

Films in Cinemas in the Nordic Region - Summary

Key figures and existing comparative statistics for films in cinemas in the member countries of the Nordic Council of Ministers in 2016 and the prevailing trends over time are presented in the report *Film på bio i Norden* (Films in Cinemas in the Nordic Region).

Cinemas, screens and seats:

- The numbers of cinemas, screens and seats remained unchanged from 2010 to 2016 in most Nordic countries.
- The number of cinemas and screens decreased in Sweden from 2010 to 2016, while the number of screens rose in Denmark.
- Iceland had the most seats per inhabitant (20/1000) in 2016.

Films in cinemas in 2016:

- Films from North America accounted for the largest share of films premiered in cinemas in the Nordic Region, ranging from 48 percent in Finland to 90 percent in Iceland.
- Finland had the largest share of domestic films premiered in the Nordic Region, i.e. 19 percent.
- Of all the Nordic countries, Iceland had the lowest share of premiered domestic films (2 percent) in 2016. Greenland and the Faeroe Islands had no domestic films premiered that year.
- Statistics regarding the share of Nordic films premiered are available for Denmark, Finland and Iceland, where Nordic films had market shares ranging from 3 percent to 7 percent.

Cinema admissions:

- Icelanders go to the cinema most often, i.e. an average of 4.3 times per person in 2016.
- Faeroe Islanders and Finns go to the cinema least often in the Nordic Region, i.e. 1.3 and 1.6 visits per person in 2016 respectively.
- The total number of cinema admissions per year rose weakly throughout the entire Nordic Region from 2005 to 2016, except for in Iceland, where the number of visits remained stable.
- The single most attended film in each of the Nordic countries in 2016 were produced domestically.

Market shares and revenues:

- Finland had the largest market share (29 percent) for domestic films, based on the number of tickets sold in 2016, while Iceland was the country where domestic films had the lowest market share (6 percent).
- Based on tickets sold, Iceland had the largest market share for North American films in 2016, at 90 percent. The market share for North American films ranged from roughly 60 percent to 65 percent in Denmark, Norway and Sweden, while the corresponding figure for Finland was 48 percent.
- The market shares for films from countries outside of the Nordic Region, Europe and North America ranged from 1 percent to 6 percent in 2016.
- Gross revenues (Gross Box Office) from ticket sales in 2015 were highest in Sweden, followed by Norway.
- A cinema ticket cost the same in 2015 in Denmark, Norway and Sweden, while Iceland was the least expensive place to see a film.

Equality:

- The shares of men and women in key positions (directors, producers, screenwriters) or in lead roles in domestically funded or premiered feature films in the Nordic Region fall almost exclusively outside the range from 40 percent to 60 percent, which is often used as an indicator of equality.
- In 2016 the share of production-funded domestic feature films with a women in a key position was less than 40 percent across all categories and countries. The exceptions were the number of women directors and script writers in Sweden and the number of women producers in Iceland.
- With regard to the total of all premiered domestic films in 2016, the share of men in key positions exceeded 60 percent across all countries and categories with two exceptions, one in Sweden and one in Norway.
- The shares of men and women in lead roles in domestic premiered feature films were equal in Finland, while men predominated in the rest of the Nordic Region in 2016.

Recommendations of Kulturanalys Norden:

Nordic film statistics are collected continuously, but in different ways and based on different definitions. This diminishes the feasibility of drawing comparisons between countries or over time. With regard to such statistics, it is important to note that each country has its own agreements with its film sector with regard to what data are to be reported, and for what purposes. Consequently, the Nordic film statistics sometimes differ in terms of both scope, content and availability, and thus are not always directly comparable.

To be better able to compare and follow up the Nordic film statistics, we propose the following:

- Ensure that film statistics are available at the national level for all the member countries of the Nordic Council of Ministers, and that they are coordinated (updated) between the national statistical agencies and film institutes.
- Ensure a yearly update of data from the respective Nordic statistical agencies and film institutes to the Nordic Statistics.
- The Nordic countries should, in consultation, define and make available comparable equality data for all films, but primarily domestically produced films that are shown in cinemas in the Nordic Region.