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Editorial team:

Henrik Hartmann (Editor in Chief)  
Ib Keld Jensen (Editor)  
Tommy Nordlund  
Øystein Espeseth-Andresen  
Lars Schmidt Hansen  
Translation and proofreading: Rgnr Localisation

Print:

Front cover:  
*Line fikser kroppen* (Photo: Kristin Granbo, NRK)

Back cover:

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# Cooperation makes winners of us all

In 2019, Nordvision will have existed for 60 years. The partnership has evolved and is now more necessary than ever. In these challenging times, strong partnerships are vital to media providers in general and to public service media in particular. As public service providers, we can produce and provide more, better and less expensive content when we join forces and cooperate.

Experience speaks for itself. The motto for our cooperation is ‘we share what we own’, with no petty distinction between who gives or receives the most. And we like to claim that the Nordvision cooperation has made winners of all its partners.

None of the Nordic public service providers are able to meet the many technological and competitive challenges unaided. Coordinating information, strategies and solutions enables each of us to strengthen our own national position.

One example of this is the significant boost to cooperation on Nordic drama, with no less than twelve new Nordic drama series being aired in 2018, twelve in 2019, and so on. All are available in all of the Nordic countries for twelve months. Consequently, in 2018 alone, the Nordvision partners invested record amounts in each other’s drama productions, and Nordic drama has experienced the best year ever in terms of number of co-productions in this genre.

The ambitions of the Nordvision partnership are also clearly reflected in the variety of drama for youth and young adults. More than ten co-produced drama series aimed at this audience will premiere in 2019.

Investigative journalism is another area in which Nordic and European countries cooperate, and this played a key role when 17 media outlets in northern Europe simultaneously exposed one of the great frauds in the history of the world.

Focus on cooperation is also one of the cornerstones when the Nordvision partners, alternately and in close collaboration, arrange recurring seminars intended to boost digital skills among their staff. Four different seminars were held in 2018 – the Social Media Seminar, Nordic Hack Day, Publishing Hack and Festival for Digital Narratives – and all will take place again in 2019. Evaluations of these events indicate that much can be gained from sharing the best experiences from our interaction with digital reality. No professional development courses exist that can teach new knowledge in such a concentrated format or establish such invaluable contact across the companies.

This annual report gives an overview of 2018’s other excellent co-productions, inspiring development projects, interesting programme exchanges and useful expert network meetings, all with a common denominator of trustful and rewarding cooperation.

After 60 years of cooperation, the Nordvision partnership’s greatest strength is that all of the partners continue to see and feel the mutual benefits. Consequently, the partnership is still very much alive and well today.

Marit af Björkesten  
Director and Editor in Chief of Swedish Yle  
and Chair of Nordvision 2016-2018

Øyvind Lund  
Media Director at NRK and new Chair of Nordvision 2019-2021

Henrik Hartmann  
Secretary General, Nordvision

*Jarkko Keränen, who himself is deaf, proves on his road trip across the USA that his disability in no way deters him from travelling the world. Yle’s five-episode documentary has been shared with the other Nordic companies.*

*“In these challenging times, strong partnerships are vital to media providers in general and to public servicemedia in particular.”*

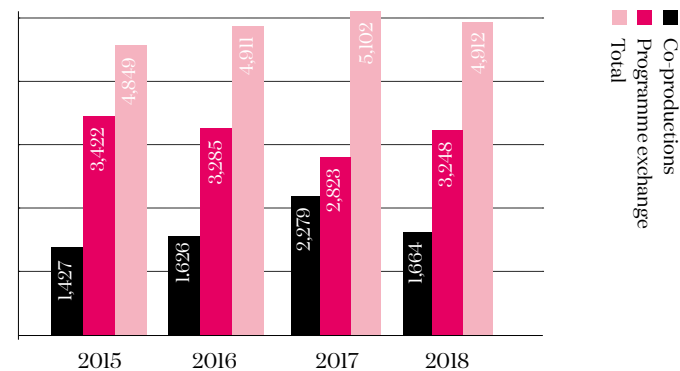


# 3,000,000

**Norwegians tuned in** for an average of 78 minutes when Norway's best-loved adventurer, Lars Monsen, hiked through the mountains for four weeks. He was accompanied by hundreds of interested followers as well as a TV crew of 30 carrying equipment constructed specially for live broadcasts. This event marked the tenth anniversary of slow TV on NRK.

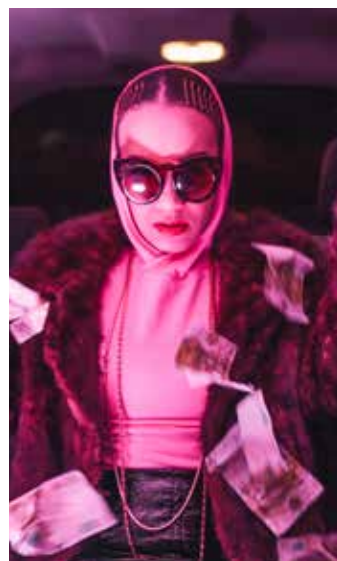
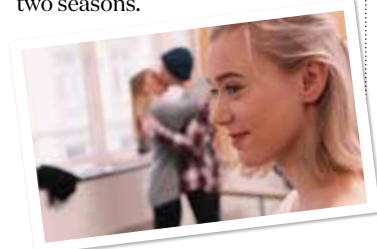
## 4,912

was the total number of co-productions and programmes exchanged across Nordvision last year. This makes 2018 the second-best year in Nordvision's almost 60-year history.



# 7

**countries** have now produced their own version of the huge NRK hit *Skam*. This means that viewers in Germany, France, Spain, Italy, Belgium, the Netherlands and Austria will be offered national adaptations of the youth drama. All have commissioned two seasons.



## 24 HOURS

is how long Yle's real-time drama about three teenage girls, *Karma*, was available on Instagram before it was automatically deleted. The thriller was split into one hundred 15-second clips. Hyppe Salmi, producer at Yle Drama, believes that this creation of a drama specifically for Instagram is a world first.

Photo: Shoot Haley.



## 1.000.000

people have downloaded the SVT Duo app for interactivity with SVT programmes. Users can participate in competitions, debates and polls.

## 68,000

PEOPLE VIEWED THE WEB ARTICLE ABOUT ANDRÉS ESCOBAR'S OWN GOAL AND SUBSEQUENT MURDER, PUBLISHED BY NRK. IT WAS ONE OF 12 PARTICULARLY WELL-RESEARCHED ARTICLES RESULTING FROM THE COLLABORATION OF THE SPORTS EDITORIAL TEAMS AT NRK AND DR IN THE LEAD-UP TO THE WORLD CUP. "THIS COLLABORATION GAVE US GOOD ANGLES ALONG WITH BREADTH AND CREDIBILITY THAT CAN'T BE MEASURED IN FIGURES ALONE," SAYS HENRIK BRATTLI VOLD, PROJECT MANAGER AT NRK SPORT.

Photo: Øistein Grønvald (published 23 February)



## 77

**countries throughout the world screen the DR drama series *Herrens Veje*.**

Viewers in many regions of Africa, Australia and New Zealand as well as a large number of European countries have watched, or will soon be able to watch, the religious series about pastor Krogh and his family. Countries such as Burkina Faso, Angola, the Ivory Coast, Ghana, DR Congo and Zimbabwe have already aired the series, which earned







Øyvind Lund, Media Director at NRK and new Chair of Nordvision.



Brillebjørn, Spark / NRK



Minimello, SVT



Labyrint, SVT og NRK

Traditionally, a significant share of co-productions between the Nordvision countries is in the Children category.

## New Chair: We are competing with the best in the world

Media Director at NRK, Øyvind Lund, took up his position as Nordvision's new Chair on 1 January 2019. In this interview, he gives his views on competition, technological trends, public service media and the direction for the Nordvision partnership in the coming years.

By Henrik Hartmann

At the latest meeting of Nordic media directors in Stockholm on 30 November 2018, Øyvind Lund was appointed new Chair to succeed Marit af Bjørkesten, Director of Swedish Yle, who held the position from 2016 to 2018.

### Content, publishing and technology

Returning from a period as Acting Director of Technology, Øyvind Lund sees an even clearer need for closer, stronger cooperation on content production, publishing and technology. He explains:

“Content production and publishing are becoming ever more closely linked to technology. Many new content projects require integration of content and technology from the start, so we need to identify different ways of working. For a media provider, this is inspiring but also demanding. I also believe it's important for us as public service media to focus on resources and pay special attention to our core business. This will put us in a stronger position when competing with major international players. And, in this context, I believe Nordvision has greater potential to cooperate on technology than we do at the moment.”

### We compare ourselves with the world's best

In Øyvind Lund's opinion, public service providers will always have to cope with being the focus of debate. NRK also has a great responsibility to ensure that it constantly adapts to public trends and makes the

necessary adjustments within the company. Øyvind Lund explains that public service broadcasters in the Nordic region are faced with great challenges, but they also have great strengths.

“In these times of fake news and growing scepticism about what is true or false in the press, I believe that public service providers can play an important role by creating a common arena for strong credibility and trust. We'll have to approach this task wisely, and it will also require clever handling on the part of the politicians, who – while setting our parameters – must always remember to promote our editorial independence,” says Øyvind Lund.

Besides, public service broadcasters must continue to be relevant and remain the majority choice. Øyvind Lund explains: “The battle to win over people's time and attention has never been tougher. Therefore, the stories we tell must stand out from the world's best. This places increasing demands on quality in the content we produce.”

### Nordic cooperation

#### that really works

Speaking as a member of Nordvision's decision-making body for the past four years, Øyvind Lund gives his impression of the cooperation: “In my opinion, the Nordvision partnership is the best example of truly successful Nordic cooperation. We help each other to strengthen Nordic culture across our borders by collaborating on productions, developing content and sharing strategic knowhow. At a time when

global players continue to tighten their grip on consumers, we are able to deliver relevant and attractive content, created in a Nordic context. This is important for the Nordic languages and culture. And we now have so many good examples of well-told stories thriving happily in all of the Nordic countries.”

According to Øyvind Lund, we are heading for times of even tougher competition from international players. At the same time, consumers' media habits will continue to change in step with technological developments. This may transform the Nordvision partnership:

*At a time when global players continue to tighten their grip on consumers, we are able to deliver relevant and attractive content, created in a Nordic context.*

Øyvind Lund, Chair of Nordvision

Perhaps we've reached the point where we need to increase our focus on the series we produce together, and consider how many programmes we should exchange, to guarantee even stronger efforts on content in future. And for these efforts, we need solid funding and proper rights to suit the Nordic market. I would

like to see more so-called ‘double bull's-eyes’ in a Nordic context in the coming years. By this, I mean many different genres with lots of programmes and series that are successful on flow TV as well as on streaming services in several Nordic countries,” says Øyvind Lund.

### FACTS: ØYVIND LUND

- TV producer, qualified at NRK
- Producer and project manager in several NRK departments
- From 1997 to 2004: positions outside NRK
- 2004: Managing Editor at NRK Sport and Head of Sport in the same year
- Since 2008, Øyvind has been Media Director in the NRK media division, apart from approximately one year (2017-2018) as Acting Director of Technology





Photo: Agnete Brun/StudioGeist, Tordenfilm/NRK

**This NRK drama series for children gets away with taking the genre to the limit, maybe even a little beyond. Not only in the Nordic region, but across the world.**

*Av redaksjonen*

“We were eager to see the reaction from the other Nordic broadcasters who invested in *ZombieLars* through Nordvision, and to find out how our neighbouring countries would receive the show. When we heard nothing for a long time, we got a bit worried,” says Gisle Halvorsen, one of the two creators behind *ZombieLars*, an original children’s drama series from NRK.

As it turned out, there was no need for concern.

Soon enough, Denmark reported that the series was doing really well with their viewers, and that DR was hoping for more of the same. Yle was also very enthusiastic, and eventually SVT joined the chorus of praise. “We believed we had made a series that ought to appeal beyond Norway, and it was great to have this confirmed in the Nordic region,” he explains.

“The *ZombieLars* series deals with themes such as friendship and feeling excluded, but it is also about daring to be different and finding out who you are. And how many of us are actually ‘normal’ anyway?

That is probably why the show is so popular with children – a lot of them recognise themselves in the characters,” says Mikaela Sonck, head of children’s content at Swedish Yle.

“*ZombieLars* has taken this genre to another level, both in terms of filmic quality and narrative format. It’s absolutely fantastic that we are able to deliver such high standards here in the Nordic region, in spite of the high quality in international content at the moment,” says Safa Safiyari from SVT.

**A classic tale**

*ZombieLars* focuses on 12-year-old Lars in a classic tale of ‘a stranger coming to town’. Because Lars is half zombie, he cannot die. His character is a figure of depression. Like Lars, his new friends are rather unusual: Anna, who is a quarter Ninja, turns invisible when she gets scared. She represents shyness, while Tess is a quarter witch and a symbol of self-loathing. We also meet elves, who epitomize inadequacy. The trolls signify self-hatred. And so it goes on. In the parallel universe of this show, every fantasy character we encounter is rooted in a human characteristic.

*ZombieLars* came about in order to provide entertainment. One of the shows’ creators, Thomas Seeborg Torjussen, noticed how his two sons, aged 12 and 9, would leave TV shows and films behind in favour of the video game Fortnite. He wanted to bring them back.

The result? A show where both content and format shows respect for its target audience, acknowledging that today’s kids are smart kids. A show with stunning effects they will otherwise only get to see in American films; a morbid sense of humour that clearly respects their sophisticated taste; and stories related to the world we live in.

**We must believe in the characters**

“Every time we sat at the writing table, we kept thinking that if we don’t think it’s funny, we can’t expect the viewers to laugh. If we don’t believe in

the characters, no one else will believe in them. And if we don’t feel that the stories are true or important to us, we can’t expect the children to join us on this journey,” says Gisle Halvorsen.

“*ZombieLars* has been made at a time when ‘dark attitudes’ are once more prevalent around the world. We wake up to news of Brexit and Trump, witnessing a polarisation in society that can be depressing in itself. These are important themes to us, and we spend a lot of time reflecting on and discussing things like that. And that’s why *ZombieLars* deals with these issues. We say exactly what we think – about the world and how it ought to be, but we do so with humour, heart and ‘smartness’. Or at least we try to.”

***ZombieLars* in Norway**

The first five minutes of the opening episode are the most important ones in the entire series. The main character, Lars, throws himself from a fifth-floor window, because he can’t be bothered using the stairs. His mum then tells him off while she cracks his head back in place.

*Every time we sat at the writing table, we kept thinking that if we don’t think it’s funny, we can’t expect the viewers to laugh.*

*Gisle Halvorsen, NRK*

“This is tough stuff, and obviously we were aware of that. But at exactly that point, *ZombieLars* tells the children what kind of show it is – what we dare to do, and how tough we are. And if we’re serious about capturing 12-year-olds of today, we can’t afford to chicken out,” says Gisle Halvorsen.

Although NRK are a brave bunch, a lot of people were on the edge of their seats before the premiere. NRK produced a document with a Q&A

for their audience, explaining what *ZombieLars* is. This was distributed to all audience-facing staff in NRK in case they received any reactions. The editors also spoke to the media beforehand.

“But we had virtually no negative responses in the end. Perhaps this is because the adult viewers don’t really pick up on what their children are watching, but we hope – and believe – that isn’t the case,” says Gisle Halvorsen.

“On the contrary, our figures show that we have had a great number of adult viewers, and we also get feedback saying that lots of people watch *ZombieLars* with their children. This is very positive at a time when there’s a huge shift away from families watching TV together.”

**ZOMBIELARS:**

- is a fantasy tale set in the fictitious town of Bekkebakken.
- is produced by Tordenfilm, a Norwegian production company, in close collaboration with NRK Super
- has involved external as well as in-house stage managers
- has now completed Season 3, which premiered in Norway on 19 January 2019
- won twice at the 2018 Prix Jeunesse in Munich
  - the jury award as well as the audience award
- has been and is currently nominated for awards in Asia, the USA and South America



# A Swedish take on *BaseBoys*? SVT is *Up4it*

With a successful version of DR’s *Klassen* in the bag, SVT now plans to pull off a similar trick. The target audience is a real challenge: 10 to 12-year-olds who have grown up online and are completely used to accessing content from every corner of the world.

By Tommy Nordlund

It all began with *BaseBoys*. The fictive story follows four friends who suddenly have to face the highs and lows of celebrity as members of Denmark’s greatest boy band. When DR Ultra – a channel for 7 to 12-year-olds – launched the original version, the response was overwhelming, and the show soon featured among DR’s most streamed content. Written by Toke Westmark Steensen, *BaseBoys* is an own production by DR.

The Danish series was dubbed for Norwegian viewers on NRK. However, SVT is in the process of preparing their own version with the title *Up4it*.

## New subjects for the target audience

Petter Bragée, Managing Editor at SVT Malmö, is hopeful to say the least.

“We just thought the Danish series was really good. It deals with themes that we can’t use in other shows aimed at 10 to 12-year-olds. And the fact that it was such a huge success in Denmark suggests a real demand,” he says.



Thomas Gerhardt, DR



One of the themes is living life in the spotlight. What happens if you become a public person when you’re still a child?

“In today’s world with so many new and different paths to ‘celebrity’, it feels important to produce a show that highlights the problems and shows the downside of living this dream. Exactly as we did with *Klassen*, we’ll adapt the show, but there are no plans to change the basic storyline,” Petter Bragée explains.

## Different title makes things easier for the audience

SVT has changed the title – from *BaseBoys* to *Up4it* – to make it easier for users to find the right show when they are searching for content. In the Swedish version of *Klassen*, they kept the title, but all the characters were given different names.

“We did of course gain most of our experience from *Klassen*, and we’ve made two seasons of this show so far. We’re currently planning a third. It’s been a real treat having the Danish episodes as our starting point. This provides our talented rewriters/stage managers, Janne Persson and Amelie Nörgaard, with a base for crafting something that’ll hopefully be even sharper and more concise. Some episodes have taken more effort to adapt, but overall it’s been better to do a remake rather than create a completely new show,” says Petter Bragée.



Amelie Nörgaard is at her best when deeply immersed in the Danish intrigues, and she likes everything she has read and watched.

“The Danish script is very well-written; the basic story’s brilliant, and the characters are great. It has warmth, and it offers both entertainment and food for thought,” she says.

## Older target audience in Sweden

In spite of some differences between Danish and Swedish settings, the fundamental elements of both shows will be familiar.

“There won’t be radical changes, but you’ll definitely see some differences. The Swedish version will be aimed at a somewhat older target audience than the Danish one. And one of the basic premises has been completely rewritten. A lot of the adaptation since has focused on cutting the number of episodes from 22 to 16,” Amelie explains.

As a scriptwriter working from a Danish original, she has relative free rein to create her own series, but *Up4it* should of course seem familiar to those who have already watched *BaseBoys*. Otherwise, the whole idea of using an existing model would be lost, she concludes.

## Broadcast is now a ‘shop window’

When it comes to streaming and broadcast, Peter Bragée explains that their roles have been switched.

“Today, our broadcast channel is simply a shop window for our online offerings. Children mostly consume our content online. That’s why it’s extremely important to have strong brands, clear premises



*The DR children’s drama series BaseBoys was a huge hit. SVT hopes to replicate this successful format in Sweden with its own forthcoming show, Up4it.*



and a catchy start to each show. However, the answer is not to try and copy the offerings on YouTube or Netflix, but rather to create our own content which is relevant enough to hold its own,” he says. Peter Bragée points out that the huge success of *BaseBoys* in Denmark was one of the main reasons why SVT decided to go ahead with its own version.

“That and the realisation that audiences crave the chance to learn about important issues, but they want an entertaining format. We

*It’s been a real treat having the Danish episodes as our starting point*

Petter Bragée, Managing Editor, SVT Malmö

seem to be entering a golden era for Swedish public service children’s TV. I’m a great believer in more remakes of good, clever and relevant fictional series – especially in the Children category. Why reinvent the wheel when you can refine it instead,” he says.

## Real life is often too harsh

Amelie Nörgaard’s script is taking shape at a steady pace. The greatest challenge, she explains, is whether to show reality as it actually is, or as she wants it to be.

“Real life is often too tough and crude for public service content, so the trick is to come up with stories that fall somewhere in between. Also, in my experience, the idea of having large volumes works well with the target audience. I often get comments such as, ‘Can’t you make some more episodes? Never mind making them so damn good, just make some more.’ Being able to relate to the characters and to what’s being told, that’s the important thing here.”

*Up4it* will premiere in 2020 on SVT.





# Twelve new Nordic drama series every year

Twelve Nordic drama series, available for twelve months. That is the premise behind a new vision adopted by the Nordic public service providers in 2017. The first series were rolled out last year with much more to follow in 2019: a minimum of 24 Nordic drama series for the consumption of viewers in all Nordic countries – both as flow TV and for streaming. Each series will be available on the providers’ streaming services for an entire year.





**INTERNATIONAL SETTING FOR FINNISH HISTORICAL DRAMA**

*Invisible Heroes* is a political drama-thriller production from Yle. The six-hour mini series is set during Chile's military coup in 1973, and the action moves between Chile and Helsinki. Based on actual events, it tells the story of a Finnish diplomat who risks his career and his family's safety by secretly aiding and hiding political refugees. The series features actors from Finland, Chile, Germany, Spain, France, the USA, Canada and the Netherlands, with Swedish star Mikael Persbrandt in a leading role.





# Drama between east and west

Like many other public service providers across Europe, Yle is in the process of expanding drama offerings to their own audience. This includes experimenting with drama for youth and young adults – through format, content and international co-productions.

By Henrik Hartmann

In the past, Finnish drama has always been in a slightly different position from Nordic and European productions. It focused more on producing domestic drama aimed at the home audience. And with the same budget that DR, NRK or SVT required to make a single drama series, Yle would be able to produce three different series.

Liselott Forsman is a consultant on international co-productions at Yle. “The general feel of Finnish drama was different from that of other Nordic productions,” she explains. “The other Nordics used to joke that life was too short for Finnish TV drama, but the audiences in Finland really appreciated their own stories. Yle TV1 would present more

social realism and urban fiction, while TV2 included warm-hearted, lighter and more rural-based shows in their schedule. It was as if TV1 catered for the brain, while there was more room for the heart on TV2. Today, Yle has succeeded in combining both,” says Liselott Forsman.

Current audiences are very familiar with international TV drama, and this has also helped to modernise Yle’s shows as part of a natural process.

### More drama for youth and young adults under way

Jarmo Lampela is Head of Drama at Yle and has been with the Finnish broadcaster since 2015. Prior to this, he was professor and Head of Department at Aalto University in Helsinki.

“Yle plays a unique, national role and has an opportunity to create and produce Finnish drama. Through my position, I have specifically chosen to make a case for international co-productions. Another important aim is to offer opportunities for new as well as younger talents. Drama has an established audience, and I also believe that it’ll get new devotees online and through new types of media channels,” he says. In recent years, Yle has experimented with new ways to reach younger viewers on the platforms they already use. A new drama format on Instagram has been particularly successful.

“The number of titles we offer to young adults has seen a dramatic increase in the past two years. We have *Dragonslayer 666*, *Has been*, *Karma* and *Goals360*, which were made for platforms other than Yle Areena. We’ll continue to develop drama for social media in the coming years. People aged 29 and under will be a key target group for all our genres,” Jarmo Lampela explains.

He reckons that the greatest challenge is to reach young adults who are used to accessing content on any available platform, mostly through recommendations. Studies show that audiences appreciate Yle’s content – the real challenge is how to become a part of consumers’ daily lives.

### Is an international breakthrough just around the corner?

Ever since Jarmo Lampela began work on this project, he has focused on strengthening the image of Finnish drama, both in Finland and beyond. The Nordvision partners have decided to strengthen Nordic drama through a new initiative called Nordic Twelve, and Jarmo Lampela is very grateful for this.

“Nordic Twelve is a great gift to Yle’s audience. We’re proud to be able to present so many top quality Nordic drama series. At the same time, it allows us to air some of our own drama productions in the other Nordic countries. I believe that N12 will become a shop window for Finnish shows with modern narratives, just waiting to be discovered by the other countries,” he says.

According to Liselott Forsman, the rest of the world is starting to take note of Finnish drama, not least the special melancholy that often prevails in these productions.

“In Finland, we often want to be like the other Nordic countries, while people across the Nordic region and Europe seem to appreciate that Finland is a bit different. Finnish comedy shows that have been up against the BBC in several Rose d’Or finals in recent years have featured touches of the Slavic dark and absurd. At the same time, they are Nordic in content. Our drama and thriller series often contain a distinctive melancholy, which is now attracting interest in the rest of Europe,” she says.

### More international co-productions on the way

Engaging in their own international collaboration is one of the keys to strengthening Finnish drama. Right now, Yle Drama is working on three co-productions of this kind. “For instance, we’re co-producing a series with Chilevision – a historical drama about young Finnish diplomats in Santiago de Chile during the Pinochet coup in 1973. At Yle Drama, we believe in creating more quality drama with unique storylines. Finnish talents will be given the chance to film abroad, working with international teams,” Jarmo Lampela concludes.



## New documentary series reveals the secrets of life in Nordic waters

Our great seas, stretching from the coast of Greenland in the north to the Gulf of Bothnia in the south, are home to living creatures that most people have never heard of. During four one-hour programmes, NRK will be diving below the surface to explore the weird and wonderful tales of life under the sea. Apart from technical skills, nature documentaries demand a great deal of patience, and project manager Nils Arne Sæbø does not expect this one to premiere before Christmas 2021. Under the working title *Havets Hemmeligheder*, this series has received both development and production support from Nordvision, and it is co-financed by Swedish Yle, SVT and RUV. DR has shown preliminary interest.

*Photo: NRK/Roger Horrocks*



Photo: SVT Bild

## SVT turns elk migration into slow TV

For thousands of years, elks have walked the same paths and followed the same streams and ridges. SVT has decided to record this migration in a slow TV project, which will also be aired by NRK and Swedish Yle this spring. The project presents several technical challenges, for instance setting up cameras in often difficult terrain and running power and fibre-optic cables across the ice. SVT collaborated with NRK on the technical aspects, drawing on the Norwegians' experience from other slow TV projects.



# Yle dives deep into historical waters

Five shipwrecks on the Baltic Sea floor hold incredible tales about our shared Nordic history. Until now, they have kept their secrets like undiscovered treasure chests. But that is set to change, as Yle embarks on a spectacular venture to present Nordic history in a completely new way.

By Tommy Nordlund

*The Saga of Our Common Sea – berättelsen om Östersjöns händelserika historia (the eventful history of the Baltic Sea)* – is the title of this new documentary series. The working team will be assembled in 2019, and scriptwriting also starts soon.

But the Finnish Factual department at Yle has already gained new insights.

“We need to think big,” says producer Ari Lehikoinen.

## A stage for our shared Nordic history

In a sense, the Baltic Sea is an obvious choice for the study of Nordic history: directly connecting Scandinavia and Finland, these waters have been the setting for prosperous voyages as well as bloody naval battles and tragic events.

“The Nordic public service providers were looking for a genuinely pan-Nordic theme for the Factual category. And if there’s one thing that truly binds us together, it’s the Baltic Sea,” says Ari Lehikoinen.

He adds that while previous content covered the natural environment and the people around the Baltic Rim, there was still a need for an in-depth series on the great history hidden in these waters.

“We asked ourselves: how good have we been in the past at telling our common maritime history, so rich in exciting tales and colourful characters? We didn’t have to study the subject for long before realising what a treasure trove of stories we’d come across,” Ari Lehikoinen explains.

## Shipwrecks hold untold stories

The more the team explored, the more enthusiastic they became. One of Yle’s most spectacular documentary projects was underway – and now a five-episode factual series is being planned.

Five shipwrecks form the backbone of the story, each a source of moving tales hidden deep beneath the waves. One such event is the Battle of Svensksund, fought in 1790 outside the present day Finnish city of Kotka. The Swedish navy, led by King Gustav III, attempted to attack Saint Petersburg. Their efforts failed, and this event turned out to be the king’s final great war. It was also one of the biggest naval battles ever fought in the Baltic Sea.

Yle’s venture matches the huge scale of the historic clashes.

“Our starting point is ambitious,” says Ari Lehikoinen, slightly downplaying the subject.

“You need a lot of things to make a history series of this nature, including so-called VFX graphics and 3D modelling. We’ll be getting

*Yle will present historical events through the exploration of shipwrecks, 3D animation and dramatisation.*

underway with this work during 2019. On top of that, we’ll obviously be looking for collaborative partners, we’ll get the financial ball rolling, and we’ll trawl through archives and polish the script. We also plan to do some of the filming before the end of the year,” he says.

Through the Nordvision partnership, Yle has sought to generate interest among the other public service companies. They also have their eye on the Baltic countries and Germany.

## Nordvision is part of the project

According to Laura Vehkaoja, Executive Producer at Yle Asia, this entire venture would be impossible without the Nordic partnership

“Nordvision’s development funding has provided very valuable support. We – the Nordic public service companies – could perhaps even increase our focus on major joint ventures in the future. Yle’s teams want to relate our shared history, working together with the other companies,” she says.

The target audience is at once wide and narrow. In principle, Yle hopes to attract the interest of everyone aged 50 and under. But they really want to reach a younger audience, and young men in particular. This requires a story good enough to hook the viewers, and Laura Vehkaoja believes that she has just that. “Digitalisation allows us to build images in a completely

different way than before. We can delve into worlds and eras that have left no pictorial evidence, except for paintings. Besides, we’ve started mapping out ideas for virtual reality content related to the series,” she says.

## Famous role models

To begin with, the series will be produced in Swedish and hosted by a presenter. However, many other languages are spoken around the Baltic Rim, and the plan is for the final product to reflect this linguistic diversity. For instance, Empress Catherine II of Russia will be speaking Russian.

This is an ambitious project indeed, not least where references are concerned.

“One of our role models is *Game of Thrones*, although that’s clearly a production in a different league,” says Laura Vehkaoja.

Yle’s series has to be magnificent and dramatised, yet rooted in reality.

In 2021, we will hopefully get to enjoy the final result – a whole new way of presenting our shared Nordic history.

### FACTS: THE BATTLE OF SVENSKSUND

- The greatest battle in the history of the Baltic Sea
- The Swedish fleet was led by King Gustav III
- More than 10,000 lives were lost and nearly 100 ships sunk
- Considered Sweden’s greatest naval victory of all



# Arvinge okänd – the format that grew into a Nordic hit

The documentary series *Arvinge okänd* is a Nordic TV success story. In Sweden, the editorial team has been nominated for Stora journalistpriset (the Swedish Grand Prize for Journalism). In Denmark, the Danish National Archives are seeing a surge in public interest thanks to this show. And NRK's version, *Ukjent arving*, is soon to hit the Norwegian small screen.

By Sara Martinsson

Many of us have probably dreamt of someone calling to say that a distant relative has left us an unexpected inheritance. In that sense, the idea behind *Arvinge okänd* is perhaps nothing new.

But when SVT Göteborg started turning this concept into a TV show back in 2013, a whole new format emerged.

“We’re telling stories of real people that I believe a lot of viewers can identify with,” says Martina Pettersson, project manager on *Arvinge okänd*.

“They’ve often told us that it’s interesting how, just by watching the show, they can learn so much more. Because each episode is a kind of history lesson: you come face to face with a personal story, but you also get to hear about things that happened at the time when that person was alive. Understanding their background gives us a key to understanding these people, why they were forced to make certain choices in life, and what consequences these choices have had, even to this day.”

## Based on time-consuming research

In the original Swedish format, guided by presenters Kattis Ahlström and Niklas Källner, viewers follow the hunt for heirs of people who have died in loneliness. While each episode is in production for around a year, the groundwork may take even longer: behind every story are hours and hours of research.

“There are two parallel trends in journalism right now – one in favour of short and fast content, and another promoting long and

well-told stories,” says Lisa Jarenskog, producer of *Arvinge okänd*.

“I think that the viewers are really keen to watch something that takes time. Our show is basically entertainment, but we’re mixing it with serious journalism. We’re very proud that we manage to tell some lovely, warm-hearted stories with easy appeal, using solid, traditional research as an important tool.”

## Showered with acclaim and nominations

The second season of *Arvinge okänd* was aired in autumn 2018. It attracted a greater audience than before, with close to one million viewers per episode on average. And, thanks to their in-depth journalistic efforts presented in an entertainment format, the editorial team also earned a nomination for the Swedish Grand Prize for Journalism, in the category “Storyteller of the Year”.

The format is also hugely successful in Denmark. DR has broadcast two seasons so far, with Adam Jon Kronegh, Archivist at the Danish National Archives, as the key ‘detective’ alongside presenter Mette Frisk. The rapid rise in viewing figures has led to some surprising results.

“Genealogy has become a popular pastime in Denmark. We’ve even been told of children who want to drive a special truck at the National Archives when they grow up,” says Dorte Vest Andersen, editor of *Forsvundne arvinger*.

## Growing interest in genealogy

Both the Danish National Archives and local genealogy groups have seen an incredible amount of interest from people keen to learn more about their family history. And Adam travels around the country giving talks about the show.

“Viewers are certainly hooked by his detective work. We did an audience survey when we launched the show, and it indicated that placing each individual’s story in a historical context is a powerful technique. This show reminds us that it wasn’t just kings and nobility who made Danish history, but very ordinary people as well.”

For the editorial teams to get anywhere at all with their research, they need to rely on national legislation to support their search for private individuals. The NRK team soon realised this when they started producing their own version of the format.



Photo: Stina Sjökvist/SVT

## FACTS:

*Arvinge okänd* is a format developed by SVT Göteborg, in which the presenters travel all over the world to hand over money and family history.

The first season premiered in autumn 2017. In spring 2019, SVT will produce a third season set to air in autumn 2019.

In 2018, the show saw SVT nominated for Kristallen, Rose D’Or and Stora Journalistpriset. The latter was in the category “Storyteller of the Year” for episode 6, Season 2: “The boy who was left behind.”

Denmark has produced two seasons of *Forsvundne arvinger*. A third season has been commissioned, set to premiere in January 2020. Each episode will last one hour instead of the previous 45 minutes.

NRK plans to finish its Season 1 during autumn 2020. While the number and length of episodes are not yet fixed, the working premise is six episodes of 39 minutes each.

Viewing figures in Sweden, Season 2: an average 34% share and an average of 995,500 viewers per episode. The online audience so far has been between 37,000 and 92,000 per episode.

*Forsvundne arvinger* is available on DR TV, and *Arvinge okänd* can be streamed from SVT Play.

“Public archives in Norway are organised in other ways than in Sweden and Denmark. So we’ve had to do our research in several locations and at different levels at once,” explains Oddbjørn Rosnes, project manager of *Ukjent arving*. Its first episode will be a mini pilot, produced in January 2019.

## SVT inspires Nordic colleagues

The Norwegian editorial team, like their Danish colleagues before them, visited SVT Göteborg to find inspiration and share experiences. They plan to have the first complete Norwegian season ready by autumn 2020, with particular focus on digital viewing.

“The show will initially be published on the NRK TV web player, and it’s likely that the entire season will be made available at once,” says Oddbjørn Rosnes.

“We consider the web player a key element of this production, and everything from graphics to dramaturgy will take that into account. It’ll also have an effect on the running time. Each episode will have the length that a particular story deserves. We believe that if the show is successful online, it’ll also work on linear TV.”



# Norwegian black metal becomes a Nordic cultural venture

Over four episodes, the new NRK documentary series explores a musical subculture originating in Norway.

By Anne Christine Bratt

During the 1980s, Norwegian rural areas gave rise to an innovative musical subculture: Norwegian black metal. The music was at once primitive and sophisticated, with rhythmic subtleties crammed into a cold, hard wall of sound. Deafening drums, booming bass and grating guitars were ear-piercing – a protest against the melodic norms of popular music.

Vocals sounded like primal screams, almost drowning out lyrics bursting with existential agony. Young guys expressed their feelings of exclusion through black metal music, with black symbolism to match.

This rich and dramatic part of recent Norwegian cultural history has been of interest to Håvard Bråthen and Thomas Allkär for several years. Both are NRK journalists and dedicated music fans. They got together in 2018 to develop their idea for a documentary series, initially presenting it at the in-house pitch event for the NRK Culture editorial team. Things moved on swiftly with two rounds of discussion at Nordvision – the last one resulting in broad Nordic support for their project. At the start of 2019, stage manager Bråthen and joint stage manager Allkär are well underway.

“A lot has been written and said about Norwegian black metal, and opinions differ wildly. The massive media coverage of burning churches and killings has shaped many people’s view of the scene. We want to tell the full story about the actual musical genre, while getting to know the people who created what is now Norway’s greatest contribution to modern popular culture,” says Håvard Bråthen, adding that the Nordic support provides real inspiration for their work.

“Perhaps this will also help to open doors when we reach out to sources who aren’t always that keen to be interviewed.”

## A musical climb up the social ladder

Visual effects such as skulls, blood, barbed wire and satanic images intensified the feeling of alienation. Certain followers of the scene made no distinction between image and lifestyle – and in the early 1990s, this resulted in newspaper headlines about Satanism, killings and arson attacks on churches. Such news shook society to its core, and for several years, the music itself became marginalised by mainstream audiences and media.

But in the decades since, Norwegian black metal has managed to climb several rungs up the musical social ladder. This detested subculture has grown into a musical export with a huge international following. Norwegian hard rock bands tour all over the world, and every year, thousands of fans from around the globe – known as ‘backpackers’ – make a pilgrimage to Norway. They want to experience for themselves the place where their beloved music was first conceived, and where it is still created to this day.

## Produced for the NRK web player

The aim is to complete the four episodes in this series by the end of the year. Like most new NRK documentary series, *Helvete* will primarily be published on the station’s online service, NRK TV. Although there will also be a traditional, linear broadcast, the online availability takes priority.

The target audience are 35-year-old men with an interest in rock music – a segment the national broadcaster considers hard to reach. However, it is not an impossible task, as proven by the documentary series *Takin Ova - Historien om norsk hiphop*. This too was first launched on NRK TV, and this is where it reached its greatest audience.

## A broad range of genres is important

For Managing Editor of the NRK cultural department, Ingerid Nordstrand, the changing media habits of the audience are a good guide.

“The fact that today, more so than ever, we depend on a picky audience actually choosing our content, means that we must produce it in new ways,” she explains.

Documentaries are in a strong position when audiences make active choices, while live music transmissions do not always find their mark online. Concerts seem to be most popular with audiences on linear TV, often at holiday times such as Christmas, and even more so when presented in an entertaining style.

“Covering a broad range of genres has become important to us as communicators of Norwegian culture. We continue to produce shows about and featuring more traditional musical styles such as classical, folk and jazz, but it feels very natural and important to us that we take all genres seriously,” says Ingerid Nordstrand.

*The massive media coverage of burning churches and killings has shaped many people’s view of the scene.*

Håvard Bråthen



Stage manager Håvard Bråthen (left) and joint stage manager Thomas Allkär. As NRK journalists and dedicated music fans, they have been interested in this dramatic part of recent Norwegian cultural history for a number of years.



Collage on the wall of legendary music store Neseblod (Nosebleed) in Oslo.



# PARTNER-SHIP OPENS DOORS TO DEEP SECRETS

The technology behind the transport solutions of tomorrow is veiled in secrecy, but with the right angle, time and money – and by playing the Nordvision card – DR was able to overcome all obstacles.

*By Ib Keld Jensen*

“Without the backing of Nordvision, we’d never have been able to make these programmes.”

Editor Else Bro Thuestad is quite open about the significance of receiving backing from NRK and UR, as this made it possible to apply for funding from the Nordvision Fund.

“It covered almost half our budget, and we’d never have had enough money to give the series its international twist purely on a DR-K budget. Just as we’d never have been able to travel the world in the same way on a DR budget alone.”

The four programmes about tomorrow’s transport took viewers into the engine rooms of some of the most remarkable development companies. But the road to get there was long and winding.

“It was incredibly difficult to get close. Development activities are inevitably veiled in secrecy, so it took us ages to gain admission, even though these are huge companies with their own media relations departments. But we had the time to keep chipping away,” says producer Jytte Bergmann Moll. She finally got through to Hyperloop

One – a top contender for the most interesting idea for future public transport. This has since been renamed Virgin Hyperloop One.

## Playing the Nordvision card

The company has built a test track in the Nevada desert where they conduct experiments to propel a magnet-powered passenger train through vacuum-sealed tubes. Their ambition with the train project is to reach a top speed of 1000 km/h, making the Hyperloop a strong competitor to air travel.

“Big American companies are rarely impressed to hear that we’re making a programme for DR, so it helps to tell them that the show will also be broadcast in the other Nordic countries,” says Jytte Bergmann Moll.

## More like a show on architecture

Another door opener was the special take on this programme concept. Any spotlight on future transportation tends to be about the technology. But by focusing on design, style and elegance, and with a female architect and urban planner as the presenter, the producers were able to create a buzz that took the team past marketing departments and executive levels, right into the actual engine room alongside the developers.

“We approached this in the same way as a programme on architecture. We tackled the means of transport as if it were a building. We focused on fascination and elegance to broaden the appeal of transportation, as it’s a bit of a dry subject in itself,” says Else Bro Thuestad. Her specific intention was to attract female audiences as well, by creating shows that span technology and design.

“It was important to us to reach a broad audience with our subject matter, because the shows are about some of the most precious things we have, namely our time and our environment in a future with an ever-increasing population. This topic really is relevant to us all,” she adds.

## Nominated for TV award

What goes through the minds of the architects at BIG (Bjarke Ingels Group) when they help design the Hyperloop? This series gives us an idea. The editorial team also visits the Yara Birkeland, an self-steering container ship under development in Norway. In Sweden, the show takes a closer look at a driverless electric lorry.

Although there are many Nordic elements to the programme, it is not specifically for the benefit of Nordic audiences.

Else Bro Thuestad makes this clear: “Our choice of sources is based entirely on editorial considerations.”

The show aired on DR-K in spring 2018 and resulted in a nomination for the traditional TV award presented annually by the Danish Producers’ Association. The editor was very pleased and surprised by this honour, particularly due to the category: the series on tomorrow’s transport was nominated for Best Lifestyle Programme.

“Big American companies are rarely impressed to hear that we’re making a programme for DR.”

*Jytte Bergmann Moll, producer at DR*



*As one of only very few architects, presenter Sonja Stockmarr was given access to the world’s only Hyperloop test track. The DR-K series Frække fly og flyvende biler: Sådan designer vi fremtiden visited Hyperloop One’s test track in Las Vegas. The show takes Sonja Stockmarr on a fascinating journey to some of the most advanced solutions for tomorrow’s transportation.*



# Exposure of international financial fraud reverberated through many countries

Working in deepest secrecy, DR, Yle and SVT collaborated with 14 other international media outlets to investigate the unprecedented defrauding of a number of European treasuries. When these media broke the story simultaneously across all countries on 18 October 2018, it set the news agenda for weeks to come.

By Ib Keld Jensen

International cooperation is the way forward for investigative journalism. In today’s globalised world, major issues are complex and cross-borders to an extent that editorial teams cannot handle on their own.

This is one of the most important lessons learned from last autumn’s exposure of financial fraud against treasuries in several European countries. DR, Yle and SVT in co-operation with 14 other international media outlets brought the story to light, breaking it at exactly the same time on 18 October. In a dividend scandal later dubbed ‘the CumEx Files’, tax authorities have been victims of scams amounting to at least 55 billion euro.

### Debated in the European Parliament

The exposure reverberated widely and created a social media storm. In the European Parliament, the case triggered debates directly related to the revelations, and this news story had everyone talking in countries such as France, Switzerland, the Netherlands, Belgium, Germany, Sweden and Denmark.

DR journalist Niels Fastrup, along with German public service broadcaster NDR, was one of the driving forces in the collaboration. He points out that it is necessary for news media to cooperate, not only to share the burden of research, but also to ensure that a story has international impact.

*“It’s impossible to kill the story, put spins on it or remain silent in order to reduce its impact. In that way, large-scale collaborations also give our journalism more weight than ever before.”*

Marko Hietikko, Yle

“It is very evident that international cooperation is the way forward for investigative journalism, and I reckon we’ll all have to learn how to conduct ourselves in cross-border collaborations. All the big agendas such as climate change, right-wing populism, migrant flows, terrorism, financial scandals and abuse of social media are exactly the kind of issues that transcend national boundaries,” says Niels Fastrup.

### Impossible to spin the story to death

Yle – Finnish broadcaster and Nordvision partner – was among the media brought into the collaboration along the way, with producer Marko Hietikko from Yle’s investigative team being invited to a Nordvision meeting.

“Our work is based on our willingness to collaborate, and since the financial system exists across all national boundaries, all national states are affected by cases such as this,”

says Marko Hietikko. He believes that collaboration is the only way forward for the smaller media providers in the Nordic region.

“It’s impossible to kill the story, put spins on it or remain silent in order to reduce its impact. In that way, large-scale collaborations also give our journalism more weight than ever before.”

The journalists had taken a ‘musketeer’s oath’ – they would draw on each other’s research and break their story at the same time. And they did just that.

### FACTS:

- The collaboration was initiated in October 2017, at a meeting between journalists from DR and the German TV station NDR, a large regional public service broadcaster under the ARD umbrella.
- NDR was in possession of 60,000 pages of investigative material
- The revelations involve some of the world’s largest banks, for instance JP Morgan, Spanish bank Santander and the Australian Macquarie Bank.
- Through a loophole in Danish tax inspection, companies and individuals domiciled abroad were able to claim refunds of dividend tax, based on fictitious shareholdings and forged documentation from foreign companies.
- The fraudulent practices have ties to countries such as Germany, Denmark, Switzerland, Austria, Belgium, France, Finland, Sweden, Spain, Belgium and the United Kingdom.
- A total of 17 media outlets broke the story at exactly the same time – 6 am CET on 18 October.
- The Nordvision Fund provided financial support for this collaborative project.

DR were able to interview the secret inside source, who was disguised to avoid identification.



# No more *guessing* what young people want

The number of drama series for younger audiences is skyrocketing, as is Nordic cooperation on the shows. At the same time, it is becoming clearer what is needed to engage younger viewers.

By Ib Keld Jensen

The youth drama genre has been steaming ahead in recent years. NRK plans no fewer than nine drama shows for young audiences in 2019, which is double the usual number. There has also been tremendous growth in the number of titles for youth and young adults at Yle, and both DR and SVT are launching at least three shows each for younger audiences this year.

Meanwhile, productions are crossing borders and platforms to an unprecedented extent, and over the past 18 months, producers of drama for youth and young adults have joined forces, their new Nordvision team meeting twice a year since 2017.

Commissioning Editor at NRK, Charlotte Myhrvold, is very enthusiastic about the collaboration in Nordvision's team for youth drama and about the cooperation on concept development and feedback.

"It's wonderful to see, within the young adult team at Nordvision, such growing appreciation of the other members' drama productions, and that we are able to contribute to each other's development and strategy," says Charlotte Myhrvold.

## No language barrier – or is there?

The cooperation has also prompted considerable interest in broadcasting shows from the other Nordvision countries in their original languages. According to Myhrvold, language is no barrier for young Norwegian viewers.

"They grew up with Astrid Lindgren and Swedish children's TV, and Danish doesn't cause any great difficulties either."

DR has noted that Norwegian youth drama in particular is thri-

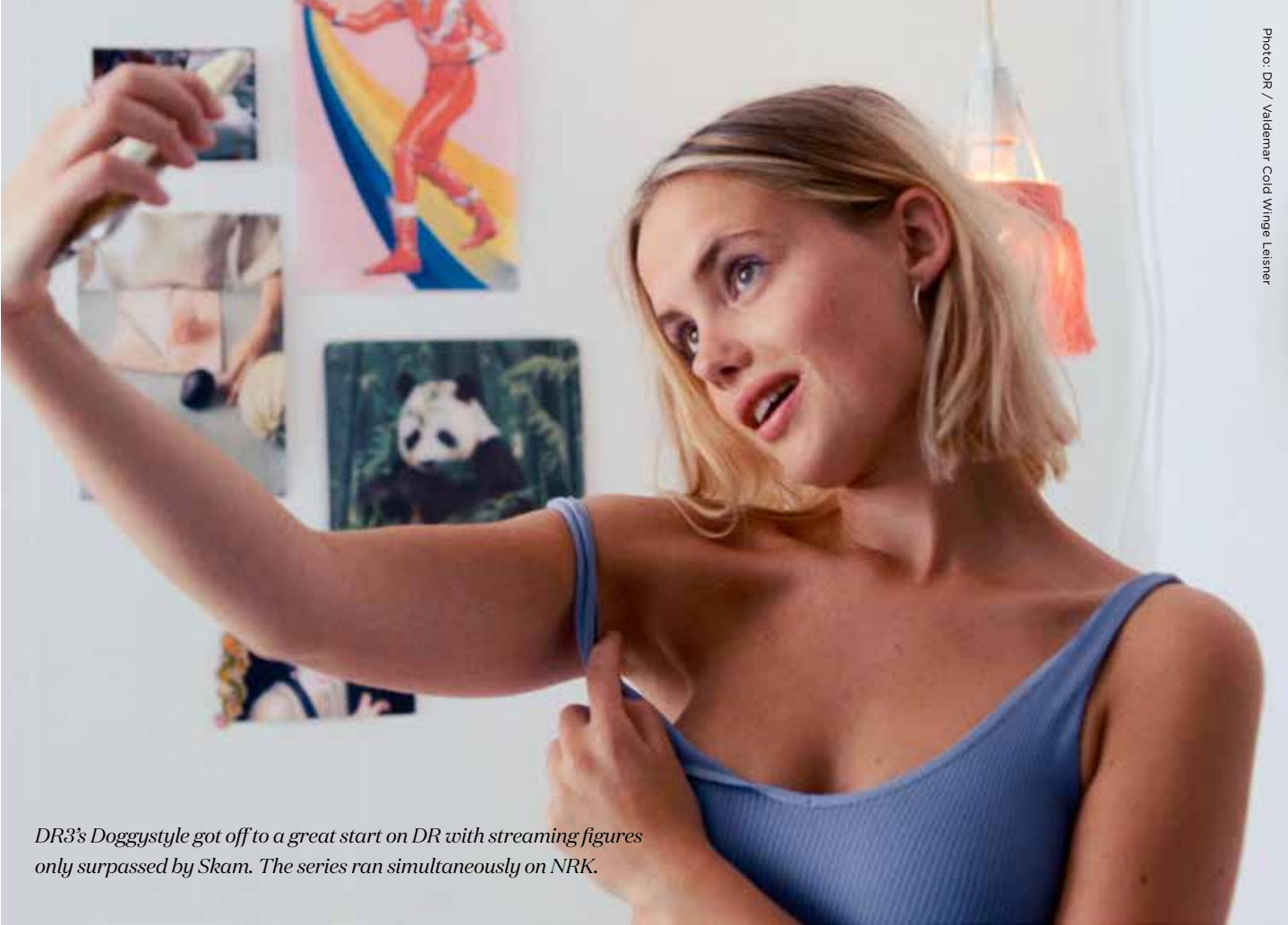


Photo: DR / Valdemar Cold Winge Leisner

DR3's *Doggystyle* got off to a great start on DR with streaming figures only surpassed by *Skam*. The series ran simultaneously on NRK.



Photo: NRK / Bendik Stalheim Møller

"Young people need to feel they can cope, and we have to give them hope that life will be good."

Charlotte Myhrvold, Commissioning Editor at NRK

ving in the wake of *Skam*, and the first episode of a subsequent young adult drama series was streamed 120,000 times.

"These are very impressive figures, equivalent to those of a good DR3 documentary. But Danish drama is still the most popular," says Christian Boye, publishing editor at DR TV. By comparison, the opening episode of DR's *Doggystyle* was viewed 437,000 times. DR has also broadcast the Finnish *Blind Donna* and the Icelandic *Ord mod ord*. "Viewing figures for both were more modest; we noticed a drastic drop in numbers as the series progressed. This is probably due to the language issue, because they're excellent shows," says Christian Boye, who has no Swedish youth drama to add to the comparison.

Youth and young adult drama is currently presented under the DR3 brand, although all series in this category on DR TV are Nordic.

"There's no doubt that 'Danish' is a selling point. 'Nordic' might be, too, for all I know. But we shouldn't call it 'young people's drama'. That will just scare the intended viewers off."

## Yle experiments with Instagram

Johan Altonen, commissioner at Swedish Yle, notes that Nordic youth drama generally does well in Finland.

"There's no guarantee that a Nordic series will be successful here just because it was a hit in its own country. But if a Norwegian series is popular in Sweden, for instance, it will usually do well here," he says. Swedish Yle is focusing on drama for a younger audience.

"We'll be launching *Badrumsliv* in the summer, and we have two more youth drama productions in the pipeline. We aim to offer at





Eagles, SVT



Nofilter, Yle

least one drama series every year,” Johan Altonen explains.

Yle’s Head of Drama, Jarmo Lampela, also has his eye on youth and young adults, and Yle is breaking new ground with investments in drama for social media platforms.

“We’ve introduced new drama content to platforms other than our own Arena, for instance Instagram dramas such as *Karma and Goals360*,” says Jarmo Lampela. He reckons that Yle’s greatest challenge is to attract younger audiences who use other platforms.

“Our research indicates that audiences respect Yle’s content when they find it, but it’s a hard job to make them include it in their weekly or daily schedules,” says Yle’s Head of Drama.

**New analysis by NRK**

There is an era before *Skam* and an era after. The huge Norwegian hit paved the way for Nordic public service drama, targeting an audience that broadcasters considered almost impossible to win back from social media. By now, the public service media agree on some of the basic conditions for producing great drama for youth and young adults.

The younger viewers must be involved, and the producers must understand their needs. Gut feelings and guessing what young people want are a thing of the past.

“We can’t simply continue in the belief that we’re familiar with the needs of this target audience.

We have to do some pretty thorough groundwork and talk with the target group,” Charlotte Myhrvold explains.

NRK recently analysed the younger audience again. This analysis shows that young people need space to unwind.

“Young people need to feel they can cope, and we have to give them hope that life will be good. They need to be part of communities and to be able to relax and daydream.”

Charlotte Myhrvold points out that drama is not the only vehicle for reaching the younger audience, mentioning the successful documentary *Line fikser kroppen* as an example.

“Drama is not the answer to everything, but it’s certainly an important element. And if we look ahead maybe three to five years, I believe the volume of youth drama will be slightly larger,” says the NRK commissioning editor for youth drama.



De utvalda, SVT



Festen, SVT



Badrumsliv, Svenska Yle

Photo: Petta Holm / Molo

**FACTS:**

Selection of Nordic youth drama in the pipeline:

SVT: *De utvalda*, *Eagles* and *Festen*

Swedish Yle: *Badrumsliv* and *Vakuum*

DR: *Doggystyle 1+2*, *Paranoid* and *Lars og Nikki*

NRK: *17*, *Nudes*, *18* and *Rådebank* (under development)

Yle: *Nofilter* (under development)



# American politics – the focus of a new Nordic collaboration

Thanks to its drama and colourful characters, the USA and American domestic politics hold a deep fascination for Nordic audiences. Prior to the midterm elections in November 2018, a new Nordvision collaboration emerged. With a strong focus on digital and interactive content, this led to a whole new way of presenting election coverage to Nordic viewers.

*By Tommy Nordlund*

Dating apps are popular among many Nordic smartphone users. But what if a similar feature could tell you whether you're a Democrat or a Republican, based on American politics?

At Yle, this idea resulted in an online service where users could swipe to answer questions and discover their political affiliation.

"It seems innovative to have our own version of Tinder, and this is a format we haven't used before," says Mette Nordström, Head of Foreign News at Yle News.

## Nordic countries share a similar view of the USA

For a political event of this scale, there was much to be gained from the collaboration between the Nordvision partners. Each participating broadcaster provided digital content, which the partners could then include in their own coverage later on.

"This is of real benefits to all of us who cover foreign news. The BBC and other providers cannot cover the rest of the world from a Nordic perspective. But in the Nordic countries, we have a common perception of the USA," Mette Nordström says.

A direct result of the collaboration, which received funding from Nordvision, was a 'prejudice test' produced by DR. SVT in turn published a translated version for their Swedish audience.

## Enables testing of new digital content

Janne Lindström, Planning Editor at SVT, takes the opportunity to praise his Nordic colleagues in this collaboration.

"They've delivered truly excellent material. When it comes to this topic, Scandinavia and the Nordic region have a common mindset, and it's a great idea to work together – it helps us get as close to the political issues as possible," he says.

Mette Nordström shares this enthusiasm about the results of the collaboration so far.

"It's an excellent way to try out new, shared formats for digital content, and it's a great chance to access and use each other's digital content," she says.

## Focus on mobile platforms

"These efforts are clearly aimed at mobile platforms. It's great that we can get hold of the finished materials from the other editorial teams, but I hope that in future we'll be able to coordinate with each other right from the conceptual stage," says Janne Lindström.

Mette Nordström has similar expectations.

"I hope that we can develop this collaboration even further. So far, most of our work has taken place through conversations, but hopefully this is the beginning of a beautiful friendship."



*Thanks to the Nordvision collaboration, coverage of the American midterm elections could be provided in several languages. The screen on the left shows the SVT version of DR's original content (to the right).*





Nato exercise in Norway

The Swedish election

The Danske Bank money-laundering scandal

The Swedish Academy

# News exchange gives Nordic audiences *instant updates*

2018 was an eventful year, not least for the Nordvision news exchange. Thanks to the sharing of fast and reliable information, and fibre-optic networks connecting the capital cities, users are able to access news clips and live broadcasts from every corner of the Nordic region.

By Tommy Nordlund

## FACTS: MAJOR NORDIC NEWS EVENTS IN 2018

- The Danske Bank money laundering scandal
- The murder of journalist Kim Wall
- Forest fires in Sweden
- Norwegian government crisis

## FACTS: NORDIF3

- Nordif3 is the Nordvision partners' shared system for transmission of content, for instance single news clips
- Archive material and programme episodes are also transferred via Nordif3 NRK owns the system, and the main technology is located in Oslo. The other companies have integrated Nordif3 into their respective editorial networks
- Approximately 3500 news clips were downloaded via Nordif3 in 2018

Last year was no exception. Major news events poured in thick and fast, and thanks to a strong Nordic collaboration, public service audiences were able to access the latest content from their neighbouring countries.

We take a closer look at this controlled chaos of reporting across the length and breadth of the Nordic region.

Marit Moi from the NRK news team sums up her view of the past year in Nordic news, mentioning the murder of journalist Kim Wall as a dominant event. Sweden and SVT in turn presented a range of news that caught the Norwegians' attention.

"We had the Swedish elections and the scandal at the Swedish Academy, but also the forest fires," she says, adding that ties to the DR news team are particularly strong.

## Danish eyes turned on Sweden

Bente Lundstrøm at DR News says that they often had an eye on Sweden.

"For DR, the biggest thing was the Swedish election. We received a lot of extra material, both live and as clips from SVT – and we continue to do so. The press conferences held by the Swedish Parliament spokesman reached us live through the fibre-optic network," she explains. Sidney Sangberg, Senior News Contact at SVT Online, offers some examples of Danish news that caught the public's interest in Sweden.

He mentions the murder of journalist Kim Wall, the money laundering scandal at Danske Bank, and of course the huge attention

given to the CumEx story. The closure of the Öresund Bridge due to a major police incident also made a splash in the Swedish press.

## Money laundering and a presidential election

The other Nordic neighbours also created headlines. From Finland, SVT covered not only the alleged money laundering in Nordea and the bank's relocation to Sweden, but also the Finnish presidential elections.

"From Norway, we had the Nobel Peace Prize, a government crisis and features on environmental issues, for instance electric cars," Sidney Sangberg adds.

We now turn to Helsinki, catching up with Matti Pitsinki at the Yle news desk. He adds another remarkable news exchange to the list.

"The allegations that Russia disrupted GPS signals over northern Scandinavia during a NATO exercise was big news for us," he says.

## Capitals keep in touch through fibre-optics

Superfast connections between the Nordic capitals make it possible to transfer live broadcasts to the other countries – as they happen.

"In this respect, the threshold is quite low. The SVT teams broadcast a lot of content and like it to be live online, and they often want to receive live broadcasts from our Nordic neighbours via fibre-optic. They can then record it or air it in parallel – depending on the particular interest," Sidney Sangberg explains.

## Top-class journalism

Exchanging news material is obviously of great benefit – as no editorial team can be in more than one place at a time.

"In order to cover what's happening in the Nordic region, we need our colleagues' material. We never have any doubt about the professional standard of their journalism. This exchange gives us a guarantee that both the journalism and the visual elements will be top-class," says Bente Lundstrøm.

## Well prepared for breaking news

Marit Moi at NRK points to the longstanding and close relationship between the Nordic countries.

"Our economic, cultural and political ties are strong, and we have a common interest in sharing news and information. The daily exchange also makes us better prepared for unexpected major events. We have a close relationship, and we can quickly set up communication channels and exchange material in a breaking news situation," she says.

Bente Lundstrøm would like to see an even greater focus on the collaboration this year. "I hope that we'll continue to work together in such a positive way, appreciating how much we all have to gain from active joint efforts." Marit Moi seconds that.

"We all know what our own news desk needs when something big happens in another Nordic country, and we expect to have material delivered immediately. The greatest value of this exchange is our mutual commitment to share and cooperate," she says.



# PROGRAMME EXCHANGE 2018

With 3,248 shows exchanged in 2018, the number of episodes increased over the previous year.

This is a summary of the most exchanged programmes from each of the seven partners.



## Line fikser kroppen

The NRK documentary series was shared with all of the other countries in the Nordvision partnership.

In the six-episode series, presenter Line Elvsåshagen addresses our culture of striving for perfection. Line avoids going to the beach because she is ashamed of her looks, but she's fed up with feeling awkward. Her aim is to explore bodies of all shapes and sizes, seeking out uncomfortable situations so that she can learn to love herself – just as she is. The show was controversial in many ways. It fostered debate in Norway when a young couple had sex on screen, and Line Elvsåshagen was accused of glorifying obesity.



### I forreste række

*I forreste række* follows six dancers from the Royal Danish Ballet over six months, giving us an insight into their world of fierce competition, discipline, big dreams and disappointments.



### De yttersta barnen

We meet four children living in the outermost corners of Sweden. Emilia in Abisko, Zander on Gotland, Erik in Västra Torp and Minja on Syd-Koster tell us about their homes. Together with environmental experts, they conduct experiments to encourage adults to work towards a sustainable society.



### Arvinge okänd

Each year, 600 Swedish citizens die without anyone laying claim to their estate. The Swedish authorities suspect that hundreds of these people have close relatives, but no-one knows where. *Arvinge okänd* is able to locate some of them.



### Hásetar/Sailors

Two friends, Benni and Fannar, were already well known in Iceland as the presenters of *Hraðfréttir (Speed-news)* when they decided to try out the life of a modern-day sailor. The series follows their adventures during a month at sea working as crew on a freezer trawler.



### Jarkko och de dövas Amerika

Around 5,000 people in Finland use sign language to communicate. Jarkko Keränen, who was born deaf, takes a road trip along the US West Coast to prove that deafness should not deter anyone from living their dream. In the US, he meets deaf doctors, martial arts athletes and aerospace engineers.



### Resan mot uppröret

Sherin Khankan is Finnish, Syrian and Danish and is a spokesperson for Islamic feminism. She has met encouragement but also resistance. In *Rejsen mod oprøret*, we spend a day with the Nordic region's first-ever female imam.





January  
Record for the fourth  
year in a row

Never before in its 59-year history has Nordvision, the Nordic public service media partnership, delivered more programme episodes than in 2017 – 5,102 to be exact.



April  
Nordic public service  
providers in major,  
joint drama venture

Viewers in all five Nordvision countries can watch a new Nordic drama series every month. This is the prospect now that the five director generals have shaken hands on a deal to increase the volume of quality Nordic drama.



February  
*Klassen* is a huge hit  
– now also in Sweden

*Klassen* is a huge success in Sweden. The format moves from Denmark to Sweden, using the same production company and the best elements from both countries.



May  
Social media experts  
ready for more  
cooperation

The Nordvision Social Media Academy in Oslo attracted more than one hundred media professionals from the Nordic public service providers. A new feature was an honorary award for social medial initiatives, and this is set to become a recurring element at future conferences on the subject.



March  
SVT's answer  
to app chaos

Apps are part of everyday life in most editorial departments. They have to have an app for every type of programme and target audience. SVT quickly realised how time-consuming it would be to create so many different apps. So they chose to gather everything in a single app – independent of the scheduling of specific shows, but always with material of current interest to audiences. SVT gave a summary at the Festival of Digital Narratives.



June  
DR and NRK  
World Cup  
collaboration

The sports editorial teams at NRK and DR worked closely together on the World Cup in Russia. They collaborated on ideas for web-based background articles, made available to audiences in both countries.



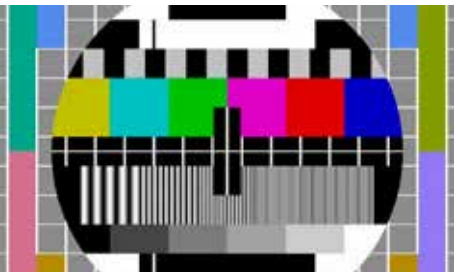
August  
Emmy nomination  
for the first Nordic  
documentary

The DR documentary *Menneskesmuglerne* showed how young women are being sold into an uncertain fate and a future no less cruel than the slave trade of old. Two DR documentary-makers, Poul-Erik Heilbuth (pictured) and Georg Larsen, achieved an extraordinary feat by putting a face to the faceless, resulting in an Emmy nomination for the Nordic co-production – although the award ultimately went to another contender.



October  
Cross-border  
cooperation is the  
future for investigative  
journalism

On 18 October, following a joint undercover collaboration, DR, Yle and SVT, along with 14 other international media partners, simultaneously broke the news of a large-scale international financial fraud. This clearly signals that the future of cross-border investigative journalism lies in international cooperation.



July  
The summer holiday  
is high season for  
exchanges

The Nordvision partners are major consumers of exchanged programmes during the summer holidays. A total of 3,248 programmes and archive clips were exchanged in 2018.



November  
First-ever Emmy  
for Nordic actor

For the first time ever, an actor in a Nordic TV production was honoured with an Emmy. The award went to Lars Mikkelsen for his leading role in the DR series *Herrens Veje*, a co-production by NRK, SVT, Yle and RUV with production support from the Nordvision Fund.



September  
Happy  
northerners

Time after time, studies show that the populations of the Nordic region are among the happiest in the world. But why is this? And why aren't we ourselves particularly interested in these results? The DR co-production *Verdens lykkeligste land* went looking for answers.



December  
Public service  
providers are major  
consumers of each  
other's TV Advent  
calendars

The public service providers share each other's TV advent calendars to a great extent, and this Christmas there was a broad selection of these shows in each of the Nordic countries. Sweden, Norway, Denmark and Finland have their own national advent calendars with prime time slots, but there are plenty of other options to choose from. In this year's SVT advent calendar, we meet the Storm family who have moved from the big city to settle into their new home in the country.



# Voice control has arrived

## – *Nordic public service providers* share knowledge and inspiration

What would you like to listen to right now? Tell your smart speaker, and a few seconds later you'll be hearing exactly what you asked for. Voice control continues to conquer the world of audio content, and Nordic public service providers have already made good progress with this technology.

By Tommy Nordlund

Last year, the craze for all things voice-controlled stepped up several notches across the Nordic region. The first smart speakers landed on the shelves, and the Google Assistant became available in Swedish, Danish and Norwegian. All indications suggest that voice control will also play a key role in technology development in 2019. Tomas Granryd is Product Manager for Play and Head of Innovation Teams at Swedish Radio. "We believe that this technology will have a radical impact on the way people consume audio content," he says.

### Consumers embrace the new trend

The key benefit provided by voice control is the seamless and simple way it navigates audio content. Tomas Granryd believes that consumers will want to use this technology, not least as it becomes less expensive and more commonplace.

"Radio has always been a medium you listen to while doing something else, and that's where voice control is so useful," he says. In Finland, Swedish Yle was the first media provider in the country to launch voice-controlled services. Mikael Hindsberg, concept developer at Swedish Yle, talks of this new technology making quantum leaps. "It's happened so fast that half of the users haven't even had a chance to test it, while others already predict a complete paradigm shift in audio consumption. It's definitely exciting," he says.

### Nordic meeting was an eye-opener

Swedish Yle has been working with voice control since June 2018. A meeting of the Nordvision beta team in Oslo turned into a real eye-opener, Mikael Hindsberg explains.

"We set to work straight away, with support and inspiration from our Nordic colleagues. Swedish Yle does quite a lot of work at pilot level in Finland, as Google Assistant now includes three Nordic languages, but not Finnish," he says.

So where is the technology right now, on a scale from test level to full-scale application?

Tomas Granryd explains that most of Swedish Radio's work so far is at the experimental stage.

"However, we've started asking a lot of difficult questions. It's all about looking at the details: What's the smallest feature you'll want? Users will be giving this technology a few tries, and that's when we'll have to be cutting-edge and make things simple. We need to establish these features," he says.

### Sweden is a pioneer in the world of audio

It has been said that we live in 'the golden age of audio', even when listening figures for traditional radio formats are falling. According to Tomas Granryd, Swedish Radio has noticed such positive trends for quite some time.

"Podcasts have been very popular in Sweden for several years now, and we may be the country in the world with the highest percentage of podcast listeners. You might even say that we've gone pod crazy," he jokes.

Swedish Radio was among the first to launch its own podcast content, and it took off quickly. Besides, Sweden is home to a lot of prominent audio companies – Spotify is one example that immediately springs to mind. Tomas Granryd believes that voice-controlled assistants are another step in this development.

Swedish Radio has been very generous in its knowledge-sharing, even at EBU level. Not only experience, but also programming code has been shared.

However, Tomas Granryd takes his hat off to all the Nordic public service providers.

"The Nordic countries in general are extremely generous. We have excellent collaboration on difficult issues, and it's great that this works

so well between the countries," he says, mentioning the cooperation with Marit Rossnes, Head of Product Development for radio at NRK, as particularly important.

For her part, Marit Rossnes points out the significance of being involved in a new trend from the very start.

"In order to appreciate what this media may entail for NRK and our audience, I think it's important to be present from an early stage. We need to experiment and understand what changes are required – from an editorial, technical and production point of view. In particular, we need to work on improving the user experience of a medium that has no visual elements to support it," she says.

Both in a Nordvision context and beyond, there is intense collaboration on new technology.

"Regarding audio, I would say that the three Scandinavian public service providers have a close and fruitful working relationship. We also have two dedicated collaborations with DR – a shared radio app and a Nordvision project on atomisation of audio (breaking content into much smaller parts)," Marit Rossnes explains.

### Technology with huge potential

So what does 2019 have in store?

Mikael Hindsberg is certain that voice control will keep evolving at great pace.

"This technology offers amazing potential. In a lot of situations and for a lot of users, it's much more convenient simply to use your voice to ask for the content you want to hear. We've already received thanks

*Smart speakers are conquering the market. The Nordic public service providers have been involved in the development of voice assistants from an early stage, and in 2019 they continue to take voice-controlled content into new territory.*

Photo: Martin Gundersen, NRK



Photo: Bildmontage

*“This technology offers amazing potential. In a lot of situations and for a lot of users, it’s much more convenient simply to use your voice to ask for the content you want to hear.”*

Mikael Hindsberg

### A new phase ahead for public service

Tomas Granryd adds that while this will be the year when sales of voice-controlled products take off, consumers will also start looking at the technology in a completely different way.

He predicts that public service will enter an existential phase in terms of audio content.

Swedish Radio started off the new

year with workshops about their own voice assistant. An essential question is what kind of personality the broadcaster projects when communicating with users.

"Is this a warm person? A fun person? Does the assistant tell jokes when asked, or does it take a neutral approach to questions? The next step will be to work out which services really personify Swedish Radio – are we talking podcasts, news, etc..." says Tomas Granryd.

As for himself, he has managed to find one or two favourite services in the voice-controlled audio landscape.

"I have a thing about curated lists. And they do work – in fact, it's surprising how often I'm pleased with the content."



Over the past few years, Nordvision has occasionally organised staff seminars centred on four specific themes. Interest in these meetings has become so great that the events will become a permanent fixture each year from now on.

*By Ib Keld Jensen*

Both staff and management of the Nordvision partner companies have shown great interest in meeting, sharing experiences and gaining inspiration about the latest trends in their fields.

This became evident from the response to seminars organised by Nordvision over the past few years. The events were aimed at specific groups of employees who do not usually have the opportunity to bounce ideas off their peers at their own workplaces.

Social media trends was the topic addressed at the first joint seminar for Nordic staff. “The Nordic media outlets all hired social media editors at around the same time, and they all faced exactly the same challenge. There was a real need to develop staff skills and to share experiences,” says Henrik Hartmann, Secretary General at Nordvision.

**Making an exception**

Since then, seminars have covered topics such as technology, publishing and digital narratives.

Nordvision usually only provides funding for specific projects. However, they make an exception when it comes to seminars.

“It tends to be much more expensive and more complicated to send staff on external courses where they can spend time ‘nerding out’ with peers. So it makes complete sense that we join forces to organise the seminars,” says Henrik Hartmann.

**FACTS:**

Topics and timing for the 2019 seminars:

- Publishing Hack - March
- Social Media Academy - May
- Festival of Digital Narratives - autumn
- Hack Day - autumn



Photo: Ilmar Færevik



# Clever camera angles are *nothing compared to the right content*

Technology does not produce a good narrative. Everything depends on your message to a specific audience. This experience, gained from a Norwegian documentary, proved a real eye-opener at the seminar.

By Michaela von Kügelgen and Ib Keld Jensen

Although many editorial offices automatically distribute content via Facebook and Instagram, these channels are not always ideal. Thomas Lindh and John Stark from Swedish Yle presented a convincing example to show this at the Festival of Digital Narratives.

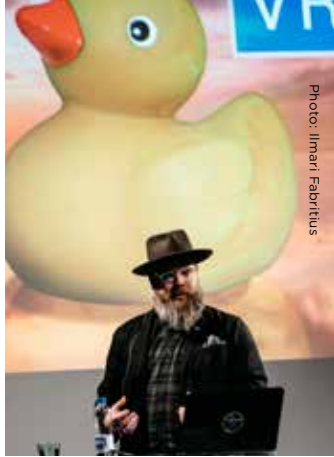
One episode of the documentary The Norden is about Halden, a high-security prison in Norway. Inmates here can play PlayStation, have access to a kitchen with knives and can produce their own music. This very quickly triggered a debate on Reddit, a social news and entertainment website where registered users can upload content as links or text. The creators of the series soon realised Reddit's potential value in terms of spreading content.

"Reddit calls itself the front page of the internet. It's the sixth most popular website and the fastest-growing," said Thomas Lindh from Swedish Yle.

## Number one on Reddit

He and his colleague, John Stark, came across the active discussion on prisons and contemplated ways to make use of Reddit while contributing to the user experience.

The prison documentary stayed at the top of the documentaries sub-reddit for eight days, which is quite remarkable for a Nordic public service provider.



One of the key messages from the festival is that high production value is not always a success criterion for digital narratives.

More than 200 users recommended the documentary to Netflix and, because of the high level of exposure among Reddit users, Deutsche Welle, BBC and Netflix Global showed interest in broadcasting the documentary on their channels.

"Reddit became our most important platform, and the content was shared again and again," said John Stark.

## Poor quality is OK...

To supplement the documentary itself, the team created additional storylines. One of these was a keynote presentation by the Norwegian prison governor, filmed with a static camera and accompanied by screen dumps from a PowerPoint presentation. This supported the claim that clever camera angles are not always a deciding factor for users to get involved.

"The greater the involvement, the poorer the quality can be," Thomas Lindh pointed out.

Another example was the popular concept 'I am', where an expert in a particular field answers questions. When this was done by putting questions to the prison governor in a hotel lobby, the broadcast received considerable attention despite the very basic conditions. As the team behind The Norden pointed out, the right content for the right audience is much more important than clever camera angles.



People's media habits are changing so fast that the Nordic public service TV stations are struggling to keep up. While all of the providers face the same challenge, the solutions vary. This became apparent at a two-day seminar for publishing staff in March 2018.

By Linda Reistad and Ib Keld Jensen

By the time you read this article, a good deal of its content may already be outdated. As the media habits of the population are constantly changing, this continues to impose new demands on publishing and marketing activities at the Nordic public service TV stations – and they all tackle the challenge differently.

This became clear at a two-day workshop for 40 Nordic TV producers held in Oslo in March 2018. The meeting highlighted an urgent need for prolonged rights to TV content.

"We test and learn new methods, and we have to do this at a pace as rapid as the changes in people's media habits."

Petri Jauhiainen, Head of Publishing at Yle

"People want to be able to watch what they want, when they want. We have to make that possible by ensuring long-term rights to our content," said Arne Helsingen, Head of TV at NRK and instigator of the meeting.

## We have to change fast

Petri Jauhiainen, Head of Publishing at Yle, pointed to the challenges all producers face to organise, plan and manage linear TV. And he called for knowledge-sharing and more regular meetings across the TV stations.

"We test and learn new methods, and we have to do this at a pace as rapid as the changes in people's media habits. Although we might not get a definite indication of what will be most effective, we have to try to identify what works best right now," he said, pointing to NRK's streaming platform as an inspirational example.

## Cooperation makes us stronger

"The Nordvision partnership is based on sharing what we own. This also applies to insight and best practice. We continue to expand our cooperation and believe that there's great value in sharing content and knowledge," said Arne Helsingen, who was very satisfied with the two-day event.

"These meetings give us the flexibility to work a little closer, in smaller groups, between meetings."

In March, NRK invited its Nordic colleagues to Oslo for two days of lectures, discussions and workshops. The theme for the gathering was 'TV publishing in a new era'. The photo shows Susanna Balsvik from SVT talking to participants.



# Social media star *is active* on ten platforms

*Nordic public service providers face the same challenge to attract younger target groups. At the Social Media Academy in Oslo, Snapchat star Rasmus Kolbe explained to more than 100 social media experts how he gets thousands of people to like his posts.*

By Ib Keld Jensen

Finding the key to capturing younger audiences is a challenge facing all of the Nordic public service providers. But, as Rasmus Kolbe explained at the fifth Social Media Academy in Oslo in June, this is not a problem he shares.

“When I publish a post asking my followers if they’d like to drop by, I only have to wait a few minutes for the first person to turn up, no matter where in Denmark I happen to be,” Rasmus Kolbe says in a matter-of-fact tone.

*“When I publish a post asking my followers if they’d like to drop by, I only have to wait a few minutes for the first person to turn up.”*

*Lakserytteren’ alias Rasmus Kolbe*

Rasmus Kolbe, also known as Lakserytteren (The Salmon Rider), is an influencer. His method is basically to entertain by posting quirky images and videos, accompanied by his own characteristic, humorous drawings. He is active on a wide variety of platforms, creating content for most of them daily, and he himself, takes centre stage in almost all posts.



Photo: Esben Johansen

*Rasmus Kolbe heads a team of eight and is active on numerous social media platforms as ‘Lakserytteren.’*

## Received 2,000 drawings in 24 hours

“My ambition is to teach young people how to be more creative through entertainment,” he explains, giving a few examples of his targeted efforts to engage his followers.

One idea was to encourage them to draw a bike helmet on a picture he posted of himself; another was to ask his followers to draw a picture of themselves as a tree for a campaign to promote the Danish Smukfest music festival, which is staged in a forest. Rasmus Kolbe received 2,000 drawings in just 24 hours in response to this competition.

## New honorary awards

More than 100 participants attended the conference in Oslo. This is both a record and an indication that social media are becoming increasingly important to public service providers.

A new feature this year was the introduction of honorary awards for extraordinary social media initiatives.

The idea behind these awards, which will become a recurring element at future social media conferences, is to generate commitment and raise awareness of the work of other providers, which may then serve as mutual inspiration.

# Developers *played with ideas* for almost 24 hours straight

50 developers met for the fourth time for Hack Day – to test new ideas, but also to compete and connect with their peers.

By Michaela von Kügelgen and Ib Keld Jensen

In October 2018, 50 of the keenest minds in the development business met to come up with technical solutions for specific issues. Topics included how to design a concept that allows viewers to interact during a football match via live polls, and how to engage younger audiences who are difficult to reach. Although the name Hack Day has connotations of forced entry into closed, confidential computer systems, the Nordic developers stick to addressing public service-related issues during the 24 hours they spend together.

## Across borders and editorial offices

The fourth meeting took place just outside Helsinki. This time, adding a new element to the concept, the organisers from Yle had prepared ready-made themes. Participants could select a theme of interest and work on this with colleagues from different countries and editorial teams. Meeting like-minded colleagues is one of Hack Day’s specific objectives.



*The team behind the winning concept at Hack Day.*

“It’s incredibly important to organise events like this. Several of the concepts we work on may never come to fruition, but that’s OK, as long as we can connect later on and continue to develop our cooperation,” says Ingvild Støvring, concept developer at NRK.

After spending nearly 24 hours designing concepts, each group pitched their idea to the jury, which this year consisted of Kristian Martikainen and Tuija Aalto from Yle and Lise Angell from NRK.

## Article concept for young viewers

The judges based their evaluations on three general categories: rationality, ethics and the feelings evoked by the idea.

“Many of the participants had done an impressive job in the very short time available. Some pitches had more potential than the presentations revealed, so we gave them feedback on how they could have made their pitch even more tempting,” said Tuija Aalto, media strategist and Head of Social Media at Yle.

*“It’s incredibly important to organise events like this.”*

*Ingvild Støvring, concept developer at NRK*

A unanimous jury ended up selecting a concept that breaks articles for younger audiences into smaller chunks to make the content more readily accessible. The reader can scroll down the article to continue reading or get more information about the subject at the side. The idea is to answer the questions young readers naturally ask themselves while they are reading. The jury felt that this idea had significant public service value, as it helps fill in gaps in knowledge and provides a learning experience.





## OVERALL SUMMARY





# How did they receive Nordvision funding?

We asked one recipient from each of the five major Nordvision countries how they achieved their funding, and what it was for.



SVT and Swedish Yle worked together on *Sjukt Stressad* – a development project and co-production about mental illness in women, which is linked to stress and pressure. Pictured here are the participants from Swedish Yle, with editor Michaela Rosenback in the centre. This content will be published in 2019.

	1. How did you realise you could get funding?	2. What was the funding for?	3. Which company or companies funded your project?	4. How did the funding make a difference?
<div>Hera Olafsdottir, commissioner, RUV</div> <div></div>	As a commissioner, I participate in group meetings for programmes on culture, factual content and drama, where I meet my Nordic colleagues. We pitch projects at various levels.	Most recently, we received development support for the factual series <i>Ævi</i> . It means 'the life', and it explores the stages of a person's life in seven episodes.	All of the Nordic companies have helped fund a range of development projects over the years. We have a small budget at RUV, so this option is incredibly useful.	It allowed us to go into depth with the format and design a 'format bible'. Development funding is extremely important, as it allows us to produce stronger concepts based on thorough groundwork rather than half-baked projects.
<div>Johan Erhag, SVT Umeå</div> <div></div>	I took part in Nordvision's meetings on factual content through my job at SVT. It made me realise just what can be achieved by holding inspiring meetings and cooperating between channels. You meet public service colleagues and share experiences, thoughts and ideas at a whole new level.	For our latest idea for SVT's first 'slow TV' project, <i>Den Store Elgvandring</i> ,	NRK and Swedish-Finnish Yle decided to fund the project.	It's wonderful to receive funding for the project and incredibly inspiring to see that people believe in and are willing to back our idea. Obviously, it's nice to get a little boost to the budget, but it also stimulates and encourages us to produce a slow TV project with potential to be aired in three different countries – live and 24 hours a day.
<div>Thomas Hedemann, DR Culture</div> <div></div>	Nordvision has been a good place for me to share experiences with Nordic colleagues for many years – and in various job contexts. It also gives us the potential to improve our budgets, allowing us to create better programmes.	This year, I received development support for a series of programmes on Nordic crime writers. And we/I produced a Nordvision-backed culture TV series on jewellery.	The jewellery series received funding from NRK and SVT.	Nordvision development funding provides certain opportunities that can be hard to match at DR. And the production support gives our programmes a boost; it makes them better and more internationally appealing.
<div>Henrik Brattli Vold, duty editor at NRK Sport</div> <div></div>	My Danish colleague, Jes Højen Nielsen, is editor and sports commissioner at DR. He had previously received both development funding and production support for another digital collaboration on the European Cup, Euro 2016. So he knew about this option.	A number of journalistic ventures leading up to the World Cup. These included joint development projects and joint workshops as well as our own stories, developed for use by both providers.	DR and NRK.	It made it much easier to conduct more workshops to improve offers for our audiences.
<div>Marko Hietikko, Yle, producer, investigative journalism</div> <div></div>	I've been on Nordvision's team for investigative journalism for several years. Twice a year, we discuss opportunities for collaborating on projects and their potential for Nordvision funding.	We received funding for two cross-border investigative projects, both of which are true co-productions. Due to the nature of these projects, I cannot provide more details.	In both cases, we're working with DR.	The backing provides the vital funds we need to devote extra resources and time to these co-productions. We have a limited budget and a relatively tightly packed production schedule.

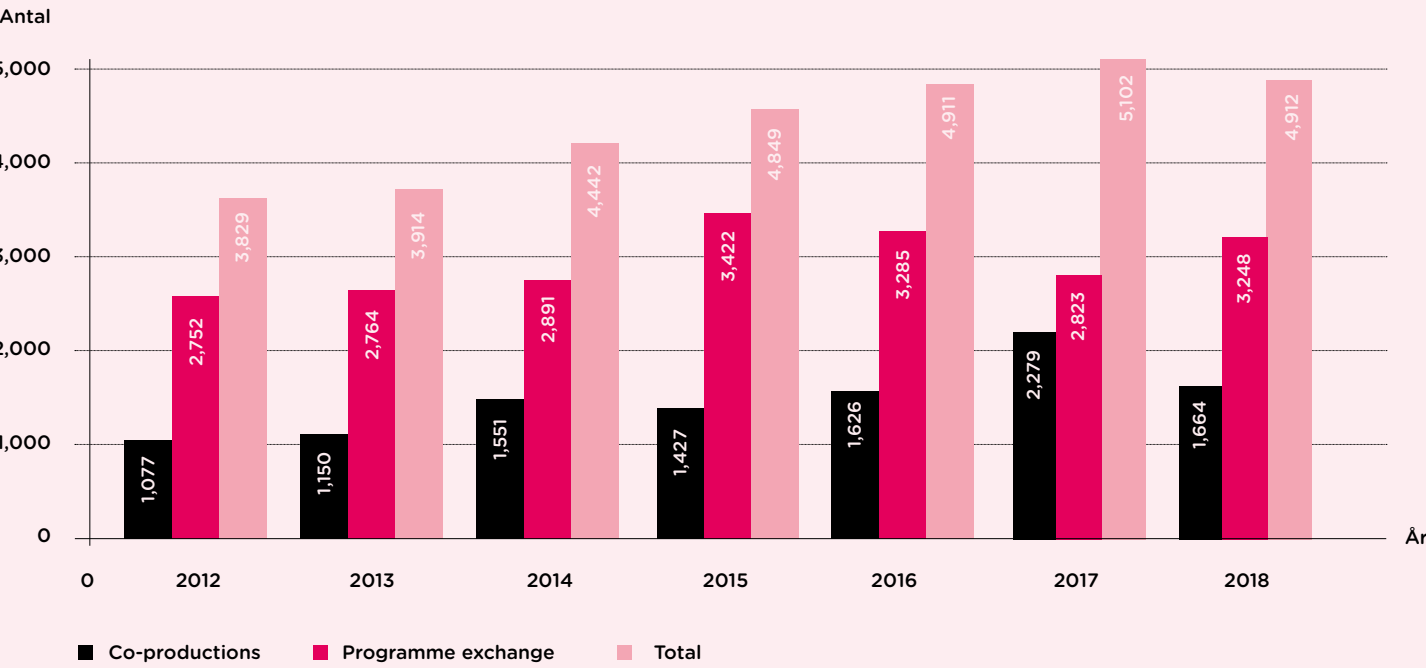


Nordvision key figures 2018

<b>Total</b>		
Total number of programme episodes – co-productions and exchange	4,912	
Co-productions	1,664	
Programme and archives exchange	3,248	
<b>News</b>		
Estimated number of news clips exchanged.	3,440	
<b>Co-productions</b>		
Number of programmes granted development support	40	
Number of programmes granted production support	69	

Co-productions in 2018

<b>Co-productions per programme genre:</b>		
Children.	96	hours . . . . . 480 episodes
Drama.	410	hours . . . . . 511 episodes
Factual	91	hours . . . . . 210 episodes
Culture	93	hours . . . . . 207 episodes
Knowledge	42	hours . . . . . 86 episodes
Investigative journalism	28	hours . . . . . 78 episodes
Youth and Young Adults	36	hours . . . . . 92 episodes
<b>Total</b>	<b>796</b>	<b>hours . . . . . 1,664 episodes</b>



Nordvision – in brief

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

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

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

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

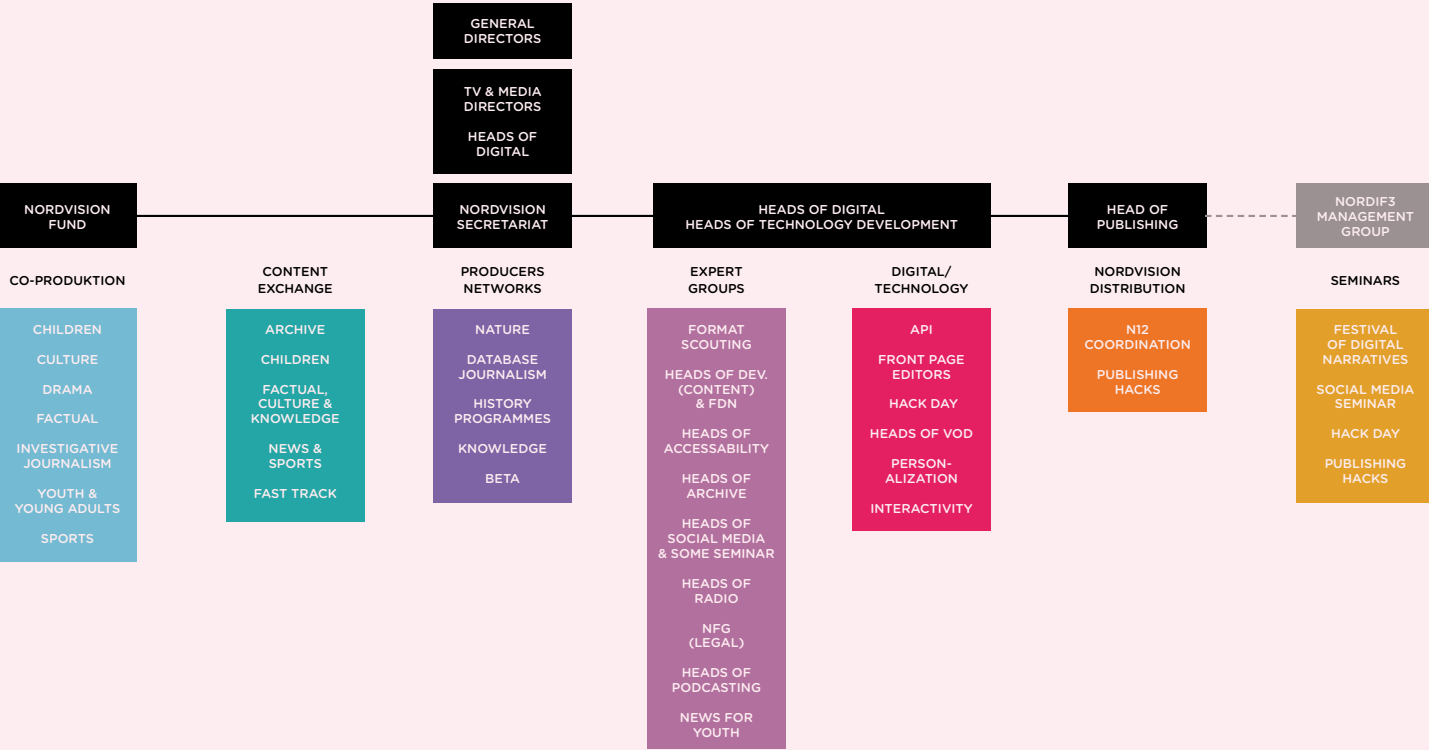
**How do you apply for support?**  
NRK, SVT, Yle, DR and RUV can apply for funding, but the project in question must be a collaboration between at least two of the members. The Nordvision Secretariat and the contact person for your country can help you complete an application form on the Nordvision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

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

**How much funding did the Nordvision Fund award in 2018?**  
The Nordvision Fund granted support for production as well as research and development amounting to EUR 13.4 million for a total of 109 projects. Production support of EUR 13 million was allocated across 69 projects. Research and development support totalling EUR 420,000 was allocated across 40 projects.

**When is the next application deadline?**  
The next deadline for applications to the Board for production support or research and development support is 8 May 2019. The second application deadline is at the start of November.

Organisation





Development support / Spring

Banana action.	(DR,NRK,SVT)	.5,000	*1
Exchange of games/shared gameplays	(DR, SwYle)	.6,700	*1
Sorg gennem musik	(DR, NRK, SVT)	.10,000	*1
Overgreb	(DR, NRK, SVT, SwYle)	.13,000	*2
Sinnsykt	(DR, NRK, SVT, SwYle)	.10,000	*2
#Morra mi (F)	(NRK, RUV, Yle, SwYle)	.7,800	*3
The Saga of Our Common Sea	(DR, NRK, SVT, Yle)	.11,000	*3
Hårt väder (F)	(DR, NRK, RUV, SVT, Yle, SwYle)	.5,800	*3
En klassiker på 15' (F)	(DR, NRK, RUV, SVT, SwYle),	.6,600	*4
Tabu	(DR, NRK, RUV, SVT, Yle, SwYle),	.5,800	*4
Svart - historien om norsk black metal	(NRK, Yle, SwYle),	.6,000	*4
Coordination of digital content exch.	(DR, NRK, RUV, Yle, SwYle, SVT),	.15,000	
Digital video format for content exch.	(DR, NRK, RUV, Yle, SwYle, SVT)	.10,000	
Festival Of Digital Narratives 2019	(DR, NRK, Yle, SwYle, SVT)	.20,000	
Culture Clash	(SVT, SwYle, Yle, DR)	.6,000	
Nordic talk radio/podcast dev. project	(DR, SR, Yle, SwYle, NRK)	.10,000	

Development support/Autumn

Du skal smage	(DR, SVT, SwYle),	.8,000	*1
Innsiktsarbeide	(NRK & SwYle),	.6,000	*1
Klassen + Skam = Sitcom	(DR & NRK),	.20,000	*1
Format Bamselegen	(DR, NRK, RUV),	.10,000	*1
Mensen	(NRK, Yle, RUV, SwYle),	.10,000	*2
Line-prosjekt	(DR, NRK, SVT, RUV, SwYle),	.10,000	*2
Rådebank	(DR, NRK, Yle, RUV, SwYle),	.10,000	*2
18	(DR, NRK, SwYle),	.10,000	*2
ProfileX	(NRK, Yle, RUV, SwYle),	.10,000	*2
Kamprads Miljoner	(DR, NRK, RUV, SVT, SwYle),	.10,000	*3
Can you eat this?	(DR, NRK, RUV, SVT, Yle),	.15,000	*3
Beauty or bullshit	(NRK, RUV, SVT),	.14,000	*3
ilovemuovi (iloveplastic)	(RUV, Yle),	.8,000	*3
Satiredokumentar	(DR, NRK, SVT, SwYle),	.10,000	*3
Midnight sun	(DR, NRK, RUV, SVT, Yle),	.10,000	*3
Saga of the common sea	(DR, NRK, SVT, Yle),	.6,000	*3
Musik på Play - Ett nordiskt samarbete	(DR, NRK, RUV, SVT, Yle, SwYle),	.10,000	*4
Krimiforfatterne	(DR, NRK, RUV, Yle, SwYle),	.10,000	*4
Culture Clash	(DR, RUV, SVT, SwYle),	.10,000	*4
Mästarna	(NRK, RUV, SVT, Yle, SwYle),	.10,000	*4
Nordiske kokker	(DR, NRK, SVT, SwYle),	.5,000	*4
Kunstsamlerne	(DR, NRK, SVT, Yle, SwYle),	.10,000	*4
News for a young audience	(NRK & DR)	.20,000	
Chatbotten Beate	(DR, SwYle, NRK)	.13,500	

\*1 = *Granted by the Commissioning Editors for Children's programmes*  
\*2 = *Granted by the Commissioning Editors for Youth and young adults' programmes*  
\*3 = *Granted by the Commissioning Editors for Factual programmes*  
\*4 = *Granted by the Commissioning Editors for Culture programmes*

Production support/Spring

Det Nordiske Juleshow 2018	(DR)	.11,000,000 DKK
Simons superkræfter	(DR)	.400,000 DKK
Doggstyle	(DR)	.11,458,450 DKK
THANNANAYA	(DR)	.5,000,000 DKK
Herrens vej (Season 2)	(DR)	.10,000,000 DKK
Heimebane Season 1	(DR)	.1,950,000 NOK
Blind Donna Season 1	(DR)	.75,000 EUR
The best digital storytelling from the US Midterm Election	(DR)	.37,000 DKK
Det store nordiske milliardkup	(DR)	.350,000 DKK
How do Islamists work across borders in Europe	(DR)	.150,000 DKK
EBU project: Jihadi network	(DR)	.735,000 DKK
Frederik af folket.	(DR)	.1,000,000 DKK
Levende Smykker	(DR)	.700,000 DKK
Baseboys II	(DR)	.2,000,000 DKK
Nudes	(NRK)	.3,000,000 NOK
17	(NRK)	.2,000,000 NOK
Ulike	(NRK)	.1,000,000 NOK
ZombieLars Season II	(NRK)	.2,000,000 NOK
Grieg - minutt for minutt	(NRK)	.500,000 NOK
Armfeldts dødsmarsj	(NRK)	.300,000 NOK
Havets hemmeligheter	(NRK)	.2,000,000 NOK
Snowhow	(Yle)	.20,000 EUR
Pohjoismaiset vanhemmat ostavat sijaissynnyttäjiä maailmalta	(Yle)	.7,500 EUR
Kansainvälinen veropetosliiga iski Pohjoismaihin/Det store nordiske miliardkup	(Yle)	.7,500 EUR
Royal Next Door	(Yle)	.93,000 EUR
How do Islamists work across borders in Europe	(Yle)	.10,000 EUR
The best digital storytelling from the US Midterm Election	(Yle)	.5,000 EUR
No Filter	(SwYle)	.70,000 EUR
Aktivisten	(SwYle)	.50,000 EUR
Snowhow	(SwYle)	.20,000 EUR
Sjukt Perfekt	(SwYle)	.19,000 EUR
The best digital storytelling from the US Midterm Election	(SwYle)	.5,000 EUR
Bonusfamiljen 2	(SVT)	.19,474,700 SEK
Fröken Frimans krig 4.	(SVT)	.13,423,500 SEK
Jakten på tidskristallen	(SVT)	.7,840,000 SEK
L136	(SVT)	.288,000 SEK
From Uzbekistan with Love	(SVT)	.300,000 SEK
Universitet med falska examensbevis	(SVT)	.200,000 SEK
Surrogatindustrins baksidor	(SVT)	.200,000 SEK
Sjukt perfekt	(SVT)	.200,000 SEK
The best digital storytelling from the US Midterm Election	(SVT)	.52,000 SEK



Production support / Autumn

HOOKED I + II	(DR)	1,343,286 DKK
Herrens vej	(DR)	5,000,000 DKK
What Killed Seth Rich?	(DR)	.750,000 DKK
Overgreb	(DR)	.750,000 DKK
PARANOID	(DR)	.950,000 DKK
Kviklån	(DR)	.350,000 DKK
Kolonien (formerly Glaspusterne fra Växjö)	(DR)	.105,000 DKK
Fremtidens Drømmehaver	(DR)	600,000 DKK
Gangster	(DR)	600,000 DKK
Unge og grænser	(DR)	.55,000 DKK
Skål for Europa	(DR)	600,000 DKK
Vitello 2	(DR)	500,000 DKK
Fremtidens Drømmeboliger Norden	(DR)	600,000 DKK
Bedrag 3/Follow the money 3	(DR)	10,000,000 DKK
Karsten og Petra II	(NRK)	1,000,000 NOK
Helvete - historien om norsk black metal	(NRK)	.2,662,100 NOK
El-avfall	(NRK)	500,000 NOK
Pandas - Den ukjente barnesykdommen	(NRK)	.515,000 NOK
Svalbard minutt for minutt	(NRK)	1,350,000 NOK
Havets hemmeligheter	(NRK)	2,500,000 NOK
Jihadistien eurooppalaiset talousrikokset/EBU project - Jihadi network	(Yle)	14,000 EUR
Pikavippiyhtiöiden kansainvälinen liikkeen - Follow the money	(Yle)	.10,000 EUR
Invisible Heroes	(Yle)	.120,000 EUR
EBU project: Jihadi network	(SwYle)	.10,000 EUR
Zoo	(SwYle)	95,000 EUR
Pandas - Den okända barnsjukdomen	(SwYle)	8,200 EUR
Bakom kulisserna på nagelsalongerna	(SVT)	300,000 SEK
Byggnaderna som förändrade arkitekturen	(UR)	.750,000 SEK

Completed co-productions

Title	Category	Broadcaster
Kolonien Season 1 (tidl. Generation 1.0).	Children	.DR
Oda Omvendt	Children	.DR
Ramajetternes jul	Children	.DR
Thannanaya	Children	.DR
Vitello	Children	.DR
Kan selv	Children	.NRK
Jakten på tidskristallen	Children	.SVT
Svensen i kläm.	Children	.SVT
Vi vet bäst. Season 1.	Children	.SVT
Programmera mera Season 2	Children	.UR
Albi 3.	Children	.Yle
Jill and Joy III.	Children	.Yle
Herrens vej/Ride upon the storm	Drama	.DR
Liberty	Drama	.DR
Heimebane, Season 1.	Drama	.NRK
Lykkeland/State of happiness	Drama	.NRK
Monster (working title)	Drama	.NRK
Manners (Mannasiðir)	Drama	.RUV
Prisoners (Conviction).	Drama	.RUV
Bonusfamilien 2.	Drama	.SVT
Fallet f.d. Borg och Brown	Drama	.SVT
Hooked Seasons 1 & 2	Drama	.Yle
Blind Donna	Drama	.Yle
Självständighetsfesten/The Independence Day Ball	Drama	.Yle
Börn i Skilsmisland.	Factual	.DR
Liberty - den virkelige historie	Factual	.DR
Oliepiraternes krig mod shell.	Factual	.DR
Rose og den nye verdensorden	Factual	.DR
#Morra mi.	Factual	.NRK
En svenske i Norge	Factual	.NRK
FORMAT Elgorado	Factual	.NRK
Lars Monsen minutt for minutt	Factual	.NRK
Music, Food and Mood.	Factual	.RUV
Skogens vita konung	Factual	.SVT
Waste food	Factual	.SVT
Out there.	Factual	.Yle

Title	Category	Broadcaster
Mode og sex	Culture	.DR
Smykker - diamanter og dollars	Culture	.DR
Spangberg og Bering		
- Danmarks største opdagelsesrejsende	Culture	.DR
TABU	Culture	.DR
Verdens lykkeligste?	Culture	.DR
Nordisk Prisgalla.	Culture	.NRK
THIS IS IT (former title: Kunsten å leve)	Culture	.NRK
NORDIC TRIPS - 360 degrees virtual reality episodes.	Culture	.RUV
Curiosity and Control	Culture	.SVT
I Called Him Morgan (American Jazz musician)	Culture	.SVT
Jag minns - Utöya och Tsunamin (Jonas Dahlbergs).	Culture	.SVT
LI36	Culture	.SVT
No Time for Love - a film about Johnny Bode	Culture	.SVT
RIKARD	Culture	.SVT
Stronger than a Bullet	Culture	.SVT
Nordisk läsutmaning	Culture	.SwYle
Demokrati - Engager dig!	Knowledge	.DR
Norden rundt	Knowledge	.DR
Verden rundt i vildt design.	Knowledge	.DR
Why Slavery - education.	Knowledge	.DR
Fra grammofoon til strømning - musikkrevolusjonen	Knowledge	.NRK
Menneskesmuglerne.	Investigative journ.	.DR
Mændene der plyndrede Europa.	Investigative journ.	.DR
Våbenhandleren/The Arms dealer.	Investigative journ.	.DR
Verdens største kup	Investigative journ.	.DR
Den nordiske motstandsbevegelsen	Investigative journ.	.NRK
Granskning av bistånd.	Investigative journ.	.SVT
Löshår	Investigative journ.	.SVT
Ransomware.	Investigative journ.	.SVT
Putins gröna män	Investigative journ.	.Yle
Big data dating	Youth and young adults	.DR
Jeg vil være dansker	Youth and young adults	.DR
Tv-streaming habits across the Nordics	Youth and young adults	.DR
YOLO	Youth and young adults	.DR



Nordvision is the media collaboration between  
the Nordic public service companies, established back in 1959.



[nordvision.org](http://nordvision.org)

## Contacts

Chair, Nordvision  
Øyvind Lund, NRK  
[Oyvind.lund@nrk.no](mailto:Oyvind.lund@nrk.no)

Nordvision Secretariat  
Secretary General  
Henrik Hartmann  
[hrh@dr.dk](mailto:hrh@dr.dk) +45 24 24 83 05

Project Manager  
Tommy Nordlund  
[tono@dr.dk](mailto:tono@dr.dk) +45 28 54 40 44

Project Manager  
Øystein Espeseth-Andresen  
[oyes@dr.dk](mailto:oyes@dr.dk) +45 28 54 40 05

Nordvision Fund Board  
SVT: Thomas Nilsson, (Chair), [thomas.nilsson@svt.se](mailto:thomas.nilsson@svt.se)  
NRK: Arne Helsingen [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)  
Yle: Marit af Björkesten, [marit.af.bjorkesten@yle.fi](mailto:marit.af.bjorkesten@yle.fi)  
- see all contacts on [nordvision.org](http://nordvision.org)



