

Scandinavian
Edition

ÅRSRAPPORT
2015 / 2016

DR NRK RUV SVT YLE
KNR KVF SR UR

NORD VISION



NORDVISION



English
Edition

ANNUAL REPORT
2015 / 2016

DR NRK RUV SVT YLE
KNR KVF SR UR

NORD VISION

6-9

6
Foreword

8
Nordvision key figures 2015

10-25

10
New Chairperson for Nordvision

12
About Nordvision

14
Nordvision Fund

16
Milestones Nordvision

18
Code recognition through gamification

20
Icelandic drama is coming

24
Investigative Journalism for Youth

26-39

26
Cultural cooperation accompanies the Olympics in Brazil

30
The path to eternal life

32
Co-production key figures 2015

34
Most popular exchange programmes in 2015

36
Big Brother is watching you!

38
Danish-Swedish debate

CONTENT

40-45

40
Small format Radio Stories

42
Radio project goes to war

44
Analyzing the new media habits

46-51

46
More efficient with APIs

48
Testing, learning and sharing

50
A flying start for Hack Day

52-56

52
Overview

56
Contact

FOREWORD



Henrik Hartmann
General Secretary, Nordvision



Marit af Björkesten
Chairperson for Nordvision and
Director, Swedish Yle

We've done it again. Another year where Nordvision has beaten a record.

Overall, 2015 was the best year ever when measured by the number of programme episodes our cooperation generated. The exchange of programmes and archive clips in particular rose sharply, while the number of co-productions decreased compared to last year's record. Overall, the Nordvision cooperation generated 4,849 programmes. This is a new total record for the cooperation! Furthermore, the news cooperation generated more than 5,500 news items.

Meanwhile, the Nordvision cooperation has developed in a number of areas. We now work together on social media, on hack day for developers and on data gathering regarding children's and young people's media habits, just as we share experiences about publishing technology.

In 2015 and 2016 we are specifically working on a number of Nordic workshops for those responsible for social media in the TV stations, where we are developing new ways of producing and communicating public service content to, for example, Facebook and YouTube. The Nordic media researchers work together to gather data regarding children's media usage, which gives the TV stations better opportunities to plan educational content for their youngest users.

The excellent Nordic cooperation we have in terms of co-production and content exchange is something we will shortly be attempting to transfer to a Nordic cooperation in terms of digital formats.

We must share knowledge, exchange and develop new smart solutions to make user experiences better, and develop solutions that reach the users wherever they are.

Nordvision is probably already one of the world's best and most extensive regional PSM collaboration, but we also want to be the best when it comes to digital content.

Every third year, the Nordvision cooperation switches chairperson. In recent periods, SVT has had the roll as chair, but from 1 January 2016, Yle will take over. We would like to take this opportunity to thank the Programme Director in SVT Lena Glaser and SVT for their good work.

Thanks for a great year 2015.

Marit af Björkesten

Chairperson for Nordvision and Director, Swedish Yle

&

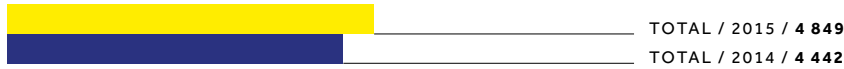
Henrik Hartmann

General Secretary, Nordvision

NORDVISION KEY FIGURES 2015

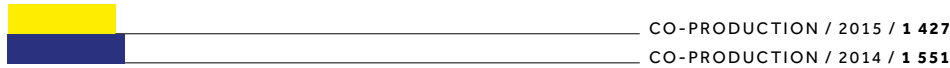
TOTAL PROGRAMME EPISODES 2015

4.849 TOTAL EPISODES CO-PRODUCTIONS, PROGRAMME EXCHANGE AND ARCHIVE
(2014: 4 442)



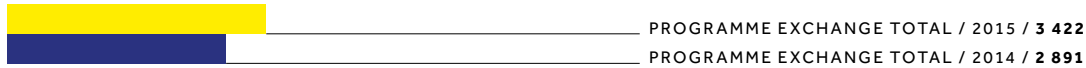
CO-PRODUCTION

1 427 CO-PRODUCTION EPISODES / 711 HOURS (2014: 1 551 / 636)



PROGRAMME EXCHANGE

TOTAL EXCHANGE 3 422 / 1 711 HOURS

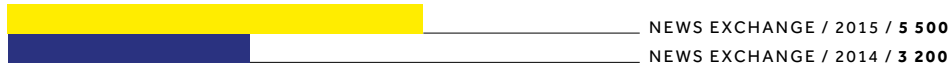


FORMAT

174 PROGRAMME EPISODES GENERATED FROM NORDVISION FUND FORMAT SUPPORT

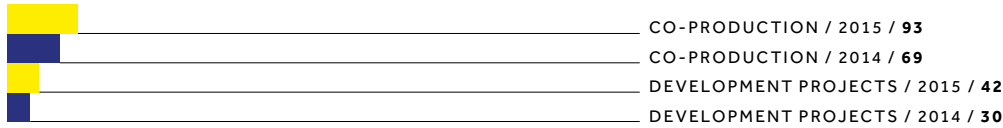
NEWS EXCHANGE

NEWS 5 500 (ESTIMATED)
(2014: 3 200 ESTIMATED)



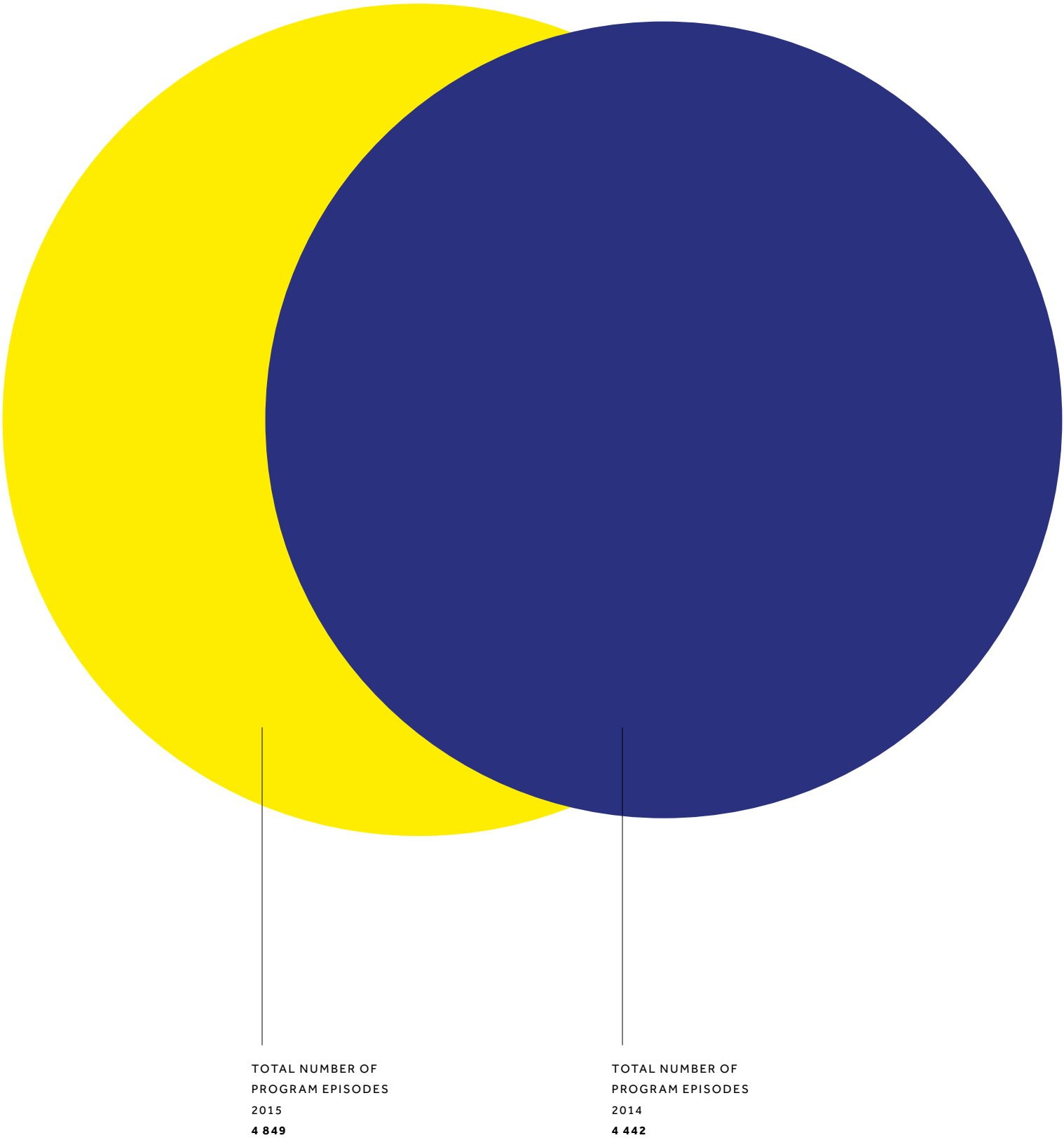
NORDVISION FUND

93 CO-PRODUCTIONS SUPPORTED BY NORDVISION FUND (2014: 69)
42 DEVELOPMENT PROJECTS SUPPORTED BY NORDVISION FUND (2014: 30)



CO-PRODUCTION PROJECTS – IN PRODUCTION AND COMPLETED

184 IN PRODUCTION (2014: 157)
70 COMPLETED (2014: 72)





Marit af Björkesten

NEW CHAIRPERSON FOR NORDVISION

Every third year the Nordvision cooperation switches chairperson. From 1 January 2016, it is Yle's turn. The new chairperson is Marit af Björkesten, who has been the Director for Swedish Yle since 2012. Marit af Björkesten sees a particular need in the future to strengthen the cooperation in terms of digital content.

BY
HENRIK
HARTMANN

Marit af Björkesten will be Nordvision's chairperson for the next three years. Previously Marit worked at Hufvudstadsbladet, as editor, lead writer and Managing Director.

Big value in sharing and developing resources

Marit af Björkesten finds that the Nordvision cooperation has enjoyed great success in recent years. The cooperation is growing when it comes to working on specific programmes, but also in terms of knowledge sharing.

"In many ways, Nordvision has been ahead of its time through the open and transboundary approach in which the partners companies have worked with both content and ideas. In recent years, we have come to recognise more clearly that the value of what we own grows when we share it. At the same time, we are seeing how the economy of sharing is attaining a stronger foothold throughout society, and

how more and more companies are recognising the value of sharing development resources", says Marit af Björkesten.

Things change quickly in the media world, and Nordvision's new chairperson believes that knowledge sharing between the Nordic media companies is essential.

"We would do well to learn from each other's successes and failures, especially since it is a good way to use the licence and tax income and further increase the quality of public service in all our countries. One of the concrete challenges facing us is the issue of rights, where we need clearer and better agreements under which to exchange and co-produce content on digital platforms as well. I can also see the development of platforms is becoming increasingly important, because in the digital world, content and technology are connected ever closer with one another", says Marit af Björkesten.

We must improve development of digital content

The success of the Nordic TV and media cooperation is notable when it comes to TV, but Marit

can still find areas where the cooperation needs to develop.

"Within Nordvision we have built up a strong and functioning collaboration with respect to TV, but as far as the internet and the development of multimedia content are concerned, we all have a lot to learn both separately and together. This applies to everything from publishing technology to new digital forms of content".

For Marita af Björkesten it has been interesting to follow the development of the new expert network between the Nordic public service companies, such as between web managers, SoMe editors and technology development managers. Marit herself is part of a network of Nordic media directors:

"It is a great privilege having a network in which how we work very much corresponds with one another; in which similar problems are being faced and the same questions about development are being asked. Personally, I am very thankful for the generous way in which the other media directors are prepared to share their strategies and their business intelligence, and also for the critical questions that are being asked in our meetings."

Prioritizing Yle's playlist and Nordic content

Marit af Björkesten is, as mentioned, the Director at Swedish Yle. Swedish Yle is a platform with a large Nordic offering. Almost 1/3 of Swedish Yle's programme content is created via the Nordvision cooperation.

"Our brand surveys show that the Nordic profile is now also known to the Finnish speaking people in Finland and that Swedish Yle has become an important window into the other Nordic countries. Right now it is Yle's strategy that development of the play service, Arenan, is given top priority. We see increasing evidence of fragmentation of audiences into a group watching linear television, and others who mostly use Arenan, but at the same time the various platforms and methods of use are merging", says Marit af Björkesten, who continues:

"In a few years the Player is likely to be a platform of equal importance as traditional broadcast channels are today. Under such a scenario, it is possible that the number of broadcast channels would decrease, but exactly how and when we do not yet know. The Nordic offering will continue to be important, completely independent of platform. With greater opportunities of assimilating content, it is likely that the interest in it will further increase."

Marit af Björkesten has been appointed as the chairperson for a three-year period and replaces Lena Glaser, Head of Programmes for SVT.

NORD- VISION

Nordvision's goal is to strengthen and promote public service media in the Nordic region. The collaboration began in 1958 and the motto is "We share what we own". By working together, partner companies use their funding more effectively. In practice, this involves co-productions, program and content exchange, collaboration with formats and knowledge sharing. All of these activities provide support for the Nordic cultural community and promote Nordic utility services. Together, the partnership generates annually more than 4,500 episodes of co-productions and programme and archive exchange. Nordvision also manages the Nordvision Fund, which supports Nordic cooperative projects.

Members

—

DR Denmark
NRK Norway
RUV Iceland
SVT Sweden
Yle Finland

Associate Members

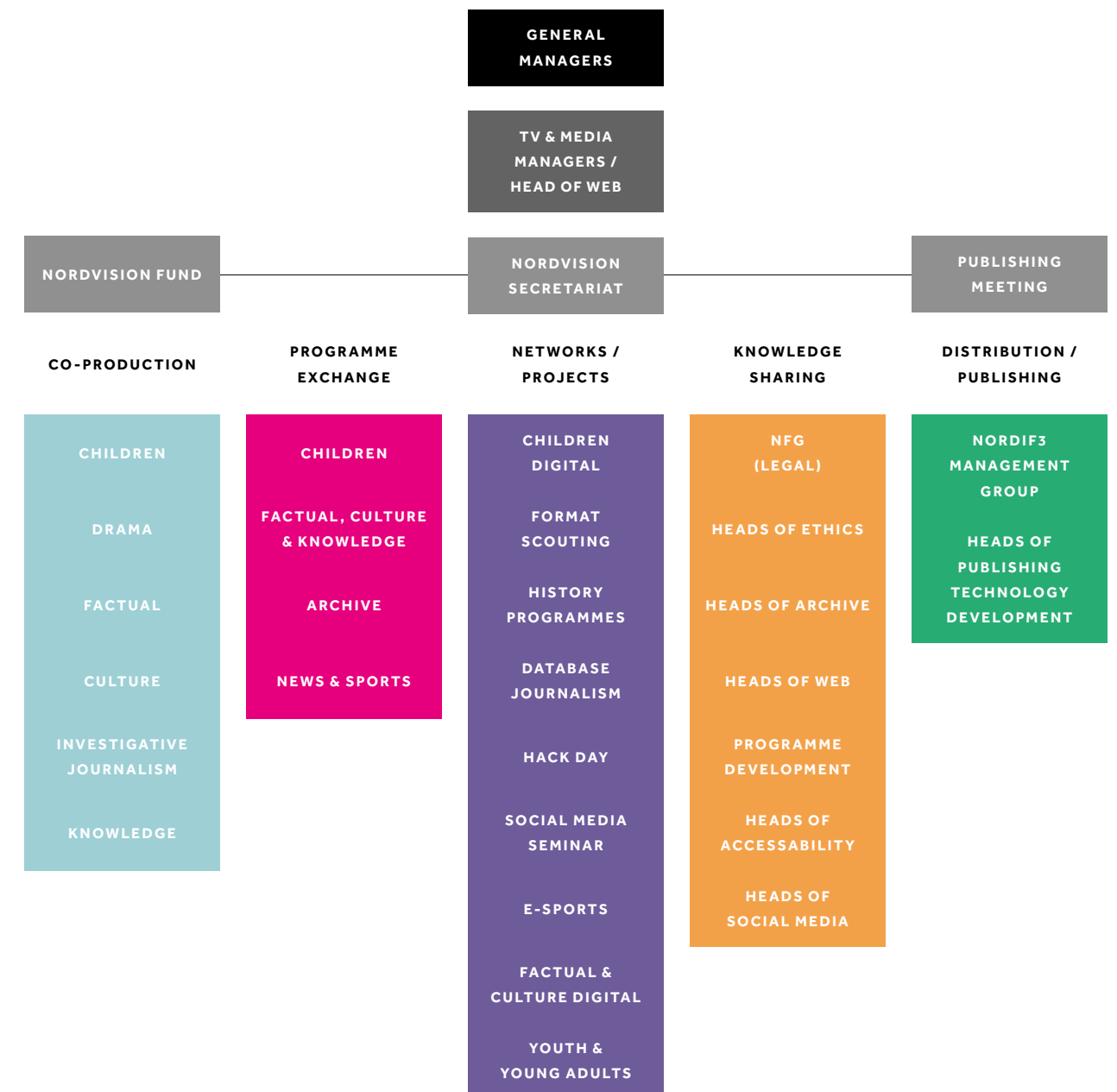
—

KNR Greenland
KVF Faroe Islands
SR Sweden
UR Sweden



PROGRAMME GROUPS AND COLLABORATIVE FORUMS

A large proportion of the collaborative effort takes place within the programming and professional groups that meet twice yearly; in the spring and autumn. These meetings are the best way to pitch and present your projects to locate Nordic co-producers and partners within Nordvision. Current meeting dates may be found at nordvision.org.





Life on the Line (origin: Med livet som insats, Bulldozer Film, NRK) was in 2015 granted NOK 2 million in production funding from the Nordvision Fund. (photo: Bulldozer Film, NRK)

WHAT

Supports projects in which at least two of the companies from Nordvision have collaborated.

Production support

2015: 93 projects were allocated EUR 14 million.

Research and development support

2015: 42 projects were allocated EUR 0.44 million.

FURTHER INFORMATION

Nordvision Sekretariat /
Kristian Martikainen
krim@dr.dk
+45 28 54 69 04

nordvision.org/
nordvisionsfonden



Pax's Adventures on Earth, season 3 (origin: Pax Jordiska äventyr, säsong 3, SVT) was in 2015 granted SEK 837 333 in production funding from the Nordvision Fund. (photo: SVT)

NORDVISION FUND

HOW

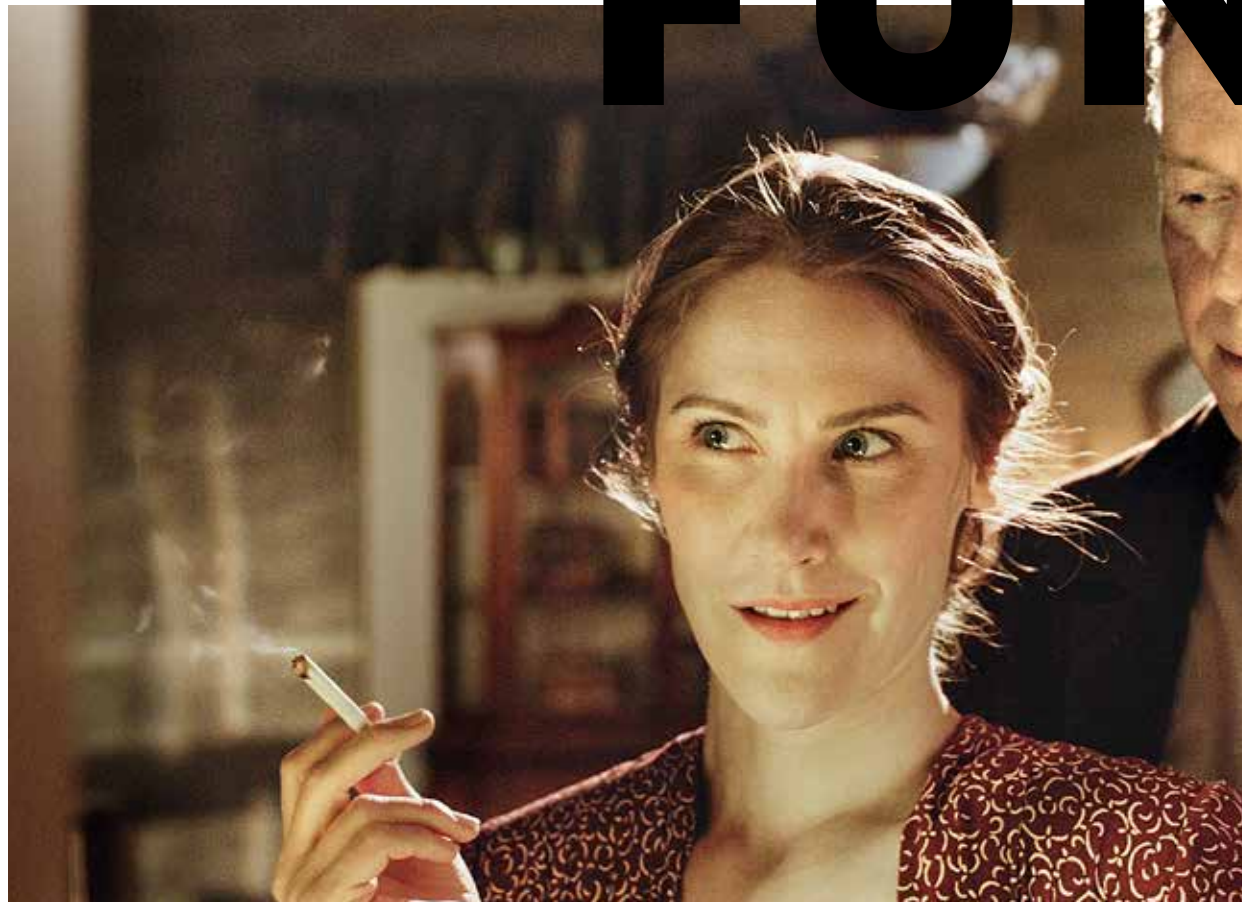
Normal application deadlines are twice a year: at the beginning of May and November.

Notification of allocations is made at the beginning of June and December.

Applicants for children's, factual and cultural content also receive development funds that are allocated for development projects presented at the respective co-production meetings bi-annually.

Applications are made through nordvision.org.

It is also possible to apply and receive flexible support allocations during the year.



The Red Couple (origin: Punainen kolmio, Yle) was in 2015 granted EUR 33,000 in production funding from the Nordvision Fund. (photo: Yle Kuvapalvelu)



Overcooked (origin: Mens vi presser citronen, DR) was in 2015 granted DKK 1 million in production funding from the Nordvision Fund. (photo: Anne Mie Dreves, DR)

WHO

Only Nordvision companies may apply for support from the Nordvision Fund, but it is also possible to apply for funding for productions made by external production companies.

The Fund's Board deciding on the allocations is:

NRK

Arne Helsingen, chair
arne.helsingen@nrk.no

DR

Maria Damborg Hald
masy@dr.dk

RUV

Skarphéðinn Guðmundsson
skarphedinn.gudmundsson@ruv.is

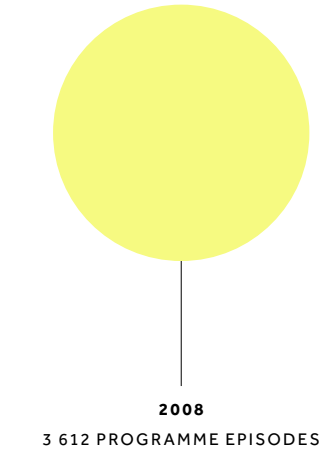
SVT

Thomas Nilsson
thomas.nilsson@svt.se

Yle

Marit af Björkesten
marit.af.bjorkesten@yle.fi

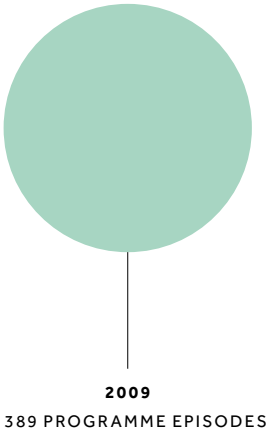
MILESTONES NORDVISION 2006 – 2015



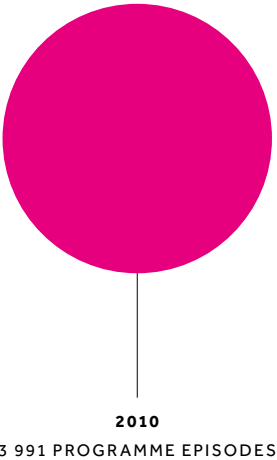
- 2008 – COMMISSIONING EDITOR MEETINGS
- NEW FACTUAL PROGRAMME GROUP
- NORDIC NICHE CHANNELS CONTROLLERS MEETING
- RE-ORGANIZING PROGRAM
- EXCHANGE IN RELEVANCE GENRE GROUPS

- 2007 – OPTIMIZING PROGRAMME EXCHANGE NORDIF 2 (DIGITAL DISTRIBUTION) CHANGING NORDVISION DEVELOPMENT FUND RULES CLOSING CULTURE -, MUSIC - AND ENTERTAINMENT GROUP

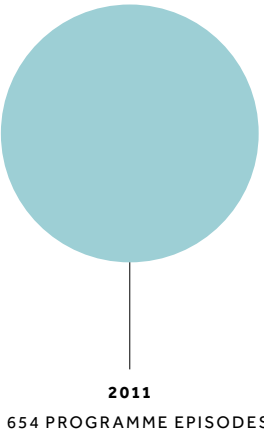
- 2006 – ANALYZING ALL PROGRAM GROUPS THINK TANK PROJECT INVOLVING COMMISSIONING EDITORS IN CO-PRODUCTIONS DIGITAL DATABASE FOR CO-PRODUCTIONS



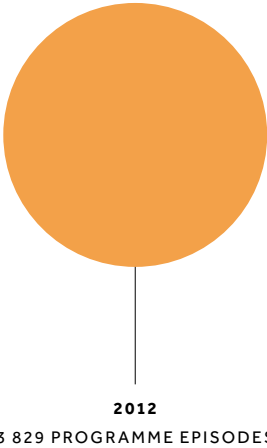
- 2009 – FIRST FORMAT COMPETITION
- COPY RIGHTS AGREEMENT
- HEADS OF ARCHIVE NETWORK



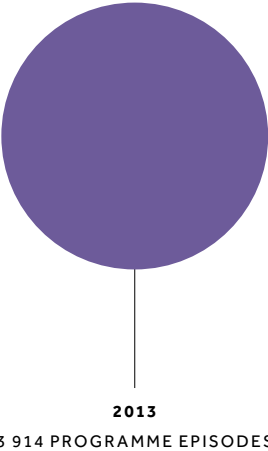
- 2010 – NORDIF 3 (HD DISTRIBUTION PILOT PROJECT)
- DECENTRALIZED R&D MONEY IN FACTUAL GROUP (NORDVISION FUND)
- HEADS OF CHILDREN CHANNEL NETWORK
- EPG INFORMATION – PILOT PROJECT



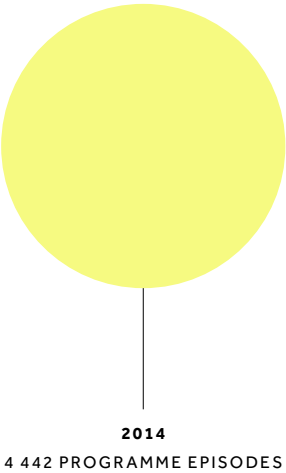
- 2011 – JOINT ARCHIVE RESEARCH PROJECT
- FORMAT BENCHMARK
- NEW CULTURE GROUP
- DECENTRALIZED R&D MONEY IN CHILDRENS AND CULTURE GROUP (NORDVISION FUND)
- DIGITALIZING THE NORDVISION FUND PROCESS



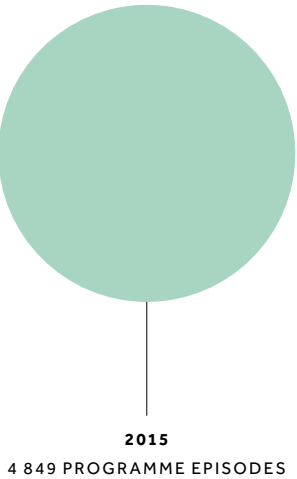
- 2012 – JOINT RESEARCH ARCHIVE ACCESSABILITY
- HEAD OF WEB EXPERTS GROUP
- YOUTH AND YOUNG ADULT NETWORK
- FORMAT AGREEMENT AND FORMAT SCOUTING MEETING
- BENCHMARK: PROGRAM DEVELOPMENT, COPYRIGHTS AND
- WEB-STRATEGY



- 2013 – INCREASED R&D FUNDING
- NORDIF3 INITIATED
- FORMAT COMPETITIONS IN FOUR GENRES
- HISTORY AND ARCHIVE NETWORK



- 2014 – NEW NORDIC MINIMUM RIGHTS
- DATABASE JOURNALISM NETWORK
- SOCIAL MEDIA NETWORK
- DISTRIBUTION NETWORK
- PUBLISHING MEETING



- 2015 – HACK DAY
- SOCIAL MEDIA SEMINAR FOR SUPER USERS
- HEAD OF TECH. DEV. NETWORK



CODE RECOGNITION THROUGH GAMIFICATION

BY
KRISTIAN
MARTIKAINEN

A large number of short programme episodes would motivate children to learn new skills. To gain access to programme content, the children need to complete different kinds of tasks. Using gamification the story has been spread out over time and space, in both virtual and physical environments.

The story in The Rose Code (origin, Ruusukoodi, Yle) is told via partially animated, cartoon-like photographs. (photo: Yle)

The most interesting and innovative project presented at the children's meeting in the autumn of 2015 was The Rose Code (working title) of the Yle editorial for children and youth content. The concept raised many questions among participants – just as it did amongst the authors – but the commissioners of children's programmes agreed on wanting to see a development of the concept.

"Knowledge of coding has already been discussed for a long time, while it has also proven difficult to make it TV-friendly. When you break down what encoding is, added to by online bullying and super powers, it turned out just being a game package that has to be turned into a functioning entirety", says the project's creator and producer Wesa Aapro.

Minecraft, social media and geocaching

The story in The Rose Code unfolds on various online platforms. Children need to complete different tasks, to be involved in the adventure of the 13-year-old main character, Rose. This is

partners and benefitting from their strengths in being able to interact with the audience", says Wesa.

The concept, format, the story and most of the work can easily be reused if the production is also made by other Nordvision companies. The children, to whom the concept is addressed, are part of an internet generation common to the countries served by Nordvision.

New narrative techniques require development

The Rose Code was awarded EUR 15,000 in R & D support by children's commissioning editors in October 2015. The concept is being further clarified for the re-pitch in the spring of 2016.

The development team would like to refine the visual message and the narrative technique, together with how the story progresses and moves between the various platforms and media. Workshops are required with game-savvy kids, to understand how the story is developed when spread out in time and space and via different media.

"The greatest challenge will be in developing the narrative technique, how the children will receive the story and understand it. This applies to developing various possible scenarios, as you get feedback from the children taking part in the workshops", says the producer of The Rose Code.

Online bullying has made changes necessary

Working with children's groups has emphasised the importance of considering the "dark side" of the internet.

"Many individuals, in particular boys, are

boasting about how they either tricked or teased someone online. This is something that has to be taken seriously. The idealisation of online bullying has resulted in the development of the concept that the evil in a story is not an absolute, but that in one way or another is a (poor) choice. A discussion of this issue cannot be too childish", says producer Wesa Aapro from Yle's editorial section for children and youth content.

There are already many things that have changed from the original pitch and more changes will be made as the work progresses. The timetable following the development phase, if all goes well and all the pieces fall into place, is set for the autumn of 2016. At the time of writing, development work is not complete and for this reason, a production decision has yet to be made.

"This is a whole new way of distributing content."
– Producer Wesa Aapro, Yle

done by following rose symbols in game worlds such as Minecraft and Growtopia, in social media, using the programming language Scratch, and on Yle's own website, and also by way of geocaching in the physical environment.

The story is conveyed through voice-overs and partially animated, cartoon-like photographs. After the children solve a problem, they receive a code. All 50 missions have their own secret code that gives access to a brief episode in the background story. The goal is to collect all the codes which then reveal the whole story. The main adventure is expected to be presented in five major episodes.

"This is a whole new way of distributing content, not only via various media but also in the different ways that the story is conveyed. It's an exciting challenge, involving collaborative

ICELANDIC DRAMA IS COMING

Four years' work and the most expensive drama series ever – it is part of the story of Trapped, which is now on its way out into the Nordic countries and the rest of the world to conquer viewers. Even before the premiere in Iceland, the series was the most sold TV drama series from The Saga Island ever.

BY
HENRIK
HARTMANN

Trapped is a co-production between RUV, DR, NRK, SVT and YLE. The series is created by Baltasar Kormákur and produced by RVK Studios



The story of Trapped is set in a small fishing village on the North-east coast of Iceland. The only way of getting there is either by sea or by driving across the mountains. A severe winter storm is approaching and a large international ferry is forced to lay anchor in the fjord. Meanwhile, an unidentifiable body turns up in the fjord’s icy waters.

Best reception ever

Trapped premiered on 27 December 2015 and had a share of 88%, which makes the drama series the strongest premiere in Iceland’s television history. Meanwhile, the series is well on its way to becoming Iceland’s highest rating series since the rating system was introduced in 2008.

Skarphéðinn Guðmundsson, TV director at RUV says: “Generally, RUV is very ambitious when it comes to Icelandic TV drama. We plan to increase the development and production of Icelandic drama in the coming years with the aim of offering an average of three national drama series per year.”

Iceland’s best film and TV people are behind Trapped

Magnús Viðar Sigurðsson is Director of RVK Studio, a producer on Trapped and one of the main driving forces behind the series. He explains that the director and production team behind Trapped are some of the most talented film and TV people in Iceland.

According to Magnús Viðar Sigurðsson, there are several remarkable conditions in the story:

“For me it is the story in particular, how the understaffed local police in the town manage a situation they have no experience of. And how this small

local community deals with a number of murders and other unexpected events.”

“Having harsh conditions during production, and unpredictable weather, was a challenge. And then the editing process was a challenge for everyone, because the series was edited at the same time for several buyers, who all had different demands. This was new to us and has been a real test.”

Nordic foundation

All the Nordic public service TV stations take part in the co-production Trapped, and the series received development support from the Nordvision fund. Skarphéðinn Guðmundsson explains the importance of involving the other Nordic TV stations in Icelandic drama:

“In most cases, it is essential that the Nordic public TV stations co-produce, especially when it comes to TV drama with international appeal. It not only opens doors to important financing, but can also make all the difference when it comes to further

sales. Our next big project “Prisoners” will also be co-produced with the Nordic TV stations.”

International success for Icelandic drama?

After Swedish, Danish and Norwegian international success with TV drama, perhaps the time has come for Icelandic drama. Skarphéðinn Guðmundsson explains:

“We have witnessed an enormous success when it comes to Icelandic music and film. TV drama could well be the next success story. Even so, RUV will still focus on telling local stories, finding ways and resources to be able to create dramas that are characteristic of Iceland, in Icelandic, and about people who live in this little community in the middle of the Atlantic.”

“In most cases, it is essential that the Nordic public TV stations co-produce, especially when it comes to TV drama with international appeal.”
Skarphéðinn Guðmundsson, TV Director at RUV



The main character Andri play by Ólafur Darri Ólafsson (RVK Studios)



“Trapped” will be broadcast on all Nordic TV stations in 2016. (RVK Studios)

TRAPPED

- Trapped is a Nordic co-production between RUV, DR, NRK, SVT and Yle. The Nordvision fund provided development support.
- Trapped has currently been sold to the BBC, ZDF, France Television and for a remake in the US. In the US, the distribution rights were sold to the Weinstein Company. There are currently three companies interested in buying the rights for re-production.
- Baltasar Kormákur is the creator of the TV series. He has produced a number of films, including Hollywood blockbusters: Everest, Smuggling, 2 Guns and several other Icelandic films, including The Deep, Jar City and 101 Reykjavik.
- Sigurjon Kjartansson has written over ten Icelandic TV series, both drama and comedies, and is one of the most experienced TV writers in Iceland.
- Bergsteinn Bjorgulfsen is one of the most experienced photographers in Iceland. He has worked on a large number of films and TV series in the last 20 years.
- The Golden Globe winner Johann Johansson composed the music for Trapped, together with Hildur Gudnadottir and Rutger Hoedermeyers.



“Reaching the audience in a different way than via TV is important”

The editorial team that works with the development of Innafor #syktambisiøs at NRK. (photo: Carsten Ansdal)

INVESTIGATIVE JOURNALISM FOR THE YOUNG

BY
MARIANNA
WIDMALM

The cooperation between Nordic investigative newsrooms has always been close and active, and now the editorial offices are planning for NRK's Innafor #syktambisiøs and SVT's Dold, who are developing two completely different programme formats, to work together to capture the viewer-oriented, difficult-to-win young audience interest in investigative journalism.

Quality investigative journalism has always been one of the pillars of public service, but even if the programmes put out by newsrooms have their permanent audiences, we need to have a re-think to reach and engage the audience which is not sitting in front of a television set.

Innafor #syktambisiøs

During the autumn of 2015, an unanimous jury decided that the winner of Nordvision's fact format competition should be NRK's Innafor #syktambisiøs, and as a consequence of which, it then also became the recipient of development support.

The objective of the project is to describe what it looks like within the environments where dangerously high aspirations are harboured and where you have to be a high-performing youngster. The programme wants to examine, for example, the environments of sports, finance and fashion to see what really lies under the perfect surface. It seeks to reach the not-yet established young audience in their 20s.

"We want to demolish the gap between the sender and the audience and actively communicate with them from the outset. We looked for a series host via Snapchat and received 10 hours of snaps from more than 300 people. We wanted the TV host to be very active in social media long before the series goes on air and just before Christmas we decided on Emma Clare Gabrielsen for the job. We'll be gathering all relevant content for the series on our own webpage, on nrk.no. It shall be a place where anyone who is interested in the topic can go in and tell their story or discuss with others. During the research and assembly phase for each programme, we also want to publish short documentaries and other material on a range of platforms, depending on where they fit best" says Tove Austad, Executive Producer at NRK's investigative documentary newsroom.

Dold

SVT's new investigative programme for young people, Dold, received development support for its format from Nordvision, in November. SVT has chosen to work without a programme leader and in their programmes have focused on totally different issues to NRK. Reaching their audience in a different way than via TV is equally important for both of them.

Dold will depict injustices and wrongdoings in society and bring those most closely responsible to account, namely those with obvious power over daily life – concrete and immediate. An employer, a school principal or a perpetrator of violence is seen as the power-broker in relation to an employee, a student or a victim.

"The subject should be familiar and the recognition factor should be high for the young audience we are seeking to reach. We want the programme to affect emotionally rather than explain; we want to be perceived as close, accessible and safe" says Kenny Adersjö, Executive Producer at SVT, Gothenburg.

Outside the TV Box

Using social media and a different publication format than usual is vital for Dold. The Swedish public opinion polling company SIFO's audience survey of the target group indicates that 60% of respondents say they want to take part in investigative journalism online and in the younger component of the target group (20-29 years) a majority said they wanted to see more than they were able to, specifying time constraints as the main reason for not actively seeking out or consuming more investigative journalism.

"To be on more platforms, be active in all social media, and reach influencers who are strong digitally to maximise the dissemination of the programme is our strategy. We're going to create our own accounts in social media where we can recruit and involve the audience in Dold. SVT-Play and Dold's channel on YouTube are the programme's primary publication platforms. To facilitate viewing for people on the move, we'll be subtitling everything so that segments can be viewed without sound. Programme lengths will vary depending on the publication platform. YouTube programmes will be 10 minutes in length, while broadcast programmes will be the more traditional 28 minutes" says Kenny Adersjö.

Format Bible and Evaluation

Both editorial units are working flat out with their development. Dold will begin broadcasting in late spring 2016 and will continue in the autumn of 2016. # Innafor syktambisiøs will be getting started with their programme in the autumn of 2016. Both newsrooms will be delivering a so-called Format Bible since development funding was received from Nordvision.

"As concerns our collaboration with NRK, this has not yet been more formalised other than that we're staying in touch, sharing experiences and that I've made a commitment to share my concrete experiences of what went well and what didn't in our project" says Adersjö. At the time of writing, the cooperation entered into is at project management level only, "but we're planning for all or part of our editorial team to be travelling to Gothenburg, where the editorial team for Dold is, to exchange experiences" adds Tove Austad.

CULTURAL COOPERATION ACCOMPANIES THE OLYMPICS IN BRAZIL

The Summer Olympics of 2016 will be held in Rio de Janeiro in August and it will be the first time an Olympics has been held in a South American country. In a new Nordic co-production there is a desire to depict Brazil from an Olympic-related cultural angle, and the most natural choice of subject was body culture. Brazil is known for having the most cosmetic surgery operations in the world, and body culture reigns, completely independent of social class.

BY
MARIANNA
WIDMALM

One episode is about a samba star and the way she looks at her body. (photo: Jesper Skanning)





Historically speaking, the Olympic Games have always been more than just a sporting event. As the contents of museums around the world testify to today, from as far back as the first Olympiad in 776 BC, great acclaim was given to the beauty of the human body. Chris Pedersen, programme host at the DR's culture editorial unit, pitched their new programme series *The Brazilian Wax* (working title) at Nordvision's culture meeting in November 2015. He is producing the programme along with editor Jesper Skaaning, and they are investigating why Brazilians worship the human form as much as they do, and want to draw comparisons with the Nordic view of the physique and beauty ideals and our way of looking at the human body.

The Olympics is a great viewer drawcard and all the PS companies are investing in various broadcasts surrounding the event. For this series, DR is the main producer and NRK, Yle and SVT co-producers. Kari Aalto, Commissioning Editor at Yle, says: "That this Olympics will be taking place in Brazil gives us an excellent reason to talk about the human form's cultural history – both philosophically and aesthetically – at the same time as it is gigantic business. In Brazil, cosmetic surgery has been given an almost religious status, and for this reason it's very exciting that DR is going to examine, through fun, beautiful, scary and crazy stories, what lies behind this phenomenon in the world's largest Catholic country. What we see is one thing, what we can understand remains to be seen."

The body as a cultural product

The series is about the body as a cultural product. "We are used to interpreting paintings, sculptu-

res, theatre, literature, design and fashion as an expression of trends in culture and politics, and in fact the same should apply to the body when we are doing operations to tighten up, fill out, remove hair or replace hair. It's therefore good to take the opportunity to make the series in Brazil, at the Olympics, where there is a tradition of celebrating the human form" says Pedersen.

Brazil is one of the countries with the highest number of cosmetic surgeries per capita. The country accounts for 12 per cent of world plastic surgery operations and, according to The International Society of Aesthetic Plastic Surgery, in 2014 Brazil passed the United States as the country doing the most cosmetic surgeries. Such operations are not what everyone can afford, but for poor women it is also important to look good and because of this, Brazilian hospitals perform free cosmetic surgery for the poor.

"We'll be meeting with ordinary Brazilians at the beauty clinic, visit impoverished Carnival dancers in the favelas who have undergone operations in preparation for the carnival, and we'll visit a beauty contest. Brazil is one of the most unequal countries where young women from the slums have beauty operations, and plastic surgery is culturally acceptable in Brazil" Chris Pedersen adds.

Cross-border experiences

The series of 4x30 minute programmes is thematised and depicts people of all walks of life, despite the great economic segregation of the country, having one thing in common: body culture.

"We'll be addressing four themes in the

series. Plastic surgery in São Paulo, the city where there are the most clinics in Brazil and the programme centres on the life and times of one surgeon. We do two episodes in Rio, one about the beach culture where all social classes meet in an otherwise socially segregated city. The second Rio episode will be about samba/the carnival culture and which we shoot in one of the city's poorest favelas (slums). The focus there is on a samba star and her way of looking at her body. The story is about the body as an economy, the only thing the poor can invest in is their bodies, i.e. new breasts or backside to grab attention and become samba stars. The final programme will take us to Salvador, the largest black culture found in Brazil. The central theme there will be religion and eroticism, which is in great contrast to Scandinavian culture where religion and sex cannot be mentioned alongside one another" says Chris Pedersen.

Two hosts will guide the viewer around in Brazil. Besides Chris, there is Carla Schack, musician and Brazilian living one half of the year in Brazil and the other half in Denmark. Another person appearing in each programme will be a Brazilian anthropologist, commenting and explaining the body culture of Brazil.

"Carla and I are physically very involved in this series, we test things out and it was obviously a cross-border experience for me who likes to keep my clothes on. Quite a few comic situations have arisen because of that during the filming and we're trying to keep them in the series" Chris concludes.

The intention is that the series will be transmitted before or during the Olympic broadcasts in the Nordic countries.



Host Chris Pedersen likes to keep his clothes on. (photo: Jesper Skaaning)



Most samba schools are in the favelas. Rio's slums. (photo: Jesper Skaaning)

"Depict Brazil from an Olympic-related cultural angle"



THE PATH TO ETERNAL LIFE

The world's first 150-year-old may already have been born and the science editors in NRK are due to launch an entertaining TV series that explores ways to live a much longer life. When our body's aging is cured, the basis for existence completely changes.

BY
KIRSTI MOE
EDITOR IN CHIEF, SCIENCE
NRK



Solveig Hareide is the host for Eternally Young (working title, NRK).
(photo: Erlend Lanke Solbu / NRK)

If scientists succeed with what they have already begun, in a few generations time living to 200 years will become a reality. Our decline begins as early as in our 20s, but the prerequisites for aging start in the womb. Are we born with an expiry date? And what can we do to change it?

"Genetic editing" is already a concept. We are still learning more about how environmental factors add and remove genes (epigenetics). Spare parts and organ growing has come a long way and a training pill that increases our oxygen intake while you sit still is already in progress. Young blood in older bodies has already been shown to increase the lifecycle in laboratory rats. By simply extrapolating the results of research that have already been established and are known, you could say that "eternal life", or at least a much longer life, is more realistic than we think. And we then have to view our entire existence differently.

The 100-year-old became Forever Young

We started with the idea of finding out what research is being carried out with respect to improving old age. But it soon became evident that we could look much further ahead and see that the concept of "eternal life" would have a completely new meaning in the future. Reducing the aging process is much closer than we think, and would change our basis for existence.

The idea is that our program host searches for eternal youth for her and her family with the help of the latest research. The host learns her own expiry date, her physiological age and whether she has an aging gene recently discovered by scientists at Harvard. Can she move the expiry date with the help of training, tablets and diet? Can she do anything for her children so they can live longer? And what about her elderly parents, can their lives be lengthened? Can you get spare parts for worn-out bodies? And is there enough space on the planet for everyone to live as long as possible?

This makes the project more exciting and rich in content and also makes it more relevant for young viewers because it raises a question that affects everyone.

Entertaining scientific concept

An age of 200 years old or more also raises important social and ethical questions. How many people are there going to be, how old are we going to become, and is a long life purely for the rich? Research, which is usually supposed to prevent disease, can also be used to lengthen life for those who have the means.

What is new for us is that we are gathering research from a research field and that we are building an entertaining and probing scientific concept around the subject. This time it is about how our body could stay young for longer - much longer.

The biggest challenge is to make the subject relevant and interesting for young viewers. This will also be the main focus of the development process. We must make the 30-year-old viewer understand that he can go to a rock concert as a 200-year-old, by proving that the path to eternal life is shorter than he thinks. Finding a good and entertaining format for the series is also a challenge.

Which part of life should be longer

Personally, I think the most exciting question is which part of life should be longer? Is it childhood or adulthood, or can we stay 30-40 for as long as we want?

We are still in the very early stages of developing this concept, but we hope to really get going this winter so that we can be ready to start filming in autumn and broadcast in spring 2017. Everyone dreams of eternal youth, it is a choice our children might face in only a short time. Based on the research projects we know today, we can say that if these are successful, living to 200 years of age will be possible in a couple of generations. And now it's time to awaken those who have given up waiting for eternal life.

CO-PRODUCTION KEY FIGURES 2015

TOTAL
1,427 CO-PRODUCTION EPISODES / 711 HOURS
-

CO-PRODUCTION EPISODES 2015 (PER GENRE)

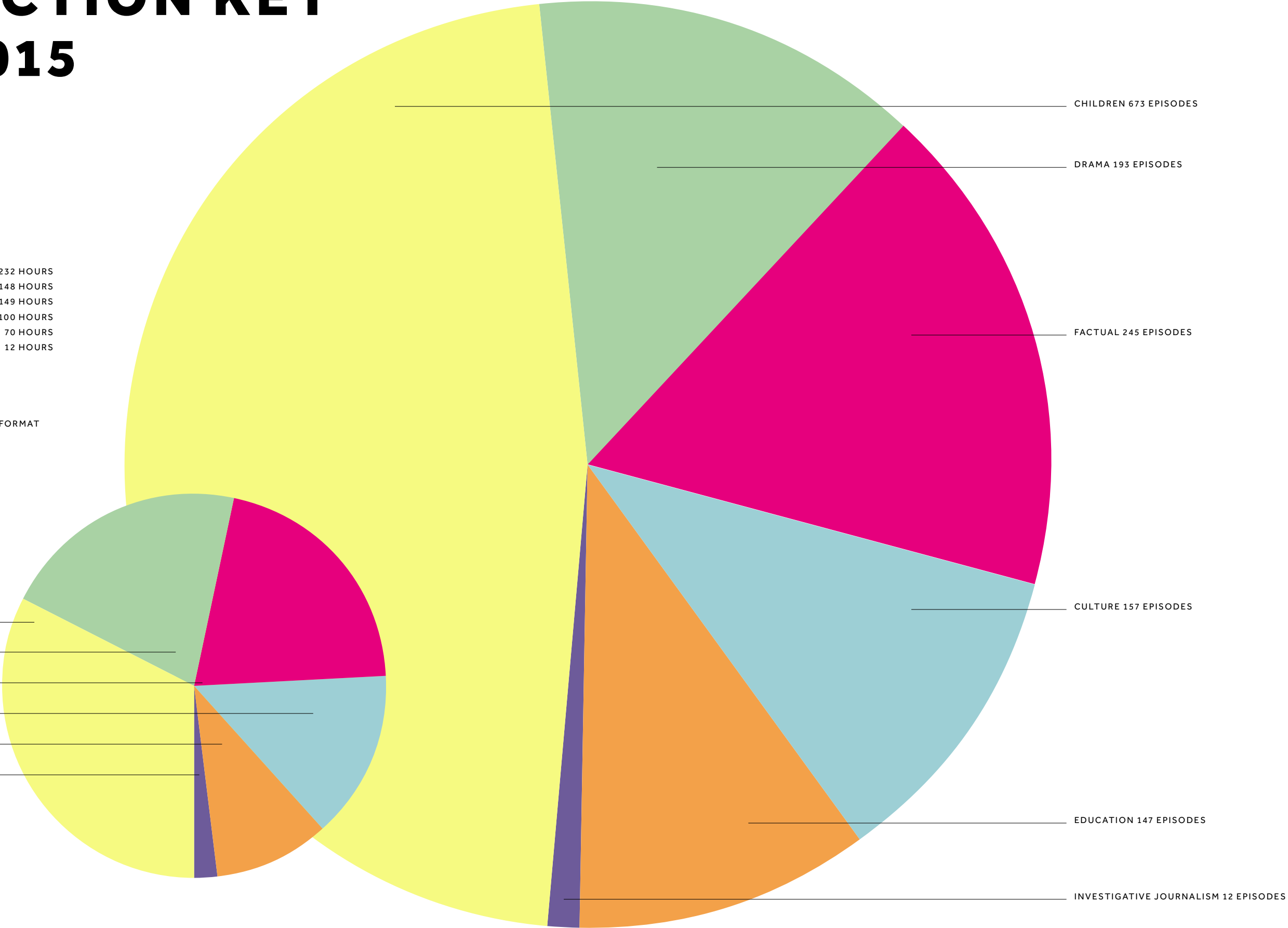
CHILDREN	673 EPISODES	232 HOURS
DRAMA	193 EPISODES	148 HOURS
FACTUAL	245 EPISODES	149 HOURS
CULTURE	157 EPISODES	100 HOURS
EDUCATION	147 EPISODES	70 HOURS
INVESTIGATIVE JOURNALISM	12 EPISODES	12 HOURS

-

AND 184 CO-PRODUCTION PROJECTS IN PRODUCTION

-

FORMAT
174 PROGRAMME EPISODES GENERATED FROM NORDVISION FUND FORMAT SUPPORT



**DR**

BONDERØVEN (PHOTO)
DET SØDE SOMMERLIV

(photo: Peter Wath/DR)

**RUV**

ANDRI PÅ FÆRØERNE

(photo: RUV)

THE MOST POPULAR PROGRAMMES IN THE PROGRAMME EXCHANGE 2015

**YLE**

KANDIDATERNA

(photo: Laura Pohjavirta/Yle Kuva- ja video)

PROGRAMME EXCHANGE IN TOTAL

3,422 TOTAL EXCHANGE PROGRAMME EPISODES / 1,711 HOURS

—

PROGRAMME EXCHANGE INCLUDING:

2,606 FACTUAL, CULTURE, SCIENCE AND EDUCATION PROGRAMME

558 ARCHIVE ITEMS

258 CHILDRENS PROGRAMMES

—

NEWS EXCHANGE

NEWS ITEMS 5,500 (ESTIMATED)

SVT

DJURSJUKHUSET (PHOTO)
HUSDRÖMMAR



(photo: Carl-Johan Söder/SVT)



(photo: John-André Samuelsen/NRK)

NRK

GRØNN GLEDE (PHOTO)
SCHRÖDINGERS KATT: ØYEBLIKKET

**UR**

KALKYL

(photo: UR)

SVENSKA YLE

STRÖMSÖ (PHOTO)
CIRKUS FAMILJ



(photo: Rolf Granqvist/Yle)

BIG BROTHER IS WATCHING YOU!

YouTube has become something of a talent factory, a fascinating world and extremely popular among the young. The channel is free but there are downsides to its popularity.

BY
MARIANNA
WIDMALM



Children photographing their YouTube idols at TubeCon. (photo: NRK)



Laughter, fun and games in front of the computer, but at what price? (foto: pixabay.com)



Producer Jeannette Platou, NRK.
(photo: Nina Strand)

“Children are being fed with commercial messages, without their knowing it”

In YouTube ser deg, NRK's investigative journalism-editorial Brennpunkt takes a close look at how today's young people are influenced by product placement and personalised advertising when they watch YouTube. Jeannette Platou, Brennpunkt's host and also producer of the upcoming documentary explains:

“Children are a particularly vulnerable group because due to their lack of experience, they are especially receptive to commercial messages and don't have the same ability as adults to think critically. It costs nothing to watch, but children are paying by giving away information about themselves and their user habits when they watch YouTube.”

Advertising aimed at children is safeguarded by regulations and legislation in the Nordic countries, but when it comes to the internet and online services, such regulations do not exist.

“85% of Norwegian 10 and 11 year-olds watch YouTube every week. They adore YouTubers and want to be like them, but at the same time they're being fed commercial messages without their knowing it. That's what we want to investigate in our documentary” says Jeannette Platou.

To be able to interview children so involved, the editors have for instance filmed at TubeCon – an event and meeting place where young fans can meet their YouTube idols.

YouTube ser deg received co-production support from Nordvision in November and is a co-production of NRK and SVT. The documentary will be broadcast on NRK in the autumn of 2016.

DANISH-SWEDISH DEBATE

Twice in three months the debate editorial team in DR and SVT co-produced and simultaneously transmitted debate programmes. In this article, project manager Petter Åttingsberg summarises the experiences gained from the cooperation.

BY
PETTER ÅTTINGSBERG
EXECUTIVE PRODUCER, SVT



The Danish programme host Clements Kjaergaard and the Swedish host Kristina Hedberg

In September 2015, the DR Debatten contacted the SVT Debatt editorial team in Gothenburg. They wanted to find out whether SVT was interested in making a Danish-Swedish debate on refugees. Both parties agreed that this could be an interesting approach to the refugee debate, and in just a few weeks they put together a joint edit, found guests, hosts and angles.

Three months later, and with a great deal of experience gained from the first debate programme, the editorial teams produced another DR-SVT debate on feminism / equality.

Knowing each other was a major benefit

It was a major benefit that the two editorial teams already knew each other from the programme on refugees. By working together previously, they already trusted and had an understanding of their different ways of working, making it easier to produce the debate programme on feminism.

There was one crucial difference between the feminism programme and the refugee crisis programme, namely the news value. The refugee crisis was broadcast right at the time when the Swedes still stood with their arms open, criticising the Danes for not helping to lighten the load, which made it easy to find the angles and differences without having to embark on major research.

The news value angle was not present in the programme on feminism. We tried to solve this by creating an opinion poll based on the differences between the two countries. It proved a good idea, as this discarded the news flow and meant that the stories could be used on several platforms.

Shared research

The results of the opinion poll were actively used in the programme, and supported the difference which, as clearly shown by the guests, existed between the two countries. Unlike the first time, we were able to spend almost an entire month planning the programme, during which time two researchers from each editorial team sat together for two days drawing up the main angles for the programme.

In both cases this was one of the most important experiences for the future - for co-production to genuinely succeed you need to also work physically together. Regardless of how much we claim that the differences between the Nordic countries are not that big, my many years of experience tell me they can be enormous, especially when working separately in your own country thinking that you are all working towards the same goal.

Good working model

This working model is perfect. Part of the editorial team meet in advance and draw up the main approaches, so there is a basic template in place. This makes working independently from there on much easier. When both editorial teams then meet 3-4 days before transmission, there is still time to prepare a manuscript, or even switch over some guests. Success is of course also about the two programmes being

similar, and on both teams being used to working with fast changes and guest cancellations.

There is no doubt that programme formats such as Debatt (SVT) and Debatten (DR) are suitable for this type of cooperation. Both editorial teams wholly agree that the cooperation also affects the guests who are involved in the programme. When they meet debate guests from another



country, they have to relate to the questions in a different way to what they are used to, which means as a viewer you see different nuances in a national debate or question, which would not have occurred if the participants had debated with those they "usually" debate with.

Both Debatten and Debat are usually broadcast live. But for the co-productions we recorded the programmes so that we had time to sub-title them. This is because language was a challenge on both occasions, especially during the debate on the refugee crisis. Having learned from the first programme, we then requested guests to speak clearly and slowly. Our experience was that the second time was a little more successful.

That we twice in the course of an autumn managed to create a genuine co-production has led to the idea of looking at opportunities for taking a debate about the Nordic welfare model and the different solutions to other countries. Based on the analyses we have done so far, this type of co-production also gives viewers a better understanding of why things are done the way they are nationally, and they get a broader perspective when the representative national attitudes are compared across Nordic borders.



Norwegian Short Doc-winner, Siri Bråtevit (photo: Kjetil Hansen)

SMALL FORMAT RADIO STORIES

Shortdox is a Nordic radio documentary competition open to all who want to compete with a story that may be up to three minutes long. On April 1, the Grand Nordic Final will be held in DR's concert hall.

BY MARIANNA WIDMALM

"Radio Storytelling is a growing trend across the Nordic region, where anyone can make podcasts in their bedroom, thanks to smartphones and the easy-to-use technology", says Emil Rothstein-Christensen from DR's culture editorial unit.

Emil is responsible for the national short documentary competition, Shortdox as well as for the Nordic competition to be organised for the first time in 2016.

Personal stories and new approaches

The idea for the Nordic Shortdox competition was derived from the annual event the Third Coast International Audio Festival in Chicago that hold a documentary competition in audio narration every year. The objective of the competition is to get amateurs to create a story, or convey an event, without the use of images, for a maximum of three minutes. The Danish national contest has been arranged by Denmark's Radio P1 since 2013.

"The Danish national competition, which has already closed, has aroused great interest in Denmark and the level of the competition entries was high – much higher than last year. They're very personal stories that we've received, everything from traditional reporting to abstract sound collages. This year's winner was Stine Voigt de Klauman and her Farmors sidste fødselsdag. It was recorded on her grandmother's birthday, but the grandmother herself is not heard in the story. She is, in fact, both deaf and mute. A stunning idea that was produced with an original approach and which in a brilliant way, gives the listener the opportunity of understanding the grandmother's situation during the celebration of her birthday", says Rothstein-Christensen.

In Norway, Sweden and Finland (where the competition is held in two languages – Finnish

and Swedish), the national finals are held at different occasions during the spring of 2016.

Premiered in Norway

Responsible for the Norwegian competition is Kjetil Saugestad, Executive Producer at NRK P2's documentary editorial unit. "This is the first time the competition is being held in Norway, and we're very pleased with the contributions we have received. The level of entries varies, but we've received only serious contributions. Some of the entrants are only 15-16 years of age, and the contributions are perhaps not mature, journalistically or artistically, but I find them fundamentally quite different – they're not put together according to the standard template for how a radio documentary ought to sound on NRK."

Radio documentaries are broadcast on NRK's radio talk channel, P2 which in general attracts a mainly older audience, but young people are certainly interested in listening to more lengthy radio documentaries. "I think young people are generally interested in deepening their understanding and many, thanks to smartphones, have discovered that you can get stimulating content from the radio or podcasts. Listening to radio stories is an obvious alternative to audiobooks and music, but it's very important that they're available on demand and via podcast. Shortdox is really excellent! As public broadcasters, we should be taking advantage of the renewed interest in radio documentaries. Podcasts and the opportunities that individuals have of making and distributing radio via the web has created a subculture where they're no longer dependent on the radio station's broadcast schedule or format. We want to stimulate radio interest so we can reach a new audience for our productions", Kjetil concludes.

Inspiration for the future

All national winners come to Copenhagen to participate in the Nordic Competition. In addition to the competition itself, which will be decided at DR's concert hall on April 1, there will be a grand live event with different elements, such as radio documentary workshops and masterclasses. The winner will go on to the Third Coast International Audio Festival in Chicago.

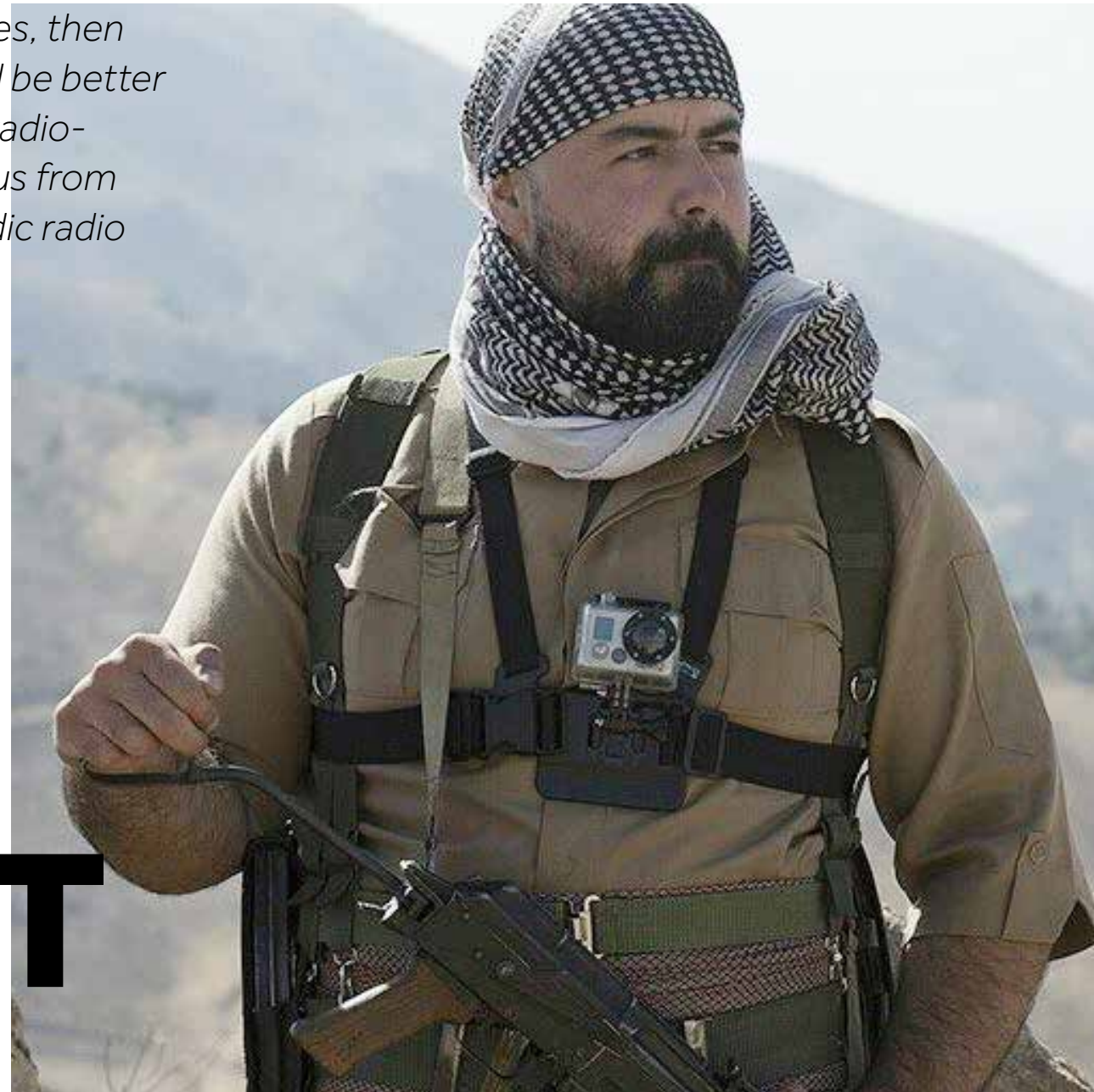
As all audio material from the Nordic final will be freely available for broadcast in all Nordic countries, Emil is hoping that the Nordic companies will broadcast their contributions in the original language and thus help to demolish any Nordic language barriers. Emil Rothstein-Christensen concludes: "The main thing, however, is that the good stories are promoted and that the contest will inspire many people to make radio programmes in the future."

***"We should
be taking
advantage of
the renewed
interest in radio
documentaries"***

"There are many shared stories in the Nordic countries, which we normally tell separately on our radio stations. But if we were to join forces, then perhaps the stories would be better and more relevant," says radio-documentarist Claus Vittus from DR, who is part of an Nordic radio cooperation.

BY
HENRIK
HARTMANN

RADIO PROJECT GOES TO WAR



The Danish-Kurdish Shaho Pirani is fighting in Iran for the Kurdish cause. (photo: Matt Cetti-Roberts)

In spring 2015, a group of radio people who all worked on radio documentaries met up at a seminar held at an old seaside hotel in the Danish town of Århus. Here at the Nordic Feature Conference they presented good examples of features and documentaries for radio from the different public service stations in the Nordics. Stories of people living alone, racism, Greenlandic drum dancers, drunken tattooing and murders.

The breaks between the radio broadcasts were equally important for the radio people. This was when they swapped ideas. Three Nordic radio documentarists, Robert Barkmann (SR), Claus Vittus (DR) and Kjetil Saugestad (NRK), discussed refugee stories from the Nordics, and this is where the idea for joint research came about. The subject they decided to develop further was initially the Syrian war, which is a newsworthy topic in all the Nordic countries.

Trust and teamwork

The number of citizens taking part in the Syrian war is much higher from the Nordic countries than in the rest of Europe (measured per thousand inhabitants). There are many different individuals who are fighting for the Kurdish groups, the Free Strian Army, Islamic State, Assad's army or some of the many insurgent groups.

"The cooperation is based on full mutual trust, so that we can work under the editorial guidelines and programme formats that we each have," says Claus Vittus from DR.

"Listeners will hear Danish, Norwegian and Swedish voices in the documentaries and thereby also experience a community spirit around the challenges facing Nordic society. The countries are not just small islands, but we are closely connected in current challenges such as e.g. refugees, the Syrian war and integration," says Claus Vittus.

The volunteer Syrian fighters have many reasons for joining the war, and they are both young and old, immigrants and ethnic Scandinavians.

"The idea is to describe different people's personal motives for leaving their life in the relatively safe Nordic countries to fight and possibly get killed in Syria." We want to show that all Nordic countries have people who go off to war with different motives and personal stories, but the common denominator is that they come from Nordic democracies, whether they are immigrants, have a refugee background or are ethnic Nordic people.

Sharing research and content

The idea is to initially report from Denmark, Norway and Sweden, where everyone creates their personal stories, and then to offer the stories to other reporters. How the documentaries are put together is up to the individual reporters and editors.

Claus Vittus from DR explains:

"The idea is to make the most of the fact that we all want to tell stories about who is leaving the Nordics to go to Syria to fight. We would normally tell stories about the Syrian war on our own radio stations, but if we also include similar stories from neighbouring countries, the journalistic stories become better and bigger. It also shows a common destiny of the community in the Nordic countries".

ANALYZING THE NEW MEDIA HABITS

In 2013 Nordvision began funding parts of a series of research projects taking a closer look at lives and media habits of kids and youth in The Nordic region. In 2013 the scope was 3 -6 year olds, in 2014 it was 7-12 year olds, and in 2015 the scope was to get a deeper understanding of the media habits of the 13-29 year olds.

BY
LENE HEISELBERG AND TINA SKOV GRETLUND,
DR AUDIENCE RESEARCH

SURVEY ON THE MEDIA HABITS OF THE 13-29 YEAR OLDS

The surveys are done by the audience research departments in DR, NRK, Yle and SVT. You can get further information on the children- and youth studies, please, get in touch with:

DR: Tina Skov Gretlund (tigr@dr.dk) / Lene Heiselberg (lehe@dr.dk)

Yle: Anne Hyvärilä (anne.hyvarila@yle.fi)

NRK: Iacob Christian Prebensen (iacob.christian.prebensen@nrk.no)

SVT: Martin Gunséus (martin.gunseus@svt.se)

According to the Nordic survey the respondents want that all public service content is available now and forever, and in a better quality.

The changing media habits of kids and youth follow the same pattern across the Nordic countries, where official TV-measurements show a rather large drop in viewing time over the last years. This development is not only enhanced by their wide access to devices, as there is also considerable competition about their attention both from national but especially global brands.

Content must be available

When asked which media brand they would miss the most the most common answer is YouTube (22%), followed by Facebook (21%), Spotify (13%) and Netflix (8%). 7 % answer that they would miss public service content the most. This accentuates that the competition is fierce and very much global.

Facebook is still the most popular social media platform in terms of reach. But in terms of engagement and actually contributing with their own content, the study shows that Instagram and Snapchat have a much more involving relationship with the youth.

When 13-29 year olds are asked in what way public service broadcasters can be better at serving their needs, they answer that they would like more fiction series targeted for youth, that they would like all public service content to be available now and forever and in better quality and that they believe that PSBs can be better and

more active on social media. The following quote sums it all up:

"I miss content precisely for me, not edgy youth programming, but fiction series for young people, and make all episodes available now and forever."

The following quote is from a girl of 20 years and summarize the new media habits

Collaboration is beneficial

It benefits to work with audience researchers across the Nordic countries and when the audiences are so alike as seen in the youth study, the PSB's also face the same challenges and can use each other across the Nordics. Therefore it is valuable to conduct studies across countries and to share know how and experiences. As an example, qualitative pre studies have only been carried out in Denmark and Finland, but it has still been possible to use the qualitative results from Denmark and Finland as a basis for the quantitative survey across all four countries. Furthermore it has been very rewarding to get to know each other, network has been built and extended, and this network is beneficial in many situations where Nordic audience researches help each other.

APIs MAKE IT MORE EFFICIENT

A common API structure may be the way to cost efficiency and faster development in the future. The interface ultimately allows for common solutions, but also permits all the Nordvision companies to have their own internal systems.

BY

MATTIAS ERKKILÄ

HEAD OF WEB, SWEDISH YLE

***"Common solutions
would mean faster
development and
more efficient use of
resources"***

The Heads of Web of the Nordvision companies have launched an API development project. During the initial stage, Swedish Yle has been investigating current API structures and the future objectives of the participating companies. In February, the web managers will decide on the next step in their collaborative work.

API or Application Programming Interface refers to the software system interfaces that are used to communicate or use the function lying behind the interface. For example, using Yle's Media API, access can be obtained to our audio and video files, but only if entitlement is granted to use the API and the request is transmitted in the proper form. Our Articles API delivers web articles under the same conditions, and so on.

The power of API-based structures is found in the ability to interconnect very different and complex computer systems without the need for heavy integration overheads in the systems themselves. The links are created into the API and can be expanded, modified or withdrawn extremely rapidly in comparison with the length

of time usually taken by code development.

If the Nordvision companies should have, for example, corresponding Media APIs then the same play solution could be utilised by all, without their needing to change their internal systems. Similarly structured Articles API would allow a joint news app, and so on and so forth. Common solutions would mean faster development and more efficient use of resources, which is vital given the considerable resources that our international competitors have access to.

Up to this point, everyone has been working independently with their API solutions and strategies and there are a lot of dissimilarities in the applications and future plans. For example, Yle has made some of its APIs completely open to the public. The Media API is open and now there are already on the market more independent – i.e., non-Yle produced applications that distribute Yle content. On Apple TV, you can use Koostin or AreenaX, both of which are external applications that use our Media API.

TESTING, LEARNING AND SHARING

In Sweden, 70% of internet users are also users of Facebook and nearly half use the platform every day. The statistics are similar in all the Nordic countries – social media has rapidly become an important disseminator of digital content for media companies. In order to share our experiences and learn from others, we assembled 60 of Scandinavia's top social media editors for two days in Oslo.

BY
JOHAN WIDERHOLM
DEVELOPMENT MANAGER
SVT MALMÖ

NORDVISIONS SOCIAL MEDIA CONFERENCE

- Nordvision Support: EUR 20,000 in total for the four joint conferences, organised every six months.
- Theme in Oslo: Video Storytelling in Social Media
- Where: 11-12 November, NRK Oslo + Livestream
- Who: NRK, DR, SVT, YLE, RUV, UR, Nordvision, NowThis, YouTube

Dhiya Kuriakate and Alyssa Kurzman from NowThis in New York interviewed by NRK. (photo: Ståle B. Grut)

“The network within Nordvision is a contributing factor to the strong position that Nordic public service broadcasters enjoy today in social media”

Storytelling in social media differs in many ways from the channels we traditionally have operated in, and we particularly wanted to highlight how we adapt our narrative to suit the features of each platform, and to meet the needs of each audience we intend to reach. The idea for the conference came from the social media managers who have been a part of Nordvision during the past two years, and all the Nordic countries were represented. Additionally, the conference was streamed live.

To take advantage of all the expertise that existed in the room, we asked each company to present a number of best practice (and in some cases, “worst practice”) scenarios, which have also led to new cooperative activities between similar projects. When we gather together a group of experts in this way, the need to share our thoughts becomes clear. Many lack a sounding board in their everyday life and they often face similar challenges.

High average level means that the virals come, sooner or later

Our guests, Dhiya Kuriakate and Alyssa Kurzman from NowThis in New York, stressed the importance of maintaining a high average level in their content, and then the virals will come, sooner or later. NowThis distributes its content exclusively through social media. Today they make over 60 posts a day and they are never afraid to give spoilers, but on the contrary they tell about the climax of the story – in the text of the post, at the beginning of the video and at the end.

YouTube: Questions you should ask yourself before you publish

As has been said, social media has become a major distributor of moving images, and because of this YouTube were invited so we could get to know them and their platform even better. Joseph Bergan raised some questions we should ask ourselves before we publish, which included:

- Does any element of the video speak directly to the viewer?
- Can the video be found via search engines or related content?
- Does the content provide space in which to involve other YouTubers??

Evaluation makes the conference in Malmö even better

To learn from others and get inspired – comment from a participant

To learn from others and get inspired: the most common reason to visit the conference and nearly 100% of the participants felt that the conference reached expectations.

I missed the speed dating between participants! – comment from a participant

For the next conference, which we are organising in Malmö in April, I get the impression that the participants want time to get to know each other better. I am really looking forward to welcoming this group to Malmö and Media Evolution City, located next door to the TV building. The theme of the meeting will be determined during the spring.

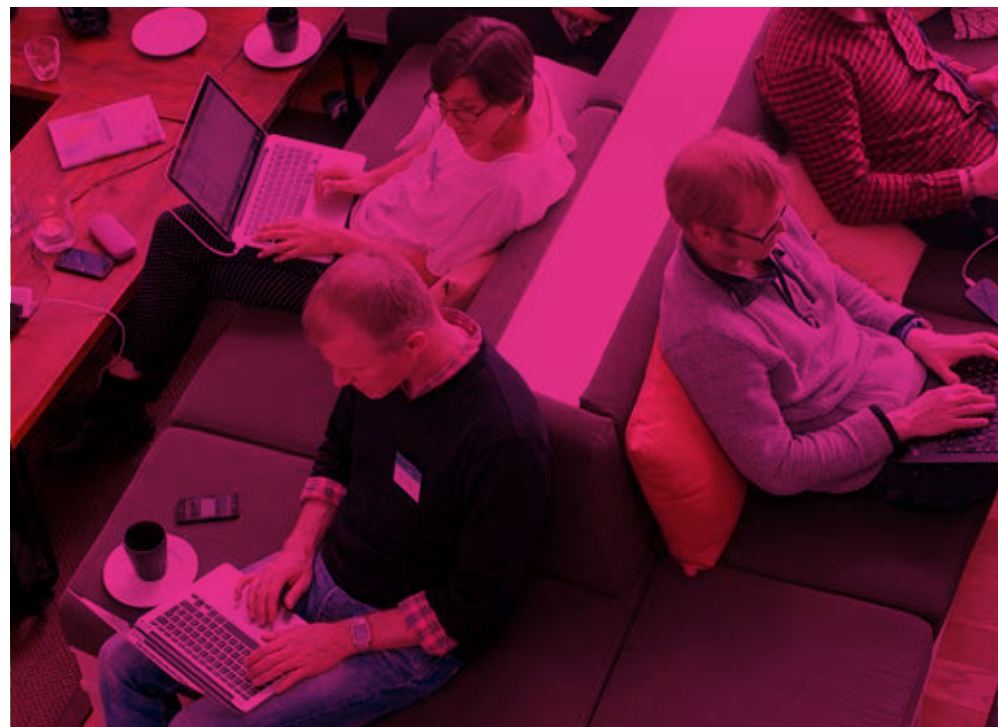
The management group also met up during the conference, and amongst the topics we discussed was how public broadcasters should relate to the problems that can arise when we publish on platforms that we do not own and therefore are unable to fully control. We also started joint projects to do with Nordic food, sporting events, and info graphics for social media.

The network within Nordvision is a contributing factor to the strong position that Nordic public service broadcasters enjoy today in social media. I think continuous testing, learning and sharing is needed if we are to remain relevant to our audience on those platforms, too. We need to be leaders in and adapt to the changing environment we are moving in online. This requires strong networks for companies with similar requirements!

A FLYING START FOR HACK DAY

The new and broader cooperation between the developers of digital services immediately gave concrete solutions that have been put into use in Nordvision companies. NRK's Media Development Manager believes that greater benefits are achieved through long-term cooperation.

BY
KRISTIAN
MARTIKAINEN



Developers from DR, NRK, RUV, SVT and Yle attended Nordvision's first hack day that was arranged by SVT in Stockholm in May 2015. (photo: Per Westergård)

The Heads of Web from DR, NRK, RUV, SVT and Yle wanted to develop and broaden their cooperation during the spring of 2015, so that it was not only they who met and took advantage of the opportunities offered by Nordvision. So they initiated a Nordic hackathon for developers, with the intention of finding solutions to common problems.

Nordic Hack Day was arranged by SVT in Stockholm that same spring and the Nordvision Fund awarded the project EUR 20,000 in R & D support.

Content and technology merge

Hack Day provides an opportunity for Nordic developers to meet colleagues who work with similar issues and to share knowledge with one another.

"It provides inspiration, room to think in new ways and concrete solutions that we can benefit from. One of the teams further developed a timeline functionality that we have taken into use in our systems", explains Heidrun Reisæter, Media Development Manager at NRK's Media Division.

33 developers, working with user experience, concepts, etc., and with a knowledge of coding took part in the development work and formed up into nine teams. The products that were developed included CS Eye (Counter-Strike data directly into the TV broadcast), Annotated video (text, links, etc. with in-depth facts about the people in the video in play services) and Emometer (audience reactions using emojis on the TV screen during transmission). The latter was developed by a team of NRK representatives only and was named the winner in the final voting by those taking part.

Playful atmosphere preserved

An evaluation of the first Nordic Hack Day indicated that its participants were strongly in favour of it becoming an annual event. The Nordic web managers were satisfied with the results and want to see a continuation in 2016, when NRK will be the host. The Nordvision Fund has also granted the event EUR 20,000 in development support.

At the time of writing, a lot still has to be decided before Hack Day in the spring of 2016. Nonetheless, Heidrun has her goal clearly set.

"It's exciting seeing if we can focus even more on finding solutions to common challenges, which will make it easier for participating companies to take advantage of what has been developed after the participants return home. We intend, however, to preserve the playful atmosphere of Hack Day."

Breeding ground for new solutions

The major benefits of increased cooperation in publishing related technology are achieved through long-term cooperation. Building contacts between companies is also an important concept.

Media Development Manager, Heidrun Reisæter from NRK's Media Division observes that from NRK's perspective, there are many areas where benefit can be obtained from working together, either by sharing the code from one's own development, by sharing system components or through placing joint orders on external suppliers.

"We're all in the same situation, with responsibility for developing increasingly complex digital service portfolios, and should be cooperating wherever possible. Initiatives such as the Nordic Hack Day are also positive for the developers personally. Meeting up with colleagues working with similar challenges in other companies always inspires and provides fertile ground for new solutions. When we do this regularly, I also hope that the threshold will be lowered for our keeping in contact throughout the year – so that you can get in touch to someone you know, working with the same issues, in a different country."

Also in 2015, a new network was created within Nordvision for Heads of Technology Development, with the goal of expanding cooperation in some of the same areas touched upon by the hackathon. There is a desire for facing together the challenges needed to be overcome in making content available via a growing number of platforms and channels other than traditional broadcasting.



OVERVIEW

NORDVISION FUND GRANTS 2015

THE NORDVISION FUND GRANTED IN 2015 BOTH PRODUCTION SUPPORT AND DEVELOPMENT SUPPORT FOR IN TOTAL 135 PROJECTS AMOUNTING TO EUR 14,4 MILLION.

PRODUCTION SUPPORT AMOUNTED TO EUR 14 MILLION AND WAS DISTRIBUTED ON 93 PROJECTS. DEVELOPMENT SUPPORT AMOUNTED TO EUR 0.44 MILLION AND WAS DISTRIBUTED ON 42 PROJECTS.

DEVELOPMENT SUPPORT NOVEMBER 2015

API-UTREDNING	YLE	5.000 EUR	[RU-1519]#
THE ROSE CODE	YLE	15.000 EUR	[RU-1520]*
VILDE VENNER I NORDEN	DR	11.000 EUR	[RU-1521]*
MESSIAS	NRK	8.000 EUR	[RU-1522]**
HVAD ER SKØNHED?	DR	12.500 EUR	[RU-1523]**
KONSTPAUSEN	SVT	9.000 EUR	[RU-1524]**
KULTURPORTRÆTTER TIL DIGITALE PLATFORME	DR	5.500 EUR	[RU-1525]**
DIKT OG FORBANNET LØGN	NRK	4.700 EUR	[RU-1526]**
SPANGBERG OG BERING - DANMARKS STØRSTE			
OPDAGELSE SREJSENDE	DR	7.800 EUR	[RU-1527]**
FEMALE COUNTERSTRIKERS	DR	7.800 EUR	[RU-1528]**
ROBINS RESA	SVT	9.000 EUR	[RU-1529]**
SKANDINAVISK 10-KAMP	DR	10.000 EUR	[RU-1530]***
BILDEN AV VÅRT LAND	SVT	10.000 EUR	[RU-1531]***
EN RIGTIG DANSK FAMILIE	DR	10.000 EUR	[RU-1532]***
PATTERN OF LOVE	YLE	10.000 EUR	[RU-1533]***
INNAFOR #SYKTAMBISIØS - FORMATKONKURRENS	NRK	15.000 EUR	[RU-1534]***
KUNGSVÄGEN - FORMATKONKURRENS	SVYLE	10.000 EUR	[RU-1535]***
EN MILJON FÅGELHOLKAR - FORMATKONKURRENS	YLE	1.000 EUR	[RU-1536]***
KRONESIEN - ET ROLLESPIL OM YTRINGSFRIHED	DR	3.500 EUR	[RU-1537]
100-ÅRINGEN	NRK	10.000 EUR	[RU-1538]
NORDIC HACK DAY 2016	NRK	20.000 EUR	[RU-1539]
LILLASYSTER	SVT	15.000 EUR	[RU-1540]
TEKNAD SERIE FÖR SPRÅKLÄRANDE	YLE	10.000 EUR	[RU-1541]

HANDED OUT BY THE BOARD IN OCTOBER 2015
* HANDED OUT BY THE COMMISSIONING EDITORS FOR CHILDREN’S PROGRAMMES (OCTOBER 2015)
** HANDED OUT BY THE COMMISSIONING EDITORS FOR CULTURE PROGRAMMES (NOVEMBER 2015)
*** HANDED OUT BY THE COMMISSIONING EDITORS FOR FACTUAL PROGRAMMES (NOVEMBER 2015)

PRODUCTION SUPPORT NOVEMBER 2015

LÖWANDERS	DR	2.480.000 SEK	[15-041]
BONUSFAMILJERNA	DR	1.360.000 SEK	[15-042]
MONSTER	DR	950.000 NOK	[15-043]
FRÖKEN FRIMANS KRIG 3	DR	500.000 SEK	[15-044]
PRISONERS	DR	6.350.000 ISK	[15-045]
DET STORE NORDISKE JULESHOW	DR	1.500.000 DKK	[15-046]
TVANGSADOPTION	DR	250.000 DKK	[15-047]
KANONKONGEN FREJA	DR	1.500.000 DKK	[15-048]
DEN ANDEN VERDEN	DR	1.400.000 DKK	[15-049]
BEDRAG SÆSON 2	DR	15.000.000 DKK	[15-050]
MENS VI PRESSER CITRONEN	DR	1.000.000 DKK	[15-051]
DRØMMEN OM KALIFATET	DR	915.000 DKK	[15-052]
MIT 50/50 LIV	DR	1.500.000 DKK	[15-053]
KUNSTEN SOM TERAPI	DR	628.000 DKK	[15-054]
VIRKELIGHEDENS BEDRAG	DR	250.000 DKK	[15-055]
MRSA	DR	500.000 DKK	[15-056]
NORDISK RADIO SHORTDOX	DR	163.000 DKK	[15-057]
DET STORE OLIETYVERI	DR	250.000 DKK	[15-058]
FLYGTING VOL 2.0	DR	230.000 DKK	[15-059]
HISTORIEN OM DANMARK	DR	5.000.000 DKK	[15-060]
SKATTELY (ICIJ)	DR	400.000 DKK	[15-061]
THE RED COUPLE	YLE	33.000 EUR	[15-062]
MY REVOLUTION 1917	YLE	135.000 EUR	[15-063]
SKATTELÄCKAN (ICIJ)	YLE	27.000 EUR	[15-064]
ADA BADAR	SVYLE	36.000 EUR	[15-065]
SKATTELÄCKAN (ICIJ)	SVYLE	24.000 EUR	[15-066]
EXTREMISTPROJEKTET	SVYLE	9.000 EUR	[15-067]
NÅR KJEMIEN STEMMER	NRK	1.000.000 NOK	[15-068]
HVA FEILER DET DEG?	NRK	700.000 NOK	[15-069]
DIKT OG FORBANNET LØGN	NRK	650.000 NOK	[15-070]
ALLE SAMMEN SAMMEN II	NRK	2.000.000 NOK	[15-071]
MONSTER	NRK	10.000.000 NOK	[15-072]
BLONDINER	NRK	450.000 NOK	[15-073]
YOUTUBE SER DEG	NRK	180.000 NOK	[15-074]
VÅRE BARN, FREMEDKRIGERNE	NRK	300.000 NOK	[15-075]
SHAKESPEARE-JUBILEUM (ARBEIDSTITTEL)	NRK	225.000 NOK	[15-076]
FUGLEFJELLET	NRK	1.000.000 NOK	[15-077]
KODEKNEKKERENE	NRK	150.000 NOK	[15-078]
HITLÅTENS HISTORIE	NRK	290.000 NOK	[15-079]
EKSTREMISTENES PARADIS	NRK	120.000 NOK	[15-080]
FRÖKEN FRIMAN 3	SVT	8.448.000 SEK	[15-081]
TROLLFABRIKEN	SVT	350.000 SEK	[15-082]
COOKIES	SVT	350.000 SEK	[15-083]
COLD STORAGE - DEN SVENSKA FILMGARDEROBEN	SVT	150.000 SEK	[15-084]
STRONGER THAN A BULLET	SVT	150.000 SEK	[15-085]
STAY REAL	SVT	150.000 SEK	[15-086]
KULTUR I FAROZONEN 3	SVT	700.000 SEK	[15-087]
SKATTELÄCKAN (ICIJ)	SVT	350.000 SEK	[15-088]
HITLÅTENS HISTORIA	SVT	650.000 SEK	[15-089]
DANSK/SVENSK DEBATT OM FEMINISM	SVT	200.000 SEK	[15-090]

DEVELOPMENT SUPPORT MAY 2015

FORMATKONKURRENS 08/2015, UNG: "DR3 SMITTER"	DR	20.000 EUR	[RU-1501]#
NORDIC HACK DAY	SVT	20.000 EUR	[RU-1502]#
MAXAT	SVT	11.000 EUR	[RU-1503]*
BARN OG MILJØUTFORDINGER	NRK	12.000 EUR	[RU-1504]*
UNDERSØKELSE "BARN OG SOSIALE MEDIER"	NRK	2.400 EUR	[RU-1424]*
MIN HISTORIA	NRK	6.000 EUR	[RU-1505]**
KRIMGÅTEN	NRK	6.000 EUR	[RU-1506]**
GI FAEN	NRK	13.333 EUR	[RU-1507]***
SYMTOM	NRK	13.333 EUR	[RU-1508]***
SKAM DIG, EMMA	DR	13.333 EUR	[RU-1509]***
DET RULLANDE KÖKET	SVT	13.333 EUR	[RU-1510]***
PLAYER - EURO 2016	DR	5.080 EUR	[RU-1511]
NETWORK	DR	10.000 EUR	[RU-1512]
PROFITØRENE I MIDDELHAVET	NRK	7.000 EUR	[RU-1513]
UTHÄNGD	SVT	20.000 EUR	[RU-1514]
VÅRT LAND	SVYLE	5.000 EUR	[RU-1515]
BROTT, STRAFF OCH DOMAR I NORDEN	SVYLE	3.000 EUR	[RU-1516]
SHORT DOX SCANDINAVIA	DR	6.000 EUR	[RU-1517]
FLERÅRIG AKADEMI FÖR SOCIALA MEDIER	DR, NRK, SVT, YLE	20.000 EUR	[RU-1518]

- # HANDED OUT BY THE BOARD IN FEBRUARY 2015
- * HANDED OUT BY THE COMMISSIONING EDITORS FOR CHILDREN'S PROGRAMMES (MARCH 2015)
- ** HANDED OUT BY THE COMMISSIONING EDITORS FOR CULTURE PROGRAMMES (APRIL 2015)
- *** HANDED OUT BY THE COMMISSIONING EDITORS FOR FACTUAL PROGRAMMES (APRIL 2015)

PRODUCTION SUPPORT MAY 2015

BEDRAGET SÆSON 1	DR	13.000.000 DKK	[14-035]
ARVINGERNE 2	DR	4.000.000 DKK	[14-036]
NOBEL	DR	1.250.000 NOK	[15-001]
FORT EUROPA	DR	400.000 DKK	[15-002]
FANTASTISKE FORVANDLINGER	DR	450.000 DKK	[15-003]
STUDY ABOUT THE 13-29-YEAR OLDS EVERYDAY LIFE			
WITH MEDIA	DR	179.000 DKK	[15-004]
RING TIL RAMASJANG	DR	262.600 DKK	[15-005]
U-LAND	DR	485.000 DKK	[15-006]
HVORFOR SLAVERI?	DR	475.000 DKK	[15-007]
MUSLIMSKE PIGERS DAGBOG	DR	500.000 DKK	[15-008]
WHERE SPIDERS DWELL	DR	300.000 DKK	[15-009]
TVQUIZZEN	DR	750.000 DKK	[15-010]
BRASILIAN WAX	DR	500.000 DKK	[15-011]
VILDE HOTELLER 2	DR	640.000 DKK	[15-012]
VITELLO	DR	700.000 DKK	[15-013]
SHORTDOX	DR	35.000 DKK	[15-014]
DE NORDISKE SYRIENS-KRIGERE	DR	80.000 DKK	[15-015]
STUDY ABOUT THE 13-29-YEAR OLDS EVERYDAY LIFE			
WITH MEDIA	YLE	15.200 EUR	[15-016]
SCANDINAVIAN SHORTDOX FINLAND	YLE	7.400 EUR	[15-017]
ALBI	YLE	100.000 EUR	[15-018]
UTVANDRADE INVANDRARE	SVYLE	50.000 EUR	[15-019]
NORDEN - ATTICA	SVYLE	30.000 EUR	[15-020]
CIRKUS FAMILJ	SVYLE	70.000 EUR	[15-021]
JÆVLA HOMO	NRK	2.000.000 NOK	[15-022]
MED LIVET SOM INNSATS	NRK	2.000.000 NOK	[15-023]
THOMAS & DEN VANSKELIGE KUNSTEN	NRK	1.200.000 NOK	[15-024]
MAMMON II	NRK	8.000.000 NOK	[15-025]
VERDENS BESTE PAPPA	NRK	1.600.000 NOK	[15-026]
TIGGERE	NRK	600.000 NOK	[15-027]
STUDY ABOUT THE 13-29-YEAR OLDS EVERYDAY LIFE			
WITH MEDIA	NRK	127.190 NOK	[15-028]
DE NORDISKE SYRIAKRIGERE	NRK	150.000 NOK	[15-029]
SCANDINAVIAN SHORTDOX	NRK	40.000 NOK	[15-030]
MIN KOMPIS DUDO	SVT	818.666 SEK	[15-031]
PAX JORDISKA ÄVENTYR, SÄSONG 3	SVT	837.333 SEK	[15-032]
TIGGERIET	SVT	600.000 SEK	[15-033]
GATUBARN	SVT	500.000 SEK	[15-034]
DRAKHJÄRTA	SVT	1.000.000 SEK	[15-035]
JONAS DAHLBERGS MINNESMÄRKE FÖR UTÖYA	SVT	200.000 SEK	[15-036]
SJÖWALL WAHLÖÖ	SVT	275.000 SEK	[15-037]
STUDY ABOUT THE 13-29-YEAR OLDS EVERYDAY LIFE			
WITH MEDIA	SVT	145.704 SEK	[15-038]
FRÖKEN FRIMANS KRIG 2	SVT	1.150.000 SEK	[14-058]
TAXI	SVT	475.000 SEK	[15-039]
LAPONIA	UR	350.000 SEK	[15-040]

THE COMPLETE LISTS ARE ALSO AVAILABLE AT NORDVISION.ORG/NORDVISIONSFONDEN/UTDELADE_STOED/

CONTACTS

Chair, Nordvision

Marit af Björkesten, Swedish Yle marit.af.bjorkesten@yle.fi

Norvision Secretariat

Secretary General Henrik Hartmann	hrh@dr.dk	+45 24 24 83 05
Project manager Kristian Martikainen	krim@dr.dk	+45 28 54 69 04
Project manager Marianna Widmalm	mwid@dr.dk	+45 28 54 40 05

Board members, Nordvision Fund

NRK Arne Helsingen (chairperson)	arne.helsingen@nrk.no
DR Maria Damborg Hald	masy@dr.dk
RUV Skarphéðinn Guðmundsson	skarphedinn.gudmundsson@ruv.is
SVT Thomas Nilsson	thomas.nilsson@svt.se
Yle Marit af Björkesten	marit.af.bjorkesten@yle.fi

– For contacts see nordvision.org/kontakt/

NORDVISION 2015 / 2016

PUBLISHED BY NORDVISION

DESIGN

DR DESIGN

EDITORIAL TEAM

HENRIK HARTMANN (EDITOR IN CHIEF)

KRISTIAN MARTIKAINEN

MARIANNA WIDMALM

NUMBER OF COPIES

SCANDINAVIAN 900

ENGLISH EDITION 300

THE ANNUAL REPORT CAN ALSO BE FOUND AT NORDVISION.ORG

THE COVER

NORDIC CO-PRODUCTIONS

CIRKUS FAMILJ (SVENSKA YLE), (PHOTO: YLE)

THE BRAZILIAN WAX (WORKING TITLE, DR), (PHOTO: JESPER SKAANING/DR)

TRAPPED (RUV), (PHOTO: RVK STUDIOS)

MIN KOMPIS DUDO (SVT), (PHOTO: SVT)

MAMMON, SEASON II (NRK), (PHOTO: GLENN MELING PHOTOGRAPHY/NRK)



