

ANNUAL REPORT 2016 - 2017

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# NORD VISION



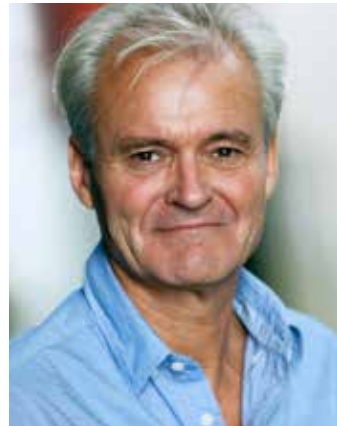




FRÖKEN FRIMANS KRIG / SVT  
Photo: Peter Cederling



# Foreword



2016 saw a breakthrough in two cooperative areas for Nordvision: We launched a major digital cooperation around Euro 2016, and we also established an important technological cooperation between NRK and DR for a radio app. The general media-technological development is both a challenge and a great opportunity for us. On the whole, it is positive to see new and exciting digital and publishing cooperation projects based around technology, which, by their very nature keeps us moving forward.

Overall, 2016 was the best year ever based on the number of programmes and hours generated by collaboration within the Nordvision partnership. For co-productions, the cooperation rose by 13%, an impressive figure considering how challenged the public service has been in recent years financially, politically and from global players. Strategies and promising visions for the future are all well and good, but it is the specific programme collaboration we need to measure Nordic cooperation with. Once again, we can enjoy the fact that the many programme groups and people working on programme sharing have succeeded in achieving excellent results.

There are numerous notable projects from 2016, and many new projects on the horizon. The following section highlights a few of them, and you can read about many more throughout this report.

The Nordic investigative journalism cooperation peaked around a reveal (via Panama Papers) concerning the biggest Nordic bank, Nordea, and a major tax leak. Meanwhile, the investigative journalism group reached a new record in the number of Nordic co-productions, with a total of 42 documentary programmes.

The mini MGP format (childrens song contest) was initially an SVT project, but the toilet roll dolls have now been entertaining and engaging children in four Nordic countries for the last 10 years. The Nordic culture group worked together on e.g. a show from Brazil about body culture (DR) and culture in danger zones (SVT). In the pipeline is a show about food in Africa (DR) and a show about “the cultural history of the blonde” (NRK). In addition, many of us are waiting expectantly for season 4 of The Bridge, set to air in autumn 2017.

The next few years we may see a downturn in the number of specific TV cooperation projects, partly as a result of NV – the companies’ digital transformation, and partly due to production outsourcing to external production companies. Meanwhile, we will be focusing on supporting new ways of working, particularly using new technology, and hope to see some progress in this type of partnership. There is, for example, already a Nordic network set up for 360-degree video, beta-lab meetings, Hack Day and social media workshops.

In December 2016, Nordic media directors decided on new guidelines how we can work together and organize the Nordvision cooperation around new technology. We hope the new framework will help strengthen our cooperation in the future.

**Marit af Björkesten**

*Director in Yle and chairwoman of Nordvision*

**Henrik Hartmann**

*General Secretary Nordvision*



# Content

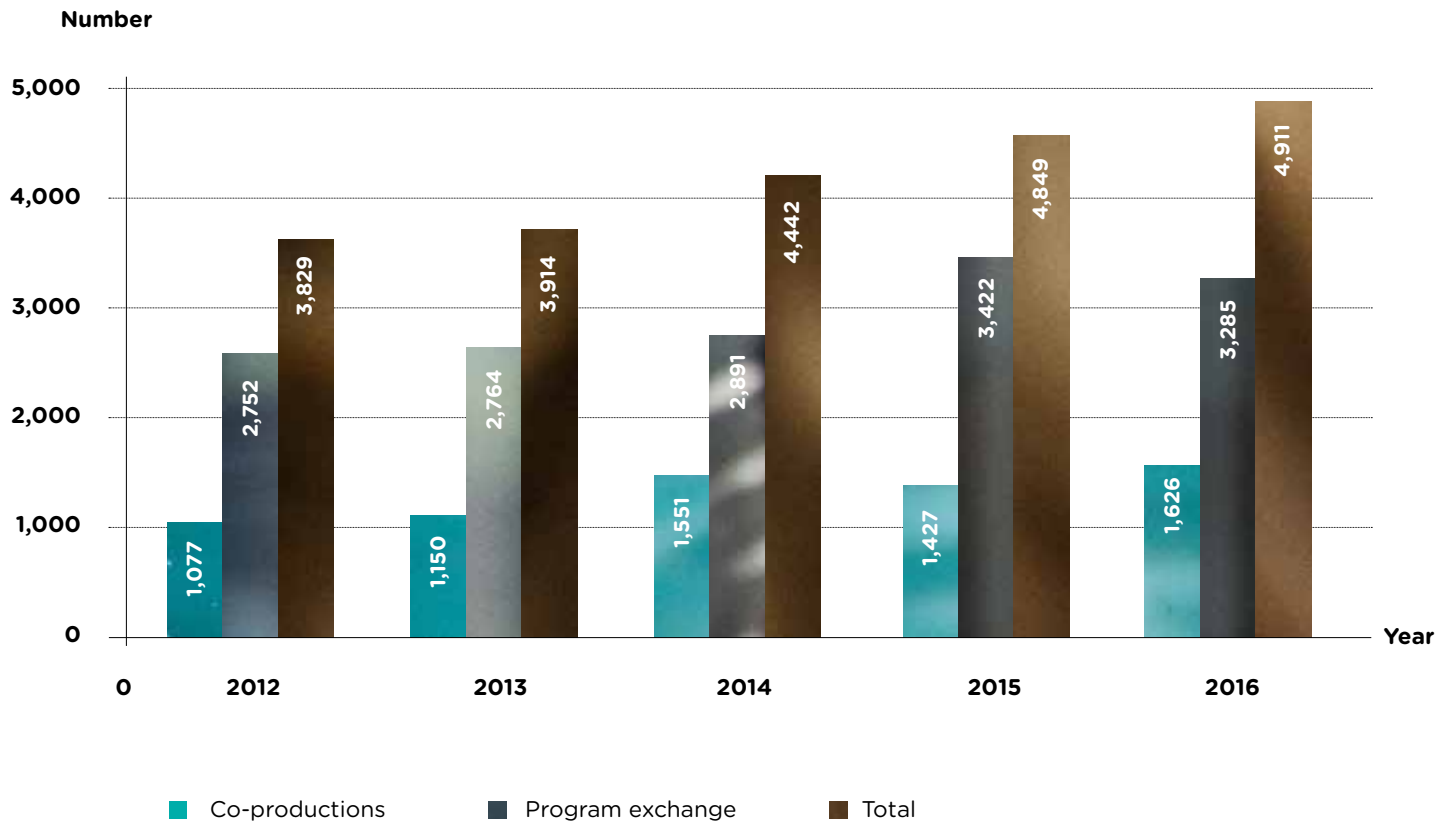
Nordvision key figures . . . . .	10
What is Nordvision? . . . . .	12
<b>Content collaboration</b>	
Children . . . . .	16
Drama . . . . .	18
Factual . . . . .	20
Culture . . . . .	22
Investigative journalism . . . . .	24
Youth & Young adults . . . . .	28
Format . . . . .	32
Programme exchange . . . . .	34
<b>Technology collaboration, seminars and knowledge exchange</b>	
Technology . . . . .	38
Audience research . . . . .	44
Seminars . . . . .	46
<b>Overview</b>	
Nordvision Fund . . . . .	52
Co-productions. . . . .	58
Milestones . . . . .	60
Contacts. . . . .	62

# Nordvision key figures 2016

<b>Co-productions</b>		
Co-produced episodes	1,626	/ 696 hours
Co-productions in production	194	
Completed co-productions	77	
<b>Programme exchange</b>		
Programme and archive exchange ( <i>episodes and itirms</i> )	3,285	/ approx. 1,640 hours
<b>News exchange</b>		
News itirms ( <i>estimated</i> )	4,500	
<b>The Nordvision fund</b>		
Co-productions received support from the Nordvision Fund	88	
Development projects received support from the Nordvision Fund	44	

# Total 2016 4,911 episodes

Co-productions, programme and archive exchange



# What is Nordvision?

**Nordvision**

The goal of the Nordvision cooperation is to strengthen and promote public service media in the Nordic region. Dating back to 1959, the cooperation’s motto is “*we share what we own*”. By working together, partner companies can use their funding more effectively and produce more within the same budget. In practice, this involves co-productions, exchange of programmes and content, format collaboration and knowledge sharing. All of these activities provide support for the Nordic cultural community and promote Nordic public service. The collaboration generates more than 4,500 episodes of co-productions annually, along with programme and archive exchanges. Nordvision also manages the Nordvision Fund, which supports Nordic collaborative projects.

*Marit af Björkesten (director, Swedish Yle) is the Chairperson of Nordvision.*

**Members**

DR, Denmark  
NRK, Norway  
RUV, Iceland  
SVT, Sweden  
Yle, Finland

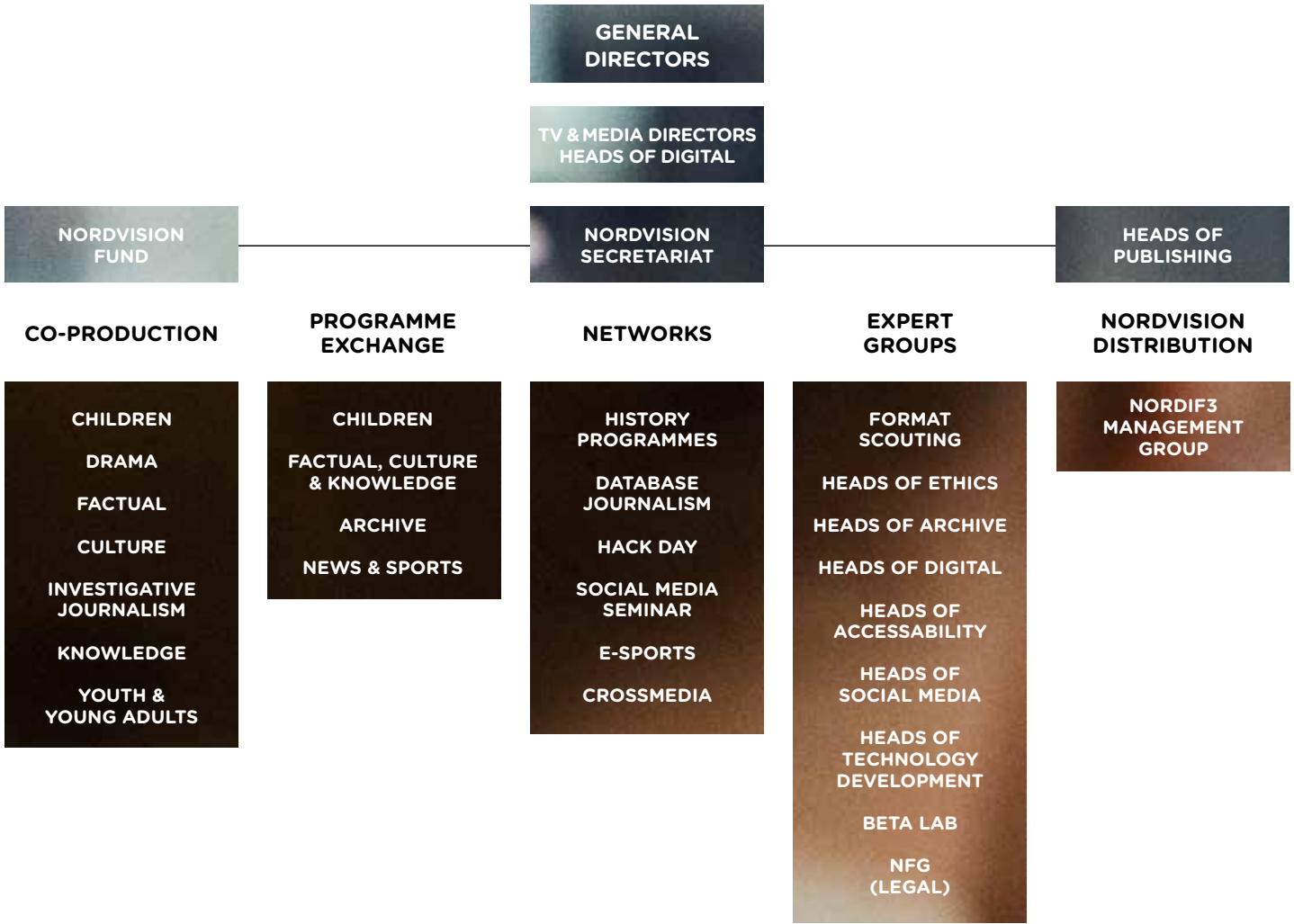
**Associated members**

SR, Sweden  
UR, Sweden  
KNR, Greenland  
KVF, Faroe Islands



**Programme groups and collaborative forums**

A large part of the collaborative effort takes place within the programme and experts groups that gather twice a year. These meetings are the best way to pitch and present projects in order to locate Nordic co-producers and collaboration partners within Nordvision. Current meeting dates can be found at [nordvision.org](http://nordvision.org).









# Children /

## Musical Dolls Go from Strength to Strength All Over Nordics

**A Song contest (MINI MGP / MINIMELLO) where children's homemade dolls sing, play and are the audience has fuelled imagination in families, schools and institutions across the Nordics. The idea was conceived by SVT and has since spread to Norway, Finland and Denmark. The low participation barrier and high chance of seeing your own dolls on screen is one of the many reasons for its success.**

*Ib Keld Jensen*

*"I don't know of any other formats with the same penetration that are able to bring parents and children together in the same way across the country. It has exceeded all expectations," says Dorte Høeg Brask, digital editor for MINI MGP on DR, which where running its finale in Demcember 2016 following the first season using the Swedish format.*

Since Swedish producer and songwriter Ylva Hällen invented the format in 2009, MINIMELLO has gone from strength to strength, first in SVT, and then in NRK and DR. Ylva is currently working on a Finnish format.

### Universal Touch

In short, MINIMELLO is about children making dolls out of toilet paper rolls and sending them to the editorial team. In the first year, SVT received 2,000 dolls and since then the number of dolls received has grown year after year, reaching 12,000 alone last year. The dolls take part in song contest over several programmes, with music written and sung by some of the country's best pop singers and songwriters. The children decide which ones progress to the next stage in the contest, and it all ends with a big finale.

*"I think that the feeling of being part of something and taking an active role is universal. Many of the dolls that are sent in*

*appear in the programme, so there's quite a good chance of spotting your doll or the doll of someone you know,"* says Ylva Hällen, explaining the format's popularity. She estimates that perhaps 50% of children will see their doll in a brief sequence, either in the audience, backstage, or perhaps in the life played out on Instagram and other social media platforms associated with the programme.

### Need to go analogue

Dorte Høeg Brask also wants everyone to be able to play and take part: *"You don't need to be talented to be a part of it, as in a proper song contest. The participation barrier is low, which is an invitation to come and play with us. And it meets a need to be completely analogue with the family. We put our screens down and make something together,"* she says.

Dorte Høeg Brask further believes it is important to tone down the competition. *"It's not so much about who wins,"* she says. DR received 17,000 dolls in the first season, thanks to children's channel Ramasjang's app, which was downloaded 700,000 times, making it a good channel to reach the target audience.

### Big Nordic Finale?

For the format's creator, it's also important to keep the children in focus.

*"That's why it is rarely the songwriter who sings the song, because then it would become the artist's doll and not the child's,"* says Ylva.

The format has been adjusted across borders. In Finland, Yle is showing its first season where toilet roll dolls have been replaced by socks. But this doesn't bother Ylva.

*"We're just so happy that others are using the idea, and they've done it so well that it only helps inspire people."*

Minimello has also attracted attention outside the Nordics. For example, British newspaper The Guardian called the format better than The Voice. But Ylva only has eyes for the Nordics at present.

*"It would be great if we could make a joint Nordic finale,"* she says. Both Yle and DR have already decided on a second season, so the concept keeps going.



**MINI MGP received development funding from the Nordvision fund to draft a format bible, and to develop a MINI MGP app.**



# Drama / Nordic Noir

## – One of the World's Most Talked About TV Phenomenon

**Nordic drama is currently one of the most talked about TV phenomena, and has been for some time. However, the recipe for success and the creative formula(s) are not clear-cut. NRK's Head of drama, Ivar Køhn, provides his explanation on the development of this success and on how he sees Nordic TV drama in the future.**

Henrik Hartmann



Nordic films and TV dramas are popular and currently very successful. The Bridge has enjoyed enormous success both at home and outside the Nordics, and Millennium received an Emmy back in 2011. Beck and Wallander remains popular and in November 2016, DR received an Emmy award for world-class drama. Norwegian and Icelandic TV dramas also received awards in 2016, and NRK's young adult drama Skam is currently taking the world by storm. What do we need to do to both retain this brand, and develop Nordic TV drama in the future?

Ivar Køhn explains: *"I think that the success of Nordic drama is the result of a clear ambition to create quality built on originality, to be entertaining whilst also being aware of the public service duty to create added value for the audience. Getting to this point has been a long process, and there have been many strong Nordic people who have played an important part in this."*

### Mutual Nordic Inspiration

Køhn also believes that the drama cooperation through Nordvision has contributed to the development of Nordic TV drama. He explains:

*"The Nordic TV drama environments have inspired one another, supported one another, challenged one another and have been enormously generous at sharing experiences and skills. The cooperation between them has also enabled relatively small countries, like us in the Nordics, to be able to produce some ambitious shows for our own audience."*

According to Køhn, Nordic drama is known for good storytelling, exciting characters and original environments that are based on the local area.

*"We are different in a good way. We must hold on to these qualities – even when the need for finance means international players gain a bigger foothold in our projects."*

### The Years to Come

Køhn believes that Nordic drama will continue to be an important part of the unique content in Nordic public service companies, but that competition from the international market will become increasingly tough.

*"I believe we will have to make shows that must first engage and identify with our own audience, but we have to make them of an international quality. I hope that Nordic drama will*

*cement its position as a provider of innovative quality. We will see more drama projects working across the Nordics. We will also see a greater mix of series, both in terms of budget levels and in relation to target audiences."*

### Differences and Similarities in Nordic TV Drama

When Køhn is asked to discuss the differences and similarities in Nordic drama, he starts with the similarities:

*"We are undoubtedly affected by one another, and we learn from each other's experiences. We increasingly use the same work methods, with a heavy focus on the writer and manuscript. But there are differences in how we produce and publish, and some differences in our focus on content. DR has strong in-house production, while the other drama units work increasingly with external production environments. NRK publishes according to which platform and slot they think gives the best results for the programme, while the others produce programmes for specific slots. DR mainly produces original contemporary series in seasons, SVT makes shows based on books and well-known titles, while NRK, Yle and RUV do a bit of both, and often produce mini series."*

### Better Rights - The Solution to Tough Competition

Køhn is concerned about the tough competition from Netflix, HBO and other big international players, but also believes that the Nordic public service companies have different strategies for their on-demand services.

*"At NRK, we want to strengthen our 'programme player' by having the best offers of Norwegian and Nordic drama, and having viewing rights that are just as good as the ones international players have. We have now secured unlimited viewing rights for our own productions in relation to our own platform and publishing, so that our dramas are always accessible to our audience."*

He highlights that NRK can now also offer the other Nordic companies platform-neutral rights in the same way as the international streaming services, and adds:

*"I hope that the other Nordic companies will be able to offer us the same soon. I believe it is essential for us in the Nordics to ensure unlimited, platform-neutral rights for public service; otherwise we won't survive against international players long-term. Nordic drama risks being marginalised and disappearing if our shows are not accessible to our audience."*

**In 2016, Nordic TV drama series generated 267 programme episodes through Nordvision, corresponding to 227 hours.**





# Factual / ONE MILLION BIRD-BOXES – Tangible Results Benefitting the Environment

**In November 2015, Yle’s campaign format ONE MILLION BIRD-BOXES was awarded Research and Development support from the Nordvision digital format competition in the Factual group. Since then, the project has progressed quickly on all levels and been so successful it has surprised the bird-box team.**

*Tiina Klemettilä/Yle*

*Producer of the project ONE MILLION BIRD-BOXES*

## ONE MILLION BIRD-BOXES

- Was awarded 10,000 euros in Research and Development support from the Nordvision’s Factual Commissioning Editors in connection with the digital format competition in November 2015.
- The campaign started on 1 March 2016.
- In just one day, 100,000 bird-boxes were registered on [yle.fi/miljoonaponttoa](http://yle.fi/miljoonaponttoa).
- By 5 April 2016, 500,000 bird-boxes were registered on the map and as the campaign took a break for the summer, the number was up to almost 800,000.
- The final phase of the campaign started on 4 Feb 2017 on Nature Conservation Day and bird box mania was again let loose in Finland.
- On 21 May 2017, a party to celebrate the completion of One million bird-boxes and all the bird-boxes placed is planned.

In just one year, Finns have built, repaired and registered around *one million* bird-boxes, free and completely voluntarily. Translated into working hours, one million bird-boxes corresponds to over 250,000 working days, or one person working day and night building and placing bird-boxes for over 200 years.

In the spring of 2016, when the campaign started, organisations, educational institutions, companies and private individuals arranged over 200 bird-box events. A number of cities and the State Forest Enterprise, which manages state-owned forests, gave permission for these bird-boxes to be placed in their forests. Yle’s TV shows and dozens of newspapers and commercial radio shows produced hundreds of clips on the theme of bird-boxes and the lack of housing for birds. The Nature Editorial Unit’s ONE MILLION BIRD-BOXES was the most popular web content at Yle for several weeks.

By building all these bird-boxes, Finns have proven their love of nature and their willingness to make contributions for the environment.

### Nordvision Enabled the Arrangement of the Campaign

The concept for ONE MILLION BIRD BOXES participated in the Nordvision factual format competition in the autumn of 2015. Without the financial support for further development of the format that winning the silver medal resulted in, the campaign would not have been started at Yle.

The format is freely available to all companies within Nordvision, and the Yle nature editorial staff eagerly and happily preach their bird-box gospel to anyone who is interested. The Nordic countries are a nursery for birds from all over the world!

### A Noticable Issue and a Functional Solution

Many bird species that build their nests in burrows have become increasingly rare in Finland during the last few decades. The starling has disappeared from many areas and half of the owl population, which is dependent on burrows, would have been homeless if it were not for bird-boxes. The lack of housing for birds had become obvious to people at large.

The bird-box is a form of support that gives visible results. Direct action, quick results, all efforts providing direct

environmental benefits, no collection costs, no risk of injuries or damage to anyone, the opportunity to contribute – what is there not for a Finn to love about this? For all the above reasons, almost a million people have put time and money into bird-boxes during the campaign.

### Success Can Only Be Found Through Collaboration

The campaign ONE MILLION BIRD-BOXES does not have its own radio or TV show. It was based completely on collaboration, both within and outside of Yle. The style, which has been termed the “*wanderer format*”, was another secret behind its success: being seen and heard in dozens of shows, newspapers and social media accounts guarantees greater visibility and reachability than a proprietary show.

Within Yle, the factual, news, current affairs and cultural shows in Finnish and Swedish all collaborated. The campaign editors produced clips for other programs in a style that corresponded to that of the relevant show. The Nature editorial staff provided images, sounds, interview subjects, ready-made questions, background information, bird-boxes, inserts and clips made directly for the shows. There was little mention of the campaign itself, but a lot of clips about birds, different environmental conditions and the building of bird-boxes, always with a new angle.

The social media collaboration was co-created with the big environmental organisations. Environmental organisations, from conservationists to hunters and the State Forest Enterprise, distributed material created by the bird-box team. The web material was always chosen specifically for the organisation in question. The fun test “*What kind of bird-box builder are you?*” was suitable for almost everyone, but bird images to be coloured in did not get distributed to organisations such as the Hunters Association.

High visibility on social media was guaranteed by awarding bird-box diplomas to everyone who registered a bird-box. The diploma could be shared directly on Facebook and Twitter.

### In Hindsight...

The rapid and gigantic success of the campaign came as a surprise to the bird-box team. Their intention was to start slowly in the spring of 2016 and then run a bigger campaign the following year. Of course, when the campaign took off, we put all resources available into it.

In hindsight, it is obvious that the whole campaign should have been planned for just one spring season, starting immediately after the new year and finishing at the start of the summer. But the result of the two-spring strategy was still fantastic – the team members behind ONE MILLION BIRD-BOXES likely all have smiles on their faces!







# Culture / Delicious and Aesthetic from Africa

**A wave of new, first class food culture is sweeping through Africa. The culture and its people are shown through the food they produce in DR's Nordic co-production AFRICA'S NEW KITCHENS (AFRIKAS NYE KØKKEN), which would never have happened if it were not for Nordic collaboration.**

Kristian Martikainen

The TV documentary, which goes by the working name of AFRICA'S NEW KITCHENS, is a TV series presenting the new, first class African cooking, its haute cuisine and the chefs who are redefining local culinary traditions in Angola, Ethiopia, Ghana, Morocco, Mauritius and South Africa. In half hour episodes, the series gives the audience the chance to experience both taste, scents and colour, which also contributes to understanding the local cultures, both as they are today and their historical background.

*"The important thing is to show a side of Africa that we are unfamiliar with. An Africa which is growing and developing. It's a matter of providing a positive image of Africa. Everyone knows that there is famine, destitution, war, terror and disasters, but there is also a need to tell different stories about the African continent, to free it from the role it has had for centuries",* says Lone Krüger Bodholdt from DR Culture, who

is the editor and journalist of the series together with Jesper Skaaning.

AFRICA'S NEW KITCHENS is a very different food show, as it's not just about food and recipes.

*"It is just as much a cultural show with a focus on food",* explains Jesper, and continues: *"You don't have to be interested in food to watch the show. It is as much about being fascinated by the experiences you get when you travel around and see new places and meet new people".*

Instead of a chef, food historian Asmus Gamdrup Petersen Jensen (pictured) guides the viewer around in the different countries.

*"A food historian provides a perspective both on Nordic food culture through the African food culture, and on the local food culture in the places visited in the show. Asmus can explain how our food culture has developed during the last 100 or 1,000 years",* says Lone.

## **Will Africa Get Its First Michelin Star Restaurant?**

The flourishing food culture in Africa is not about chefs flying in from London or France to open up a restaurant.

*"We have chosen places where Africans themselves, in each country, have started something local, using local produce, just as in the Nordic story of the new Nordic food. They are using produce and raw materials they have locally and which are available to them",* Jesper says.

Fine dining 20 years ago in Denmark and the rest of the Nordic countries meant eating French food – or at least not Danish or Nordic, which at the time was neither regarded as

fine dining or even appreciated. Then came the wave of new Nordic food. The same is now happening in Africa.

*"Africa is an enormous continent with over a billion people. There is an incredible amount of restaurants, many of them very good, but they have no Michelin stars – yet. This will probably change, as there is so much happening on the food front at the moment. The people we met are insanely good, have super-interesting raw materials to work with and want to achieve a lot",* Lone states.

Some of the raw materials used in the show include teff flour, a gluten-free grain from Ethiopia and Eritrea, and seaweed, as well as cooking using a special Moroccan earthenware pot – tagine, which is also the name of the dish.

## **No Food Programme From Africa Without Nordic Collaboration**

NRK, RUV and SVT are, through the Nordvision cultural collaboration, all co-producers of AFRICA'S NEW KITCHENS. The Nordvision Fund also awarded the series 800,000 Danish kroner in production support. Without Nordic collaboration, the production would never have taken place.

*"We would not have been able to afford to travel anywhere. Both flying to Africa and accommodation there is expensive, even though you might not think so. Many have this idea that everything in Africa is cheap, but that's not the case. The prices are pretty much at European levels. It is expensive to be in Africa",* Lone says.

The contribution from the co-producers and the support from the fund have enabled a high-quality production. *"It's not as though we had the opportunity to be on site doing research for two weeks and then making the actual recording.*

*It's been more a question of thorough planning and then working day and night during the four to five days we're actually there, in order to produce a 30-minute episode",* says editor and journalist Jesper Skaaning.

Another dimension of the Nordic collaboration is the wider audience that AFRICA'S NEW KITCHENS can reach.

*"Being able to say that we're from Denmark, but that the show will be broadcasted in Norway, Sweden and Iceland when we're in Africa is an excellent thing. It's not just a matter of an audience in one tiny country",* says Lone.

## **Season 2 From Latin America?**

DR Culture, along with both Lone and Jesper, have, in addition to the current AFRICA'S NEW KITCHEN, during the last two years also produced the Nordic co-productions AFRIKA ER DET NYE SORT (AFRICA IS THE NEW BLACK), about the African fashion scene, and KROP, SEX & SAMBA (BODY, SEX & SAMBA), about the body culture in Brazil, ahead of the Olympic Games in Rio. Next up, they are considering focusing on Latin America.

*"There is a lot happening there on the food front, so we would happily consider making a second season in Latin America",* summarises editor and journalist Lone Krüger Bodholdt. Her DR Culture colleague, editor and journalist Jesper Skaaning agrees, saying that a lot of what happens in Latin America also inspires us here in the Nordic countries. However, a follow-up is unlikely to be discussed before the autumn of 2017.

**AFRICA'S NEW KITCHENS premieres on 21 April on the Culture channel DR K and DR TV at dr.dk. NRK, RUV and SVT will show the series at a later stage.**



# Investigative journalism /

## Yle and NRK Collaborate in Exposing Right-Wing Radical Groups

**A lack of resources and stressed journalists is part of everyday life in many editorial departments. Collaboration and the sharing of material can reduce the work load. In a best-case scenario, the collaboration leads to a final product adapted for the home audience. This was exactly what happened in a collaboration between Yle and NRK.**

Michaela von Kügelgen

For 18 months Yle journalist Marko Hietikko lived what can almost be compared to the life of a secret agent. In several sessions during the period, he interviewed the now defected Nazi leader Esa Holappa (pictured) – but nobody was allowed to find out about the interviews. All the meetings were arranged at hotels.

*“It’s like a spy story. We entered through different doors and took the lift to different floors. Then we would have all-day sessions, which resulted in 150 pages of interview text. It was one of the most thorough research processes I have ever been a part of”, says Hietikko.*

During the process, Hietikko worked in collaboration with the NRK TV show BRENNPUNKT (HOT SPOT). He says that he had previous good experiences when collaborating with NRK.

*“We work under equal conditions, and NRK has always been open to collaboration. This was a true co-production with editorial collaboration.”*

The collaboration between Yle and NRK has been awarded production support from the Nordvision fund. Ståle Hansen from NRK is also very happy with the collaboration.

*“It was a great and non-bureaucratic collaboration. Right-wing extremism has always been Pan-Nordic, and has become even more so during the last few years. This means that it is essential that we take advantage of one another’s knowledge and research across national borders”, says Hansen.*

### Access To Each Other’s Material, Own Versions

Marko Hietikko calls the collaboration around the extremist project a true collaboration – this was about more than a joint project plan.

*“We had access to each other’s material, but created our own versions of everything. That’s the most productive form of collaboration, I think. NRK is doing a more long-term project that highlights different aspects of extremism, while my part was more focused on one sole point”, says Marko Hietikko.*

Hietikko’s focused work resulted in four web articles, some of which were also translated into Finnish and English internally within Yle. *“When I was finished, I gave the whole lot to NRK and said: ‘Do what you want with it’.”*

According to Ståle Hansen, the contacts with other editorial departments also means that the work is ongoing pretty much all the time. *“Our part of the project is still in the research phase, but when we work in parallel, such as for this project, active research is taking place in at least one of the countries. This means that someone is always up to date with the latest developments”, says Hansen.*

Through the collaboration, it also became clear that there are similar issues across the Nordic region. *“Radicalisation and extremism are areas where we have many common problems at the moment. Extremism will become an important theme for us in NRK during the next few years, so this type of collaboration will benefit us greatly”, Hansen says.*

### Real-life Meetings Are Important

Although the collaboration is important and can produce great results, it doesn’t necessarily mean that the final product is the same in both countries. According to Marko Hietikko, true collaborations result in the right product for the right audience. Of course, you can purchase a Swedish TV show and show it on Finnish TV, but it may not be a good fit, as the nuances or angle may be wrong.

*“We’re all fighting the same resource battle, so it’s unnecessary for all one hundred media groups to go to Panama (in relation to the Panama papers). Instead, a group that represents all of us can go over there”, Hietikko says and praises the international collaboration around the Panama papers.*

An important part of the collaboration is for journalists to actually meet in real-life to discuss subjects – that is when collaboration is truly born.

*“As usual, it is the personal contacts between the organisations that are the most important”, says Ståle Hansen.*

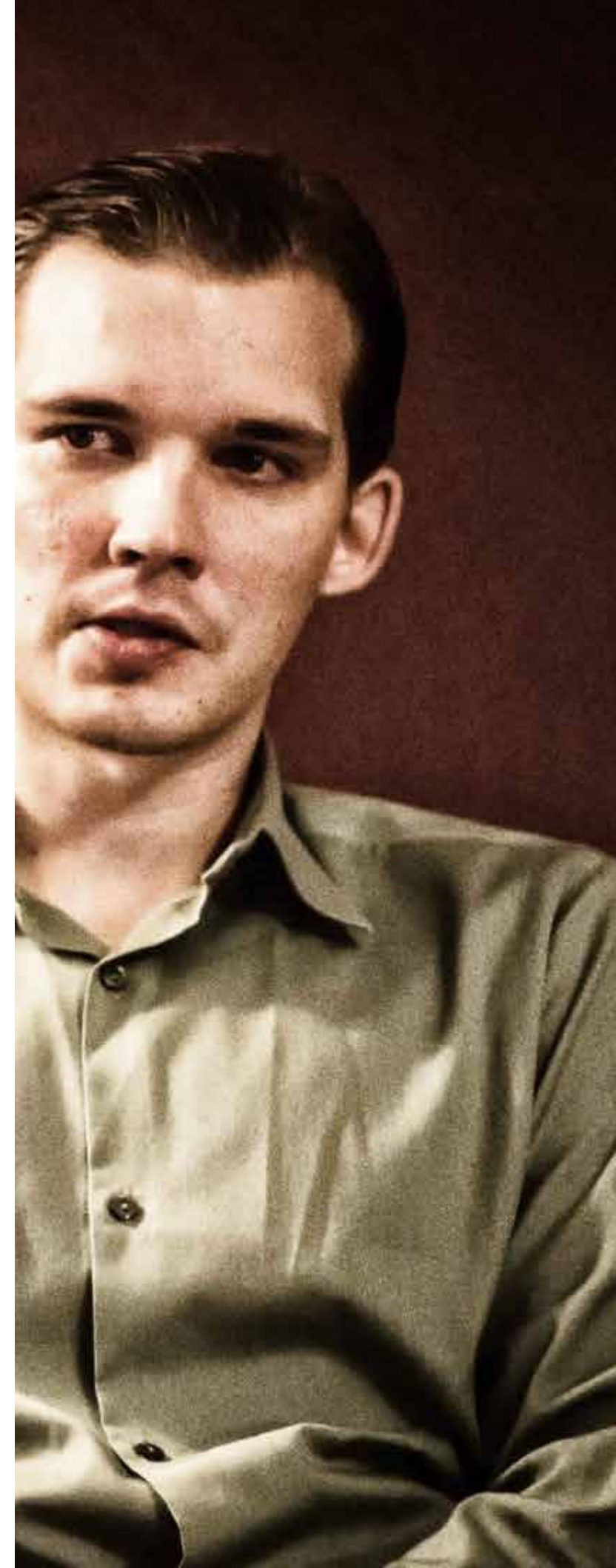
### Better Technical Solutions Required

Marko Hietikko speaks warmly about a free exchange of pooled material that may lead to nationally and locally adapted articles and clips.

*“I hope we can increase this type of collaboration, and it seems as if the understanding of and interest in doing so is increasing across the Nordic countries. As an example, I’m currently involved in three different collaboration projects”.*

The next step in deepening collaboration further between the different Nordvision companies, is to improve the technical platforms. As an example, SVT established a specific server for the work related to the Panama papers.

*“In the best of worlds, there would be a clearer Nordic infrastructure with secure servers for joint material. An encrypted server, for example, would further collaboration”, says Marko Hietikko.*





# Investigative journalism /

## BITRE DRUER Documentary

### – An Exemplary Cooperation

**The revealing story in the documentary BITRE DRUER (SOUR GRAPES) about the slave-like conditions for vineyard workers in South Africa, is a textbook example of a cooperation in Nordic investigative journalism at its best, according to editor Fredrik Laurin from SVT's Uppdrag Granskning (UG).**

Henrik Hartmann

The last decade has seen a sharp rise in wine imports from South Africa, especially in Denmark and Sweden. In Denmark, imports have risen by 78 % and Systembolaget in Sweden is now South Africa's 3rd biggest wine customer. Wine from South Africa is cheap and consumers love it, but there's a dark side to the story.

Tom Heinemann, the investigating journalist from Denmark, has produced several documentaries for Nordic public service companies. Recently, while completing another programme series for Nordvision, he got a tip about slave-like conditions for vineyard workers in several of South Africa's vineyards. With development funding from SVT and DR Sales, he took a research trip to South Africa. What he saw and heard confirmed the tip. The working and living conditions for vineyard labourers was unacceptable. He pitched the story to the investigative journalist group in Nordvision, and then received production support from DR, NRK and SVT, from Danida (Dansk development aid) and resources from the Nordvision fund.

#### Thorough Research

Heinemann and his photographer Lotte la Cour went to South Africa three times to gather stories and cover wine production from start to finish: spraying, harvesting and cutting.

Heinemann says:

*"When we had identified where some of the wine that ends up in the Nordics came from, we went around visiting the relevant vineyards to talk to former and current employees. Getting*

*permission to film was hard right from the start. Everywhere we went we were refused entry and we had to work with really tiny cameras so as not to cause alarm."*

Before the third and final production trip, Heinemann sent questions around to all the farms he wanted to visit and owners he wanted to interview. The response was an audible silence. None of the managers wanted to meet the TV crew.

#### Thorough Safety

Safety precautions on the final trip had to be thorough because a few months previously a couple of SVT journalists had been imprisoned in Zambia. It is also not unusual for people and journalists to be attacked in South Africa.

Fredrik Laurin, chief editor at UG, explains:

*"We equipped Tom and his photographer with a project phone that had a tracking function, which we use in situations that may involve threats or where we know we have to be extra careful. They used the phone daily and checked in regularly to report where they were and what was happening. Back in the editorial office at UG in Gothenburg, we monitored the traffic from the project phone and talked to them about the different conditions."*

It was particularly at the end, when two of the vineyard owners – with intervention from the national wine certification label entity – agreed to meet the TV crew that the situation grew very tense. The two vineyard owners had come only to make threats and to tell the journalists off. They had no intention of being involved in the programme.

#### Cooperation Between Danish External Producer and Uppdrag Granskning (SVT)

Fredrik Laurin at UG in SVT can't see any particular difference between whether a project is in-house, outsourced or with a Swedish or Danish producer. He explains:

*"We follow quite a strict, established pattern with the editor, reporter and the 'devil's advocate,' who reviews the entire script line by line in a set standardised form where all factual information and controversial conditions must have a footnote and be fully sourced with further supportive evidence."*

#### Major Debate in Sweden

SVT were delighted with the story about the South Africa wine and reactions to the documentary resulted in an almost bigger debate in Sweden than in Denmark. Laurin says:

*"We had a major debate in Sweden, which is slightly unusual*



*for a UG project. Part of the reason was that Systembolaget and the importer, who also represents Robertson Winery, chose a proactive press style and commented on and denied information before we released it. This raised the expectations of the programme and awareness in other media."*

Heinemann was also pleased with the documentary and has spent over a month being interviewed by various international and South African medias:

*"I think this film will have a major impact. We can already see how several South African authorities have highlighted a long list of conditions in the South African wine industry, all of which are being criticised. My local contacts and trade unions in South Africa tell me that our film is a gamechanger when it comes to changing working and living conditions for the better."*

#### Recipe for Nordic Success


Laurin sees major benefits in Nordvision being able to work cooperatively on such complex productions, in which investigative stories invariably are.

*"Being able to cooperate when you have subject matters that are universal or have cross-national interests, is only ever positive. We can do it cheaper and maybe even better."*

*Personally, I think BITRE DRUER is a textbook example of how it should be done."*

BITRE DRUER is Heinemann's fifth Nordic co-production show in 10 years. He explains: *"I know that the Nordic documentary editorial team wants a national angle. That's why it's important to have a universal story, but also a story with a thread that leads to two or more Nordic countries. As a producer you need to be able to deliver a modular story so that each documentary team can tailor it to create their own national version of the programme."*



A full-page background image showing a man and a woman underwater, looking at each other. Sunlight rays filter through the water from above. The man is on the left, and the woman is on the right. The water is a deep teal color with many small bubbles.

## Youth / Development funds for Youth projects

The Nordvision Fund Board has awarded the Commissioning Editors within the Youth genre 53,000 euro / 400,000 Danish kroner in annual Research and Development Support (R&D Support). The money is to be used for the development of Nordic co-operation and projects for the young adult target group, approx. (15-) 20-25 years old, which will benefit at least two of the Nordvision companies.

The Nordic Youth Group may award money to promising collaborations, both in connection with pitches during its semi-annual meetings, and on an ongoing basis if and when new and interesting projects appear. The next meeting within the Youth genre takes place at SVT in Malmö on 20 April.

From previous years, the Culture, Factual and Children's genre groups also have funds which the Nordic Commissioning Editors within each area manage.

**Read more about the fund at [nordvision.org](http://nordvision.org)**

# Youth / The Year SKAM Became a Nordic Success

**The silhouette of a success has been visible for a long time, but that SHAME should receive Beatles ranking in all the Nordic countries, no one could predict. Basically, SHAME was and is aimed at Norwegian 16-year-olds, but in the event, the series has become the pet success of younger audiences throughout the entire Nordic region.**

Øystein Espeseth-Andresen

Reviewers have thrown fives and sixes on the drama series SHAME, and the content has been frequently debated and discussed in social media, in workplaces and in schools across the entire Nordic region.

## Audience Ratings Set New Records

Never before has the NRK had such high audience rating for a series as it has with SHAME, and never before have so many Danish viewers found their way to NRK TV. At one point during the autumn of 2016, there were more Danes than Norwegians watching Season 3 of SHAME. The Danes were the first outside Norway to discover SHAME, and also those who have followed it the longest. They have written fanfiction for the series, arranged competitions, discussion forums, and not least, the most ardent fans have travelled to Norway on what they call “SHAME Tours”. There they sought out the places where series has been recorded.

Fan pages have been created specifically on social media. The Danes’ biggest Facebook page “Kosegruppa DK” (Cosy Group) attracted almost 36,000 members, while Sweden also has a “Kosegruppa Sweden” with close on 19,000 members at the end of Season 2 on SVT in late 2016.

DR, SVT, RUV and Yle are co-producers with NRK for the series, and they have broadcast the series on their channels using slightly different strategies. SVT has, for example, only

broadcast the series on SVT Play, while DR has tried the series out on both DR TV (their streaming service), and DR3 (flow), as an Advent Calendar. RUV has shown the series online and on television, while Yle has broadcast it in its streaming service Arena, subtitled in both Swedish and Finnish.

## Cool Using Norwegian Profanity

“The figures for SHAME have gone through the roof”, says an enthusiastic Steffen Raastrup in DR Media.

“If the flow continues to increase, SHAME is on track to be one of our biggest ratings successes. After just over a month’s availability, each episode in Season 1 has been viewed 260,000 times.”

“We had a definite expectation of getting some good numbers for this series, but we never dared to hope for such colossal figures.”

“I think SHAME has a particularly strong appeal in Denmark. The Norwegian language and the language of the series has become something of a cult. It’s kind of cool to use Norwegian profanity nowadays”, says Raastrup. He says that they have put a lot of effort into involving the fans, especially the Facebook group Kosegruppa DK in helping translate the most difficult words and phrases from the series.

Raastrup is impressed over the impact SHAME has had in both Denmark and the other Nordic countries, but is convinced that this is because of the very thorough craftsmanship it contains.

“There’s been lot of innovation in the research and broadcast of SHAME, but it’s important to make sure people realise it’s basically top class fiction! Simply that! And the Danes love SHAME to bits because it’s good fiction!”

## SVT Meeting a New Audience

SVT is also rejoicing over the high audience figures for SHAME. On SVT Play, in all the series has been started up 22 million times, and Season 1 which has been available the longest, after a little over a month had on average 655,000 viewers. Safa Safiyari who is managing editor of SVT’s children and youth content, is very pleased with the figures. “None of our SVT Play-unique titles has ever been close to this, and I’m extremely happy that the series seems to have

“The Danes love SHAME to bits because it’s good fiction!”

gone down so well with teenagers with whom SVT has traditionally had a weak relationship”, says Safiyari. Sold to the USA

With the launch of SHAME, NRK also wanted to see if there would be any interest abroad. It all came to a climax with the production being sold to the United States in late 2016. Simon Fuller, the man behind concepts like “IDOL” and “SO YOU THINK YOU CAN DANCE”, will be making sure that SHAME is the success it deserves to be, on the other side of the Atlantic as well.

Responsible for formats at NRK, Ole Hedemann is pleased that they have managed a deal such as this, and says something happened when Season 3 of SHAME launched in autumn 2016.

“There’s been a lot of buzz the whole way, together with SHAME being presented at selected festivals and conferences. But when Season 3 began, something very special happened. It went like a grass fire everywhere, and then on top of that, there were tributes to SHAME going out on several reputable British and American websites and newspapers, and it just took off. We rarely see things like that”, said Hedemann.

## Language Barriers Have No Say

Both internally at NRK and at Nordvision, Håkon Moslet, Editorial Director at NRK P3, has completed his future plans. In addition to a new season of SHAME, he thinks the future looks bright in a Nordic perspective.

“SHAME definitely shows that language barriers have no say, if the content is good enough and it feels relevant. For the first time Norwegian has become cool in Denmark, and the Norwegian language artist Gabrielle has been a big hit with “Fem fine frøkner” (Five fine damsels) in Sweden as a result of the series. We have strong cultural commonalities in the Nordic countries which we should exploit more, instead of getting hung up in the dissimilarities. Disunity and polarisation is a scary scene right now, and SHAME is, for that reason, a huge bright spot. It’s something we as Nordic public broadcasters should take a solid lesson from. After THE BRIDGE and SHAME we can’t any longer say that language is definitely an exclusionary factor”, concludes Moslet.

Tegning: Thomas Thorhauge

SHAME is a Norwegian drama series that publishes content regularly online on skam.p3.no. The content can be anything from video clips, chat between the characters, images, etc.

In the first season, we came up close and personal with the character of Eva. In the second, we took a deep dive into the love story between the characters of Noora and heartthrob William, and the third season included Isak making his way out of the closet as a gay.

SHAME is the most watched series on NRK’s streaming service NRK TV. Season 1 is on average seen 1.1 million times on all platforms (TSR). SVT, DR, RUV and Yle are also experiencing record viewing of the series on their platforms.



# Format /

## TEENAGE BOSS

### - 8 years on

**2009 was the year when Nordvision held its first FORMAT competition. The winner was TEENAGE BOSS from NRK. Since then, the format has been developed in several European countries. Now, NRK has taken up the format again and tailored it to fit current media expectations.**

*Øystein Espeseth-Andresen*

TEENAGE BOSS is all about family finances – according to the rules set by the family’s 16-year old. Simply put, the family teenager is given responsibility for the family revenue for a whole month. So it’s up to him or her to manage the money in the way he or she thinks best. *“We remain true to the concept, but it’s been updated a little, since it’s been a few years since it was last produced”*, TEENAGE BOSS project manager Halvard Jakobsen makes clear about the new version of the programme.

It will premiere in mid-March and be a shorter version than viewers were acquainted with a few years ago. 39 minutes is the new length, with which the programme creators are very satisfied. *“We’ve trimmed bits of the programme that worked well, and we’ve also taken away some bits we think didn’t work so well last time”*, explains Halvard.

*“Content-wise, this time it’s been tuned even more to highlight the 16-year old as programme’s main character. It’s from the perspective of the 16-year old that we, the viewers are given the story, and we’ll be getting more beneath the skin of the main characters.”*

#### **New Times Demand New Narrative Techniques**

The other new thing this year is that the programme is not just a TV show. Viewers are also given some even deeper insights into one of the participants’ months as the family CFO (Chief Finance Officer).

*“We’re planning a side story to be published daily on the Internet, at the same time as the series is running on a weekly basis on television. It’s a challenge telling a 30-day story in 40 minutes, and we’ve always believed there’s so much more we can tell. So in this way, we hope to make it interesting on-line for all the young people who recognise themselves in situations such as these”*, says Jakobsen.

*“You won’t be seeing the same clips online that you see on television. We’ve made sure we produce a good deal more content than we would for a regular television production. So we can use more online, and tell more of the story. The plan is to post up to three clips every day for the entire month. In this way, for those are following along, they get a completely new insight into how this story goes along.”*

#### **Productions That Travel**

After TEENAGE BOSS’ winning the production competition, the programme has travelled to several Scandinavian countries. Yle and DR have benefited from the Nordvision collaboration in this respect, and have produced their own versions, whereas in Sweden it has been TV3 that has created the series. The programme has made its mark outside the region as well. Countries like Italy, Romania, Czech Republic and Ukraine, to name a few, have created and shown their own versions of the programme.

Interest in the production has continued up until the present, and if we believe NRK, then the final broadcast rights for TEENAGE BOSS have not been sold just yet. Ole Hedemann, NRK’s man when it comes to format management, including TEENAGE BOSS, tells of an increasing interest:

*“During the autumn, a pilot was run in England, but I’m unable to say anything about who did it. Nonetheless, it’s clear it was intended to be something more than a pilot. At the same time a new season was being put together in Norway, so I’d like to think that interest in the format will pick up”*, said Hedemann.

#### **Format and TEENAGE BOSS**

- In 2009 Nordvision celebrated its 50th anniversary and held at the same time its first format competition.
- TEENAGE BOSS developed by NRK, won the competition. The project was awarded DKK 100,000 in development support.
- TEENAGE BOSS has since received an additional DKK 100,000 from the Nordic factual commissioners for a pilot.
- The Nordvision collaborative venture has received approximately DKK 300,000 in return for its investment in TEENAGE BOSS. The money has been reinvested in several other Nordic factual productions.
- Both Yle and DR have produced their own versions of the series, while in Sweden it is TV3 that has done so.
- The format has been sold to Denmark (DR), Sweden (TV3), Finland (Yle), the Czech Republic, Ukraine, Italy, Germany and Estonia, amongst others.
- The format, TEENAGE BOSS is a programme from NRK that has been produced in most countries.

Sources: Randi Helland (NRK), Ole Hedemann (NRK) and Henrik Hartmann (Nordvision)



# Programme Exchange 2016

In 2016, 3,285 program episodes was exchanged between Public Service Broadcasters in the Nordic region. Here is an overview of the most popular exchanged titles from all companies.



Anders Lund Madsen  
i Den Yderste By

Tømmermændshospitalet

Bed and Breakfast  
i danske hænder



TØMMERMÆNDSHOSPITALET: Why do we get hangovers and how do they affect our stomachs? This is one of the questions asked in this series from DR. Four friends have donated their hangovers to science and are admitted to an empty ward in the national hospital after a drunken night out on the town. They are met by a team of doctors and specialists ready to run tests on the participants.



MobilPhotografene

Der ingen skulle tru  
at nokon kunne bu

Hva feiler det deg?



HVA FEILER DET DEG, (What's wrong with you?) is a medical knowledge game created by NRK, in which two teams compete in the diagnosis of real patients. The objective is to find out who is best at guessing what is wrong with real patients. Ordinary people with tablet PCs, or doctors with their experience and knowledge?



Íspjóðin IV

Rætur

Ævar Vísindamaður



RÖTTER / RÆTUR (Roots) is a series of informative and fun programmes for people with roots around the world. For a variety of reasons, these people have come to live in Iceland. Almost 10% of Iceland's residents are from other countries. Some came here because they wanted to, while others had no other option. For them, it was going to be for just a short while, but they ended up staying much longer than planned on the small island in the north. In this series we get to know some of these people – the ones who are called foreigners, immigrants, or simply Icelanders.



Ginas värld

Det sitter i väggarna

Kvinnan med armbandet



In SVT's programme GINAS VÄRLD (Gina's World), Gina Dirawi travels around the world meeting people she is curious about. We find ourselves torn between laughter and tears, jumping from spontaneous situational comedy into serious conversations about life.



Stugor

Från jord till bord

Strömsö



In each episode of FRÅN JORD TIL BORD (From Earth to Table), chef Filip Langhoff and his wife Linda Stenman-Langhoff literally follow the journey of an ingredient from the soil in which it is grown to the table where it will be eaten. They meet with producers to discover and understand how different raw materials are processed. Each episode involves cooking a three-course meal based on the ingredient we learn about in the programme.



Yle Live: Laura Mvula,  
HSO och UMO

Caj Bremer, fotograf

Fotbollsföräldrarna



Yle's documentary FOTBOLLSFÖRÄLDRARNA (Football Parents) follows the parents of players in a junior team from Lahti through a long season, in which the goal of the young players is to become football pros. All of their time and most of their money is spent on football, and the season we follow is an emotional roller-coaster in which the great team morale they have always had is constantly being put to the test.



Det handlar om dig

Grym kemi

Livets hårda skola



DET HANDLAR OM DIG (It's about you) What are the roles that exist in a bullying situation, and how can people who are kind when they are on their own, do such cruel things to other people when they are in a group? And what about all the people who stand by and do nothing? In this series by UR, we meet victims and former bullies talking about the impact bullying has had on their lives. Leading experts on bullying explain the mechanisms of bullying in a scientific way.

**Programme Exchange in total**  
Exchanged programme episodes **3,285** / ca. 1,640 hours.

**Programme exchange:**  
Factual, culture and knowledge programmes . . . . . **2,548**  
Archive . . . . . **248**  
Children . . . . . **489**

**Programme exchange incl. KVF**  
(Faroe Island)  
**and KNR** (Greenland)  
Programmes . . . . . **869**

**News Exchange**  
News items . . . . . **4,500**  
(estimated)









# Technology / What Do You Think?



**Have you ever wanted to test a programme or content on your audience before you launch, but you have not had anyone try it on? SVT in Stockholm has tried to find a solution to that problem by creating a tool that they call KÄNSLOKOLL (EMOTION CHECK).**

*Øystein Espeseth-Andresen*

KÄNSLOKOLL is a computer tool, and is a complement to other studies and other analyses available. It has been designed so that all programme creators at SVT Barn can use it. SVT's Barnkanalen (children's channel) has taken responsibility for the innovation, and around 160 children, aged 3 to 12 are permanent members of what is called the children's panel.

Using KÄNSLOKOLL, SVT receives help from children all over Sweden who are always ready to say what they think about the programmes that have been created for them. And the feedback is administered by means of emojis.

Emojis Make It Easy to Express Feelings

Helena Persson works as development manager at SVT in Stockholm with Barnkanalen and has been responsible for the development of this tool.

*"We found there was a need for a targeting tool that could be used when the editors themselves needed it. Previously we had been dependent on SVT central admin when we wanted to research our target groups, and the studies have often been mostly aimed at adults", says Persson*

*"And it pretty soon became apparent when we started working with paper prototypes that children can very simply express their feelings with emojis. So, that's when we decided to go ahead with it", she continues.*

## Easy to Use

Today, the tool has been in use for quite a while, and editors no longer have to go through any time-consuming interme-

diary to determine whether their content is working the way they want it to. The tool is simple to use and does not require a manual, and the children get good advice along the way as to how to use it.

The road from wondering about something to getting an answer has suddenly become very much shorter. If you are wondering about a scene in a series, or whether a skit is funny or not, or whether a presenter is right for your target audience, then you can put your video into the programme, send the test to the children on the panel and get an answer back pretty quickly. *"We send out our surveys via email, and then they just have to log on and give answers our questions", she says.*

## No Statistical Certainty

*"Now, it's important to emphasise that this does not give us any statistical certainty, so you have to take the answers with a pinch of salt", says Persson, "But", she adds, "If you use the responses from KÄNSLOKOLL as a basis, then add the other analyses and the data we have, you get a pretty good idea as to whether what we're doing is right."*

The tool has been used in a variety of other contexts, so it is not just the children's panel that is providing the responses. It is often employed when SVT conducts focus groups and children's meetings. Another example is the programme, Morgonshowen (the Morning Show) where it has been used during broadcasts, and viewers have been asked to go online and give their opinions. On that occasion, 1250 children took part in that particular survey.

**KÄNSLOKOLL has received 20,000 Euros in development funding from the Nordvision Fund.**

**NRK Super, DR and Swedish Yle have access to the tool – the first two in their own language. It has not been decided when they will put it into use.**

**Members of the Känslokoll children's panel are recruited via social media.**



# Technology / Personal Recommendations on URØRT and KARRIEREKANONEN

**In 2013, DR and NRK joined forces to develop a platform for two sister concepts for new artists and bands in Norway and Denmark: URØRT and KARRIEREKANONEN. In 2016, the parternes came together again to develop a digital platform, which gives users the option of uploading music and taking part in music competitions. The platform also had a new concept – personal recommendations for listening experiences.**

Henrik Hartmann

Presenting new artists and bands in rhythmic music is an exciting job for both public service organisations, and DR and NRK have wanted to develop URØRT and KARRIEREKANONEN for a number of years. Both the Danish and Nordic music scene have a lot of new talent, and despite it no longer being unique to offer young people a platform to upload music on the Internet, DR and NRK are helping to create awareness around this Nordic music.

**Common Challenges**

In spring 2016, DR and NRK sat down together to find out if it made strategic sense to continue collaborating on developing the digital platform. It quickly became clear that they both had the same challenges. There are numerous new digital competitors providing platforms for music uploads, such as Spinnup, Bandwagon Music Studios, Soundcloud and of course YouTube. Meanwhile, DR and NRK realised that it is difficult to present unknown tracks with unknown artists to a normal music-loving audience.

**Common Strategic Indicators**

Strategically, dr.dk’s focus areas matched those of NRK P3, and formed a strong basis for developing ideas together. In 2017, dr.dk will focus on strengthening its distinctiveness by being clearer, which contrast’s P3’s focus on being braver. In both cases there is a wish to provide clear promises to users and to use noticeable concepts in their communication. NRK P3 is focusing on being more full on, which contrast DR’s ambition of being more personal in its communication. Users must be able to get a sense of the people and the commitment behind the concept. Thirdly, DR is focusing on more interaction, while NRK wants to be seen as being more extroverted. Users must be able to get involved, contribute and share content, which in this case is music experience.

*“We have benefited enormously from working with DR towards a common goal and finding solutions together, which gives the music purpose, even across national borders. Close communication and sharing experiences has given NRK new and valuable insight,”* says Mats Borch Bugge, Music Manager NRK P3.

**A Sharper Digital Concept**

A shared workshop in Copenhagen has born fruit and led to a new and sharper digital concept. DR and NRK wants to strengthen their role and position for artists, bands and music-loving users by highlighting that music experts listen to the music there daily, and recommend tracks on the two sites.

*“It will be much clearer with a concept where we add personal recommendations from the production team, DJs and established musicians for both individual tracks and playlists. This will make unknown artists and tracks more accessible.”* says Hauerbach, editor, DRMedier Digital

This re-design also means sorting out the functions and highlighting the most important and improved ones. Tracks will be presented better when shared on social media. The aim is to attract more ordinary music-loving users and thereby also make it more attractive for artists and bands to upload to URØRT and KARRIEREKANONEN. As part of the re-design, a battle has also been developed on the homepage, where users are presented with “UKAS URØRT” and “UGENS KANON”, giving them a chance to visit the Nordic sister concept.

**New Site Designed for DR and NRK**

The cooperation on strategy and concepts resulted in jointly developing new sites for DR and NRK, which are set to launch in spring 2017. DR and NRK developed a UX/design internally using DR resources and, following a tender with three external IT suppliers, they went one step further to not only share the concept, but also quite simply to jointly develop a technical solution. The choice fell on a platform that is supported internally by both DR and NRK, and which can be integrated into several different systems that DR and NRK will use for publishing on dr.dk and nrk.no.

In 2013, NRK was in charge of development, which was done by an IT company in Trondheim, but this time it was DR who took charge and worked with an external IT partner in Copenhagen. The company will supply a solution for both DR and NRK, with adjustments for each customer. It is fundamentally the same solution, which means opportunities to further develop the digital platform.





# Technology /

## NRK and DR Join Forces to Launch Radio App

**With the launch of the joint radio app in spring 2017, NRK and DR are making history in Nordvision. It's the first time ever two partners have come this far in a technological publishing and distribution cooperation. Both the apps and the cooperation will be put to the test in earnest when almost identical versions launch in spring 2017.**

Henrik Hartmann

About a year ago, DR had to make a decision to either develop or buy a new radio app. Meanwhile NRK had developed a working radio app, but their budget didn't quite reach their development ambitions. The two partners got together, and have now reached a point where they agree on most aspects. Tore Hauerbach is the digital radio editor in DR and DR's project manager in the joint app cooperation.

*"In this project, we joined forces to further develop radio applications together. By working together, we can reach a higher and more ambitious level with our apps, and with our shared knowledge and ability we can achieve the best results. We also limit our development and implementation costs,"* says Hauerbach.

The first version of the radio app has made DR realise just how far we have come in radio listening. It will make the listening more stable, and it contains several individual adjustments and recommendations.

Tanja Thuesen, product development manager for NRK TV and Radio's streaming services, and the project's cooperation manager for NRK says:

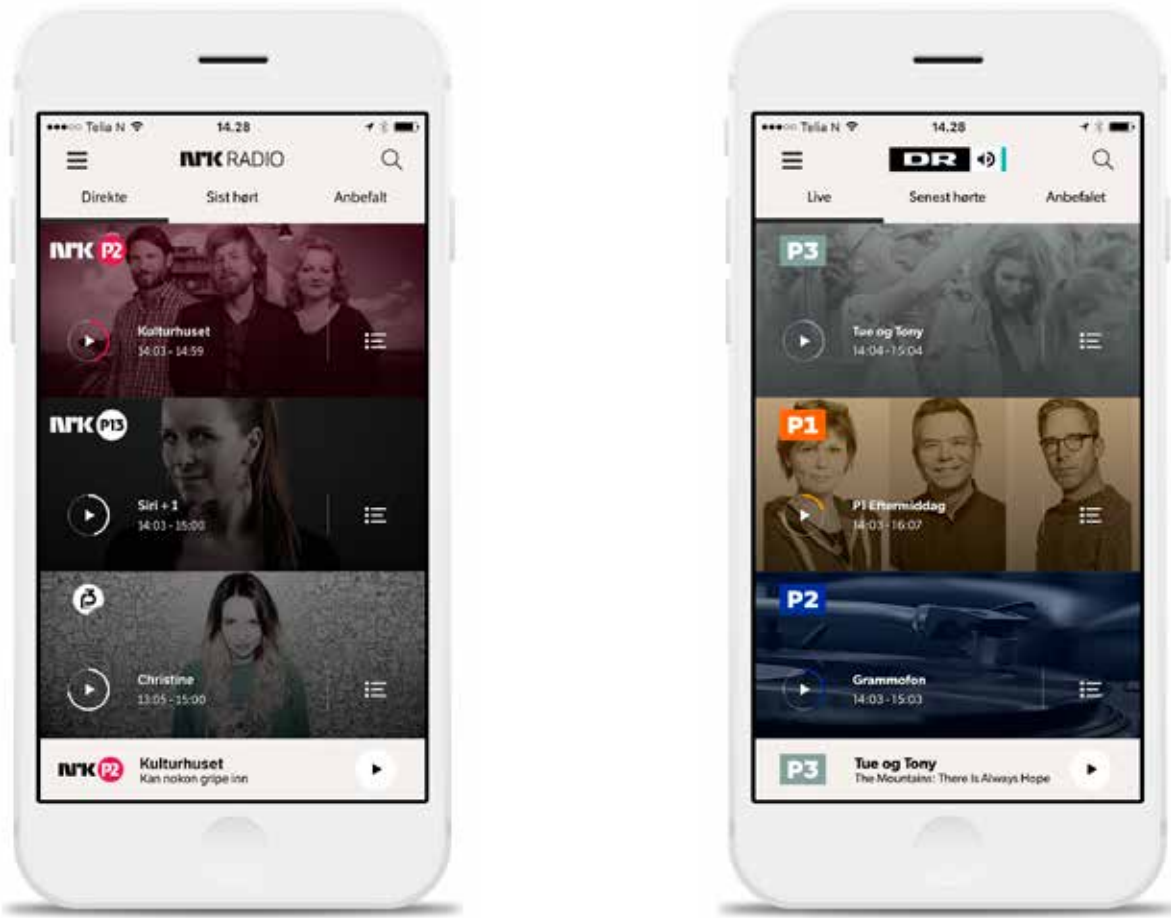
*"It is wonderful for NRK. We can become even more ambitious with our radio apps on iOS and Android. For example, we're looking forward to giving the podcast – or sound, as we prefer to call it, a natural place in our streaming portfolio, without it having to fit into a linear transmission schedule. We haven't had that until now. We also want to experiment even more with how people listen depending on where they are. For example, are they travelling or at home, do they want company or do they want to be drawn into a good story"*

**Identical Apps and Sharp User Needs**

The special part about the cooperation is that the parties are developing an almost identical product with the same user experiences and functions. The data, logo, fonts and colours may differ of course. Hauerbach explains:

*"Obviously, we have to make more considerations than if we developed our own app. But what's interesting about being two equal partners is, of course, that it forces us to be really clear and sharp with everything we want. We constantly have to ask ourselves and each other – is this feature really necessary? Does it meet user needs? Having such processes in place is actually really healthy."*

*"Of course, it is challenging having to build and develop the same product, but we don't think there's much difference between the users in Denmark and in Norway. We believe they*



*want many of the same functions. In many ways, we can now add some momentum to creating a user experience that suits individual needs, while also researching the best way to make available the large and diverse content we as a public service institution have to offer."*

**Lesson Learned**

One of the things that those involved in the project have learned from this cooperation is that it takes time if you want to be able to move in the right direction together and also need to get a written agreement in place. Tore Hauerbach explains: "It's been challenging getting the legal agreement in place. Perhaps mostly because what we are doing is new compared to previous digital cooperations. Having to create a sustainable development agreement, not just a product agreement, added an extra complication to the cooperation agreement. NRK is a good friend, so the written agreement we have together must also ensure that we can go our own way without any issues. That's why it has been important to clarify both parties' exit options."

Tanja Thuesen explains: *"It's also about building a common understanding of how digital development requires a more agile approach and a constant focus on the user experience. You need to go through far more iterations than the more classic order model, where the package is clarified in advance."*

**Would You Do It Again?**

NRK will manage the radio app's development, but the partners agree that the cooperation will continue on a consensus basis for as long as possible.

*"NRK invited us into this cooperation, and they have thought ahead, which we are very grateful for. It was essential for us to be able to do it. DR would do it again and I hope that NRK would say the same,"* says Tore Hauerbach.

Tanja Thuesen from NRK confirms they would: *"Definitely. As long as DR and NRK work in the same strategic direction, it makes sense. We both want to offer a world-class radio experience and to be proud of our content and service."*



# Media research / TV Streaming – A New Era for TV Media

**In spring 2016, the Nordvision fund awarded funding to the four Nordic media research departments for a research project on TV streaming. Thanks to this funding, the Nordic media research departments were able to work together on yet another big project, which has previously proved highly fruitful.**

*Uffe Høy Svenningsen and Lene Heiselberg,  
DR Medieforskning*

There are of course many more interesting results that have come out of the survey, both nationally and across the Nordics. If you work for NRK, SVT, Yle or DR, please contact your local media researchers for more information.

**Contact the Nordic media researchers:**

**Yle:** Anne Hyvärilä

**NRK:** Iacob Prebensen

**SVT:** Martin Gunseus

**DR:** Uffe Svenningsen, Lene Heiselberg

The investigation consisted of a survey with approx. 7000 participants from Finland, Sweden, Norway and Denmark.

General points highlighted by the survey include:

- On a normal day, content from streaming services and services that are supplied as short videos, reach more people in the under-40s age bracket than broadcast TV.
- Broadcast TV is still popular among the wider population, but the under-40s prefer streaming to broadcast.
- Streaming is considered to be more convenient, entertaining and more tailored to the individual than broadcast TV.
- Users particularly like that the public service providers' streaming services are easier to use and their content is available for longer.
- The challenges facing Nordic public service providers are very similar, which is why cooperation would be useful for e.g. rights, streaming platforms and content.



# Seminars / More Nordvision Seminars

**The number of seminars within the Nordvision cooperation and the demand for the same have increased significantly during the last few years.**

*Ib Keld Jensen, Michaela von Kügelgen,  
Kristian Martikainen*

The first Nordic Hack Day, which gathered developers, programmers and designers, took place in Stockholm in the spring of 2015 and was hosted by SVT. The Nordvision Fund has since then granted support for two additional follow-up seminars, last year at NRK in Oslo and this spring at DR in Copenhagen.

At the end of 2015 the first social media seminar was held at NRK in Oslo. Since then SVT Malmö and Yle in Helsinki have both hosted seminars. The fourth and last, in the series of social media seminars which have been granted support from the Nordvision Fund, will take place in the spring of 2017.

The first Nordvision Digital Inspiration Day was arranged at Yle in Helsinki in November. The event took place in connection with the semi-annual meetings for the factual, culture and youth genre groups in order to allow as many people as possible to be inspired and participate. The Digital Inspiration Day was an initiative to support the development towards an increasingly versatile cooperation within Nordvision.

In March 2017 the first festival for digital narratives will be held. The event, which has also received a grant from the Nordvision Fund, will be arranged by DR in Copenhagen on March 23-24.

## SOCIAL MEDIA SEMINAR 20-21 April 2016, SVT, Malmö

We can't be the first, so let us instead be the best, as one of the participants announced during the two-day seminar on social media in Malmö.

It was the second of four seminars attended by the public service stations, with the aim of inspiring one another and learning from each other's experiences of social media in different countries.

As seminar organiser Susanne Dahlstrand, manager of SVT's social media, said:  
*"We all face the same challenges, but we are not competitors. This gives us big advantages. We can research which type of content works in several markets, and we also have the option of joining forces for big events, e.g. produce infographics, which is what public service is all about."*

## SOCIAL MEDIA SEMINAR 28-29 November 2016, Yle, Helsinki

The technology related to social media is constantly developing, and journalists are forced to adapt to new apps and ways of working. At the same time, social media also contribute to new ways of thinking for editorial staff. *"In Sweden, more people read news on the mobile than on the computer. Social media and smartphones go hand in hand"*, says Nic Newman, one of the authors of Reuters Institute Digital News Report.

Social media also affect our most traditional media habits. As recently as a couple of years ago, you could read about a breaking story on social media and then turn on the TV to follow live reporting of the event. *"Now, we no longer need to turn on the TV - everything can be found on social media. It's a game changer."*

According to Nic Newman, there are four important points to keep in mind if you want to produce good video content for social media: the clip must be short, have subtitles, draw the viewer in during the first seconds, and preferably also provoke an emotional reaction. Even though live and other video is increasing in popularity, Newman reminded the audience that text still dominates when it comes to news.

## DIGITAL INSPIRATION DAY 1 November 2016, Yle, Helsinki

Changes within the media market happen fast. A five-year strategy no longer works; it is now about looking a year ahead and keeping a constant eye on your commercial competitors. If you want the audience onside, then emotional engagement is important.

*"Young people live in a completely different world to older people. Public service companies are good when it comes to the world of broadcasting, but we need to be better online"*, says Eija Moisala from Yle.

During this jam-packed day, many discussions arose at lunch and during coffee breaks. *"It has been a very interesting programme. The day hasn't provided any absolute answers but it has aroused an interest"*, says Jesper Petersson from SVT.

Both Petersson and Nicolina Zilliacus-Korsström from Swedish Yle felt the day offered interesting case studies. *"Focusing on case studies is great to see how people have worked, the ways of working don't need to be too difficult or expensive, it's the ideas and engagement that are more important"*, she says.

She highlights that collaboration within Nordvision works well when it concerns broadcasting. According to her, the digital space is still a challenge; new words and terms are thrown about without being quite sure what you are really talking about. *"We cannot start collaborating before we have found a common language for the digital space."*

## UPCOMING: FESTIVAL OF DIGITAL NARRATIVES 23-24 March 2017, DR, Copenhagen

The festival has two main goals: to inspire and to develop ideas. Over the two-day long schedule there will be a lot of interesting, inspiring and ground-breaking projects presented. These are from internationally renowned players within social media, digital narratives, social storytelling, VR and 360. Together with their Nordic colleagues, participants have the opportunity to develop new project ideas for pitching inside Nordvision.

Kåre Vedding Poulsen (DR), who is responsible for organising the event, was asked these three questions:

**What can we expect?**  
*"Participants can look forward to presentations from a broad range of digital public service projects, being carried out at the highest level. We meet the best from different areas and therefore we will gain a good overview of the digitally-based projects that are taking place around the world: from digital storytelling to communities, cross-media projects, VR and programme-supported digital formats."*

**Why should we take part?**  
*"You will get a look into the future. We are all struggling in our own countries to create strong digital services for our audiences. We are also seeing a huge desire for our employees to become "more digital." So, what does that really mean? If you dive into the diversity of skills and project types covered by "digital", it is a broad area, of which no national public service company can really cover entirely."*  
*"The Festival of Digital Narratives gathers all these different skills together in the one place over two days. You can learn and share experiences and ideas together. Those coming and making a presentation are doing so under the banner of public service, so in theory you can take most of what will be presented and then use it yourself in real-life."*

**Who is the Festival for Digital Narratives aimed at?**  
*"Everyone who believes their knowledge within radio, TV, digital and cross-media can be expanded through greater insight about how high standards can be placed. Producers, technicians, journalists, editors, strategists, developers and director generals are all very welcome."*

**KEY NOTE SPEAKER: Ingrid Kopp**  
Senior Consultant at Tribeca Film Institute  
Relational and digital - opportunities for PS broadcasters in a time of digital change

**LECTURE**  
Prof. Dr. Lothar Mikos  
Head of Media Innovation Management  
Global trends in Transmedia drama

Further information and confirmed speakers can be found at [nordvision.org](http://nordvision.org).







# Seminars /

## “We’ve Got to Get Better at Taking Care of the Gold”

**“We need to be able to take care of the nuggets that pop up”, says Thomas Malt, former Technology and Development Manager at NRK. He was responsible for NORDIC HACK DAY last time it was held, then in Oslo. This year it is DR’s turn to organise, and it will take place on 18 and 19 May in Copenhagen.**

*Øystein Espeseth-Andresen*

NORDIC HACK DAY is one of the latest initiatives taken by Nordvision to strengthen cooperation on the technology front. This event brings together web developers, designers and interaction designers from all the Nordic public broadcasters, and was first put on in 2015. NORDIC HACK DAY gathers 10

### The NORDIC HACK DAY in brief

First held by SVT, in Stockholm, in 2015 at the initiative of the Nordic broadcasters’ Heads of Digital managers. DR will be host when developers, designers and interaction designers meet in Copenhagen on 18 and 19 May. The event is receiving 20,000 Euros funding from Nordvision and each of the Nordic broadcasters may send up to 10 employees.

Information on registration and theme for this year’s NORDIC HACK DAY will be sent to each individual broadcaster

representatives from each country, who form groups, ideally spanning country boundaries. Over 24 hours, the groups work on developing ideas and prototypes, which are then presented. Thomas Malt from NRK has no difficulty in finding positive things to say about the initiative, and of meeting across country borders.

*“The value of meeting and playing together and building bridges across national boundaries is of such a great value in itself to justify the whole event. Knowing who to contact the rest of the year and working together for the common good. But, perhaps the informal cooperation is one of the Hack Day’s main missions. It’s easier to contact the guy you met on HACK DAY, than to just give DR a random call, for example”, says Malt.*

### Managing the Ideas That Emerge

*“One of the greatest potential areas for improvement as far as HACK DAY is concerned is our being capable of knowing what to do when we see productions we think are worth further development. We must be aware of this. Ideas don’t just automatically pop up, but if one turns up that’s a touch of total genius, then we have to ensure that it does in fact get taken up and looked after”* says Malt.

Jesper Persson from DR is the Executive Producer for the Copenhagen event. At the time of writing, he does not have all the plans in place, but has read the NRK report, and is making a determined effort to improve what has been started by NRK.

*“We aim to continue the good work done by NRK last year, and this year we’re inviting the participants into the process earlier than last time. They get the opportunity to contribute to a common Trello-board which is going on from last time. In this way, we’re ensuring that the ideas are also being worked on ahead of the event. That’s to make sure everyone knows about what’s going to happen, and which ideas have emerged. In short, so that as many people as possible know about the ideas as early as possible in the process.”*

### Midas – From an Idea at NORDIC HACK DAY to an Interaction Tool

One idea that has been carried over from the first HACK DAY, is what was then presented as “Emometeret”. This was the prototype of an app that would give an ambience report from viewers during a live broadcast.

Klara Vatn is a concept developer at NRK, and was involved in developing this idea. After having participated in another hack day, internally at NRK where they developed a different, but very similar idea, they came up with the notion that this could be used for something more. *“These two ideas were simply coalesced and we have now created what has become a system for interaction with the audience. The system’s called Midas, and now we’ve launched the first app based on this system”,* explains Vatn. The app she is talking about is a SVAR-O-METER (“REPLY-O-METER”) and has been designed for “SUPERNYTT” (SUPER NEWS) on NRK’s children’s channel NRK Super. SUPERNYTT is a news programme, and the app, which is inspired by a similar one from SVT (Lilla Aktuellt Kollen) will give the Supernytt editorial section the opportunity of asking the public what they think about current news stories. Other services have not yet been determined, but the plans for how this system can be used are many. *“We believe this can be used for many different things, including polls during live broadcasts, fixed questions that the audience can answer, direct feedback from users during the programmes, where they can use various emojis to describe how they experience what they are seeing. We also envisage that this could be used for voting during Eurovision or Stjernekamp and those kinds of productions”,* says Vatn, who would like to see even more events like HACK DAY.

*“Of course, it is fun to get to know people from the other Nordic broadcasters, and I wish we had more cooperation at the “people-on-the-ground” level. It’s a great benefit having a name to contact when we’re doing things we know others are doing”,* says Vatn.





NOBEL / NRK and Monster Scripted  
Photo: Eirik Evjen



# Overview 2016 / The Nordvision Fund

**The Nordvision Fund’s income comes from the cable distribution of Nordvision company programmes in the Nordic countries. The money is ear-marked for Nordic co-productions and joint projects that aim to strengthen Nordic cultural collaboration and encourage the use of Nordic content producers.**

**Development and Production Support**

You can apply for fund support for either Research and Development, in order to develop something for production, or for Production. Production support is prioritised on a national basis by DR, NRK, SVT and Yle. Development support is awarded either by the Fund Board, which also includes RUV, or by Commissioning Editors in the Nordic groups for Children, Factual, Culture and Youth. The funds awarded by the genre groups are generally awarded in connection with the semi-annual pitching opportunities.

Read more about the fund on [nordvision.org](http://nordvision.org).

**Nordvision Fund Board**

**NRK Arne Helsingen**

*(chairman)*  
[arne.helsingen@nrk.no](mailto:arne.helsingen@nrk.no)

**DR Lars Fredenslund Høgsberg**

[lash@dr.dk](mailto:lash@dr.dk)

**RUV Skarphéðinn Guðmundsson**

[skarphedinn.gudmundsson@ruv.is](mailto:skarphedinn.gudmundsson@ruv.is)

**SVT Thomas Nilsson**

[thomas.nilsson@svt.se](mailto:thomas.nilsson@svt.se)

**Yle Marit af Björkesten**

[marit.af.bjorkesten@yle.fi](mailto:marit.af.bjorkesten@yle.fi)

**Nordvision Fund distributions 2016**

In 2016, the Nordvision Fund awarded a total of 10.9 million euro for 132 projects, including both Production and Research and Development support.

Production support amounted to 10.4 million euro and was divided between 88 projects.

Research and Development support amounted 0.48 million euro and was divided between 44 projects.



JUNE 2016  
DEVELOPMENT SUPPORT

Børnenes trafikklub	DR	9.500 EUR	[RU-1601]	*
Målgruppsverktyg Känslokoll	SVT	20.000 EUR	[RU-1602]	*
Flyktningbarn, undersökning	NRK	9.500 EUR	[RU-1603]	*
Nordisk litteraturudvikling	DR	13.300 EUR	[RU-1604]	**
Brenner og Hvam på jordet	NRK	6.600 EUR	[RU-1605]	**
Snowhow.	NRK	11.200 EUR	[RU-1606]	***
De försvunna arvingarna	SVT	11.200 EUR	[RU-1607]	***
Närproducerat	SvYle	11.200 EUR	[RU-1608]	***
Aktivisten	SvYle	11.200 EUR	[RU-1609]	***
Kroppsspråk	NRK	11.200 EUR	[RU-1610]	***
Vägen in	SVT	11.200 EUR	[RU-1611]	***
Digital udvikling af "Miniskørtet & revolutionen"	DR	8.000 EUR	[RU-1612]	
Nordvisions Seminar on New Types of Digital and Social Storytelling	DR	20.000 EUR	[RU-1613]	
Sykehusleger på vakt døgnet rundt ( <i>Stafett leger</i> )	NRK	7.000 EUR	[RU-1614]	
Flippklippevent	NRK	10.000 EUR	[RU-1615]	
Babel og Brenner på Svalbard	NRK	10.500 EUR	[RU-1616]	
Flyktningeutfordringen	NRK	15.000 EUR	[RU-1617]	
Virtual Reality och barnteater	SvYle	5.000 EUR	[RU-1618]	
Explainer videos.	SvYle	5.000 EUR	[RU-1619]	
Developerexchange	SvYle	6.000 EUR	[RU-1620]	
Social Media KPI Dashboard, usability & metrics improvements	Yle	5.500 EUR	[RU-1621]	
Analysis of possibilities of co-operation in mobile news services and platforms	Yle	15.000 EUR	[RU-1622]	

- \* Handed out by the Commissioning Editors for Children's Programmes (*March 2016*)
- \*\* Handed out by the Commissioning Editors for Culture Programmes (*April 2016*)
- \*\*\* Handed out by the Commissioning Editors for Factual Programmes (*April 2016*)

JUNE 2016  
PRODUCTION SUPPORT

THE SUPERGUIDE - EURO 2016	DR	11.5500 DKK	[16-001] #
THE NORDIC DIGITAL COLLABERATION - EURO 2016	DR	204.916 DKK	[16-002] #
Sofus sæson 3	DR	294.000 DKK	[16-006]
Våbenhandleren/The arms dealer	DR	500.000 DKK	[16-007]
Den Anden Verden.	DR	4.000.000 DKK	[15-049]
Tv-streaming habits across the Nordics	DR	90.000 DKK	[16-008]
Ramajetterne ny sæson dukkeprogram	DR	800.000 DKK	[16-009]
Forsvindingen.	DR	500.000 DKK	[16-010]
Selvportræt.	DR	275.000 DKK	[16-011]
Lykketoft i toppen af FN	DR	600.000 DKK	[16-012]
Børn alene på flugt	DR	1.000.000 DKK	[16-013]
Ditte og Louise sæson 2	DR	6.000.000 DKK	[16-014]
VÅRDGÅRDEN	DR	650.000 SEK	[16-015]
Velbekomme Afrika	DR	800.000 DKK	[16-016]
Skønhedsfejl	DR	800.000 DKK	[16-017]
ARVINGERNE 3	DR	13.500.000 DKK	[16-018]
The Falcon and The Football	DR	400.000 DKK	[16-019]
Bitter Grapes	DR	300.000 DKK	[16-020]
The New State Enemies.	DR	700.000 DKK	[16-021]
De måske syge	DR	500.000 DKK	[16-022]
Reformationen - Luther 500 år	SvYle	45.000 EUR	[16-023]
Arkipellina	SvYle	28.000 EUR	[16-024]
Brott och straff i Norden	SvYle	6.000 EUR	[16-025]
Altai in 30 days	Yle	48.000 EUR	[16-026]
R05A COD3.	Yle	39.000 EUR	[16-027]
Tv-streaming habits across the Nordics	Yle	7.000 EUR	[16-028]
The Pattern of Destructive Love	Yle	7.000 EUR	[16-029]
Say it in Sámi	Yle	20.000 EUR	[16-030]
SUPERGUIDEN	NRK	145.000 NOK	[16-003] #
THE NORDIC DIGITAL COLLABORATION - EURO 20016.	NRK	258.235 NOK	[16-004] #
TRIO III "Keplerdiamantene".	NRK	2.000.000 NOK	[16-031]
Messias	NRK	1.000.000 NOK	[16-032]
Innafor#syktambisiøs.	NRK	2.000.000 NOK	[16-033]
Tv-streaming habits across the Nordics	NRK	115.644 NOK	[16-034]
Brott och Straff	NRK	83.000 NOK	[16-035]
Dold (former Lillasyster)	SVT	500.000 SEK	[16-036]
THE NORDIC DIGITAL COLLABORATION - EURO 2016	SVT	255.000 SEK	[16-005] #
Regnbågsfamiljen	SVT	826.000 SEK	[16-037]
Skogens vita konung	SVT	100.000 SEK	[16-038]
Tv-streaming habits across the Nordics	SVT	100.000 SEK	[16-039]
Åldersbestämning	SVT	250.000 SEK	[16-040]
Silence - tystnaden från Koppom.	SVT	280.000 SEK	[16-041]
Granskning av bistånd	SVT	250.000 SEK	[16-042]
Bon S1 och S2.	SVT	800.000 SEK	[16-043]
Selmas saga	SVT	5.000.000 SEK	[16-044]
Normkritisk historia (arbetsnamn)	UR	350.000 SEK	[16-045]

# Handed out by the Board in March 2016



DECEMBER 2016  
DEVELOPMENT SUPPORT

Undersökning: barns medievanor under sommarlovet . . . . .	DR & NRK . . . . .	10.000 EUR . . . . .	[RU-1623]	*
Felles nordisk julekalender 2020 . . . . .	NRK . . . . .	11.000 EUR . . . . .	[RU-1624]	*
Trygg Minecraft-server . . . . .	NRK . . . . .	15.500 EUR . . . . .	[RU-1625]	*
Nordic Trips. . . . .	RUV . . . . .	11.500 EUR . . . . .	[RU-1626]	**
Konsten i dataspel . . . . .	SvYle . . . . .	7.800 EUR . . . . .	[RU-1627]	**
Verdens lykkeligste? . . . . .	DR . . . . .	13.500 EUR . . . . .	[RU-1628]	**
Helt Historisk . . . . .	NRK . . . . .	11.000 EUR . . . . .	[RU-1629]	**
Kortformat musik . . . . .	SVT . . . . .	11.000 EUR . . . . .	[RU-1630]	**
Latterlig smart . . . . .	NRK . . . . .	10.000 EUR . . . . .	[RU-1631]	***
Mästare och gesäller . . . . .	SVT . . . . .	7.800 EUR . . . . .	[RU-1632]	***
100 . . . . .	DR . . . . .	10.000 EUR . . . . .	[RU-1633]	***
Elgorado . . . . .	NRK . . . . .	10.000 EUR . . . . .	[RU-1634]	***
Generasjoner . . . . .	NRK . . . . .	10.000 EUR . . . . .	[RU-1635]	***
Humorens væsen . . . . .	DR . . . . .	10.000 EUR . . . . .	[RU-1636]	
Biosphere VR . . . . .	DR . . . . .	20.000 EUR . . . . .	[RU-1637]	
Nordkoreanske tvangsarbejdere i dansk tjeneste . . . . .	DR . . . . .	17.500 EUR . . . . .	[RU-1638]	
Bygget med tvangsarbeid. . . . .	NRK . . . . .	2.000 EUR . . . . .	[RU-1639]	
Menneskesmuglere - SoMe . . . . .	DR . . . . .	15.000 EUR . . . . .	[RU-1640]	
Nordic Hack Day 2017 . . . . .	DR . . . . .	20.000 EUR . . . . .	[RU-1641]	
Onlinevisualiseringar - case ÄLGEN. . . . .	SvYle . . . . .	4.000 EUR . . . . .	[RU-1642]	
The Big Nordic Series . . . . .	Yle . . . . .	20.000 EUR . . . . .	[RU-1643]	
Sprogquiz . . . . .	DR . . . . .	2.000 EUR . . . . .	[RU-1644]	

\* Handed out by the Commissioning Editors for Children’s Programmes (October 2016)  
\*\* Handed out by the Commissioning Editors for Culture Programmes (October 2016)  
\*\*\* Handed out by the Commissioning Editors for Factual Programmes (November 2016)

DECEMBER 2016  
PRODUCTION SUPPORT

DR’s Store Nordiske Juleshow 2016. . . . .	DR . . . . .	1.300.000 DKK . . . . .	[16-046]	
Nordisk Råds Litteraturpris . . . . .	DR . . . . .	70.500 DKK . . . . .	[16-045]	#
Jason and Noah og viljen til at vinde . . . . .	DR . . . . .	200.000 DKK . . . . .	[16-047]	
Nyt hjem - uden vold. . . . .	DR . . . . .	300.000 DKK . . . . .	[16-048]	
Fröken Frimans Krig 4 . . . . .	DR . . . . .	595.000 SEK . . . . .	[16-049]	
Generation 1.0. . . . .	DR . . . . .	2.000.000 DKK . . . . .	[16-050]	
Grænsekontrol (arbejdstitel) . . . . .	DR . . . . .	300.000 DKK . . . . .	[16-051]	
Havbundens hemmeligheder . . . . .	DR . . . . .	693.200 DKK . . . . .	[16-052]	
BROEN 4. . . . .	DR . . . . .	10.000.000 DKK . . . . .	[16-053]	
Lykkeland . . . . .	DR . . . . .	1.086.000 NOK . . . . .	[16-054]	
BORG & BROWN . . . . .	DR . . . . .	715.000 SEK . . . . .	[16-055]	
PROFITØREN . . . . .	DR . . . . .	1.086.000 NOK . . . . .	[16-056]	
En rigtig dansk familie . . . . .	DR . . . . .	400.000 DKK . . . . .	[16-057]	
Nydelsens anatomi. . . . .	DR . . . . .	600.000 DKK . . . . .	[16-058]	
Bering og Spangsberg . . . . .	DR . . . . .	300.000 DKK . . . . .	[16-059]	
Hjem smarte hjem . . . . .	DR . . . . .	600.000 DKK . . . . .	[16-060]	
MRSA . . . . .	DR . . . . .	500.000 DKK . . . . .	[15-056]	
Minnen av ett land . . . . .	SvYle . . . . .	5.000 EUR . . . . .	[16-061]	
Design 2000 . . . . .	SvYle . . . . .	90.000 EUR . . . . .	[16-062]	
Den ekstreme høyrebevegelsen i Norden . . . . .	SvYle . . . . .	8.000 EUR . . . . .	[16-063]	
Övergreppen som FN mörkar . . . . .	SvYle . . . . .	8.000 EUR . . . . .	[16-064]	
Sommarkollo . . . . .	SvYle . . . . .	45.000 EUR . . . . .	[16-065]	
Fort Norden - skärpt gränskontroll . . . . .	SvYle . . . . .	10.000 EUR . . . . .	[16-066]	
Kungsvägen . . . . .	SvYle . . . . .	20.000 EUR . . . . .	[16-067]	
Shortdox Nordic. . . . .	Yle . . . . .	22.000 EUR . . . . .	[16-068]	
Snøfall (Julekalender 2016) . . . . .	NRK . . . . .	4.500.000 NOK . . . . .	[16-069]	
Teenage boss . . . . .	NRK . . . . .	1.200.000 NOK . . . . .	[16-070]	
Hva feiler det deg? . . . . .	NRK . . . . .	400.000 NOK . . . . .	[16-071]	
En romodysse. . . . .	NRK . . . . .	100.000 NOK . . . . .	[16-072]	
Babel og Brenner på Svalbard . . . . .	NRK . . . . .	300.000 NOK . . . . .	[16-073]	
Helt Historisk . . . . .	NRK . . . . .	1.000.000 NOK . . . . .	[16-074]	
Shortdox i Norden . . . . .	NRK . . . . .	50.000 NOK . . . . .	[16-075]	
Grensekontroll . . . . .	NRK . . . . .	500.000 NOK . . . . .	[16-076]	
I Olavs fotspor . . . . .	NRK . . . . .	1.500.000 NOK . . . . .	[16-077]	
P3 tar saken . . . . .	NRK . . . . .	1.000.000 NOK . . . . .	[16-078]	
En god historia / Alva . . . . .	SVT . . . . .	1.430.000 SEK . . . . .	[16-079]	
En liten historia / Stopp . . . . .	SVT . . . . .	570.000 SEK . . . . .	[16-080]	
Övergreppen som FN mörkar . . . . .	SVT . . . . .	500.000 SEK . . . . .	[16-081]	
Gränskontrollerna . . . . .	SVT . . . . .	300.000 SEK . . . . .	[16-082]	
Babel och Brenner på Svalbard . . . . .	SVT . . . . .	300.000 SEK . . . . .	[16-083]	
Sivandivan . . . . .	SVT . . . . .	250.000 SEK . . . . .	[16-084]	
Hitlåtens Historia Mobilversionering . . . . .	SVT . . . . .	265.000 SEK . . . . .	[16-085]	
Kodning-explainers . . . . .	UR . . . . .	350.000 SEK . . . . .	[16-086]	

# Handed out by the Board in November 2016



# Co-productions 2016

## 1,626 episodes / 696 hours

Co-production - programme episodes 2016

Children	848 episodes	191 hours
Drama	267 episodes	227 hours
Factual	94 episodes	68 hours
Culture	128 episodes	74 hours
Education	129 episodes	55 hours
Investigative journalism	45 episodes	43 hours
Youth & young adult	115 episodes	38 hours

Co-productions 2016

194 co-productions in production  
77 completed co-productions (programme series)

### COMPLETED COPRODUCTIONS IN 2016

Title	Genre	Company
Kanonkongen Freja	Børn	DR
Mit fifty-fifty liv	Børn	DR
RamaJetterne	Børn	DR
Ring til Ramasjang	Børn	DR
Sofus sæson 3	Børn	DR
U-Land 2015	Børn	DR
Ada Bader "Sol snart seks"	Børn	NRK
Alle sammen sammen sesong 3	Børn	NRK
Oppdrag Nansen	Børn	NRK
Skam sesong 1	Børn	NRK
Skam sesong 2	Børn	NRK
TRIO 3 "Keplerdiamantene"	Børn	NRK
Barna Hedenhøs oppfinner julen	Børn	SVT
Drakhjärta	Børn	SVT
Dudo	Børn	SVT
Labyrint sæson 2016	Børn	SVT
Min bror Kollokungen	Børn	SVT
Pax jordiska äventyr, säsong 3	Børn	SVT
Regnbågsfamiljen	Børn	SVT
Så gör man inte (säsong 2)	Børn	SVT
Arkipellina	Børn	SvYle

Barnkonventionen dramatiseringar	Børn	UR
Mattelandet	Børn	UR
Read-a-long sagor	Børn	UR
Albi	Børn	Yle
Jill and Joy's Winter	Børn	Yle
Bedrag/Follow the Money 1-10	Drama	DR
Boys	Drama	SVT
Kampen for tilværelsen, sesong 2	Drama	NRK
Mammon II	Drama	NRK
Trapped	Drama	RUV
Bonusfamiljen	Drama	SVT
Fröken Friman 3	Drama	SVT
FYREN = LÄRJUNGEN (slutgiltigt namn)	Drama	SvYle
Lola oppochner	Drama	SvYle
The Red Couple	Drama	Yle
flygtninge vol. 2	Fakta	DR
Muslimske pigers dagbog	Fakta	DR
The Secret Flight	Fakta	DR
Virkelighedens Bedrag	Fakta	DR
Fuglefjellet	Fakta	NRK
Natur så in i Norden	Fakta	SvYle
Saving the Nordic Nature (working title)	Fakta	Yle
Brasilian Wax - kroppens kulturhistorie	Kultur	DR
Made in Africa	Kultur	DR
Nordisk Råds Litteraturpris	Kultur	DR
Vilde Hoteller 2	Kultur	DR
Shakespeare-jubileum	Kultur	NRK
Camillas Klassiska	Kultur	SVT
Dear Dance / Martha and Niki	Kultur	SVT
Hitlårens Historia (säsong 6)	Kultur	SVT
Hotellet	Kultur	SVT
Kultur i farozonen (säsong 2)	Kultur	SVT
Sjöwall Wahlöö	Kultur	SVT
Censured by Facebook	Kunskap	DR
Fantastiske Forvandlinger	Kunskap	DR
Følelsen af... (The feeling of...)	Kunskap	DR
Kunsten som terapi	Kunskap	DR
Miniskørtet og revolutionen	Kunskap	DR
Kodeknekkerne	Kunskap	NRK
Maud og Märtha: Kongelige fotografer	Kunskap	NRK
Låna för livet fd: Stresstestet	Kunskap	UR
Nobel	Kunskap	UR
Adoption ved tvang	Undersøgende journ.	DR
Bitter grapes (De bitre druer)	Undersøgende journ.	DR
De måske syge	Undersøgende journ.	DR
Drømmen om Kalifatet	Undersøgende journ.	DR
Fort Europa	Undersøgende journ.	DR
Bakteriekrigen	Undersøgende journ.	NRK
Forlatt i Afghanistan	Undersøgende journ.	NRK
Våre barn, fremmedkrigerne	Undersøgende journ.	NRK
You Tube ser deg	Undersøgende journ.	NRK
Åldersbestämning	Undersøgende journ.	SVT
Dansk/Svensk debatt om Feminism	Undersøgende journ.	SVT
Hatet (fd. Uthängd)	Undersøgende journ.	SVT
Skatteläckan (ICIJ)	Undersøgende journ.	SVT
Trollfabriken	Undersøgende journ.	SVT



# Milestones

## Nordvision 2009-2016

**2009**  
3,389 Program Episodes

- Nordic copy rights agreement
- Heads of archieve network
- First format competition
- Implementation of Nordif2 (Digital distribution)

**2010**  
3,991 Program Episodes

- Piloting Nordif 3 (HD distribution)
- Decentralized R&D funding to factual commissioning editors
- Common format development
- Access to shared archive research

**2011**  
3,654 Program Episodes

- Culture group was established
- Decentralized R&D funding from Nordvision fund to children and culture commissioning editors
- Digital application process for the Nordvision Fund
- Format benchmark

**2012**  
3,829 Program Episodes

- Heads of Web meeting established
- New programme group for youth and young adults
- Agreement on format cooperation
- Format scout meeting
- Benchmarks: programme development, copy right and web strategy

**2013**  
3,914 Program Episodes

- Nordvision Fund increases development funding
- Implementation of Nordif 3
- Format competitions within four genres
- New network for history and archive programmes

**2014**  
4,442 Program Episodes

- New Nordic minimum rights
- Network for Database journalists
- Network for social media managers
- Network for Publishing

**2015**  
4,849 Program Episodes

- Nordic Hack Day
- Social media seminar for super users
- Network for Heads of Technology Development

**2016**  
4,911 Program Episodes

- Swedish radio official partner in Nordvision
- First Heads of Radio meeting
- Agreement on Technology collaboration
- New Heads of Publishing network

