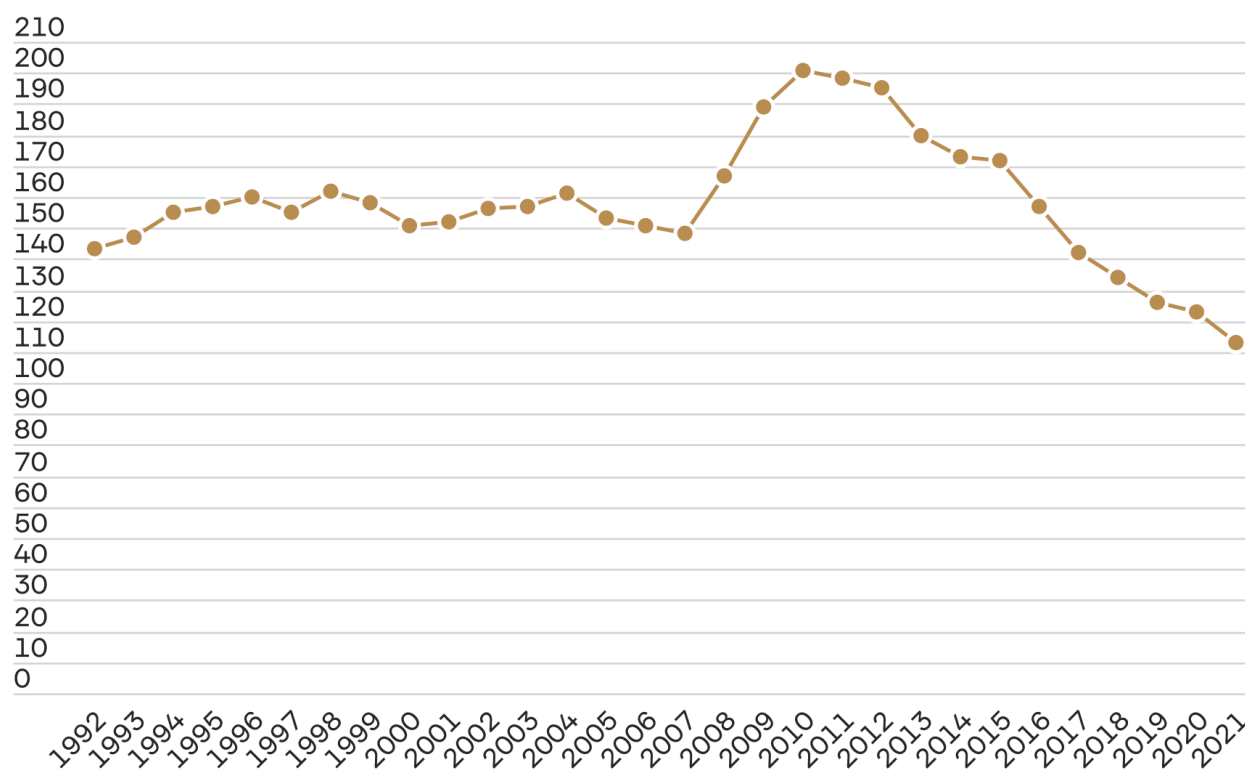
Find more facts and figures at [dfi.dk](https://dfi.dk).

# Danish cinema anno 2021 in numbers

<b>5.8m</b> Inhabitants in Denmark	<b>14</b> Danish feature film releases
<b>23</b> Feature films supported for production	<b>EUR 10.5</b> Average ticket price (excl. VAT)
<b>9</b> Minor co-production feature films supported for production	<b>6.6m</b> Total admissions
<b>24</b> Documentary films supported for production	<b>2.8m</b> Admissions to Danish films
<b>4</b> Minor co-production documentary films supported for production	<b>1.1</b> Admissions per capita
<b>7</b> Short films supported for production	<b>42%</b> National market share
<b>EUR 2.5m</b> Average production budget for a Danish feature film	<b>168</b> Cinemas
<b>51%</b> Average subsidy allocation to a Danish feature film	<b>481</b> Cinema screens
	<b>63k</b> Cinema seats

# A decline in daily television viewing

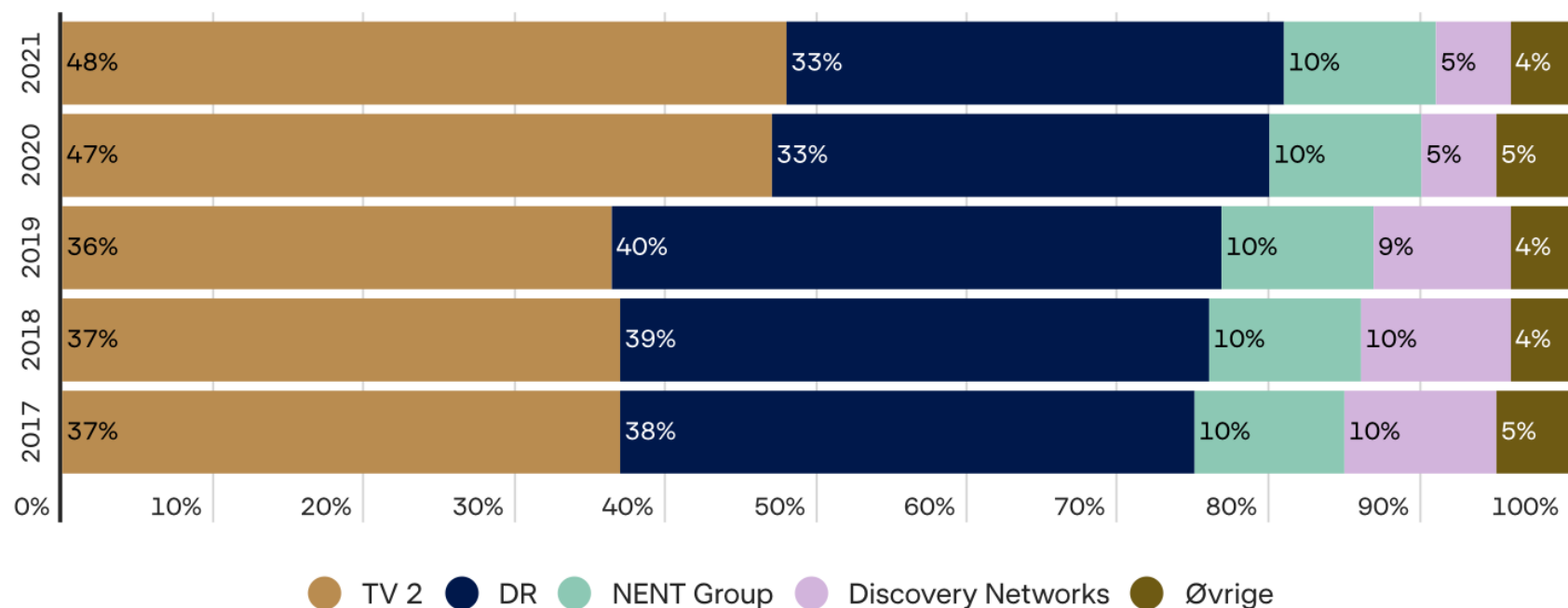
## Dagligt minutforbrug på tv



Målgruppe: 3+ år, Kilde: Kantar Seer-Undersøgelsen, Data: Live + VOSDAL ekskl. net

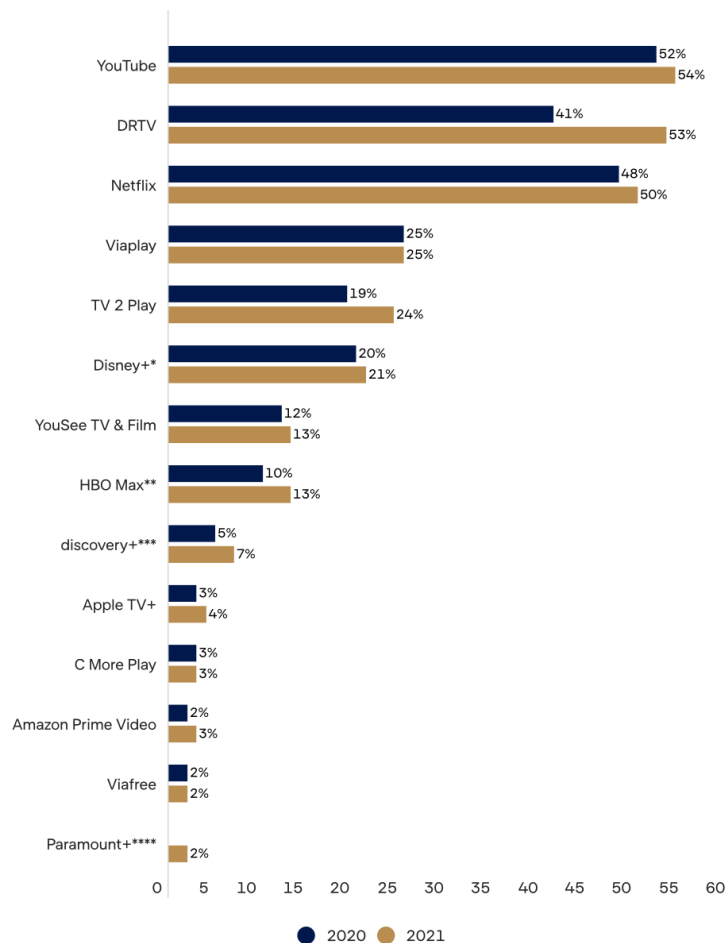
## But a strong public service television culture

### Seerandele fordelt på kanalfamilier



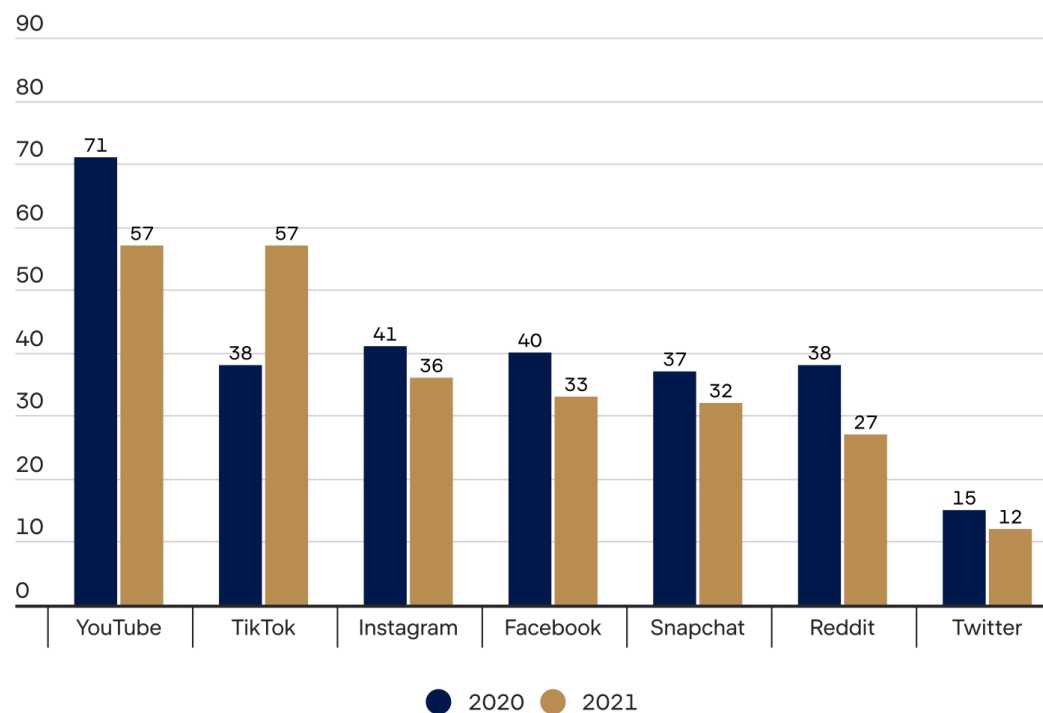
Målgruppe: 3+ år, Kilde: Kantar Seer-Undersøgelsen, Data: Live + VOSDAL + TS

### Streamingtjenester: Bruger mindst ugentligt



Målgruppe: 4+ år, Kilde: Kantar for DR Medieforskning  
 \* Disney+ havde premiere den 15. september 2020  
 \*\* HBO Nordic skiftede navn til HBO Max den 26. oktober 2021  
 \*\*\* discovery+ hed Dplay i 2020  
 \*\*\*\* Paramount+ blev lanceret i 2021

### Dagligt minutforbrug blandt brugere af sociale medier



Målgruppe: 15-24 år, Kilde: Kantar Social Media Life

ANTAL PROGRAMMER MED OVER EN MILLION SEERE  
PÅ DANSKE TV-KANALER

Listen inkluderer kun programmer  
med en varighed over 15 minutter.

Målgruppe: 3+ år

Data: Live + VOSDAL

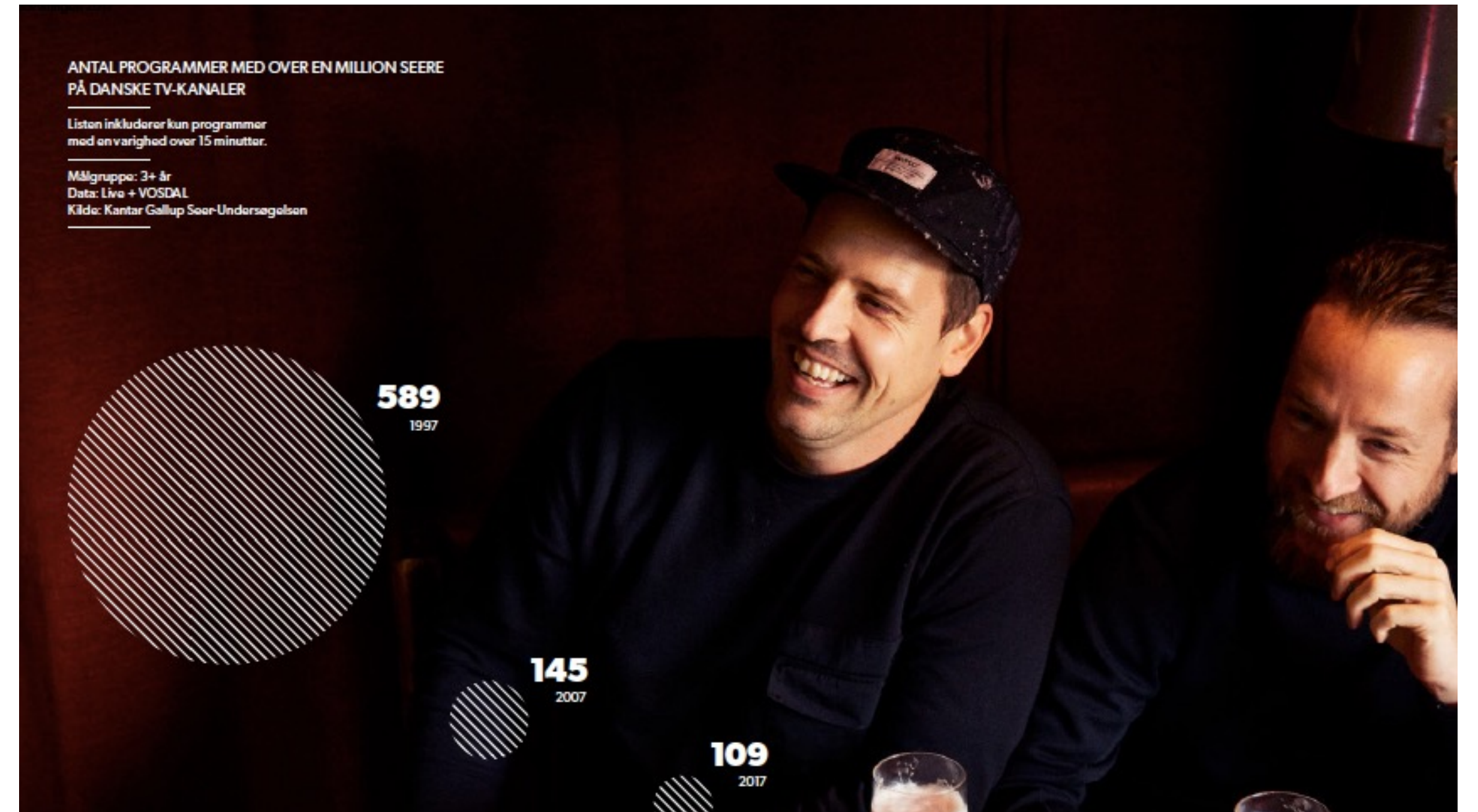
Kilde: Kantar Gallup Seer-Undersøgelsen



**589**  
1997

**145**  
2007

**109**  
2017





## Film and cultural policy – basic principles

- The architect model: build a house or culture with rooms for all
- The arm's length principle: to avoid economic/political interference and guarantee artistic freedom
- Independent film commissioners and councils making independent assessments
- But politically negotiated film acts and film agreements + public service remits setting the framework for the funding



# DANISH CULTURAL POLICY

The Ministry of Culture is responsible for initiatives involving support to creative arts, cultural heritage, archives, libraries, museums and higher education in the areas of art, music, film, theatre and dance. The ministry is also responsible for copyright, broadcasting, sports and international cultural cooperation.

[The Agency for Culture and Palaces →](#)

The Ministry of Culture is comprised of a central division, the Agency for Culture and Palaces and a number of cultural institutions:

[Read more about the Agency for Culture and Palaces →](#)

[See list of national cultural institutions \(in danish\) →](#)

## INDEPENDENCE

Cultural institutions enjoy considerable freedom and independence in relation to the ministry. This liberty is guaranteed by years of tradition, by law and by financial appropriations.

[Read more about independence and the arm's-length principle](#)

## Bondebjerg's chapter on Danish film culture and policy

Before 1987: DK cinema and film policy were not very internationally oriented, and apart from strategies for festival participation, the international policy was not very clearly profiled.

1987 as a change: Gabriel Axel won an Oscar for *Babette's Feast* (*Babettes gæstebud*, 1987) + Bille August won the Palme d'Or for *Pelle the Conqueror* (*Pelle Erobreren*, 1987), followed by an Oscar in 1989.

According to Bondebjerg, this led to greater internationalization in many different ways

Bondebjerg uses a company such as Zentropa as an example

## There is a long history of regulation

### **The first cinema law in Denmark**, passed between 1933 and 1938

A combination of taxes and regulations installed to ensure cultural diversity and to preserve the national film culture

### **The new cinema act of 1964**

repealed the entertainment tax on films, accepted film as an important medium and art form in the context of modern culture, and, faced with the dramatic crisis of national film production after the rise of television, created a system with direct public support for film production.

Both artistic/cultural films and popular films need support in small nations

# The National Film School of Denmark since 1966

NATIONAL FILM  
SCHOOL OF  
DENMARK  
FILMSKOLE  
DANSKE  
DEN

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DK / EN

DEN DANSKE  
FILMSKOLE  
DENMARK  
SCHOOL  
OF  
DANSKE DEN



History

A look back at the Film School's 50-year history



# Film studies at the University of Copenhagen since 1967

## Film studies and creative media industries

The Section of Film studies and creative media industries brings together scholars, teachers and students with an interest in film studies from the silent film era to the current film and media landscape. The focus is on film, TV and visual digital storytelling as art and cultural practice. The section also works with production, distribution, exhibition and promotion in the creative media industries in a time marked by cross-media formats and new platforms.



The Section of Film Studies and Creative Media Industries brings together scholars, teachers and students with an interest in film studies from the silent film era to the current film and media landscape. The focus is on film, TV and visual digital storytelling as art and cultural practice, based on theories about e.g. narration, aesthetics and cognition.

### Contact

Head of Section: Associate Professor  
[Eva Novrup Redvall](#)

### News

#### Chapter on children as documentarians

2023.03.03

New chapter by Eva Novrup Redvall on Danish children as documentarians of the COVID-19 pandemic in...

#### The film section welcomes PhD contract researcher Ivana Kostovska

2022.09.14

The film section welcomes PhD contract researcher Ivana Kostovska from imec-SMIT-VUB as visiting...

[SHOW ALL NEWS >](#)

- Today a BA + MA + PhD programme in Film *and* Media Studies
- Focus on theory and analysis; limited teaching of practical skills
- Possibilities for exchange, but few international students

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# Scandinavian Film and Television

★★★★☆ 4.7 538 ratings | 👍 96%



Eva Novrup Redvall

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UNIVERSITY OF COPENHAGEN

## The film act of 1972 – what is a national (Danish) film?

The 1972 film act established the Danish Film Institute as the central body for feature film support (with the Danish Film Museum and the National Film Board of Denmark [focusing on documentary films] as separate bodies)

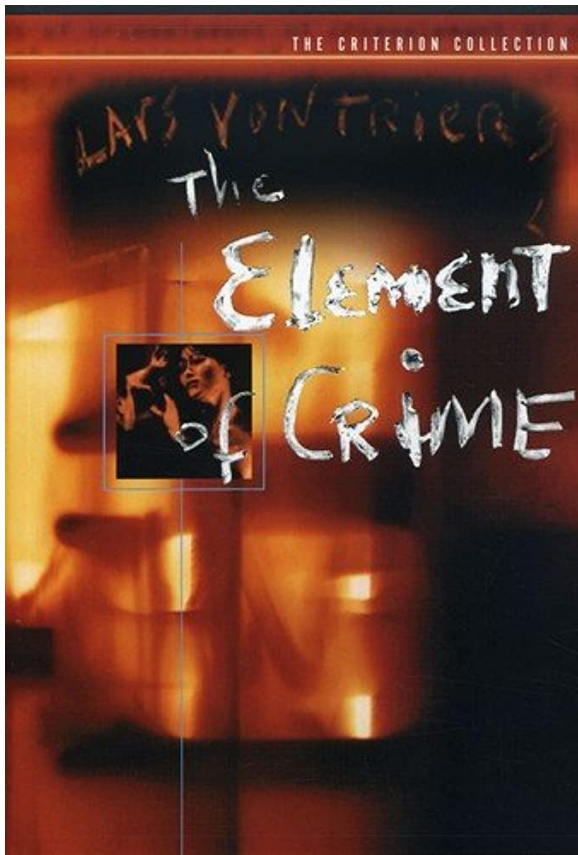
The main purpose is to support film culture in Denmark

The definition of a Danish film is focused on national culture:

“According to this law, a Danish film is a film recorded in Danish and with a predominantly Danish artistic and technical crew” (§ 21, my translation). But in following sections of the act, the possibility of exceptions to this main rule is allowed, so that films with an international cast and co-financing can be accepted as Danish and thus receive public support.”



## The Element of Crime (Lars von Trier, 1984)



A major test of the more international understanding of Danish film and film culture came in 1984, when Lars von Trier's first Cannes winner (Prix Technique), *The Element of Crime*, failed to receive any support, because it was an English-language film with an international cast and crew.

First part of his trilogy with:

Epidemic (1987)

Europa (1991)

# Film act of 1982 – support for children's film

## The art of humanistic storytelling: Children and youth films in the 80s

The Film Law's new positive special treatment further stimulated the children and youth films that broke through in the mid 70s.



**NILS MALMROS**

Born 5 October 1944, Denmark. Graduate of medicine, 1988.

Bille August came into his own in collaboration with author Bjarne Reuter in the surefire childhood and youth portrayals *Zappa* (1983), *The World of Buster* (1984) and *Twist and Shout* (1984). His humanistic storytelling and responsive depiction of loneliness and failure reached a moving climax with *Pelle the Conqueror* (1987), one of Danish films' greatest achievements. The producer was Per Holst, who was also behind many of the period's central films.

Nils Malmros continued his magical art of remembrance with *The Tree of Knowledge* (1981, filmed by Jan Weincke), a modern classic in Danish film about bullying, failure and disappointed love. This was followed by: *Beauty and the Beast* (1983), about a teenage girl and her jealous father, and the self-mocking *Århus by Night* (1989), about a young film director from Aarhus and his experiences with a Copenhagen film crew.

Malmros, who found inspiration early on in the French New Wave, is considered ...

→ [Read more](#)

Coming of Age was a central theme in a number of films such as Linda Wendel's *Ballerup Boulevard* (1986) and *Happiness Is a Curious Catch* (1989), as well as Astrid Henning-Jensen's *Early Spring* (1986), based on Tove Ditlevsen, and Hans-Henrik Jørgensen's *The Story of Kim Skov* (1981), Søren Kragh-Jacobsen's *Thunderbirds* (1983) and finally Jon Bang Carlsen's symbolically loaded *Ophelia Comes to Town* (1985).

Children's movies achieved success first and foremost with Søren Kragh-Jacobsen's *Rubber Tarzan* (1981), based on the period's most important children's author the cheerfully imaginative Ole Lund Kirkegaard; also Kragh-Jacobsen's *Emma's Shadow* (1988) taking place in 30s Copenhagen, and Erik Clausens *Me and Mama Mia* (1988). There were also animated movies, Jannik Hastrup's organic whale adventure *Samson and Sally* (1984) which was the first feature length animation since *The Tinder Box* (1946). Also Anders Sørensen's short *The Tale of the Wonderful Potato* (1985) and as Peter Madsen's popular mythology animation *Valhalla* (1986), which had veteran Børge Ring as supervisor. He won an Oscar for the short, Dutch produced animation 'Anna & Bella' (1984).

Read more at <https://www.dfi.dk/en/english/danish-film-history/danish-film-history-1980-1989>

## Film act of 1989 – the 50/50 scheme (now the market scheme)

In the 1980s Danish became more or less reliant upon government support.

1982: Only 7 DK feature films released (sold fewer than 1m tickets together)

### **The so-called 50/50 scheme** (later: 60/40 scheme/market scheme)

Established to support films “that were likely to have reasonable opportunity to attract larger audiences” with 50% financing if there was private capital behind the other 50%.

Usually 25% of the funding would be allocated for this purpose

**= A two-stringed support system (art/cultural value + commerce/the mainstream,)**

## The film Act of 1997

The Film Act of 1997 reorganized the DFI

The National Film Board (SFC) and the Danish Film Museum were absolved as independent institutions, but their functions were brought together under one roof at the Film Institute's Film House in Copenhagen.

And as Bondebjerg points out, a Danish film is now:

A film "of which the producer is Danish. Furthermore, the soundtrack of the film shall be in the Danish language, or the film shall have special artistic or technical features which contribute to the promotion of film art and film culture in Denmark."

# The case of Trier/Zentropa – who watches Danish films?!

*Regional and Global Dimensions of Danish Film Culture and Film Policy* 33

**Table 1.3** Audience for Lars Von Trier’s films 1996–2011, regional shares, ranked by total audience

<i>Film and co-producing countries</i>	<i>Denmark</i>	<i>Scandinavia</i>	<i>EU/US</i>	<i>Total</i>
<i>Dancer in the Dark</i> (2000) DK/ FR/SE/DE/NO/NL/IS	202.782	202.164	4.152.139 (US: 765.000)	4.557.085
<i>Breaking the Waves</i> (1996) DK/SE/FR/NL	298.608	345.604	3.504.655 (US: 897.000)	4.148.867
<i>Dogville</i> (2003) DK/SE/FR/NL/DE/NO/GB	109.759	94.908	2.442.747 (US: 283.000)	2.537.655
<i>Melancholia</i> (2011) DK/SE/FR/DE/IT	56.687	90.493	1.850.060 (US: 317.500)	1.997.240
<i>Antichrist</i> (2009) DK/DE/FR/SE/IT	82.003	35.747	741.124 (US: 0)	858.874
<i>The Idiots</i> (1998) DK	119.892	122.087	597.494 (US: 0)	839.473
<i>The Boss of It All</i> (2006) DK/SE/IS/IT/FR/NO/FI/DE	18.522	46.453	453.090 (US: 0)	518.065
<i>Manderlay</i> (2004) DK/SE/FR/GB/NL/DE	21.423	10.008	243.781 (US: 3790)	275.032
<b>Total</b>	<b>909.490</b>	<b>947.464</b>	<b>13.985.090</b> <b>(US: 2.266.290)</b>	<b>15.842.050</b>
<b>Average</b>	<b>113.686</b>	<b>118.433</b>	<b>1.748.136</b> <b>(US: 283.286)</b>	<b>1.980.256</b>

Source: Lumiere Database.

## Bondebjerg concludes: Small nation, strong transnational profile

“The film and television culture in Denmark in general and in particular the films of Lars von Trier and Susanne Bier indicate that despite all the problems with being a very small nation in a more and more globalized world, a nation with a language spoken by no one else in the world, an open, transnational strategy can actually pay off.”

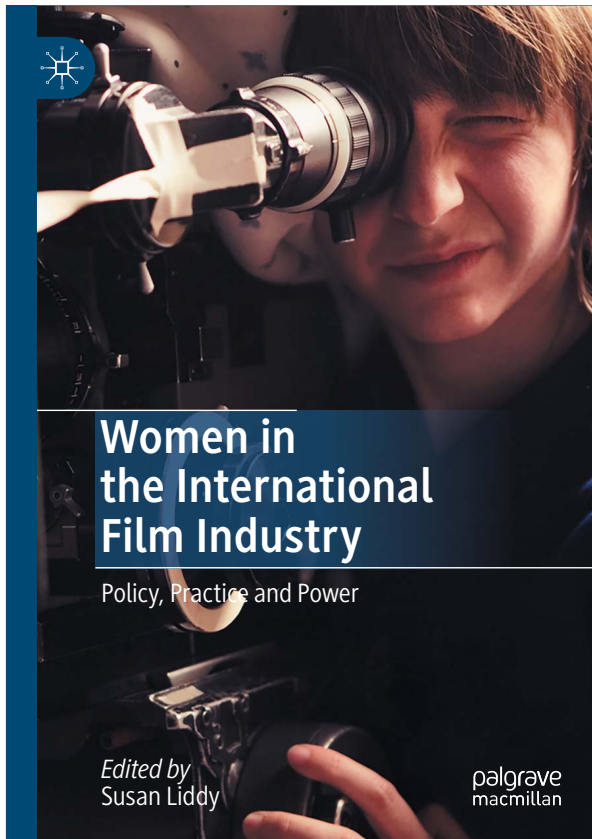
“The present Danish success and transnational outlook are certainly not repeated in all European countries and in general the transnational distribution of European films remains overly weak. The digital future will offer technological solutions that can increase the speed with which transnational films and television distributions are accessed—but technology alone cannot do it. In the coming decades, European cultural policy is crucial.” = cliffhanger 😊

## The small nation framework as an important basis

- For understanding the following lectures and the particular production culture that marks the production of film, television and children's content in Denmark
- For thinking about many other European or global production contexts and challenges

Now you know a bit about the cultural policy and funding framework. In the next lectures we will zoom in on production processes and practices as well as the content produced 😊

## On-going discussions are currently about e.g. diversity

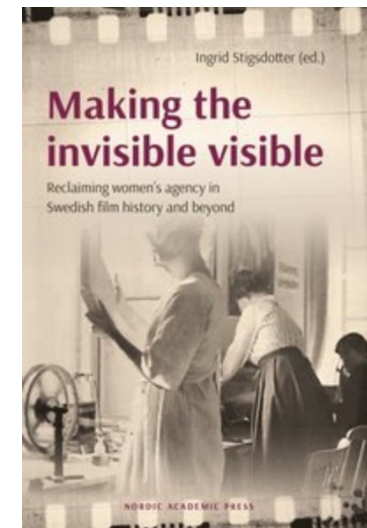


And on Making the invisible visible...

e.g. work by Tess Sophie Skadegård Thorsen

Several new books and reports

e.g. on the conditions for  
creative work in general  
+ women/minorities specifically



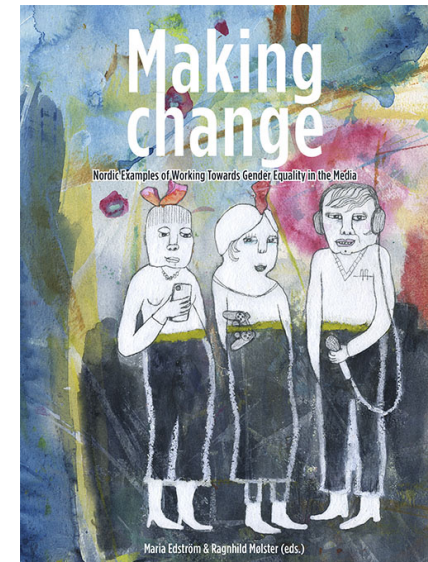


# The numbers, the numbers, the numbers

Home / Journal of Scandinavian Cinema, Volume 8, Number 3



## Hard facts, soft measures: Gender, quality and inequality debates in Danish film and television in the 2010s



# 2016: Mission statement on a better gender balance in DK film

## MÅLSÆTNING FOR EN BEDRE KØNSBALANCE I DANSK FILM

Det Danske Filminstitut skal overalt i sit virke ambitiøst og aktivt fremme mangfoldighed, herunder en større lighed af mænd og kvinder i dansk film, både foran og bag kameraet.

Bestykningen af dansk film skal på sigt afspejle det omkringliggende samfund, også når det gælder køn. Det skal blandt andet ske ved at tiltrække flere kvindelige ansøgere og derigennem skabe hårdere konkurrence om støttemidlerne. Hvis alle kvalificerede ansøgere når frem, vil det bidrage til at løfte kvaliteten i dansk film.

Det er vores ambition at opnå lighed mellem mænd og kvinder uden anvendelse af kvoter. Det skal ske gennem indsatsen, der så vidt muligt forankres i samarbejder mellem branchen og DFI.

### Ambitionen realiseres gennem:

- et fast dialogforum med ledelserne fra branchens væsentligste organisationer

I dialogforum drøftes med faste mellemrum initiativer som f.eks. de mange forslag, der fremkom i de tre aktionsgruppers arbejde, herunder overvejelser om kvalitative analyser, mentorordninger, fælles branchecharter m.v. DFI bidrager til, at resultater af disse drøftelser offentliggøres, samt at der sikres en fortsat levende og åben debat, også om de refleksioner, der fører derhen.

- at alle relevante fagkontorer på DFI indarbejder og prioriterer indsatsen, der understøtter denne målsætning

Det gælder f.eks. i kommunikation, hvor historier om kvinder i film prioriteres, det gælder i filmstøtte, hvor initiativer, der kan bidrage til at undgå ubevidste bias og derigennem øge antallet af kvindelige støttemodtagere, prioriteres, det gælder i festivalarbejdet, hvor der er skærpet fokus på den øjeblikkelige skævhed i repræsentationen af kvindelige kunstnere, og det gælder DFI's egne invitationer til paneler, debatter, udvalg m.v., hvor lighed i kønsmæssig repræsentation også tilstræbes. Indsatserne integreres i mål og årlige strategiplaner.

- at monitorere data om køn, og publicere disse i årlige redegørelser

Hensigten er at tilvejebringe relevante og verificerbare data nationalt og internationalt. Dette kan alene ske gennem samarbejde med branchens centrale organisationer og med den forudsætning, at de stiller data til rådighed for at øge det fælles vidensniveau. Det bør indgå, at branchen gennem frivillige ordninger og selv-deklarering påtager sig et forpligtende medansvar. Der afsættes midler til at belyse årsagssammenhænge mellem data i kvalitative analyser.

Indsatsen evalueres og gentænkes årligt.  
København 16. december 2016



The ambitions are to be realized through:

- A steady dialogue forum with management from the prominent industry organizations
- By all relevant parts of DFI working with and prioritizing initiatives that support this mission statement
- By monitoring data about gender and publishing these in annual accounts

## No quotas, but three concrete 'soft measures'

- a voluntary 'diversity declaration' (selvangivelse) when applying for funding, outlining the gender balance in the cast and crew (this became obligatory from 2020)
- a study of the barriers encountered by directors after graduation from the Danish Film School when trying to break into the industry (this later led to obligatory workshops for commissioners on how to avoid unconscious bias)
- Organization of events on the way audiences experience gender imbalance in Danish film and TV (e.g. ManusFestet)



**1** Remember, that female characters must be sympathetic. And young. Otherwise no one will want to have sex with them. Or even look at them.

**2** Remember, that male characters must be macho, the silent-strong-type and they must *always* drive the car. Otherwise, they are cowards and can't be taken seriously. Or they are characters in a comedy.

**3** Remember, that female murder and rape victims *have* to be under 30, beautiful and preferably blameless for the violent, and often sensually conducted, murder or rape. Otherwise, their gruesome fate will just leave us cold.

**4** Remember, that the loneliness of a male character (or his madness/social downfall/alcoholism) is always his own choice - founded in an uncompromising and artistic aspect of his character. The loneliness of a woman is just pathetic, and indicates that she isn't suitable to be any one's wife, girlfriend or mum.

**5** Remember, that - from the Stone Age till now - there are no interesting historical female characters worth making a film about.

**6** Remember, that all men find it difficult to cope with emotions and empathy and that their way to handle a crisis is to get drunk. Preferably alone.

## Some Danish numbers are slowly getting better



2022 was the first year ever with an equal amount of female and male directors receiving support from the commissioner scheme

### Spillefilm Konsulentordningen

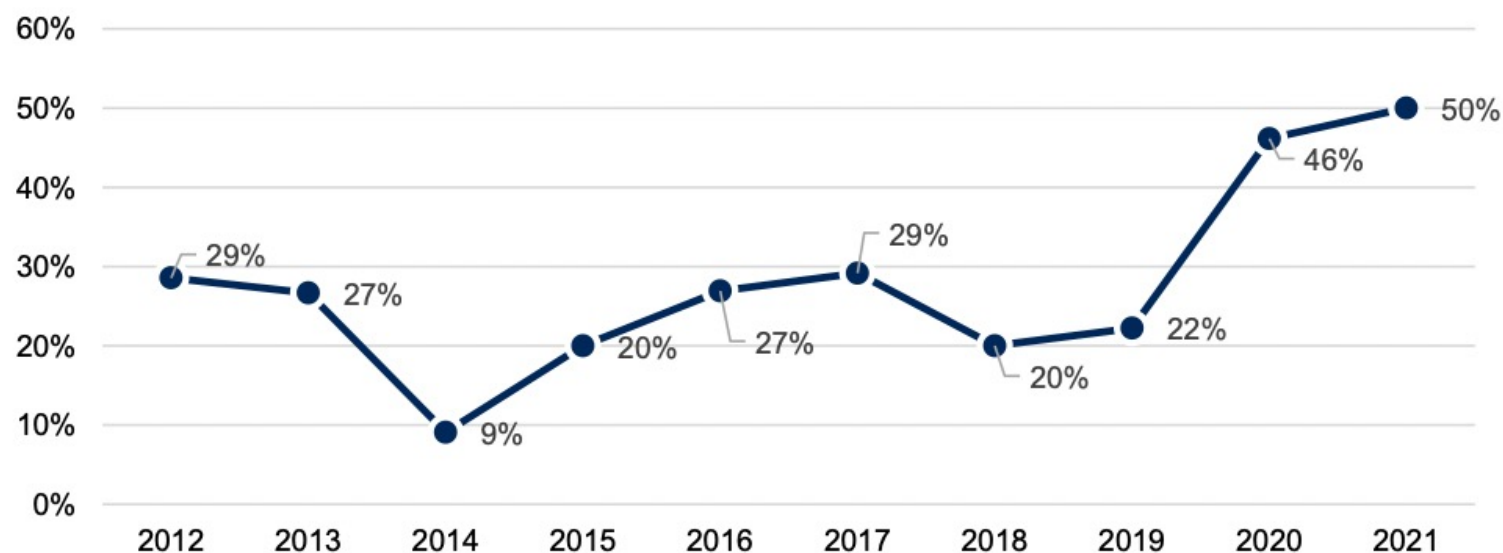
 **50 %**

af instruktører, der fik produktionsstøtte på Konsulentordningen til en spillefilm i 2021, var kvinder. Det er første gang.



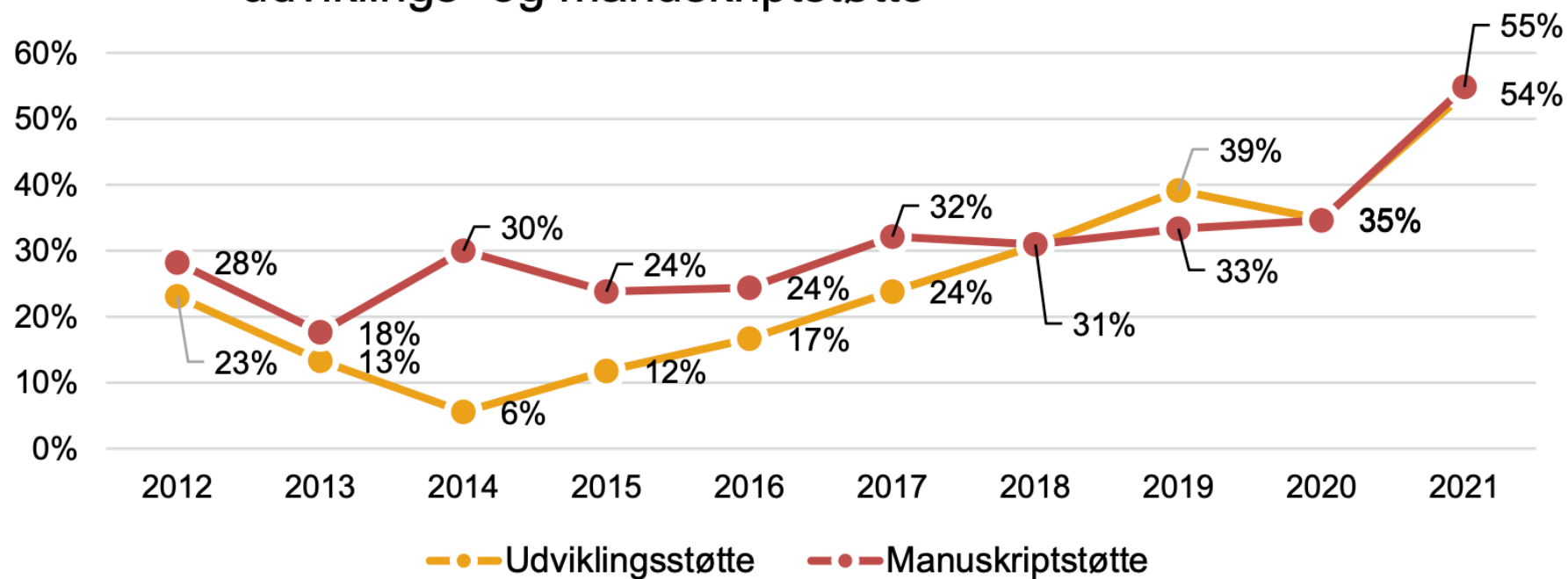
● Mænd ● Kvinder

## Andel kvindelige instruktører blandt modtagere af produktionsstøtte

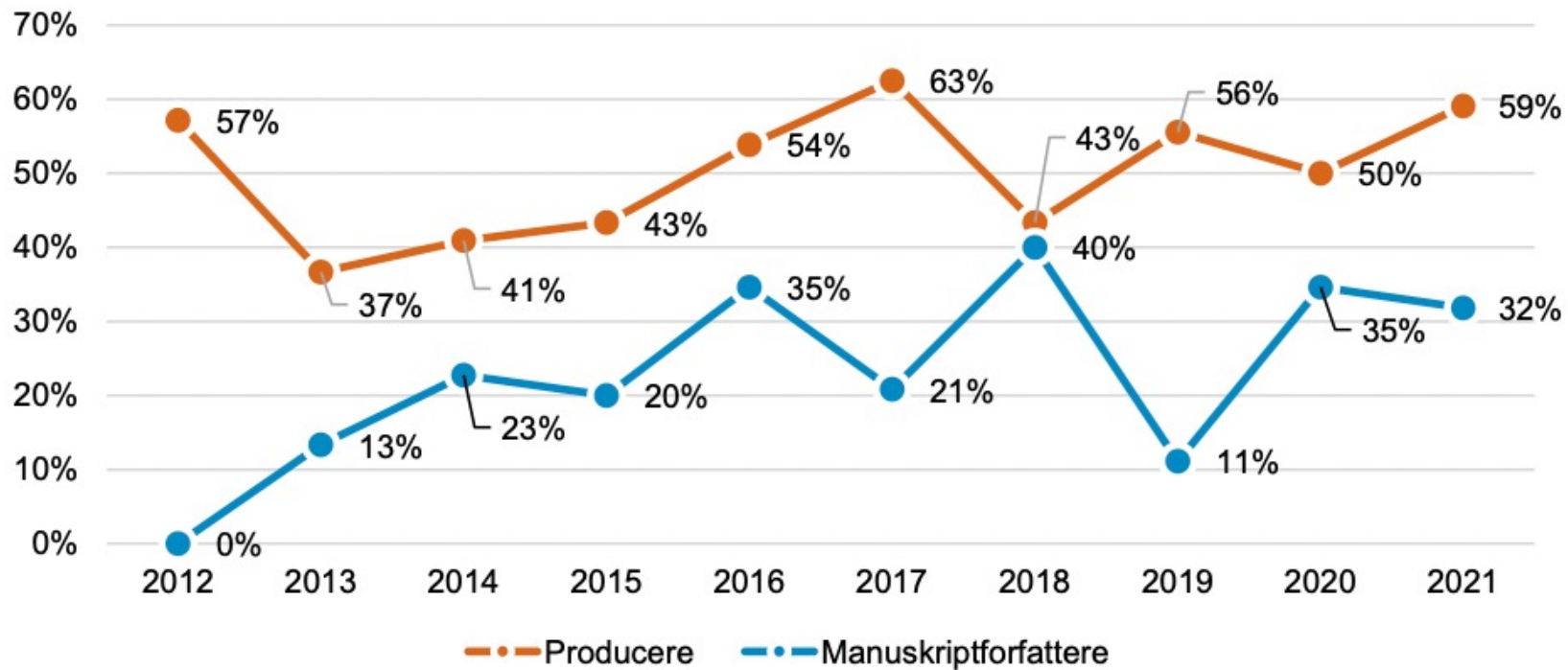


For første gang er der lige så mange kvinder som mænd blandt instruktørerne, som har fået produktionsstøtte på Konsulentordningen for spillefilm. Det gælder ikke kun produktionsstøtten, men også støtten i de tidlige faser til manuskript og udvikling. Her lå andelen af kvinder i 2021 på henholdsvis 55 % og 54 %. At en film får støtte i de tidlige faser betyder ikke nødvendigvis, at den også opnår produktionsstøtte.

## Andel kvindelige instruktører blandt modtagere af udviklings- og manuskriptstøtte



## Andel kvindelige producere og manuskriptforfattere, der modtager produktionsstøtte

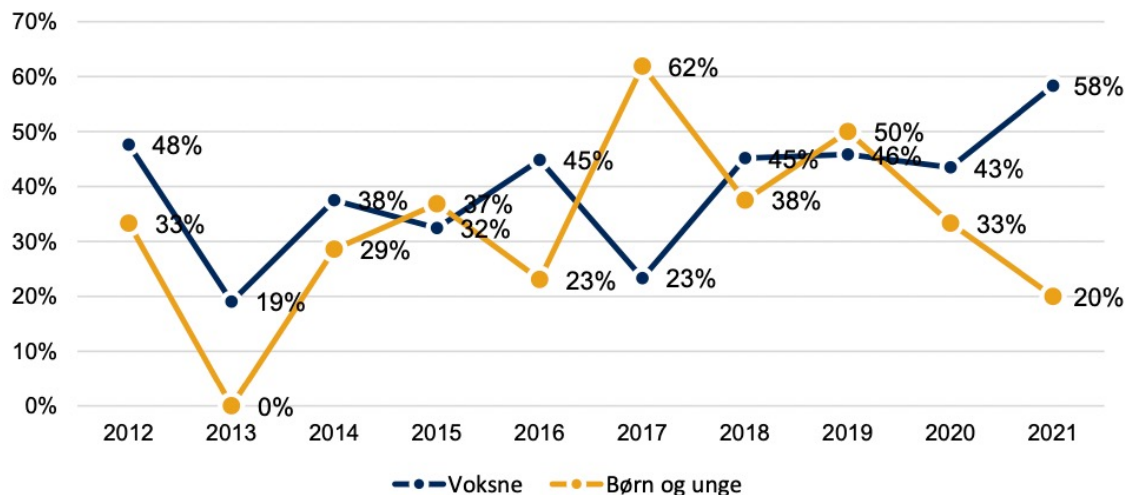




## Medvirkende i spillefilm

For første gang bliver hovedrollerne i over halvdelen af danske spillefilm til et voksent publikum spillet af kvinder. Film for børn og unge har dog ikke samme balance. Sidste år havde 20 % af filmene til børn og unge en pige eller kvinde i hovedrollen. De store udsving for denne type film skyldes, at der hvert år produktionsstøttes meget få titler.

Andel kvindelige hovedroller



## Spillefilm Markedsordningen

**30 %**

af instruktører, der fik støtte på Markedsordningen til en spillefilm i 2021, var kvinder.



● Mænd ● Kvinder

# International numbers from the US Writers Guild 2022

The Writers Guild's [latest Inclusion And Equity Report](#) finds that women and writers who are Black, Indigenous, and other people of color have made "significant" hiring gains in film and television since 2010.

Even with that progress, those groups remain underrepresented compared with their share of the nation's population — white men still make up a majority of film writers overall and a plurality of TV writers.

From 2010 to 2020, the percentage of working television writers who are Black, Indigenous, and people of color went from about 13% to 37%. In film, that number jumped from just over 5% to more than 22%.

Women have made impressive gains as well, now accounting for more than 45% of TV writers and nearly 30% of movie screenwriters. That's up from 29% of TV writers in 2010 and a little more than 17% of those writing for film.

## Inclusion & Equity Report 2022

White men continue to be the most highly represented in upper-level positions, representing 64% of executive producers and 58% of showrunners.

In the TV world, streaming has meant shorter episode orders, smaller staffs, and more writers having to take on multiple jobs per year rather than being staffed on just one show, according to the Guild.

The consumer shift to streaming has also contributed to an ongoing decline in jobs in basic cable, where series typically produce more episodes per season than streaming shows.

## Some recent changes in the 2020s



### Focus on three main developments:

- New educational opportunities and institutional focus on diversity
- More players looking for a more diverse slate of particularly TV series
- More inspiring and vocal women in front of and behind the screen

# 1. Educational opportunities and institutional focus on diversity



**WRITING FOR TELEVISION,  
NETFLIX OR CHILDREN? NEW  
SCREENWRITING TRAINING  
GROUNDS FOR SERIAL DRAMA  
AND CROSS-MEDIA CONTENT IN  
DENMARK IN THE 2020S BY EVA  
NOVRUP REDVALL**

Mar 19, 2021 | Blogs

Several new training/educational initiatives in the 2020s

Focusing on writing for e.g.:

Children and young audiences across media

DR Ultra

Netflix

And many different workshops

= More ways to enter the industry

+ DFI focus on diversity

A screenshot of a news article. The top part shows a photo of a young girl and a woman in a blue shirt. Below the photo is a headline: "StudioCanal takes worldwide rights to Oda Upside Down". Below that is another headline: "THE DANISH SERIAL ODA OMVENDT ('ODA UPSIDE DOWN') IS MAKING REBELLIOUS LIVE ACTION CHILDREN'S FICTION FOR 3-6-YEAR-OLDS TRAVEL BEYOND THE NORDICS". At the bottom, it says "Nov 20, 2020 | Blogs, RYA".

SCREEN

StudioCanal takes worldwide rights to Oda Upside Down

**THE DANISH SERIAL ODA OMVENDT ('ODA UPSIDE DOWN') IS MAKING REBELLIOUS LIVE ACTION CHILDREN'S FICTION FOR 3-6-YEAR-OLDS TRAVEL BEYOND THE NORDICS**

Nov 20, 2020 | Blogs, RYA

## 2. More players looking for a more diverse slate

The 2020s has seen a wide variety of film and series by women writers  
From Christmas calendars or web series to SVOD series

Jenny Lund Madsen   Rikke Louise Schjødt & Mie Skjoldemose   Amalie Næsby Fick et al.   Dunja Gry Jensen



**TRYING TO MAKE NATURAL SCIENCES EXCITING THROUGH TELEVISION FICTION: THE CASE OF CHRISTMAS OF THE COMETS BY KATRINE BOUSCHINGER CHRISTENSEN AND EVA NOVRUP REDVALL**

Dec 17, 2021 | Blogs, RYA



## DR: Ulven kommer (2020) and Carmen Curlers (2022)



Maja Jul Larsen



Mette Heeno

### 3. More inspiring women in front of and behind the screen

  
 ReFocus  
 The Films of  
 Susanne Bier



Gender Equity in Screen Culture:  
On Susanne Bier, the Celluloid  
Ceiling, and the Growing Appeal  
of TV Production

A move away from a reluctance to discuss gender + the argument that a few exceptions (like Susanne Bier and Lone Scherfig) prove that everything is fine

Hjort: Many practitioners find that 'far from fuelling a movement towards greater equity, Bier's success had served to create the impression that policy-style interventions are unnecessary' (2018: 139). **vs. 2022**

Nordic Women in Film: [English](#) [Articles](#) [Names A-Ö/Å](#) [Vimeo](#) [FAQ](#) [About](#) [Q Search in:](#)

#### Bier och celluloidtaket

Susanne Bier har en trettio år lång karriär som filmregissör bakom sig – med internationella framgångar som tv-serien *The Night Manager* och *Hämnden i bagaget*. Men erfarenheterna från den internationella filmmiljön har också radikalt förändrat hennes syn på att vara kvinna i manligt dominerade strukturer. Mette Hjort har följt i Biers kölvatten och tittat närmare på karriärlärdomar.

IN DEPTH  
PUBLISHED MAY, 2018

## Established directors becoming more vocal

### Susanne Bier vil promovere kvinder i filmbranchen

Susanne Bier kalder pladsen i Oscar-bestyrelsen for en blåstempling af hendes arbejde.

#### Vil fremme kvinder og minoriteter

Susanne Bier har dog planer om at bruge sin plads til at fremme kvinder og minoriteter - både i filmbranchen, men også generelt.

- Det giver mig en platform til rent faktisk at gøre noget i stedet for bare at mene noget.

**Susanne Bier er begyndt at sige fra: 'Jeg har bare fået nok af en verden, der er styret af mænd'**



Director Susanne Bier on gender equality in the film industry



## Women writers/directors winning prizes and talking about gender



Maren Louise Käehne & May el-Toukhy



Charlotte Sieling, Maya Ilsøe, Jesper Fink.



Malou Reyman, Käehne & Rune Schjøtt

# And new women screenwriters in the talent pipeline...

**EKKO SHORTLIST AWARDS 2020**

18. NOV. 2020 | 06:39 - OPDATERET 18. NOV. 2020 | 10:18

## Ny filmgeneration tager kvindelivet alvorligt

Foto | diverse



Kvinderne er i centrum i mange af de nominerede film ved Ekko Shortlist Awards, mens det også er kvindelige filmfolk, der står bag de rammende historier.

## But there are recurring challenges...



How We Work Now – our report is live

Focus on three recurring challenges:

- Pigeonholing, e.g. can women write genre films?!
- Work/life balance
- Women as collaborators or competitors?

# 1. Pigeonholing, e.g. about women and genre films

## Kvindelige manuskriptforfattere bliver fravalgt

Kvinder har sværere ved at få job som manusforfattere, og de oplever, at de er med for at 'skrive følelser', viser ny undersøgelse om køn inden for danske film og tv-serier.

|| AUTOMATISK OPLÆSNING



Foto: Per Arnesen (DR)

Kvindekøn. Kvindelige manuskriptforfattere bliver oftere fravalgt pga. deres køn i den danske film- og tv-branche. En tv-serie som DR's 'Arvingerne' var et særtilfælde; serien tog udgangspunkt i en berømt kvindelig skulptørs død og familiens kamp om arven og havde en kvindelig hovedforfatter, Maya Isøe, halvdelen af episodeforfatterne var kvinder, mens tre ud af fire af instruktørerne var det.

Study by the Danish Writers Guild 2016:  
Women are best at writing emotions

WCoS 2022:

Women still can't write action or sci-fi

Research on pigeonholing

(e.g. study by Johnson and Peirse 2021)

## 2. Work/life balance



**Royals Next Door: Team writing for children on Zoom**

Authors: [Line Langebek](#)

Page: 357-369

DOI: 10.1386/josc\_00072\_7

- Raising Films in the UK
- General discontent with working conditions
- Online writers rooms during the pandemic

### 3. Women as collaborators or competitors?



- Teaming up in WIFT
- Solidarity in #MeToo/Times Up cases
- But also competitors  
(as described by Jenny Lund Madsen)

**NETVÆRKET, DER FORANDRER FILM- OG MEDIEBRANCHEN**

## Tomorrow:

### **Session 3: Danish film and television production in the 2000s**

Reading: Redvall, Eva N. 2013: 'Television Writing and the Screen Idea System.' In *Writing and Producing Television Drama in Denmark: From The Kingdom to The Killing*, pp. 20-36.

### **Session 4: *Forbrydelsen/The Killing*, Nordic Noir and crime dramas that travel**

Reading: Waade, Anne Marit, Redvall, Eva N. and Pia Majbritt Jensen (2020): 'Transnational Television Drama: Lessons Learned from Danish Drama.' In *Danish Television Drama: Global Lessons from a Small Nation*, pp. 1-22.

Thank you!  
See you tomorrow 😊

Eva Novrup Redvall

Associate Professor in Film and Media Studies  
Head of Section for Film Studies and Creative  
Media Industries, Dept. of Communication

UNIVERSITY OF COPENHAGEN

