MORE YOUNG ADULT DRAMA THAN EVER

National trauma turned into drama series 10-11
Yle samples the food of the future 16-17

DOCUMENTARY SERIES ON YOUNG PEOPLE Fleeing from social control 24-25
In the preface, the Chair and Secretary General of Nordvision make it clear that collaboration on young adult drama has taken off. 

With their drama series 22. juli, NRK examine a national trauma. 

The Nordvision partners ramp up their collaboration further by co-ordinating Nordic drama acquisition. 

Yle invites the viewers along on a culinary journey into the future. 

The programme series Sveriges bedste fotograf stands out from most other shows, as the contestants never meet each other. 

Climate documentary takes cues from Hollywood. 

As the cost of sports broadcasting rights continues to rise, the Nordvision partners explore new avenues. 

The world wants to be heard, and 'podcast' is the order of the day. Listen to the greatest hits in the Nordvision countries.
The past two years have seen a significant increase in the collaboration on youth content, in particular for drama, and it will continue to grow in the coming year.

The Nordvision collaboration on content for youth and young adults is better than ever. A look at the bald figures for the past year makes this crystal clear. No less than 17 new programme series and 82 hours of TV production are a stark contrast to two years previously, as there were just 2 programme collaborations and 23 hours of TV in 2017. There is little doubt that NRK, being so successful in youth drama with SKAM, proved to us all that young people could be brought around to watching public service TV and streaming. And youth drama is indeed the category that has seen particular growth, although a few documentary series are included as well.

The good news is that this growth is set to continue: at the time of writing, a further 24 series aimed at youth and young adults are underway.

In the past decade, the Nordvision partnership in general has become more and more beneficial to its partners. The number of programme episodes has been on an almost constant rise, with an all-time record in 2017 of no less than 5,102 such episodes. This record is likely to stand for a long time, as the current trend in programme output among the partners suggests a move towards fewer flow channels and fewer, but larger content ventures on digital platforms. This is tilting the balance towards smaller volume in terms of fewer programme exchanges for free. On the other hand, the strategic partnership is in its strongest position yet, proven by such shining examples as the N12 collaboration on drama and our cooperation in the youth and young adults category.

New co-production record for Nordic drama

Drama is important content indeed. This particularly applies to our streaming services, which are crucial in allowing us to keep fulfilling our role. Our strategic partnership has been strengthened in Nordic drama, whether it is aimed at adults, youth and young adults or children. In 2019, the partnership overall set a new record for the number of co-produced drama episodes – we achieved a total of 37 unique programme series.

Through our strategic cooperation on Nordic 12, resulting in large volumes and long-term rights, we have strengthened our Nordic drama offering across the national borders. In fact, the N12 cooperation model has generated interest throughout Europe and appears to have inspired new ideas and efforts to strengthen the drama collaboration among European public service broadcasters.

Strategically more important than ever

The partners share many challenges in terms of technology development, consumers’ media habits, digital publishing and publishing on third party platforms. When the NV partners’ specialists meet and share their knowledge within the great number of Nordic expert networks, the aim is to create a stronger position – on our own as well as together – against international competition. Given the dense network of experts built over time through the Nordvision cooperation, the strategic importance of our partnership keeps increasing.

Regular professional seminars

Working with the Nordvision Secretariat, the partners take turns to organise four recurring seminars: Social Media Seminar, Nordic Hack Day, Publishing Hack and Festival of Digital Narratives, all of which are intended to boost digital skills among the NV companies’ staff.

Close to 300 members of staff took part in these seminars during 2019, and evaluations of these events indicate that much can be gained from sharing the best experiences from a Nordic context. No professional development courses are available to teach new knowledge in such a concentrated format, and it creates invaluable contacts across the NV companies. Each of these sessions will take place again in 2020.

Our sincere thanks go out to all staff and executives who took part and contributed to our partnership in 2019.

Oyvind Lund, Chair of Nordvision and Media Director at NRK

Henrik Hartmann, Secretary General of Nordvision
With the new series Virala genier, Swedish Yle want to continue their strong investment in drama for youth and young adults. "The co-production with SVT increases solidarity and understanding between young people in the Nordic countries," says Johan Aaltonen, Head of Content.

By Tommy Nordlund

"The book series Zoo has been a success, and the production company Citizen Jane Productions came up with a brilliant idea for an appealing TV series. "Also, the series has a target audience of 13- to 15-year-olds, which is a group that Swedish Yle now want to focus on a bit more," says Johan Aaltonen.

The series follows an adolescent, Atlas, through his ups and downs, and deals with topics such as love, loneliness and social status.

Mikaela Sonck, Head of Children's Content at Swedish Yle, says that the series has a deeper purpose.

"Producing a TV series based on a book series about a 14-year-old boy is also a way of encouraging boys in the target segment to read more. Since boys of high school age happen to read the least, we hope that the series will also make them curious about books in the long term," she says.

Wide appeal outside the target group

Elin Grönblom is responsible for the script as well as directing. She had the same dual role when Swedish Yle adapted NRK Super's drama series Sara into their own version, Fanny.

"I was given the book by one of its authors, Ted Forsström, and immediately thought this would make a good short format series – something you could watch on your mobile phone, on the bus or just anywhere," she says.

Elin Grönblom’s experience tells her that even 10-year-olds will watch the series, although it is made for older children.

"Regardless of age, everyone can identify and engage with basic feelings such as love and alienation. In that sense, I think the series will reach a wide audience. It’s always a gamble when it comes to humour on the whole – none of us share exactly the same taste in humour. Besides, a lot of entertainment automatically reaches an older audience and probably also a younger audience, outside of the intended target group. It may be aimed at 12- to 14-year-olds, but the whole family can watch. There are a lot of things in the series that make me giggle," she says.

Elin Grönblom has a Master's degree in Filmmaking from the U.S., and perhaps her American influences are discernible here and there in the production of Zoo.

"But I do like to combine the slightly scaled-down Scandinavian style, which requires the audience to read between the lines, with driving up the production value. It was important to me that we should make a series of such high quality that it would work in the other Nordic countries as well, and hopefully also in other parts of the world," she says.

Zoo: Virala genier

- Drama series for young teenagers
- Particular focus on adolescent boys
- Based on the first book, Virala genier, in the series Zoo by Kaj Korkea-aho and Ted Forsström
- Short format, produced by Citizen Jane Productions for Swedish Yle
- Co-producer: SVT (Season 2: DR)
The Nordic children’s channels have a long tradition of cross-border collaboration. This year too, their partnership has yielded lots of results. Here are some of the many co-productions from 2019.

**The world according to Klara** 5-year-old Klara has magic powers. When things get difficult, tiresome or unmanageable, she can stop time by shouting “STOP!” Then everything freezes, and she can change things to be the way she wants. The series has 20 episodes so far and is a co-production between SVT, NRK, DR and Swedish Yle.

**How to do the right thing?** Aimed at 9- to 13-year-olds, Skyldig challenges their sense of justice and aptitude for critical thinking. Skyldig received production funding from the Nordvision Fund in autumn 2019, and SVT, Swedish Yle and NRK are all involved as co-producers.

**A journey into the upside down** In this fiction series on DR Ramasjang for children aged 3 to 6, we meet the rebellious and entertaining Oda Omvendt. Her father gave birth to her, and she came out legs first. She has loved turning everything upside down ever since. The series has three seasons so far, co-produced by DR with Swedish Yle.

**New character and new target audience** In recent years, we have seen several series created for the youngest children – from around the age of one. Now NRK also focus on this group with the series Minibarna. In each episode, the inquisitive Fantus presents three new animals from Norwegian fauna. This is a co-production between DR, NRK and Swedish Yle.

**New real-time drama in its third season** Friendship, exclusion and belonging – how far is someone willing to go to become popular? The series has run for three seasons so far, and the latest season is a co-production with Swedish Yle.

**T. rex in the garage** Six-year-old Simon has a rather unusual pet – a Tyrannosaurus rex who lives in the garage. His name is Trex, and he creates a lot of challenges that the pair has to solve. The series currently has two seasons and involves the Nordic partners from Denmark, Finland and Norway as co-producers along with SVT.
Every Norwegian, along with most other people throughout the Nordic region, can tell you exactly where they were on 22nd July 2011, when an incomprehensible tragedy struck Oslo and the island of Utøya. In January 2020, NRK brought their nation together with a drama series set around the atrocities committed by Anders Breivik.

By Ib Keld Jensen

One in every four Norwegians know someone directly affected by what happened on 22nd July 2011. For the people of Norway, this date carries the same significance as September 11th, 2001 does to every American. There is a before and an after.

After six years of preparations, NRK premiered their drama series at the start of 2020. 22. juli tells the story of a national trauma through the eyes of people who happened to be at work on that fateful Saturday: police officers, doctors, nurses and journalists to name a few.

Although the series is based on actual documented events, all characters are fictional, and they tend to be pieced together from several real-life persons, says NRK’s Head of Drama, Ivar Køhn.

“So many people have been affected by the events of 22nd July, and we didn’t want to place a burden on any individuals or to make anyone feel exploited. These are completely ordinary people who were thrown into a situation they didn’t ask for,” Ivar Køhn explains. No one will be able to recognise themselves.

“For example, while one of the lead characters is a journalist with leading Norwegian newspaper Aftenposten, she has no real-life counterpart, and any details of her private life are fictitious. No one will be able to recognise themselves.”

“However, all the articles from this newspaper are real, and we also recreate the press conference exactly as it took place. The drama genre provides us with completely different ways of recounting the issues that arose, and of being honest about the dilemmas, compared to what a documentary account would allow,” says Ivar Køhn. “The character representing the perpetrator, Anders Breivik, only plays a minor part in the series. But the question remains: why turn his atrocious deeds into a drama series in the first place?”

“The aim of this series is to provide a shared point of reference for Norway, to help us remember what happened and understand the wider context. Much of what we talk about, and much of what’s happening in Norwegian society today, reflects the events of 22nd July. The way we structure our society, and our discussions about fundamental values,” the Head of Drama explains.

He believes that it is important to reflect on what happened. “And this kind of reflection will help us to process experiences and emotions from back then, both as individuals and as a nation,” Ivar Køhn points out.

A source of comfort – to Finnish audiences as well

Dealing with such a sensitive topic, NRK decided to keep a low profile for the series in the lead-up to Christmas, both on their own channels and in the press. Wide-scale marketing for the series only began in earnest on 27th December, and similar concerns meant that it took more than eight years for this production to materialise.

This comes as no surprise to Ivar Køhn’s Finnish colleague, Jarmo Lampela, who is Head of Drama at Yle. In 2008, Finland was hit by a school shooting leaving ten people dead, most of them young students.

Having watched extracts from the Norwegian drama series, he sees it as an emotionally powerful experience that respects the victims and their families.

“I think that everyone in Finland is able to identify with the victims and recognise some of their own feelings surrounding the school shooting. And I think they find it comforting to see how others react when faced with something they never imagined would happen.”

In Finland, the school shooting was portrayed in a moving short film several years after the event, and timing is a crucial factor indeed. “With time comes perspective,” Jarmo Lampela reckons. 22. juli has received development support as well as production support from the Nordvision Fund. The co-produced series was broadcast in all Nordvision countries shortly after its premiere in Norway on 5th January. On that date, episodes 1 and 2 reached an exceptionally high share of 41 percent and 47.8 percent respectively. In total, more than one million viewers have watched each of the first two episodes broadcast by NRK.
School essay has shocking consequences When a teenage girl writes a school essay detailing violence in her home, it tears her family apart. But in this DR series entitled Cry Wolf, how far can you trust the young accuser?

Life must be understood backwards In this NRK series, we meet a talented but controversial investigator, Victoria Woll, both in the present and in the future. For Life follows her work solving crimes, but 20 years later, she is serving life in prison. Victoria’s story is gradually revealed, allowing the audience to piece together the mystery.

The curse of the fishing quotas In an Icelandic village, a married couple build a small fishing empire that benefits the entire community. But when quotas limit their fishing rights, the idyllic scenario is soon shattered and replaced by greed, jealousy and corruption. Blacksport is the sombre title of this RUV series.

A new stage in life This heart-warming comedy series Women and Wine from NRK features a 49-year-old woman coping with a new phase in life – her kids have left home, and she is going through the menopause.

Erratic minister The lead character in The Minister, a political thriller series from RUV, is a young female aide to the new Prime Minister. When she discovers that he has a bipolar disorder, trouble brews as he starts taking erratic decisions and committing serious offences.

Anglophile dreams Dreaming of England is a story of big dreams, sex, love and emancipation. Commissioned by SVT, this series deals with different expectations of what it means to be a woman, single mother and daughter in the small town of Braxinge back in 1985.

International thriller A thrilling political drama series focusing on peacemaking and the international arms trade, with a strong female lead playing a Finnish negotiator. The conflict between Turks and Kurds is at the centre of the Yle series Peacemaker, which was shot in Finland, Turkey, Syria and Spain.

The Nordic 12 collaboration on drama involves the five public service broadcasters DR, NRK, RUV, SVT and Yle, who have committed to co-producing 12 drama series each year. Here are some of the upcoming series with one common trait: they all reflect Nordic culture, reality and identity.

Small-time gangster in a tight spot This comedy series from SVT centres on Metin – a small-time gangster fresh out of jail, who constantly gets himself into trouble. We follow Metin at ‘work’ and with his friends in A Hustler’s Diary.

Erratic minister The lead character in The Minister, a political thriller series from RUV, is a young female aide to the new Prime Minister. When she discovers that he has a bipolar disorder, trouble brews as he starts taking erratic decisions and committing serious offences.

Anglophile dreams Dreaming of England is a story of big dreams, sex, love and emancipation. Commissioned by SVT, this series deals with different expectations of what it means to be a woman, single mother and daughter in the small town of Braxinge back in 1985.

International thriller A thrilling political drama series focusing on peacemaking and the international arms trade, with a strong female lead playing a Finnish negotiator. The conflict between Turks and Kurds is at the centre of the Yle series Peacemaker, which was shot in Finland, Turkey, Syria and Spain.
Faced with competition from major international players, the Nordic public service providers coordinate their programme acquisitions. In a related move, more producers are invited to offer their ideas for new series.

By Henrik Hartmann

Most of the NV companies aim to strengthen their own focus on Nordic drama as part of their overall drama strategy. While the major Nordvision drama project, Nordic Twelve (N12) forms part of such strategy, the NV companies plan to offer even more of the best Nordic drama to their audiences and consumers – before anyone else does.

Given this context, in September 2019 the Nordic drama acquisition executives took the initiative to create a shared pitch event for new Nordic drama projects. This now looks to become a permanent session.

Sten Salomonsen, Head of Acquisition for Fiction with DR, explains: “When it comes to programme acquisition, we’re being challenged by an ever more international market. There are several major international players around today who also acquire Nordic drama series. This means that we, in our role as Nordic acquisition executives, need to coordinate more, and we need to do it better and faster. We also want to intensify our efforts to make Nordic production companies more aware that they can contact us – the NV companies – directly and market drama content to one or maybe even several of the partners at once.”

More producers invited to the next pitch

Of the 13 different drama projects presented at the Nordic drama pitch in Stockholm, it looks like that five will result in project deals. Maria Bjerre-Nielsen, Acquisitions Executive with DR, says: “All of us have regular meetings with Nordic and international production companies, and we have witnessed a growing need to enter the process at an earlier stage – often on a pre-buy basis. That’s why it seemed a natural step to systematise this existing cooperation through six-monthly pitches, as they will allow Nordic production companies to pitch their ideas, get faster responses and perhaps even co-produce 12 Nordic drama series with minimum 12 months’ rights for all partners.”

More producers invited to the next pitch event

At this event, drama projects from competing platforms and broadcasters are also invited to pitch their products to the Nordic acquisition executives.

"All the NV companies try more systematically to secure the Nordic and European series in particular"

By Henrik Hartmann

Shared Nordic coordination on the up In the past, the NV partners have been somewhat reluctant to enter into a coordinated cooperation on programme acquisition. This is partly because their priorities on content have differed, but even more so because of their different ambitions regarding rights. However, the partners are now starting to approach each other regarding rights to on-demand content. Trine Fossan acquires drama series for NRK. She says: “I hope that we’ll be able to pre-buy drama projects at an early stage, act faster and get hold of projects which used to be out of our reach. In order to make this happen, it’s important that we work together across all the Nordic publics, and hopefully this will also help us secure better rights.”

A sharper profile for Nordic acquisition

Maria Bjerre-Nielsen also finds that the Nordic partners are approaching each other as far as on-demand rights are concerned, and she has noticed another trend as well: “Today, all the NV companies try more systematically to secure the Nordic and European series in particular, and we have more or less phased out the American TV series. We all share a focus on Nordic languages and Nordic culture. This is another aspect that makes us stand out from commercial services. With this new initiative, the companies are able to act faster and negotiate together as a territory.”

Maria Bjerre-Nielsen concludes: “Today, all the NV companies try more systematically to secure the Nordic and European series in particular, and we have more or less phased out the American TV series. We all share a focus on Nordic languages and Nordic culture. This is another aspect that makes us stand out from commercial services. With this new initiative, the companies are able to act faster and negotiate together as a territory.”

Steen Salomonsen has high hopes for the future cooperation: “With a stronger Nordic collaboration on acquisition, it’s becoming more interesting to learn what each of us in the Nordic region consider to be quality public service drama. And once we’re more aware of what matters to one another, I believe we’ll have a more fruitful and inclusive cooperation.”

For producers and distributors, the pitch is useful in several ways, including the chance to secure a joint sale. Unlike N12, the acquisition initiative covers all types of series projects. There is no requirement to make the series in question available to all public service broadcasters in the Nordic countries. This explains why competing Nordic TV stations and platforms are also invited to pitch their new projects in this setting.
Food is always a favourite topic. Interest in climate matters is increasing – particularly among young adults. These two areas are closely connected, and Yle embark on a world tour to highlight this link in the series Would you eat this?

By Tommy Nordlund

The fact that SVT, DR, NRK and RUV all lent their support to this Nordic co-production also proves that food and climate are hot topics. The series’ producer, Tiina Torikka, immediately offers an eye-opening insight.

“In the next 40 years, we’ll produce more food than in the entire history of agriculture, or the past 10,000 years. So what we put on our plates in future is not insignificant.”

This is just one example of how facts about the production and consumption of food play a critical role – for us humans and for the planet.

“Food is an everyday essential and used in celebrations, it’s associated with strong feelings, and it creates identity. At the same time, food and eating habits are changing very quickly. And change they must. By 2050, we’ll need 70% more food. We are supposed to give up meat, some fish, avocados, wine... even chocolate, aren’t we?

In this series, we’ll also offer hope and explore possible solutions,” says Torikka.

SCIENCE AND COOKERY SIDE BY SIDE

The series has the backing of science as well as the catering world. By literally tasting new, potential ingredients, the presenters – and eventually the audience – have their eyes opened to the food of the future. All sorts of things end up on their plates, from insects to plant-based beef. And their glasses may contain beer made from urine.

Scientist Lauri Reuter and chef Henri Alén open their palates to the food of the future, if not always with great enthusiasm. They sample meatballs made from grubs and visit facilities for mass poultry farming. Labs around the world are also settings for the development of new food products.

Lauri Reuter has a PhD in Biotechnology and is also one of the key figures in the series. Even he, a confirmed science geek, has had a few surprises during its production.

“I’ve often stopped to think about how I ended up in a particular situation. I’ve marvelled at plucking machines in dark chicken rearing sheds, climbed into a small fishing boat in a sunny archipelago and found myself in Oatly’s lab sampling milk. Every such occasion is a reason in itself to make a series,” he says.

HOPE MIXED WITH SADNESS

Henri Alén is a familiar face to restaurant-goers as well as TV audiences in Finland. As a chef with an awe-inspiring track record and long experience, he joins Lauri Reuter here to discover how the food of the future will be made.

“My favourite moments are when you realise that the solution to major problems is just around the corner. At the same time, it’s very disheartening when you learn that we’re still far from creating realistic, finished products – that there’s often just a lot of sales chat and very little reality,” says Alén.

Tiina Torikka says that the series has already attracted a lot of interest abroad, both with regard to the format and the finished production. However, Yle are focusing on Nordic viewers first and foremost.

“This series wouldn’t exist without collaboration within Nordvision. The support of the other partners, as well as the Nordvision Fund, has been critical in allowing us to thoroughly explore new options and widen the perspective beyond Finland’s borders.”
In 2020, the SVT editorial team behind *Mitt i naturen* focuses on wildlife in the Arctic in a series comprising four episodes. Presenter Anders Lundin travels around the Arctic Circle to report on the animals’ current welfare, and how climate change is affecting their future. The photo shows Lundin with a polar bear which has just been sedated so that the team can investigate the effects more closely. The show is a co-production with NRK and Swedish Yle.

**Frederik IX**

Frederik IX is a historic docudrama about the Danish Queen’s father, Frederik IX. The series tells the story of the royal family during a period in Danish history when society is undergoing some of its greatest and most rapid changes.

It focuses on Frederik IX, considered by the Danes to be their first ‘king of the people’ when he was crowned as a 48-year-old in 1947. Together with his wife, Queen Ingrid, he leads the royal house into the modern age, where he is faced with difficult choices – for instance helping to decide whether his eldest daughter, Princess Margrethe, should be allowed to inherit the throne sometime in the future. The series is a co-production between DR, SVT and NRK.

**Isfront**

*Isfront* is a documentary series about belonging, set in the Arctic region. Ice hockey amateurs from Norway, Russia and Finland fight against all odds to ensure that their ice hockey matches and warm friendships will continue despite a cold political climate.

The story focuses on three ice hockey teams from Kirkenes in Norway, Ivalo in Finland and Nikel in Russia. NRK’s ambition for the series is to create an innovative, visual docuseries which will entertain as well as give an insight into life in a border region. It shows how people deal with the tensions generated in the region by major political differences both past and present. The series is a co-production between NRK and Yle.

This exciting and lavish documentary series comprising two episodes deals with what can be described as a real-life Game of Thrones. The series depicts one of the bloodiest moments in Nordic history, the Stockholm Bloodbath, which took place almost exactly 500 years ago. The central figure is Christian II, king under the Kalmar Union. When his coronation celebrations escalate, the executioner draws swords and suddenly the festivities are turned into a bloodbath. But is the story quite so simple? Was it Christian II who initiated the bloodbath? With NRK, DR and Swedish Yle as co-producers, the series will take a closer look at the facts.

**Untold Arctic Wars**

The documentary series *Untold Arctic Wars* introduces viewers to the lesser-known events of the region during the Second World War. Although these occurrences played an important role in the history of the world, they have remained largely unknown until now.
Are we ready to make TV that is rewarding and touching, although none of the participants ever meet in real life? Last autumn, we asked ourselves and Nordvision this question. We do not have the answer yet, but development is under way at SVT in Stockholm.

By Björn Wahlin, Executive Producer at SVT

DIR and NRK also found the project exciting, and it was granted development support after being pitched at the Nordvision Factual and Culture meeting in Umeå in autumn 2019. This allowed the format development to continue with support from the Nordic colleagues. But what is the vision behind it?

Exposure at a lower cost

It all began when we wanted to develop quite an ordinary competitive show, but this time was to be about still photography. Getting to know the participants remotely means that they are on location in the studio, right?

We soon realised that it was going to be expensive. Really expensive. Exposing in a studio with a presenter and judges and, most importantly, a large video wall. On that wall, we can see about a hundred applicants’ faces, they are all connected to us, which means that they are on location in the studio, right?

At the same time, we grappled with the question of how to engage viewers. One idea was to create a photography competition for viewers through social media. Then they could watch the series and join in at the same time.

New technology creates opportunities

What happens if we put our programme proposal into a technical context? We might have a studio with a presenter and judges and, after splitting up the different parts of the show, I concluded that certain parts were totally clear. The selection episode would work fine, with the judges in the studio and the applicants appearing on the video wall.

We have made a number of shows with participants who filmed themselves. This has worked well, and as a viewer you feel that you get close to the person in question, but it has always been backed up by another recording with TV cameras to achieve a high-quality production overall.

And perhaps that is where the real question lies. How do we put this together with a sufficiently high quality of production? That is the current status. We do not have the answers yet, but it feels exciting, and it should certainly be possible. Somehow, we will get back to you.

The production department’s response was that this was no problem, especially if we were going to record the shows.

Getting to know the participants remotely

After splitting up the different parts of the show, I concluded that certain parts were totally clear. The selection episode would work fine, with the judges in the studio and the applicants appearing on the video wall.

We have made a number of shows with participants who filmed themselves. This has worked well, and as a viewer you feel that you get close to the person in question, but it has always been backed up by another recording with TV cameras to achieve a high-quality production overall.

Are we ready to make TV that is rewarding and touching, although none of the participants ever meet in real life? Last autumn, we asked ourselves and Nordvision this question. We do not have the answer yet, but development is under way at SVT in Stockholm.

By Björn Wahlin, Executive Producer at SVT

DIR and NRK also found the project exciting, and it was granted development support after being pitched at the Nordvision Factual and Culture meeting in Umeå in autumn 2019. This allowed the format development to continue with support from the Nordic colleagues. But what is the vision behind it?

Exposure at a lower cost

It all began when we wanted to develop quite an ordinary competitive show, but this time was to be about still photography. Getting to know the participants remotely means that they are on location in the studio, right?

We soon realised that it was going to be expensive. Really expensive. Exposing in a studio with a presenter and judges and, most importantly, a large video wall. On that wall, we can see about a hundred applicants’ faces, they are all connected to us, which means that they are on location in the studio, right?

At the same time, we grappled with the question of how to engage viewers. One idea was to create a photography competition for viewers through social media. Then they could watch the series and join in at the same time.

New technology creates opportunities

What happens if we put our programme proposal into a technical context? We might have a studio with a presenter and judges and, after splitting up the different parts of the show, I concluded that certain parts were totally clear. The selection episode would work fine, with the judges in the studio and the applicants appearing on the video wall.

We have made a number of shows with participants who filmed themselves. This has worked well, and as a viewer you feel that you get close to the person in question, but it has always been backed up by another recording with TV cameras to achieve a high-quality production overall.

And perhaps that is where the real question lies. How do we put this together with a sufficiently high quality of production? That is the current status. We do not have the answers yet, but it feels exciting, and it should certainly be possible. Somehow, we will get back to you.

The production department’s response was that this was no problem, especially if we were going to record the shows.

Getting to know the participants remotely

After splitting up the different parts of the show, I concluded that certain parts were totally clear. The selection episode would work fine, with the judges in the studio and the applicants appearing on the video wall.

We have made a number of shows with participants who filmed themselves. This has worked well, and as a viewer you feel that you get close to the person in question, but it has always been backed up by another recording with TV cameras to achieve a high-quality production overall.

And perhaps that is where the real question lies. How do we put this together with a sufficiently high quality of production? That is the current status. We do not have the answers yet, but it feels exciting, and it should certainly be possible. Somehow, we will get back to you.
Climate documentary takes cues from Hollywood

By Ib Keld Jensen

When Mads Ellesøe’s latest documentary, Kæmpagen mod klimaet, started hitting the screens in various Nordic versions at the end of March, viewers can expect a sensational insight into certain oil companies and their very deliberate deception on the state of our climate. The documentary is a Nordic co-production with Yle, and NRK are working on their own version as well.

“I’ve sent them my script and shared every part of my research requested by NRK, and at the same time I’ve benefitted greatly from NRK helping me research the Norwegian oil industry,” Mads Ellesøe explains, referring to his collaboration with the NRK flagship documentary series Brennpunkt.

Reconstructions and evocative scores are just some of the devices used by DR documentary filmmaker Mads Ellesøe in his efforts to bring weighty subjects to a wider audience.

What’s important is that the story triggers debate. The viewers without compromising on content.

The DR documentary maker wants his films to reach a wider audience than those segments with a particular interest in society. In one of his greatest moments, he learned of a distant aunt living in a very remote part of Denmark, who revealed that she had discussed the dividend tax scam with her neighbours around the coffee table once the documentary The Men Who Robbed Europe, made by Mads and his colleagues, had been shown on DR.

“What’s important is that the story triggers debate. The viewers without compromising on content.”

Naomi Oreskes, scientist at Harvard University and the author of ‘Merchants of Doubt’, believes that the oil industry has speculated on deliberately distorting the climate debate.

For several years, the oil industry has succeeded in casting CO2 from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase. For decades, the oil industry has succeeded in casting CO2 from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase. For several years, the oil industry has succeeded in casting CO2 from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase. For several years, the oil industry has succeeded in casting CO2 from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase. For several years, the oil industry has succeeded in casting CO2 from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase. For decades, the oil industry has succeeded in casting CO2 from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase.

What you really worry about as a journalist is that your story gets lost in the shuffle.

After all, I’m only interested in the story reaching as wide an audience as possible, so that it creates the greatest possible pressure and impact.

What you really worry about is that your story gets lost in the shuffle.

Mads Ellesøe has no concerns that his Nordic colleagues will run off with his story, adding that he has had nothing but positive experiences with the Nordic cooperation and the trust shown across the partnership.

To him, the important thing is not to get the credit for a story.

“What’s important is that the story triggers debate. The viewers won’t remember who made the story anyway. And anyone who needs to know – your partner, your family, people in our industry, editors and managers – people you want to impress – they already know who’s created it.”

Shared research with NRK

Kæmpagen mod klimaet is a Nordic co-production with Yle, and NRK are working on their own version as well.

“I’ve sent them my script and shared every part of my research requested by NRK, and at the same time I’ve benefitted greatly from NRK helping me research the Norwegian oil industry,” Mads Ellesøe explains, referring to his collaboration with the NRK flagship documentary series Brennpunkt.

“Generally speaking, within oil companies it has been recognised that wind and solar energies would make more sense. But they still feel that fossil fuels are still worth it and that they can influence the climate debate, deliberate distortion.”

To him, the important thing is not to get the credit for a story.

“Generally speaking, within oil companies it has been recognised that wind and solar energies would make more sense. But they still feel that fossil fuels are still worth it and that they can influence the climate debate, deliberate distortion.”

15 girls from these networks have committed suicide in recent years. DR first published their project in the winter of 2019-20.

What you really worry about as a journalist is that your story gets lost in the shuffle.

Suicide on Instagram

For a whole year, NRK and DR have been researching and documenting how young girls seek each other out in closed networks on Instagram. Uncovering images of self-harm, suicidal thoughts and suicide methods, this also shows that the girls have received support and care from others who are struggling and can relate. Experts and girls who have been or are currently involved in the networks believe that the girls trigger one another and make each other’s illnesses even worse. 15 girls from these networks have committed suicide in recent years. DR first published their project in the winter of 2019-20.

Sexual abuse on the internet

This investigative project is a collaboration between Yle, NRK and DR. The documentary has uncovered and recorded how men from Western countries order sexual abuse of Filipino children online. The documentary gives an insight into how this works, and after it was shown on NRK with the title Hallikens hus, a Norwegian man was arrested and charged with abuse in the Philippines.

Coal from fossil fuels such as oil and gas has no natural place in the atmosphere. As a result, CO2 accumulates in the atmosphere, and temperatures on Earth increase.

Suicide on Instagram

For a whole year, NRK and DR have been researching and documenting how young girls seek each other out in closed networks on Instagram. Uncovering images of self-harm, suicidal thoughts and suicide methods, this also shows that the girls have received support and care from others who are struggling and can relate. Experts and girls who have been or are currently involved in the networks believe that the girls trigger one another and make each other’s illnesses even worse. 15 girls from these networks have committed suicide in recent years. DR first published their project in the winter of 2019-20.

Sexual abuse on the internet

This investigative project is a collaboration between Yle, NRK and DR. The documentary has uncovered and recorded how men from Western countries order sexual abuse of Filipino children online. The documentary gives an insight into how this works, and after it was shown on NRK with the title Hallikens hus, a Norwegian man was arrested and charged with abuse in the Philippines.

Suicide on Instagram

For a whole year, NRK and DR have been researching and documenting how young girls seek each other out in closed networks on Instagram. Uncovering images of self-harm, suicidal thoughts and suicide methods, this also shows that the girls have received support and care from others who are struggling and can relate. Experts and girls who have been or are currently involved in the networks believe that the girls trigger one another and make each other’s illnesses even worse. 15 girls from these networks have committed suicide in recent years. DR first published their project in the winter of 2019-20.

Sexual abuse on the internet

This investigative project is a collaboration between Yle, NRK and DR. The documentary has uncovered and recorded how men from Western countries order sexual abuse of Filipino children online. The documentary gives an insight into how this works, and after it was shown on NRK with the title Hallikens hus, a Norwegian man was arrested and charged with abuse in the Philippines.

Suicide on Instagram

For a whole year, NRK and DR have been researching and documenting how young girls seek each other out in closed networks on Instagram. Uncovering images of self-harm, suicidal thoughts and suicide methods, this also shows that the girls have received support and care from others who are struggling and can relate. Experts and girls who have been or are currently involved in the networks believe that the girls trigger one another and make each other’s illnesses even worse. 15 girls from these networks have committed suicide in recent years. DR first published their project in the winter of 2019-20.

Sexual abuse on the internet

This investigative project is a collaboration between Yle, NRK and DR. The documentary has uncovered and recorded how men from Western countries order sexual abuse of Filipino children online. The documentary gives an insight into how this works, and after it was shown on NRK with the title Hallikens hus, a Norwegian man was arrested and charged with abuse in the Philippines.
DR have dusted down their old camcorders, used to create a ‘true crime’ illusion in a docuseries on young people in Denmark fleeing their own families to escape danger.

By Ib Keld Jensen

High production value? Forget it. When DR Ung tell the story of a young gay man who is driven to flee from his own family, they do so using handheld shooting, recorded on mobile phones and old DV camcorders.

“The main thing is to make it seem credible,” says Nynne Duvå Hall, development producer and editor at DR Ung. Along with her editorial team, she has developed a new narrative method, allowing them to create authenticity and intimacy in a story where the real lead character is completely anonymous.

A story from a safe house

The background for this documentary series – working title På flugt fra dem jeg elsker – are true stories from places known as safe houses, where young people have sought refuge to escape from their own families. Based on a thorough interview with each young person, and if possible a partner or friend, their story is reconstructed in scenes with professional actors.

“We don’t make any changes to the content. The interview is the true story, and each line in the dialogue is reproduced exactly as the lead character related it. We ask him to tell us in detail what really happened,” Nynne Duvå Hall explains.

In the first of four episodes, we follow a young man from a non-Danish background, who has a gay relationship with a young ethnic Dane. When his family finds out, the young lead character faces threats to his life from his own mother, whom he loves dearly.

The viewers follow the young man in reconstructed flashbacks. Sitting in his room, he speaks directly to the phone camera about his fears. This is followed by selfie shots with his boyfriend, ‘fake’ interviews recorded on a mobile phone and a reconstruction of how he escapes from his family early one morning. From time to time, text messages pop up on the screen.

Trying not to know too much

In order to create the illusion of a flashback to an ordinary family scene, sequences are shot on an old DV camcorder. There is for instance a clip with a young niece jumping on a trampoline. While this clip tells us nothing about the lead character’s escape, it supports the story that he was living in a normal family before they discovered that he is gay.

Editor Nynne Duvå Hall does not know the lead character’s real name or where he is from.

“We would never have had the chance to experiment with this before the start of production, if we hadn’t received that support.”

“So far, we have relied on his story from the safe house, and of course we need to fact check. But we’d rather not know too much about him, because we can’t include anything at all that might identify him or reveal his location,” Nynne Duvå Hall explains.

Support comes into its own

She describes this format – the interview played back and combined with home videos – as a new way to create dramatic reconstructions.

“And this is where development funding from Nordvision truly comes into its own. We would never have had the chance to experiment with this before the start of production, if we hadn’t received that support,” says Nynne Duvå Hall, who has also been granted production support.

NRK will provide financial support for the series, having had the idea presented to them at the Nordvision meeting on Youth content.

“We know that the drama genre has a firm grip on the young target audiences, but we’re also on the lookout for other innovative genres. På flugt fra dem jeg elsker is a thrilling documentary series that explores new narrative devices, and it combines dramatization and reconstruction with in-depth journalism,” says Charlotte Myhrvold, Commissioning Editor for youth content with NRK.

“The series deals with important themes, and it will help us to reflect a vulnerable group who has an everyday life similar to other young people,” she adds.

There is no fixed launch date for the series, but in the best-case scenario, the first episode will be aired in May.
16 is the third season of the ‘count-down’ series from NRK P3. This time, we follow 16-year-old Ibo and his attempt to succeed in a context where only the strongest survive. 16 describes the lengths young people will go to in the race for honour and glory. It is a story of integrity, or the lack of it, and of young people’s struggle to learn how to stand up for themselves and love themselves for who they are.

Young Sami artists about to get their breakthrough in the Nordic countries as well as in Japan – what will their journey be like? In this series, we follow their journey by focusing only on the artists’ music. They travel from disappointments to success, from small dreams to major breakthroughs along the way. This documentary series is a close-up look at life, reflecting the hopes and dreams of young people who are passionate about their musical career and about sharing Sami music with the rest of the world.

Alt er hvidt is a young adult drama series about Klara and Noah who fall in love when they meet in rehab. This is not a story about addiction, but about learning how to live again.

Nadia parties from dusk till dawn with Bess, her best friend from away back. They are young, keen to challenge boundaries and high on life and drugs. But Nadia suffers from nightmares so real that it almost feels like being awake. Soon, she discovers that her sense of reality as well as her close bonds with Bess are starting to break apart.

Alt er hvidt is a young adult drama series about Klara and Noah who fall in love when they meet in rehab. This is not a story about addiction, but about learning how to live again.

In Doggystyle 2, we catch up with Asta, Jose and Ida, one month from where we left them at the end of Season 1. Asta is afraid of being stuck in the remote region of Sjællands Odde, and she is also worried about Bjarke’s ex-girlfriend. Jealousy, complicated friendships and turning points are lined up for several of the lead characters.

Badrumsliv is the tangible result of a crowdsourcing campaign run by Swedish Yle among their target audience. The series follows two young women and is consistently shot inside a bathroom.
For several years now, the NV partners have collaborated on international sports events and sports broadcasting rights. However, with sports rights increasingly sliding into the hands of major commercial groups, the time is right for new approaches – both in terms of national sports coverage via the Nordic region public service channels, and also in terms of Nordic collaboration on sports.

Jan Olsson, Head of Sports Rights at SVT, explains: “With the constant growth in sports coverage offerings over recent years, it’s a really tough battle for the rights to content that will attract a wide audience. What we’re seeing is that both international tech giants and major telecoms groups are now acquiring sports rights as well.” A recent example is Deutsche Telekom, who have secured the rights to the 2024 European Football Championship. According to Henrik Brattli Vold from NRK, it will be more important in future to stand out from commercial media.

Jan Olsson, Head of Sports Rights, SVT

“For several years now, this has been hosted by SVT along with several smaller Swedish sports organisations. “We’re now hosting the same kind of championships in Norway with the title ‘NM-veka’. These competitions take place both in summer and winter, with lots of smaller sports having their national championships in one location and in a single week,” Henrik Brattli Vold adds.

Even closer collaboration in future

The NV companies already benefit from close cooperation between their sports editorial teams. They keep in touch at regular meetings and often on a weekly basis as well. At major international sports events, their technical and production teams also work together. Likewise, most of the Nordic public service media collaborate with national commercial partners, at local or regional levels, to secure the best possible rights.

Sports broadcast offerings continue to increase at a staggering pace, intensifying the battle to secure the most attractive sports rights. On top of this, major international technology giants and telecoms companies are now getting in on the game.

By Henrik Hartmann

“Carefully crafted content as a counter-strategy

Considering the increased international competition, Jan Olsson from SVT believes that the time is ripe for even further cooperation on sports in a Nordic context: “Most recently, we have set up two annual sports pitch meetings, where staff and editors pitch their new ideas to each other. We’re running staff workshops during the winter months of 2019-20, and so far, we have been granted development funding from the Nordvision Fund for three different ideas. It’s very important that we try to expand the ways we collaborate on content, creating a more solid structure for increased and systematic cooperation.”

For several years now, the NV partners have collaborated on international sports events and sports broadcasting rights. However, with sports rights increasingly passing into the hands of major commercial groups, the time is right for new approaches – both in terms of national sports coverage via the Nordic region public service channels, and also in terms of Nordic collaboration on sports.

Jan Olsson, Head of Sports Rights at SVT, explains: “With the constant growth in sports coverage offerings over recent years, it’s a really tough battle for the rights to content that will attract a wide audience. What we’re seeing is that both international tech giants and major telecoms groups are now acquiring sports rights as well.” A recent example is Deutsche Telekom, who have secured the rights to the 2024 European Football Championship.

“For several years now, this has been hosted by SVT along with several smaller Swedish sports organisations. “We’re now hosting the same kind of championships in Norway with the title ‘NM-veka’. These competitions take place both in summer and winter, with lots of smaller sports having their national championships in one location and in a single week,” Henrik Brattli Vold adds.

Even closer collaboration in future

The NV companies already benefit from close cooperation between their sports editorial teams. They keep in touch at regular meetings and often on a weekly basis as well. At major international sports events, their technical and production teams also work together. Likewise, most of the Nordic public service media collaborate with national commercial partners, at local or regional levels, to secure the best possible rights.

“Carefully crafted content as a counter-strategy

Considering the increased international competition, Jan Olsson from SVT believes that the time is ripe for even further cooperation on sports in a Nordic context: “Most recently, we have set up two annual sports pitch meetings, where staff and editors pitch their new ideas to each other. We’re running staff workshops during the winter months of 2019-20, and so far, we have been granted development funding from the Nordvision Fund for three different ideas. It’s very important that we try to expand the ways we collaborate on content, creating a more solid structure for increased and systematic cooperation.”

For several years now, the NV partners have collaborated on international sports events and sports broadcasting rights. However, with sports rights increasingly passing into the hands of major commercial groups, the time is right for new approaches – both in terms of national sports coverage via the Nordic region public service channels, and also in terms of Nordic collaboration on sports.

Jan Olsson, Head of Sports Rights at SVT, explains: “With the constant growth in sports coverage offerings over recent years, it’s a really tough battle for the rights to content that will attract a wide audience. What we’re seeing is that both international tech giants and major telecoms groups are now acquiring sports rights as well.” A recent example is Deutsche Telekom, who have secured the rights to the 2024 European Football Championship.

“For several years now, this has been hosted by SVT along with several smaller Swedish sports organisations. “We’re now hosting the same kind of championships in Norway with the title ‘NM-veka’. These competitions take place both in summer and winter, with lots of smaller sports having their national championships in one location and in a single week,” Henrik Brattli Vold adds.

Even closer collaboration in future

The NV companies already benefit from close cooperation between their sports editorial teams. They keep in touch at regular meetings and often on a weekly basis as well. At major international sports events, their technical and production teams also work together. Likewise, most of the Nordic public service media collaborate with national commercial partners, at local or regional levels, to secure the best possible rights.

“Carefully crafted content as a counter-strategy

Considering the increased international competition, Jan Olsson from SVT believes that the time is ripe for even further cooperation on sports in a Nordic context: “Most recently, we have set up two annual sports pitch meetings, where staff and editors pitch their new ideas to each other. We’re running staff workshops during the winter months of 2019-20, and so far, we have been granted development funding from the Nordvision Fund for three different ideas. It’s very important that we try to expand the ways we collaborate on content, creating a more solid structure for increased and systematic cooperation.”

For several years now, the NV partners have collaborated on international sports events and sports broadcasting rights. However, with sports rights increasingly passing into the hands of major commercial groups, the time is right for new approaches – both in terms of national sports coverage via the Nordic region public service channels, and also in terms of Nordic collaboration on sports.

Jan Olsson, Head of Sports Rights at SVT, explains: “With the constant growth in sports coverage offerings over recent years, it’s a really tough battle for the rights to content that will attract a wide audience. What we’re seeing is that both international tech giants and major telecoms groups are now acquiring sports rights as well.” A recent example is Deutsche Telekom, who have secured the rights to the 2024 European Football Championship.

“For several years now, this has been hosted by SVT along with several smaller Swedish sports organisations. “We’re now hosting the same kind of championships in Norway with the title ‘NM-veka’. These competitions take place both in summer and winter, with lots of smaller sports having their national championships in one location and in a single week,” Henrik Brattli Vold adds.

Even closer collaboration in future

The NV companies already benefit from close cooperation between their sports editorial teams. They keep in touch at regular meetings and often on a weekly basis as well. At major international sports events, their technical and production teams also work together. Likewise, most of the Nordic public service media collaborate with national commercial partners, at local or regional levels, to secure the best possible rights.

“Carefully crafted content as a counter-strategy

Considering the increased international competition, Jan Olsson from SVT believes that the time is ripe for even further cooperation on sports in a Nordic context: “Most recently, we have set up two annual sports pitch meetings, where staff and editors pitch their new ideas to each other. We’re running staff workshops during the winter months of 2019-20, and so far, we have been granted development funding from the Nordvision Fund for three different ideas. It’s very important that we try to expand the ways we collaborate on content, creating a more solid structure for increased and systematic cooperation.”

For several years now, the NV partners have collaborated on international sports events and sports broadcasting rights. However, with sports rights increasingly passing into the hands of major commercial groups, the time is right for new approaches – both in terms of national sports coverage via the Nordic region public service channels, and also in terms of Nordic collaboration on sports.

Jan Olsson, Head of Sports Rights at SVT, explains: “With the constant growth in sports coverage offerings over recent years, it’s a really tough battle for the rights to content that will attract a wide audience. What we’re seeing is that both international tech giants and major telecoms groups are now acquiring sports rights as well.” A recent example is Deutsche Telekom, who have secured the rights to the 2024 European Football Championship.

“For several years now, this has been hosted by SVT along with several smaller Swedish sports organisations. “We’re now hosting the same kind of championships in Norway with the title ‘NM-veka’. These competitions take place both in summer and winter, with lots of smaller sports having their national championships in one location and in a single week,” Henrik Brattli Vold adds.

Even closer collaboration in future

The NV companies already benefit from close cooperation between their sports editorial teams. They keep in touch at regular meetings and often on a weekly basis as well. At major international sports events, their technical and production teams also work together. Likewise, most of the Nordic public service media collaborate with national commercial partners, at local or regional levels, to secure the best possible rights.
Numerous titles, both on TV and on the NV broadcasters’ streaming services, are series sourced from the programme exchange within Nordvision. 2019 saw a small drop in the number of programmes on offer. This was due in part to a greater focus on the NV broadcasters’ streaming services as well as a shift in terms of strategy and the range of programmes. With fewer minutes to fill in the schedule, there is also less need for additional content – except from your own. Nevertheless, the exchange remains in a very strong position. Here are the titles we have decided to highlight this year.

Helping garden dreams to blossom

In the series Hagen min from NRK, viewers are invited into different amazing gardens and outdoor areas around Norway, where the NRK TV team help creative owners bring their garden ideas to life. The show has now been produced for three seasons, and it has proved popular for exchange throughout the Nordic region.

How does fake news influence election results?

In the show Har jag något val? USA-valet och sociala medier (Utbildningsradion), host and comedian Elin Almén investigates fake news and how social media is used to influence political strategies and election results. The starting point for this programme is the most recent U.S. presidential election and the rise of Donald Trump.

Who is MØ five years down the line?

Even if you don’t know the singer Karen from Ubberud in Denmark, you probably heard her song “Lean on” when it was a worldwide hit a couple of years ago. Karen calls herself MØ, and she became an overnight star – the artist that everyone wanted to work with. She travelled, worked and said yes to every offer. All out of fear of being forgotten. Five years on, she is working on her second album – but who is MØ now? The documentary MØ for evigt from DR follows this process.

One year – six tough challenges

How far can Mikko “Peltsi” Peltola push himself, and what untold strength can a human being find within himself if the need arises? In the first episode of Peltsis tuffa år (Yle), “Peltsi” paddles solo between Helsingfors and Hangö in Finland. His journey continues with long hikes in the wild and taking part in a very special “midsummer triathlon”. In the final episode, he meets the ultimate challenge: a combination of paddling, Russian border guards, roller skis and running.

Successful band in anniversary documentary

The RUV documentary Saga Mezzoforte features the band Mezzoforte – one of the first Icelandic bands to find success outside their home country. As the band celebrated 40 years as artists in 2017, this documentary was made to mark the occasion.

Nordic interest in Swedish-Finnish inspirational show

The Swedish-language TV show Strömsö is very popular. Not just in Finland, but in a Nordic perspective as well. The show provides inspiration from every corner of the home – from the kitchen to the craft room. For many years now, Strömsö has found an audience outside Finland as well.

Breaking old habits with new diets

The lifestyle show Bästa dieten (SVT) follows four Swedish couples, who have to break old habits when each pair is required to stick to a new diet for a month. They learn about things that are completely new to them, and the experience changes their views on food and health and makes them reconsider their way of life.
Long live audio content! While flow radio stations face an uphill struggle at times, the number of digital radio listeners is up. The Nordic public broadcasters hold regular meetings with digital audio on the agenda, and special events help their staff to learn from each other as international competition escalates.

By Tommy Nordlund

In autumn 2019, editors and managers from the Nordic talk radio stations met in Copenhagen. At a seminar supported by the Nordvision Fund, the same question was on everyone’s lips: how can we produce successful digital content from linear concepts that are already successful?

Ulva Svensson, Concept Developer at Swedish Radio, was in charge of the workshop section where participants were free to throw around ideas and challenges in smaller groups. “I think we need to think a bit bigger and throw open the doors for ideas and challenges.”

Younger and on demand – keywords in audio content too

The presenters themselves describe this as a fat man, a tall man and an old man attempting to make radio (and a podcast!) A real institution in NRK Radio content.

SVERIGES RADIO

1. P3 Dokumentär
   The show that takes a look at the past, digs in the archives and talks to the people who were there when it all happened. Sweden’s most popular podcast.

2. Sommar i P1
   Well thought-out and talented radio show with interesting people who entertain and reach out to listeners. An institution within Swedish radio and now also available in digital format.

3. Creepypodden i P3
   The creepiest podcast in Sweden, which brings you the best horror stories and urban myths straight from the Internet or contributed by listeners.

NRK

1. Lørdagsrådet
   Problem-based entertainment with ‘Live Nøvik’ and three (more or less) qualified advisers who tackle listeners’ dilemmas.

2. Frimønutt med Herman og Mikkel
   A podcast dealing with everyday experiences, with breaks for some crazy pranks.

3. Radioversesjonen
   The presenters themselves describe this as a fat man, a tall man and an old man attempting to make radio (and a podcast!) A real institution in NRK Radio content.

VODA

1. P4 Dokumentär
   The show that takes a look at the past, digs in the archives and talks to the people who were there when it all happened. Sweden’s most popular podcast.

2. Sommar i P1
   Well thought-out and talented radio show with interesting people who entertain and reach out to listeners. An institution within Swedish radio and now also available in digital format.

3. Creepypodden i P3
   The creepiest podcast in Sweden, which brings you the best horror stories and urban myths straight from the Internet or contributed by listeners.

Nordic public service consumers listen to more and more audio content on-demand, and the broadcasters are constantly expanding their offerings. Here are the three most popular podcasts of 2019 by country.

Nord region, what I really want to know is whether – or when – any new formats will come out which will have a wider impact and be able to challenge Sommar on P1 and P3 Dokumentär at the top of the podcast index here in Sweden,” Simon Gooch says.

In his opinion, the real challenge remains the same as it has been in recent years: “Facing the new competition from on-demand and reaching a younger audience.”

Hybrid format on the wish list

Marit Rosnes, Head of Product Development at NRK Radio, says that there is close Nordic collaboration when it comes to product development of apps as well as voice control.

“We also have more intense collaboration when it comes to third-party strategies. Within NRK, we’ve also discussed whether it would be interesting to incorporate Nordic public service podcasts in our NRK Radio service,” she says.

2020 has even more exciting developments in store. Marit Rosnes mentions a few things worth keeping an eye on.

“It’s about an atomized and personalized audio flow, and using our competitive advantage as providers of quality – in terms of radio as well as podcasts and music. We should also make greater use of our profiles and wide reach. And who knows – perhaps we’ll develop a hybrid radio and podcast format?”
What do the Swedes have to say about major events in Norway? What do the Danes want to know about Sweden? A new Norwegian radio show will answer these questions.

By Tommy Nordlund

“We’ve noticed in Norway that interest in our neighbouring countries has grown in recent years, not least if we look at the recent Swedish and Danish elections. Knowledge of the Nordic region and Scandinavia is in increasing demand,” says Hilde Sandvik.

Now she hopes to make a truly Nordic co-production come true: Norsken, svensken och dansken. In partnership with Swedish Radio, NRK secured support from the Nordvision Fund in November 2019. However, the project still needs to be developed.

Dysfunctional family members
With reinforcement from Swedish cultural journalist and author Åsa Linderborg, as well as Hassan Preisler, actor and Danish radio personality, Hilde Sandvik will tackle the most important Scandinavian news each week.

Previously, Hilde Sandvik enjoyed a career as culture editor at Bergens Tidene. She gave up that job to set up the production company Broen.xyz with the aim of creating content for a pan-Scandinavian public.

“At a time when we want to travel less, the relative importance of our neighbouring countries will grow.”

Broen and producer Henrik Hylland Uhlving will be in charge of producing Norsken, svensk och dansken.

“We uncover unexpected parallels and explore both large and small differences in our countries’ internal cultures. Or as Hassan says about the show: ‘Norsken, svensk och dansken is family therapy, where we talk freely about our dysfunctional family members back home,’” says Hilde Sandvik.

Language is not a major problem
The programme’s aim is to improve understanding between the countries. But how does it work linguistically? Do listeners understand what the presenters are saying?

“Language doesn’t seem to be a problem. This is borne out by experiences from our pilot period at the end of 2019. In the face of vast global competition, we also believe it’s critical that the Nordic public service providers work together – not least to get the chance to tell relevant stories,” says Sandvik.

At the time of writing, the future of this production is still unclear. Hilde Sandvik still hopes to get the opportunity to develop the concept – both as a weekly radio show and as a podcast.

Support from the Nordvision Fund is crucial to getting this off the ground. Nordic collaboration is well-defined – politically, financially and culturally. However, there is no real belief within the media that what happens across the border is interesting enough. So far, our experience shows that this is changing rapidly.”

Changing habits also increase the importance of greater collaboration, Hilde Sandvik explains.

“At a time when we want to travel less, the relative importance of our neighbouring countries will grow.”

The phrase coined in Sweden, “climate shaming”, may be a recurring topic of discussion for Swedes and Norwegians as well as Danes.
Hack Day builds important relationships Nordvision’s annual event, Nordic Hack Day, recently saw developers from throughout the Nordic region gather in Reykjavik. In just 24 hours, they built working demo versions of projects which could lead to actual collaboration in future.

By Tommy Nordlund

A Nordic recipe service with local delicacies? A mapping service that shows the geographic location of articles on a particular topic? A remote control to help parents keep an eye on their children’s streaming?

All these examples are taken directly from the impressive range of projects developed by around 50 participants from all corners of the Nordic region, when they joined each other in Iceland on 14th and 15th November last year. Unique chance for collaboration

The annual event has becoming an important meeting place for people working with technological innovation in the companies.

"Nordic Hack Day is the only opportunity where developers and other staff working with web publishing get to meet and work on common projects based on theories. It’s a chance to experiment and validate their experiments with others who work for companies with similar values, and without any risk or need to hide business secrets," says Kristoffer Söderlund, Technical Producer at Swedish Yle.

Ingrid Grønlie Guren, developer at NRK, attended Hack Day for the first time.

"I have to push myself to sign up for events like this. There’s a certain barrier. The gender balance is slightly uneven, so I find myself outside my comfort zone. But once I got there, I really enjoyed it," she says.

Food inspiration across the borders
Ingrid Granlie Guren was involved in developing a project based on Nordic recipes. “We call it the Nordic Food Portal, and we want to gather recipes from the Nordic public service broadcasters. Perhaps we could learn about each other’s food cultures by collecting recipes and translating them. I’m also thinking of the discussion about food waste. We could share local recipe ideas across the national borders,” she says, hoping that the project will live on and be developed further beyond Hack Day.

Rapid change could lead to closer collaboration
Of course, there is always room for development. Baldvin Þór Bergsson, Head of Digital Media at host company RUV, believes that it is possible to find more areas where the Nordic public service broadcasters could work closer together.

“The digital environment is changing rapidly, and even the larger companies find it hard to keep up, not to mention a small company like RUV. Nordic Hack Day is the perfect opportunity for the developers to really understand what direction the others are moving in, and whether there are any Nordic projects to collaborate on,” he says.

Different platforms and traditions in the companies constitute challenges to their collaboration, Baldvin Þór Bergsson observes.

“I really believe that the Nordic public service broadcasters should move towards a common platform and larger projects. The only thing that stands in the way is long-term strategies,” he says.
MISSION: EXCHANGE DIGITAL CONTENT

Since 1st October, Ingrid Mallén from Swedish Yle has been the new digital coordinator for the Nordvision Digital Publishing collaboration.

By Tommy Nordlund

The coordinator’s task is to harmonise digital content, allowing the top stories from each Nordvision partner to be passed on to users throughout the Nordic countries. This project will be continued thanks to new support from the Nordvision Fund.

Stronger together

“There are many reasons why I accepted the role of coordinator. I really like working with people. To be honest: however digital the work may be, my job here is more about working with people. I enjoy being at the heart of things, and I love the idea of bringing people in the Nordic countries together. I also like problem-solving, which I imagine this role will involve in future,” says Ingrid Mallén.

She says that she has already realised how much the Nordic public service broadcasters have in common in their activities.

“The whole coordinator remit is basically a reflection of what I do here at Yle. It’s interesting to compare, but I truly believe that we’re far stronger together.”

Expanded to include new content areas

With Ingrid Mallén as the unifying force, the network of digital editors from the Nordic companies has held video conferences every two weeks.

“There is where we share experiences of what has worked and what hasn’t worked in terms of content, workflow, contact with audiences etc.,” she says. In autumn 2019, the network was expanded to include content from the editorial teams covering science, culture and education. Ingrid Mallén tells us that the translation resources have also been reviewed to ensure that good content can travel across the borders.

In spring 2020, staff will also meet to discuss their collaboration face to face.

Ingrid Mallén particularly hopes that her role as coordinator can help to promote understanding between the Nordic countries.

“I believe there’s an underlying significance in exchanging national content and telling each other’s stories. What does society look like, and how do people go about things in the other Nordic countries? If you asked me what a single parent’s life is like in Bergen, I’d have no idea. We know very little about each other. I think we could increase our understanding in that respect,” she says.

Digital content crosses the borders

1. The NRK article by Sunniva Tilson about the accuracy of the series The Crown was translated into Swedish and became Swedish Yle’s most-read article of the second week in December 2019.

2. The magnificent annual Nobel Banquet in Stockholm is hot gossip, even beyond Sweden’s borders. Ylva Larsson from SVT compiled a list of seven talking points – a list that Swedish Yle was then able to share with visitors to its web page.

3. NRK’s story about the gamer Mats and his parents, who only realised after their son’s death what a network of friends he had built up through gaming, touched readers throughout the Nordic region. The article was published thanks to the Nordic digital collaboration between SVT, DR, Yle and Swedish Yle.
In June, the Nordic public affairs office in Brussels changed its name to ‘Nordvision’. Although their duties and daily management remain the same, the office director believes that having a presence in the EU is becoming ever more important.

By Ib Keld Jensen

They have a new name, but their main role is still the same: to influence the framework conditions in the EU to ensure that the free, reliable and independent dissemination of important societal issues is steered in the right direction.

Director Charlotte Niklasson has fulfilled this role for the past five years. With the support of a trainee, she will continue to act as an advanced outpost in Brussels for the Nordic public service providers, thanks to her increasingly extensive network and solid insight.

Until 1st June 2019, the office was known as Nordic Public Service Broadcasting. It already represented the seven Nordvision partners, as does the Nordvision Secretariat in Copenhagen.

Thus, it was a logical move to place both offices under the Nordvision brand, already well known in many other contexts. The two offices have equal status, but carry out separate roles. The Copenhagen office continues to focus on content, programme exchange and co-production.

Charlotte Niklasson’s role in Brussels is to conduct public affairs services and to further the interests of the Nordic public service providers in the European Parliament.

A safeguard against fake news

“As EU legislation becomes ever more important, so does having a presence in Brussels,” Charlotte Niklasson reckons. She also mentions editorial independence as one of the crucial issues to feature on upcoming agendas.

“Of our most important perspective is to secure our independent and reliable journalism and reporting on society, and this applies to digital contexts as well. There’s an inherent risk from other platforms wanting to judge our editorially approved content by other standards, and they may give it lower priority or even remove our content from their platforms,” Charlotte Niklasson says, with direct reference to giants such as Google, Apple and Facebook.

She reckons that the Nordic public service media are in their strongest position for a long time – not least because of the ongoing discussions of fake news. In this regard, the high editorial standards found in public service media have turned out to be a safeguard against dishonest journalism, and this is also getting growing recognition in Brussels. “Public service media are in a significantly stronger position compared to only a few years ago,” she says.

Transparency in algorithms

Closely related to social media influence, we have the issue of public service findability. How do you ensure that free and independent journalism gets a prominent position in the search results when you ask Alexa to find the latest news, or when you search for today’s news on Google? In this respect, quality journalism is up against e.g. clickbait, sponsored news and Google prioritising its own news content.

Not to mention algorithms – something that Charlotte Niklasson, along with her European colleagues, is already working to make more transparent.

Charlotte Niklasson shares her office space with several other public service providers such as EBU, BBC, RAI, France Télévisions, ARD and ZDF.

“It gives us some incredible benefits that we always have colleagues nearby to bounce off ideas, and it also makes for easier access to parliamentarians – for instance from France and Germany, who have a much larger number of representatives than our Nordic countries,” Charlotte Niklasson concludes.
Eagles 2

Eagles is a powerful series about four teenagers from a small Swedish town, where love, jealousy and friendship all intertwine with a ruthless focus on ice hockey, and where the dream of a different future is a constant factor.

A few months have passed since Felicia and Ludde had their dramatic break-up, and nothing is the same in the small town of Oskarshamn. Felicia is back, and she puts on a tougher front than ever. Is it possible to regain trust, considering everything that has happened?
**Nordvision key figures 2019**

**Total**
- Total number of programme episodes - co-productions and exchanges: 4,172
- Co-productions: 1,731
- Programme and archives exchanges: 2,441
(Extra programme exchanges, KNR and KVF, 731 episodes in total)

**News**
- Estimated number of news clips exchanged: 2,883

**Co-productions**
- Number of programmes granted development support: 43
- Number of programmes granted production support: 81

**Co-productions in 2019**

**Co-productions per programme genre:**
- Children: 1,150 episodes
- Drama (and N12): 2,764 episodes
- Factual: 1,626 episodes
- Culture: 1,731 episodes
- Investigative journalism: 341 episodes
- Knowledge: 168 hours
- Youth & young adults: 856 episodes

**Total**
- Number of programmes granted production support: 81
- Number of programmes granted development support: 43
- Estimated number of news clips exchanged: 2,883
- News programme and archive exchanges: 2,441 episodes
- Co-productions: 1,731 episodes
- Total number of programme episodes – co-productions and exchanges: 4,172

**Organisation**

**Nordvision – in brief**

**What is Nordvision?**
Nordvision is a media collaboration between the Nordic public service companies, which was established back in 1959.

**Who are the members?**
SVT (Sweden), NRK (Norway), Yle (Finland), DR (Denmark) and RUV (Iceland) are members, while KNR (Greenland), KVF (Faroe Islands), Sveriges Radio (Sweden) and Utbildningsradion (Sweden) are associated members.

**What does Nordvision do?**
Nordvision’s main task is to act as a catalyst to promote and strengthen public service providers in the Nordic region through co-productions, programme exchange, format cooperation and knowledge sharing. Nordvision is coordinated through several programme and network groups. In practice, collaboration often arises when a public service provider presents its ideas to the other countries in these groups. If a provider is granted co-financing for an idea, it can also apply to the Nordvision Fund for support.

**What is the Nordvision Fund?**
The Nordvision Fund provides funding for research, development and production. Although only the Nordvision companies are allowed to apply, the actual production can take place in-house or externally.

**How do you apply for support?**
NKR, SVT, Yle, DR and RUV can apply for funding, but the project in question must be a collaboration between at least two of the members. The Nordvision Secretariat and the contact person for your country can help you complete an application form on the Nordvision website.

**Who decides where the funding goes?**
Production support is prioritised nationally by NRK, SVT, Yle and DR. As RUV has no fund, this company cannot apply for production support. Development support is awarded by the Board or by commissioners in these Nordic groups: Factual, Culture, Children and Youth & young adults. The funding for genre groups is jointly distributed at the pitching competitions held twice a year.

**How much funding did the Nordvision Fund award in 2019?**
The Nordvision Fund granted support for production as well as research and development amounting to almost EUR 16.7 million for a total of 129 projects. Production support of EUR 16.2 million was allocated across 87 projects. Research and development support totalling EUR 477,500 was allocated across 42 projects.

**When is the next application deadline?**
The next deadline for applications to the Board for production support or research and development support is 8th May 2020. The second application deadline is at the start of November.
### Development support/Spring

**Collaboration on Ultrabit** *(DR, NRK)*  
10,000 EUR *1

**Explainer format/Factual** *(DR, NRK, SVT)*  
15,000 EUR *1

**Team Storm (Angrap)** *(NRK, SVT, Yle)*  
13,000 EUR *1

**Research on target groups** *(DR, SRVT, Yle)*  
2,500 EUR *1

**Digital Doping** *(SVT, NRK, RUV, DR, Yle, SrW)*  
12,000 EUR *2

**Havrankommissionen** *(NRK, SrW)*  
10,000 EUR *2

**Brogåer i rod** *(DR, K, RUV, SVT)*  
10,000 EUR *2

**Fra skot til idå** *(NRK, RUV, SrW)*  
10,000 EUR *2

**När Jazzylegenderna kom till Norden** *(SVT, DR, RUV, SrW, Yle)*  
10,000 EUR *3

**Fra las til stads** *(DR, SVT)*  
10,000 EUR *3

**Social Kontrol** *(DR, NRK, SRVT, SrW)*  
10,000 EUR *4

**16 (UV + format)** *(NRK, DR, RUV, SVT)*  
13,000 EUR *4

**The Fall of the Ball Master** *(DR, SrW)*  
10,000 EUR

**Kampan mod klokan** *(DR, SVT, NRK)*  
10,000 EUR

**Coord for digital content excl.** *(NRK, DR, RUV, Yle, SrW, SVT)*  
20,000 EUR

**CREATIVE WORKSHOPS EURO 2020** *(NRK, SVT, Yle, DR)*  
11,000 EUR

**CR WORKS, WINTER MANAGER** *(NRK)*  
11,000 EUR

**Nordic Hack Day 2019** *(RUV, DR, Yle, SrW, SVT, NRK)*  
20,000 EUR

### Development support/Autumn

**Conference day on target groups** *(DR, NRK, SrW, Yle)*  
13,500 EUR *1

**Weekly current topic doc./Visitor for evigt** *(DR, SVT)*  
13,500 EUR *1

**The modern Sherlock Holmes** *(Yle, DR, NRK, RUV)*  
15,000 EUR *2

**Mysternet dag** *(NRK, DR)*  
12,000 EUR

**Historien om Grønland** *(DR, NRK, RUV, SrW, SrW)*  
10,000 EUR

**Övervakat land** *(SVT, NRK, RUV, DR, SrW, Yle)*  
10,000 EUR *2

**(UV, FORMAT) Vida Sjär - Naturalen CSI** *(SVT, NRK, RUV, DR, Yle)*  
10,000 EUR *2

**Historien om dansk film** *(DR, NRK)*  
10,000 EUR *3

**Du är Sveriges bästa Fotograf** *(SVT, NRK, RUV, DR, SrW, Yle)*  
10,000 EUR *3

**Kender du musiktyper?** *(DR, NRK)*  
10,000 EUR *3

**Kunstner eller bot** *(NRK, RUV, E, DR, SrW)*  
10,000 EUR *3

**Nudes 2** *(NRK, DR, Yle)*  
11,000 EUR *4

**Friends by accident** *(NRK, DR, SrW)*  
8,000 EUR *4

**Bortebönerne** *(NRK, SrW)*  
8,000 EUR *4

**Lange lysse natter** *(DR, Yle, SRW)*  
8,000 EUR *4

**Queenbeas (Daily chat fiction Instagram)** *(Yle, NRK)*  
8,000 EUR *4

**18** *(NRK, DR)*  
11,000 EUR *4

**How to reach targeted audience segment with our rich content** *(NRK, Yle, DR, RUV)*  
15,000 EUR

**Developing short digital stories Paralypics** *(SVT, NRK, Yle, DR)*  
4,000 EUR

**Everyone Loves Horses** *(Yle)*  
11,000 EUR

**Social Media Seminar 2020** *(NRK, Yle, DR, SVT)*  
10,000 EUR

**Publishing Hack 2020** *(NRK, Yle, DR, RUV, SVT)*  
10,000 EUR

**Nordic Hack Day 2020** *(NRK, Yle, DR, RUV, SVT)*  
20,000 EUR

**Festival of Digital Narratives (FODN) 2020** *(NRK, Yle, DR, RUV, SVT)*  
20,000 EUR

*1 Granted by the Commissioning Editors for children’s content in Copenhagen (October 2019)

*2 Granted by the Commissioning Editors for factual content in Umeå (October 2019)

*3 Granted by the Commissioning Editors for culture content in Umeå (October 2019)

*4 Granted by the Commissioning Editors for youth and young adults’ content in Aarhus (October 2019)

### Production support/Spring

**Uncovering the anonymous network of Scandinavians on 4chan** *(DR)*  
75,000 DKK

**Bedrag 3** *(DR)*  
5,000,000 DKK

**Hans og Evetnyheder** *(DR)*  
800,000 DKK

**Baseboys III** *(DR)*  
2,000,000 DKK

**Daglig er Norden** *(DR)*  
900,000 DKK

**Giv os naturen tilbage** *(DR)*  
890,000 DKK

**Hjemebanen 2/Hjemebanen 2** *(DR)*  
1,184,976 DKK

**Livstid** *(DR)*  
155,731 DKK

**Peacemaker** *(DR)*  
1,493,320 DKK

**Frid til lands** *(DR)*  
10,000,000 DKK

**Vandens vildste arktikturskander** *(DR)*  
575,000 DKK

**Saxovergrøn på web** *(DR)*  
350,000 DKK

**Frodelik af folket** *(DR)*  
200,000 DKK

**Det sidste skrig** *(DR)*  
250,000 DKK

**Kriminfortællerne** *(DR)*  
850,000 DKK

**THE GREATEST STORIES FROM THE EURO 2020** *(DR)*  
12,000,000 DKK

**Nordiske mesterkøkken** *(NRK)*  
1,000,000 NOK

**Minibarna/Barnehagen** *(NRK)*  
500,000 NOK

**Lås meg. Season 2** *(NRK)*  
500,000 NOK

**18** *(NRK)*  
1,000,000 NOK

**Exit** *(NRK)*  
7,687,750 NOK

**Line spiser riktig** *(NRK)*  
1,000,000 NOK

**Kunstamiørnen** *(NRK)*  
1,170,000 NOK

**Saxovergrøn på web** *(NRK)*  
300,000 NOK

**Selskabsbrev (Salmoned på Instagram)** *(NRK)*  
1,532,000 NOK

**THE GREATEST STORIES FROM THE EURO 2020** *(NRK)*  
42,000,000 NOK

**Vakuum** *(SwYle)*  
80,000 EUR

**Grubboomers baksida** *(SwYle)*  
8,000 EUR

**Luntold Arctic Wars** *(Yle)*  
95,000 EUR

**Can you eat this?** *(Yle)*  
100,000 EUR

**Seksualinen hyväksikäyttö ja väkivalta netin välityksellä** *(Yle)*  
11,000 EUR

**The Saga of Our Common Sea** *(SwYle)*  
50,000 EUR

**Den nordiska konstågsklubben** *(SwYle)*  
10,000 EUR

**THE GREATEST STORIES FROM THE EURO 2020** *(Yle)*  
3,500 EUR

**Systrar** *(SVT)*  
7,430,000 SEK

**Da dagar blommma blommar** *(SVT)*  
11,763,000 SEK

**Bonusfamiljen 3** *(SVT)*  
11,560,000 SEK

**Grubboomers baksida** *(SVT)*  
400,000 SEK

**Eagles 1** *(SVT)*  
2,156,000 SEK

**Eagles 2** *(SVT)*  
3,433,333 SEK

**Storm på lugna gatan** *(SVT)*  
3,900,000 SEK

**THE GREATEST STORIES FROM THE EURO 2020** *(SVT)*  
46,200,000 SEK

**Salvom på Instagram** *(DR)*  
250,000 DKK
<table>
<thead>
<tr>
<th>Title</th>
<th>Category</th>
<th>Broadcaster</th>
<th>Title</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASEBOYS</td>
<td>Children</td>
<td>DR</td>
<td>She composes like a man!</td>
<td>Culture</td>
</tr>
<tr>
<td>Baseboys</td>
<td>Children</td>
<td>DR</td>
<td>Silence - Instradren Af Hoppem</td>
<td>Culture</td>
</tr>
<tr>
<td>Oda Dimwett 2 + 3</td>
<td>Children</td>
<td>DR</td>
<td>Svindan</td>
<td>Culture</td>
</tr>
<tr>
<td>Skyldig (formerly Forfar)</td>
<td>Children</td>
<td>DR</td>
<td>Stay Real</td>
<td>Culture</td>
</tr>
</tbody>
</table>
| Song 
   gennem 
   musik | Children | DR | Fremtiders drømmesimler - Norden | Knowledge |
| Brinkadj 2 | Children | NRK | Skil for Europa | Knowledge |
| Flickken | Children | NRK | Trivstløsmellem (UV) | Knowledge |
| Jenifer 
   Season 10 | Children | NRK | Unga og grænser | Knowledge |
| Kan 
   se 2 | Children | NRK | Kalen Ring | Knowledge |
| Karsten 
   og Petra - Season 2 | Children | NRK | Explainer collaboration | Knowledge |
| Lik meg | Children | NRK | Badges 3 – Follow the Money, (3, (N) | Nordic |
| Lik meg - Season 2 | Children | NRK | Homebakes Season 3 (N) | Nordic |
| Puppets for targeted group 5:6 (UV) | Children | NRK | Bonafidej (N) | Nordic |
| Silcom (Skam + Klassan) (UV) | Children | NRK | De dagar som blymanna blommar (N) | Nordic |
| Zombies! | Children | NRK | Dronningens danske bagemæl | Investigative journ |
| Collaborative platform (UV) | Children | NRK | Herch | Investigative journ |
| The Falcons | Children | RUV | Niklin | Investigative journ |
| Banana Action (UV) | Children | SVT | Sexovergreb på web | Investigative journ |
| Ankeløse | Children | SVT | Unødeladsætter (UV) | Investigative journ |
| Staffi | Children | SwYle | Elvavilt | Investigative journ |
| Udu | Children | SwYle | Riddles | Investigative journ |
| All | Children | Ye | Balcon kunstena på nagelaktoingen | Investigative journ |
| Selfied (N) | Drama | DR | Drømmen (N) | Investigative journ |
| Ett eget Musikuniversum (UV) | Culture | SVT | Doggy Style II | Youth & young adults |
| Ett eget Musikuniversum (UV) | Culture | SVT | Doggystil (formerly YOLO) | Youth & young adults |
| Begravet i rod (UV) | Drama | DR | Rødkvarnt (UV) | Youth & young adults |
| Signe Melde 2.0 (UV) | Factual | DR | 16 (UV) | Youth & young adults |
| Simons superfælles | Factual | DR | 17 | Youth & young adults |
| Fræ sør til ø (UV) | Factual | NRK | 18 | Youth & young adults |
| Havrekinemosen (UV) | Factual | NRK | F-50/DEN (formerly Ulixes) | Youth & young adults |
| The Midnight Sun (UV) | Factual | NRK | Mennan ("The Period") (UV) | Youth & young adults |
| Beauty or bust (UV) | Factual | SVT | Mål (Mie pappa) | Youth & young adults |
| Håt vader (UV) | Factual | SVT | 3 | Youth & young adults |
| Slow TV – Årværdningen | Factual | SVT | Culture Clash (NV: BBC Scotland) (UV) | Youth & young adults |
| Vagten (UV) | Factual | SVT | England | Youth & young adults |
| Aktivisten | Factual | SwYle | Fixen | Youth & young adults |
| Vælerleksan (UV) | Factual | SwYle | Sjæl skriver | Youth & young adults |
| Intervjuet (UV) | Factual | Ye | Badromsleva (formant) | Youth & young adults |
| Ett eget Musikuniversum (UV) | Culture | SVT | Vakuum | Youth & young adults |
| Klassiker på en kvart | Culture | SVT | ProFaX (UV) | Youth & young adults |
| Målasta (UV) | Culture | SVT | | Youth & young adults |
Nordvision is the media collaboration between the Nordic public service companies established back in 1959.

Contacts

Chair of Nordvision
Øyvind Lund, NRK
oyvind.lund@nrk.no

Nordvision Secretariat
Secretary General
Henrik Hartmann
hrh@dr.dk +45 24 24 83 05

Project Manager
Tommy Nordlund
tono@dr.dk +45 28 54 40 44

Project Manager
Øystein Espeseth-Andresen
oyes@dr.dk +45 28 54 40 05

Nordvision Fund Board
SVT: Thomas Nilsson, (Chair), thomas.nilsson@svt.se
NRK: Arne Helsingen, arne.helsingen@nrk.no
DR: Lars Fredenslund Høgsberg, lash@dr.dk
RÚV: Skarphédinn Gudmundsson, skarphedinn.gudmundsson@ruv.is
Yle: Marit af Björksten, marit.af.bjorksten@yle.fi
See all contacts on nordvision.org