

Siren Film
presents

The Dialogue Police

Sweden / 2025 / 90' & 60'

a film by
Susanna Edwards

PRESS NOTES

International premiere
CPH:DOX 2025
Human Rights Competition

Press materials can be downloaded [HERE](#)



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Technical specifications

Original title

Dialogpolisen

English title

The Dialogue Police

Countries of production

Sweden, Norway, Denmark

Year of production

2025

Length

90 min / 60 min (TV version)

Shooting format

Digital

Screening format

DCP (aspect ratio 16:9 / sound 5.1 and stereo / 25 fps)

Languages

Swedish, English, Farsi, Turkish

Subtitles

Swedish, English

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.

Producer's vision

A GLIMMER OF HOPE

Rarely has democracy been discussed as much as it is today, and rarely has it been so threatened—both in Scandinavia and internationally. It is not just about Russia's war of aggression against Ukraine; unfortunately, freedom of expression and the right to demonstrate are being increasingly restricted in many countries. One by one, nations are seeing their entire democratic processes being questioned. The pandemic led to increased police repression against activists and demonstrators. The reaction to the Quran burnings, both nationally and internationally, highlights how uncomfortable freedom of expression can become when the law is tested to its limits.

With all this in mind, following the work of the Dialogue Police sparks a glimmer of hope. Their unwavering commitment to defending freedom of speech and the right of every individual to gather in public spaces to express opinions is a powerful statement. These officers are so dedicated to protecting democracy that they even challenge their own organisation with public accusations that it is violating the law.

It's been a pleasure collaborating with our neighbouring countries for this project. Norway has a dialogue police which works with the same methods as the Swedish force, while Denmark, however, lacks such a unit. Interestingly, the Special Police Tactics (SPT) used by Swedish police to manage crowds were originally adopted from Denmark. The SPT concept, which also forms the foundation of the Dialogue Police's work, is based on four conflict-reducing principles: knowledge, facilitation, communication, and differentiation. In other words, there are strong similarities in the political landscape and police work across the three Nordic countries.

When I pitched this project at Nordisk Panorama 2022, it became clear that the existence of the Dialogue Police and the conflict-reducing methods used by law enforcement are virtually unknown—both internationally and at home. In these times of real threats to the foundations of democracy, the Dialogue Police stand as a testament to democracy's potential. They are a counterforce to pure repression—which makes this film all the more urgent. This is a film that, with both humour and seriousness, and from a very rare perspective, cuts straight into one of the defining issues of our time.

About the director/producer

Susanna Edwards

Susanna Edwards works in both narrative and documentary filmmaking. In 1996, she won the Swedish Guldbagge Award for *Sunshadow*, a documentary about the bullfighter Cristina Sánchez. The film was sold to 35 countries and won numerous international awards. In 2000, she received a Guldbagge nomination for her film *Respect!*, which follows four teenage girls from Farsta, on the outskirts of Stockholm.

Her narrative feature debut, *Keillers Park* (2006), is a love story with a tragic outcome. The film was distributed internationally, including in the U.S. In 2013, her film *Dance My Heart Out*, shot in

in Cuba, won the Dagmar and Václav Havel Foundation's VIZE 97 Award, a prestigious human rights prize.

Her documentary *Golden Girl*, about Swedish WBC World Champion boxer Frida Wallberg, is available through the sales agent Journeyman Pictures and was nominated for a Guldbagge Award for Best Sound Design in 2017. That same year, she completed the documentary *Capturing the Divine*, about Anglo-Egyptian singer Natacha Atlas.

With *The Dialogue Police*, Susanna takes the next step in her career, both producing and directing—supported by co-producers and executive producers who are leading figures in the industry.



About the director / producer

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)

About the police officers



ERIK PETSCHLER

Erik Petschler was born in Gothenburg and grew up in Mullsjö. Before his police career, his main interest was music, and he played in a punk band until they got too skilled with their instruments. He has always been drawn to loud and angry music but counts Phil Collins as a role model. Erik graduated from police training in 2010 and has since worked as a patrol officer and field commander.

‘What motivates me to work full-time as a dialogue officer is my interest in society, my curiosity about people, and my fundamentalist belief in a democratic society. The best part of the job is the sense of meaning, and the worst is the meaninglessness.’

About the police officers



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NICOLE CAMNERT

Nicole Camnert was born in Blekinge County and grew up in Ronneby. Before joining the police force, she was involved in swimming and soccer. After high school, she studied levels 1-3 of criminology while working in cleaning and gardening services. She started at the Police Academy in Sörentorp in the summer of 2013 and graduated as a police officer in December 2015. Nicole has mainly worked in field service as a police assistant (the title given to newly graduated officers), with occasional longer periods investigating domestic violence and serious crimes.

'I won't continue working full-time as a dialogue officer. It's an incredibly interesting and engaging role, but to do it full-time, you need to feel you've finished with certain other operational roles, which I'm not quite ready for yet. However, I see dialogue policing in my future career. The best part of the job is how engaging it is, and the worst part is how unevenly it's implemented across the country.'

About the police officers



JOHAN HEED

Johan Heed was born and raised in Falun. He began his police training in 2000 and initially worked mainly in intervention operations. He served as a community police chief before the major police reorganization in 2015 and has been involved in the Special Police Tactics unit since 2006. This experience led him to apply for the dialogue police role in 2017.

‘The dialogue police role is incredibly important for maintaining a strong democracy in our society. This became even clearer to me when I saw the effects of dialogue policing in Sweden and other countries. The best part of the job is the challenge, and the worst is the misunderstandings.’

About the police officers



JIMMY ENDELEY

Jimmy Endeley was born and raised in Malmö. He graduated from Stockholm's Theatre Academy in 1995 and worked as an actor for many years, performing at Dramaten, Stockholm City Theatre, Folkteatern in Gävle, Malmö City Theatre, and in several film and TV productions. His interests include culture in all its forms, training when motivated, and Malmö FF. Jimmy attended the Police Academy from 2013 to 2015 and has worked as a police officer since then, first in uniform for the Intervention Service in Södermalm and, since 2017, as a dialogue officer.

'I'm motivated by the opportunity to fully embrace the concept and method of dialogue policing. It allows for building trust over time, collaborating beyond 'the day of the event,' engaging in self-improvement, and working to increase knowledge both externally and within the police force. The best part of the job is its democratic purpose, while the worst is the lack of understanding and the misconceptions about the dialogue police's role and responsibilities.'

About the police officers



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ŞEMSI KILIÇ

Şemsi Kılıç was born and raised in northern Stockholm. His interests include traveling the world, learning new languages, and following DIF (a Stockholm football club). Before his police career, he worked in health and mental care. Şemsi has been a police officer since 2002, first as a community officer in Rinkeby/Tensta and later in Bromma and Sundbyberg. During those years, he worked both undercover and in uniform, managing demonstrations and sports events. He then became a supporter police officer for a few years and has been a dialogue officer since 2016.

'My great interest in world events motivates me to work full-time as a dialogue officer. The best part of the job is gaining knowledge, and the worst is ignorance.'

About the police officers



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CALLE AHLSTRÖM

Calle Ahlström was born in Linköping and grew up in Södertälje. His interests include training, dogs, hunting, and cooking. After a short stint in the restaurant industry, he began police training in 1991 at age 20, just eight months after completing military service at K4. Most of his career has been spent in uniform: ten years as a patrol officer, 13 years as a mounted officer, and the last ten years as a dialogue officer.

'I know and feel that I contribute a perspective the police force needs: the perspective of the other side. I actively help safeguard the democratic values on which our open society rests, ensuring that the rights and freedoms enshrined in our constitution are protected. I contribute to a better society for my children and their generation. The best part of the job is its multifaceted nature.'

About the police officers



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ANNA HELLMARK

Anna Hellmark was born and raised in the forested area between Östergötland, Södermanland, and Närke. Her interests include soccer and music. Before joining the police, she worked as a personal assistant, truck driver, and volunteer. She has been with the police since 2014, serving as an intervention officer, community officer, and dialogue officer. She is currently an inspector and group leader for the community police in Huddinge.

‘The police force has so many different roles and opportunities, and I enjoy trying new things. That’s why I’m not working full-time as a dialogue officer today—it’s simply a matter of timing. However, I’m certain I’ll return to the role later in my career. The best part of the role is the mission itself, while the worst is all the waiting.’

Credits

Written and directed by	Susanna Edwards
Executive Producers	Anita Oxburgh Petra Jönsson Martina Stöhr Helena Ingelsten Anne-Marie Söhrman Fermelin, Angelica Andersson Fihn
Produced by	Susanna Edwards
Editors	Stefan Sundlöf Magnus Svensson
Composer	Halfdan E
Sound Design	Peter Adolfsson
Cinematographers	Ellinor Hallin Iván Blanco Siri Pårup Markus Jordö Martin von Krogh Susanna Edwards Mattias Flink Sara Montoya Pia Lehto
Dramaturg	Martin Bengtsson
Editing Consultant	Anne Fabini
Color Grading, Image Post Production	Mats Hjelm
VFX , Additional Editor	Mark Vesterlund

Credits

Graphic Designer

Nils Atle

Development Editors

Jon Endre Mørk
Kalle Lindberg
Moa Nyberg Waller
Marinella Angusti

Assistant Editor

Gustav Ekander

Swedish Trailer Editor

Julian Antell

International Trailer Editor

Magnus Svensson

News Presenters

Thomas Brennan
Rasmus Dahlenlund
Andrea Edwards

Sound recording

Jonas Goldmann
Peter Adolfsson
Seamus Deivert
Aron Liedtke
Carlos Contreras
Vassilis Ipeirotis
Hannes Karlberg
Karam Nader
Gustav Schandl

Musicians

Violin

Bjarke Falgren

Clarinet

Jacob Høgsbro

Piano "Train"

Anna Wohlfarth

Sound Mix

Per Boström

Mixing Studio

LjudBang

Sound Equipment

Kalle Nordstrand KC Cam

Credits

Post production coordinator

Jonas Goldmann

Drivers

Isabell Wiklund

Jesse-James Ohlsson

Pehr Mårtens

Project Funding Presentation

Havet & Himlen Produktion

International Sales

Film Harbour

