

NORDIC GENRE FILM

Small Nation Film Cultures in the Global
Marketplace

Edited by Tommy Gustafsson and Pietari Kääpä

EDINBURGH
University Press

© editorial matter and organisation Tommy Gustafsson and Pietari Kääpä, 2015
© the chapters their several authors, 2015

Edinburgh University Press Ltd
The Tun – Holyrood Road
12 (2f) Jackson’s Entry
Edinburgh EH8 8PJ
www.euppublishing.com

Typeset in 10/12.5 pt Sabon by
Servis Filmsetting Ltd, Stockport, Cheshire
and printed and bound in Great Britain by
CPI Group (UK) Ltd, Croydon CR0 4YY

A CIP record for this book is available from the British Library

ISBN 978 0 7486 9318 4 (hardback)
ISBN 978 0 7486 9319 1 (webready PDF)
ISBN 978 0 7486 9320 7 (epub)

The right of Tommy Gustafsson and Pietari Kääpä to be
identified as editors of this work has been asserted in accordance
with the Copyright, Designs and Patents Act 1988, and the
Copyright and Related Rights Regulations 2003 (SI No. 2498).

CONTENTS

List of Illustrations	viii
List of Contributors	x
Traditions in World Cinema	xii
Introduction: Nordic Genre Film and Institutional History <i>Tommy Gustafsson and Pietari Kääpä</i>	1

PART I. HERITAGE CINEMA AND NATIONAL NARRATIVES

1. <i>Sibelius</i> and the Re-emergence of the Great Man Biopic <i>Kimmo Laine</i>	21
2. Whose Repressed Memories? <i>Max Manus: Man of War</i> and <i>Flame & Citron</i> (from a Swede's Point of View) <i>Erik Hedling</i>	33
3. Voices from the Past – Recent Nordic Historical Films <i>Gunnar Iversen</i>	47

PART II. CRIME AND DETECTIVE NARRATIVES

4. Crime Up North: The Case of Norway, Finland and Iceland <i>Björn Ægir Norðfjörð</i>	61
---	----

5. The Thrill of the Nordic Kill: The Manhunt Movie in the Nordic Thriller 76
Rikke Schubart
6. Bridges and Tunnels: Negotiating the National in Transnational Television Drama 91
Anders Wilhelm Åberg
7. Stockholm Noir: Neoliberalism and Gangsterism in *Easy Money* 104
Michael Tapper
8. The Private Life of the Prime Minister? Politics, Drama and Documentary in *Pääministeri* and *Palme* 119
Anneli Lehtisalo

PART III. NORDIC OPTIMISM: ROAD MOVIES, COMEDIES AND MUSICALS

9. Fathers and Sons Reunited: Road Movies as Stories of Generational Continuity 133
Tommi Römpötti
10. The Nordic ‘Quirky Feel-Good’ 147
Ellen Rees
11. Contesting Marriage: The Finnish Unromantic Comedy 159
Jaakko Seppälä
12. Powered by Music: Contemporary Film Musicals, Nordic Style 173
Ann-Kristin Wallengren

PART IV. NORDIC HORRORS

13. Slasher in the Snow: The Rise of the Low-Budget Nordic Horror Film 189
Tommy Gustafsson
14. Nordic Vampires: Stories of Social Exclusion in Nordic Welfare States 203
Outi Hakola

PART V. GENRE BENDERS

15. A National/Transnational Genre: Pornography in Transition 217
Mariah Larsson

16. Going Hollywood: Nordic Directors in American Cinema <i>Arne Lunde</i>	230
17. A Culture of Reciprocity: The Politics of Cultural Exchange in Contemporary Nordic Genre Film <i>Pietari Kääpä</i>	244
Index	262

ILLUSTRATIONS

- 2.1 *Max Manus*: An idyllic image of the Stockholm City Hall showing that Sweden is also prepared for war. 37
- 2.2 *Flame & Citron*: The old town in Stockholm with the German church towering in the middle. Image courtesy of Nimbus Film Productions. 39
- 4.1 *Insomnia*: A Swedish police detective (Stellan Skarsgård) bewildered and out of his element in northern Norway. Image courtesy of Norsk Film. 62
- 4.2 *Headhunters*: A cosmopolitan employment recruiter (Aksel Hennie) very much at home in the nondescript world of global capitalism. Image courtesy of Friland. 62
- 4.3 *Priest of Evil*: A police detective (Peter Franzén) seeking revenge in a noir-inspired Helsinki cityscape. Image courtesy of Matila Röhr Productions. 66
- 4.4 *City State*: A corrupt police officer (Sigurður Sigurjónsson) faces ‘interrogation’ by Serbian gang members at the outskirts of Reykjavík. Image courtesy of Poppoli Pictures. 70
- 5.1 The protagonist Lucas (Mads Mikkelsen) is a deer hunter in the start of Thomas Vinterberg’s *The Hunt* (Jagten, 2012). Zentropa. 85
- 5.2 Lucas, wrongly accused of sexually assaulting a little girl, becomes a target of the community’s aggression and is beaten up by the local butcher. *The Hunt*, 2012, Zentropa. 85

5.3	At the end of the film former big-game hunter Lucas helps Klara over the stripes on the floor. He now no longer hunts. <i>The Hunt</i> , 2012, Zentropa.	85
9.1 and 9.2	Timo absorbed in his thoughts in <i>Road North</i> . Images courtesy of Marianna Films Oy.	136
9.3 and 9.4	Kai's subjective point of view in <i>Finnish Blood Swedish Heart</i> . Images courtesy of Hysteria Film AB/Klaffi Productions.	138
11.1	There is little upon which the protagonists could build a lasting relationship in <i>The Storage</i> . Image courtesy of Kinosto Oy.	160
11.2	Traditional gender roles are reversed in <i>21 Ways to Ruin a Marriage</i> . Image courtesy of Dionysos Films Oy.	163
11.3	Stigu's parents are happily married in <i>The Body Fat Index of Love</i> . Image courtesy of MRP Matila Röhr Productions Oy.	166
13.1	The Nordic version of the final girl. The resourceful and sexually experienced Jannicke (Ingrid Bolsø Berdal) finishes off the male monster in <i>Cold Prey</i> (2006). Image courtesy of Fantefilm.	190
13.2	Extreme violence in <i>Wither</i> (2013), a gruesome and well-crafted gore extravaganza loosely based on Nordic folklore of the Vittra. Image courtesy of Stockholm Syndrome Film.	195
15.1	'Bad swedish but still Swedish': National designations are very much alive as a part of the tagging of film clips.	221
17.1	Action in the fjords: <i>Norwegian Ninja</i> (Thomas Cappelen Malling, 2011). Image courtesy of Torden Films.	245

CONTRIBUTORS

Anders Wilhelm Åberg is Senior Lecturer of Film Studies at Linnaeus University, Sweden

Tommy Gustafsson is Associate Professor in Film Studies at Linnaeus University, Sweden

Outi Hakola is a lecturer in Area and Cultural Studies at the University of Helsinki

Erik Hedling is Professor of Film Studies at Lund University, Sweden

Gunnar Iversen is Professor of Film Studies in the Department of Art and Media Studies at the Norwegian University of Science and Technology

Pietari Kääpä is Lecturer in Media and Communications at the University of Stirling

Kimmo Laine is a collegium researcher at the Turku Institute for Advanced Studies (TIAS)

Mariah Larsson is Research Fellow at the department of Media Studies at Stockholm University, and Associate Professor at Malmö University, section of Sexology and Sexuality Studies

Anneli Lehtisalo is a post-doctoral researcher in a three-year research project at the Academy of Finland

Arne Lunde is Associate Professor in the Scandinavian Section and in Cinema and Media Studies at UCLA

Björn Ægir Norðfjörð is Associate Professor and Director of Film Studies at the University of Iceland

Ellen Rees is Associate Professor at the University of Oslo's Centre for Ibsen Studies

Tommi Römpötti is University Lecturer of Media Studies at the University of Turku

Rikke Schubart is Associate Professor at the University of Southern Denmark

Jaakko Seppälä is a postdoctoral researcher at the University of Helsinki

Michael Tapper is film critic for the Swedish daily *Sydsvenska Dagbladet* and has a PhD in Film Studies from Lund University, Sweden

Ann-Kristin Wallengren is Professor in Film Studies, Lund University, Sweden

TRADITIONS IN WORLD CINEMA

General editors: **Linda Badley and R. Barton Palmer**

Founding editor: **Steven Jay Schneider**

Traditions in World Cinema is a series of textbooks and monographs devoted to the analysis of currently popular and previously underexamined or undervalued film movements from around the globe. Also intended for general interest readers, the textbooks in this series offer undergraduate- and graduate-level film students accessible and comprehensive introductions to diverse traditions in world cinema. The monographs open up for advanced academic study more specialised groups of films, including those that require theoretically oriented approaches. Both textbooks and monographs provide thorough examinations of the industrial, cultural, and socio-historical conditions of production and reception.

The flagship textbook for the series includes chapters by noted scholars on traditions of acknowledged importance (the French New Wave, German Expressionism), recent and emergent traditions (New Iranian, post-Cinema Novo), and those whose rightful claim to recognition has yet to be established (the Israeli persecution film, global found footage cinema). Other volumes concentrate on individual national, regional or global cinema traditions. As the introductory chapter to each volume makes clear, the films under discussion form a coherent group on the basis of substantive and relatively transparent, if not always obvious, commonalities. These commonalities may be formal, stylistic or thematic, and the groupings may, although they need not, be popularly

identified as genres, cycles or movements (Japanese horror, Chinese martial arts cinema, Italian Neorealism). Indeed, in cases in which a group of films is not already commonly identified as a tradition, one purpose of the volume is to establish its claim to importance and make it visible (East Central European Magical Realist cinema, Palestinian cinema).

Textbooks and monographs include:

- An introduction that clarifies the rationale for the grouping of films under examination
- A concise history of the regional, national, or transnational cinema in question
- A summary of previous published work on the tradition
- Contextual analysis of industrial, cultural and socio-historical conditions of production and reception
- Textual analysis of specific and notable films, with clear and judicious application of relevant film theoretical approaches
- Bibliograph(ies)/filmograph(ies)

Monographs may additionally include:

- Discussion of the dynamics of cross-cultural exchange in light of current research and thinking about cultural imperialism and globalisation, as well as issues of regional/national cinema or political/aesthetic movements (such as new waves, postmodernism, or identity politics)
- Interview(s) with key filmmakers working within the tradition.

INTRODUCTION: NORDIC GENRE FILM AND INSTITUTIONAL HISTORY

Tommy Gustafsson and Pietari Kääpä

The demand for all areas of Nordic film and television culture outside the borders of the Nordic countries may come as no surprise. The popularity of television shows such as *The Killing* (*Forbrydelsen*, 2007) and *The Bridge* (*Bron/Broen*, 2011) both domestically and internationally have increased the profile of Nordic media while the crime novels of Henning Mankell and Stieg Larsson have penetrated the American market – the barometer for global commercial ‘relevance’. *The Guardian* in the UK has published several articles on the craze, noting how the protagonist of the original Danish version of *The Killing*, detective Sarah Lund, has become an unlikely fashion icon with her knitted sweaters. While a certain type of Nordic film – the existential artistry of a Dreyer, a Bergman or a Kaurismäki – has existed at the periphery of this global consciousness, such perceptions are clearly shifting as the contemporary situation seems to be more characterised by Nordic contributions to global popular culture instead of the more traditional frameworks of artistic or experimental relevance. How did we get to this situation? In short, how did the media products of this small region of the world become part of global popular culture?

In order to understand the international emergence of the Nordic media of the twenty-first century, we must turn to the ‘revival’ of the Nordic film industries in the late 1990s and early 2000s. Specifically, we must focus on the history of the Nordic genre film and its relationship with governmental support and film institutes. Previous international scholarship on Nordic cinemas has been carried out through a dense focus of art house cinema, often with a small number of auteur films with international distribution as

its preferred examples (see, for example, Hardy 1952; Cowie 1992; Thomson 2006). This institutionalised history is largely based on the concept of film as a national art cinema, a concept that relies on a sharp contrast with Hollywood's fordist output of genre films. The notion of the national art film is so prevalent that a historical dictionary on Scandinavian cinema published in 2012 states as fact that 'the production of genre film was sparse and, instead, a production of art house films and social problem films was favored' during the period from 1960 to 1990 (Sundholm et al. 2012: 3). However, a look at the actual output of Nordic films before, during and after the period mentioned reveals that the productions of genre films have always surpassed the productions of art house films by a wide margin. On the whole comedies have without competition been the prevalent genre in all Nordic countries with films like the Finnish musical comedies starring Tauno Palo and Ansa Ikonen, the Swedish smash hit *Love Mates* (*Änglar, finn dom?*, Lars-Magnus Lindgren, 1961), Icelandic *101 Reykjavík* (Baltasar Kormákur, 2000), Danish *Olsen Gang* films (*Olsen Banden*, 1968–98) and the Norwegian *The Man Who Could Not Laugh* (*Mannen som ikke kunne le*, Bo Hermansson, 1968), closely followed by the popular countryside melodrama, children's films, and war films like the Finnish *The Winter War* (*Talvisota*, Pekka Parikka, 1989).

The confusion between Sundholm et al.'s assertion and the realities of cinematic output seems to arise from what exactly is meant by the term 'genre'. Indeed, the term is contested within the body of scholarship on genre. For example, Jane Feuer considers genre as ultimately 'an abstract conception rather than something that exists empirically in the world' (1992: 144). For David Buckingham, genre is a culturally flexible term as 'it is in a constant process of negotiation and change' (1993: 137). If we were to define genre in the Hollywood sense of a marketable commodity with preset advertising conventions and audience demographics, often considered to consist of horror, action, science fiction, the western or the like, it would certainly be the case that Nordic productions are sparse. While it is true that the horror genre, for one, is a distinct rarity in Nordic film culture pre-2000s (see below for more discussion of this), it is also clearly overstating the case to argue that genre – as both a set of cinematic conventions and an industrial strategy – has not held a key place in Nordic film cultures.

Historically, genre films like the two Danish international sensations *The White Slave Trade* (*Den hvide slavehandel*, August Blom, 1910) and *The Abyss* (*Afgrunden*, Urban Gad, 1910) were the first Nordic films that entered the international film market. Nordisk Films Kompagni, the leading Danish film company at the time, specialised in entertaining thrillers and melodramas, often with equivocal elements. In Danish and international film history the period between 1910 and 1917 has also been dubbed a Golden Age (see, for example, Soila, Söderbergh Widding and Iversen 1998: 7–9). Likewise,

Sweden had a Golden Age, usually placed between 1917 and 1924, when Swedish films successfully were exported to all known countries in the world. In retrospect this Golden Age has been linked to some twenty high-budget ‘art films’ that were typically based on a recognised novel and where the filmmakers every so often exploited Nordic nature in the narrative. Then again, this vast export of films, mainly due to the demand for film programming that the First World War had created, did in reality mostly consist of straightforward genre films, like the comedy *Love and Journalism* (*Kärlek och journalistik*, Mauritz Stiller, 1916) or the crime thriller *The Death Kiss* (*Dödskyssen*, Victor Sjöström, 1916). The biggest export success of all during these years was not a canonised film like *The Phantom Chariot* (*Körkarlen*, Victor Sjöström, 1921) but instead the immensely popular animations of *Captain Grogg* (Gustafsson 2007: 23–5). Finland, Norway and Iceland did not have similar periods of export success although Finland and Norway have had their own domestic Golden Ages, both in the 1930s and 1940s (Solia, Söderbergh Widding and Iversen 1998: 42–8, 110–13).

Genre film has not only dominated Nordic film production; genre films have also, with few exceptions like *The Silence* (*Tystnaden*, Ingmar Bergman, 1963), been the most successful ones at the domestic box offices year after year. In Sweden, for example, only one out of the thirteen films that have topped the annual box office list since 2001 (SFI 2014) can be labelled as an art film, or at least as a medium-concept film according to Andrew Nestingen’s definition of films that linger between the genre and the art house (Nestingén 2008). That film was *As It Is in Heaven* (*Så som i himmelen*, Kay Pollak, 2004), which became a huge art house hit in Europe with 3.5 million tickets sold (Lumiere 2014). Yet that pales in comparison with the success of the genre film *The Girl with the Dragon Tattoo* (*Män som hatar kvinnor*, Niels Arden Oplev, 2009) with a ticket sale that exceeded 10 million worldwide (Hedling 2014: 94), not to mention the American \$90 million remake, *The Girl with the Dragon Tattoo* (David Fincher, 2011).

However, up until the turn of the new millennium domestic genre films were generally not exported. There were only a few exceptions, including the wave of Danish and Swedish sexploitation films in the 1960s and 1970s (see Stevenson 2010) and the production of direct-to-VHS genre films in the 1980s. Instead, beginning during the silent age and continuing up until today, the Nordic countries started to ‘export’ film talent to Hollywood, and the list of actors, actresses, directors and technical personnel is extensive with names like Ingrid Bergman, Renny Harlin, Nicolas Winding Refn and Swedish sound editor Paul N. J. Ottosson. This phenomenon is further discussed by Arne Lunde in this collection (see also Lunde 2010).

What was exported from the mid-1950s and onwards were films meant for the worldwide art house cinema circuit, which poorly reflects the actual

film production in the Nordic countries. It was mainly Swedish and Danish films that got this international attention but art house films were exported among the Nordic countries. This development came about as a result of the difficulties that the Nordic film industries faced from competition with the introduction of television in the mid-1950s and early 60s. In order to save their national film industries, Nordic governments offered support in various forms, most commonly with the creation of influential film institutes that steered parts of film production towards the production of 'valuable' films, that is, art house films and social problem films (Soila 2005: 3). This is significant as Nordic countries make for small nation cinemas that have had to rely more and more extensively on governmental support because the small size of the domestic audiences makes financial success purely based on domestic returns very unlikely. Several studies have discussed the implications of domestic institutional structures for the type of cinema produced in these countries, and this has also consolidated the strong notion that cinema became a predominantly artistic endeavour which prioritised experimental or stodgy national histories over more commercially minded productions (see, for example, Cowie 1992; Solia, Söderbergh Widding and Iversen 1998; Thomson 2006).

This type of national film politics persisted until the late 1980s in the case of Sweden, Norway, Denmark and Finland, with Iceland only finding its film industrial bearing in the late 1980s. Changes started to take place in these politics as the organisations adopted more lenient views towards commercial production, with the film institute in Finland, for example, granting funding for the populist *Uno Turhapuro* films (1973–2004) in 1987. Norway increased its investment in feature films, and in 2001 the Norwegian Film Institute was replaced by Norsk Filmfond. This new governmental body introduced a support structure that asserted that if the film producers could find private funding for 50 per cent of the budget then Norsk Filmfond would automatically cover the remaining 50 per cent (Iversen 2011: 293–4), a model also implemented by the Finnish Film Foundation in 2011. And in Sweden the creation of a number of regional film centres, with support from the European Union, broke and eventually changed the Swedish Film Institute's supremacy over film production (Hedling 2008: 8–17). A significant adoption of these new politics can be seen by the early 2000s as genre productions of a range of varieties became mainstream in all the Nordic countries. If art house, social problems or historical films were the norm before, nowadays it would not be overstating the case to suggest that domestic productions more often than not follow competitive genre strategies, successfully catering to domestic viewers as well as gaining a measure of international recognition, both on the film festival circuit and commercially. As several chapters in this collection emphasise, the restructuring of the Nordic film institutes plays a key role in the emergence of the new Nordic genre film.

COMEDY AND NORDIC CULTURAL CLOSENESS

The Nordic countries are often lumped together as Scandinavia or the 'Norden', and in correspondence with this perception, the film industries are often considered as one homogeneous film culture. Considering this 'cultural closeness', the export and import of genre films within the region ought to be more frequent than they actually are. However, almost mechanistically, it is claimed that films do not travel between the Nordic countries, but this is a truth that has to be modified. First, historically, the export scene has been rather lively even though the flow of films has been in certain directions. For example, both Denmark and Sweden have been able to export considerably more films to the other Nordic countries than Denmark and Sweden have imported from those other countries (Soila, Söderbergh Widding and Iversen 1998: 236).

The films that have been exported usually belong to Nestingen's medium-concept category where the notion of valuable cinema has operated as a decisive factor in decisions to import a film from one of the neighbouring Nordic countries. That is, these are the same type of films that would have the chance to be exported to countries outside the Nordic region as well, often playing on the international art house cinema circuit. However, according to the statistics of the Swedish Film Institute, Swedish distributors brought in no fewer than 111 Danish films, 71 Norwegian films, 71 Finnish films and 13 Icelandic films between 2001 and 2014 (SFI 2014). Several of these films are co-productions such as the Norwegian/Swedish animated children's film *Hokus Pokus Alfons Åberg* (Torill Kove, 2013), and the majority can be characterised as medium-concept films like the Oscar-winning Danish film *In a Better World* (*Hævnen*, Susanne Bier, 2010). But also represented are straightforward popular genre films like the Norwegian horror vehicle *Dead Snow* (*Død snø*, Tommy Wirkola, 2013) and Finnish sci-fi *Iron Sky* (Timo Vuorensola, 2012).

Undoubtedly, it is not difficult to observe significant export patterns within the Nordic region, and the discrepancy between the statistics and the persistent notion that few films are exported must therefore be examined. When considering these 266 Nordic films that were screened at Swedish cinemas, the most obvious observation is the fact that only a handful of these films can be labelled as commercial successes. If one draws a tentative line at 100,000 visitors as a mark of success, only 6 out of the 266 films meet that criterion.¹ In fact the average number of tickets sold per film is 9,563. That means that Swedish distributors imported many of these films even though they probably knew by experience that they were not going to have a runaway success on their hands. Accordingly, a majority of the distributors that imported Nordic films catered mainly to the alternative Swedish cinema circuit, that is, to cinemas outside of Svensk Filmindustri's near-monopoly (SFI 2014). Thus, although there is clear

evidence of a higher export/import rate than the general perception suggests, these films still have a hard time finding paying audiences in their neighbouring countries.

This especially goes for the popular genre films that often gain international recognition on different levels (at film festivals/artistically/commercially), but that nonetheless bomb at the box office in their neighbouring countries. As discussed by Tommy Gustafsson in his chapter on the Nordic horror film in this collection, well-made genre productions like the Norwegian *Cold Prey* (*Fritt Vilt*, Roar Uthaug, 2006), the Swedish *Wither* (*Vittra*, Sonny Laguna, Tommy Wiklund, 2013) or the Finnish *Rare Exports* (Jalmari Helander, 2010) have been noticed internationally but are often not even exported to the other Nordic countries. A paradox is that the most popular genre, that is, the comedy film in its many different forms and subgenres, also is the most problematic when it comes to export. Jaakko Seppälä's chapter on the 'unromantic comedy' in this collection is a case in point. In order to discuss the question of why popular genre films have had such problems travelling within the Nordic region we will explore two comedy films in relation to national/transnational implications of genre formations and preferences. Significant here are the ways genre acts as a sort of battleground (or alternatively, a more productive soil) for developing domestic film culture as a dynamic part of an international system of cinema.

We start with an exception to the rule, the Oscar-nominated Norwegian film *Elling* (aka *Me, My Friend and I*, Petter Næss, 2001), a film that managed to cross borders and attract large audiences in all Nordic countries. *Elling* is a comedy about two men who try to cope with life in Oslo after a long period of institutionalisation. In Norway the film became one of the most widely viewed ever with 769,923 tickets sold (Kino 2014), and in Sweden, Denmark, Finland and Iceland it received respectable ticket sales of 91,178, 37,236, 18,819 and 10,657 respectively (SFI 2014; DFI 2014; Lumiere 2014). *Elling* was an adaptation of Norwegian author Ingvar Ambjørnsen's novel *Brødre i blodet* (1996), and although this book was subsequently translated into several languages, Ambjørnsen is more known internationally as a writer of children's books. Hence, *Brødre i blodet*, being the third part in a series of four books, could not be used as a selling point for the film version in the other Nordic countries and the main character, Elling, was unknown to people outside Norway.

Although reviews do not represent public opinion they are nevertheless important, not least in introducing new films that do not easily fit within the spectrum of domestic productions or Hollywood imports. When reading reviews for *Elling*, different national sentiments and points of friction, which are closely connected to historic neighbour relations, become quite apparent. In Norway *Elling* was, not surprisingly, hailed as a 'beautiful' and 'funny' film, and one reviewer started his review by declaring: 'Just rejoice: we have a Norwegian audience winner at the movies!' (Selås 2001). In Denmark the

reviews had a more condescending tone, perhaps due to historic big–little brother relations as Norway had been a part of the Danish kingdom for several hundred years until 1814. In *Politiken*, one of Denmark’s biggest daily newspapers, *Elling* was presented in negative terms: ‘you can hardly call this Norwegian cinema success a work of art’, but the same reviewer nevertheless used typical art house cinema vocabulary when referring to *Elling* as a ‘chamber play’ and comparing the film with iconographic artworks such as John Steinbeck’s novel *Of Mice and Men* (1937) and Milos Forman’s film *One Flew Over the Cuckoo’s Nest* (1975) (Skotte 2002). In Sweden, on the other hand, *Elling* got rave reviews and was considered to be an ‘intelligent comedy’ and a film that ‘represents the best of the new European comedy: saucy, non-trivializing in an easy way, visually distinctive and particularly well played’ (Gentele 2001). However, the Swedish reviews were surprised that Norway even could produce such a film: ‘They not only have oil and lusekoflor, those Norwegians, now they also show that they have humor. And who could have believed that?’ (Hördin 2001), and in *Aftonbladet* the reviewer tried to explain to its Swedish readers that *Elling* ‘made you happy’ despite the fact that it was made in Norway (Peterson 2001).

While the Norwegian reviews focused on the national pride of an actual Norwegian genre hit in competition with films like that year’s *Harry Potter and the Philosopher’s Stone* (Chris Columbus, 2001) and *Bridget Jones’s Diary* (Sharon Maguire, 2001), both the reviews in *Politiken* and *Aftonbladet* firmly position *Elling* as a medium-concept film that just happens to be a comedy. That is, this genre film transformed into an art film of sorts when it left the Norwegian national sphere. This is also in line with how Ellen Rees analyses *Elling* in her chapter on the Nordic ‘quirky feel-good’ genre included in this collection.

In an anthology on contemporary Nordic cinema, Nestingen and Elkington ask why the concept of national cinema seems to be more resilient in the Nordic countries than elsewhere, and summarise the reasons for the national concept very widely as a ‘tradition of production and audience taste, institutionalized support for national cinema, and critical and scholarly cinema discourse’ (Nestingen and Elkington 2005: 10). Yet we would like to propose that *Elling*, and especially the reception of the film, first and foremost is a result of fifty years of institutionalised film politics where national film institutes have sustained a strong emphasis on the qualities and centrality of the idea of ‘valuable’ national cinema on the one hand, and on the other created a distance that has undermined any perceivable cultural, geographical and historical closeness between the Nordic film cultures.

However, this cultural closeness is complicated and as Soila, Söderbergh Widding and Iversen assert, ‘[i]deas, novels and the like can be brought from a neighboring country, but they must be subjected to national decoding and

be given specific national characteristics' (1998: 236). The second example where the national complicates the transnational genre ingredients is the most popular series of films that has been produced in Denmark, namely the fourteen instalments of the *Olsen Gang* series (*Olsen-banden*) made between 1968 and 1998. The Olsen Gang is a fictional criminal gang led by the 'genius' and habitual offender Egon Olsen with his accomplices Benny and Kjeld. The film series portrays the gang's criminal activities, which often fail, in a harmless and humorous way that appeal to family audiences. For example, three out of the eleven films that have had more than 1 million viewers in Denmark since 1976 have been *Olsen-banden* films: *Olsen-banden ser rødt* (Erik Balling, 1976), *Olsen-banden deruda'* (Erik Balling, 1977) and *Olsen-banden går i krig* (Erik Balling, 1978) (DFI 2014).

Despite this overwhelming success these films proved impossible to export to the other Nordic countries, even on VHS or DVD.² The first Danish instalment, *Olsen-banden* (Erik Balling, 1968), was exported to Norway where it failed miserably. This, however, inspired Norwegian director Knut Bohwim to make a Norwegian version, *Olsen-Banden* (1969), that became a huge success and it was followed by thirteen sequels made between 1970 and 1999. The Norwegian versions closely followed the Danish originals story-wise, even though they were not released in the same order. As film scholar Gunnar Iversen points out, the Norwegian *Olsen Gang* films 'became more Norwegian over time', which created vital nationally coded differences, including perceptions that the Norwegian versions were less sentimental than their Danish counterparts, that the jokes were not as rough, and that there were fewer sexual encounters and more scenes that revolved around jokes about alcohol. Accordingly the Norwegian *Olsen Gang* films became increasingly child-friendly over the years (Iversen 2011: 223–4).

Eventually the Olsen Gang emerged in a Swedish version as the Jönsson League in *Varning för Jönssonligan* (Jonas Cornell, 1981), which was followed by a further seven hugely popular instalments between 1982 and 2000. The first three Swedish films are adaptations of the Danish originals, while the latter are based on Swedish original stories, for example in *Jönssonligan dyker upp igen* (Mikael Ekman, 1986), where the Jönsson League tries to conduct a heist at IKEA with an elaborate plan. The Swedish versions are even more child- and family-friendly than the Norwegian ones. Alcohol jokes are kept down to a minimum and sexual encounters are absent. Instead, mainly through the acrobatic work of comedy actor Gösta Ekman, the Swedish versions concentrate more on inoffensive slapstick and word-play jokes.

Interestingly enough, in Sweden a series of four spin-off children's films, starting with *Lilla Jönssonligan och cornflakeskuppen* (Christjan Wegner, 1996), were produced between 1996 and 2006. Here, the main characters from the Jönsson League are portrayed as criminal kids who, in turn, had

a spin-off television series (2001) and no fewer than six popular children's films (2003–10) in Norway called *Olsenbanden jr.* (Olsen Gang Jr). And to come all the way to the starting point, this in turn inspired a Danish children's film version, *Olsen Banden Junior* (Peter Flinth, 2001), which had moderate success compared with the original films. And to take it even further around the block, a Swedish reboot is in production, *Den perfekta stöten* (Alain Darborg, 2014), where the story is updated from a comedy to a thriller, and where the criminal characters' traits are changed to balance altering global and social stratifications, both ethnically and also gender-wise, as the exclusively white male constitution of the gang is now challenged by the inclusion of black and female characters. These genre adjustments are in line with those that Michael Tapper discusses in connection with the *Easy Money* trilogy (*Snabba cash*-trilogin 2010–13) in this collection, that is, that the ethnic 'Nordic' homogeneity has been transformed into a transnational heterogeneity. The step from comedy to the thriller/gangster genre does, although perhaps unintentionally in this case, also enhance this film's odds in the international film market, possibly even in the neighbouring Nordic countries – even though it seems more likely that history repeats itself with another round of Danish and Norwegian remakes of this darker version of the Olsen Gang.

THE CONTEXT FOR GENRE: EXPERIMENTAL EXAMPLES

While certain types of genre films have been the lifeblood of the Nordic film industries, genre has also provided the space of contestation for other forms of cultural politics. The role of popular genres – including horror or science fiction films – has proven especially problematic. Certainly, successful cases of popular Nordic genre productions can be traced back to the silent era. Others, such as the Finnish film *The White Reindeer* (*Valkoinen peura*, Erik Blomberg, 1954) combined rudimentary ethnographic filmmaking with horror film conventions and went on to considerable accolades at the Cannes Film Festival, amongst others. *The White Reindeer*, in theme and reception, is a rare example of early popular Nordic genre film due to the fact that it was a critical and commercial success. Had such genre productions been more common during the era, it may not have maintained such an imposing reputation, despite the fact that the film is undoubtedly a very impressive, atmospheric contribution to the genre. Even so, it was often discussed, at least up until the 2000s, as precisely the first of its kind, rather than for its unique qualities as part of a wider corpus of similar genre productions.

This success did not, however, set a pattern for other Finnish or Nordic filmmakers to follow, even though sporadic attempts at horror were made. Of these, the Norwegian *Lake of the Dead* (*De dodes tjern*, Kåre Bergstrøm,

1958) combines conventions from the psychological thriller and horror film to atmospheric effect. Drawing in large part on the whodunit genre, but peppering the film with well-chosen ‘fantasy’ sequences, *Lake of the Dead* has maintained an imposing presence even in the contemporary Nordic film scene, evoking homage in more recent horror films such as *Wilderness* (*Villmark*, Pål Öie, 2002). While horror does permeate some of the more artistic works of Ingmar Bergman (the surreal atmosphere of *Hour of the Wolf/Vargtimmen* (1968) most famously), and Finland saw its first science fiction film with *Time of Roses* (*Ruusujen aika*, 1968), the role of such popular genre conventions largely mirrored film politics of the 1960s, the era of the establishment of the film foundation structure. During this era, the emphasis was squarely on valuable cinema: finding room for popular genre forms predominantly came in ways where experimentations with these forms made them ‘artistic’ and disassociated them from any popular cultural connections.

While a range of popular genre emulations continued to be produced in the 1970s and 1980s, we have only seen intermittent attempts at producing popular genre cinema, from the Icelandic adaptations of the Norse Sagas as revenge narratives to Norwegian attempts at conspiracy thrillers (*Orion's Belt/Orions Belte*, Ola Solum, 1985) or Finnish emulations of the slasher (*The Moonlight Sonata/Kuutamonaatti*, Olli Soinio, 1988). Underlying the production of these films was an attempt to connect with international trends and compete at the domestic box office. Genre was thus seen as a marketing strategy that would be useful for strengthening the status of domestic film. For example, *The Moonlight Sonata* took its shape from well-known horror films such as *The Texas Chain Saw Massacre* (Tobe Hooper, 1974) and the concurrently popular slasher genre. For many of its Finnish critics, it was to be commended for its attempts to ground these conventions in Finnish confines, with some even calling it ‘fundamentally Finnish’ (Lumirae 1988). The snowy landscapes and a pervasive sense of the rural gothic were undoubtedly key to achieving this effect even as it was commended for its ability to play with genre conventions. Somewhat surprisingly, half of the film’s 4 million Finnish mark production budget came from the Finnish Film Foundation and the producers went on to receive quality bursaries from the same source. It was not however a major success domestically, with only 37,217 viewers, yet the institutional support enabled a sequel – *The Moonlight Sonata II: Street Sweepers* (*Kuutamonaatti 2: Kadunlakaisijat*, Olli Soinio, 1991), a film with even more input from institutional sources but considerably fewer paying customers as the ticket sales stopped at 12,211.

The Moonlight Sonata II: Street Sweepers is emblematic of the circumstances of Nordic popular genre in this period of institutional transformation. While occasionally such popular genre productions did get off the ground in more

or less all the Nordic countries, overall, the institutions have been hesitant in supporting these sorts of films. This is especially the case when compared to heritage epics – or the so called ‘valuable’ genre productions. While domestic audiences have had a tendency to frequently support both heritage films and popular comedies, imported counterparts of these popular domestic genre productions clearly both dominate the markets and provide a more or less uneven level of competition for them. The problems come from two main areas – the realities of small nation film cultures, operating with small budgets, and the persistent negative reputation accompanying attempts that dare to ‘emulate’ popular genre forms from the confines of domestic production.

ACTION FILM IN THE GLOBAL NORTH

To explain the difficulties of creating domestic popular genre films capable of competing with imported productions head on, as well as the repeated arguments that films from small nation film cultures ought to reflect their own unique qualities, we turn to two examples of the action film produced in the mid-1980s: the Swedish martial art film *The Ninja Mission* (Mats Helge, 1984) and the Finnish exploitation film *Arctic Heat* (Renny Harlin, 1985). They are very consciously moulded from their international counterparts, including the use of action film iconography and violence in ways that were largely perceived as culturally alien in the Nordic countries at the time of production. *The Ninja Mission* illustrates this well with its somewhat nonsensical narrative focusing on a band of CIA-trained Ninjas who rescue a scientist from the clutches of the KGB. The film is dubbed in English and has in later years been a topic of much fascination on the cult film circuit, receiving VHS releases in several international markets. And certainly it is a product of its time, ironically in the sense that it succeeds well in emulating the standards of popular Cannon fare, down to the sleaze that was often a key ingredient in their success. At the time, though, *The Ninja Mission* became a hit on the international VHS market that had expanded rapidly from the early 1980s, and Mats Helge directed another eight direct-to-VHS action films in the following years without support from the Swedish Film Institute. Yet, it did not prove to be much of a success at the domestic cinemas, and typically the Swedish Censorship Board made no fewer than ten cuts in the film.

Arctic Heat also takes as its theme the contemporaneously popular Cold War tensions between the US and the USSR – a theme that was especially popular with films produced in the US. Produced by the duo of Markus Selin and Renny Harlin, the film’s narrative focuses on three Americans who must break out from a Soviet prison after accidentally crossing over the border from Finland. As an approximation of the currently popular one-man’s-war action genre, exemplified by productions such as *Rambo: First Blood Part II* (George

P. Cosmatos, 1985), *Arctic Heat* provides a prominent showcase for its director's skills, combining over-the-top action spectacle with a clear sense of the snowy milieu. It is not surprising that Harlin went on to have a lucrative career in directing such snowbound blockbusters as *Die Hard 2: Die Harder* (1990) and *Cliffhanger* (1993).

Yet, the (in)significance of these productions in their domestic context signals the difficulty of producing such pure genre films in small nation contexts. Importantly, they were produced independently of the key institutional organisations of their respective nations – the Swedish and Finnish film institutes. While *Arctic Heat* would have its most important significance in initiating the path of the Nordic director going on to comparative success in Hollywood (see also Arne Lunde's chapter in this book), it ran into problems with the media as well as domestic censorship. The problems with the latter are especially intriguing as the fragile balance of the contemporaneous Cold War politics in Finland did not mesh well with the film's unabashedly anti-USSR arguments. The film was initially banned for its delicate political message, but later was released in truncated form, edited for its violent content. Ultimately, it is a sort of premature attempt to construct a Finnish blockbuster, a notion made apparent by the refusal of the Finnish Film Foundation to finance the film, its problems with censorship in the domestic market, its relative commercial success internationally, and its lack of real impact on the domestic industry.

SYNERGIES OF ART AND GENRE

The commercial and institutional problems of *The Ninja Mission* and *Arctic Heat* are significant for patterns of development within the Nordic film industries. In many ways, these experiments emphasised the difficulties facing producers interested in more explicitly commercial genre production. Markus Selin, the producer of *Arctic Heat*, for example, faced bankruptcy because of the losses he experienced in the domestic market. Considering all these difficulties, it is no wonder that the role of such genre productions remains on the sidelines for what is considered valuable cinema. These problems have also led to the dominance of the medium concept as a distinctly pragmatic approach to producing genre-ish films. Of course, the work of such 'auteurs' as Aki Kaurismäki, Lars von Trier, Thomas Vinterberg, Bent Hamer and others combine genre patterns with experimental characteristics and result in films that lie somewhere between commercial-experimental hybrid and deconstructions of mainstream cinema (see, for example, Ann-Kristin Wallengren's chapter in this collection). In many ways, such inventive uses of genre continue to structure the ways contemporary filmmakers approach genre, but Nestingen sees the medium concept as something that combines genre patterns from the 'high

concept' films produced in Hollywood, for example, with relevant and specific social and political themes endemic to the Nordic countries (Nestingen, 2008). He lists a wide range of films in his study of the phenomenon, ranging from the Danish gangster trilogy, *Pusher* (Nicholas Winding Refn, 1996–2004), to the Finnish romantic war film *Ambush* (*Rukajärven tie*, Olli Saarela, 1998). What characterises all these films is the dialogue they construct between imported genre formulas and local material in ways that allow them to be simultaneously relevant for the various institutes that provide them with the official seal of approval, as well as a substantial part of their production capital, even as they promise to deliver something new to the domestic theatres.

The dominance of the medium concept is reflected in the chapters included in this collection. They range from ones focusing on the road movie (Römpötti) to horror (Hakola, Gustafsson), from Nordic noir (Norðfjörð, Åberg, Schubart and Tapper) to comedies (Seppälä), docudramas (Lehtisalo) and even the porn industry (Larsson). Underlying all these very different perspectives is the notion that Nordic genre productions combine the politics of the welfare state in transition with thematic areas familiar from international counterparts. In doing so, they work in between art and the popular in ways that set them apart internationally. Such comparisons with international patterns are relevant for understanding the particular contributions Nordic productions bring to developments of film culture on a global scale, and we will return to these debates in the concluding chapter.

For now, it may be enough to suggest that the role of Nordic film culture is in a state of flux. Even as more traditional genre productions continue to be extremely popular at the domestic box offices (witness discussion in chapters by Iversen, Laine and Hedling), especially historical and comedic films, it would not be too out of place to suggest that the contemporary scene in the Nordic countries is dominated by the medium concept. Yet the dynamic between art and commerce continues to transform as international-style popular genre productions challenge the role of genre in the Nordic media industries. In the past five years or so, productions that could be characterised as 'pure' genre films or ones that flaunt and subvert genre consciously have become ever more visible. These range from spy thrillers such as the Swedish *Hamilton* (*Hamilton: I nationens intresse*, Kathrine Windfeld, 2012) to science fiction films like Denmark's *The Substitute* (*Vikaren*, Ole Bornedal, 2007). While the specificities of their respective domestic contexts are inevitably a significant part of these films, the aesthetic and narrative choices they take rarely fit in with the type of sociopolitical commitment seen and preferred in the medium-concept films. For example, whereas in other science fiction, such as the Finnish *Lipton Cockton in the Shadows of Sodoma* (Jari Halonen, 1995), where the fate of the protagonist, a sort of facsimile of Deckard of *Blade Runner* (Ridley Scott, 1982), is to inexplicably self-combust whilst lying in bed dressed up as Marilyn

Monroe, *The Substitute* has a band of teenage kids defeating the alien menace in a very ‘Spielbergian’ manner. Similarly, Hamilton’s semi-fascist take on protecting his country reminds one more of the antics of 24’s Jack Bauer than the contemplative detectives that characterise much of Nordic noir. Yet, as both of these productions were successful at the domestic box office, their clear genre roots do indicate an increased acceptance of films with unabashed genre aspirations by the domestic finance institutions, but to a much lesser extent by the audiences.

A particularly innovative aspect of contemporary genre production has been their international networking (this is addressed in more depth in Kääpä’s chapter on *Iron Sky*, Timo Vuorensola 2012, and *Norwegian Ninja/Kommander Trehjolt og ninjatroppen*, Thomas Cappelen Malling, 2010). The strategies involved are multifaceted. They may be to do with individual producers constructing thinktanks and online platforms for collaboration, or with financing organisations such as the Nordic Film and Television Fund who support integration between the different countries. Often, these areas act in support of one another with the Finnish Film Foundation and the Norsk Filmfond respectively providing support for the producers precisely on the basis of their capabilities in pushing domestic cinema in new directions. Infrastructural transformations are key to understanding the uses of genre as both a domestic marketing strategy and a way for international networking. Indeed, a film like *Iron Sky*, with little in the way of direct thematic material connecting it to Finland, its context of production, can operate as a vital part of national cinema rhetoric precisely because it shows Finland as a hive of technological and formative innovation. Here, genre provides a platform from which to demonstrate such innovation, as large-scale computerised visual spectacle is ideal for providing a rationale for such shows of talent. What is for sure is that Nordic genre film has conclusively attained such diversity that old delineations between the valuable and the popular genres do not match its complexity.

SMALL NATION FILM CULTURES IN THE GLOBAL MARKETPLACE

In Cannes 2013, a group of Nordic producers headed by Finland’s Tero Kaukomaa (Blind Spot Pictures) and Norway’s Kjetil Omberg (Tappeluft Pictures) publicised a co-production venture called Nordic Genre Invasion. In practice, this was a marketing venture designed to utilise the increasing profile of popular genre in the Nordic countries. Drawing on such international successes as *Iron Sky* and *Dead Snow*, the venture was a one-stop shop for Nordic networking. Combining Tappeluft Pictures and Blind Spot with Finland’s Fisher King Production, Sweden’s LittleBig Productions, Germany’s 27 Films Productions and effects company Troll Vfx, the Nordic Genre Invasion

venture would be a source for international distributors and production companies to participate in such wide-ranging undertakings as the TV series *Iron Sky: Houston, We Have a Problem* and *Dead Snow 2 (Død snø 2)*, Tommy Wirkola, 2014). By using the reputations generated by their previous successes, as well as the interests of the production houses participating in the venture to produce popular genre film, this venture suggests that Nordicness has now attained a marketable aspect in addition to providing a way to pool production resources from the region. This venture, in all, is one particularly visible aspect of the region's international aspirations.

As Nordic film production becomes more diversified, it is an increasingly obvious fact that the need for a critical collection exploring Nordic genre film and television from a multitude of angles is pressing. Hardly anything is written in English on contemporary Nordic film culture, and even less on popular genre films. Previous scholarship often consists of historical recollections that concentrate on art house films, that is, on 'valuable' films. To challenge the canon of literature on Nordic film, this is the first collection to focus on contemporary popular genres. In addition, as we suggested above, Nordic film production and distribution is increasingly based on transnational flow, necessitating that we challenge the focus of much of the Nordic film literature on specific national film cultures. To these ends, *Nordic Genre Film* explores the five small Nordic cinemas through a transnational perspective.

Accordingly, each chapter of the book contains comparisons between the Nordic countries in terms of, for example, style, themes, production, reception, international distribution and intra-Nordic export (or lack thereof). The purpose of this structure is to expand the existing theoretical and methodical use of the space between the local and the regional as well as the international and the transnational. By discussing the transnational circulation of cultural influences and creative industrial frameworks, the chapters take a range of approaches to genre in the Nordic context, from analysing the textual features of individual films to exploring industrial tactics in capitalising on cultural reputations by way of analysing the production, distribution and reception of contemporary genre films.

Another aim is to make use of and expand the scope of genre theory, and especially how 'genre' can be connected to the regional/transnational implication of genre formations and preferences – a notion of importance considering the transnational scope of collaborative projects such as Nordic Genre Invasion. Significant here are the ways genre acts as an arena within the international system of cinema, and how domestic film cultures adapt to and interact with this forever elaborate genre system, whether the outcomes are medium-concept films or popular genre films. The notion and the recognition of genre, so often downplayed within the Nordic film cultures, are therefore vital for the understanding of how the media products of a small region of the world

became part of global popular culture. As Nordic film cultures are reaching an increasing level of global recognition, their popular dimensions need critical interrogation in the English language aimed at a wide readership beyond the region – indeed Nordic Genre Invasion is just one particularly visible example of these international dimensions. In addition, Nordic film industries can offer academic film studies an alternative model for understanding globalisation from a small nation perspective. The necessity to take into account this context and its audience/industrial realities allows our discussion to remain relevant even beyond the Nordic countries as they contribute to the ongoing dialogue on the complex flows of cultural circulation and globalisation.

NOTES

1. Four of these films were Danish: *Italian for Beginners (Italiensk for begyndere, 2000)* with 212,349 tickets sold; *In a Better World (Hævnen, 2010)* 194,037; *After the Wedding (Efter brylluppet, 2006)* 158,439; *Day and Night (Dag og nat, 2004)* 134,175. One was a Finnish/Swedish co-production, *Mother of Mine (Äideistä parhain, 2005)* 141,179, while the last one was the Norwegian/Swedish co-production *Hokus Pokus Alfons Åberg (2013)* 114,012.
2. The Danish *Olsen Gang* films, however, became big successes in Eastern Europe during the 1970s and 1980s, especially in East Germany.

REFERENCES

- Buckingham, David (1993), *Children Talking Television: The Making of Television Literacy*, London: Falmer Press.
- Cowie, Peter (1992), *Scandinavian Cinema: A Survey of the Films and Film-Makers of Denmark, Finland, Iceland, Norway, and Sweden*, London: Tantivy Press.
- DFI (2014), The Danish Film Institute, <<http://www.dfi.dk/Tal-og-fakta/Billelsalg.aspx>>, accessed 23 March 2014.
- Feuer, Jane (1992), 'Genre Study and Television'. In Robert C. Allen (ed.), *Channels of Discourse, Reassembled: Television and Contemporary Criticism*, London: Routledge, pp. 138–59.
- Gentele, Jeanette (2001), 'Intelligent norsk komedi', *Svenska Dagbladet*, 14 December.
- Gustafsson, Tommy (2007), *En fiende till civilisationen: Manlighet, genusrelationer, sexualitet och rasstereotyper i svensk filmkultur under 1920-talet*, Lund: Sekel bokförlag.
- Hardy, Forsyth (1952), *Scandinavian Film*, London: The Falcon Press.
- Hedling, Olof (2008), 'A New Deal in European Film? Notes on the Swedish Regional Production Turn', *Film International* 6 (5): 8–17.
- Hedling, Olof (2014), 'Storleken har betydelse. Om det svenska produktionslandskapet i Millenniums tidevarv'. In Erik Hedling and Ann-Kristin Wallengren (eds), *Den nya svenska filmen: Kultur, kriminalitet & kakafoni*, Stockholm: Atlantis bokförlag, pp. 93–110.
- Hördin, Peter (2001), 'Norge inte bara lusekoflor och olja', *Helsingborgs Dagblad*, 14 December.
- Iversen, Gunnar (2011), *Norsk filmhistorie: Spillefilmen 1911–2011*, Oslo: Universitetsforlaget.

- Kino (2014), *Film & Kino: Årboknummer 2001*, <http://www.kino.no/migration_catalog/article963498.ece/binary/%C3%85rbok2001>, accessed 23 March 2014.
- Lumiere (2014), <http://lumiere.obs.coe.int/web/film_info/?id=17453>, accessed 23 March 2014.
- Lumirae, Pertti (1988), 'Kuutamonaatti', *Demari*, 4 November.
- Lunde, Arne (2010), *Nordic Exposures: Scandinavian Identities in Classical Hollywood Cinema*, Seattle: University of Washington Press.
- Nestingén, Andrew (2008), *Crime and Fantasy in Scandinavia: Fiction, Film, and Social Change*, Seattle: University of Washington Press.
- Nestingén, Andrew and Trevor G. Elkington (2005), 'Introduction: Transnational Nordic Cinema'. In Andrew Nestingén and Trevor G. Elkington (eds), *Transnational Cinema in a Global North: Nordic Cinema in Transition*, Detroit: Wayne State University Press, pp. 1–28.
- Peterson, Jens (2001), 'Elling', *Aftonbladet*, 14 December.
- Selås, Jon (2001), 'Ellings evangelium', *Verdens gang*, 16 March.
- SFI (2014), The Swedish Film Institute, <<http://www.sfi.se/sv/statistik/>>, accessed 21 March 2014.
- Skotte, Kim (2002), 'Elling', *Politiken*, 4 January.
- Solia, Tytti (2005), 'Introduction'. In Tytti Solia (ed.), *The Cinema of Scandinavia*, London and New York: Wallflower Press.
- Soila, Tytti, Astrid Söderbergh Widding and Gunnar Iversen (1998), *Nordic National Cinemas*, London and New York: Routledge.
- Stevenson, Jack (2010), *Scandinavian Blue: The Erotic Cinema of Sweden and Denmark in the 1960s and 1970s*, Jefferson: McFarland.
- Sundholm, John, Isak Thorsen, Lars Gustaf Andersson, Olof Hedling, Gunnar Iversen and Birgir Thor Møller (2012), *Historical Dictionary of Scandinavian Cinema*, Lanham and Toronto: The Scarecrow Press.
- Thomson, C. Claire (ed.) (2006), *Northern Constellations: New Readings in Nordic Cinema*, Norwich: Norvik Press.