

Siren Film
presents

The Dialogue Police

Sweden / 2025 / 90'

a film by
Susanna Edwards

PRESS NOTES

World premiere
Göteborg Film Festival 2025
Nordic Documentary Competition

Press materials can be downloaded [HERE](#)



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tba

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Production

Siren Film

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Technical specifications

Original title

Dialogpolisen

Production countries

Sweden

Year of production

2025

Duration

90 minutes

Language

Swedish, Turkish, Farsi

Synopsis

Demonstrations. Quran burnings. Climate actions. At the eye of the storm stands a group of Swedish police officers tasked with safeguarding everyone's right to freedom of speech. A polarized society is their daily reality. A motley crew of strong-willed individuals united by humor and a shared calling: defending democracy with dialogue as their weapon.

Background

The EU summit in Gothenburg in 2001 was marred by violent clashes between police and demonstrators. Sweden was in shock, and there was a unanimous consensus: never again. A government inquiry concluded that the Swedish police needed a deeper understanding of politically active groups—many young people were abandoning traditional political parties in favor of movements for identity, justice, and climate issues. It became evident that police methods could escalate a situation rather than defuse it.

The Dialogue Police was created, and the team in Stockholm is the only unit in the country that works in this role full-time.

The Dialogue Police is a film about a small, dedicated group of police officers who devote their lives to defending people's right to gather in public spaces and demand change. The team constantly navigates the boundary between personal and professional: when they put on their work vests, they must set aside their own opinions. At the same time, it is often their personal experiences and ability to build trust that can make all the difference in de-escalating tense situations.

We accompany the Dialogue Police from their secure offices to demonstrations and protests, where anything can happen. They know that the riots in Gothenburg must not be repeated—if they fail, the very existence of their unit could be called into question. With humor and gravity, and from a unique perspective, the film explores the possibilities of dialogue, delving into one of the great existential questions of our time: can we uphold democracy and accommodate differences and conflicts without resorting to violence?

Director's vision

A FILM INFUSED WITH HUMANISM

I remember a moment in the late 1980s when I was giving a friend a ride on my bike across Norra Bantorget on May Day. A police officer shouted from afar that it was illegal to carry someone on the bike. I threw a remark over my shoulder and kept pedaling. Then I heard the officer behind me yell, “Damn Bolsheviks!” My adrenaline started pumping, and I shouted back even louder, “Damn fascists!” If I had been bigger and stronger and not riding the bike, that police officer and I probably would have ended up in a fight.

Years ago, when I heard about a unit within the Swedish police called the Dialogue Police, my curiosity was piqued. Who are they? How do they work? What reactions do they encounter? After spending more than a year building trust and navigating bureaucracy to gain access, I have been given a glimpse into a world few are familiar with.

For me, this is a film about an existential choice: instead of seeing threats, the Dialogue Police must focus on possibilities. They work with diplomacy and dialogue instead of resorting to the language of power and oppression. Alongside this is humor, found both within the police team and in their interactions with people on the streets.

I want the film to emphasize the importance of humanism, curiosity about people, openness to listening to those with differing opinions, and respect for everyone, in line with the principles of freedom of speech.

Ellinor Hallin and Iván Blanco, the documentary's main cinematographers, have captured intimate moments with the characters, creating a strong sense of authenticity. Through their poetic lens, the film delves into deeper existential questions about democracy, a theme that both the film and its characters grapple with.

About the director

Susanna Edwards

Susanna Edwards is a screenwriter and director who has worked primarily within the documentary film format, both in short and long form, since her debut in the late 1980s.

Edwards has attended the cinema studies programme at Stockholm University and the Nya Filmskolan/“New Film School” in Stockholm, today known as The Stockholm Film School. She was then accepted into the Stockholm University of the Arts’ film programme 1989–91. In 1996 Edwards gained widespread attention with the feature documentary *Sunshadow* (1996), where she portrayed a young matador’s everyday life. The feature film debut *Keillers Park* (2006) took place in Edwards’ hometown of Gothenburg and was inspired by a hate crime that occurred there ten years earlier.

After a break from the film world, Edwards has returned to the documentary format with films such as *Golden Girl* (2016) and *Capturing the Divine* (2020).

Selected Filmography

The Dialogue Police (2025)

Capturing the Divine – With Natacha Atlas (2020)

Golden Girl (2016)

Bror & syster (2007)

Keillers Park (2006)

Fackklubb 459 (2004)

Från Sverige i tiden (2000)

Mias sommar (2000)

Respect! (2000)

Risk (2000)

Sleeping Beauties (2000)

Credits

Writer/director / producer /
screenplay Susanna Edwards

Participants Nicole
Jimmy
Calle
Anna
Şemsi
Johan
Erik

Cinematographers Ellinor Hallin
Iván Blanco
Siri Pårup
Markus Jordö
Martin von Krogh
Susanna Edwards
Sara Montoya

Editors Stefan Sundlöf
Magnus Svensson

Music Halfdan E

