

Nordvision annual report

2013
2014

DR NRK RUV SVT UR YLE

NORDVISION

Nordvision annual report

2013
2014

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Forord

Foreword



Norden er ikke kun en gammel idé. Det er især en god idé, skrev journalist Anders Jerichow for nylig i en artikel i den danske avis Politiken. Det er som om, at parallelt med globaliseringen bliver Norden mere og mere relevant. I mange forskellige sammenhænge arbejder man med at udbygge det regionale samarbejde i Norden. Nordisk Ministerråd arbejder blandt andet med planer om fælles forsvarssamarbejde, noget der var utænkeligt for bare 5 år siden. Men finanskrisen og det at skulle være tilstede på alle tænkelige "plattformer" aktualisere samarbejde.

Det har vi jo længe vidst i det nordiske tv- og mediesamarbejde. Skridt for skridt har vi opbygget og udbygget Nordvisionssamarbejdet gennem årtier. Vi har skabt værdi sammen. I dag er vores årlige samlede værdiskabelse så stor, nemlig ca. 3.700 programmer, at vi sammen kunne drive en ekstra tv-kanal.

Dét, er der ikke mange regionale tv-samarbejder i verden, der kan prale af. Igen i 2013 har vi i Nordvisionssekretariatet haft rigtig mange henvendelser fra udenlandske tv-stationer. Schweiziske, tjekkiske og tyske kanaler, som gerne vil vide, hvordan vi får samarbejdet i Norden til at fungere.

Igen i 2013 har vi taget nye og vigtige skridt ud i nye former for samarbejde; formatudvikling, natur- og historiesamarbejde, samarbejde om tilgængelighed og analyser omkring rettigheder.

Desuden har vi implementeret Nordif3. Afløseren for Nordif1 og Nordif2, som kan håndtere HD-kvalitet. Nordif3 er allerede indstillet til en teknologipris, nemlig til

IBC2013 Innovation Awards. Der findes en international interesse for Nordif3, som med fem forskellige bolag med fem forskellige interne mediesystemer er lykkedes at skabe et velfungerende system til hurtig overførsel af HD-indhold.

Året har også stået i formatudviklingens tegn. Der har i år været afholdt fire formatkonkurrencer i programgrupperne:

Fakta, kultur, ung og undervisning. I alt blev der blev indsendt mere end 110 nye idéer. Antallet af formater i udvikling eller i (sam)produktion er nu oppe på 27 formater. Formater, hvor vi har delt udgifterne til udvikling og formater, som vi efterfølgende har fælles råderet over.

I 2013 blev der i øvrigt gennemført og færdiggjort 56 udviklingsprojekter. Det er det højeste antal udviklingsprojekter, som er gennemført på et år. Langt de fleste udviklingsprojekter er anbefalet af flere nordiske bestillere. Det sikrer bedre og mere relevante nordiske samproduktioner og formater. Vores måling viser, at ca. 50 % af samtlige udviklingsprojekter går i samproduktion eller i produktion i et NV-bolag.

En programgruppens samarbejder skal nævnes her, nemlig børnegruppen.

Børnegruppens slår i 2013 alle tidligere rekorder, når det gælder antallet af samproduktioner. 640 programmer er blevet samproduceret og færdiggjort i 2013. Da den nordiske børnegruppe mødtes i Oslo i slutningen af oktober 2013, var det stort set samtidig med offentliggørelsen af, at tre Emmy-nomineringer var tilfaldet SVT (1) og DR (2). Alle tre nominerede projekter er i

øvrigt nordiske samproduktioner og *Labyrint* er udviklet med R&U midler fra udviklingsfonden. Sidste år var NRK nomineret i tre børne kategorier. Nordiske børneprogrammer klarer sig snart lige så godt som nordisk voksendrama uden for Norden.

Altting er ikke letter lagkage.

Udfordringerne omkring rettigheder har været drøftet på samtlige programgruppermøder. Alle grupperne er vældig optaget af at drøfte, hvilke rettigheder man stræber efter i fremtiden, hvilken dialog bolagene har med rettighedsorganisationerne, og hvad vi sammen kan gøre for at finde kreative løsninger på dette område.

Mange programgrupper er desperate for at få løst de fælles udfordringer, vi sammen står overfor, når det gælder rettigheder. Desværre er det svært at ændre på de eksisterede rettighedsmønstre. Derfor satte NV-mødet og Nordvisionssekretariatet gang i en kortlægning af de fælles udfordringer under kyndig ledelse af SVTs tidligere programdirektør Annie Wegelius. Rapporten blev fremlagt på det netop afholdte NV-møde i Stockholm og vil blive præsenteret på forårets programgruppemøder.

Tak for et rigtig godt år.

Lena Glaser,
Programdirektør SVT og ordførende i
Nordvision

Henrik Hartmann,
Generalsekretær i Nordvision

The Norden (The Nordic region) is not just an old idea. It's a particularly great idea, journalist Anders Jerichow wrote recently in an article for Danish newspaper Politiken. It's as though, in parallel with globalisation, the Nordic region is becoming more and more relevant. Work on developing regional cooperation in the region is happening in different contexts. The Nordic Council of Ministers is working on plans for shared defence, something which would have been unthinkable only 5 years ago. But the financial crisis and having to be present on all possible 'platforms' is helping achieve this cooperation.

This is something we have been proving for a long time in the Nordic television and media cooperation. Step by step we have built and developed the Nordvision cooperation over the decades. We have generated value together. Today our current annual value creation is so big, more than 3,900 programmes, that together we could run an extra TV channel.

There are not many regional TV partnerships in the world that can boast this. Once again in 2013, the Nordvision secretariat has received numerous enquiries from foreign TV stations. Swizz, Czech and German channels, who want to know how we get our cooperation in Scandinavia to work.

Once again in 2013, we have taken new and important steps out into new types of partnerships; format development, nature and history-based partnerships, partnerships on accessibility and analyses on rights.

We also implemented Nordif3. The replacement for Nordif1 and Nordif2, which can handle

HD quality. Nordif3 was nominated for a technology award, the IBC2013 Innovation Awards. Nordif3 has attracted international interest, which with five different companies with five different internal media systems have succeeded in creating a well-functioning system for fast transfer of HD content.

This year has also been one of format development. This year four format competitions were held in the following programme groups:

Facts, culture, youth and education. Over 110 new ideas were sent in. The number of formats in development or in production has now reached 27 formats. Formats where we have shared the development costs, and formats which we have subsequently shared the control over.

In 2013, a further 56 development projects were implemented and completed. This is the highest number of development projects that have been implemented in a year. The majority of development projects are recommended by several Nordic commissioning editors. This ensures better and more relevant Nordic co-productions and formats. Our measurement shows that approx. 50% of all development projects go into co-productions or production in an NV company.

One programme group's partnership merits a mention here, the children's group. In 2013, the children's group broke all previous records when it comes to the number of co-productions. 640 programmes have been co-produced and completed in 2013. When the children's group met in Oslo at the start of October 2013, it was virtually the same time

as the release of the three Emmy nominations for SVT (1) and DR (2). All three nominated projects are also Nordic co-productions and *Labyrint* was developed with R&U funds from the development fund. Last year NRK was nominated in three children's categories. Nordic children's programmes are doing almost as well as Nordic adult drama outside the region.

Not everything as easy as pie the challenges surrounding the rights have been negotiated at numerous programme group meetings. All the groups are very preoccupied with negotiating which rights to strive for in the future, which dialogue the companies have with the rights organizations, and what we can do together to find creative solutions for this area.

Many programme groups are desperate to solve the common issues we all face when it comes to rights. Unfortunately, it is hard to change existing rights patterns. That's why the NV meeting and Nordvision's secretariat launched a study of the common challenges under the management of SVT's former programme director Annie Wegelius. The report was submitted at the NV meeting in Stockholm and will be presented at the programme group meetings in spring.

Thanks for a great year.

Lena Glaser,
Programme director SVT and chairperson
for Nordvision

Henrik Hartmann,
General secretary at Nordvision



ROCK ISLANDICA (RUV)



LÄRJUNGEN (LÄNGFILM / SVYLE)



MODELLPOJKAR (SVT)

Internationaliseringen giver nordisk samarbejde nye muligheder

Internationalization gives Nordic partnerships new opportunities

Lena Glaser, programdirektør på SVT, er ny ordførende for Nordvision fra og med 1. januar 2014. I denne artikel interviewer vi hende, om de nordiske public service mediers udfordringer og hendes syn på det nordiske TV og medie samarbejde.

— Henrik Hartmann

Lena Glaser var indtil for et år siden ansat som chef for SVT interaktive tjeneste, SVTi. 1. januar 2013 blev hun så ansat i en nyoprettet stilling, som programdirektør for SVTs interaktive udbud og de interaktive platforme i SVT.

Det første spørgsmål, jeg stiller Lena Glaser, er, hvad hun ser som den største udfordring for public service. Lena vender straks spørgsmålet rundt og siger:

"Min spontane tanke er, først at tale om de muligheder som public service jo har i udgangspunktet. De nordiske public service bolag har jo alle den fordel, at vi får offentlige midler hvert år. Mange kommercielle mediebolag har haft nogle voldsomme udfordringer under finanskrisen og har skullet finde nye og levedygtige forretningsmodeller i forhold til de teknologiske forandringer og brugeres nye medievæner. Vi i SVT har i sammen periode selvfølgelig været tvunget til at rationalisere, men har også kunnet bruge kræfter på at opbygge vort

forhold til seerne og brugerne, således, at SVT i dag en betydningsfuld aktør i den digitale verden".

Økonomi og kvalitet

Ifølge Lena Glaser har flere af de kommercielle aktører nu fundet deres forretningsmodeller, så de begynder at tjene penge og kan investere mange penge, og så begynder public service bolagene at kunne mærke alvoren.

Lena Glaser fortæller;

"Vi bliver tvunget til at være til stede på mange platforme og vedligeholde disse uden at få tilgang til større budgetter. Det er nok vor største udfordring lige nu.

Desuden er udfordringen, hvordan folk finder os og bruger vort indhold i det kæmpemæssige mediehav. Jeg tror ikke, at svaret entydigt er, at vi skal og kan producere billigere. Seerne er vant til at kunne se høj kvalitets-TV og drama. Seerne er utålmodige og krævende, og derfor må og skal vi stadig producere kvalitet. På nogle områder skal vi måske i fremtiden producere færre og bedre, men på andre platforme kan vi måske producere lidt billigere, men hurtigere".

Når spørgsmålet falder på det nordiske samarbejde ser Lena Glaser rigtig mange ligheder mellem de nordiske lande, mellem mediemarkederne og mellem de nordiske public service-bolag:

"Nordisk set er vi jo meget ens. De politiske systemer, mediemarked, publikum og Nordvisionsbolagene, men

vi har valgt at møde udfordringerne med forskellige strategier på forskellige tidspunkter. SNår vi så kommer ned i selve substans, bliver mange at forholdene sjovt nok ens igen", siger Lena Glaser.

Fornyet chance for samarbejde

Udover de mange nordiske samproduktioner, programudvekslingen og formatsamarbejdet, fremhæver Lene Glaser den helt uvurderlige udveksling af erfaringer, analyser og idéer om løsninger, som hun oplever finder sted på mange områder i Nordvisionssamarbejdet.

På det afsluttende spørgsmål om, hvad hun godt kunne tænke sig, at der sker i fremtiden med det nordiske samarbejde, svarer hun:

"Vi er små lande i en stor verden og små bolag i det kæmpe mediehav. Men det er jo interessant, at vi lige nu kan se en tendens til, at seerne og brugerne, lige efter det nationale indhold, vil have det nordiske indhold, og først derefter går efter det internationale indhold. Det giver jo os en fornyet chance til samarbejde, en slags renæssance for det nordiske samarbejde. Midt i internationaliseringen af medierne og medieindholdet, bliver der pludselig plads til det nordiske – igen. Så vi skal nok hele tiden finde nye og rigtige områder, hvor vi har lettest mulighed for at udnytte samarbejdet positivt og kreativt. Og sige, her er det frugtbart at samarbejde, her hjælper vi hinanden og os selv - hvis vi gør noget sammen".

Lena Glaser, programme director at SVT, is the new spokesperson for Nordvision from 1 January 2014. In this article we interview her about the public service media's challenge and her vision of the Nordic TV and media cooperation.

— Henrik Hartmann

Less than a year ago, Lena Glaser worked as director for SVT interactive services, SVTi. On 1 January 2013, she was employed in a newly established role as programme director for SVT's interactive offer and the interactive platforms in SVT.

The first questions I ask Lena Glaser is what she sees as the biggest challenge for public service. Lena immediately turns the question around and says:

"My initial thought is to firstly talk about the opportunities that public service has. The Nordic public service companies all have the advantage that we receive public funding every year. Many commercial media

companies have endured some tough times during the financial crisis and have had to find new and sustainable business models in relation to the technical changes

going on and users' new media habits. At SVT we have in the same period of course had to rationalize, but have also been able to spend significant energy on building our relationship with the viewers and users so that SVT is now a significant heavyweight in the digital world".

Finance and quality

According to Lena Glaser, several of the commercial players have now found their business models. Consequently they are starting to earn money and can invest more money, and that's when public service companies start to feel the pinch.

Lena Glaser explains;

"We are being forced to be deliver content on so many platforms and to maintain them but without access to bigger budgets. That's probably our biggest challenge at the moment. The challenge is also how people find us and use our content in the enormous sea of media. I don't think the answer is simply to produce for less money. The viewers are used to watching high quality TV and drama. The viewers are impatient and demanding, and that is why we still have to produce quality. In some areas in the future we might have to produce fewer programmes but of better quality, but on other platforms we can perhaps produce slightly cheaper, but faster."

When the question falls on the Scandinavian cooperation, Lena Glaser sees many similarities between the Nordic countries, between the media markets and between the Nordic public service company:

"From a general perspective, we are all very similar. The political systems, media markets, audience and Nordvision companies, but we have decided to meet the challenges with different strategies at different times. When we look at the actual substance, many of the conditions funny enough are all the same." says Lena Glaser.

Renewed chance of cooperation

In addition to the many Nordic co-productions, the programme exchange and format work, Lene Glaser highlights the exchange of experiences, analyses and ideas on solutions that she constantly finds taking place in many areas of the Nordvision cooperation.

To the final question about what she would like to see happen in the future with the Nordvision cooperation, she replies:

"We are small countries in a large world and small companies fighting in a sea of media players. But it's interesting that right now you can see a trend that the viewers and users want Nordic content second to national content, and only after that do they want the international content. This gives us a renewed chance of cooperation, a type of renaissance for regional cooperation. Right amidst internationalization of the media and media content, there is suddenly a space for the Nordic again. So we will keep finding new and right ways to exploit our cooperation positively and creatively. And say this is when it would be fruitful to work together, this is where we help each other and ourselves by doing something together.

"From a general perspective, we are all very similar. The political systems, media markets, audience and Nordvision companies, but we have decided to meet the challenges with different strategies at different times. When we look at the actual substance, many of the conditions funny enough are all the same." says Lena Glaser.



Nordvision i tal 2013

Nordvision key figures 2013

3.914	episode / programmes in total (1850 hours TV)
1.150	co-production episodes / programmes (488 hours TV)
2.764	exchanged episodes / programmes (ca. 1382 hours TV)
142	co-productions in production
52	completed co-productions
70	co-production projects received Nordvision Fund support
32	projects received development support from the Nordvision Fund



Gensidig inspiration er hemmeligheden bag prisregn til børne-tv

Nordisk børne-tv bader sig i international succes med stribewis af Emmy-nomineringer og bred anerkendelse. Baggrunden er en skønsom blanding af generøsitet og kollegial kappestrød, men også at man i nordisk fiktion tager fat på virkelighedsnære og vedkommende emner på en måde, der ligger fjernt fra den polerede Disney-verden. Vi vil altid noget mere end bare underholde, som en af kanalcheferne udtrykker det.

— Ib Keld Jensen

Tre Emmy-nomineringer til NRK i 2012 og to til DR og en til SVT i 2013 fejrer al tvivl til side. De nordiske bolag producerer kvalitetsbørne-tv med en så bred international appell, at det er relevant at tale om en særlig nordisk superliga.

Beder man de ansvarlige børnebestillere om en forklaring på successen, er netop det nordiske samarbejde et gennemgående tema.

"Vi er de bedste venner, og vi hjælper hinanden alt det, vi kan. Folk er veldigt generøse, og man glæder sig hver gang, man skal til et Nordvisionsmøde," fortæller Safa Safiyari, børnebestiller hos SVT.

Han mener ikke, at bolagene konkurrerer i traditionel forstand, men at man mere indirekte dyster om at være gode.

Hans norske kollega, Hildri Gulliksen, NRK, vurderer ligeledes betydningen af det nordiske samarbejde højt.

"Vi samproducerer, vi ser på hinandens produktioner, og vi ønsker at have samme kvalitet som de andre. Det er en fin blanding af, at vi deler kompetencer, inspirerer hinanden og konkurrerer".

Det nordiske samarbejde er også med til at give større international gennemslagskraft, vurderer kanalchef Kirstine Vinderskov, DR.

"Jeg tror det nordiske samarbejde har stor betydning på alle mulige måder. Og jeg tror, at vi ville forsvinde i det store internationale hav, hvis vi blot stod som repræsentanter fra hvert vores land."

Internationalt taler man sjældent om dansk, svensk eller norsk børne-tv, som i stedet samles under fællesbetegnelsen nordisk børne-tv.

Fiktion går tæt på børns virkelighed

De tre chefer fremhæver især børnefiktionen, som et område, hvor nordisk børne-tv skiller sig ud.

"Vi er ikke bange for frække børn eller for det politisk ukorrekte, og så er det en særlig nordisk stil at tage mere virkelighedsnære emner op. Vi tør tage fat i ting som er svære til forskel fra for eksempel Disney. Vi er socialrealistiske, men på den gode måde, og vi er gode til at finde universelle ting, der gælder for børn i hele verden. Børn er børn uanset, hvor de kommer fra," siger Kirstine Vinderskov, som suppleres af Hildri Guddiksen, NRK:

"Vi har et vældigt stærkt og tydeligt børnefokus,

hvor børn udfordres og mestrer. Vi går tæt på problemstillingerne, på børns liv og følelser, og det er med til at gøre os anderledes".

Kirstine Vinderskov vurderer desuden, at etableringen af selvstændige børnekanaler har betydet, at bolagene producerer meget og forskelligt indhold til børn med en stigende professionalisering som resultat. Mulighederne er andre og bedre på en børnekanal end at skulle udfylde slots på en voksenkanal, og det afspejler sig også i kvaliteten, mener hun.

Kanalcheferne er ikke blinde for, at de, både økonomisk og i forhold til bevægten fra ledelsen står i en unik position sammenlignet med kolleger i andre lande.

"Man skal ikke være længe blandt udenlandske kolleger for at finde ud af, hvor utroligt heldige vi er i Norden. Vore kringkastere satser på børn økonomisk men også i form af den opmærksomhed, vi får internt. Børn er vigtige i Norden," siger Hildri Guddiksen, NRK

Ægte begejstring over andres produktioner

At der er realiteter bag al snakken om generøsitet og gensidig inspiration bliver tydeligt, når cheferne bliver bedt om at fremhæve en særlig vellykket børneproduktion fra et af nabolandene. Alle fortæller de med begejstring om de andre landes produktioner, og de har meget svært ved at begrænse sig til kun at fremhæve en enkelt.

Safa Safiyari fremhæver NRKs relationsserie, hvor to sportsreportere kommenterer en 10-årig i pinlige situationer.

"Det er helt fantastisk, magisk og meget inspirerende, og vi begynder straks at tænke: Hvordan kan vi vride den endnu mere i en af vores egne produktioner," fortæller Safa Safiyari.

Hildri Guddiksen fortæller, at tonen og stemningen i den danske julekalender *Pagten* har været en kilde til inspiration. Hun fremhæver også det fantastiske svenske toiletrulleunivers fra *Minimello*, som NRK har kopieret i en egen version.

Og Kirstine Vinderskov, DR, peger på NRKs *Energikampen* som eksempel

"Velproduceret, udfordret og så handler det om noget vigtigt, nemlig vores miljø. Det er et meget ambitiøst gameshow koblet op på rigtig public service, og så understreger det en fælles mission".

"For vi vil altid noget mere end bare at underholde."

Flere ligheder end forskelle

Selvom nordisk børne-tv set udefra kan forekomme meget ens, så er der forskelle.

"En sag som virkelig skiller, det er humor: Nogle gange griner danskerne, men nordmændene forstår ingenting. Danskerne kan finde på at ryge og drikke selvom det ikke er så tåt længere. I Sverige skulle det aldrig kunne ske. I Norge betyder natur og landskab utroligt meget, mens det ikke har det samme fokus i Sverige og Danmark," fremhæver Safa Safiyari, SVT, og tilføjer:

"Men der er ingen tvivl om, at der i Nordisk børne-tv er langt flere ligheder end forskelle."

Fakta

Emmy-nomineringer ved prisuddeling 10. februar 2014

Bedste ikke-scriperte underholdningsprogram:
Labyrint (SVT)

Bedste dramaserie for børn
Limbo (DR)

Bedste program for førskolebørn
Paphoved (DR)

I 2012 var det første gang, at der blev uddelt Emmy'er i en børnekategori, og da var NRK den store triumfator.



Mutual inspiration is secret behind price rain for children's television

Scandinavian children's TV is enjoying international success, clocking up Emmy nominations and wide recognition. The reason is an intelligent mix of curiosity and collegial competition, but also that Scandinavian fiction tackles real and relevant topics in a way that is a far cry from the polished world of Disney. We always want to do more than just entertain, as one of the channel managers put it.

— Ib Keld Jensen

Three Emmy nominations for NRK in 2012, two for DR and one for SVT in 2013 sweeps all doubt to one side. The Scandinavian company produces quality children's television with such a wide appeal that you could almost call it a special Scandinavian super league.

If you were to ask those in charge of children's TV to explain the success, Scandinavian cooperation is a consistent answer.

"We are the best of friends, and we help each other all we can. People are really generous and we always look forward to a Nordvision meeting," explains Safa Safiyari, a children's TV buyer at SVT.

He doesn't believe that the companies compete in the traditional sense, but that it's more a case of them battling it out to excel.

His Norwegian colleague Hildri Gulliksen, NRK, also values the Scandinavian cooperation very highly.

"We coproduce, we look at each other's productions and we want to have the same quality as the others. It is a fine mix of sharing skills, inspiring one another and competing".

The Scandinavian cooperation also helps generate greater international impact, believes channel manager Kirstine Vinderskov, DR.

"I think the Scandinavian cooperation is very significant in all sorts of ways. And I think that we would simply disappear in the international market if we only

represented each of our countries."

Internationally, it is not Danish, Swedish or Norwegian children's TV you hear talk of, but rather the common term of Scandinavian children's TV.

Fiction close to children's reality

The three directors highlight children's fiction in particular as an area where Scandinavian children's TV stands out.

"We are not afraid of naughty children or of the politically incorrect, and it is very Scandinavian to tackle real topics. We dare to deal with things that are uncomfortable, unlike Disney for example. We are social realists, but in a good way, and we are good at finding universal things that apply to children all over the world. Children are children regardless of where they come from," says Kirstine Vinderskov, who is supported by Hildri Gulliksen, NRK:

"We have a very strong, clear focus on children, where children are challenged and in charge. We approach the problems in children's lives and feelings, and that makes us different".

Kirstine Vinderskov also believes that the set-up of independent children's channels has led to companies producing more and varied content for children with an increase in professionalism as a result. The options are different and better on a children's channel than having to fill in slots on an adult channel, and this is also reflected in the quality, she believes.

The channel managers are fully aware that both financially and in relation to attention from management, they are in a unique position compared with colleagues in other countries.

"You don't have to spend long with foreign colleagues before you realise how incredibly lucky we are in Scandinavia. Our broadcasters focus on children from a financial perspective but also on the attention we get internally. Children are really important in Scandinavia," says Hildri Gulliksen, NRK

Genuine enthusiasm for others' productions

That the talk of generosity and mutual inspiration is

genuine becomes clear when the directors are asked to highlight a particularly successful children's production from one of their neighbouring countries. Everyone talks enthusiastically about the other countries' productions, and they find it hard to stick to just mentioning one thing.

Safa Safiyari highlights NRK's relationship series, where two sports reporters comment on a 10-year-old in embarrassing situations.

"It's brilliant, magical and very inspiring, and we immediately start to think: How can we get even more out of our own productions," says Safa Safiyari.

Hildri Gudiksen explains how the tone and ambience in the Danish Christmas calendar *Pagten* has been a source of inspiration. She also highlights the imaginative Swedish toilet roll world from *Minimello*, which NRK has copied for their own version.

And Kirstine Vinderskov, DR, chooses NRK's *Energikampen* as an example

"Well produced, challenging and it's about something really important, our environment. It's a very ambitious game show connected with the right public service, and it underlines the common mission".

"Because we always want to do more than just entertain."

More similarities than differences

Even though Scandinavian children's TV can appear much the same to the outside world, it is in fact quite different.

"One example that really differentiates us is humour: Some times the Danes laugh while the Norwegians don't get it. The Danes might still be shown drinking and smoking, although this is becoming rarer. That would never happen in Sweden. In Norway, nature and scenery are very important, but don't have the same focus in Sweden and Denmark," says Safa Safiyari, SVT, and adds:

"But there is no doubt that Scandinavian children's television has far more similarities than differences."

Facts

Emmy nominations at award ceremony on 10 February 2014

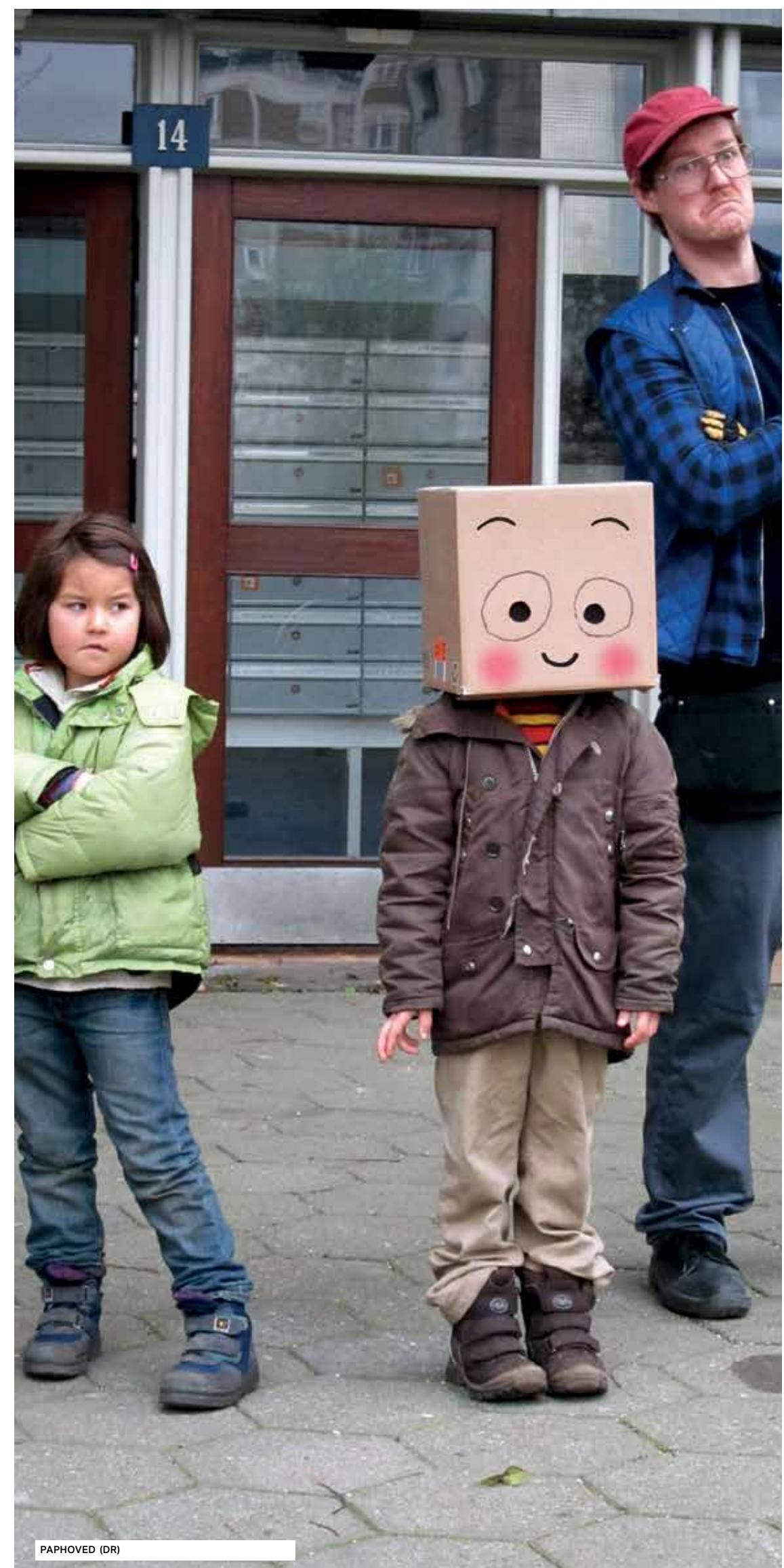
Best non-scripted entertainment programme:
Labyrint (SVT)

Best children's drama series
Limbo (DR)

Best programme for pre-school children
Paphoved (DR)

2012 was the first time Emmies were awarded to a children's category, and NRK triumphed.

14



PAPHOVED (DR)

Samproduktion

Co-production

5-årige bliver first movere

Populær norsk børneserie bryder magisk grænse, som den første hvor hovedparten af seerne vælger live-tv fra. NRK retter nu fokus mod børnetv med færre mærkevarer og flere platforme.

— Ib Keld Jensen

Hver gang den populære norske dramaserie *Karsten og Petra* er blevet set af fire børn, har de tre af børnene fulgt med via en tablet, en pc eller en smartphone. For det typiske er, at børnene har fravalgt live tv til fordel for catch eller andre medier.

"Karsten og Petra er det første program, som havde flere seere på nettet end live. Siden er flere programmer fulgt efter med en tilsvarende overvægt til fordel for nettet," fortæller Hildri Gulliksen, der er redaktør hos NRKs børnekanal Super.

Derved er *Karsten og Petra*, som er en nordisk samproduktion, med et slag blevet first movere i den bevægelse, der længe har været i gang i retning mod mere tv-sening på nettet. Da gennembruddet stod klart for Hildri Gulliksen var hendes første tanke:

"At det sandelig var godt, at vi allerede havde en digital strategi".

Fokuserer på sociale medier

Udviklingen får NRK til at ændre fokus.

"Ændringerne sker hurtigt. Vi må bruge flere penge på publicering for at nå børnene, hvor de er og få mere penge på indhold," fortæller hun.

Det betyder helt konkret, at NRK vil forstærke indsatsen markant på at være tydeligt til stede på sociale medier som YouTube og Instagram. Det bliver dog ikke tale om eksklusivt indhold. Alle programmer og materialer, som NRK publicerer på sociale medier vil sammen med yderligere materiale være at finde på NRKs egen hjemmeside, som man i alle tilfælde vil linke flittigt tilbage til.

"Vi ved, at YouTube er det allerstørste netsted for børn, så det må vi tage et ordentligt greb om og være systematisk til stede. Vi er nødt til at finde en ny balance," siger hun.

Mens tv bliver mindre vigtigt for de mindste, får tablets - som nordmændene kalder netbret - til gengæld en større betydning. Ved udgangen af 2013 havde 78 procent af norske børn adgang til en tablet, og andelen er voksende.

Lægger Fantorangen på Facebook

Den digitale strategi indebærer også et stærkere fokus på enkelte mærkevarer.

Hildri Gulliksen peger som eksempel på en anden yderst populær figur, dukken Fantorangen, som alle norske børn, ifølge Gulliksen, elsker.

"Fantorangen er en stor stjerne for de mindste, og udfordringen for os er at sikre, at Fantorangen bliver lige stor på mobilen og på netbret".

Ved at satse stort på eksempelvis Fantorangen og andre særligt populære figurer med nye interaktive universer neddrosler NRK med en nødvendig prioritering til gengæld andre mærkevarer.

At flytte udsendelser over på sociale medier rummer imidlertid også udfordringer på rettighedsområdet. Af gode grunde har man ikke kunnet tage højde for YouTube, Instagram og Facebook i de tidlige rettighedsaftaler fra før medierne blev uomgåelige. Det efterlader NRK med et endnu uløst problem:

"Der har vi en masse udfordringer, men endnu ingen løsninger," som Hildri Gulliksen udtrykker det.

KARSTEN & PETRA (NRK)

5-year-olds are the first movers

Popular Norwegian children's series breaks boundaries as the first series where the majority of viewers opt out of watching it on live TV. NRK is now focusing on children's TV with fewer brands and more platforms.

— Ib Keld Jensen

Every time the popular Norwegian drama series *Karsten og Petra* has been watched by four children, three of them will have watched it on a tablet, pc or smartphone. Because it tends to be children who leave live TV in favour of other media.

"*Karsten og Petra* is the first programme to have more viewers online than on TV. Since then several programmes have followed suite with a similar viewing distribution in favour of the Internet" explains Hildri Gulliksen, who is editor at NRK's children's channel Super.

Karsten og Petra, which is a Nordic co-production has become a first mover in a movement that has been around for a long time in terms of TV viewing online. When the breakthrough became apparent to Hildri Gulliksen, her first thought was:

"Thank goodness we already had a digital strategy".

Focus on social media

Development makes NRK change focus.

"Changes are happening fast. We must spend more money on advertising to reach children where they are and less money on content," she explains.

This means that NRK will significantly strengthen the efforts on being clearly present on social media such as YouTube and Instagram. However, it won't be exclusive content. All programmes and materials that NRK advertises on social media will also be available on NRK's own website, which will be a link in all the media.

"We know that YouTube is the biggest online site for children, so we have to make sure we're present there. We have to find a new balance," she says.

While TV is becoming less important for young children, tablets are growing in significance. At the end of 2013, 78% of Norwegian children had access to a tablet, a share that is growing.

Putting Fantorangen on Facebook

The digital strategy also involves a stronger focus on individual brands.

Hildri Gulliksen points, as an example, to a highly popular character, the doll Fantorangen, which all Norwegian children love, according to Gulliksen.

"Fantorangen is a big star for the little ones, and the challenge for us is to ensure that Fantorangen stays just as big on mobiles and tablets."

By focusing on Fantorangen and other popular characters with new interactive worlds, NRK can scale down with a necessary prioritisation for other brands.

However, moving programmes to social media also presents challenges in the rights area. For good reasons, the success of YouTube, Instagram and Facebook was not accounted for in previous rights agreements before the media became inaccessible. This leaves NRK with an as yet unsolved problem:

"This area is very challenging, and we don't yet have a solution," says Hildri Gulliksen.



Fantasien er her allerede

Det var som udgangspunkt en stor satsning, siger SVTs dramachef Christian Wikander om produktionsbeslutningen på dramaserien *Ægte mennesker* (Äcta Människor). Men i dag er serien solgt til mere end 50 lande, anden sæson er produceret og sendt, og med en omkringliggende pakkering af dokumentarer og videnskabsprogrammer om robotter og künstig intelligens, var succesen hjemme.

— Henrik Hartmann

I dag sidder SVTs dramachef Christian Wikander og ser tilbage på en international drama succeshistorie. *Ægte mennesker* er solgt i mere end 50 lande. Men da han sad med den oprindelige beslutning: Skal SVT virkelig lave science fiction, der sagde den første maveformennelse ham, at det her kommer ikke til at gå.

Christian Wikander fortæller:

"Med til public service hører jo også at være modig, tage risici, ligge helt fremme i udviklingen. Vi skal jo eksperimenter. Med *Ægte mennesker* tænkte jeg dog først – det her kommer ikke til at gå med science fiction i primetime. Men Stefan Baron (daværende dramachef i Stockholm) var med til at drive udviklingsfasen og insisterede på, at dette nok skulle til at komme til at fungere. Da vi så de første prøveoptagelser forsvandt tvivlen med det samme. Vi så, hvor overbevisende hubotterne (robotterne) agerede og blev gestaltede. Det gjorde os sikre på, at det ville være relevant at sætte serien i produktion".

Største succes nogensinde på Arte

Dramaserien *Ægte mennesker* er en historie om, hvad der sker med vores liv og relationer, hvis vi udvikler robotter, der bliver så menneskelige, at man dårligt kan skelne dem fra rigtige mennesker. Hvis robotterne bliver så livagtige, at vi ligefrem knytter følelsel til dem – og de måske endda begynder at gengælde vores følelser.

På den fransk-tyske kulturkanal Arte blev *Ægte mennesker* den største seersucces nogensinde. Større end noget andet tv-stationen tidligere har indkøbt eller samproduceret. Det kom også bag på Artes ledelse

Christian Wikander fortæller:

"Det er svært at sige, hvad denne succes skyldes, men Arte har selvfølge i udgangspunktet et særligt

kulturinteresseret publikum. Deres publikum leder jo efter det nye og de nye tendenser. Samtidig har vi jo med serien ramt noget i tiden, noget der åbenbart interesserer seerne. Fantasien og den künstige intelligens er her jo allerede, og udvikler sig ekstremt hurtigt".

Nordiske krimi bøger og nordisk tv drama

Ægte menneskers internationale succes ligger i forlængelse af en lang række andre nordisk film og nordiske tv-dramas store internationale succes lige nu. Christian Wikander fortæller:

"Hvis jeg skal komme med et bud på, hvad denne succes skyldes, så tror jeg det er en kombination af dels DRs fremgang på seriedrama og dels Millenums gen-nembrud, først som bog, siden som film og tv drama".

Wikander henviser også til det faktum, at nordiske krimibøger har haft stor succes i Nordeuropa de sidste 20 år. Han siger:

"Jeg tror, man skal tænke på, at nordisk krimi længe har været en kæmpesucces. Henning Mankell er f.eks. verdens 8. mest sælgende forfatter. Så er man jo meget stor, når man sælger så mange bøger. Internationalt har der også længe været en tendens til at dramatisere bøger. De to industrier, altså krimibøgerne på den ene side – og film og tv-drama på den anden, har jo nærmest sig hinanden de sidste mange år".

Om udfordringen med forsøg at kunne leve

Nordisk TV dramas succes er åbenbar i disse år, men den digitale nutid og fremtid stiller helt nye krav til tv-dramatikken. Hvordan skal nordisk tv-dramatik tilgodese seerne nye tv-vaner? Christian Wikander har i sin karriere flere gange været med til aktivt at skabe ny tv-dramatik, som f.eks. med dramaserien *Sanningen om Marika*, som var den første store nordiske satsning med en cross media produktion.

Christian fortæller:

"Vi har i Norden en helt ekseptionel fremgang lige nu. Vores udfordring nu er at leve nye succeser. Du er jo ikke bedre end din seneste succes. Jeg tror ikke på, at vi skal søge bevidst efter den internationale succes, men i stedet gå efter det lokale med den gode unikke historie. Jeg tror også, vi meget bevidst skal udvikle digitale drama-strategier. Vi skal øge dialogen med seerne, så vi kommer tættere på dem. Nøglen til vor eventuelle kommende fremgang ligger der. Hvis vi kan løse dette og få vores dramaprojekter til at rejse i den digitale tidsalder, så er vi godt i vej. Men samtidig er der ikke et samlet svar. Hver titel skal stadig være unik, givet noget ekstra, og vi må og skal eksperimentere endnu mere med publicering og differentieringen af vore titler".



ÆGTE MENNESKER II (SVT)

Fakta

Ægte mennesker er en svensk science fiction-dramaserie. Første sæson havde premiere i 2012 på SVT 1. 2. sæson havde premiere på SVT 1 lige før jul 2013. *Ægte mennesker* er skrevet af Lars Lundström. Serien er produceret af Sveriges Television og Matador Film i samarbejde med DR og YLE, med støtte fra Nordisk Film & TV Fond samt Nordvisionsfonden. Serien har vundet Prix Italia 2013 for bedste tv-serie og ved Seoul Drama Awards 2013 vandt Lars Lundström prisen som bedste manuskriptforfatter.



ÆGTE MENNESKER II (SVT)



ÆGTE MENNESKER II (SVT)



Imagination already here

This was initially a big gamble, says SVT's drama director Christian Wikander about the production decision on the drama series *Ægte mennesker* (*Äkta Människor*). But today the series has been sold to over 50 countries, another season has been produced and sent, and with a surrounding package of documentaries and science programmes on robots and artificial intelligence, it was a success.

— Henrik Hartmann

Today SVT's drama director Christian Wikander can look back at an international drama success story. *Ægte mennesker* has been sold in more than 50 countries. But when he had the original decision to make: Should SVT really make science fiction, his gut feeling told him otherwise.

Christian Wikander explains: "In addition to public service you also have to be brave, take risks, and stay abreast of developments. We have to experiment. With *Ægte mennesker*, at first I thought - science fiction isn't going to work in prime time. But Stefan Baron (the former head of drama in Stockholm) helped drive the development phase and insisted that it would work. When we then saw the first test shots our doubts went out the window. We saw how convincing the 'hubots' (robots) reacted and expressed themselves. This convinced us that it would be relevant to put the series into production".

Biggest ever success at Arte
The drama series *Ægte mennesker* is a story about what happens to our lives and our relationships if we develop robots that become so human that we can barely tell them apart from real people. If the robots become so lifelike that we almost attach feelings to them, and they start to return our feelings.

Ægte mennesker became French-German channel Arte's biggest viewer success ever. Bigger than anything the television station had previously purchased or co-produced. This also affected Arte's management

Christian Wikander explains: "It's hard to explain why it was successful, but Arte is based on a particularly culturally interested audience. Their viewers are looking for something new,

and new trends. Meanwhile, the series seems to have hit on something that clearly interests the viewers. Imagination and the artificial intelligence is already there, and is rapidly developing".

Nordic crime novels and Nordic TV dramas

Ægte mennesker's international success is an extension of the many other Nordic films and Nordic TV dramas currently also enjoying huge international recognition. Christian Wikander explains:

"If I had to explain the root of this success, I think it's a combination of partly DR's progress in drama series and partly *Milenum*'s breakthrough, first as a book, and since as a film and TV drama.

Wikander also highlights that Nordic crime novels have enjoyed huge success in Northern Europe for the last 20 years. He says:

"I think you have to think that Nordic crime fiction has been a huge success for a long time. Henning Mankell is, for example, the world's 8th best-selling author. You are big when you sell that many books. Internationally, there has long been a trend to dramatize books. The two industries, crime fiction on the one side and film and TV dramas on the other, have been getting close in recent years".

The challenge to continue to deliver
The success of Nordic TV dramas is evident, but the digital present and future places new demands on TV drama. How will Nordic TV dramas acknowledge viewers' new TV habits? During his career Christian Wikander has several times helped actively create new TV dramas, such as the drama series *Sanningen om Marika*, which was the first major Nordic venture with a cross media production.

Christian explains: "We are experiencing exceptional progress in Nordic drama at present. Our challenge is to deliver new successes. You are only as good as your last success. I don't think that we should be consciously looking for international success, but for local success with a good, unique story. I also think that we have to develop digital drama strategies. We have to increase dialogue with the viewers, so that we get closer to them. The key to progress lies here. If we can solve this and get our drama projects to travel in the digital age, then we are well on the way. But there is no one answer. Each title still needs to be unique, give something extra, and we must experiment even more with advertising and differentiation of our titles".

Facts

Ægte mennesker is a Swedish science fiction-drama series. The first season premiered in 2012 on SVT 1. Season 2 premiered just before Christmas 2013. *Ægte mennesker* is written by Lars Lundström. The series is produced by Sveriges Television and Matador Film together with DR and YLE, with support from Nordisk Film & TV Fond and the Nordvision fund. The series won the Prix Italia in 2013 for best TV series, and at the Seoul Drama Awards in 2013 Lars Lundström won the award for best scriptwriter.

Island, en musikalisk supernation

Island är trots sina få invånare och sitt avsides läge en musikalisk supernation vars talanger är kända över hela världen. RUV har öppnat sitt arkiv och gör nu tillsammans med produktionsbolaget Markell Productions en dokumentärs serie om Islands pop- och rockhistoria för att visa hela världen den kreativa energin som flödar på den karga och vackra ön. Projektet samproduceras med stöd av samtliga nordiska public service TV-bolag.

— Marianna Widmalm

Island har en unik position, bokstavligen talat, som en ö mitt i havet mellan Nordamerika och Europa, och naturen är dessutom av ett slag som man inte ser på någon av dessa två andra platser. Det kan tyckas osannolikt att Island med sina drygt 300.000 invånare har kunnat frambrings en rad internationellt framgångsrika artister, men att Island är ett land där naturen alltid varit mäktigare än någon regering är ett möjligt svar programmakarna undersöker.

En fråga om identitet

Under andra världskriget byggde USA och Storbritannien flygbaser på ön, och oundvikligen ledde detta till ett inflytande av olika slags kultur från dessa länder, inte minst amerikansk populär musik. Musiken på började förändras, men influenserna utifrån färgades av miljön den omplanterats till, och denna utveckling skulle fortsätta fram till våra dagar. Det karga, vindpräglade landskapet skapade andra toner än majsfälten i Mississippi eller kolgruvstäderna i England. Vad Rock Islandica nu vill göra är att dokumentera Islands pop- och rockhistoria från efter kriget fram till idag, och berätta om hur landets egna förutsättningar tillsammans med tidernas förändringar och influenser utifrån skapade ett aldeles eget sound. En egen ljudidentitet. Namn som Björk, Sigur Rós och Of Monsters and Men är inte bara kända världen över, deras musik är också omedelbart igenkännbar.

En stor del av materialet från RUV:s arkiv

Enligt RUV:s sändningstillstånd måste bolaget lägga 6 % av sin årsbudget på externa bolag för inhemsk produktion. Denna gång är det Markell Productions som är producent. De har tidigare gjort musikdokumentärer, och vann 2011 isländska Edda Awards för bästa dokumentär med *Feathered Cocaine*. Denna kontroversiella film om jakten på Osama Bin Laden, som blev klar ett år innan Bin Laden dödades, visades över hela världen på filmfestivaler.

Hera Ólafsdóttir, inköpschef för isländska och nordiska program och samproduktioner på RUV, och som arbetat tidigare med Markell Productions på andra produktioner, svarar så här på min fråga om vad det är för slags program som läggs ut på externa producenter:

"Nästan alla slags program förutom nyheterna: dokumentärprogram och filmer, underhållning, barnprogram, musikprogram, fakta- och kulturprogram etc. Spelfilm, både lång- och kortfilm, plus alla dramaserier är externt producerade eftersom vi inte har råd att producera dessa själva. Dock är vi nästan alltid medproducenter på dramaserier."

En stor del av materialet till *Rock Islandica* kommer från RUV:s arkiv, men också från privata arkiv, så vi lär se en del unika bilder i serien som är planerad för 6x60 minuter för RUV och 2x60 för den internationella marknaden. Till sist frågade jag Hera om produktionen kommer att ha behov av arkivmaterial från de nordiska bolagen: "Vi har diskuterat detta och det kan hänta att vi kommer att ha behov av lite äldre arkivmaterial från de andra länderna. Just nu ser vi vad vi har här hemma som relaterar till det bildmaterial vi behöver, men om det fattas något kan det hänta att vi vänder oss till våra kollegor." säger Hera avslutningsvis. *Rock Islandica* är regisserad av Örn Marínó Arnarson & Thorkell Hardarson och serien kommer att vara klar våren 2015 och kan då ses i en TV nära dig.



ROCK ISLANDICA (RUV)

Iceland, a musical super-nation



ROCK ISLANDICA (RUV)



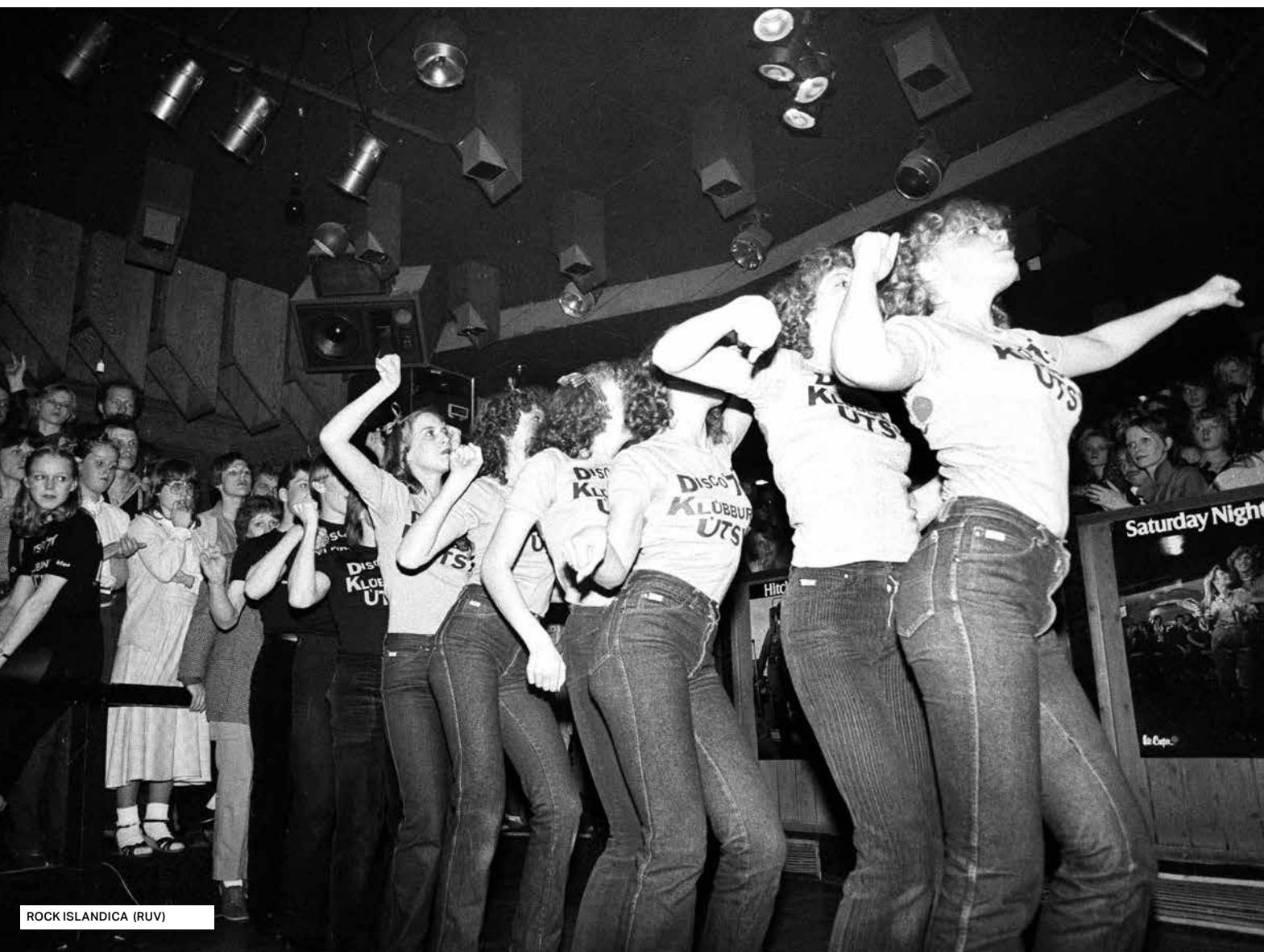
ROCK ISLANDICA (RUV)



ROCK ISLANDICA (RUV)



ROCK ISLANDICA (RUV)



ROCK ISLANDICA (RUV)

Despite having relatively few inhabitants and being quite remote, Iceland is a musical super-nation whose talents are known throughout the world. RUV has opened up its archives and is now creating, together with production company Markell Productions, a documentary series about Iceland's pop and rock history in order to tell the whole world about the creative energy that flows on this rugged and beautiful island. The project is a co-production supported by all the Nordic region public service TV broadcasters.

— Marianna Widmalm

Iceland has a unique position, quite literally, as an island in the middle of the ocean between North America and Europe, and the remarkable landscape is also something that cannot be seen anywhere in these two places. It may sound unlikely that Iceland, with just over 300,000 inhabitants, has been able to produce so many internationally successful artists, but the programme makers are investigating the possibility that Iceland is a country where nature has always been more powerful than any government.

A question of identity

The USA and Great Britain built airbases on the island during the Second World War, which unavoidably led to the country being exposed to a range of cultural influences from these countries, not least American pop music. The music on the island began to change, but the external influences were given a local twist by the environment into which they had been planted, a trend which continues to this day. The barren, wind-swept landscape created tones other than corn fields in Mississippi or mining towns in England. *Rock Islandica* now wants to document Iceland's pop and rock history from after the war until today, and highlight how the

country's own particular conditions, along with changes over time and influences from abroad, have created a unique sound. Its own acoustic identity. Names such as Björk, Sigur Rós and Of Monsters and Men are not just known throughout the world, but are also unmistakable in terms of the music they create.

A lot of the material comes from RUV's archives

RUV's broadcasting licence states that the company must allocate 6% of its annual budget to external companies for domestic production. This time it is Markell Productions that will be the producer. The company has previously created music documentaries, and won the 2011 Icelandic Edda Award for the Best Documentary with *Feathered Cocaine*. This controversial film, about the hunt for Osama Bin Laden, was created a year before Bin Laden was killed and was seen around the world at film festivals.

Hera Ólafsdóttir, purchasing manager for the Icelandic and Nordic programmes and co-productions at RUV, who has worked previously with Markell Productions on other productions, provides the following answer to my question regarding what sort of programmes are assigned to external producers:

"Almost all types of programmes except for the news: documentaries and films, entertainment, children's programmes, music programmes, factual and cultural programmes etc. Short films and feature films, as well as all our drama series, are produced externally, as we cannot afford to produce these ourselves. But we are almost always co-producers in drama series."

A lot of the material for *Rock Islandica* is from RUV's archives, but some is also from private archives so we are likely to see a range of unique images in the series, which is scheduled to consist of 6x60 minutes for RUV and 2x60 for international markets. To conclude, I asked Hera if the production will require archive material from the Scandinavian companies. "We have discussed this and we may require some old archive material from the other countries. We are currently checking to see what we have here with regard to the material we require, but if anything is missing we might ask our colleagues for assistance," ends Hera. *Rock Islandica* is directed by Örn Marinó Arnarson & Thorkell Hardarson and the series will be completed in spring 2015 and will then be available on a TV near you.

Ni är dömda till undergång om ni inte ändrar er

I Svenska Yles sexdelade dokumentärserie *The Norden* besöker en person som kommer från utanför Norden de nordiska länderna för att utgående från sina egna erfarenheter ge ett annat perspektiv på den nordiska välfärdsmodellen.

— John Stark, Yle

Begravningar utan anhöriga blir allt vanligare i Norden, men är enligt Carlo helt otänkbart på Sicilien, där din familj alltid är det närmaste och käraste du har. "Hen" är totalt onödigt – män är män, kvinnor är kvinnor, säger vår ryska gäst Maria. "Om du som polis inte har vapen, men din motståndare har ett vapen, så förlorar du kampan", är Los Angeles-polisen Peters omdöme, när han får höra att polisen inte bär vapen i Norge.

Forskningsundersökningar, statistik, you name it – samma budskap kommer från många håll: i Norden har vi det bra! Här är det relativt jämfört, folk mår bra, och vi är lyckliga – vad mera kan vi önska oss? Nå, tydligen är ganska mycket åt skogen här i Norden, om man får tro vad våra gäster i programserien *The Norden* säger. Rubriken till den här artikeln är ett citat av pastor Marty McLain från Douglasville, Georgia, när vi diskuterade med honom om hur sekulärt Norden är. Honom ser vi i avsnittet som handlar om religion och andlighet.

The Nordens koncept

Programdén är enkel. I varje avsnitt har vi ett tema och en gäst. Temat är på ett eller annat sätt knutet till samhället. Gästen representerar på ett eller annat sätt det tema som vi behandlar. Men gästen kommer från ett annat land, och genom gästens ögon får publiken uppleva vilka värderingar och vilken moral vi har i Norden jämfört med gästens hemland. Programserien består av sex episoder, och teman är fångvård, arbete, jämförelshet, religion, polis, och familj. Programmets uppgift är inte att kritisera det nordiska samhället, de värderingar vi står för, eller de val vi gjort. Programmets uppgift är inte heller att självgott klappa oss på ryggen och berömma hur bra vi gjort det för oss själva. Snarare

så försöker vi leverera tankeväckande frågor i ett paket som är lätt att se på – factual entertainment helt enkelt.

Hur gör ni, hur gör vi?

Under ett avsnitt bekantar sig gästen med olika aspekter av samma tema. Som exempel – i avsnittet om fångvård bjöd vi in den pensionerade fångelsechefen James Conway från Attica State Prison i delstaten New York i USA. För första gången i sitt liv besökte han Norden, och tillsammans med oss besökte vi ett fängelse i Tavastehus i Finland, en öppen anstalt utanför Stockholm och ett maximum security-fängelse utanför Kumla i Sverige, samt som pricken över i:et det nybyggda Halden fengsel i Norge. Under de här visiterna fick James se och kommentera många olika aspekter på hur vi sköter det här med fångvård i Norden. Han hade åsiktet om det mest – allt från odugliga gångjärn, till hur det är möjligt att det finns klädhängare i cellen. "Du kan lätt sticka ut ögon med dem", säger James.

Den stora bilden

Det som James överlag kritiserade är det nordiska samhällets behandling av den som begått ett brott – de nordiska fängelserna utgör ju inget straff! I USA ligger fokuset på bestraffningen, här ligger fokuset på rehabilitering. Oberoende av om du håller med James eller "Norden" i det här fallet, så kan du förstå James poäng – har våra mördare, våldtäktsmän och andra fångar det för bra ställt i våra fängelser i Norden? Det svaret kan bara tittaren själv ge, det är inte The Nordens uppgift. James berättar naturligtvis en hel del om hur fångvården sköts i hans hemland. Gästerna i serien kom från olika håll i världen – Ryssland, Japan, Italien och USA. En av de detaljerna i hela serien som blivit kvar i mitt minne var att få höra några exemplen på hur hierarkin i det japanska samhället fungerar – när du ska åka taxi, när du ska byta visitkort, eller när du ska åka hiss.

Nordvisions stöd avgörande

The Norden-konceptet pitchades för Nordvisions faktagrupp på våren 2012. Då beviljades projektet utvecklingsstöd, och tack vare det hittade konceptet sitt fokus. Eftersom våra nordiska länder i stort sett har likadana värderingar så är innehållet relevant för oss alla, och serien spelades in i Finland, Sverige, Norge och Danmark. Programmet är en samproduktion mellan Svenska Yle, DR, NRK och SVT.

You are doomed if you do not change your ways

In Svenska Yle's six-part documentary *The Norden*, foreigners visit the Nordic countries in order to provide a different perspective on the Nordic social welfare model, based on their own backgrounds.

— John Stark, Yle

Funerals without relatives are becoming increasingly common in the Nordic region countries, but according to Carlo this would be unthinkable in Sicily, where your family is always the closest and dearest people to you. The neutral personal pronoun "Hen" is totally unnecessary - men are men, women are women, says our Russian guest Maria. "If the police officer does not have a gun but the opponent has a weapon, the police officer loses the fight," is the view held by LAPD police officer Peter, when he hears that the police do not carry guns in Norway.

Research, surveys, statistics - you name it – the same message comes from many different sources: things are good in the Nordic countries! Equality is important here, and people are happy and healthy - what more does one need? Well, apparently there are quite a few things that are pretty strange in the Scandinavian countries, if we are to believe what our guests have to say in the programme series *The Norden*. The title of this article is a quote by Pastor Marty McLain from Douglasville, Georgia, when we discussed with him about how secular the Nordic region is. We meet him in the section on religion and spirituality.

The concept behind *The Norden*

The series has a simple format. Each episode features one topic and one guest. The topic is related in one way or another to society. And the guest represents in one way or another the topic that is to be the focus of each episode. But the guest comes from a different country, and by viewing the situation through the guest's eyes, the audience gets to really see which values and morals we have here in the Nordic countries compared to the guest's home country. The series consists of six episodes, and the topics are prison environments, work, equality, religion, police and family. But the point of the programme is not to criticise the Nordic societies, the values we have or the choices we have made. The point of the programme is also not to give ourselves a pat on the back or to congratulate ourselves on what a good job we have done. Rather, we try to deliver

thought-provoking questions in a package that is easy to watch - it is quite simply factual entertainment.

How do you do things? How do we do things?

In each episode, the guest takes a look at various aspects of the focus topic. For example, in the episode about prison environments, we invited retired prison manager James Conway from Attica State Prison in the state of New York in the USA to be our guest. He was visiting the Nordic region countries for the first time in his life and, together with us, he visited a prison in Hämeenlinna, Finland, an open prison outside Stockholm and a maximum security prison outside Kumla in Sweden, and the icing on the cake was the newly-built Halden prison in Norway. During the visits, James was given the opportunity to see and comment about many aspects of how we run prisons in the Nordic countries. He had opinions about just about everything - ranging from poor-quality hinges to how it is possible that there are clothes hangers in the cells. "You can easily poke an eye out with them," said James.

The big picture

Something that James criticised across the board is the treatment by Nordic society of those who have committed a crime - the Nordic prisons don't actually punish people! In the USA the focus is on punishment, whereas the focus in the Nordic countries is on rehabilitation. Regardless of whether you agree more with James or the Nordic way in this case, you can understand his point - do our murderers, rapists and other prisons have things a bit too good in our Nordic prisons? Only the viewers themselves can answer that - the programme *The Norden* does not try and take on that role. James of course also talks about how prisons are run in his home country. The guests in the series come from various places around the world - Russia, Japan, Italy and the USA. One of the things that stuck in my mind from the series is hearing a number of examples about how hierarchical Japanese society is - for example when one takes a taxi, when exchanging business cards or when taking the lift.

Support from Nordvision crucial

The concept for *The Norden* was presented to Nordvision's factual team in spring 2012. The project was granted development support, which helped refine and focus the concept. Since, broadly speaking, the Nordic countries all have the same values, the content is relevant to us all, and the series was filmed in Finland, Sweden, Norway and Denmark. The programme is a co-production between Svenska Yle, DR, NRK and SVT. It is unnecessary in a daycare facility.



THE NORDEN (SVYLE)

Kultur som katalysator

Culture as a catalyst

Kultur i farozonen skildrar kultur som blommar i olika delar av världen trots att politik, ekonomi, eller katastrofer har gjort det svårt för den att överhuvudtaget kunna existera.

— Marianna Widmalm

Det är Mikael Nordlander, redaktör på SVT Malmö, som pitchade programidén 2011 med titeln *Culture in the danger zone* för att få utvecklingsstöd från Nordvision. Efter en mycket lyckad pilotvisning våren 2012 blev DR och SVT intresserade av serien och samproduktionen var ett faktum. "Originaltanken är att skildra kulturtövande mäniskor som lever i farozoner i olika delar av världen. Man skall vara så nära som möjligt de man skildrar på plats, filma det som faktiskt pågår i ett mer dokumentärt flöde utan att nödvändigtvis spetsa till, vinkla eller renodla mer än vad det finns behov av för att bygga någon form av dramaturgi, och ge plats för mäniskor att själva berätta sin egen historia utan alltför många filter mellan dem och tittaren", berättar Mikael.

Att kunna göra piloten var avgörande

Att få utvecklingspengarna från Nordvision för att göra piloten och en programmanual på riktigt var avgörande för projektet, efter det visste teamet vad som funkade och vad som skulle bort. "Programmanualen är helt baserad på erfarenheterna från när vi gjorde piloten. Det kanske låter fyrkantigt, men det är nödvändigt för att kunna ha de fasta punkterna i programmet för att man skall känna igen serien fast den har gjorts av olika reporterar, i olika länder som skildrar olika kulturer. När jag sitter i klipprummet och tittar på de andras program som redaktör är det väldigt skönt att kunna referera till vad vi har sagt från början och vad det är för program vi pitchade, och hänvisa till en tydlig programmanual och en pilot," säger Mikael.

Keep your darlings, kill your facts

Tre av programmen gjordes av reporterar där arbetar väldigt mycket med nyhetsrapportering i vanliga fall men i den här serien ligger fokuset på huvudpersonens känsla, egna berättelse och uppfattning av platsen som hon/han lever istället för hårdfakta och statistik.

"Det är lite keep your darlings, kill your facts som gäller i klipprummet, det som känns i magen ska vara kvar. I början av programmet får man fakta om platsen i arkivform, men när man landar på huvudpersonen i nutid så skall man förstå och känna att det lika gärna kunde ha varit jag som varit den personen", berättar Mikael.

Kultur- eller samhällsskildring?

När jag frågade Mikael hur han ser på programmet nu jämfört med när han pitchade, svarade han så här: "intressant... det blir nog ett samhällsprogram med kulturinkel, på ett sätt. Det blir det faktiskt, för att kulturen är katalysatör, det är kulturen som har tagit fram den person som vi har valt, när den personen berättar sin egen historia i sin egen stad i sin egen kultur och därigenom beskriver hela samhället, då blir det ett samhällsprogram, med kulturinkel".

Och titeln då, tycker du att serien kan ha titeln *Kultur i farozonen* fortfarande efter att du har sett allt? "När vi berättade om programmet vid intervjufrågningar utomlands så kallade vi det *Culture in the danger zone*, vilket låter väldigt storvuet och hårt, medan den svenska titeln *Kultur i farozonen* för mig personligen väcker mer intresse, just på grund av den dubbla meningens, alltså kulturen som är i farozonen eller kulturen som utövas i en farozon" säger Mikael avslutningsvis om serien.

The programme *Kultur i farozonen* highlights how culture flourishes in various parts of the world despite the fact that the political or economic situation, or natural disasters, have made it difficult for culture to survive at all.

— Marianna Widmalm

It was Mikael Nordlander, an editor at SVT Malmö, who pitched a programme concept called *Culture in the danger zone* to Nordvision in 2011, in a request to receive development support. After a very successful pilot showing in spring 2012, DR and SVT became interested in the series and the co-production became reality. "The original idea was to depict the cultural pursuits of people living in danger zones in different parts of the world. One should try and get as close as possible on location to the people being featured, filming what is actually going on in a documentary style without necessarily adding extra touches, angles or refinements more than is required in order to create some kind of dramaturgy, thereby letting the subjects tell their own stories without too many filters being placed between them and the viewers," says Mikael.

Being able to create the pilot was crucial

Receiving development money from Nordvision to make the pilot and a subsequent programme manual was crucial for the success of the project, because after that the team knew what worked well and what should be removed. "The programme manual is based entirely on the experience we gained from doing the pilot. It may sound inflexible, but it is necessary in order to establish the fixed points in the series so that the programmes are recognizable even though they are made by different reporters in different countries, and depict different cultures. When I sit in the editing room and look at the others' programmes as an editor, it's very nice to be able to know what we stipulated in the beginning and what sort of programme we actually pitched, and to be able to refer to a clear programme manual and a pilot," comments Mikael.

Keep your darlings, kill your facts

Three of the programmes have been created by reporters who usually work with news reports, but in this series the focus is on the protagonist's feelings, own story and perception of the place in which he / she lives, rather than on hard facts and statistics.

"It's sort of in the direction of keep your darlings, kill your facts that applies in the editing room - what feels right based on gut feeling should stay. At the beginning of each programme, facts about the location are presented in archive form, but when one arrives at the main character the focus is on the present day, so that viewers can understand and know that it could just as easily have been themselves in that situation," explains Mikael.

Portrayal of culture or society?

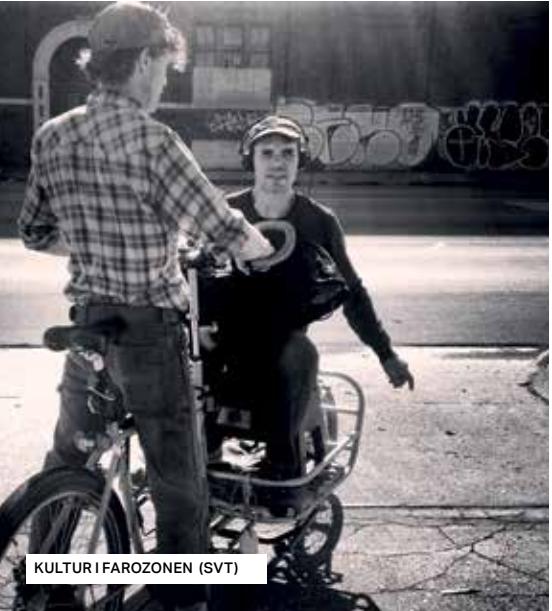
When I asked Mikael how he views the programme now compared to when he pitched it, he responded this way: "interesting ... probably as a portrayal of society with a cultural angle, in one way. Yes, that is pretty much how it is really, because culture is the catalyst, it is culture that has developed the persons we have chosen, and when those persons tells their own story in their own city in their own culture and thus describes the whole society, it becomes a portrayal of society, with a cultural angle."

So how about the title then, do you think that the series can still have the title *Kultur i farozonen* after you've seen it all? "When we talked about the programme in interview questions abroad we called it *Culture in the danger zone*, which sounds very grandiose and hard, but the Swedish title *Kultur i farozonen* actually arouses more interest in me personally because of the double meaning, i.e. culture is at risk or culture is being carried out in a danger zone," says Mikael in a concluding comment about the series.

Faktarute / Facts	
Bangalore	modern dance in India
Detroit	cycling culture
Istanbul	poets and journalists ("writers")
Cairo	political graffiti
Beijing & Ganzu	film
Port au Prince	humour



KULTUR I FAROZONEN (SVT)



KULTUR I FAROZONEN (SVT)



MIKAEL NORDLANDER, SVT



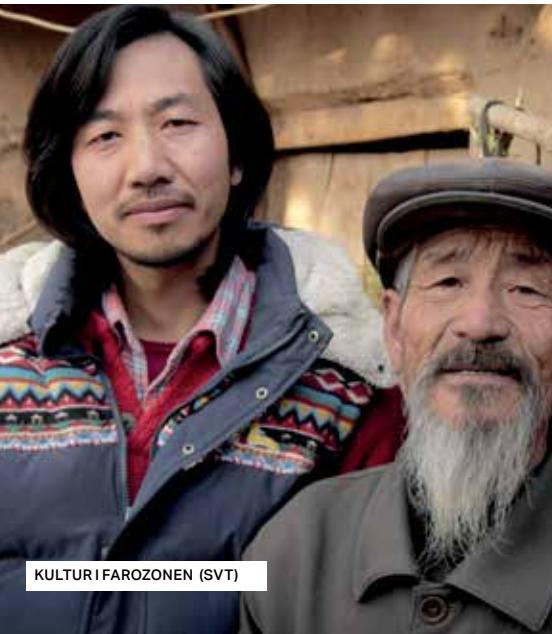
KULTUR I FAROZONEN (SVT)



KULTUR I FAROZONEN (SVT)



KULTUR I FAROZONEN (SVT)



KULTUR I FAROZONEN (SVT)

Vinter-OS - en dröm för få, en mardröm för många

OS är inte bara idrottarens dröm om medaljer. Det är också fattiga människors dröm om ett välbetalt jobb, om en chans att tjäna pengar och försörja sin familj.
SVTs Uppdrag granskning-redaktion (UG) berättar om gästarbetarnas personliga vittnesmål bakom den glittriga fasaden av OS-bygget i Sotji.

— Marianna Widmalm

I år är det 10-årsjubileum för Nordvisions undersökande journalistik-grupp. Nätverket startade som ett inspirationsforum 2004 och är idag väldigt aktivt, just nu har de hela femton samproduktioner på gång. Det nordiska samarbetet leds av ordförande Vibeke Haug, redaktionschef för NRK:s Brennpunkt, och de övriga redaktionerna som ingår i gruppen är SVT:s Uppdrag Granskning och Dokument Inifrån, Yle:s MOT, DR:s dokumentärredaktion i Århus samt SvYle:s granskande grupp.

Nätverksgruppen har stått för omtalade samproduktioner och webbprojekt under de senaste åren som t.ex. *En Hovedstads Hemmelighet* (NRK), *Kommungranskarna* (SVT) och *Kineserne kommer* (DR), för att nämna några.

Bakom kulisserna

En av årets aktuella Nordvisions-samproduktioner är dokumentären *OS-slaveriet* som produceras av SVT:s Uppdrag granskning och som tittar bakom kulisserna när Ryssland arrangerar vinter-OS i Sotji, en stad med subtropiskt klimat. Det var 2007 som president Putin övertrumfade sina rivaler Österrike och Sydkorea och tog hem omröstningen om vinter-OS 2014. Att Ryssarna valde att lägga OS i subtropiska Sotji, som inte har vintersporttraditioner, gjorde byggbehovet gigantiskt. President Putins prestigeprojekt, som han lovade att satsa tolv miljarder dollar på, har hittills kostat 50 miljarder dollar, och just nu ser det ut som

att detta OS kommer att bli i särklass dyraste olympiska spel i historien.

OS-slaveriet är en samproduktion mellan SVT, NRK och Yle, programmet tilldelades 300.000 kr i produktionsstöd i november 2013 av Nordvision.

Grusade drömmar

UG:s reporter Per Shapiro och Björn Tunbäck som gjort dokumentären berättar om bakgrundens till granskningen av OS-bygget:

"OS är inte bara idrottarens dröm om medaljer. Det är också fattiga människors dröm om ett välbetalt jobb, om en chans att tjäna pengar och försörja sin familj. Men för de flesta av de åtminstone 70.000 gästarbetarna, främst från Centralasien, Ukraina och Turkiet, som varit med och byggt OS-stadens arenor och infrastruktur, har drömmen om Sotji förvandlats till en mardröm. De har slitit dagarna i ända, fått bo under eländiga villkor men i många fall lurats på sin lön och hotats av sina arbetsgivare – och även av polis i flera fall - nära de krävt att få sin avtalade lön."

Samtidigt har OS-pengarna eldat på korruptionen i Ryssland ytterligare. Snart ska OS-festen börja och Sotji har "rensats", byggdammet har städats bort och gästarbetarna har deporterats - av en för detta ändamål särskilt inrättad myndighet - till sina hemländer med tomma händer. Det är inte miljoner utan miljarder som hamnat i fel fickor i samband med alla OS-byggen. Andra har fickorna desto fullare.

"Vi har filmat i Sotji men också i Tadzjikistan för att få både den officiella bilden av OS-förberedelserna och för att få de utehyttade gästarbetarnas personliga berättelser och vittnesmål. Vi har träffat en byggdirektör som var verksam i Sotji men som drevis i landsflykt efter motkonflikter med president Vladimir Putins kansli och vi söker svaren både hos kriminella företagare, OS-organisationen och den Internationella olympiska kommittén."

Onekligen ger historien en ny underton åt IOC-grundaren Pierre de Coubertins berömda ord: "Det viktigaste i livet är inte att segra, utan att kämpa väl."

The Olympics isn't just about athletes dreaming of medals. It is also about poor workers

dreaming of finding a well paid job, having a chance to earn money and support their families. The editorial team at SVT's *Uppdrag granskning* (UG) programme focus on first-hand accounts from the guest workers who have contributed to the glittering façades of the Olympic venues in Sochi.

— Marianna Widmalm

This year marks the 10th anniversary of Nordvision's investigative journalism group. The network started as an inspiration forum in 2004 and is very active today, with fifteen co-productions currently in the pipeline. This Nordic cooperative platform is led by chairperson Vibeke Haug, chief editor of NRK's Brennpunkt, and the other editorial teams in the group are SVT's Uppdrag Granskning and Dokument Inifrån, Yle's MOT, DR's documentary editorial team in Aarhus and SvYle's investigative group.

The group has been responsible for a number of much talked about co-productions and web projects in recent years such as *En Hovedstads Hemmelighet* (NRK), *Kommungranskarna* (SVT) and *Kineserne kommer* (DR), to name but a few.

Behind the scenes

One of this year's Nordvision co-productions is the documentary *OS-slaveriet*, which was produced by SVT's *Uppdrag Granskning* and which takes a look behind the scenes as Russia stages the Winter Olympics in Sochi, a city with a subtropical climate. In 2007, President Putin triumphed over bids from Austria and South Korea, with Russia being awarded the right to hold the 2014 Winter Olympics. The fact that the Russians chose to hold the Olympics in subtropical Sochi, which does not have a tradition of winter sports, resulted in major requirements in terms of construction. President Putin's banner project, in which he promised to invest twelve billion dollars, has so far cost 50 billion dollars, and it is likely that this Olympics will be by far the most expensive Olympic Games ever held.

OS-slaveriet is a co-production

between SVT, NRK and YLE, and the programme was awarded 300,000 Swedish kronor in production support by Nordvision in November 2013.

Shattered dreams

SVT reporters Per Shapiro and Björn Tunbäck, who made the documentary, discuss the background of investigation into the Olympic construction work:

"The Olympics isn't just about athletes dreaming of medals. It is also about poor workers dreaming of finding a well paid job, having a chance to earn money and support their families. But for most of the at least 70,000 guest workers, primarily from Central Asia, Ukraine and Turkey, who have helped build the Olympic city's stadiums and infrastructure, the dream of Sochi has turned into a nightmare. They have toiled day after day and lived in miserable conditions, but in many cases they haven't been paid and have in fact been threatened by their employers - and also by the police in several cases - when they demanded contractually agreed payments."

Meanwhile, the Olympic money has further fuelled corruption in Russia. The Olympic party will soon start and Sochi has been "cleaned up", the construction debris has been cleared away and the guest workers have been deported to their home countries empty-handed, by an authority established specifically for this task. It is not millions but billions that have ended up in the wrong hands with regard to construction of the Olympic infrastructure. The pockets of certain others are considerably fuller.

"We filmed in Sochi and also in Tajikistan, in order to get both the official picture of the Olympic preparations and also the personal stories and testimonies of the exploited guest workers. We met a construction director who worked in Sochi but who was driven into exile after bribery disputes with President Vladimir Putin's personal office, and we look for answers from the criminal entrepreneurs themselves, as well as from the Olympic organization and the International Olympic Committee."

This story certainly provides a new twist to the IOC founder Pierre de Coubertin's famous words: "The most important thing in life is not victory but to have fought well."



UPPDAG GRANSKNING (SVT)



UPPDAG GRANSKNING (SVT)

Langtidsholdbart format bag Emmy-nominering

Durable format behind Emmy nomination

Efter 24 sæsoner har Nordvisions længst levende børne-format vist sin duelighed ved med otte små historier om et paphoved at kvalificere sig til opløbet om den prestigefyldte tv-pris.

— Ib Keld Jensen

En lille historie om en anderledes dreng, der gerne vil have en ven. Fortalt i otte små afsnit af syv minutter. Det er formatet som i 24 år har formidlet realistiske hverdagshistorier for de 3-5 årige i øjenhøjde med målgruppen, og som nu har tilsvunget sig Emmy-komitéens opmærksomhed.

Men hvordan kan et format med 24 år på bagen overhovedet gøre sig i en tv-verden, der konstant kalder på fornyelse.

"I virkeligheden er formatet ikke særligt stramt. Det skal være naturalistiske hverdagshistorier fortalt på kort tid, men inden for den ramme har man ret frie tøjler," vurderer David Østerbøg, der er producent på *Paphoved*.

Holder hinanden fast

Han mener, at forklaringen på at formatet, som går under navnet *Ada Badar*, stadig holder, er, at der er tale om et fællesnordisk format.

"Hvis jeg skal være lidt kynisk, så



holder formatet os selv oppe på at lave fjernsyn til en genremæssigt trængt målgruppe. Børne-tv har generelt pressede budgetter og fiktions-tv er dyrt, så derfor vil det altid være en prioritering. Og man kan jo købe metervarer til en brøkdel af prisen i udlandet. Dér har det nordiske samarbejde holdt os alle sammen fast på at fortsætte med at lave kvalitetsfiktion til de mindste," siger DR-producenten.

— Ib Keld Jensen

A short story about a boy who is a bit different, and who wants a friend. Narrated in eight short sections of seven minutes in length. This is the format that for 24 years has communicated realistic everyday stories for 3-5 year-olds, and which has now attracted the Emmy committee's attention.

But how can a 24-year-old format survive in the world of television, which is constantly crying out for something new? "The fact is the format is not that restrictive. It has to be natural everyday stories narrated in a short space of time, but within that you have free reigns," says David Østerbøg, who is a producer at *Paphoved*.

Sticking closely together

He believes that the explanation for why the format, which goes by the name *Ada Badar*, still works is because it is a shared Nordic format.

"If I had to be slightly cynical, the format keeps us making television for

a genre-based target group. Children's television has generally squeezed the budgets and fiction TV is expensive, so it will always be a priority. And you can buy piece goods at a fraction of the price abroad. That's where the Nordic cooperation has kept us all determined to continue making quality fiction for the little ones" says the DR producer.

He has taken part in the Nordic cooperation and sees real benefit in evaluating projects with colleagues who have the same interests as himself. It sharpens the product, he thinks.

"It is a type of approval procedure."

International awareness

David Østerbøg thinks that the nomination of *Paphoved* is due to the strength of a short, simple story that combines imagination with reality.

Papper is a normal boy in the target group, apart from the fact that he has a cardboard head, which is animated with drawn changing facial expressions. He wants to be friends with the coolest girl in the world. It's Lena, who lives in the same apartment block as him.

"It's wonderful to be highlighted in an international context and regardless how the award ceremony goes, I am delighted that the nomination has helped create awareness of Nordic children's fiction."

David Østerbøg has two other chances of getting an Emmy award, as he also produced *Limbo*, also nominated.

Referensjournalistik – för en grävande publik

Reference-based journalism – for inquisitive audiences

De nordiska undersökande journalist-redaktionerna funderar ständigt på förnyelse och nytänk. SVT:s *Uppdrag Granskning* tillsammans med NRK:s *Brennpunkt* fick utvecklingsstöd 2013 från Nordvision för ett nytt projekt om referensjournalistik.

— Marianna Widmalm

Kommungranskarna var en interaktiv satsning där SVT samlade in tips om missförhållanden i svenska kommuner direkt från tittarna. På själva sajten kunde man sedan följa reportageteams arbete och titta på inslag där de granskade svenska kommuner. Med referensjournalistik vill man gå ett steg vidare. SVT pitchade idén på det nordiska undersökande journalistmötet, och NRK:s *Brennpunkt* ville vara med i samarbetet.

Nils Hanson, projektledare *Uppdrag granskning*, berättar så här om det nya projektet: "Vårt sätt att arbeta med faktakontroll, "line-by-line", har fått spridning långt utanför vår redaktion. Jag ser UG:s referensjournalistik som ett sätt att förstå vårt arbete med kvalitetssäkring ett steg vidare. Det är ett nytt sätt att visa öppenhet gentemot publiken. Det ger också en enkel möjlighet för den som vill ha fördjupning att skaffa sig mer kunskaper i ämnet. Det kan också bli ett verktyg för den som vill granska oss."

Satsningen på *UG-referens* har uppmärksammat i tidningar, inte bara i Sverige utan även i Danmark. Själva idén är sprungur *UG*:s interna faktakontrollsysteem "line-by-line" som man vill öppna upp mot publiken i det nya projektet. Med öppenhet mot publiken, och noggrannhet vill man skapa ett än öppnare och än mer tillförlitligt *Uppdrag granskning*.

Ökad trovärdighet bara en av effekterna

Genom att utnyttja webbens flexibla publiceringsmöjligheter tror man också

att det går att skapa en ny form av journalistik, en referensjournalistik som hämtar inspiration från vetenskapliga rapporter och från näts hyperlänkinfrastuktur.

Resultatet blir då en informationsbank som inte bara ger den engagerade och kritiska tittaren extra material att gå igenom, utan som också kan ge allmänheten en inblick i hur journalister arbetar och som visar varför spearkers ord är mer än bara löst tyckande.

Bonusmaterial för den nyfikne

I samband med varje programsändning publiceras även ett interaktivt manus, där man har tänkt att tittaren kan följa programmet och även samtidigt aktivera kållorna, där påståendens ursprung redovisas. Genom att länka påståenden från manus till intervjun så underlättar man för tittaren. Det är lätt att följa journalists tankegång och på samma gång blir det lättare att orientera sig i programmet.

Idén, som tar begreppet public service till en ny nivå, har Gunnar Rensfeldt, journalist på *Uppdrag granskning*, som upphovsman. "När vi tog fram idén hade vi stor planer på vilket källmaterialet vi skulle publicera och hur det kunde presenteras, nu när vi har arbetat med *UG-referens* i flera månader så vet vi mer om hur mycket resurser vi kan lägga på publiceringen av referensmaterialet och hur vi kan göra det rent tekniskt," säger Gunnar Rensfeldt och fortsätter: "Det är ofta flera publicistiska ställningstaganden som behöver göras när källmaterialet ska publiceras, personuppgifter som ska skyddas och känslig information som inte ska publiceras utan vidare. Sedan vi startade projektet har vi sett flera exempel på hur *UG-referens* används både för att granska oss, och som stöd i diskussioner i olika fora på webben, det ger oss anledning att fortsätta utveckla konceptet".

UG-referens har funnits sedan augusti 2013 och är nu en fast del av *Uppdrag granskning*'s ordinarie utbud.

The editorial groups of the Scandinavian broadcasters' investigative journalism teams are constantly thinking about new approaches and redeveloping their methods. SVT's *Uppdrag Granskning* (UG) and NRK's *Brennpunkt* received development support from Nordvision in 2013 for a new project focusing on reference-based journalism.

— Marianna Widmalm

Kommungranskarna used an interactive approach in which SVT compiled tips about maladministration in Swedish municipalities directly from viewers. On the actual website, viewers could then follow the reporting team's work and view investigative reports about Swedish municipalities. With reference-based journalism, the aim is to go one step further. SVT pitched the idea at a Nordic investigative journalism meeting, and NRK's *Brennpunkt* wanted to come on board as well. Nils Hanson, a project manager at *Uppdrag granskning*, comments as follows about the new project: "Our way of working with fact-checking, "line-by-line", has spread far beyond our editorial team. I see UG's reference-based journalism as being a further step in our work with quality assurance. It provides a new way of providing transparency for viewers. It is also an easy way for those wishing to dig deeper to find out more about the subject. It can also be used as a tool by people who wish to review and assess our work."

The new *UG* reference-based approach has been covered in newspapers, not just in Sweden but also in Denmark. The basic idea originated with *UG*'s internal fact-checking system, "line-by-line", which is to be made more transparent for the general public in the new project. With this transparency and level of care and attention to detail and accuracy, the idea is to create a more open and an even more reliable *Uppdrag granskning*.

Increased credibility is only one of the effects

By taking advantage of flexible publishing

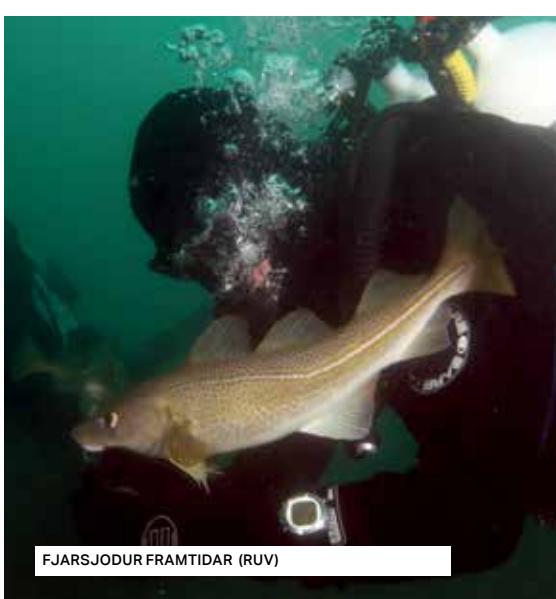
opportunities offered by the internet, the idea is that it should be possible to create a new form of journalism, a reference-based journalism that draws inspiration from scientific reports and from the internet's hyperlink infrastructure. The intended result is an information bank which not only gives interested and critical viewers extra material to look at, but also gives the public an insight into how journalists work and shows why the narrator's words are more than just unsubstantiated opinions.

Bonus material for inquisitive viewers

An interactive script is published in connection with each broadcast, which allows viewers to follow the story and also simultaneously activate sources on which claims made in the programme are based. By linking assertions from the script to an interview, things are made more understandable for viewers. It is thereby easier to follow the journalist's way of thinking and to understand the issues raised by the programme. The idea, which takes the concept of public service to a new level, originated from Gunnar Rensfeldt, a journalist at *Uppdrag granskning*. "When we came up with the idea, we had big plans regarding the source material we would publish, and how it could be presented. Now that we have worked with *UG*-reference for a few months, we have a better idea regarding how much resources we can devote to publishing the reference material and how we can do it technically," comments Rensfeldt, who continues: "It is often the case that several editorial decisions need to be made when source material is published, not least regarding personal data that needs to be protected and sensitive information that cannot be published just like that. Since we started the project, we have witnessed several examples of how *UG*-reference is used both to review and assess our work and also as the basis for discussions in various forums on the web. This encourages us to continue to develop the concept."

UG-reference has existed since August 2013 and is now a permanent part of *Uppdrag granskning*'s standard output.





Kreativ frihet ger nyskapande TV



MAGNUS SJÖSTRÖM, UR

Hur gör man ett TV-program som har någonting så speciellt att hela TV-världen ändrar riktning och börjar följa efter för att det är så bra? Ja, det finns någonting gemensamt för de som gjort det, säger Magnus Sjöström som är producent för den nordiska samproduktions-serien *Programmen som förändrade TV* (SVT, DR, NRK, Sv Yle, UR). En gemensam nämnare för de program som blivit nyskapande är frihet att göra.

— Bo Ahlgren

TV-serien är en fortsättning på UR:s *Låtarna som förändrade musiken* och *Bilderna som förändrade vetenskapen*, som också är nordiska samproduktioner.

UR:s team har rest omkring för att tala med människor som varit med om att skapa TV som visade sig bli vändpunkter i TV:s historia. Till exempel den amerikanska polisserien *Hill Street Blues* som införde viktiga element i kriminalgenren; långa berättarlinjer, en stor karaktärsensemble och ett levande kameraarbete. Inspirationen för de dramaturgiska innovationerna kom från såporns värld, och den nervösa kamerastilen togs från dokumentären "The Police Tapes". Realistisk och nära in på livet. Seriens producent och huvudförfattare Steven Bochco ville egentligen inte alls till en början göra någon polisserie, men han gick med på det efter att ha fått löfte från NBC att få frihet att göra precis som han ville.

"Och det blev banbrytande. Det är den gemensamma nämnaren för många av produktionerna vi porträtterar i serien. Att de antingen fått, eller tagit sig, full frihet att genomföra sin idé", säger Magnus Sjöström.

Ett annat exempel är från mitten av 1990-talet. HBO skulle starta en avdelning för egen dramaproduktion. De frågade manusförfattaren Tom Fontana huran TV han skulle göra som andra TV-bolag aldrig skulle gå med på.

Creative freedom leads to innovative TV

How does one make a TV programme that is so special that it causes the whole television world to change direction and follow in its footsteps, because it is so good? Yes, there is something that all the shows that have done it have in common, says Magnus Sjöström, who is a producer for the Nordic co-production series *Programmen som förändrade TV* (SVT, DR, NRK, Sv Yle, UR). A common denominator for such ground-breaking programmes is that they have been given the freedom to be innovative.

— Bo Ahlgren

Fontana ville testa att djärvt grepp, att ta död på seriens huvudperson redan i första avsnittet. HBO gillade idén och gav klartecken till Oz, en väldsam serie om livet i fängelse. Även om kritikerna rosade konceptet blev serien aldrig någon stor titarsuccé, men den inspirerade HBO att fullfölja sin ambition att skapa innovativt TV-drama som man inte kunde se på de traditionella kanalerna. De följande HBO-serierna som kom i Oz:s kölvatten tog fart ordentligt, *Sopranos* och *Sex and the City*.

Andra reportage i UR:s serie om banbrytande TV är bland annat *Expedition Robinson*, som la grunden till explosionen av dokusåpor, *An American Family*, som är den första reality-showen, och *Parkinson*, som förnyade TV:s intervjuprogram.

Till skillnad från *Låtarna som förändrade musiken*, den första serien i UR:s format "X som förändrade Y", så har varken *Bilderna som förändrade vetenskapen*, *Programmen som förändrade TV* eller den kommande satsningen *Scenerna som förändrade filmen* ingen programledare. Det är med avsikt, och med tanke på den internationella marknaden, där intresset varit stort för den här typen av dokumentärserier.

Attenborough förändrade naturdokumentären
När Magnus Sjöström tittar tillbaka på allt UR har gått igenom för *Programmen som förändrade TV*, så nämner han ett exempel på vad han tycker är speciella höjdpunkter. Det är David Attenborough som på 1970-talet lade grunden för hur man kan göra naturdokumentärer med den monumentala serien *Life on Earth*. Speciellt en scen stack ut. Attenborough berättar med viskande röst om bergsgorillorna som finns bakom honom. Plötsligt kommer en hona fram och lägger sin hand på hans huvud och börjar plöckla löss, som gorillor gör på varandra. De andra gorillorna i flocken blir också intresserade av reporteren, och när han kommit av sig fortsätter han att kommentera för kameran. "Gorillorna anses vara ett av de mest aggressiva djur som finns, men kanske det i verkligheten är vi som är det", säger David Attenborough omgiven av gorillorna.



DAVID ATTENBOROUGH I PROGRAMMEN SOM FÖRÄNDRADE TV (UR)

This series is a continuation of UR's *Låtarna som förändrade musiken* and *Bilderna som förändrade vetenskapen*, which are also Scandinavian co-productions.

UR's team has travelled around and met people who have created TV shows that ended up being milestones in TV history. For example, the American police series *Hill Street Blues*, which introduced important elements of the crime genre such as ongoing storylines, a great character ensemble and active camera work. The inspiration for the dramaturgical innovations came from the world of soap operas, and the nervous camera style was taken from the documentary "The Police Tapes". Realistic and closely following real life. The producer and head writer of the series, Steven Bochco, didn't originally actually want to make a police show, but he went along with it after having been promised by NBC to have the freedom to do exactly as he wanted.

- And it became pioneering. This is the common denominator for many of the productions we portray in the series. That they were given or took the liberty to exercise complete freedom in implementing ideas, says Magnus Sjöström.

Another example is taken from the mid-1990s. HBO wanted to establish its own department for drama production. They therefore asked writer Tom Fontana what kind of TV he would do that other television companies would never agree to. Fontana wanted to try something bold, which was to kill off the show's main character in the very first episode. HBO liked the idea and gave the go-ahead to Oz, a violent series about life in prison. Although critics praised the concept, the series never really became a ratings winner, but it inspired HBO to pursue his ambition to create innovative television drama that could not be seen on the traditional channels. The HBO series that followed in the wake of Oz really took off, these being *Sopranos* and *Sex and the City*.

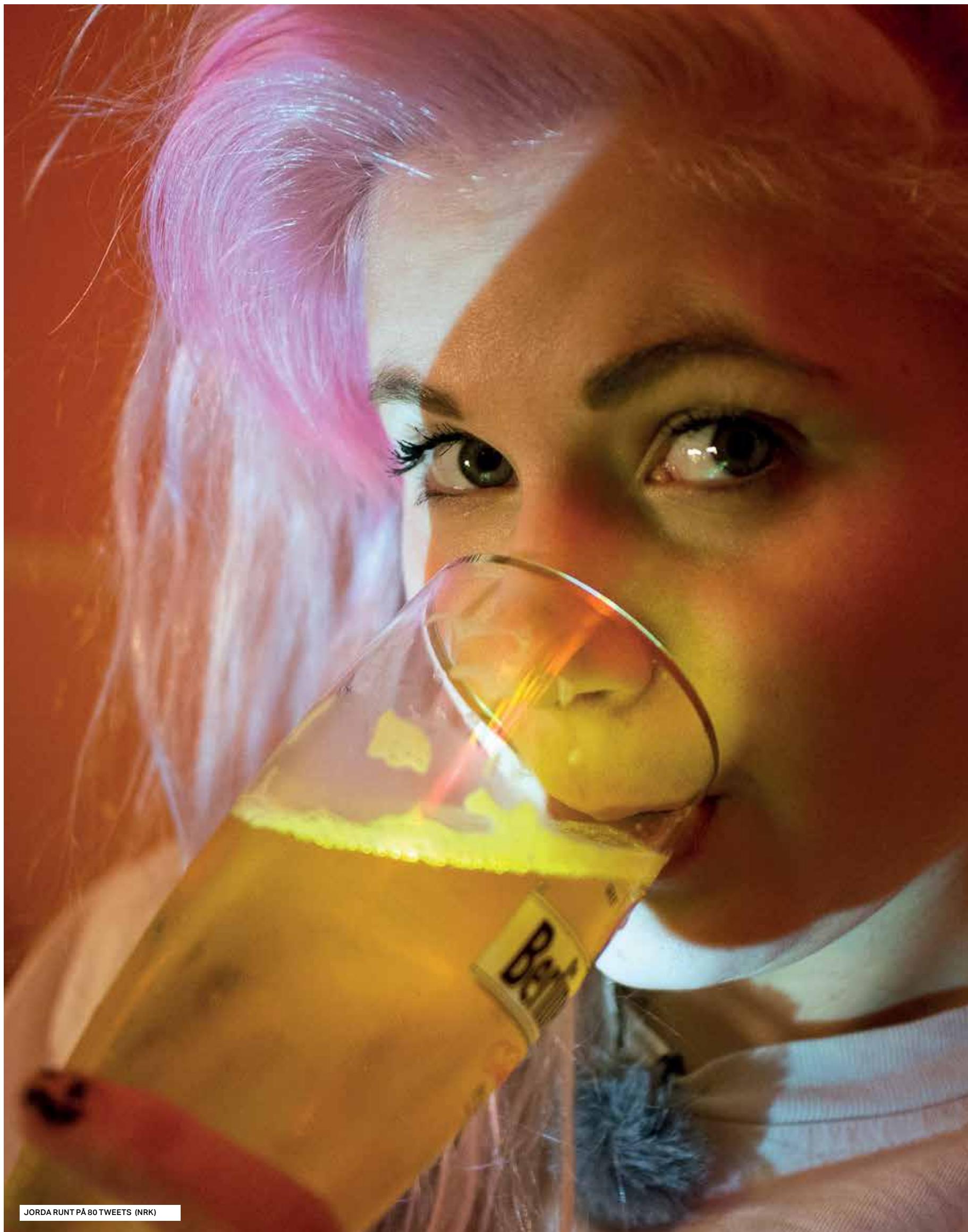
Other features in UR's series about ground-breaking television include reports about *Robinson*, which laid the foundation for the explosion of reality shows, *An American Family*, which was the first reality show, and *Parkinson*, which revitalised the TV chat show format.

In contrast to *Låtarna som förändrade musiken*, which was the first series that used the UR concept "X that changed Y", the series *Bilderna som förändrade vetenskapen*, *Programmen som förändrade TV* and the upcoming *Scenerna som förändrade filmen* do not have an actual anchor person who presents them. This is intentional and takes into account potential exports to international markets, where interest in such documentary series is great.

Attenborough changed nature documentaries
When Magnus Sjöström looks back at all the material UR has gone through for *Programmen som förändrade TV*, he mentions one particular example of what he thinks is a special highlight. The example is David Attenborough, who in the 1970s laid the foundation for how to make nature documentaries with the monumental series *Life on Earth*. One scene in particular was noteworthy. Attenborough talks in a whispering voice about the mountain gorillas behind him. Suddenly, a female approaches him, puts her hand on his head and starts picking lice, as gorillas do to each other. The interest of the other gorillas in the reporter is also aroused, and having been distracted he then continues to talk to the camera: "It seems really unfair that man should have chosen the gorilla to symbolise everything that is aggressive and violent when that is the one thing that the gorilla is not, and that we are," says David Attenborough surrounded by gorillas.

Format Samarbejde

Format Cooperation



JORDA RUNT PÅ 80 TWEETS (NRK)

Jorden rundt på 80 tweets

NRK vil sende en kvindelig reporter jorden rundt på 80 dage uden en krone på lommen kun bevæbnet med en tablet, en telefon, 800 venner på Facebook og 1000 følgere på Twitter.

— Ib Keld Jensen

Udfordringen er klar. Kan dit elektroniske netværk føde dig, huse dig og transportere dig jorden rundt på 80 dage.

Men hvor Jules Verne's hovedperson, Phileas Foggs, i den navnkundige roman kunne betale sig til overnatning, mad og transport, må NRK-reporteren klare sig med hjælp fra Facebook-venner, venners venner, Twitterfølgere samt gratis internettjener som couchsurfing.org.

I bagagen er en tablet og en telefon, men rejsen foregår helt uden kreditkort og kontanter. Finder man ingen steder at sove, må man sove ude, og finder man ingen mad, må man sulte. Sådan er programkonceptets barske realiteter. Hvor Phileas Fogg havde Passepartout, så ledsages den kvindelige reporter af en mandlig fotograf.

Redaktionen åben døgnet rundt

En af de store udfordringer i udviklingen af konceptet har været sikkerhedsspørgsmålet.

"Det har ligget os meget på sindet. Derfor er det helt afgørende, at der hele tiden er folk til stede på redaktionen, som reporterne kan komme i kontakt med døgnet rundt, hvis noget uventet eller kritisk skulle opstå," fortæller journalist/programleder Per Olav Alvestad, NRK.

Idéen kan minde om det amerikanske programkoncept Amazing Race, som sender en halv snes kærestepar jorden rundt.

Men hvor man i det amerikanske koncept rejser efter en fastlagt rute med indlagte udfordringer undervejs og en konkurrence om at komme først, så har Jorden rundt på 80 tweets, det uformelle, overraskende møde mellem mennesker i fokus.

"Der er tale om ægte møder mellem helt almindelige folk og derfor er en af udfordringerne også, om vi hver dag kan levere stof, der er godt nok. Når vi banker på hos en mand i Karachi, vil reportagen derfor være redigeret," fortæller Per Olav Alvestad.

Selvom der vil være tekniske udfordringer rundt om i verden, så vil det være muligt teknisk muligt at sende live, vurderer han.

"Vi har erfaringer med daglige liverapporter fra Nordpolen, så det skulle nok kunne gå."

Programkonceptet er endnu under udvikling, og i første omgang arbejder NRK hen mod en pilot, som blandt andet skal give klare svar på, hvordan studiet skal spille sammen med de rejsende. På længere sigt kan en egentlig dyst mellem de nordiske lande komme på tale, men i første omgang arbejder NRK hen mod en ren norsk version.

Jorden rundt på 80 tweets vandt den første Nordvisions-konkurrence under formatet Ung. Foreløbig skal idéen genpitches til foråret.

"Hvis alt går vel, skulle vi idéelt set være klar til høsten 2014," siger Per Olav Alvestad.

Around the world in 80 tweets

NRK wants to send a female reporter around the world in 80 days without a penny in her pocket, armed only with a tablet, a phone, 800 friends on Facebook and 1000 followers on Twitter.

— Ib Keld Jensen

The challenge is clear. Could your electronic network feed you, house you and transport you round the world in 80 days?

Where Jules Verne's main character, Phileas Fogg, in the famous novel could pay his way for accommodation, food and travel, the NRK reporter has to manage with help from Facebook friends, friends of friends, Twitter followers and free internet services such as couchsurfing.org.

In her luggage is a tablet and a phone, but the journey will take place without a credit card or cash. If she doesn't find anywhere to sleep, she'll have to sleep outdoors, and if she can't find any food, then she'll go hungry. Such is the harsh reality of the programme. Where Phileas Fogg has Passepartout, this female reporter is accompanied by a male photographer.

Editorial open 24 hours

One of the main challenges of this concept has been the safety issue. "We thought a lot about this. That's why it's essential that there is always someone in the editorial team who the reporter can get in touch with 24/7, should something unexpected or urgent happen" explains journalist and programme manager Per Olav Alvestad, NRK.

The idea is similar to the American Amazing Race programme concept, which sends half a dozen couples around the world.

But where in the American concept you follow a set route with set challenges along the way and a competition to see who gets round the world first, Round the World in 80 Tweets contains an informal and surprising meeting between the people in focus.

"This is about real meetings between ordinary people and that's why one of the challenges is whether we can provide good material every day. When we knock on the door of someone's house in Karachi, the report will be edited," says Per Olav Alvestad.

Even though there will be technical challenges around the world, it will be technically possible to broadcast live, he thinks.

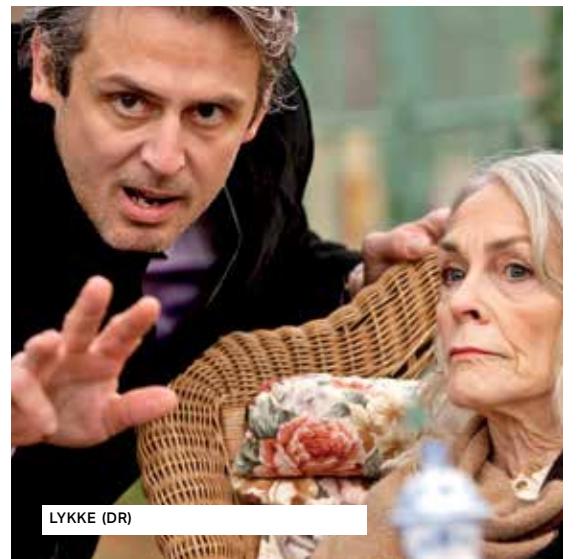
"We have experience of daily live reports from the North Pole, so it should work."

The programme concept is still under development, and in the first instance NRK is working towards a pilot, which must clarify how the study will work with the travellers. Long-term there could be a competition between the Nordic countries, but initially NRK will work towards a purely Norwegian version.

Around the world in 80 tweets won the first Nordvision competition under the Young format. The idea will be re-pitched in the spring.

"If all goes well, we should ideally be ready for autumn 2014," says Per Olav Alvestad.





NRK vil dyste på intelligens

Hjernekraft er et nyt realityformat som tester deltagernes evne til at genkende ansigter, til at finde vej og til at lære med bind for øjnene.

— Ib Keld Jensen

At ramme en basketballkurv kan være svært nok, men at gøre det med bind for øjnene kræver noget helt ekstraordinært, som man kan oversætte til motorisk intelligens.

Og det er akkurat, hvad NRK har tænkt sig at gøre i det nye format Hjernekraft, som med støtte fra Nordvisionsfonden skal teste forskellige former for intelligens.

"Vi har valgt at fokusere på de seks intelligensformer som er lettest at visualisere. Idéen er at starte med otte deltagere, hvoraf en må ud hver gang, så vi til slut kan kåre den deltagere, der har den mest multifunktionelle hjerne," fortæller Ida Kvissel.

Ingen fra Mensa

Almindeligvis tester man ved intelligensprøver den logiske intelligens, men det er især den mellemmenneskelige intelligens som for eksempel evnen til at aflæse nonverbal kommunikation, programmet vil fokusere på.

"Derfor går vi heller ikke efter medlemmer af Mensa i vores castingproces, men lægger i stedet vægt på deltagere, som vi synes er bredt interessante og med forskellig alder, job og baggrunde i det hele taget".

NRK har i tidligere programmer sat fokus på den del af intelligensen, der handler om evnen til at memorere.

I den disciplin tilhører nordmannen Oddbjørn By verdenseliten.

I programmet får han udleveret et sæt spillekort, hvor de 52 kort ligger i helt tilfældig rækkefølge. Ved hjælp af en teknik hvor han ser kortene for sig placeret 52 forskellige steder i et hus, han kender godt, lykkes det ham at lægge et nyt spil kort i præcis samme rækkefølge kun ved at bruge sin langtidshukommelse og huske i billeder.

"Det handler om teknik," siger han.

Internationale bagtanker

Evnen til at memorere spiller en central rolle for deltagerne. Ifølge Ida Kvissel er den største udfordring af gøre konkurrencerne tv-egnede.

"Det sværreste har været at finde gode visuelle opgaver som passer til kriterierne," siger den norske bestiller, der tilfører, at der har været stor interesse fra de øvrige Nordvisionslande.

Planen er i første omgang at udvikle seks programmer af en times varighed. Længden på de enkelte programmer er delvis bestemt af, at formatet kan have en vis international appell, hvor timeprogrammer ofte er foretrakket.

NRK sigter mod optagelser i sensommeren og premiere til november.

NRK to compete on intelligence

Hjernekraft is a new reality format that tests contestants' ability to recognise faces, find their way and learn blindfolded.

— Ib Keld Jensen

Hitting a basketball net is hard enough, but doing it blindfolded requires something quite extraordinary, which can be translated as motor intelligence.

And that's exactly what NRK plans to do with the new format Hjernekraft, which with support from the Nordvision Foundation, will test different forms of intelligence.

"We have chosen to focus on six forms of intelligence that are easy to visualise. The idea is to start with eight contestants, of which one has to leave every time, so that we end up with just the one contestant with the most multifunctional brain," explains Ida Kvissel, NRK.

No one from Mensa

Usually it is logistic intelligence that is tested during normal intelligence tests, but it is the human intelligence, such as the ability to read non-verbal communication, that the programme wants to focus on. "That's why we don't include members of Mensa in our casting process, but instead focus on participants we think are interesting, and with different ages, jobs and backgrounds".

In previous programmes, NRK focused on the part of our intelligence that dealt with our ability to memorise things.

Norwegian Oddbjørn By belongs to the world elite in this category.

During the programme he is given a set of playing cards, where the 52 cards are in a random order. Using a technique where he sees the cards placed in different areas of a house that he knows well, he is able to put a new set of cards in exactly the same order by using only his long-term memory of the pictures.

"It's all in the technique," he says.

International hidden agenda

The ability to memorise plays an important role for the contestants. According to Ida Kvissel the first challenge is to make the competitions suitable for TV.

"The hardest part has been finding good visual tasks that match the criteria," says the Norwegian buyer, who adds that the programme has received major interest from other Nordvision countries.

The plan in the first instance is to develop six programmes of one hour in duration. The length of the individual programmes is partly determined by the format having a certain international appeal, where hour long programmes are often preferable.

NRK is aiming to start filming late summer with a premiere in November.

Dommer for en dag

Vores retssystem og domsudmåling er til evig og løbende debat. Skal vi straffe hårdere, milder, anderledes - og hvilken kriminalitet skal have hvilken straf? Hvor enige er vi om domsudmåling, og er der forskel på hvordan vi dommer afhængig af vor baggrunde? Det handler udviklingsprojektet Dommer for en dag om.

— Henrik Hartmann

Format idéen fik udviklingspenge i oktober 2013 i forbindelse med en nordiske faktaformat konkurrence. Projektet kom til DR via Cecilie Olrik, der er en ekstern samarbejdspartner. Dorthe Gad Thuemoes, som er redaktør på DR fortæller:

"Vi kunne se, at vi havde fat i en rigtig interessant format idé, men der var flere uafklarede elementer, som det kunne være relevant at få udviklet og yderligere formateret".

Afsæt i rigtige forbrydelser og domme

Hvert program behandler en faktuel, begået og dømt kriminel handling, hvor en jury af almindelige danskere uden at kende den afsagte dom, skal vurdere, hvad de mener dommen burde være for den give forbrydelse. Til sidst i programmet oplyses seerne og juryen om den "rigtige" dom.

Selv om projektet *Dommer for en dag* ikke vandt første prisen i efterårets formatkonkurrence var de nordiske fakta bestillere ikke i tvivl om, at her var et projekt, der havde potentiale til at blive et spændende nyt nordisk public service-format.

Dorthe Gad fortæller: 7

"Nogle af de uafklarede elementer vi sad med, var blandt andet, hvordan vi både visuelt og formmæssigt skulle løse udfordringerne omkring juryen, retssalen og forløbet af de sager, vi tager op til behandling".

Almindelige og forskellige danskere

Hensigten med formatidéen er, at programmerne skal lægge op til debat af vores forskellige holdninger til retspraksis i Danmark og gøre os klogere på vores retssystem. Med støtte fra Nordvisionsfonden har det været mulig for Cecilie Olrik, Dorthe Gad Thuemoes og holdet bag projektet at prøve en del formmæssige elementer af. Især har der været udfordringerne omkring juryen. Dorthe Gad Thuemoes fortæller:

"Vi har særlig arbejdet med, hvor meget skulle jurymedlemmerne selv betrete om egne baggrunde? Hvordan skal jurymedlemmerne etableres i programmerne? Efter hvilke kriterier skal juryen udvælges og opdeles? Og hvordan skal de sidde og hvordan skal scenografien være?"

Holdet bag har netop fået produktionsgodkendelse på programserien og netop er nu i gang med en række konkrete rekonstruktioner af forbrydelser. Dorthe Gad Thuemoes fortæller, at en af de sager, man har med i programserien handler om en selvægtssag.

"En mand vågner ved at, han kan høre, at der er et indbrud i gang i hans hus. Han kører efter indbrudstyvene og kommer i jagten til at køre den ene mand ned, så han efterfølgende dør. Hvilkens straf er det rimeligt at give ham? Det er en af de sager, juryen forholder sig til".

Projektet *Dommer for en dag* skal tilbagesrapporteres og genpitches på forårsteknologipitch i Helsinki. Formater udviklet med støttet fra Nordvision kan frit og gratis sættes i produktion i alle NV-bolag. Som nævnt har DR allerede sagt ja til formatet, og de første programmer skal sendes fra marts 2014.

— Henrik Hartmann

The format idea received development money in October 2013 as part of the Nordic fact format competition. The project came to DR via Cecilie Olrik, an external business partner. Dorthe Gad Thuemoes, an editor at DR explains:

"We could see that we had found a really interesting format idea, but there were several unclear elements which needed developing and further formatting".

Based on real crimes and sentences

Each programme deals with a factual, committed and sentenced crime, where a jury of ordinary Danes without knowing the final sentence have to decide what they think the sentence should be for the given crime. At the end of the programme, the "actual" sentence is revealed to the viewers and jury.

Even though *Dommer for en dag* didn't win first prize in the autumn format competition, the Scandinavian buyers were in no doubt that here was a project that had the potential to become an exciting new Scandinavian public service format.

Dorthe Gad explains: "Some of the unclear elements we had

were how we both visually and from a format perspective could solve the challenge of the jury, the courtroom and the course of the cases we were handling".

Ordinary and different Danes

The aim of the format idea is for the programmes to generate a debate on the different attitudes to our legal practice in Denmark and to learn more about our legal system. With support from the Nordvision Fund, it was possible for Cecilie Olrik, Dorthe Gad Thuemoes and the team behind the project to try out a number of format elements. The jury was particularly challenging.

Dorthe Gad Thuemoes explains: "We worked particularly hard on how much jury members should reveal about their own backgrounds? How should the jury members be introduced in the programme? According to what criteria should the jury be selected and split? And where should they sit and what should the scenography be?"

The team behind the programme has received the approval for the programme series and is now in the middle of filming a number of specific reconstructions of the crimes. Dorthe Gad Thuemoes explains that one of the cases in the programme is about a vigilante case.

"A man wakes up and can hear that his house is being broken into. He drives after the burglars and during his chase ends up knocking over one of the men so that he dies. What is the right punishment for him? That's one of the cases the jury is dealing with".

The *Dommer for en dag* project is to be re-reported and re-pitched at this spring's fact pitch in Helsinki. Format developed with support from Nordvision can be put into production in all NV companies for free. As mentioned, DR has already agreed to the format and the first two programmes are going to be sent in March 2014.



DORTHE GAD THUEMOES & CECILIA OLRIK, DR

Ny nordisk kulturquiz i festlig kulisse

New Scandinavian Nordic culture quiz in party setting



KONTRAPUNKT (SVT, DR, NRK)



DEN STORE NORDISKE KULTURQUIZ (DR)

DR vandt den første store kulturformatkonkurrence i efteråret 2013 med et quizkoncept, der skal få de nordiske lande til at dyste om viden i nordisk kultur.

— Ib Keld Jensen

Just precis! Svært er rått.
For de fleste nordiske tv-seere med en fødselsdato først i 60'er eller tidligere giver replikken mindelser om den legendariske svenske tv-vært Sten Broman og hans lige så kendte klassiske quizprogram *Kontrapunkt*. Nu vil to danske tv-folk løfte arven efter Broman, men dog med et væsentligt bredere udgangspunkt.

Den store nordiske kulturquiz tager fortsat afsæt i klog hoveders nørdede ekspertråden, men hvor *Kontrapunkt* udelukkende koncentrerede sig om klassisk musik vil det nye format gå hele vejen rundt om nordisk kultur med alt, hvad det indebærer af design, arkitektur, litteratur og musik.

Det er ikke kun *Kontrapunkt*, der har været inspirationskilde. Det to ophavsmand til idéen Adrian Hughes og Tore Leifer begge fra DR, har også skelet til *Kunstquizzen*, som i fem år havde den velanskrevne danske billedkunstner Per Arnoldi som vært.

Kontrapunkt tilsat båthorn
"Ambitionen er at lave en krydsning af *Kunstquizzen* og *Kontrapunkt* tilsat

båthorn og skræller og med et publikum, der hujer, skriger og råber. Men hvor *Kunstquizzen* var for de exceptionelt kunstinteresserede og efter vore dages målestok nok lidt tung og langsom, så siger vi bredere og sætter tempot op," siger Adrian Hughes, der som tv-vært er bredt anerkendt som kulturformidler.

Han peger på, at der er rigtig mange nordiske kulturforbindelser på kryds og tværs og nævner i flæng den danske maler PS Krøyer, der født i Norge og dennes hustru, maleren Marie Krøyer, som forlod ham til fordel for den svenske komponist Hugo Alfvén.

Og spørgsmålene skal spænde vidt. Hvorfor er Sult for eksempel så vigtig en roman, og hvornår så den danske arkitekt Jørn Utzon sit mesterværk, operahuset i Sydney?

Balance mellem flad- og højpandet
Til at besvare spørgsmålene er det tanken at invitere folk, der har en særlig viden på specielle kulturmråder.

"Deltagerne må gerne vide mere end de fleste, og de må gerne have en usædvanlig viden. Det kan være en installationskunstner, en partitirkomponist eller en dygtig maler," fortæller Adrian Hughes, der også håber på, at quizzen kan få skiftende kulisser i navnkundige nordiske kulturstørkunstnere som eksempelvis Tempelpladsens Kirke i Helsinki, der er hugget delvis ind i en klippe.

De to tilrettelæggere er i gang med at udvikle quizzen, inden de skal genpitche til foråret.

"Den største udfordring er nok at finde balance mellem det fladpandede og det højpandede," vurderer Adrian Hughes.

In autumn 2013, DR won the first major culture format competition with a quiz concept that aims to get Nordic countries competing on knowledge of Nordic culture.

— Ib Keld Jensen

Just precis! Correct.

For most Nordic viewers born in the 1960s or earlier, the remark will remind them of the legendary Swedish TV host Sten Broman and his well-known classic quiz programme *Kontrapunkt*.

Now two Danish TV people aim to follow in Broman's footsteps, but with a significantly broader base.

Den store nordiske kulturquiz is based on clever people's nerdy expert knowledge, but where *Kontrapunkt* focused purely on classical music, the new format will include everything to do with Nordic culture and all that it entails in terms of design, architecture, literature and music.

It is not only *Kontrapunkt* that has been a source of inspiration. The pair who had the idea, Adrian Hughes and Tore Leifer both from DR, have also checked out *Kunstquizzen*, hosted for five years by the highly reputed Danish artist Per Arnoldi.

Kontrapunkt with buzzers

"The aim was to make a cross between *Kunstquizzen* and *Kontrapunkt* with

buzzers and noise and an audience that shouts. But where *Kunstquizzen* was for art fans, and in our day probably a bit heavy and slow, we are aiming more widely and are upping the pace," says Adrian Hughes, who is a well-known cultural communicator and TV host.

He highlights the many Nordic cultural connections and lists Danish painter PS Krøyer, born in Norway, and his wife, Marie Krøyer, who left him for Swedish composer Hugo Alfvén.

And the questions span a wide range. Why is Sult for example such an important novel, and when did Danish architect Jørn Utzon first see his masterpiece in the Sydney opera house?

Balance between low and high-brow.
To answer the questions the idea is to invite people with a specific knowledge of certain areas of culture.

"Contestants should preferably know more than most and preferably have an unusual knowledge. It could be an installation artist, a score composer or a talented artist," explains Adrian Hughes, who also hopes that the quiz will have different settings in famous Nordic cultural institutions such as Tempelpladsens Cathedral in Helsinki, which is partly built into a cliff.

The two planners are in the process of developing the quiz, before re-pitching it in the spring.

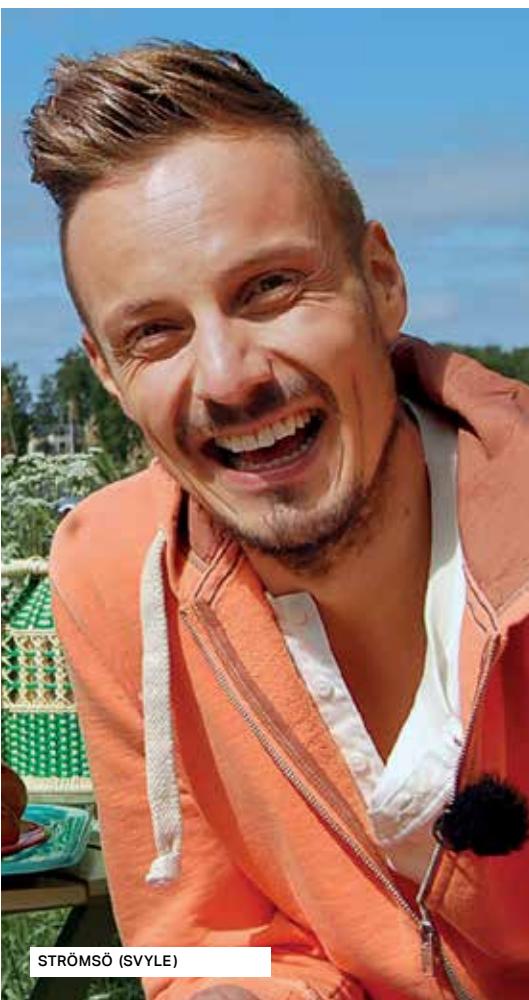
"The biggest challenge will be to find a balance between the low and high-brow" thinks Adrian Hughes.



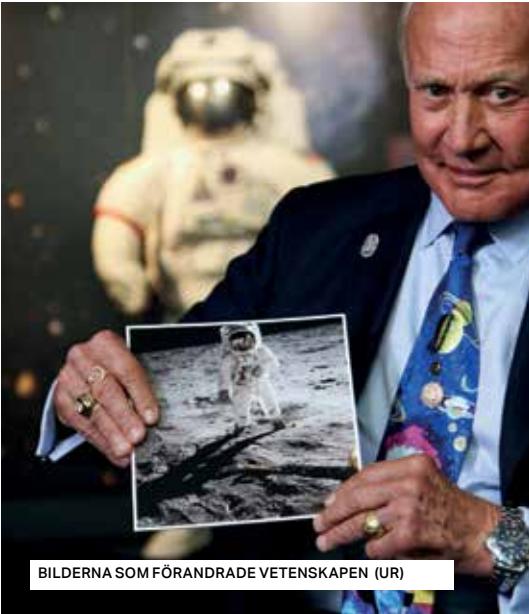
PÅ Ø-EVENTYR MED ANNE & ANDERS (DR)



ENERGINA (SVT)



STRÖMSÖ (SVT)



BILDERNA SOM FÖRÄNDRADE VETENSKAPEN (UR)



DEN STILLE KAMPEN (NRK)



POP UP (DR)

Format på väg inom Nordvision - Du och jag och lite kultur

Formatutveckling har blivit en viktig del av mediebolagens verksamhet också inom Nordvisionssamarbetet. En av formatidéerna som hösten 2013 fick utvecklingsstöd av kulturbeställarna är Svenska Yles *Du och jag och lite kultur*.

— Bo Ahlgren

Idén är att göra hela kulturbegreppet och kulturupplevelserna lite bredare än vanligt. Dessutom kan man säga att det också handlar om att få två män närmare varandra, även på områden där de inte annars rör sig.

"Vi har nu jobbat med tre scener i programmet. Den första när "kulturbesiktningen" äger rum, den andra scenen när paret eller de båda männen tar del av ett gemensamt kulturevenemang, och den tredje, pay-offen som visar att vi kommit i mål. När paret tar en kaffe latte tillsammans och för första gången för en kulturercentrerad diskussion tillsammans", säger Tomas Lindh, som är utvecklingschef på Svenska Yle.

Det är Tomas Lindh som tillsammans med producenten John Stark arbetat fram konceptet till idén som deltog i kulturförmatstävlingen i höstas, och premiärades med 12.000 euro för utveckling.

Utvecklingsmedel från Nordvision gör formatutvecklingen för Svenska Yle mer flexibel, säger Tomas Lindh. Det går

att köpa sig tid och tjänster för att göra utvecklingen möjlig. Annars är det svårt att utveckla parallellt med den dagliga produktionen.

Viktigt hitta formatets element

Sedan hösten har en utvecklingsgrupp på 3-4 personer gått vidare med idén, lekt med formatet och i det här skedet har man också lagt till fler element än som fanns med i början. Som att paret försöker bekanta sig med, men framförallt förstå, varandras intressen och fascination. Det är kultur i ett bredd perspektiv.

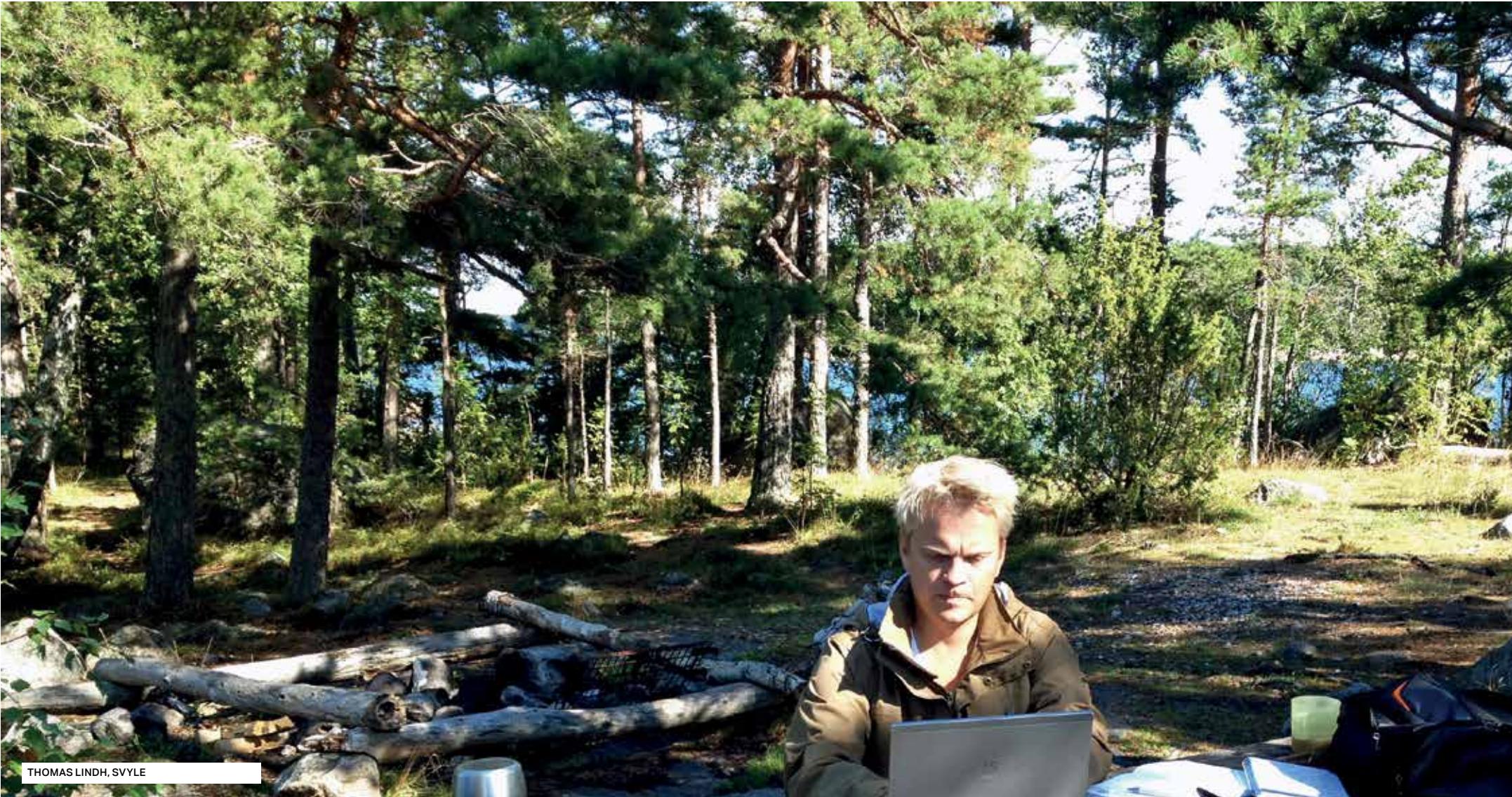
"Vi försöker utveckla fler element som kan definiera programkonceptet som ett format, bildspråk, vilka objekt som ska finnas med. Förtida så det samtidigt blir kostnadseffektivt", säger Tomas Lindh.

Svenska Yle har implementerat NRK:s metoder för programutveckling i ett par års tid, och *Du och jag och lite kultur* går genom samma process.

"Vi har mycket att tacka NRK för när det gäller processer, principer och metoder för programutveckling", säger Tomas Lindh som i flera omgångar varit hos NRK för att gå djupare in i de metoder som används där.

Samarbete om både processer och program är någonting Tomas Lindh talar varmt för, också i ett tidigt skede. *Du och jag och lite kultur* ska återpitchas på kulturmötet i början av april, då får man se vad utvecklingengett för resultat.

"Jag brukar lyssna väldigt noga på vad de andra beställarna säger och ger för feedback för målet är ju, potentiellt, ett format för oss alla", säger Tomas Lindh.



Format on the way in Nordvision - Du och jag och lite kultur

The development of formats has also become an important part of the media companies' activities within the Nordvision cooperation. One of the format ideas that received development support in autumn 2013 from the cultural committee was Svenska Yle's *Du och jag och lite kultur*.

— Bo Ahlgren

The idea is to make the whole concept of culture and cultural experiences somewhat wider than usual. Moreover, one can say that it is also about getting two people a bit closer to each other, even in areas in which they are not usually involved.

"We have now worked with three scenes in the programme. The first when the "cultural check" takes place, the second scene when the couple or the two people partake in a cultural event together, and the third - the pay-off which demonstrates that we achieved our goal. When the couple takes a latte together and for the first time have a culture-based discussion", says Tomas Lindh, Head of Development at Svenska Yle.

It is Tomas Lindh who, together with producer John Stark, developed the concept to come up with the idea that participated in the cultural format contest last autumn, and which was rewarded with 12,000 euros in development funds.

Development funds from Nordvision make format development more flexible for Svenska Yle, comments Tomas Lindh. The funds make it possible to purchase time and services in order to make the development possible. Otherwise it is difficult to work on format development in parallel with daily production needs.

Important to find the format's element

Since the autumn, a development team of 3-4 people has further developed the idea, during which time more elements than were originally envisaged have been added. Such as the fact that the couple try to get familiar with, but above all understand, each other's interests and fascinations. This is culture with a wide perspective.

"We are trying to develop a number of elements that can define the programme concept as a format, imagery, which items should be included. Provide clarity so that it is also cost effective", says Tomas Lindh.

Svenska Yle has implemented NRK's methods for programme development for the last couple of years, and *Du och jag och lite kultur* is a continuation of this process.

"We owe a lot to NRK with regard to the processes, policies and methods used for programme development", says Tomas Lindh, who has visited NRK a number of times to find out more about the methods used there.

The cooperation regarding both processes and programmes is something that Tomas Lindh speaks very positively about, which has been the case right from the early stages. *Du och jag och lite kultur* will be pitched again at the cultural meeting in April, at which point one can see the results of the development funding.

"I usually listen very carefully to what the other committee members have to say and what feedback they give, as the goal is of course to create a format with the potential to be used by everyone", comments Tomas Lindh.



Program Udveksling Programme Exchange

Med 2764 program i bagaget hem

Screenarna i de nordiska public service-bolagen är de som kan kallas för nordiska TV-proffs. Under 2013 tittade de på 2764 program och 1382 timmar TV för att välja bland Nordvisions gratisutväxling. Gratisutväxlingen är en bärande del av Nordvisionssamarbetet, och blir allt viktigare för att hålla kunskapen om den nordiska kulturen och samhället levande.

— Bo Ahlgren

"Det är viktigt för vår identitet, vi är ju en del av Norden", säger Hera Ólafsdóttir, som är isländska RUV:s screenare i nordiska sammanhang. Annars jobbar Hera som inköpschef för isländska och nordiska program och samproduktioner på RUV.

Vi har ju varit väldigt engelsk- och amerikanskinriktade, så programmen från de andra nordiska länderna är viktiga för oss för det nordiska perspektivet. I det stora hela är vi i Norden rätt små, så det är viktigt att stå tillsammans.

Yles Arto Hyvänen ser alltid fram emot screeningssessionerna. 3-4 dagar intensivt med nordiska program gör att han kan koncentrera sig på program som han annars inte skulle komma åt att se i sitt vanliga jobb som inköpare av utländska fakta- och dokumentärprogram.

"Enskilda dokumentärer från DR och SVT har varit populära, med titlar om representer. Och bland

Yles program har till exempel Ville Haapasalo resesprogram nått tio gånger större publik på SVT i Sverige än i Finland, vilket är glädjande", säger Arto Hyvönen.



JESPER PETERSSON, SVT



ARTO HYVÖNEN, YLE



SUSANNE BORGSTRÖM, DR

Jesper Petersson, SVT

Screeningdagarna är det enda tillfället jag har att jobba med innehåll. Resten av arbetsdagarna går till administration. Så för mig är det inte alls tungt.

"Eftersom det endast är fakta som gäller på jobbet, så hemma ser jag på fiktion och långfilm. Senaste absoluta favoriten är serien *The Walking Dead*, som är en briljant skildring av hur vårt samhälle ser ut när man skrapat av den tunna ytan av civilisation".

Jesper Petersson, SVT

"The screening days are the only chance I get to work with content. My other working days are devoted to administration. So it feels like relaxation for me".
"As the focus at work is on factual output, I watch fiction and films at home. My most recent absolute favourite is the series *The Walking Dead*, which brilliantly reflects what our society is like once one scrapes off the thin veneer of civilisation".



HERA ÓLAFSDÓTTIR, RUV



NICOLINA Z.-K., SV YLE



FREDRIK FÆRDEN, NRK

Hera Ólafsdóttir, RUV

Jag tittar på allt möjligt hemma, beroende på hur det känns, ibland tunga dokumentärer, ibland serier som får mig på gott humör så man glömmer jobbet ibland:-)

"Jag har så många olika uppgifter på RUV att jag inte kommer ihåg dem alla, så det är skönt att få koncentrera sig på en sak under de 3-4 screeningdagarna. Tungt, nej."

Hera Ólafsdóttir, RUV

I watch all sorts of things at home, depending on my mood: sometimes heavy documentaries, sometimes series that put me in a good mood, so that one completely forgets about work.:-)

"I have so many different tasks at RUV that I sometimes don't remember all of them, so it is nice to just be able to focus on one thing during the 3-4 screening days. Hard work? No, not at all."

Nicolina Ziliacus-Korsström, SVYLE

"Alla tiders favoritprogram? Det kan jag inte svara på, det finns så många. Via NV-samarbetet, både utväxling och samproduktion, får vi många pärlor till kanalen. Men Jag hoppas kunna erbjuda den i nästa screening".

"Jag hör till dem som börjat titta mer på TV. Jag följer alltså inte streamingtrenden. TV börjar för mig känna mer och mer relevant".

Fredrik Færden, NRK

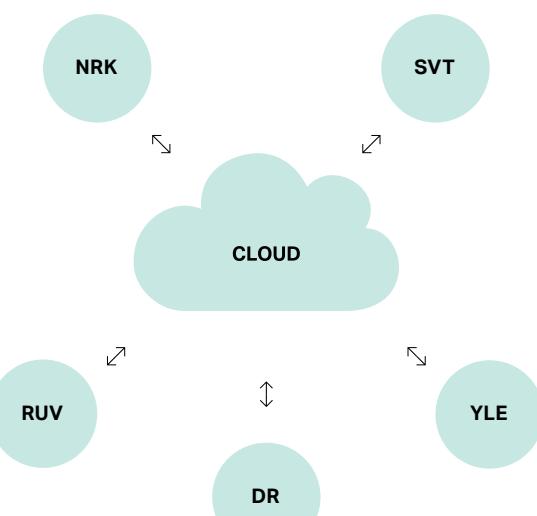
"A series that I like watching at home is one about the snow clearers in Norway - fantastic people and lovely scenery. I hope to be able to include it in the next screening".

"I am one of those people who has started watching more on TV. In other words, I haven't followed the streaming trend. TV feels increasingly relevant for me".

"One gets used to just looking at specific parts of programmes in a fairly focused manner. One first has to read the presentation at home before the screening, but then one just has to watch and make notes. And this actually takes up to four days".

Nordif 3 lyckades samla olikheterna till styrka

Nordif 3 succeeds in making diversity a strength

**Arto Hyvönen, YLE**

Det är egentligen skönt att få koncentrera sig på nordiska program i 2-4 dagar. Det är inte tungt alls. Vi är ju proffs så vi kan det.

"Hemma kollar jag kanske ett par gånger i veckan alla kanaler jag har för att få en känsla av vad som är på gång. Annars är jag en stor vän av streaming och digibox som bandar".

Arto Hyvönen, YLE

"It is actually very nice to focus solely on Nordic programmes for 2-4 days. It isn't hard work at all. We are professionals so we can manage it".

"At home, I go through all the channels I have perhaps a couple of times a week, just to see what is currently on offer. Otherwise I am keen on streaming and digibox recording.

Susanne Borgström, DR

"Hemma ser jag i perioder på TV, men inte fem timmar per dag", säger Susanne och ler. Det blir nog av TV på jobbet. "Mest blir det HBO eller Netflix på Smart-TV, så man kan se programmen sedan när man har tid".

"Visst blir man lite trött i huvudet på screeningarna, men det är bara bra att kunna koncentrera sig på program i 3-4 dagar istället för att försöka titta genom programutbudet i den vanliga vardagen. Och så kan man samtidigt utbyta erfarenheter med kollegor, det är fint".

Susanne Borgström, DR

"At home I watch TV in periods, but not five hours a day", says Susanne and smiles. There is enough of TV at work. "Mostly I watch HBO or Netflix on smart TV, so you can watch when you have got time".

"Of course you get a little bit tired during the screenings, but it's better to be able to concentrate on the programmes during 3-4 days than trying to watch everything during ordinary working hours. And at the same time you can exchange experiences with colleagues, that's nice."

Utvecklingen och slutförandet av det digitala distributionssystemet Nordif3 har varit en nordisk framgång. Projektet har hållit sig inom budgeten och levererat vad man var ute efter.

— Bo Ahlgren

Nordif3-projektet har också fått internationell uppmärksamhet för både tekniska lösningar och det lyckade genomförandet. Trots olika kultur i fem olika länder satsar partnerbolag på en framgångssaga som många andra är intresserade av. Projektledaren för Nordif3, NRK:s systemarkitekt Rune Hagberg, säger att förutsättningen för att ro i land ett så pass stort projekt är att använda kulturskillnaderna som styrkor.

"Ja, man ska låta det ta tid att få fem olika bolag med fem olika projektledare och alla avdelningar att jobba samman", säger Rune Hagberg om hemligheten bakom framgången.

"Tillsammans blir vi starkare med våra olika egenskaper".

Nordif3 var under hösten 2013 också nominerat för ett internationellt pris för innovativa tekniska lösningar, IBC Innovation Awards. Projektledaren Rune Hagberg har blivit bjuden att berätta om Nordif3-framgången till bland annat London, New York och Kanada.

Flera möjligheter att utveckla

Nu är systemet igång, användningen väntas öka årligen och utvecklingsmöjligheterna är många.

"Vi kan öka antalet programavdelningar som är anslutna till Nordif3, fler redaktioner, och ifall man vill så kan man också använda systemet för regionalt samarbete mellan exempelvis samer eller mellan redaktioner i södra Sverige och Danmark. Det kräver fler användarlicenser och fler gateways, men det är helt möjligt", säger Rune Hagberg.

En annan möjlighet som inledningsvis blivit utredd är möjligheten att använda Nordif3 för partnerbolagen att komma in i varandras arkiv för research. Det är möjligt, men en automatisk överföring av arkivmaterial är problematisk på grund av rättighetsfrågor.

Driften ska säkras

Integrationen av Nordif3 i partnerbolagens lokala system är gjord på olika vis i olika hög grad, och det är en sak som Rune Hagberg nämner som man kan bättra på år, att få integrationen hos alla mer avancerad.

"Annars koncentrerar vi oss nu på kvalitetssäkringen och det fortsätta arbetet med metadata".

Metadata är också en aspekt av Nordif3-projektet som betraktas som en framgång. I program- och materialutväxlingen har alla fem partnerbolag gått med på att använda samma grund för metadata, Ebu-Core.

Fakta Nordif3

"Distributionssystem för program och samproduktionsmaterial mellan partnerbolagen i Nordvision, DR, NRK, RUV, SVT och Yle. Färöarna är också uppkopplade via DR".

"Nordif3 används också för att överföra nyhetsklipp och råmaterial mellan bolagen. Speciellt överföringen av HD-material sker snabbare i Nordif3".

"NRK äger och upprätthåller systemet som förvaltas av en gemensam förvaltargrupp".

Ensuring high-quality operation

The integration of Nordif3 into partners' local systems is implemented in different ways and to different degrees, and that is one thing that Rune Hagberg mentions that can be improved this year - advancing the level of integration everywhere.

"We are also focusing on ensuring quality and continuing the development of metadata".

"Metadata is also an aspect of the Nordif3 project which is considered to be a great success. With regard to programme and material exchanges, all five partner companies have agreed to use the same metadata basis, Ebu-Core".

Facts about Nordif3

"It is a distribution system for programmes and co-produced material used by the Nordvision partner companies, which are DR, NRK, RUV, SVT and Yle. The Faroe Islands are also connected via DR".

"Nordif3 is also used to transfer news clips and raw material between the companies. In particular transmission of HD material is considerably quicker via Nordif3".

"NRK owns and maintains the system, which is managed by a joint administrative group".

The development and completion of the Nordif3 digital distribution system has been a Scandinavian success. The project has stayed within budget and has provided functionality that was required.

— Bo Ahlgren

The Nordif3 project has also been hailed internationally as a result of its technical solutions and the successful project completion. Despite there being somewhat different cultures in the partner companies in five different countries, the project was a success story in which others are interested.

The project manager for Nordif3, NRK's system architect Rune Hagberg, comments that the key to succeeding with such a large project is to transform cultural differences into an asset.

"Yes, one needs to provide time in order to allow five different companies with five different project leaders and all the various departments to work smoothly together", says Rune Hagberg regarding the secret behind the success.

"Together, we become stronger thanks to our different capabilities".

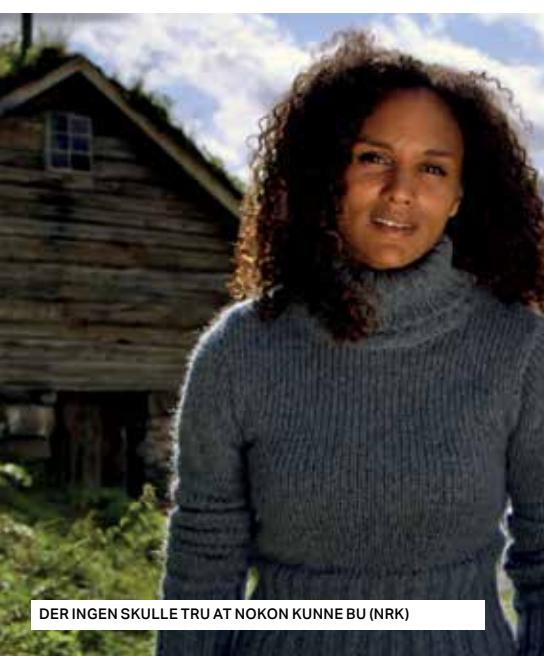
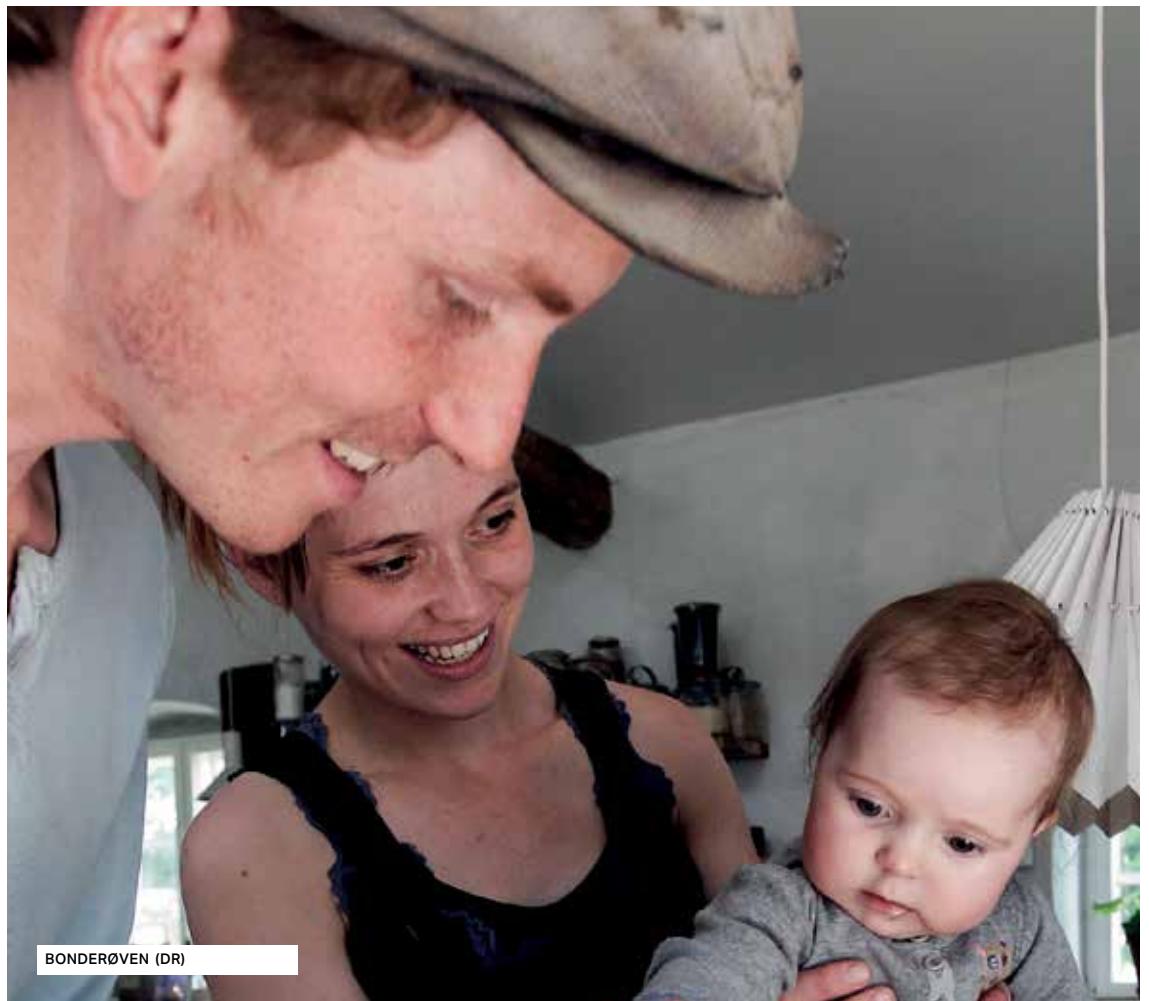
In autumn 2013, Nordif3 was also nominated for an international prize for innovative technical solutions at the IBC Innovation Awards. Project manager Rune Hagberg has been offered the opportunity to present the Nordif3 success story in places such as London, New York and Canada.

A number of development opportunities

Now the system is operational, usage is expected to increase every year, and there is a wide range of development opportunities

"We can increase the number of programme departments that are connected to Nordif3, more editorial teams, and one can also use the system for regional cooperation between, for example, different Sami areas or between editorial offices in southern Sweden and Denmark. That would require additional licences and more gateways, but it is completely feasible", comments Rune Hagberg.

Another aspect that has initially been investigated is the possibility of using Nordif3 to allow partner companies to access each other's archives for research purposes. It is possible, but automatic transfer of archive material would be problematic because of rights issues.



Udviklings Samarbejde Development Projects

Ny app til børn skal favne alle enheder

New app for children for all units

Med det populære *Minimello*-format som afsæt er SVT i fuld gang med at udvikle en interaktiv app til de mindste.

— Ib Keld Jensen

Først sendte svenske børn fantasifuldt kreative toiletruller i titusindvis til SVTs programredaktion, siden adopterede NRK *Minimello*-idéen, der, som navnet antyder, er et melodigrand prix, hvor alle medvirkende er dukker skabt af de yngste tv-seere med udgangspunkt i toiletruller og tilsat musik af kendte nationale musikere og sangskrivere.

Nu følger SVT op ved at udfordre skabertrangen hos de yngste med en interaktiv app.

"Ambitionen er, at børnene skal kunne upload fotos af deres egne artister, lægge deres egne stemmer til og måske twistet dem lidt. På den måde kan de skabe og få magten over deres egen interaktive produktion," fortæller Malin Ströman, der er udviklingsansvarlig på SVTs Barnkanalen.

Den største udfordring

Tanken er desuden, at børnene kan plukke i kataloget af andres uploadede artister og ad den vej skabe et eget univers. Endnu er det uafklaret om børnenes kreationer fra app'en får et egentligt broadcast-liv eller om de skal forblive i app'en egen univers.

"Det er for tidligt at sige på dette stadije," siger Malin Ströman.

App'en skal kunne betjenes på alle tablets, smartphones og pc'er, eller med andre ord på alle enheder.

"Der er slet ingen tvivl om, at det bliver den største udfordring. At se hvor langt vi kan nå med at udvikle interaktive funktioner, der kan betjenes på alle enheder."

Nordisk interesse

Fremtiden tilhører de trådløse enheder, og derfor ved Malin Ströman også, at de opdagelser SVT gør sig i udviklingsfasen vil blive fulgt med stor interesse i de øvrige Nordvisions-bolag.

"Alle er interesserede i dette projekt, fordi vi alle har en ambition om at udforske interaktiv produktion på alle enheder".

Selvom *Minimello* er afsæt for app-udviklingen, ser man mulighederne i et bredere perspektiv.

"De erfaringer vi gør med app'en vil formentlig kunne bruges med andre koncepter. Eksempelvis kunne man godt forestille sig interaktive elementer omkring *Bardarollespillene*," vurderer Malin Ströman.

Efter et par måneders undersøgelsesfase får udvalgte producent-virksomheder mulighed for at pitche på opgaven.

Selve app'en, der har fået udviklingssøtte fra Nordvision, ventes klar til august 2014.

With the popular *Minimello*-format as a base, SVT is in full swing developing an interactive app for children.

— Ib Keld Jensen

First Swedish children sent thousands of imaginative toilet rolls to SVT's programme editorial team, and since then NRK adopted the *Minimello* idea, which as the name suggests, is a song context, where the entire cast is made of dolls created by younger TV viewers from toilet rolls, and set to music by famous national musicians and composers.

Now SVT is following up this concept with an interactive app for youngsters.

"The aim is for children to upload photos of their own artists, add their own voice and maybe twist them a bit. In that way they have power over their own interactive production," says Malin Ströman, Head of Development at SVTs Barnkanalen.

The first challenge

The idea is that children can pick from a catalogue of others' uploaded artists and then create their own world. It is not yet clear whether the children's creations from the app get a final broadcast or if they remain in the app's world.

"It's still too early to say at this stage," says Malin Ströman.

The app must be accessible on all tablets, smartphones and PCs, or in other words, on all units.

"There is no doubt that this will be the biggest challenge. To see how far we can go by developing interactive functions that can be used on all units."

Nordic interest

The future belongs to wireless units and that's why Malin Ströman knows that any discoveries made by SVT in the development phase will be followed with great interest by other Nordvision companies.

"Everyone is interested in this project because we all want to provide interactive production on all units".

Eventhough *Minimello* is based on an app development, it opens up opportunities in a broader perspective.

"Any experiences we have using the app will probably be used for other concepts. For example, interactive elements would work well with *Bardarollespillene*," says Malin Ströman.

After a couple of months' research, the selected production companies will have the opportunity to pitch for the job.

The app itself, which has received development funding from Nordvision, is expected to be ready for August 2014.





Svenska Yle satsar på drama: *Lolauppochner*

Svenska Yle invests in drama: *Lolauppochner*

En lite kuslig och annorlunda småstad i en typisk finlandssvensk miljö är utgångsläget för Svenska Yles utvecklingsprojekt *Lolauppochner* som baserar sig på en roman av den finlandssvenska författaren Monika Fagerlund. För Svenska Yle är det en stor satsning.

— Bo Ahlgren

"Det är glädjande att vi har möjlighet att satsa på någonting så här stort den här gången", säger Camilla Thelestam som är producent för Drama inom Svenska Yle.

Tidigare har Svenska Yle gjort TV-drama med 1-3 delar på grund av små resurser, men nu har man satsat på att det ska bli en 6-delad serie. Det betyder också att andra nordiska länder inom ramen för Nordvision kan vara intresserade.

"De andra bolagen vill helst ha långa serier på 10-20 delar, och denna gång har vi fått NRK intresserade av att vara med i utvecklingsskedet", säger Camilla Thelestam.

"Och egentligen är det inte pengarna i samarbetsprojektet vi är ute efter, utan feedback av NRK som har långt kunnande inom thrillers och serier", fortsätter hon. Det är också därför Svenska Yle med intresse gör ett försök inom Drama att utveckla ett manusprojekt i ett tidigt skede som ett nordiskt samarbetsprojekt.

Lolauppochner handlar om en liten stad där alla känner alla. Den planerade TV-serien ska ha en stämning av David Lynch-thriller. På ytan är allting fint, men det som ligger under ytan, som till en början är osynligt, är tråsligt och fyllt av hemligheter. Det är ett mord som är startskottet till avslöjandet av intrigerna i småstaden. Huvudpersoner är två tonårsflickor som lever i en familj som präglas av sjukdom, alkohol och mentala problem. Och hur ska TV-serien utvecklas? Jo, det handlar om manus, manus och manus.

A slightly eerie and unusual small town in a typical Finland-Swedish environment is the starting point for the Svenska Yle development project *Lolauppochner*, which is based on a novel by the Swedish-speaking Finnish writer Monika Fagerlund. It represents a major project for Svenska Yle.

— Bo Ahlgren

"I am really pleased that we can work on something of this size this time", comments Camilla Thelestam, who is a drama producer at Svenska Yle. Previously, Svenska Yle has produced TV dramas consisting of 1-3 episodes, as it has relatively limited resources - but this project involves a 6-part series. Which means that other Scandinavian countries may be interested, within the Nordvision framework.

"The other broadcasters often prefer long series with 10-20 episodes, and this time we have got NRK interested in participating in the development stage", says Camilla Thelestam.

"It is not really the financial aspects of such cooperative ventures that are of most interest, but what is most important is the feedback provided by NRK, which has considerable experience with regard to thrillers and series", adds Thelestam.

This is also why Svenska Yle is interested in trying to create a drama screenplay project that is a Scandinavian cooperation from an early stage.

Lolauppochner is about a small town where everyone knows each other. The intention is that the planned TV series will be somewhat similar in nature to a David Lynch thriller. Everything is fine on the surface, but what lies beneath the surface, which is initially invisible, is tangled and full of secrets. A murder is the starting point that leads to the unveiling of the intrigues in the small town. The main characters are two teenage girls living in a family characterised by illness, alcohol and mental problems. And how will the TV series be developed? Well, it's all about the script, the script and the script.

28 april – Varje ansikte har ett namn

Råmaterialet till en journalfilm från andra världskrigets slut visade sig vara en guldgruva för att låta en grupp överlevare skildras som individer, deras liv både innan och efter den 28 april 1945.

— Lars Säfström

I SVT:s arkiv finns en 35mm film från den 28 april 1945. Den spelades in av SF:s journalfilmsfotograf och delar av den användes också till den tidens journalfilm. Men större delen av filmen har aldrig tidigare visats. Denna filmrulle visar hur tusentals överlevande kom till Malmö hamn och friheten. Fram till nu har de flesta av dessa ansikten inte haft några namn. De har varit anonyma överlevare från tyska koncentrationsläger. Med filmen om den 28 april 1945 kommer flera av dem att träda fram med namn och deras historia kommer att berättas. Detta i ett projekt som utvecklas med stöd av samtliga nordiska public service tv-bolag.

Hoppets hamn

2011 gjorde filmaren Magnus Gertten filmen *Hoppets hamn* som skildrar det som hänt i Malmö våren 1945 när överlevande från tyska koncentrationsläger, ofta i mycket dåligt skick, kom till Sverige och togs om hand av malmöbor. Den filmen skildrade både de överlevande och de som mötte dem, några arbetade i svenska Röda Korset, andra var frivilliga som ville göra en insats. Med hjälp av amatörfilmer, stillbilder och radioinslag blev det en gripande film om mänsklig solidaritet så som den tog sig uttryck några vårdagar i Malmö 1945. Filmen berättade om hur händelserna i hamnen kom att påverka några av de som var med och vad som hänt sedan.



28 APRIL – VARJE ANSIKTE HAR ETT NAMN (SVT)

28 april – Varje ansikte har ett namn

The original material for a newsreel from the end of the Second World War proved to be a treasure trove for allowing a group of survivors to be depicted as individuals, including their lives both before and after 28 April 1945.

— Lars Säfström

In SVT's archives there is a 35 mm film from 28 April 1945. It was recorded by SF's newsreel photographer and part of it was also used for the newsreel at that time. But large parts of it had never been shown before. The film reel shows how thousands of survivors arrived at the port of Malmö, and freedom. Until now, most of the faces on the film had not been associated with names. They have simply been anonymous survivors of German concentration camps. In the film about 28 April 1945, a number of them will now be named and will tell their stories. This is a project being developed with the help of all the Nordic public service TV broadcasters.

Hoppets hamn

In 2011, the film-maker Magnus Gertten made the film *Hoppets hamn*, which depicts what happened in Malmö in spring 1945 when the survivors of the German concentration camps, often in a very poor state, came to Sweden and were taken care of by residents of Malmö. The film depicted both the survivors and those who met them, some worked in the Swedish Red Cross, others were volunteers who wanted to help. Using amateur footage, still pictures and radio reports, he created a poignant film about human solidarity as it was expressed during a few spring days in Malmö in 1945. The film described how the events in the harbour affected some of those who were there and what happened next.

The film *Hoppets hamn* has subsequently been shown around the world at festivals and has been sold to TV broadcasters in eight countries. After the screenings, many people got in touch with the film-makers and said that they either recognised relatives or themselves in the film. In the end, there were so many people who got in touch that a new project was created. Just imagine if one could give even more of these people a name and tell their stories based on the film images. Surprisingly, many of those appearing in the almost 70-year-old pictures and who were children then are still alive and they all have a powerful story to tell. In the film, we meet some of these people, who watch the film together and discuss it. They discover more details and begin to relive the feelings they had when they came to the port of Malmö.

One face - One name

The historical film material is in reality a collection of portraits of people of different ages and backgrounds. They are survivors of the camps and war refugees. What they have in common is that they all were rescued by the Swedish Red Cross from concentration camps

during the last days of the war. Some have a Jewish background, whereas others are Polish Catholics, Norwegian resistance fighters and some British agents captured in France. Today, those who are still alive are spread across the world, from Oxelösund in Sweden to Paris, New York and Johannesburg. And as the film's title promises - as far as is possible, each face has been given a name.

As the material is shot on 35 mm film, it is possible with modern technology to transfer the images digitally with an extremely high resolution, which in turn means that it is possible to move around the pictures, zoom in, create close-ups, see intricate details and thus tell new stories.

The work has now started and, in addition to all the Nordic companies, the project is also supported by the Swedish Film Institute and Skåne Film. The aim is to be able to have a television premiere of the film on all the Nordic channels as close to April 28 as possible in 2015, 70 years after the newsreel was filmed. There will be many programmes during that spring that will highlight the anniversary of the end of the war and 28 april – Varje ansikte har ett namn will be one of them.



28 APRIL – VARJE ANSIKTE HAR ETT NAMN (SVT)



28 APRIL – VARJE ANSIKTE HAR ETT NAMN (SVT)



Från elevator pitch till format

From an elevator pitch to a format



I mediebranschen finns uttrycket "elevator pitch", alltså när man presenterar en idé på högst ett par minuter. Namnet på detta engelska uttryck syftar på att man ska hinna presentera sin idé när man råkar träffa "rätt person" i hissen.

— Marianna Widmalm

Eva Beckman får som programchef på SVT Stockholm kontinuerligt många programidéer både från sina egna medarbetare och från externa producenter. Idén att göra *Deckarna på slottet* kom till när Johan Scheele, redaktör på SVTs kulturredaktion i Stockholm, gjorde en perfekt så kallad "elevator pitch" i Evas rum. "Tänk dig en korsning mellan *Stjärnorna på slottet* och Cluedo sa Johan till Eva. "Med hela den svenska deckarelitén. Jag tänkte att vi kunde kalla det *Deckarna på slottet*."

Samproduktion eller formatutveckling?

Genast började bilderna välla fram i Evas huvud. Spännande, färgstarka karaktärer. Whiskey vid brasan. Mordgåtor. "De flesta idéer vi får och gör har inte formatpotential. Men den här hade det. Det kände vi genast när vi började jobba med den. Tanken på Nordvisionen kom därfor direkt. Med tanke på intresset för de många bärstäljande deckarförfattarna och den skandinaviska krimvägen - vore inte det här det perfekta nordiska formatet?" Eva fortsätter med att förklara hur de var tvungna att göra ett viktigt val inför den nordiska pitchen: "Skulle vi pitcha idén som en möjlig samproduktion med medverkande deckarförfattare från olika nordiska länder? Eller skulle vi pitcha idén som ett format som de olika nordiska tv-bolagen kunde göra med sina egna författare? Vi valde det senare, för att vi tror att det vore det mest intressanta för publiken. Precis som med

Maestro skulle varje nordiskt land kunna sätta sin egen prägel på formatet."

Intresset för formatet var stort när *Deckarna på slottet* pitchades i Malmö. De nordiska beställarna stälde många bra och distinkta frågor både om dramaturgin i programmet och även specifika detaljfrågor som rörde innehållet, men några konkreta utvecklingskriterier fick man inte av de nordiska beställarna när *Deckarna på slottet* fick 8000 euro i utvecklingsstöd.

Vilse i pannkakan

En av beställarna frågade vid pitchen vad som var motorn i programmets dramaturgi, och det visade sig bli den viktigaste och svåraste frågan under utvecklingsperioden. Det bildades en gränsöverskridande utvecklingsgrupp som bestod av sex producenter med olika erfarenheter från SVT Kultur, SVT Nöje och SVT Drama som jobbade med formatet. Men ganska snart upptäcktes att man var vilse. Hur kunde en idé som låt så enkel på pappret - den perfekta elevator pitchen - vara så svår att utveckla? "Vi hade gjort en papperskonstruktion som skulle bli alldelvis för svår att producera. Vi behövde gå tillbaks till ruta ett, förenkla och framförallt börja testa de olika formatmomenten. Det arbetet hade kommit en bit på väg när det var dags för återpitch i Köpenhamn" berättar Eva.

En ny chans

Eva bad om mer utvecklingsstöd vid återpitchen men fick nej av de nordiska beställarna. Eva var övertygad om att hon pitchade ett starkt format som dock hade några utvecklingssteg och tester kvar innan det skulle kunna bli tal om produktion, därfor sökte hon ännu en gång mer utvecklingsstöd hos fonden. På slutet av 2013 utdelade Nordvisionfonden ytterligare 100.000 SEK till projektet för att SVT skulle kunna avsluta utvecklingen. "Vi kommer att jobba nu med att säkra formatet och helst skulle vi vilja skapa en formatbibel, det ska bli väldigt spänande!" berättar Eva avslutningsvis.

In the media industry, the term "elevator pitch" refers to the presentation of an idea lasting no more than a couple of minutes. The term refers to the fact that one should have time to present the idea if you happen to meet the "the right person" in the lift.

— Marianna Widmalm

In her role as Head of Culture at SVT Stockholm, Eva Beckman receives a constant flow of programme ideas from SVT's own staff and from external producers. The idea to make *Deckarna på slottet* came about when Johan Scheele, an editor at SVT Culture in Stockholm, did a perfect "elevator pitch" in Eva's room. "Imagine a cross between *Stjärnorna på slottet* and Cluedo," said Johan to Eva. "With the entire elite of Swedish crime writers. We could call it *Deckarna på slottet*."

Co-production or format development?

Images immediately began to form in Eva's mind. Exciting, colourful characters. Whisky in front of the fireplace. Murder mysteries. "Most of the ideas that we receive and do don't have the potential to become a format. But this certainly did. We realised this as soon as we started working with it. So our thoughts quickly turned to Nordvisionen. Given the interest in the many bestselling thriller authors and the wave of Scandinavian crime books - wouldn't this be the perfect Nordic format?"

Eva goes on to explain how they had to make an important choice before the Nordic pitch: "Should we pitch the idea as a possible co-production involving crime writers from different Nordic countries? Or should we pitch the idea as a format that the various Nordic TV companies could then do with their own writers? We chose the latter approach, as we think that would be the most interesting option for audiences. Just as with *Maestro*, each Nordic country could then adapt the format to its own specific requirements."

There was considerable interest in the format when *Deckarna på slottet* was pitched in Malmö. The Nordic commissioning editors asked many good and distinct questions about both the dramaturgy in the programme and the specific content, but no concrete development criteria were stipulated by the Nordic commissioning editors when *Deckarna på slottet* was awarded 8,000 euros in development support.

Lost in the maze

One of the commissioning editors at the pitch asked about the real driving force behind the programme dramaturgy, and that proved to be the most important and difficult issue during the development period. A cross-border development group was formed to work with the format, with the group consisting of six producers from SVT Culture, SVT Entertainment and SVT Drama with a wide range of experience. But it soon became apparent that the team was a bit lost. How could an idea that sounded so straightforward on paper - the perfect elevator pitch in fact - be so difficult to develop further? "We had constructed something on paper that was just too difficult to produce. We needed to go back to square one and then simplify and in particular start testing the different format elements. We had made some progress on that front when it was time for the re-pitch in Copenhagen," comments Eva.

A new chance

Eva asked for more development support at the re-pitch but this was not granted by the Scandinavian commissioning editors. Eva was convinced that she was pitching a strong format which, however, still had a few stages of development and testing to go before it could move to production, so she again applied for development support from the fund. Towards the end of 2013, the Nordvision fund allocated a further 100,000 SEK to the project so that SVT could complete the development. "We will work to secure the format and ideally we would like to create a format bible, it will be very exciting!" concludes Eva.



Fællesnordisk musiktjeneste for amatører er lige om hjørnet

NRK og DR får to mio. kroner fra Nordvisionsfonden til fælles platform for rytmisk musik. 34.000 bands har tilmeldt sig alene hos NRKs forløber for projektet.

— Ib Keld Jensen

Måske ligger der allerede et uopdaget nyt norsk Aha eller et alternativt dansk Gasolin et sted iude cyberspace og venter på at blive fundet.

Chancen for at slå igennem lydmuren for nye nordiske talenter er forbedret væsentlig, efter at NRK og DR har fået to mio. kroner i produktionsstøtte fra Nordvisionsfonden til at udvikle en fælles platform på nettet som alternativ til kendte streamingtjenester som Spotify og iTunes.

Men hvor de kendte streamingtjenester primært fokuserer på allerede etablerede kunstnere, så retter det nye samarbejde kikkerten mod nye upcomming bands inden for den rytmiske musik.

Både NRK og DR har solide erfaringer med området. I de løbet af de seneste 12 år har NRK således udviklet et stærkt community på nettet, hvor ikke færre end 34.000 norske bands har tilmeldt sig. Flere end 100.000 musiknumre er allerede uploadet, og der kommer dagligt i gennemsnit mellem 80 og 100 nye tracks til.

Konkurrence om synlighed
Det norske community går under navnet *Urørt*, og minder om DRs pendant *Karrierekanonen*, der har været i gang siden 2002, altså lige så længe som *Urørt*. Karrierekanonen har skaffet nye talenter adgang til æteren gennem konkurrencer og siden støttet en kommersiel udvikling. Flere store danske

musiknavne er oprindeligt skudt afsted med *Karrierekanonen*.

"Den digitale udvikling har ændret musikkens måde at nå publikum på, og med globaliseringen af musiktilbuddene med streamingmusiktjenester som iTunes og YouTube ligger nationale kunstnere i hård konkurrence om synlighed med de internationale aktører på markedet," siger Erik Henz Kjeldsen, redaktør for digital radio på DR.

Han mener, at public service institutionerne bør spille en afgørende rolle som troværdig guide - også til nye musikoplevler, med fokus særligt på det særegne danske eller norske og det lokale.

Lettere musikadgang

"En af konsekvenserne af den lettere adgang til musik igennem nye tjenester og nye devices som smartphones og tablets, er, at musikinteressen i befolkningen er voksede. Betydningen af anbefalinger er ligeledes voksede, samtidig med at den traditionelle public service-musikformidling baseret helt hovedsageligt på radioen er under pres," vurderer Erik Henz Kjeldsen.

I første omgang etablerer projektet en fælles teknologisk platform på tværs af Norge og Danmark. Det næste skridt bliver at se nærmere på muligheden for tværnationale indholdssatsninger på tværs af Danmark og Norge.

"På den længerebane tror jeg på, at der et potentielle til, at projektet kan udvides til hele Norden, i allerbedste fald med deltagelse af alle Nordvisionens medlemmer," siger DR-redaktøren.

Both NRK and DR have extensive experience of this area. In the last 12 years, NRK has developed a strong online community, which no less than 34,000 Norwegian bands have joined. More than 100,000 tracks have already been uploaded, and an average of 80 to 100 new tracks are uploaded daily.

Competition and visibility

The Norwegian community goes by the name of *Urørt* (*Untouched*), and is reminiscent of DR's *Karrierekanonen*, which has been in existence since 2002, so just as long as *Urørt*. Karrierekanonen has given new talent access to air time through competitions and has also supported commercial development.

NRK and DR receives DKK 2 million from the Nordvision Foundation for a shared platform for rhythmic music. 34,000 bands alone have signed up with NRK's forerunner for the project.

— Ib Keld Jensen

Perhaps there is already a new undiscovered Norwegian Aha or an alternative Danish Gasolin somewhere out in cyberspace, waiting to be found.

The chance to break through the sound barrier for new Nordic talent has significantly improved after NRK and DR receive DKK 2 million in production aid from the Nordvision Foundation to develop a shared online platform as an alternative to popular streaming services such as Spotify and iTunes.

But where popular streaming services focus mainly on already established artists, the new cooperation will be looking towards new upcoming bands within rhythmic music.

Initially the project will set up a shared technological platform across Norway and Denmark. The next step will be to look closer at the opportunity of cross-national content ventures across Denmark and Norway.

"Long-term I think there is potential for the project to extend to the rest of the Nordics, with participation from all Nordvision's members," says the DR editor.

Over the years several attempts have been made at a large Nordic technological web collaboration, but these have until now been rejected due to disagreement on technological standards or different back-end systems.

Several big Danish names started on *Karrierekanonen*.

"The digital development has changed the way music reaches its listeners and with the globalisation of music offers with streaming services such as iTunes and YouTube, national artists compete heavily for visibility against other international players in the market," says Erik Henz Kjeldsen, editor for digital radio at DR.

He believes that public service institutions should play an essential role as a reliable guide - also for new music experiences, with particular focus on Danish, Norwegian and local music.

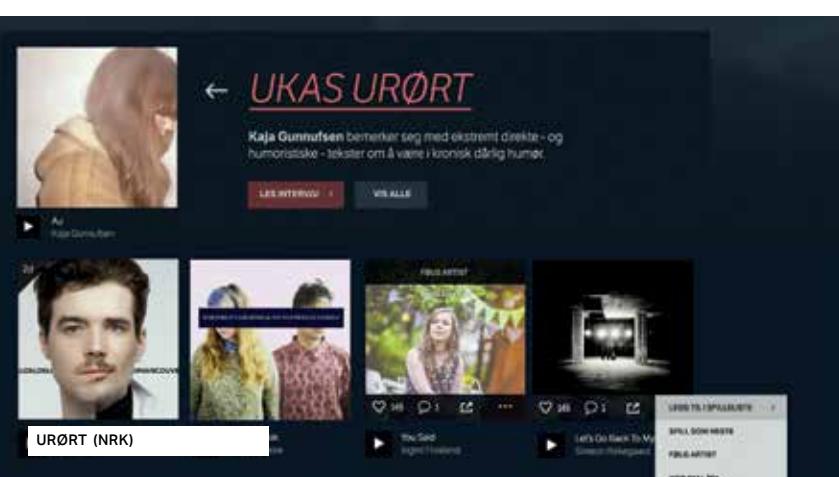
Easier music access

"One of the consequences of easier access to music through new services and new devices such as smartphones and tablets, is that people's interest in music is growing. The significance of recommendations is equally growing, while the traditional public-service music communication based mainly on radio is under pressure," says Erik Henz Kjeldsen.

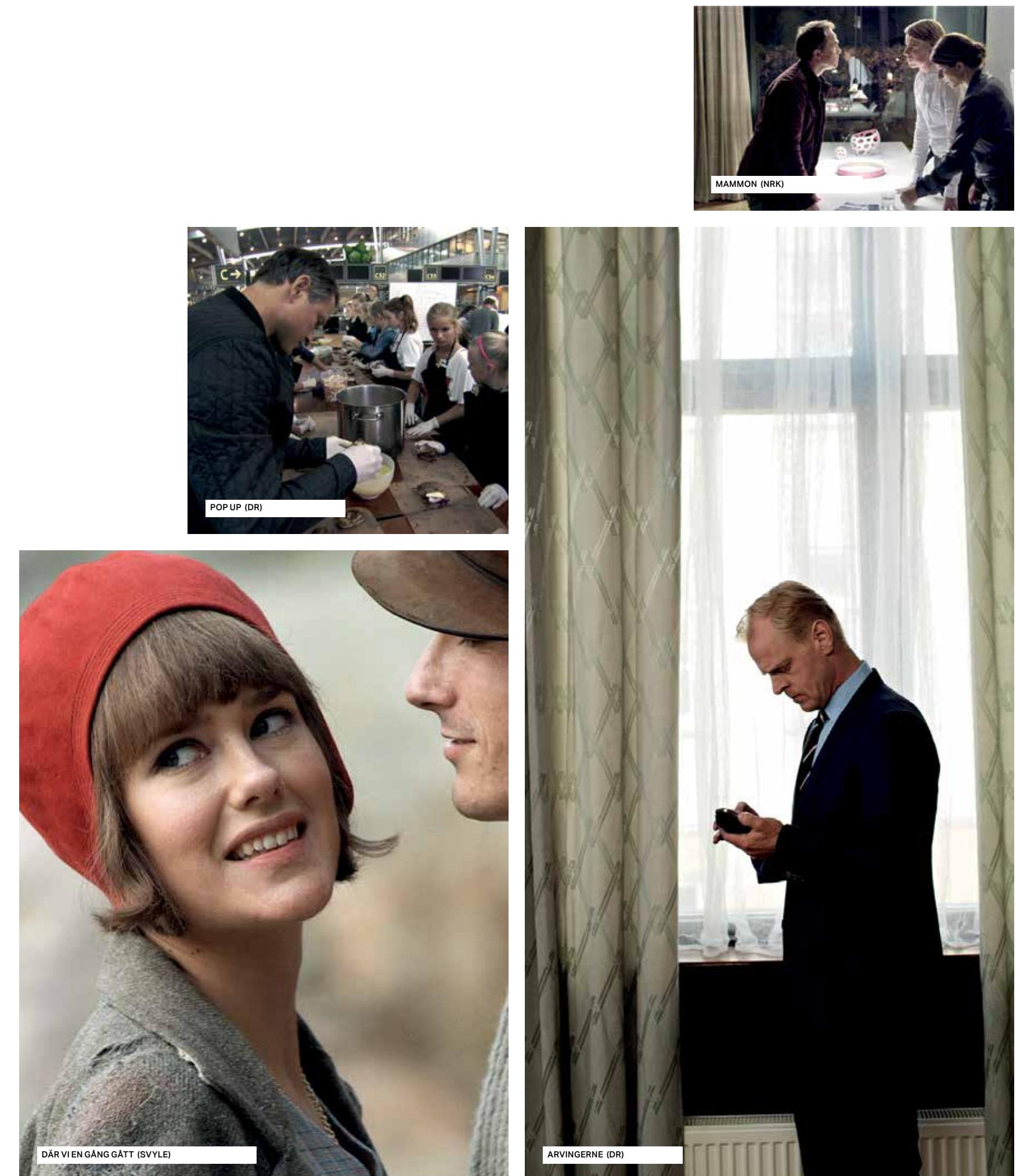
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Shared Nordic music service for amateurs just around the corner



Nytt samarbete ger snabbt resultat

Naturprogram har en stark ställning i både Sverige och Norge, och nu finns en nordiskt plattform för att bli ännu bättre i denna genre.

— Marianna Widmalm

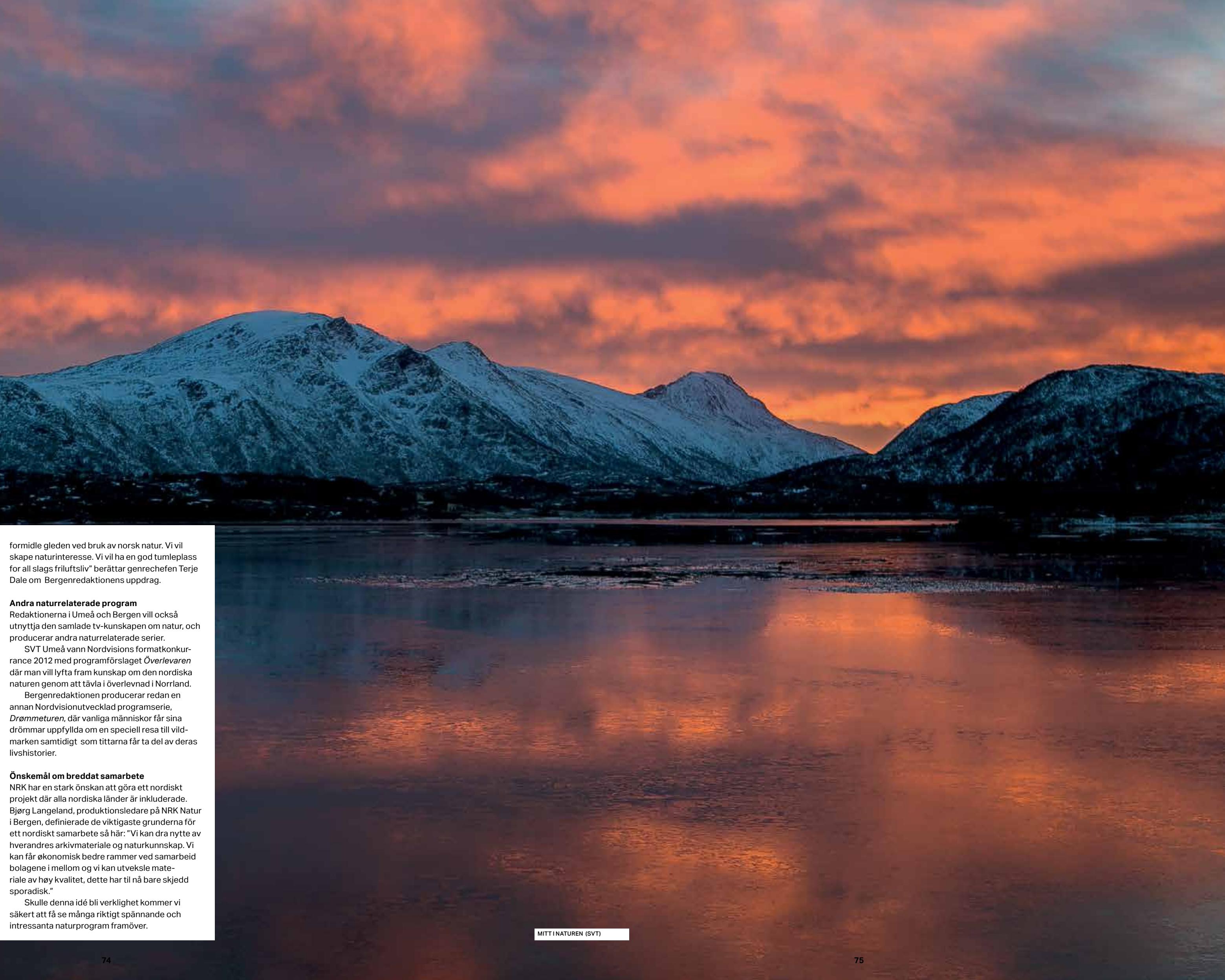
Den nybildade nordiska naturnätsverksgruppen hade sin första träff, med representanter från NRK, SVT, SVT:s Yle och YLE, i Umeå i september 2013, och redan då växte en idé fram om en programserie att utveckla tillsammans. Gruppen diskuterade produktionssätt, finansiering och möjligheter att skapa en nordisk samproduktion för naturprogram och bestämde sig för att jobba vidare med programidén *Oönskade djur*, som redan fått utvecklingsstöd av Nordvision.

Catarina Norén, gruppchef på SVT Umeå, berättar om varför ämnet är så intressant för naturredaktionerna i Norden: "Den nordiska faunan förändras i samband med att det vandrar in nya djur både från norr och söder, djurarter som vi inte har erfarenhet att hantera och som inte har naturliga fiender i vår natur och det berör oss alla i Norden."

Högt prioriterade program
Naturprogramutbudet är stort och högprioriterat både i SVT och NRK. I bågge länderna finns det en fast naturredaktion som producerar väldigt många högkvalitativa tv-timmar för den naturälskande publiken. Redaktionernas uppdrag är också likt.

"*Mitt i Naturen*, SVT ska bjuda tittarna på upplevelser och kunskap om naturen - i första hand den svenska, i andra hand den nordiska - på ett kunskapsberikande, underhållande och lättillgängligt sätt." berättar projektledaren Johan Erhag om Umeåredaktionens uppdrag.

"Ut i naturen skal gi kunnskap om artsmangfoldet i norsk natur og skal ta seerne med ut i norsk natur. Når mennesker er med, skal de



formidle gleden ved bruk av norsk natur. Vi vil skape naturinteresse. Vi vil ha en god tumleplass for all slags friluftsliv" berättar genrechefen Terje Dale om Bergenredaktionens uppdrag.

Andra naturrelaterade program

Redaktionerna i Umeå och Bergen vill också utnyttja den samlade tv-kunskapen om natur, och producerar andra naturrelaterade serier.

SVT Umeå vann Nordvisions formatkonkurrense 2012 med programförslaget *Överlevaren* där man vill lyfta fram kunskap om den nordiska naturen genom att tävla i överlevnad i Norrland.

Bergenredaktionen producerar redan en annan Nordvisionutvecklad programserie, *Drömmeturen*, där vanliga människor får sina drömmar uppfyllda om en speciell resa till vildmarken samtidigt som tittarna får ta del av deras livshistorier.

Önskemål om breddat samarbete

NRK har en stark önskan att göra ett nordiskt projekt där alla nordiska länder är inkluderade. Bjørg Langeland, produktionsledare på NRK Natur i Bergen, definierade de viktigaste grunderna för ett nordiskt samarbete så här: "Vi kan dra nytte av hverandres arkivmateriale och naturkunskap. Vi kan få økonomisk bedre rammer ved samarbeid bolagene i mellom og vi kan utveksle materiale av høy kvalitet, dette har til nå bare skjedd sporadisk."

Skulle denna idé bli verklighet kommer vi säkert att få se många riktigt spännande och intressanta naturprogram framöver.

New partnership produces fast results

Nature programmes have a strong position in both Sweden and Norway, and there is now a Nordic platform that can improve output even more in this genre.

— Marianna Widmalm

The newly formed Nordic nature networking group had its first meeting, with representatives from NRK, SVT, SVTje and YLE, in Umeå in September 2013, and a programme series that could be developed together was discussed already at this very first meeting. The group discussed production methods, financing and opportunities for creating a Nordic co-production for nature programmes, and decided to continue working with the programme concept *Oönskade djur*, which has already been granted development support by Nordvision.

Catarina Norén, Group Manager at SVT Umeå, talks about why this particular subject is so interesting for the nature editorial teams in the Nordic countries: "The Nordic fauna changes as new animals enter the area from both north and south - types of animals that we are not used to handling and which do not have natural enemies in our environments. And this affects all of us in the Nordic countries."

High priority programmes

The range of nature programmes produced is vast, and is highly prioritized at both SVT and NRK. There are permanent nature editorial teams in both countries, which produce a lot of high quality television hours for nature-loving viewers. The commission of both editorial teams is also similar.

"*Mitt i Naturen*, SVT, shall provide viewers with experiences and knowledge relating to nature - primarily Swedish nature but also Nordic nature - in a knowledge-enriching, entertaining and accessible way," says executive producer John Erhag about the Umeå-based team's mission statement.

"*Ut i naturen* should provide knowledge about the range of animals and plants in the Norwegian nature and should show viewers the Norwegian countryside. When

people are involved, they should convey the joy of use of the Norwegian countryside. We aim to generate interest in nature and the countryside. We want to provide a good playground for all sorts of outdoor activities," states Head of Nature programmes Terje Dale about the Bergen-based team's mission statement.

Other nature-related programmes

The editorial teams in Umeå and Bergen also want to make use of the collective TV knowledge about nature in order to produce other nature-related programmes.

SVT Umeå won the Nordvision format competition 2012 with programme proposal for *Överlevaren*, in which knowledge of Nordic nature was to be promoted by competing in survival in the north of Sweden.

The Bergen-based editorial team in Norway is already producing another Nordvision-supported programme series called *Drommeturen*, in which ordinary people fulfill their dreams of taking a special trip into the wilderness while viewers find out about the participants' life stories.

Desire to cooperate more closely

NRK is keen to work on a Nordic project that includes all the Nordic countries. Bjørg Langeland, Production Manager at NRK Natur in Bergen, defined the key elements for such a Nordic cooperation as follows: "We can benefit from sharing each other's archive material and knowledge about nature. We can create better economic conditions if the companies work together and we can develop high quality material. This has only happened sporadically in the past."

If this vision becomes reality, we are likely to see a lot of exciting and interesting nature programmes in the future.



Grand Prix-konkurrence flytter hjem i stuerne og ud på nettet

DR introducerer interaktiv tipskupon, så familie og venner kan dyste om at gætte resultatet. Og så lader de danske værter seerne være medbestemmende om indholdet på selve finaleaftenen.

— Ib Keld Jensen

Join us! Sådan lyder sloganet for Eurovision 2014, som er lagt i hænderne på DR efter sidste års sejr i Malmö. En af DR's nyskabelser bliver en elektronisk tipskupon, som seerne let kan tilgå fra pc, tablet eller smartphone og så udfordre familie og venner på at tippe resultatet af konkurrencen.

Netop traditionen for at stemme hjemme i stuen er noget rigtig mange kan nikke genkendende til på tværs af generationer. Der har altid været stærke traditioner for at klippe rækkefølgen ud fra avisens, mens andre har konstrueret deres egne hjemmelavede stemmesedler. Hvert år har seere kunne hente og printe en stemmeseddel fra dr.dk.

"Denne funktion havde det næsthøjeste antal sidevisninger i perioden op til finalen i maj 2013. Samtidig ser vi en eksplorationsagtig udvikling indenfor second screen ved brugen af smartphones og tablets blandt seerne, mens de ser tv," fortæller Søren Bygbjerg, der er digital redaktionsleder på Eurovision 2014 der tilføjer at traditionen med at gætte resultatet er kendt i hele Norden og generelt i Eurovisionslandene.

Grand Prix Battle
DR kalder den ny konkurrence for

Grand Prix Battle. Endnu er konceptet ikke fuldt udviklet, og i første omgang siger DR mod en test ved det danske Melodi Grand Prix i marts.

"Men ambitionen er at få de øvrige Nordvisions-lande med," siger Søren Bygbjerg, der har hostet værdifulde erfaringer hos sine nordiske kolleger.

"Nu var SVT vært sidste år, og det er ikke længe siden, at Oslo havde arrangementet, og nu står vi med mange af de samme udfordringer, så det har været en kæmpehjælp. Jeg synes, det er helt oplagt, at det nordiske samarbejde også i højere grad kommer til at omfatte elektroniske dimser, som for eksempel stemmesedlen."

Visionen er for DR at skabe det mest involverende og tidssvarende tv-show nogensinde. DR stræber efter at bringe seerne tættere på konkurrencen, involvere dem i at skabe tv-showet og gøre det let at være med til festen.

Forslag om at samle ABBA

Flere tiltag er på vej i forhold til de sociale medier, som allerede for længst er taget i brug, da DR bad seerne rundt om i Europa bud på indholdet af en fire minutters paussekvens. Det resulterede i 4000 forslag, hvoraf et af de mere spektakulære var at samle ABBA – det svenske grand prix-band over dem alle.

"Vi fik forslag skrevet med kyrilliske bogstaver og formuleret på alverdens sprog, selvom vi havde bedt om at få det hele på engelsk. Men det gik alligevel, med god hjælp fra Google Translate," fortæller Søren Bygbjerg.

Den interaktive stemmeseddel har fået støtte fra Nordvisionsfonden. Finalen i Eurovision Song Contest afvikles i B&W-hallerne i København 10. maj.



MELODI GRAND PRIX (DR)

Grand Prix competitions come to your lounge and online

DR introduces interactive pools coupon, so that friends and family can compete to guess the result. And the Danish hosts let viewers determine the content of the finale evening.

— Ib Keld Jensen

Join us! That's the slogan for Eurovision 2014, which lies in the hands of DR following last year's win on Malmö.

One of DR's new creations will be an electronic pools coupon, easily accessed by viewers on their PC, tablet or smartphone to challenge friends and family to bet on the results of the contest.

The tradition of voting from the comfort of your living room is something everyone recognises across generations. There has always been a strong tradition of cutting the order out of the newspaper, while others create their own homemade voting slips. Every year viewers have been able to download and print a voting slip from dr.dk.

"This function had the second highest number of page clicks in the period up to the final in May 2013.

Meanwhile, we also see an explosive development among viewers on second screens as they use smartphones and tablets while watching television," says Søren Bygbjerg, digital editorial manager for Eurovision 2014, who adds that the tradition of guessing the result is familiar to all Nordic countries and generally to all Eurovision countries.

Grand Prix Battle

DR has named the new contest Grand Prix Battle. The concept has yet to be fully developed, and DR is initially aiming for a trial during the Danish Eurovision contest in March.

"The aim was to get the other Nordvision countries in as well," says Søren Bygbjerg, who has gained valuable experience from his colleagues.

"SVT hosted it last year, and it wasn't long ago that Oslo hosted the event, and now we have the same challenge, so they have been a huge help. I think it is great that the Nordic cooperation also includes electronic gadgets, such as the voting slip."

The vision is for DR to create the most comprehensive and contemporary television show ever. DR strives to bring viewers closer to the contest, involve them in creating the TV show and to make it easy to be part of the party.

Suggestions to re-unite ABBA

Several initiatives are in the pipeline with regards social media, which was already used some time ago when DR asked viewers in Europe to propose content during a four minute break. This resulted in 4000 suggestions, of which the most spectacular was to re-unite ABBA – the Swedish Eurovision band of all time.

"The suggestions were written in Cyrillic letters and communicated in all languages, even though we had asked to get it all in English. But it still worked with a bit of help from Google Translate" says Søren Bygbjerg.

The interactive voting slip has received support from the Nordvision Foundation. The final of the Eurovision Song Contest will be held in the B&W halls in Copenhagen on 10 May.

Skrivetolke speedtaster når undertekster går live



Nordvisionssamarbejde har mange nye ekspertnetværk. Sidste nye skud på stammen er et nordisk etiknetværk. Sidste år så et anget nedværk dagens lys, nemlig et samarbejde mellem såkaldte tilgængelighedsredaktører. Dette samarbejde har allerede leveret konkrete resultater.

— Ib Keld Jensen

Normalt har live undertekster været en kilde til frustration for DR. Det er noget hø, som en DR-redaktør udtrykker det. Men NRK havde løsningen, som DR nu har kopieret, og det er blot ét eksempel på, at det nordiske samarbejde om tilgængelighed bærer frugt.

De mumler jo. Sådan er oplevelsen hos et stort, men ukendt antal nordiske tv-seere på tværs af landegrænserne, når de blænder op for tv-dramatik som *Broen*, *Borgen* eller *Ægte mennesker*. For mange seere er lyden så uddydelig, at det er svært at få det fulde udbytte af drama-serier og andre tv-programmer. For dem er underteksterne et must.

Tv-drama producenterne har den fordel, at der normalt er god til at skrive underteksterne. Anderledes ser det ud, når de samme tv-seere skal have udbytte ved hjælp af tekstning af live tv. DR har almindeligvis løst udfordringen ved hjælp af automatiseret tale til tekst.

"Men det er noget hø. Det fungerer bare ikke godt nok," fortæller Heidi Sivebæk, der er tilgængelighedsredaktør hos DR.

I sommeren 2012 blev mediedirektørerne i bolagene og Nordvisionssekretariatet enige om at oprette en samarbejdsgruppe inden for tilgængelighedsområdet.

Hun fortæller, at da NRK arbejdede med at udvikle

Four key accessibility areas

- Subtitles
- Spoken subtitles
- Sign language
- Audio description

sin metode med oplæste undertekster rejste man først til SVT.

"Vi fandt ud af, at NRK har tekster siddende, som skriver lyn-budt-hurtigt og leverer teksten, mens det foregår. Det er en langt mere stabil metode end den automatiske tale til tekst-metode," fortæller Heidi Sivebæk, som dermed leverer et konkret eksempel på, hvordan udveksling af best practise inden for tilgængelighed finder sted i Nordvisionssamarbejdet.

Udveksling uden konkurrence

Udvekslingen går begge veje.

NRK har omvendt ladet sig inspirere af DRs system for oplæste undertekster, som henvender sig til de seere, der for eksempel har svært ved at læse eller simpelthen ikke ser tilstrækkeligt godt.

Alle fem bolag i Nordvisionen er omfattet af tilgængelighedsamarbejdet, som efter et år har resulteret i en benchmark-rapport. Den viser, at der er forskelle i den måde bolagene håndterer tilgængelighedsudfordringer på. Hos SVT er tilgængelighed en del af en større helhed under betegnelsen social ansvarlighed, mens for eksempel DR har mere snævert tilgængelighedsfokus med en decideret tilgængelighedsredaktør. Selvom bolagene gengidsigt inspirerer hinanden og opnår fælles forståelser er det ikke et mål i sig selv, at alle skal gøre det samme, vurderer Heidi Sivebæk.

"Men selv det at mødes og udveksle erfaringer har betydet, at vi kan udvikle et metaspørg, og der har allerede konkret været store landevindinger."

Også fra NRK lyder en positiv vurdering af samarbejdet.

"Det har været et vældig positivt samarbejde, hvor vi har kunnet dele erfaringer og kompetencer uden at op leve nogen form for konkurrence," siger Siri Antonsen, redaktionsleder for tegnsprog hos NRK.

Hun fortæller, at da NRK arbejdede med at udvikle

Forskellige symboler

På et enkelt område kunne der måske være et fælles-nordisk behov, som ikke hidtil er opfyldt. Det gælder for de symboler, der på en let og illustrativ måde skal fortælle om en udsendelse har oplæste undertekster, er synstolket eller på anden måde gjort særligt tilgængelig.

"Vi kan godt lide tanken om ens symboler, og det har været diskuteret, men det er ikke let at ændre på. Der er en del historik på det spørgsmål," fortæller Siri Antonsen.

Hun forklarer, at bolagene har forskellig design-politik, og at den kan være vanskeligt at tilpasse til en bestemt symboludformning. Desuden deler SVT for eksempel symboler med TV4. Men der kan være en fordel i at have ens symboler, blandt andet i forhold til distributørene.

"Så de forstår, at det er det samme vi snakker om, når vi taler tilgængelighed."

I det hele taget handler tilgængelighedsindsatsen om at sikre, at bolagenes seere kan høre, se, læse og forstå, hvad bolagene tilbyder dem. Er der problemer - for eksempel med at høre, hvad der bliver sagt eller se, hvad der sker, skal tilgængelighedsindsatsen være med til at fjerne stenene på vejen.

BT: Hver gang et tv program toner frem på skærmen, sidder der rundt om mennesker, som har svært ved at få hele indholdet med. Gennem et Nordvisions-samarbejde inspirerer bolagene hinanden til at finde og udvikle holdbare løsninger.



The Nordvision cooperation has many new expert networks. Latest addition is a Nordic ethical network. Last year a different network came to light, a cooperation between so-called accessibility editors. It's a cooperation that has already delivered specific results.

— Ib Keld Jensen

Normally live subtitles have been a source of frustration for DR. They're rubbish, as one DR editor puts it. But NRK had a solution, which DR has now copied, and it is just one example of how the Nordic cooperation on accessibility has been fruitful.

They mumble. That is more or less the experience from an unknown number of Nordic TV viewers across the borders when they turn up for TV dramas such as *Broen*, (*The Bridge*) *Borgen* or *Ægte mennesker*. For many viewers the sound is inaudible and it is hard to get the most out of the drama series and other television programmes. For these people, subtitles are a must.

The TV drama producers have the advantage of having plenty of time to write the subtitles. It's somewhat different when the same TV viewers need subtitles during live TV. DR usually solves this problem by using automatic speech recognition to text.

"But it's rubbish. It doesn't work well," says Heidi Sivebæk, who is an accessibility editor at DR.

During the summer of 2012, the companies' media directors and Nordvision's secretariat agreed to set up a cooperation group for accessibility. And it was through this cooperation that Heidi Sivebæk learned about NRK's solution for subtitled.

"We discovered that NRK has subtitled who write at lightning speed and deliver the text as it is spoken. It's a far more reliable way than the automatic speech to text method," says Heidi Sivebæk, thereby providing a specific example of how the exchange of best practice in accessibility takes place in the Nordvision cooperation.

Exchange without competition

Exchange works both ways

In return NRK has been inspired by DR's system for subtitles read aloud, for viewers who have problems reading or who simply have poor eyesight.

All five companies in Nordvision are covered by the accessibility cooperation, which after one year led to a benchmark report. It shows that the companies handle

Subtitlers will speed type when the subtitles go live

the problem of accessibility differently. For SVT accessibility is part of a bigger whole that falls under social responsibility, while DR has a narrower focus on accessibility with a dedicated accessibility editor. Even though the companies inspire each other and reach common understanding, it is not a goal in itself for everyone to do the same things, says Heidi Sivebæk.

"But just meeting and exchanging experiences has meant that we can develop a meta language, and we have already seen major breakthroughs."

NRK is also positive about the cooperation.

"It has been a really positive cooperation, where we have been able to share experiences and skills without feeling any sort of competition," says Siri Antonsen, chief editor for sign language at NRK.

She explains that when NRK worked on developing its method for reading subtitles, they looked towards SVT first.

"They showed us what they did, and they were very willing to share their knowledge. We found out all we needed to know and then went to DR," says Siri Antonsen, who struggles to think of any ways to improve the cooperation.

Different symbols

There might be one area where a common Nordic need has yet to be met. It concerns the symbols, which in an easy and illustrative way indicate whether the programme has spoken subtitles, sign language or in any other way been made particularly accessible.

"We like the idea of common symbols, and this has been discussed, but it's not easy to change. There is a lot of history behind this issue," says Siri Antonsen.

She explains that the companies have different design policies, and that it can be difficult to adapt to specific symbol designs. SVT also shares symbols with TV4. But it can be an advantage to have your own symbols, particularly with regards distributors.

"So that they understand that we are talking about the same thing when we talk about accessibility"

On the whole the accessibility effort is about ensuring that the companies' viewers can hear, see, read and understand what the companies are offering them. If there are problems, for example with hearing what is being said or seeing what is happening, the accessibility effort has to help remove the obstacles in the way of that.

BT: Every time a television programme comes on the screen there are people struggling to understand the whole content. Through Nordvision's cooperation the companies inspire one another to find and develop durable solutions.

Overblik Overview

Årsresultat 2013

Total result 2013

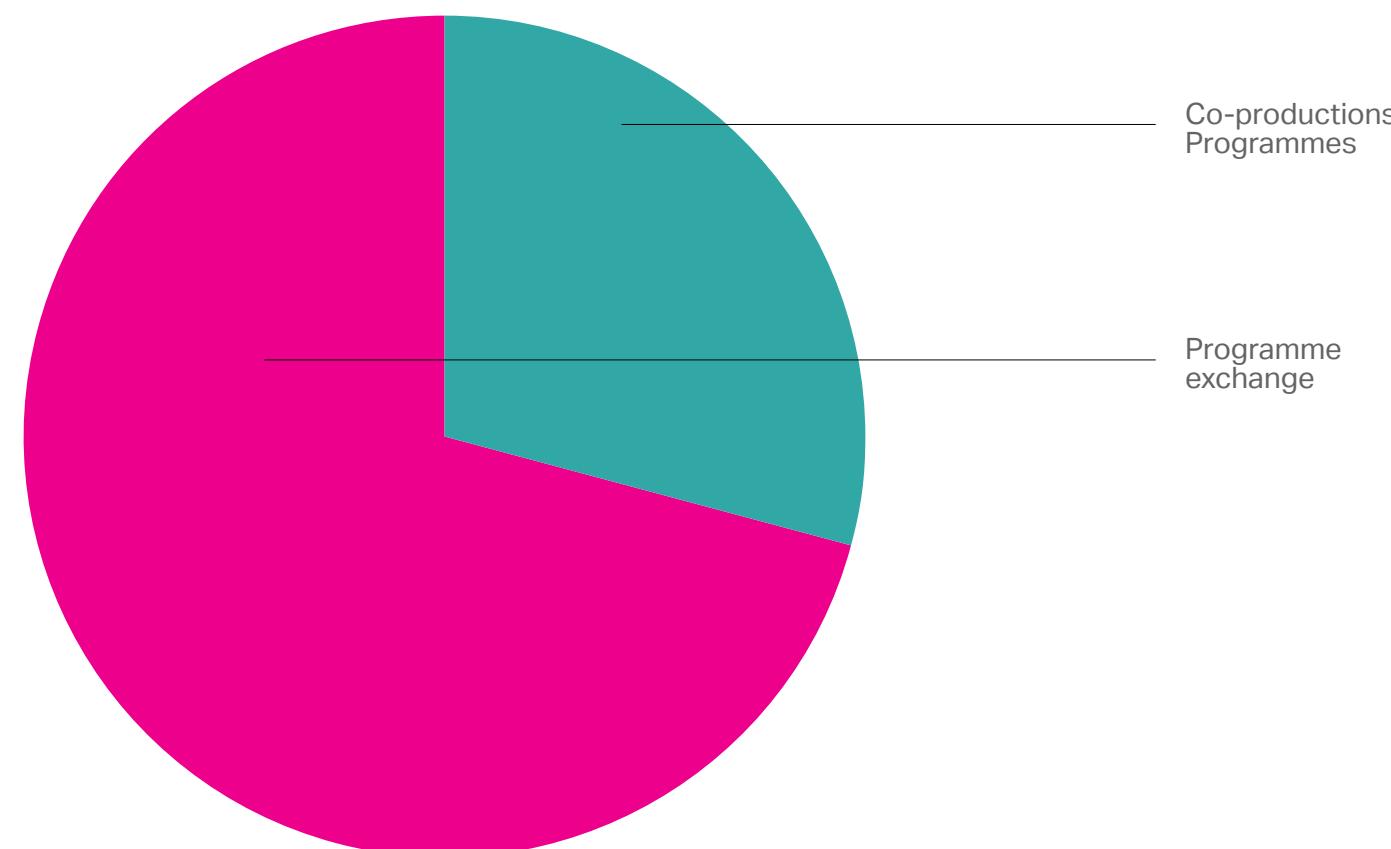
Nøgletal programudveksling

Key Figures programme exchange

STATISTICS 2013	
Episodes Programmes (hours) generated by	
Co-productions	1.150 episodes (488 hours)
Programme exchange	2.764 programmes (1.382 hours)
IN TOTAL	3.829 PROGRAMMES (1.814 HOURS)

CO-PRODUCTIONS EPISODES / PROGRAMMES	
Children	641
Culture	98
Education	134
Factual	91
Fiktion	166
Investigative journalism	20
TOTAL	1.150 PROGRAMMES (488 HOURS)

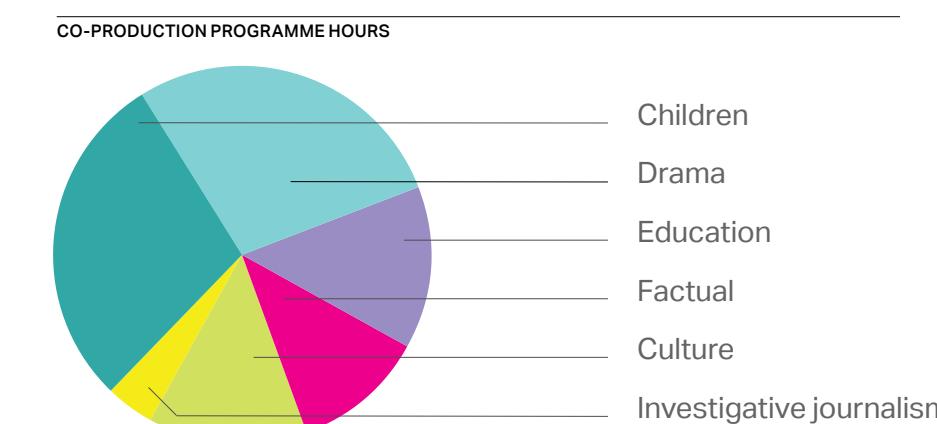
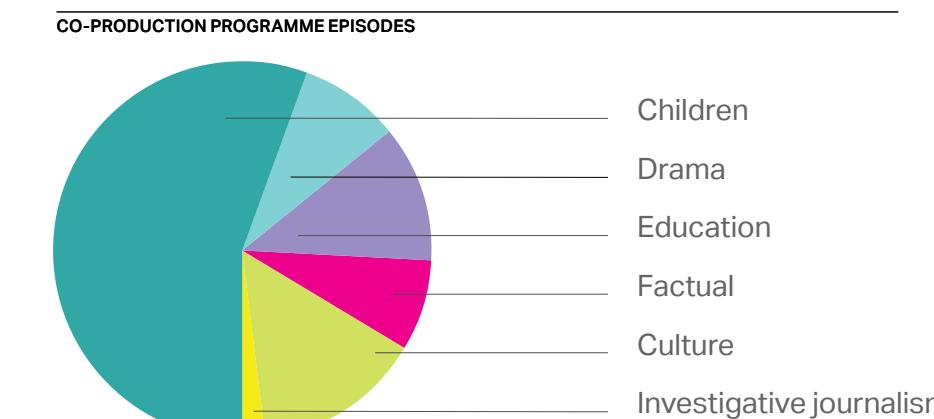
TOTAL PROGRAMMES



KEY FIGURES PROGRAM EXCHANGE	
Offered pgms	1.712
Offered hours	856
Exchanged pgms	2.764
Exchanged hours	1.382

PROGRAMMES OFFERED FOR EXCHANGE	
Factual programmes	1.367
Other	345
TOTAL	1.712

PROGRAMS EXCHANGED, GENERATED / PROGRAMMES PER GENRE	
Factual programmes	2.212
Other (archive & factual programmes between screenings)	552
TOTAL 2013	2764



Nordvision Fund support 2013

Nordvision Fund support 2013

The NV-fund awarded as a total 12,9 million EUR (92,7 million DKK) in different supports to 102 projects.

The number of projects awarded development support was record high, 32 different projects, including the awarded in Youth, Cultural, Factual and Educational format competitions.

DEVELOPMENT SUPPORT JUNE 2013			
Fabel/Fakta	DR	12.000 EUR	[RU-1313]
Kvalitativ og kvantitativ undersøgelse af 3-6-åriges virkelighed	DR	15.000 EUR	[RU-1314]
Byer i forandring	NRK	10.000 EUR	[RU-1315]
Referensjournalistik	SVT	10.000 EUR	[RU-1316]
The Hostel (Verbúðin)	RUV	15.000 EUR	[RU-1317]
Med livet som innsats	NRK/ekstern	25.000 EUR	[RU-1301]*
Memosjekken	NRK	10.000 EUR	[RU-1302]*
Min Kompis Dudo	SVT	2.700 EUR	[RU-1303]**
Tjuv och Polis	SVT	8.700 EUR	[RU-1304]**
Minimello App	SVT	11.300 EUR	[RU-1305]**
Lille	DR	13.000 EUR	[RU-1306]**
Nordiska Ord	SVT	17.600 EUR	[RU-1307]***
Drømmeturen	NRK	17.600 EUR	[RU-1309]***
Överlevaren	SVT	6.700 EUR	[RU-1310]***
Hur gör Svensken?	SVT	13.400 EUR	[RU-1311]***
Ud af klædeskabet	DR	10.600 EUR	[RU-1312]***

* Awarded in Education format competition (April 2013)

** Awarded in Children's meeting (April 2013)

*** Awarded in Factual/Cultural meeting (April 2013)

PRODUCTION SUPPORT JUNE 2013			
Borgen 3	DR	12.000.000 DKK	[12-029]
Mammon	DR	900.000 NOK	[13-001]
Vilde Huse	DR	377.000 DKK	[13-002]
Broen 2 web	DR	150.000 DKK	[13-003]
Pop Up	DR	795.000 DKK	[13-004]
SAS - den skandinaviske drøm på vinger	DR	128.000 DKK	[13-005]
Hittåtens Historie / Moderne Klassikere ser 4	DR	650.000 DKK	[13-006]
Det vildeste vejr	DR	784.000 DKK	[13-007]
Ris -Forfra	DR	320.000 DKK	[13-008]
The Secret Flight	DR	521.500 DKK	[13-009]
2 fisk	DR	500.000 DKK	[13-010]
En duft af...	DR	394.936 DKK	[13-011]
Mig og mit oldschool håndværk	DR	327.766 DKK	[13-012]
Legacy Vets	DR	210.000 DKK	[13-013]
U-land 2013	DR	400.000 DKK	[13-014]
Tommys supersoffa	SvYle	50.000 EUR	[13-015]
Himlars rymd	SvYle	25.000 EUR	[13-016]
Natur så i Norden	SvYle	20.000 EUR	[13-017]
Raja / Gränsen / The Border	Yle	110.000 EUR	[13-018]
Hjerterått	NRK	2.000.000 NOK	[13-019]
Nordisk Festafoten - Nordisk Råds prisutdeling	NRK	600.000NOK	[13-020]
Da KORK kom til bygda	NRK	2.000.000 NOK	[13-021]
Øyevitne	NRK	4.000.000 NOK	[13-022]
Flukten fra paradis	NRK	350.000 NOK	[13-023]
Agentens Skriftemål	NRK	250.000 NOK	[13-024]
Svensk, söt og villig	NRK	350.000 NOK	[13-025]
Fatta katastrofen	NRK	150.000 NOK	[13-026]
Hittåtens Historia 2013 (säsong 4)	SVT	650.000 SEK	[13-028]
Ogaden	SVT	300.000 SEK	[13-029]
Fröken Frimans Krig (fd. Sveska Hem)	SVT	4.500.000 SEK	[13-030]
Energina	SVT	695.000SEK	[13-031]
Barna Hedenhös	SVT	3.500.000 SEK	[13-032]
Sam Tar Över	SVT	3.000.000 SEK	[13-033]
Livet Leker	SVT	1.253.333 SEK	[13-034]
Konstbluffen	SVT	400.000 SEK	[13-035]
Kvalitet- om hållbart mode	UR	200.000 SEK	[13-036]
Face us	UR	200.000 SEK	[13-037]
Brott och straff säsong 2	UR	300.000 SEK	[13-038]

All supports can be found here: <http://www.nordvision.org/nordvisionsfonden/tildelinger/>

DEVELOPMENT SUPPORT NOVEMBER 2013			
Jorda runt på 80 tweets	NRK	25.000 EUR	[RU-1318]*
Den store Nordiska kulturquiz	DR	22.000 EUR	[RU-1319]***
Nomino	NRK	25.000 EUR	[RU-1320]**
Hvad var det nu det var?	DR	4.700 EUR	[RU-1321]****
Du, jag och lite kultur	SvYle	14.100 EUR	[RU-1322]***
Norges Beste	NRK	12.100 EUR	[RU-1323]***
Det høje C	DR	9.100 EUR	[1324]#
Et brev til skodespelerska Sofia Helin	NRK	7.100 EUR	[RU-1325]#
Thi kendes for ret	DR	16.000 EUR	[RU-1326]*
Gå i mina skor	SvYle	16.000	[RU-1327]**
De fem år - 2.verdenskrig i Norden	DR	7.500 EUR	[RU-1328]
Oönskade djur	SVT	7.500 EUR	[RU-1329]
War on news	DR	7.500 EUR	[RU-1330]
Med døden er du helt alene	NRK	10.000 EUR	[RU-1331]
Deckarna på Slottet	SVT	10.000 EUR	[RU-1332]
Lola uppochner	SvYle	10.000 EUR	[RU-1333]

* Awarded in Youth format competition (October 2013)

** Awarded in Factual format competition (October 2013)

*** Awarded in Cultural format competition (October 2013)

**** Awarded in Oslo Children meeting (November 2013)

Awarded in Copenhagen Culture meeting (November 2013)

PRODUCTION SUPPORT NOVEMBER 2013			
Giv Os Norge Tilbage	DR	750.000 DKK	[13-034]
Det Nordiske Juleshow 2013	DR	1.000.000 DKK	[13-035]
Ægte Mennesker 2	DR	1.500.000 SEK	[13-036]
Green Deserts - The Salt Water Revolution	DR	175.000 DKK	[13-037]
Arvingerne!	DR	12.000.000 DKK	[13-038]
Frøken Frimans Krig	DR	450.000 SEK	[13-039]
Øyevitne	DR	900.000 NOK	[13-040]
Julekalenderen 2014	DR	1.000.000 DKK	[13-041]
Sofus	DR	350.000 DKK	[13-042]
De forgiftede Hjerner	DR	350.000 DKK	[13-043]
Erotik sort på hvidt	DR	325.000 DKK	[13-044]
Plantejournalen	DR	500.000 DKK	[13-045]
Vilde Hoteller	DR	493.500 DKK	[13-046]
Uland	DR	400.000 DKK	[13-047]
Fælles Nordisk platform for upcoming rytmisk musik	DR	1.000.000 DKK	[13-048]
Den interaktive stemmeseddelen	DR	100.000 DKK	[13-049]
Race to the bottom	DR	500.000 DKK	[13-050]
Terminal F	DR	400.000 DKK	[13-051]
Den Leende Terrorist	DR	70.500 DKK	[13-052]
Censored by Facebook	DR	150.000 DKK	[13-053]
TRIO 1 "Odins øye"	NRK	2.000.000 NOK	[13-054]
Hjørnekamp	NRK	1.100.000 NOK	[13-055]
Øyevitne	NRK	4.000.000 NOK	[13-056]
Felles Nordisk plattform for upcoming rytmisk musik	NRK	1.000.000 NOK	[13-057]
Drømmeturen 2014	NRK	1.400.000 NOK	[13-058]
Pakten (Omskjæring til hvilken pris)	NRK	300.000 NOK	[13-059]
Äkta Männskor 2	SVT	15.000.000 SEK	[13-060]
Ettor och Nollar / City of Thieves/ f.d. Förbrytare	SVT	5.650.000 SEK	[13-061]
Pax jordiska äventyr, II	SVT	500.000 SEK	[13-067]
OS-slaveriet	SVT	300.000 SEK	[13-068]
NORDIC NOIR-THE DOCUMENTARY	SVT	225.000 SEK	[13-069]
En svensk sommar i Finland	SvYle	15.000 EUR	[13-070]

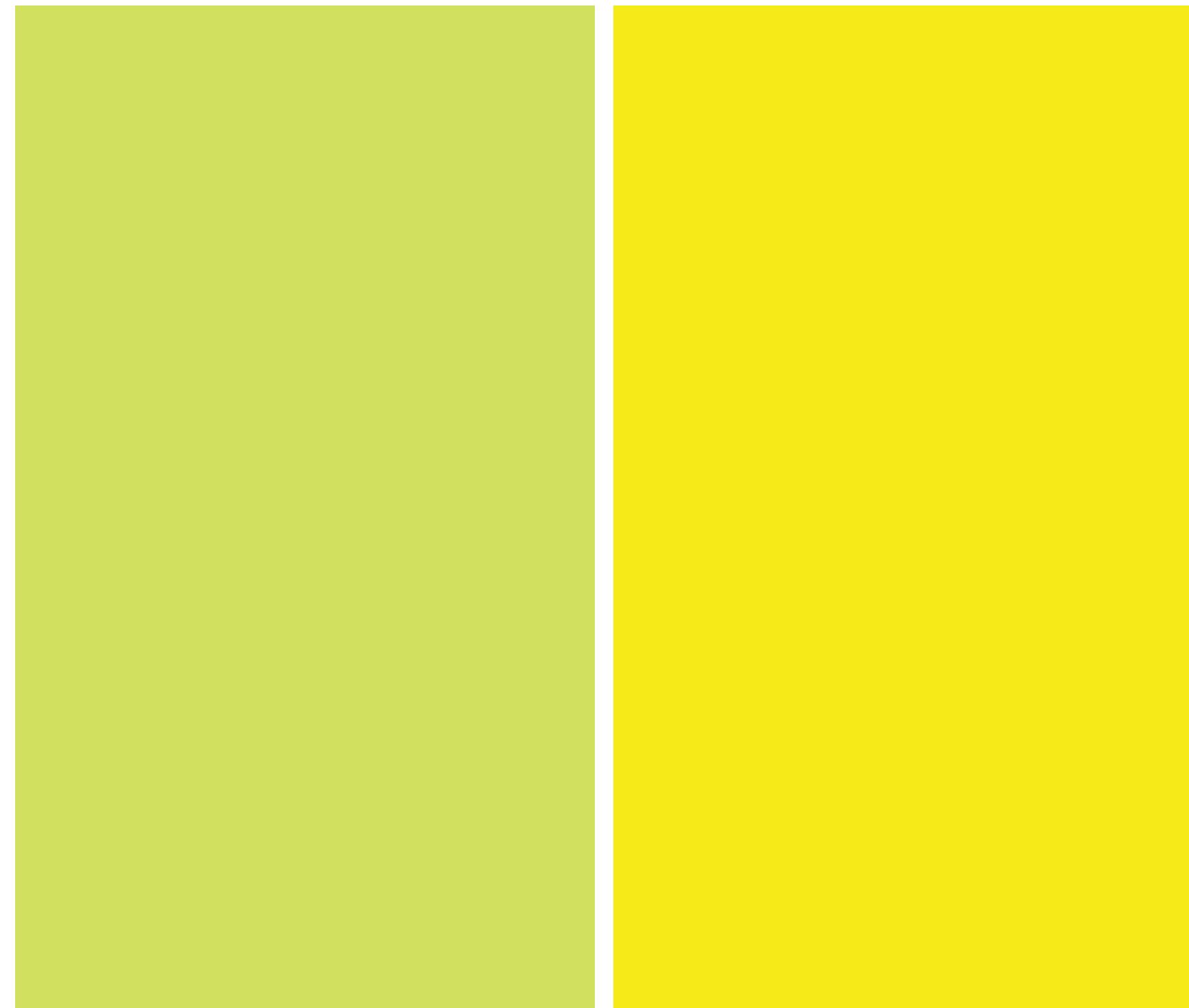


Færdiggjorde Samproduktioner Complited Coproductions

TITLE	CATEGORY	BROADCASTER
Ada Bader/ 8 Små Historier 2011 - Paphoved	Children	DR
Julestjerner	Children	DR
Limbo 3	Children	DR
U-Land 2013: Børneliv i Myanmar (Burma)	Children	DR
Dauinger	Children	NRK
Julekongen	Children	NRK
Dubbelliv	Children	SVT
Dubbelliv2	Children	SVT
Livet Leker	Children	SVT
Lalla & Mix II (forts på Lalla och Mix I 7x5*)	Children	SvYle
Vinterspöket	Children	SvYle
Geografens testamente - Norden	Children	UR
Skapelsemyter från hela världen	Children	UR
Borgen 3	Drama	DR
Hjem	Drama	NRK
En Pilgrims Død (Death of a Pilgrim)	Drama	SVT
Molanders (fd Musiksällskapet)	Drama	SVT
Afghan Lives	Factual	DR
Ishavets kæmpe	Factual	DR
Nak & Æd - i Norden	Factual	DR
The Orangutang Woman	Factual	DR
Bør de gifte seg	Factual	NRK
Nordlandsbanen minutt for minutt - årstid for årstid	Factual	NRK
Penthouse north	Factual	SVT
Mat så in i Norden 2	Factual	SvYle
Underlandet - Northern Exposure	Factual	SvYle
Kan kunst måles	Culture	DR
Nordens enestående huse/The Outstanding Houses of the North	Culture	DR
Nordisk Råd - prisutdeling	Culture	NRK
Love always Carolyn (Its not my story)	Culture	SVT
Alla äldre än jag	Culture	SVT
Am I experienced?	Culture	SVT
Bergmans Video	Culture	SVT
Dear Dance	Culture	SVT
Knausgård (arbetstitel)	Culture	SVT
Pojktanten	Culture	SVT
Searching for Sugarman	Culture	SVT
The Clip	Culture	SVT
The Man Behind the Throne. A film about Vincent Paterson.	Culture	SVT
Weather war / Väderkriget	Culture	SVT
Sofi's Diary	Culture	YLE
Cyberwar	Education	DR
Den nordiske adel (arbdejdstitel)	Education	DR
En bog en forfatter - runde 2	Education	DR
pilleland - tur retur	Education	DR
Political Caricature	Education	DR
Arkeologene	Education	NRK
Bilderna som förändrade vetenskapen	Education	UR
Dyslexi	Education	UR
Jakten på det demokratiska klassrummet - serie 2	Education	UR
Retorik gymnasiet (arbetsnamn)	Education	UR
Världsreligioner	Education	UR
Ogaden	Investigative journalisme	SVT
Konstbluffen	Investigative journalisme	SVT
Kommunakuten	Investigative journalisme	SVT
Kineserne kommer	Investigative journalisme	DR
En følelse av sikkerhet	Investigative journalisme	NRK
Jakten på Medhjelperen	Investigative journalisme	NRK
Agentens Skriftemål	Investigative journalisme	NRK
Tragedien i Mazar-e-Sharif	Investigative journalisme	NRK
22 juni minutt for minutt	Investigative journalisme	NRK
En Hovedstads Hemmelighet	Investigative journalisme	NRK

Kontakt Contact

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Nordvision samarbejdet

Nordvision Cooperation

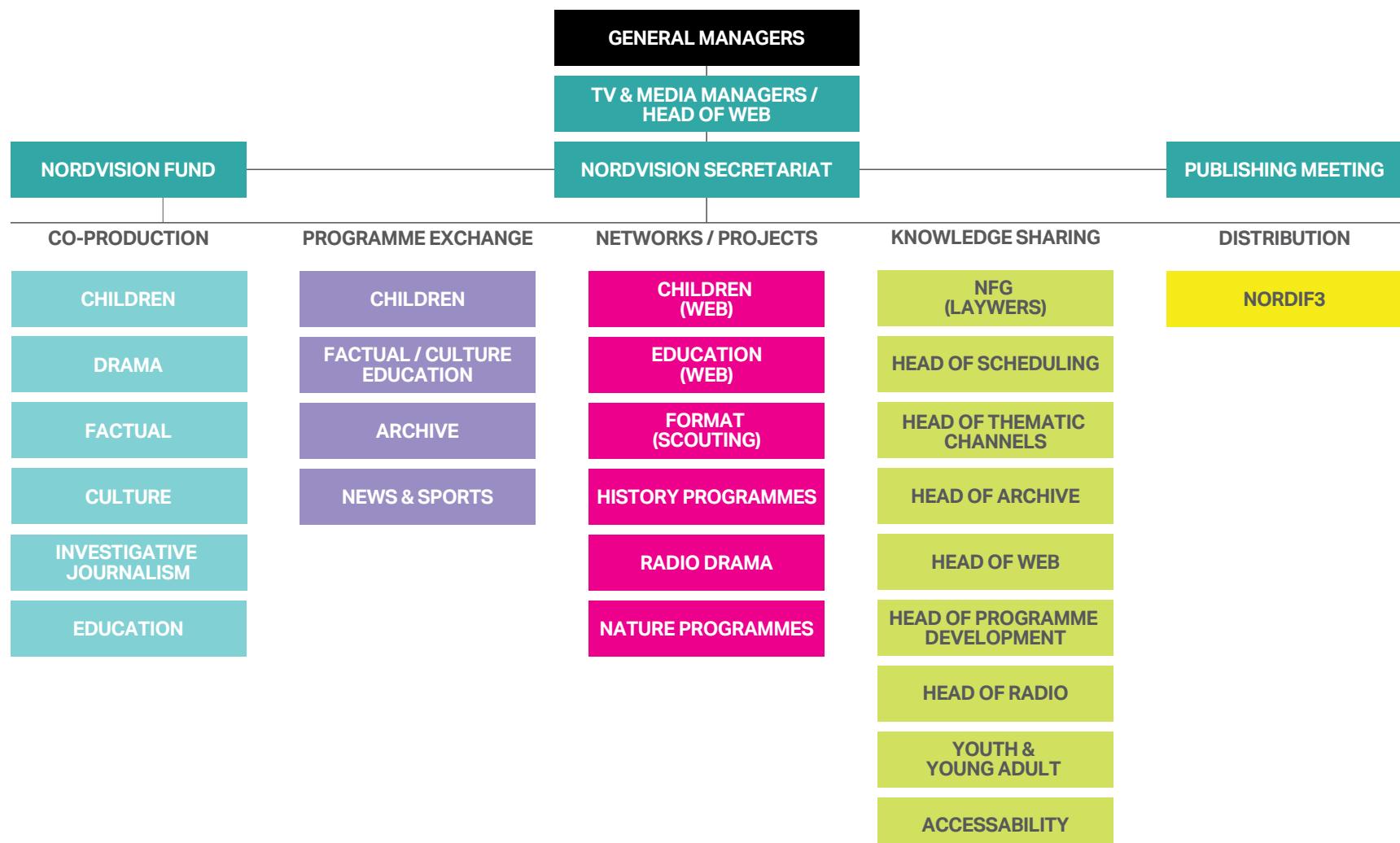


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