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NORDIC COOPERATION DEFIED THE CORONAVIRUS

PREFACE

Against all odds, and in spite of all coronavirus-related obstacles, **2020 was the second-best year in the partnership's history** in terms of the number of Nordic co-productions. In total, we co-produced more than 2,200 programme episodes and completed more than 260 projects and TV series

Children's drama, adult drama, youth drama and factual series are currently the main areas of collaboration. In strategic terms, it is important that we focus our content collaborations on the kind of content which also has top priority for the partners. Viewed from this angle, **2020 did not become the year of crisis we might have feared.**

”**2020 was the second-best year in the partnership's history with regard to the number of Nordic co-productions”**

A direct result is that **we work together to strengthen the Nordic collaboration on children's TV** even further, currently using the working title Barn14 (B14). Nordic collaboration on children's TV is unparalleled in the world when it comes to volume, quality, content sharing, formats and knowledge exchange.

Together, we stand a better chance of being heard. We have tapped into this in 2020, when DR, NRK, SVT, SR, RUV and Yle joined forces to offer our view on the digital future in Europe. Among the points we made clear to the EU is that Nordvision's partners want **the international tech giants to respect the public service** broadcasters' editorial independence.

2020 was also the year when the pan-Nordic public service partnership came to include all territories in the Nordic region, as we were able to **welcome Ålands Radio och TV Ab** from the Åland Islands as a new member of Nordvision.

This group of islands is an autonomous region of Finland with a population of 30,000.

Thank you for our great cooperation in 2020. We eagerly anticipate a new year where our partnership is once more free to flourish across the entire Nordic region.

Chair of Nordvision and Media Director at NRK,
Øyvind Lund

Secretary General, Nordvision
Henrik Hartmann

CHILDREN'S DRAMA GIVES COLLABORATION AN EXTRA BOOST

The Nordic children's channels will close ranks even more through a new commitment: the co-production of at least 14 drama series per year. These channels have a key advantage that not even global giants such as Netflix and Disney are able to beat, says the head of DR Children's TV.

By Ib Keld Jensen

SVT created a staffed production setup for a dinosaur concept, which will be used by DR.

The B14 collaboration:

- DR: 4 series per year
- NRK: 4 series per year
- SVT: 4 series per year
- Swedish Yle: 1-2 series per year

B14 is a collaboration between DR, SVT, NRK and Swedish Yle. RUV, UR and Yle will be able to handpick projects in the package.

Following in the footsteps of adult drama, the children's editorial teams in the Nordvision partnership have made a new, formalised commitment to collaborate. This will provide young adult viewers and the very young with a **minimum of 14 new Nordic drama series each year.**

B14 is inspired by the N12 collaboration on drama, in a context where competition for children's content is tougher than ever while budgets are also under pressure. In addition, the broadcasters want to extend their target audiences to include the very youngest children.



Of course we can get scared by the major global players, but we can also turn this on its head and consider what unique possibilities we have for differentiating ourselves."

These challenges call for closer Nordic cooperation, says Morten Skov Hansen, head of DR Ramasjang and DR Ultra.

"We're facing many of the same challenges, and we benefit greatly from knowledge exchange and discussing ideas with our peers. Each team has high ambitions, and this helps us ensure that **we keep each other focused.**"

Taking over entire production setup from SVT

The Nordic children's departments engage in co-production as well as content exchange. This may include taking each other's content and making it their own, as with the DR fiction series *Baseboys*, which SVT adopted and turned into *Up4Noise*.



DR's *Akavet 3* is one of the 14 new series in the B14 collaboration.

However, **SVT has created a production setup for a dinosaur series** in a TV studio, which DR will get to use as an entire unit – including all the productions crew and contents setup, but with a Danish host – as soon as the Swedes have finished filming.

And there are several very tangible examples of the benefits gained by joint Nordic cooperation, the DR editor believes. Both NRK and SVT have expanded their offerings to include universes for the very youngest aged 1 to 4, and DR now has a similar channel on the way.

“We build on insights gained by NRK regarding the composition of images, use of colours and how children pick up visual information. And from SVT, we’re inspired by their ways of using gestures in singing games,” Morten Skov Hansen explains.

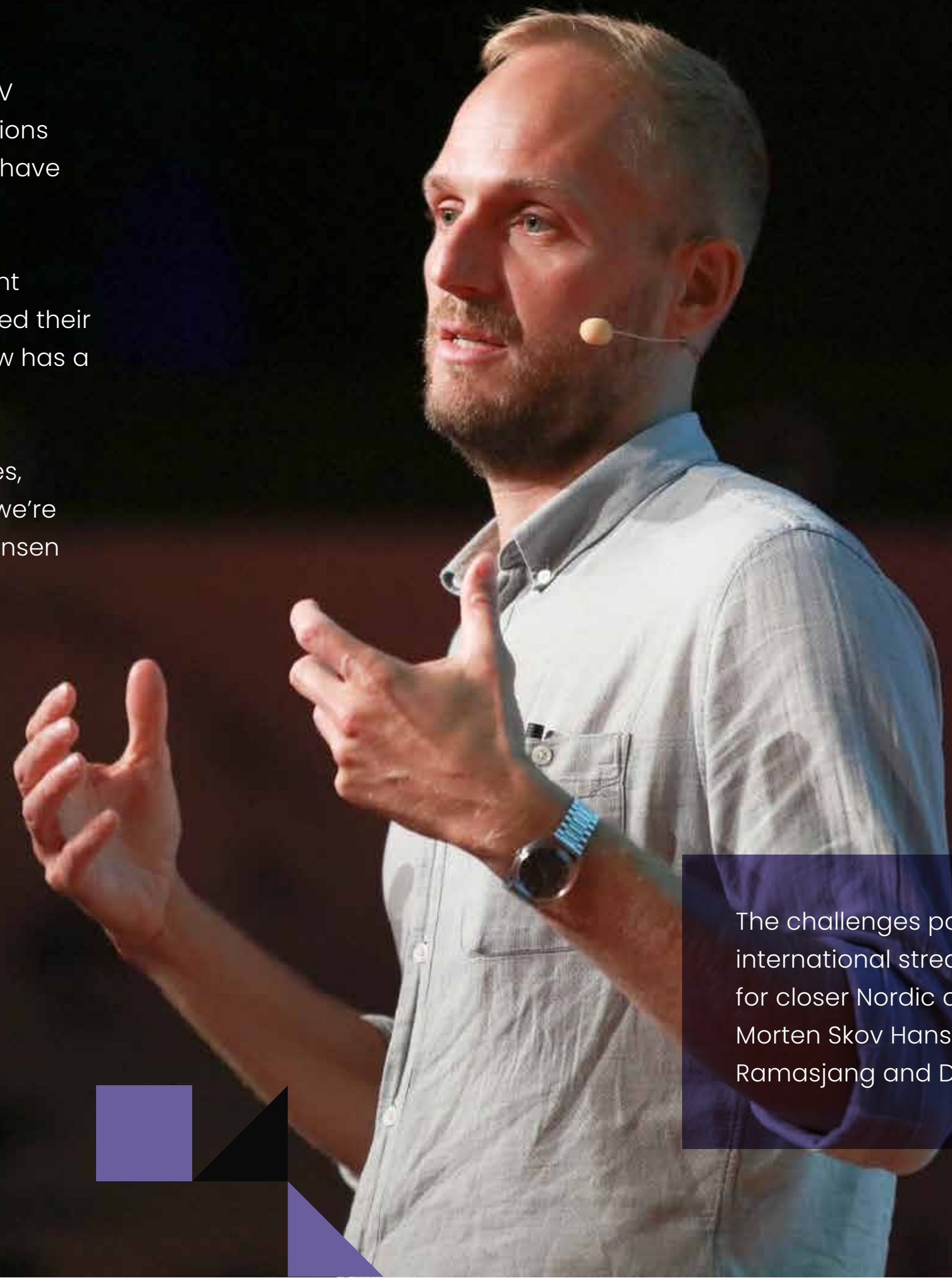
Immensely local is more relatable

External competition in the children’s category has increased in recent years, most recently with Disney’s streaming service entering the Nordic market.

“Disney+ is simply an amplification of the challenge already presented by Netflix through their massive investments in marketing, which is an integral part of working in an international market.”

However, having a global starting point comes with its own limitations, according to Morten Skov Hansen.

The challenges posed by international streaming services call for closer Nordic cooperation, says Morten Skov Hansen, head of DR Ramasjang and DR Ultra.





"Our content doesn't have to work in Spain, Asia or South America. **We have an immensely local foundation**, and this is far more recognisable and relatable than any TV show that has to work globally." Morten Skov Hansen believes that we have far more similarities than differences in the Nordic region.

DR pushed the boundaries with *Ultra smider tøjet*"

"We have a clear affinity and a set of values for 'a proper childhood'. We also dare to deal with topics that may be difficult – things you'd never come across in Disney's universe," he explains, quoting **Ultra smider tøjet** as one example. This programme has adult guests of all shapes and sizes, some with tattoos or piercings, appearing naked. One of its key aims is to go against the idealised image of how people should look.

Of course we can get scared

Morten Skov Hansen helped to launch DR Ultra ten years ago, but since then he has worked at international giants such as Time Warner, Discovery and Cartoon Networks before returning to DR.

"And today it's clear to me what a **huge privilege** it is that we're able to handle the task in such a clear-cut way. "Of course we can get scared by the major global players, but we can also turn this on its head and consider what unique possibilities we have for differentiating ourselves," he says, quoting another example.

"We produce newscasts for children. **You'll never see that happening at Disney.**"



Human bodies are all very different. DR helped to demystify this topic for child audiences in *Ultra smider tøjet*.

THE SUCCESSOR TO **SKAM** IS... EAGLES

"It's touching and brave when young people call me up and tell me their stories because they've seen our series. To me, this suggests that we could become even more relevant for young audiences who otherwise watch Netflix and spend a lot of time on YouTube," says Sanne Övermark, producer of the youth drama series *Eagles* (SVT).

By Henrik Hartmann

Eagles 3 (SVT)

Co-producers: NRK, DR og Yle

Production company: New Stories

Creator: Stefan H. Lindén

Production support: SEK 2,156,000 (Eagles 1)
and SEK 3,433,333 (Eagles 2)

Season 3 premiere: June 2021

Reviews have been good, and viewing figures very good indeed for Seasons 1 and 2 of the youth drama series *Eagles*. Season 3 will be aired in June 2021, and Season 4 is also on its way. The drama series *Eagles* revolves around a group of young people in a small Swedish town where love, rivalry and friendship intertwine with a **ruthless focus on ice hockey and dreams** of a different future.

I would like to see an even greater commitment to collaboration on Nordic youth drama, so that we could top up funding for each other's series."

The Norwegian hit series *Skam* whetted the appetite of all the Nordic public service media for producing relevant youth drama for the public service providers' own streaming services. SVT were among them, and together with the New Stories production company, they also set about developing more series targeted at the younger audience.

Already at the open casting for the leading roles, **rumours spread** that the production of a Swedish version of *Skam* was underway. This helped to generate great interest in the *Eagles* series, even before it went into production.



Filming of *Eagles* 3 has started, and the series will be aired in June 2021.



“Virtually everyone in Sweden has seen or heard of *Eagles*, and it’s been really well received by young people in the target audience. I think the main reason for its success is the fact that the young actors aren’t superstars, but ordinary young people – persons the Swedish youngsters can identify with, and who **reflect their lives in the small towns**,” says Sanne Övermark, the series’ producer.

NRK in the driving seat

The number of Nordic youth drama series has significantly increased in the wake of *Skam*. This includes the Nordvision partners’ co-production of more than 10 drama series every year for the past three years. And NRK are still the ones in the driving seat.

“NRK’s *Skam* proved to all the Nordic countries that we are able to attract **a target audience that we had actually given up on** trying to reach with our content production. Of course DR, Yle and SVT have kept up with developments since then, but NRK are still very much in the driving seat. They are very ambitious, and I admire – and envy – the large number of series they produce, also for young people in minority groups,” says Sanne Övermark.

Moving images appeal to more young consumers

Young people’s consumption of moving images has exploded in recent years. Sanne Övermark mentions that young viewers spend only a modest 3% of their media time on SVT, according to the provider’s own study.

"I believe that there's a huge demand for the things we produce for younger audiences. If we create good content, they'll watch it. After all, they do watch *Eagles*, *Festen* and *Edits* documentary content aimed at their age group. I get called up by young viewers who've **seen my name in the credits**. They bravely tell me about their lives, worries and dreams. They feel that they're being taken seriously when they watch content produced specifically for them," explains Sanne Övermark.

We should strengthen our collaboration even further

Competition for young adult viewers has intensified in recent years. Sanne Övermark is worried that the public service media will lose young audiences unless they provide them with a greater offering all year round, and she calls for further Nordic collaboration.

"SVT will maintain a frequency of three youth drama series per year. That isn't really a long-term strategy. But that's entirely my own opinion, seeing as I work with this target audience. We already have a strong Nordic collaboration in this category, so why not strengthen it further? I would like to see an even greater commitment to collaboration on Nordic youth content, so that **we could top up funding for each other's series** and give access to many more Nordic series, as this would allow us to promise young people that they'll get new content all year round."



Love and ice hockey are central themes in the *Eagles* series.



REAL-LIFE GAME OF THRONES DRAMA UNFOLDED IN STOCKHOLM

SVT bring a bloody power struggle for the Swedish throne to life with ambitious crowd animations and Hollywood-style dramatisations. This is necessary in order to match the audience's high expectations of visual quality, says producer Patrick Bratt.

By Ib Keld Jensen

Stockholms blodbad (SVT)
Co-producers: DR, NRK and YLE
Production company: Faktabruket
Premiere: January 2021

The bloodiest event in Europe during peacetime. This is how historians refer to the Stockholm Bloodbath 500 years ago.

On 4 November 1520, Christian II of Denmark was happy to be crowned and celebrated as the rightful King of Sweden during a three-day feast for the Swedish elite at the Royal Palace of Stockholm. The day after the feast, he summoned the guests to the palace's great hall and slammed the gates shut. Together with Archbishop Gustav Trolle, he then accused and sentenced a number of leading nobles and clergymen to death. A total of **82 people were beheaded over the next few days** at Stortorget square, because they were opposed to the king's plans to unify Sweden, Norway, Finland and Denmark under one king.

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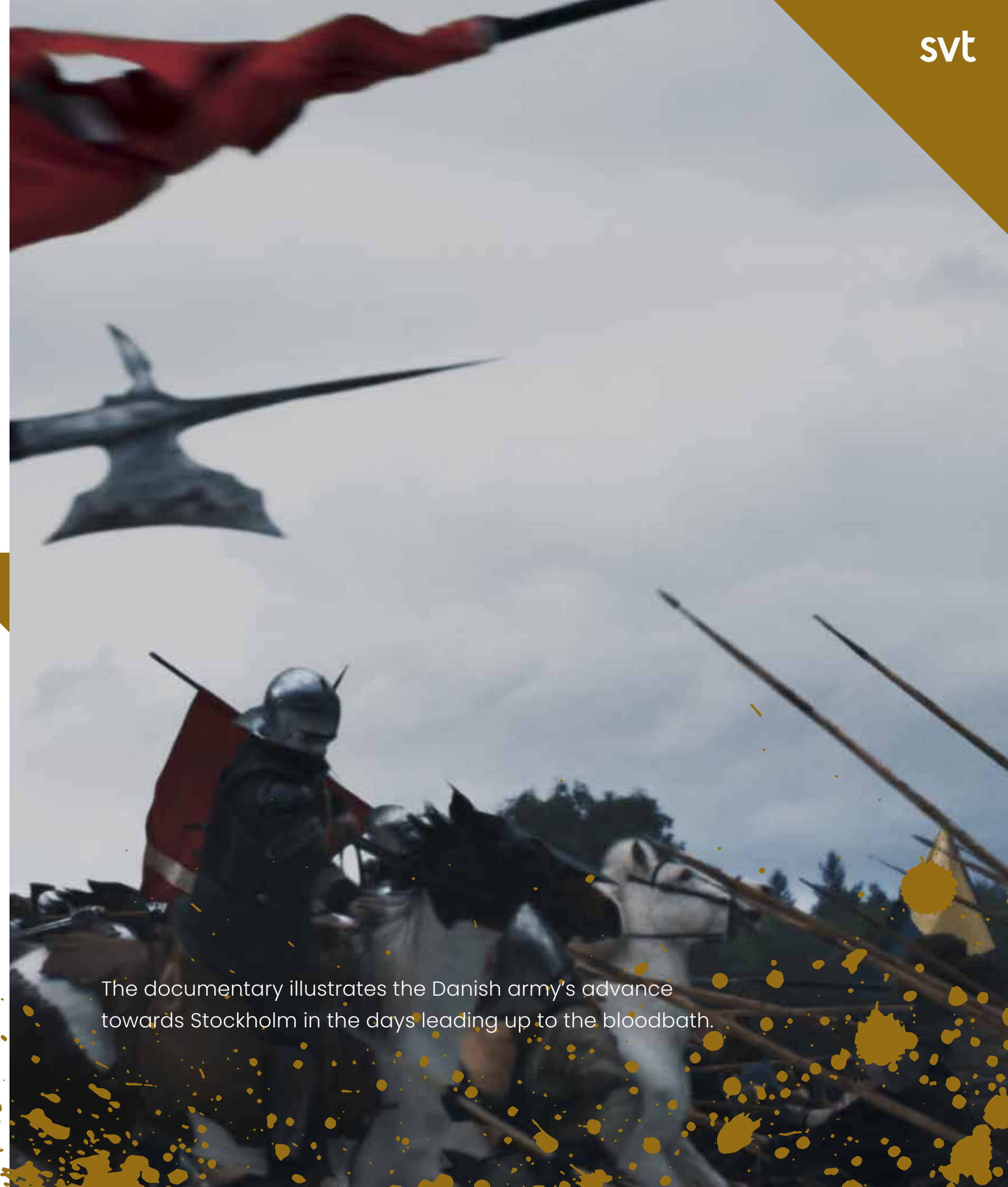
Viewers have high expectations of visual quality, and these demands have to be met, even if we have limited funds”

If the story sounds familiar, it may be due to its resemblance to the Red Wedding in *Game of Thrones*, where Lord Walder Frey takes similar revenge on King Robb Stark.

Four weeks to produce a 20-second sequence

It is precisely **the high production quality** that viewers have grown to expect in streaming series such as *Game of Thrones* that manifests itself in SVT's two-part documentary about the Stockholm Bloodbath, shown one week apart at the end of 2020/start of 2021.

The documentary illustrates the Danish army's advance towards Stockholm in the days leading up to the bloodbath.





500 years ago in Stockholm, heads were rolling – quite literally so. Although the documentary was planned for the late night slot after 21:00, the bloodiest details have been downplayed.

“Viewers have high expectations of visual quality, and these demands have to be met, even if we have limited funds,” says Patrick Bratt, Executive Producer at SVT Documentary.

SVT outsourced this task to an external producer, Daniel Skogström from Faktabruket, who has recreated Stockholm in 3D and made use of green screen effects to depict the bloodbath as realistically as possible. Professional actors are involved, and the costumes and scenography are as close to reality as possible. Overall, this helps to elevate the impression of scenes that are evocative of a Hollywood production.

The documentary also uses **crowd animations and fly-over shots**, illustrating through aerial footage the gradual formation of the large Danish army as thousands of soldiers make their way to Stockholm.

“We’re only talking two sequences lasting 20 seconds in total, but that has taken a freelance animator with experience from the world of gaming four weeks to produce. However, we do use it several times,” explains Daniel Skogström.

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The script presented the greatest challenge

In Daniel Skogström’s opinion, however, the greatest challenge was not the technical aspects, but rather the writing of the script.

"It was a huge task to reduce the narrative to a story you can follow over a few hours. You have to simplify it without it becoming inaccurate to ensure that **the narrative is still historically correct.**"

Consequently, Daniel Skogström has allied himself with one of Sweden's most respected historians, Bo Ericsson, who guarantees its historical accuracy.

When asked about the background to producing a documentary about one of the bloodiest chapters in Swedish history, Patrick Bratt says:

"We're all part of our history, and we need to know about it. Perhaps what drives people now isn't all that different from what drove them back then. And in this case, history reveals a **sliding doors moment**. Gustav Vasa would never have had the chance to become king, if all the leading noble families hadn't been executed."

Part of the filming took place in Copenhagen and Bergen, where Christian II – or Christian the Tyrant, as he was known in Sweden – also wrought havoc. This is a Nordic co-production supported by DR, NRK and YLE.



The documentary is true to historical facts and aims to recreate both the atmosphere and

JARI – THE MODERN SHERLOCK HOLMES

How do public service providers deal with the increasingly popular genre of true crime? Yle wanted to venture into this category by centring on a real-life, contemporary Sherlock Holmes. DR and SVT wanted to do the same and came on board as co-producers. Jari took on an unsolved 60-year-old murder case that still has the power to cause upset in Finland.

By Tommy Nordlund

Mordets DNA (Yle)

Co-producers: DR and SVT

Development support: EUR 15,000

Production support: EUR 23,000

The time is June, 1960. Four young adults, two of them minors, are attacked with a knife and a rock while camping at Lake Bodom in Esbo, southern Finland. Three of them die in the brutal assault. The fourth person survives and is later accused of the murders on several occasions spanning more than 40 years. **No one has ever been convicted in court** for the murders. However, a number of objects remain in the police archives.

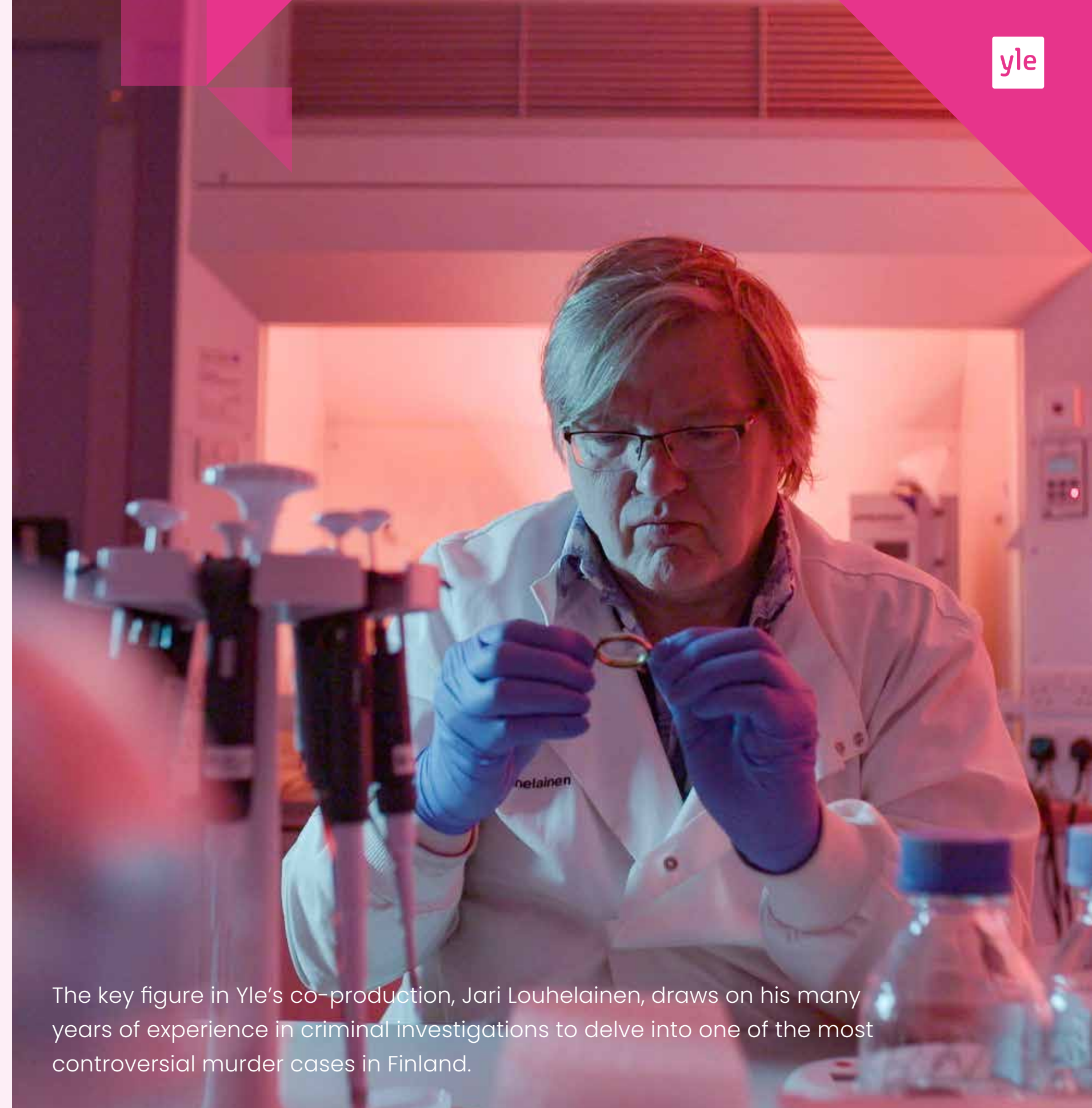
Finnish law is still a hindrance

This is where Yle's new series, *Mordets DNA*, with DR and SVT as co-producers, enters the picture. All of Season 1, with four episodes which were delivered to the co-producers at the end of January 2021, focuses on the case of the murdered youngsters.



People are interested in crime, and the true crime genre is popular right now"

"In future, the Finnish police will be able to analyse DNA in a completely different way from now, provided the law allows it. This was also our starting point for the series. In the case of the Bodom murders, the police have stored objects – such as a pillowcase with traces of semen – in vacuum packaging so that they can be examined again in future," says the series' producer at Yle, Ari Lehikoinen. In Sweden, the law was changed several years ago and since then, thanks to DNA samples submitted to genealogy databases, the Swedish police have solved for instance a double murder committed in Linköping 16 years earlier. This also makes the series **Mordets DNA interesting throughout the Nordic countries**, Ari Lehikoinen points out.



The key figure in Yle's co-production, Jari Louhelainen, draws on his many years of experience in criminal investigations to delve into one of the most controversial murder cases in Finland.

He notes that modern DNA technology is so advanced that you can draw a passport photo of the person who left traces. However, at present, police in Finland can only use DNA to decide if their suspect is the right person.

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Professor with an eye for microscopic traces

At the heart of the series, like a 21st century Sherlock Holmes, is Jari Louhelainen. His long career includes posts as Senior Lecturer at the Liverpool John Moores University and as Associate Professor at the University of Helsinki. His specialisms are criminological and medical research.

“Unlike in a fictional crime show, in this series we show the entire process from sample collection to the final result. The series contains a lot of technical details and visualisations that we otherwise rarely see on TV,” says Jari Louhelainen.

When the series was being developed, it had the working title *Jari – the Modern Sherlock Holmes*. Jari Louhelainen also points out that several of the fictitious Sherlock’s methods are employed in modern policing.

Most viewers want to watch the whole series

Reactions from Finnish viewers have been positive, according to both Aki Lehikoinen and Jari Louhelainen. At Yle Areena, the proportion of viewers who

did not continue watching after the previous episode has been negligible – audiences want to watch the series till the end.

“Since our work is documented from the beginning, **the uncertainty** about what we’ll discover is probably the **greatest challenge** in making a TV series such as this. If we can’t get hold of evidence or DNA samples, it’s going to be a pretty short project,” says Jari Louhelainen.

In this series, Yle hasn’t been able to identify a murderer. But it was possible to rule out suspects, and that also makes for interesting TV.

“People are interested in crime, and the **true crime genre is popular right now**. It has also been criticised for ethical reasons, and the ways in which public service providers deal with this type of content is a relevant issue. The co-producers’ support was vital to us, and we’re very much looking forward to the next pitch event for factual content at Nordvision,” says Ari Lehikoinen.



What is the result of all this intricate sampling? According to Jari Louhelainen, the series’ forensic expert, the uncertainty surrounding the answers is one of the most challenging factors in making true crime content for TV.

THIN BLUE LINE – new Swedish everyday crime dramahas pan- Nordic launch

"How can you keep being a complete and loving human being when you're exposed to the absolute dregs of society in your day-to-day job? The viewers will encounter human characters with flaws and imperfections in a kind of Hill Street Blues, set in Malmö in 2020." This is how SVT's Head of Drama, Anna Croneman, sums up the content of SVT's new drama series.

By Henrik Hartmann

Tunna blå linien (SVT)

Co-producers: DR, NRK, RUV and Yle

Production company: Anagram

Main writer: Cilla Jackert

Main director: Sanna Lenken

Premiere: January and February 2021 in all five Nordvision-countries.

The series *Tunna Blå Linien*, which will premiere in 2021 throughout the Nordic region, is set around Sara, Magnus, Jesse, Leah, Dani and Faye. All of them work for the police force in Malmö, and they each struggle to balance their tough professional lives with their personal lives and relationships with friends. **Their workplace is the streets** of Malmö, a city with many different faces.

Need to reinvent the genre

The Nordic countries, not least Sweden, are known for their brilliant crime novels and crime series. However, few Nordic TV crime series have emerged in recent years. According to SVT's Head of Drama, Anna Croneman, a kind of saturation point had been reached.

"I think that most people, audiences as well as screenwriters, **had perhaps grown a little tired** of the genre. And so everyone realised that if we were to make another TV crime drama, we'd have to somehow reinvent the genre. Perhaps this could be done by making a number of series based on real-life cases, such as *Efterforskningen* and *Jakten på en mördare*. I think that the current state of the world inspires a yearning for drama and dramedy."

Nordic countries reveal drive for renewal

While acknowledging that Nordic Noir has probably had its day, she points out that at last year's international drama festival C21 in London, **two out of six selected series entries were Nordic**.

"In fact, I think that we have good reason to feel proud here in the Nordic countries.



The police officers take viewers into local areas, leaving scope for different storylines than conventional narratives.

It may well be that the Nordic Noir bubble collapsed a while ago, but at C21, we – the Nordic public service providers – had two out of six specially selected series entries screened in the non-English-language drama category. And while we’re on the subject of drama trends, I believe that drama series such as SVT’s *Kalifatet*, NRK’s *22. juli* and DR’s *Ulven kommer* reveal **a very strong drive for renewal** among the Nordic public service media. As a result, viewers now get new types of TV dramas as well as TV crime series,” says Anna Croneman.

Wish for a big Nordic project

According to the Head of Drama for Sweden, the greatest challenge right now in the drama category is that the major international streaming services provide a “good” one-stop shop for producers, screenwriters, directors, actors and new talent. For example, you can avoid the hassle of having to apply for funding from multiple sources and, at first glance, they may seem look like an easier option. But as she also points out:

“Of course, in this way they sell most of their rights, which can have other consequences. But it **doesn’t seem to be causing concern** at the moment, and that’s why we as public service broadcasters have to counter this competition with high quality content while also showing courage.”

The Nordic public service providers’ heads of drama and drama departments have worked closely together for many years. In the past two years, they have aimed to further strengthen this through the Nordic12 collaboration, where they co-produce a minimum of **12 Nordic drama series per year**.

“I see the importance of a strong Nordic drama collaboration increasing every



The importance of a strong drama collaboration increases every day, reckons SVT’s Head of Drama, Anna Croneman.

day. I think that as Nordic heads of drama, we have a fruitful dialogue and a genuine collaboration.

We’re not always ‘in the same place at the same time’, but that doesn’t matter, because being in total agreement won’t help us move forward. If I really could have one more wish for the future of the Nordic collaboration, it would be a really **big, cool Nordic project**,” declares Anna Croneman.

In fact, the Nordic heads of drama are currently developing a Norwegian drama project that could potentially have a major pan-Nordic

Investigative journalists benefited from collaboration when coronavirus struck

The investigative news teams in the five Nordvision countries found it easy to reach out to each other when the pandemic kept journalists from travelling abroad.

By Ib Keld Jensen

DR put a critical spotlight on the authorities' handling of Danish skiing tourists travelling to and from the Austrian resort of Ischgl.

**Documentaries on coronavirus
produced with NV funding**

Kun korona iski (YLE): EUR 33,000

Corona i Norden (SwYLE): EUR 18,000

Corona-pandemin (SVT): SEK 800,000

Korona i Norden (NRK): NOK 330,000

Da coronaen ramte (DR): DKK 650,000

When coronavirus struck, the close relationship and cooperation between the Nordic investigative news teams produced unexpected benefits.

It had very suddenly become so **difficult to travel between the Nordic countries** that it was not a real option. Consequently, when the DR team behind the documentary *Alpebyen, der lukkede Danmark* needed to interview the Chief Epidemiologist of Iceland, they reached out for their colleagues at RUV.

DR had set out to investigate why a large number of Danish skiing tourists were allowed to travel to destinations such as Ischgl in Austria and return home carrying the virus, when the authorities had already been alerted to the risk of infection.

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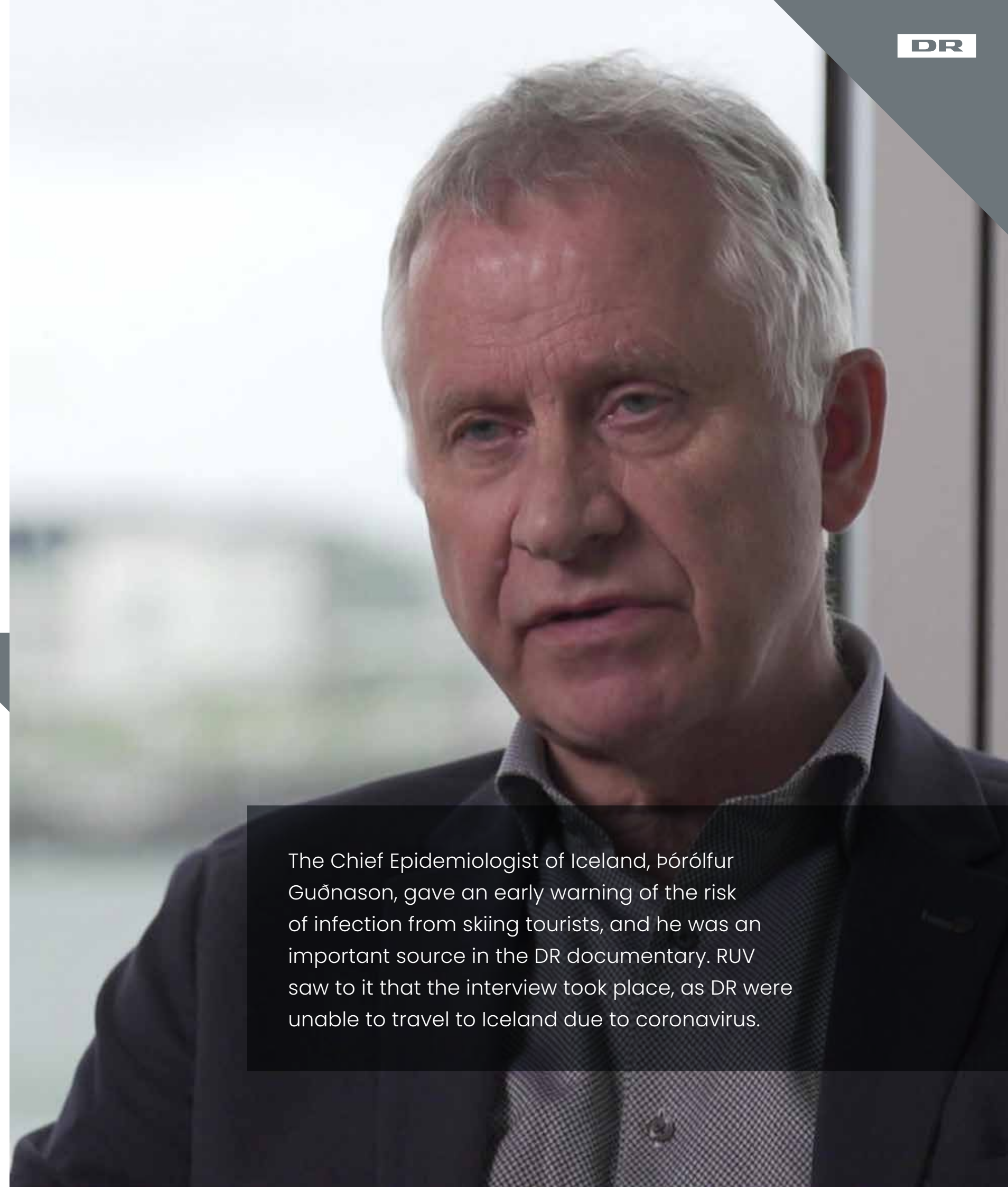
Sweden has been hugely different from the other countries”

DR's research showed that the Icelandic health authorities had warned their Danish counterparts, in clear and concrete terms, about the danger.

“This was a great story from a Danish perspective. And as such, being able to interview the Chief Epidemiologist of Iceland was of course crucial to the entire premise of the programme,” Steen Jensen explains.

Travelling to Iceland turned out to be difficult, not least because of quarantine rules.

The Chief Epidemiologist of Iceland, Þórólfur Guðnason, gave an early warning of the risk of infection from skiing tourists, and he was an important source in the DR documentary. RUV saw to it that the interview took place, as DR were unable to travel to Iceland due to coronavirus.





At an early stage in the pandemic, the NRK Brennpunkt editorial team got in touch with colleagues at SVT's Uppdrag Granskning, Cecilie Ellingsen explains.

We received assistance from RUV when the pandemic stopped us from travelling to Iceland, explains Steen Jensen, DR Head of Documentaries.



This is where the Nordic partnership came into its own. Working with our colleagues at RUV, we managed to arrange an interview with the Chief Epidemiologist. The actual interview was conducted by a journalist from RUV in close consultation with our editor," explains **DR Head of Documentaries**, Steen Jensen.

Simultaneous recordings in four capitals

The Nordic investigative news teams have **a long tradition of working together** and often meet in person. This makes it easy to reach out to each other, for instance when SVT agreed with the teams in Copenhagen, Oslo and Helsinki to make recordings in these city centres on the same day in April and at exactly the same time, in order to compare with footage from Stockholm.

"We reckoned it would be interesting to describe the difference through images. **Sweden has been hugely different from the other countries** because we didn't have a full lockdown, and this was clear to see from the footage," says Nils Hansson, who was head of Uppdrag Granskning for many years and still works on the show.

Online meetings have their limitations

Cross-border cooperation has been useful on a bilateral level as well, says producer Marko Hietikko from the Yle investigative news team, who helped SVT gain entry to Finland at a time of highly restrictive border controls. This was to conduct an interview with a central figure in the international anti-vaccination movement, a Swedish-speaking woman resident in Finland.



"We even used some of SVT's material from the interview in our own programme on anti-vaccine views. There's a real willingness and openness towards cooperation, even more so now than normally. But at the same time, most teams have focused on the national situation in their coverage of the pandemic," he explains, adding that meetings in the Nordic group have moved online. And this, he reckons, has its pros and cons.

"The meetings take less time, and you don't have to spend time on the road. But you're missing the informal conversations between meetings, **which is often where the most valuable ideas arise**," says Marko Hietikko. And this resonates with Ingólfur Bjarni Sigfússon, his colleague from RUV.

"We'll be missing the informal exchange of ideas over a beer, which might be the most productive part of the meeting and the most fruitful as well."

Ingólfur Bjarni Sigfússon misses the human interaction, and he believes that new members of the team will find it more difficult to reach out to Nordic colleagues when they have never met in person.

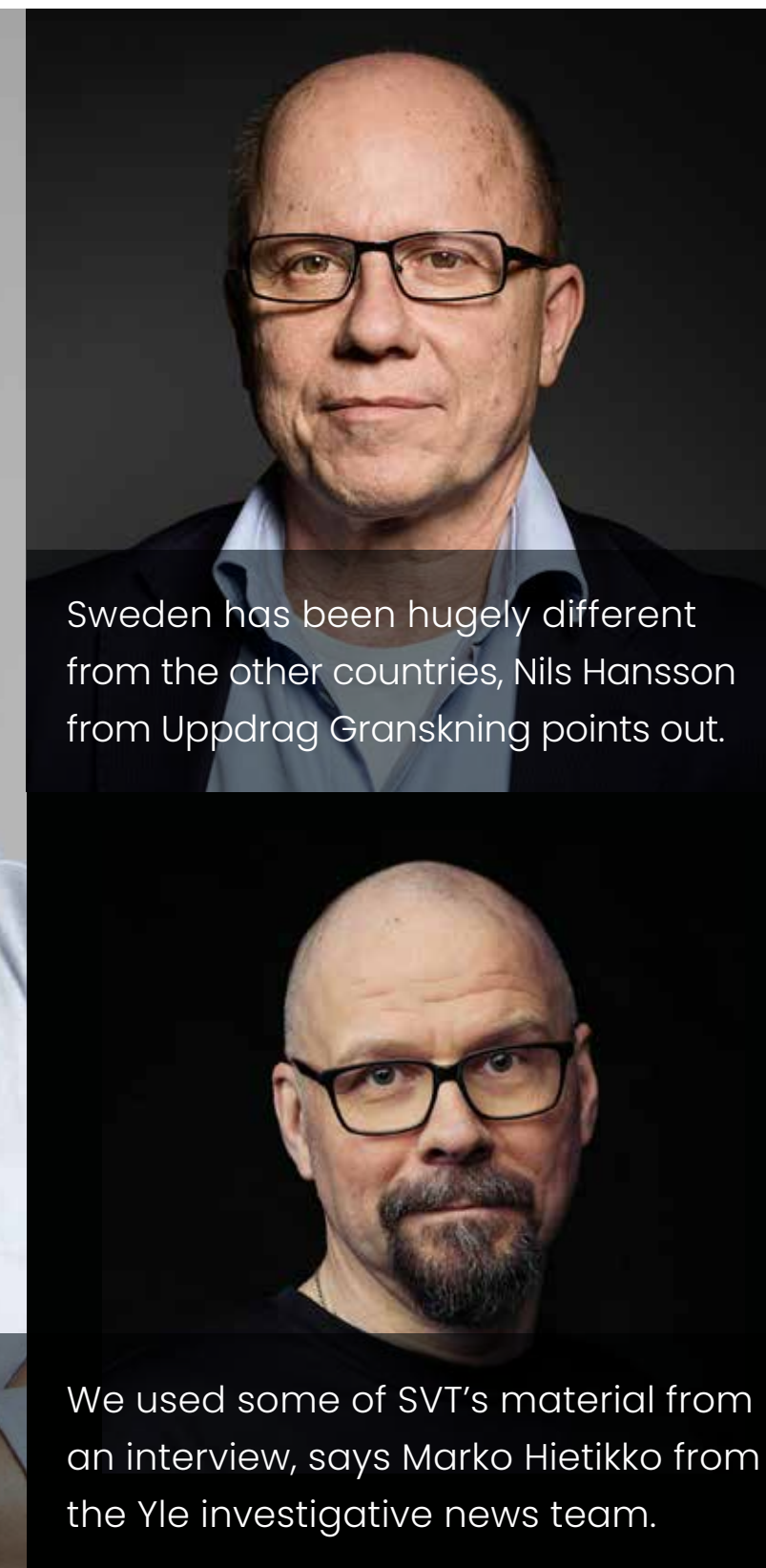
"And I think that we maybe haven't worked together as much during the latest period of the coronavirus crisis as we did earlier on."

Calling each other is easy

The head of NRK's Brennpunkt editorial team, Cecilie Ellingsen, sees an important quality in knowing each other well.



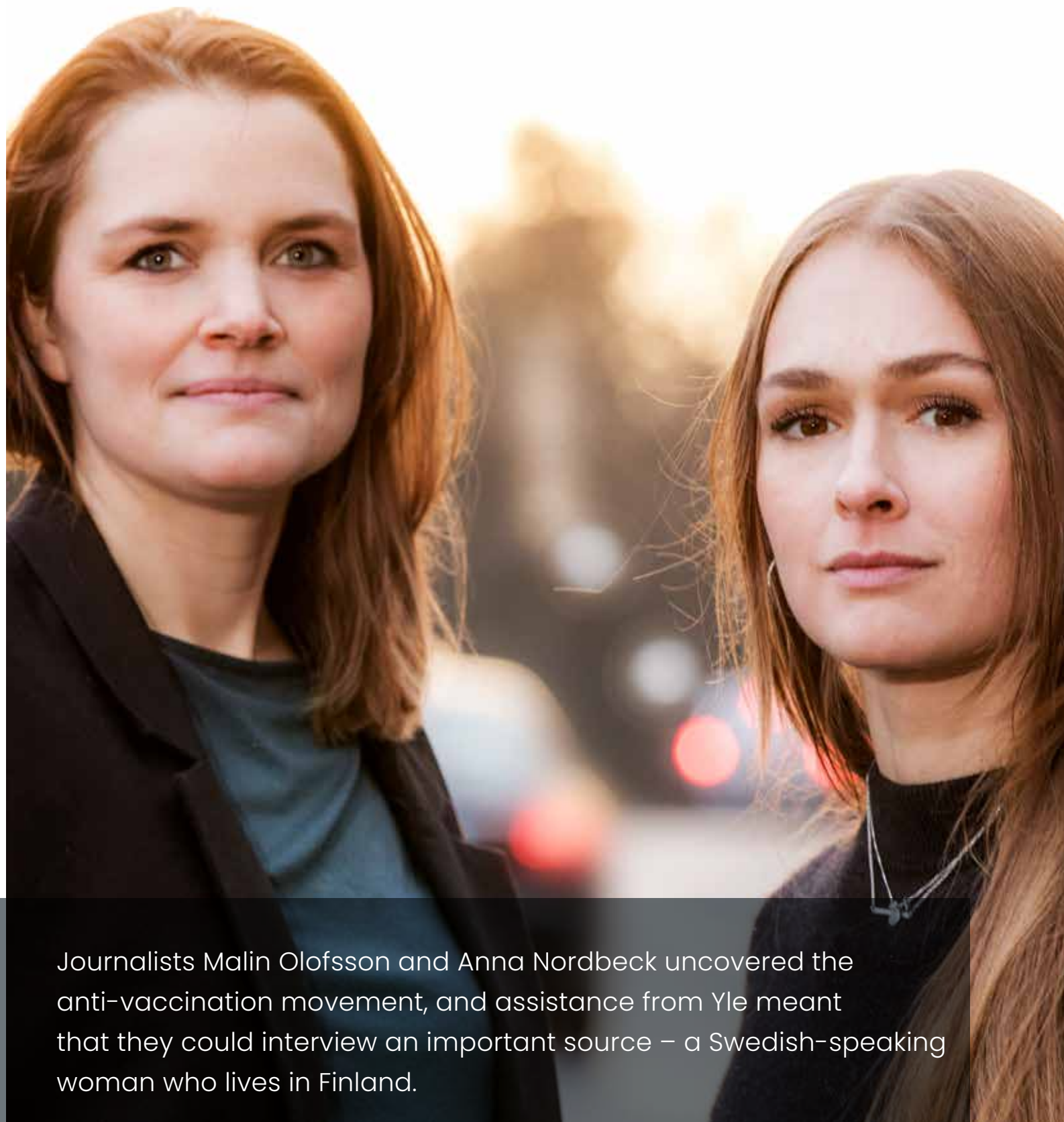
We miss the informal conversations, Ingólfur Bjarni Sigfússon from RUV reckons.



Sweden has been hugely different from the other countries, Nils Hansson from Uppdrag Granskning points out.



We used some of SVT's material from an interview, says Marko Hietikko from the Yle investigative news team.



Journalists Malin Olofsson and Anna Nordbeck uncovered the anti-vaccination movement, and assistance from Yle meant that they could interview an important source – a Swedish-speaking woman who lives in Finland.

We usually have some really good discussions when we meet in real life, and the online meetings are shorter that way. But because we've cooperated for such a long time and know each other so well, it's very easy to pick up the phone and call each other." Already at an early stage in the coronavirus crisis, the Brennpunkt team were in touch with their Swedish counterpart, Uppdrag Granskning, and **the editorial teams shared each other's material** in terms of photo footage.

"We were also in touch with DR and kept an eye on their story about the virus carriers from Austria, but we opted for a different approach," Cecilie Ellingsen explains.

The pandemic has not put a halt to developing new, joint projects in investigative journalism.

"We're involved in a project right now with NRK and SVT, but I can't reveal it yet," says DR's Steen Jensen.

Upcoming project from SVT and NRK as well

"It shows how people, via pyramid schemes, are tricked into investing hundreds of millions of kroner in non-existent projects," Cecilie Ellingsen explains.

Although the project started in Sweden, it turned out to have ramifications in Norway. Crime is a cross-border issue. And investigative journalism keeps up with criminal events across the borders.

Culture teams want audiences to stream content

The Nordic editorial teams for culture have very similar challenges, and they are good at bringing out the best in each other. But the streaming challenge has not been resolved, says the NRK Head of Television, Arts Department.

By Ib Keld Jensen

Ingerid Nordstrand is one of the driving forces behind expanding Nordic collaboration in the Culture category.

Kunstsamlene (NRK)
Co-producers: DR, SVT, Swedish Yle
Production support: NOK 1,170,000
Premiered November 2020

400,000 viewers for the first episode. For a culture production, that really is a high rating. Which goes to show that when *Kunstsamlerne* premiered on NRK 1 in November 2020, it was met with **more than just approval**. This series enters a world unknown to most people as it follows devoted art collectors, who are often public figures already, and lets them explain what drives their particular passion. The feedback on all six episodes was predominantly very positive as well.

In both cases, what allowed us to make these series was getting our Nordic colleagues to contribute and Nordvision to support the development as well as the production.”

However, *Kunstsamlerne* was unable to transfer its impressive flow TV viewing figures to the NRK TV streaming service, Head Editor Ingerid Nordstrand explains.

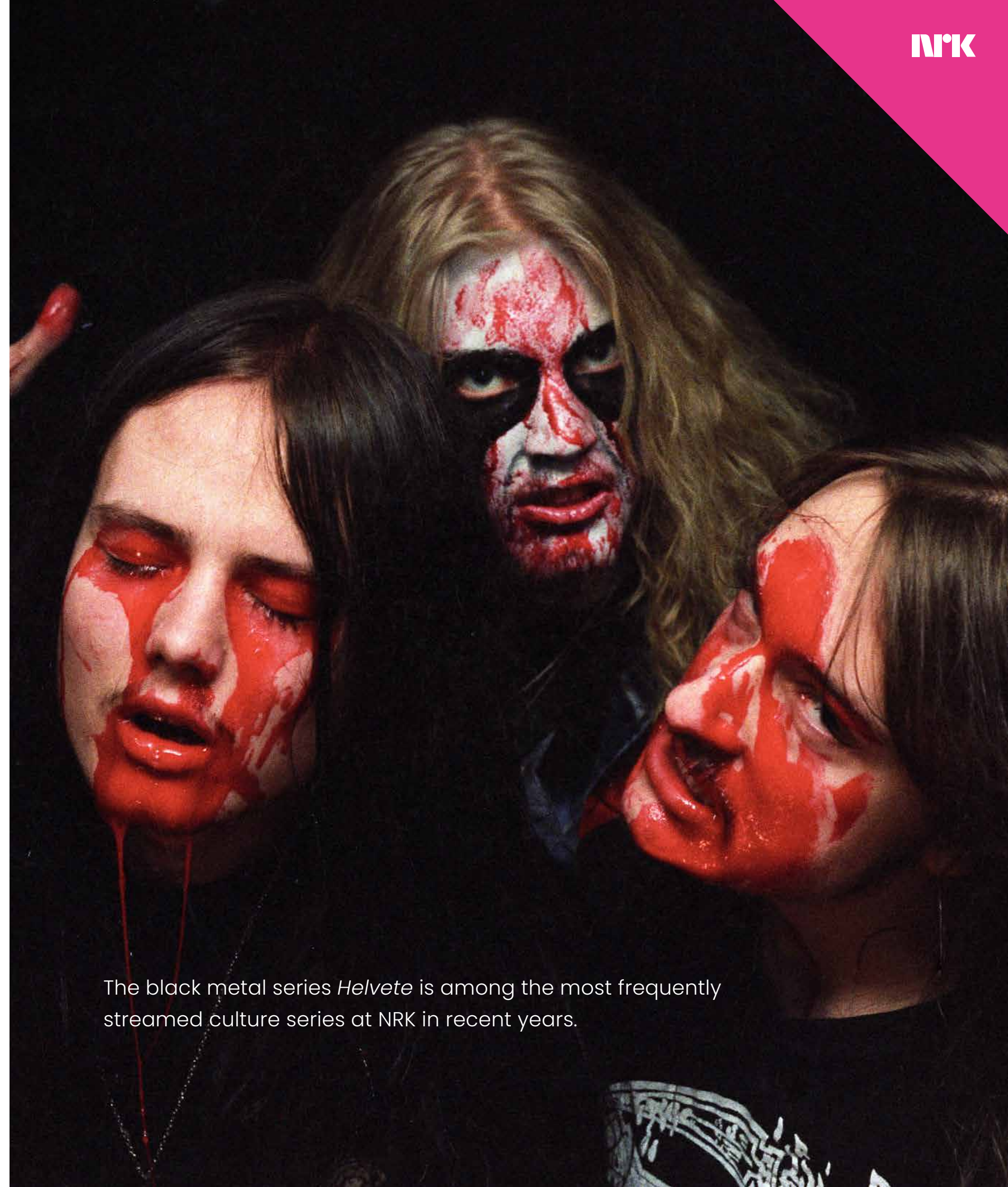
“Culture shows really struggle to reach the audiences via streaming, and **Kunstsamlerne is no exception**. Between 30,000 and 50,000 viewers watched this show on NRK TV, and we would have liked these figures to be a bit higher.”

According to Ingerid Nordstrand, it is difficult – both in the Nordic countries and internationally – to find examples of culture shows that are able to break through via streaming.

Unofficial Nordvision champion

For NRK, their best example so far is the black metal series *Helvete*, which they also premiered in 2020.

The black metal series *Helvete* is among the most frequently streamed culture series at NRK in recent years.



The four episodes reached 100,000 viewings quite soon after their release. And such a relatively great success in streaming, Ingerid Nordstrand believes, is partly due to **extensive media coverage**.

"*Helvete* received a lot of attention and good reviews, for instance when the series was highlighted as the best thing on TV at that time. It is also a continuous story, where you'll want to watch the next episode."



She considers this a great advantage when it comes to streaming figures.

***Kunstsamlerne* attracted good viewing figures on NRK 1. It proved harder to repeat this success on our streaming service, and that is generally a challenge."**

"But for several of our series with individual episodes, such as *Kunstsamlerne*, we find that the figures develop over time. So in this context, we also have to **consider the long tail effect** and the impressive catalogue of quality content that these series create for NRK TV."

Both *Helvete* and *Kunstsamlerne* are Nordic co-productions. In the Culture category, Ingerid Nordstrand is the **unofficial Nordvision champion** in this discipline, as she has a long list of other Nordic co-productions under her belt.

"We pitch our ideas and receive feedback and input from supportive colleagues, and very often this helps us to take the project in another direction – one that's



Most of the art collectors have a certain financial scope. But Jo Morten Weider is one exception. He never treats himself or his family to holidays, as he prefers to spend his limited funds on art.

It also happens that we decide not to take an idea any further because no one else believes in it,” says Ingerid Nordstrand. She points to the advantages of being able to share experiences on challenges that are very similar for all the editorial teams. For instance the ones posed by private streaming services.

Funding is important

Ingerid Nordstrand emphasises that the chance of receiving Nordvision funding is an important factor. **This funding results in more as well as better programmes**, and it helps to ensure that both expensive ventures and programmes away from the absolute core activities are brought to life.

As one example, she mentions the Munch series – NRK’s huge venture to create a series about the world-famous artist Edvard Munch.

“This is a **costly series** running over a long period of time, and if we’d had to accomplish this entirely within our own financial capacity, it would have claimed a lot of the capacity for that year and prevented us from doing much else. It was quite the opposite for the series *Kokkeliv*, which may not be part of our absolute core activities, although we believe it represents great content for our audiences. In both cases, what allowed us to make these series was getting our Nordic colleagues to contribute and Nordvision to support the development as well as the production,” Ingerid Nordstrand explains.

She believes that even though the Nordic collaboration works well in Factual and Culture, it is difficult to match the success of the Drama category. For instance, the artists and topical guests that viewers find interesting will be different in the respective countries.

That said, she would like to **increase the cooperation on developing formats**.

“We have taken a step back from cooperating on format development in the past few years, and that might be a disadvantage. Perhaps we ought to have a more structured cooperation on formats, with funding available for development and production of an initial season.

Because that’s not the case at the moment,” says Ingerid Nordstrand.



In this series, viewers encounter some of the most devoted art collectors in Norway, who explain what lies behind their passion. Hans Rasmus Astrup paid NOK 50 million for “Michael Jackson & Bubbles”, the gilded figure in this display case.

PERMAFROST – the first co- developed Nordic drama podcast

Podcast listener numbers are increasing, along with the offering and number of platforms. The Nordic public service providers can offer proximity to their own culture, their own language and recognition. The development process is now in full swing to produce the first pan-Nordic drama podcast. This is Permafrost.

By Tommy Nordlund

Permafrost (DR)

Co-producers: NRK and Swedish Radio

Production company: Munck

Development support: EUR 20,000

Why don't we collaborate more on Nordic audio content?

Anders Stegger says that this thought occurred to him quite early on. He took up his post as DR Media editor in 2020, and his responsibilities include fiction podcasts.

“The natural explanation is, of course, that **you can't add subtitles** when the content is purely audio. But that doesn't mean we can't work together on larger development projects,” he says.

There's also the risk that too many cooks spoil the broth. That's why the development work takes place in Sweden.”

If we each make a version of the same elaborate script, everyone should get a better product. Anders Stegger remarks that the field of podcasts has little money at its disposal, but if the Nordic providers combined their resources more often and leveraged their common brainpower, this could eventually lead to amazing projects.

No sooner said than done – he arranged a meeting with Swedish Radio and NRK. “Send me something good that you've done,” he urged them. SR provided something that **made Stegger's ears prick up** – this could be something big

More Nordic elements in the script

Permafrost was pitched to SR by the production company Munck as a fictional podcast. A research team has travelled to Siberia to study the tundra.

In 2020, Anders Stegger took up his post as Head of DR's drama podcast offering. Why don't we collaborate more? he asked himself. The process is now underway to strengthen the bond between the podcast editorial teams at the Nordic public service broadcasters.



Before long, DR's contact with Swedish Radio also meant that another Swedish production, *Exorcismen i Eksjö*, caught the Danish team's attention. DR's listeners will soon be able to enjoy a Danish version of this fascinating Swedish podcast series.

Suddenly, their colleagues back in Scandinavia lose contact with the dispatched group. **There is complete radio silence.** A rescue team is sent to Russia to find out what has happened. After several discussions, DR and NRK came on board. And so did the Nordvision Fund, granting the project development support in November.

"Now we've received funding to develop it further and see whether it will add something extra if we give the characters different Nordic nationalities, or if what they discover in Russia has anything to do with Scandinavia. We've asked the developers of the podcast to look at how we could incorporate the Scandinavian countries into the story without having to include a meeting halfway across the Öresund Bridge," says Anders Stegger.

National versions and actors

How do you make co-developed podcasts appealing across the Nordic countries without spoiling the story? Apparently, the solution is to make three national versions with different actors for each country.

"There's also the risk that too many cooks spoil the broth." **That's why the development work takes place in Sweden.** DR and NRK make suggestions and share ideas along the way, but otherwise we try to take a step back when decisions are made," says Anders Stegger.

Huge demands on acting abilities

He sees clear opportunities for the drama genre in podcasts. av befolkningen lyssnade på. I Danmark väntar vi fortfarande på vår första fiktionshit."

"In Finland, Yle has had great success with the fiction podcast *Radio Sodoma*, which a quarter of the population listened to. We're still waiting for our first fiction hit here in Denmark."

Telling a story using only **audio is very demanding**, Anders Stegger remarks.

"In a TV series, a few poor lines of dialogue are no big deal, as long as the visual narrative is stunning. In a podcast, you only have the credibility of the audio to rely on. This puts huge demands on the actors. If you're already familiar with the actors, you might have an image of them in your head from their previous roles, and then it won't work."

This is only the start

However, this has not prevented Anders Stegger's eagerness to find exciting new drama projects for the podcast department – quite the opposite, in fact. His contact with SR and NRK has already led to another collaboration.

"I've just commissioned a production based on *Exorcismen i Eksjö*, which was made by SR. Its name came up when I was talking to SR and NRK.

They sent me it, and **I thought it was brilliant**. So now the script writers in Sweden are working on a Danish version. In a way, this is also the result of our collaboration within Nordvision," says Anders Stegger.

"In Finland, Yle has had great success with the fiction podcast *Radio Sodoma*, which a quarter of the population listened to," mentions Anders Stegger, Head of DR's drama podcasts. Now he hopes that DR will also be more successful in this field.



Programme exchange

Swedish Yle: *Jag är same* – We meet five people who relate to being Sámi in different ways, in and around Sápmi – the heartland of the Sámi population. One wants to reclaim and revitalise their language, which nearly died out, and another is fighting for the Sámis' voice to be heard.



Yle: Docstop: BMX – do or die – One summer, a bunch of BMX enthusiasts from Kotka, Finland, commit to performing the coolest tricks on their bikes. It is fast-paced, sometimes brutal and definitely action-packed, but nothing can stop these great performers.



UR: Seniorsurfarna – Four Swedish celebrities of a more mature age are sent to a training camp to gain digital skills. Each of them is more or less digitally illiterate in their own way. The aim is to turn them into confident digital users, or what the Swedes refer to as 'senior surfers'.



DR: *Når storken flyver forbi* – Not all couples find it straightforward to have children. In this series, filmed over three years, DR follows a number of Danish wannabe parents in their struggle to start a family.



RÚV: *Andrar á flandri* – Andri and Andri are both well-known faces from their own shows on Icelandic TV. In this series, they travel to the UK with different goals in mind. While one Andri is searching for his great idol, Mr Bean, his namesake plans to become better acquainted with the British Isles.



SVT: *Kungliga Smycken* – For the first time ever, the Swedish Royal Family lift the lids of their jewellery boxes to the public. Queen Silvia, Princess Christina and Crown Princess Victoria show and tell about their royal tiaras, necklaces and earrings, thereby also allowing the viewers a unique insight into Swedish history.



NRK: *Matsjokket* – The Norwegian government aims to halve food waste in Norway by 2030. But according to the UN climate report, that is not soon enough. It must happen now. In this series, master chef Christer Rødseth shows Norwegian celebrities what they can do with all the food that is usually just thrown away.

Animations for the whole Nordic region in a new teaching initiative

NRK Skole's videos on religious education are some of the most frequently viewed in the provider's offering for schools. However, the material was starting to feel dated. Nordvision's knowledge collaboration has now co-produced a whole series of new films, where animations and green screen filming take centre stage.

Av Tommy Nordlund

Religiøse høytider (NRK)

Co-producers: DR, UR and Swedish Yle

Production company: TV Inter

Production support: NOK 330,000



In the Nordic countries, we have a long tradition of marking religious festivals. The Feast of Saint Lucia is one example of a date that is traditionally celebrated in several countries. The co-produced series from NRK helps to explain to pupils why we observe these festivals.

Why do we actually celebrate Whitsun?

Even if you, as a young person, belong to the Christian faith, it is not all that easy to relate to the many festivals that occur throughout the year. For many people, it simply means having a day off work or school.

NRK Skole wanted to shed light on the reasons for Christian as well as other religious festivals and to present this in a contemporary and quite entertaining way. The result is **20 completely new films** with not only animation but also presenters, whom the co-producers at DR, UR and Swedish Yle can replace with their own hosts.

The videos are produced by the Norwegian company TV Inter.

”

It's not our intention that these films should trigger a debate, but we're preparing for viewers' reactions"

“As for the schools, which are of course our target audience, there's very little material in Norway which explains these things properly and in a way that reaches the target group,” says Pål Solum, project manager at NRK Skole.

The existing material, he says, is often slightly outdated or too adult-oriented. **That is why the aim** was to update the offering thoroughly.

The allocation – 10 films about Christian festivals and 10 about holy days in other religions – is based on the new Norwegian curriculum, in which teaching is organised in precisely this way.

Teachers were keen to get new material

In a way, the new material was commissioned directly by the teachers themselves.

“In January last year, we held a workshop with ten teachers on the combined subjects of Christianity, Religion, Outlook on Life and Ethics, known in Norway as KRLE. We haven’t had a lot of resources to put into these subjects in the last five to ten years. But our statistics show that the **films about religion we provide are among the most frequently viewed.** Teachers rely very much on these videos,” says Pål Solum.

The idea emerged for a modern video series containing humour and warmth, and at the same time this inspired thoughts of a broader, pan-Nordic effort.

Thanks to the use of a green background screen in sequences where the presenter is in the frame, the series can be adapted to the co-producers’ specific wishes. In this way, the other Nordic countries can add their own presenters.



NRK and the production company TV Inter have sought to create a series with humour and warmth. In a sense, the commission came directly from Norwegian teachers.



"Our statistics show that the films about religion we provide are among the most frequently viewed. Teachers rely very much on these videos," says Pål Solum, Project Manager at NRK Skole.

"In our case, we wanted a high-profile presenter from NRK Super. Selma Ibrahim Karlsen features in Supernytt, so all the younger viewers know who she is and think she's good fun. **She speaks their language**," says Pål Solum.

NRK expect a response

Pål Solum says that NRK expect the new series to provoke reactions.

"Non-religious audiences might think that we shouldn't be spending money on this. Religious viewers may think that we focus on the wrong issues within their religions. For example, **we don't depict the prophet Mohammed**, which in itself is a very topical issue for teachers. It has been a challenge for the animators to tell the story without including images of the prophet. It's not our intention to create a debate with these films, but we're preparing for viewers' reactions," he says.

To make things easier for the co-producers, all information that is specific to Norway has been added at the end of the videos. That way it can be easily cut out and replaced, and the **other Nordic broadcasters can access all the digital material** and adapt it to their own requirements.

"We think this is a great and innovative approach to consider in future, when hopefully we'll be able to collaborate further on projects such as this one. We've already discussed this in Nordvision's knowledge group. After all, we always have a common interest in sharing more content," says Pål Solum.

TECH GIANTS SHOULD KEEP THEIR HANDS OFF EDITORIAL CONTENT

The Nordvision partners want to ensure that a new EU directive requires digital platforms to respect the editorial independence of public service broadcasters.

By Ib Keld Jensen

Google took swift action when presenter Kristian Gintberg “smoked” a liquorice pipe.



Facebook, Google Play, YouTube and similar key players should be viewed purely as distribution platforms. For this reason, the tech giants should **not in any way edit** the content that the Nordic public service broadcasters make available through their platforms.

An imaginary farting elephant, and a child and an adult “smoking” liquorice pipes on air – just like Alfie Atkins’s pipe-smoking father – proved more than Google Play could handle.”

This is the main demand put forward by Nordvision’s Director Generals, who at an early stage in the process aimed to influence a legislative proposal by the European Commission known as the Digital Services Act.

Freedom of speech comes under pressure

The purpose of the act is to break the dominance achieved by the global digital platforms, which is now outside of European control.

“By far the most important thing for us is to **secure our editorial independence**. We take full legal responsibility for complying with legislation in our respective countries, and that is why there should be no additional editorial judgement that is outside of our control,” says Charlotte Niklasson. As director of Nordvision’s office in Brussels, she is responsible for promoting the Nordic countries’ positions at official level.

NRK’s fantasy character Fantorangen’s farting.



On 15 December 2020, the Commission presented two bills aimed at regulating the tech giants in terms of content and finance respectively.

The proposals have been submitted to member states for comments. This process should be completed in 18-24 months, which would mean the second half of 2022.



Google removed DR's Ramasjang app from Google Play, when the Ramasjang character Onkel Reje's fight with ninjas was seen as inciting violence.



As director of Nordvision's office in Brussels, Charlotte Niklasson is responsible for promoting the Nordic countries' positions at official level.

When the various digital platforms set their own, often impenetrable standards for permissible content, this also means that freedom of speech, cultural diversity and the diversity of the media come under pressure at the same time. This constitutes a democratic problem and undermines people's trust in the media, Nordvision points out in its recommendations to the Commission.

Nordvision illustrates the problem through some very specific examples of the tech giants acting as arbiters of taste and gatekeepers.

Alfie Atkins's father purged by censors

One example is DR's Ramasjang app, which Google Play removed because of a sequence in which a child along with the presenter depict Sherlock Holmes, using liquorice pipes as props. Google's censors found this incompatible with an entertainment universe aimed at children. Similarly, Alfie Atkins's pipe-smoking father was purged from the platform without any warning. The same fate befell NRK's Fantorangen – an elephant-like fantasy character who sits on the toilet and farts to the delight of very young children aged two to four years. Here, Google decided that a target audience of 11 to 13-year-olds would be more appropriate.

Another important requirement for the Nordic public service broadcasters is to gain access to the data that the tech giants collect when they make the broadcasters' productions available on their platforms.

"And we are also focusing on findability. Our content must not be swamped in favour of paid content or the platforms' own content," explains Charlotte Niklasson.

Greater insights into target audiences pave the way for new sports on TV

The experts should have truly exceptional evaluation skills, personality should come before performance, and there should be plenty of room for humour. NRK have asked their viewers how they want sports coverage to be presented. Subsequently, NRK have shared the results with their Nordic colleagues.

Af Ib Keld Jensen

Anders Jacobsen, one of the best ski jumpers in Norway, is the kind of expert who can provide viewers with the specialist knowledge they really demand.



NRK have received development support to try out new concepts that will not depend on broadcasting rights. In this picture, a competitor is subjected to surströmming prior to a performance.

"It's quite an eye-opener to realise just how little we knew before we started looking into this," says content developer Henrik Brattli Vold from NRK Sport.

Until now, his department's programmes and coverage of sports events have been primarily based on **gut feelings and hypotheses**.

But when Håkon Moslet joined them as project leader for Sporten 2022, NRK Sport also benefited from his experience in exceptionally thorough analyses of target audiences – the ones that underpinned SKAM, the ground-breaking young adult drama series, and which Håkon Moslet was the one to implement.



**Humour should be
a framework for expert
knowledge.**

Some of these methods have now been employed by the sports department

There are serious reasons behind this. From 2022, NRK have lost a large share of the rights to broadcast international winter sports – the very thing that makes the highest number of Norwegian sports fans turn to their TV screens. Already, Champions League, Premier League and other major football events are off-limits to NRK.

No mean challenge, then, not least when only **25 percent of flow TV audiences are under-50s**, and considering that NRK want to retain their position as the main provider of sports content in 2022.

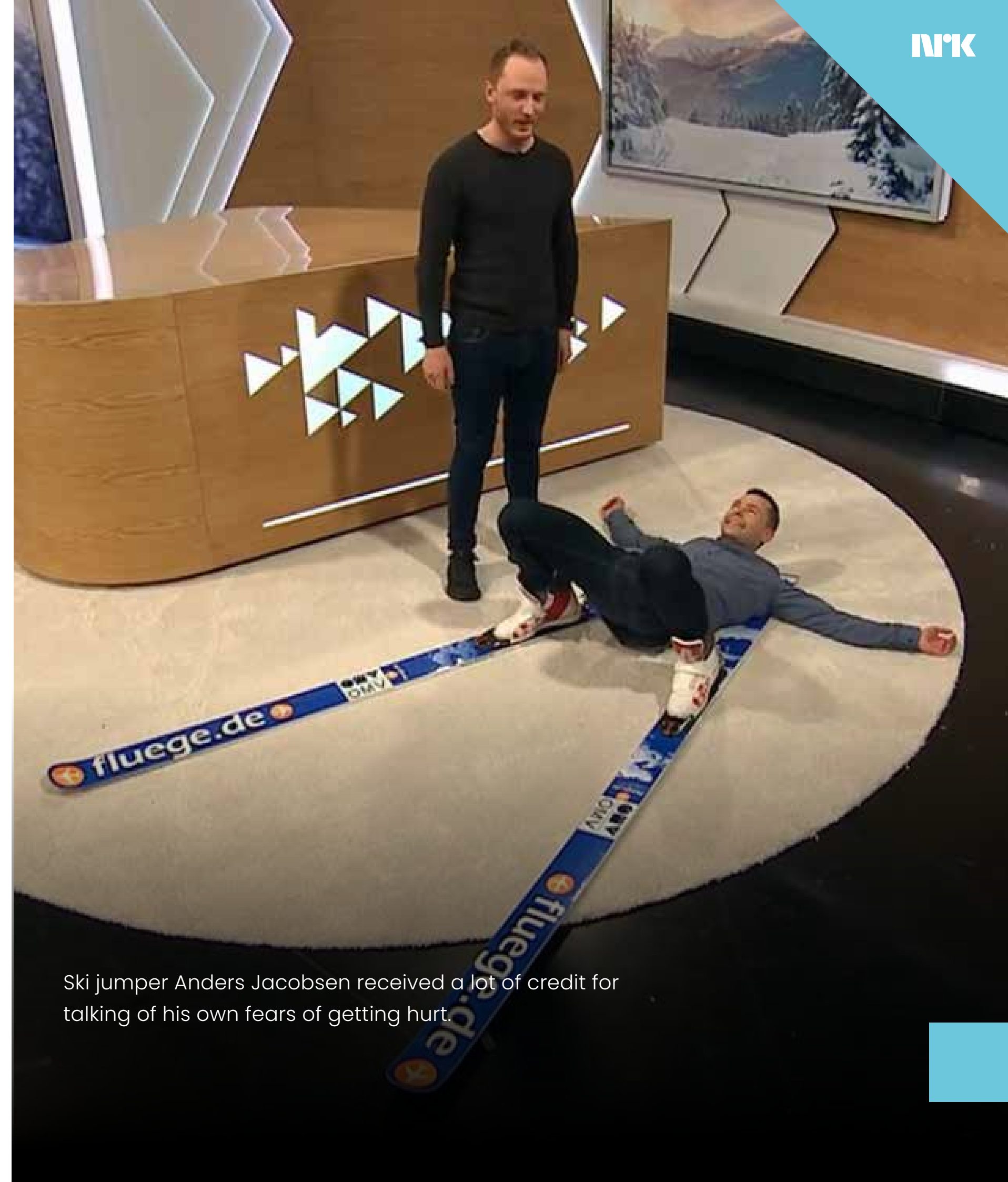
Audiences have four requirements

The study shows that sports audiences have four basic requirements: relaxation, community, excitement and an outlet for emotions. Nearly all of the users belong to one or more communities, either physically with friends or virtually on Snapchat, Messenger and in particular on Instagram, which they turn to in relation to various sports. "This is a type of media consumption we have no tradition of focusing on," says Henrik Brattli Vold.

NRK have experimented and received development support from Nordvision to develop new concepts, one of which involves extreme biathlon."

NRK divide their target audiences into three types: the News User, the Championship User and the Super User.

What they all agree on is that there should be room for humour. This could be items such as funny clips, entertaining commentary or memes to share with friends. "But humour should be no more than a framework for expert knowledge. The humour must be centred around the sports – **it shouldn't turn into pure slapstick.**"



Ski jumper Anders Jacobsen received a lot of credit for talking of his own fears of getting hurt.

Henrik Brattli Vold explains that audiences cannot be bothered listening to experts, if they tell them what they already know or what they can Google in seconds. "The experts should have **truly exceptional evaluation skills**, as when one of the best Norwegian ski jumpers, Anders Jacobsen, talks about the differences in runs on various competition hills. The viewers have a great appetite for learning something new. And where it gets really interesting is when he talks about how scared he can be as well." This requirement for deep expert knowledge can be met in different ways – through panels, podcasts and online fora with analyses.

Personality before performance

According to Henrik Brattli Vold, most of the hypotheses that the editorial team held beforehand turned out to be true. However, the study has provided a much deeper insight into what sports audiences really want. Sport on TV should be shown live, and it should make each viewer feel that they are taking part in something that everyone else is watching. And identification has a special to play as well.

"By putting the personality before the performance, you create greater interest among the users. So if you're covering a sport that nobody's all that keen on, it's particularly important that the user knows something about the person, and that it's someone they like and can identify with. And this is where **honesty and genuine emotions** play a special role," Henrik Brattli Vold explains.

Presented at Nordvision meeting

NRK presented its study at a seminar for Nordic sports editorial teams, and Jan

Olsson from SVT Sport was among the attendees.

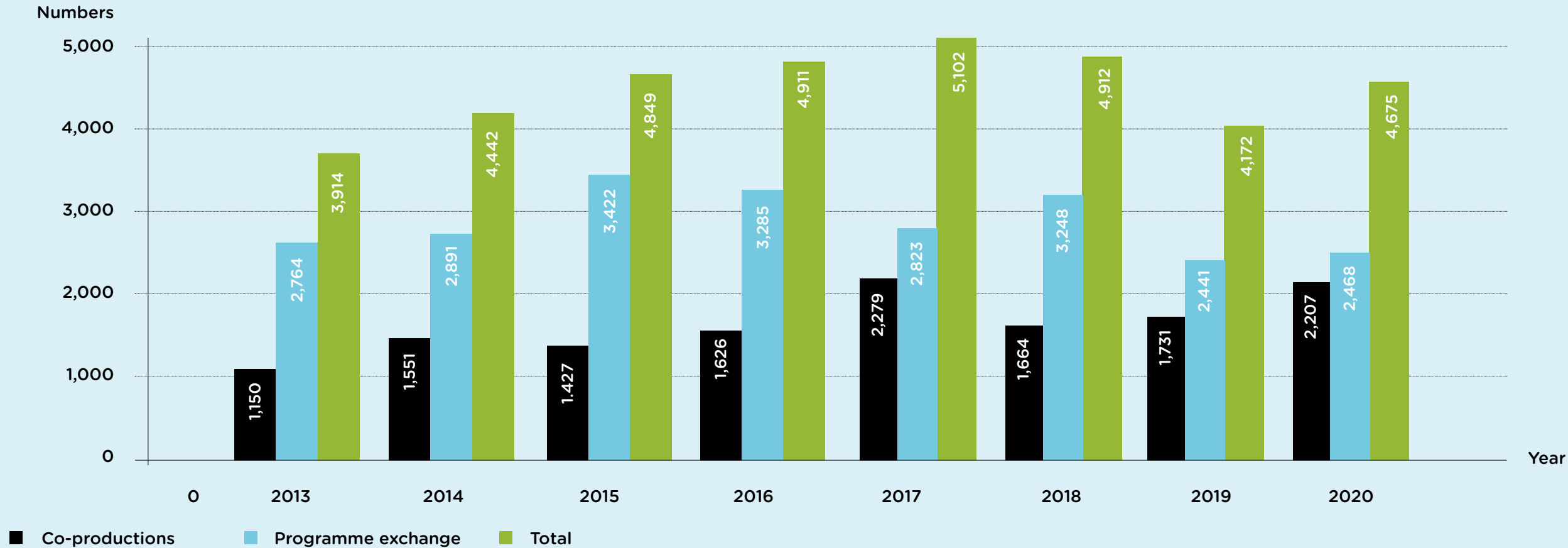
"The Nordvision partnership enables us to share resources, knowledge and valuable experience. In this case, it inspires us to find better ways of getting to know our audiences' interests and needs. **NRK is well ahead of the game** in this field," Jan Olsson notes, adding that another broadcaster may be leading in other areas.

"Through the Nordvision partnership, we must continue to produce real returns in other areas. This will be even more important against increasingly tough competition, both globally and commercially," Jan Olsson believes.



NRK tested how induced stress may affect performance.

Nordvision Key Figures 2020



Nordvision Key Figures

Total number of programme episodes – co-productions and exchanges .. 4,675
Co-productions .. 2,207
Programme and archives exchange .. 2,468
(extra programme exchanges, KNR and KVF, 811 episodes in total)

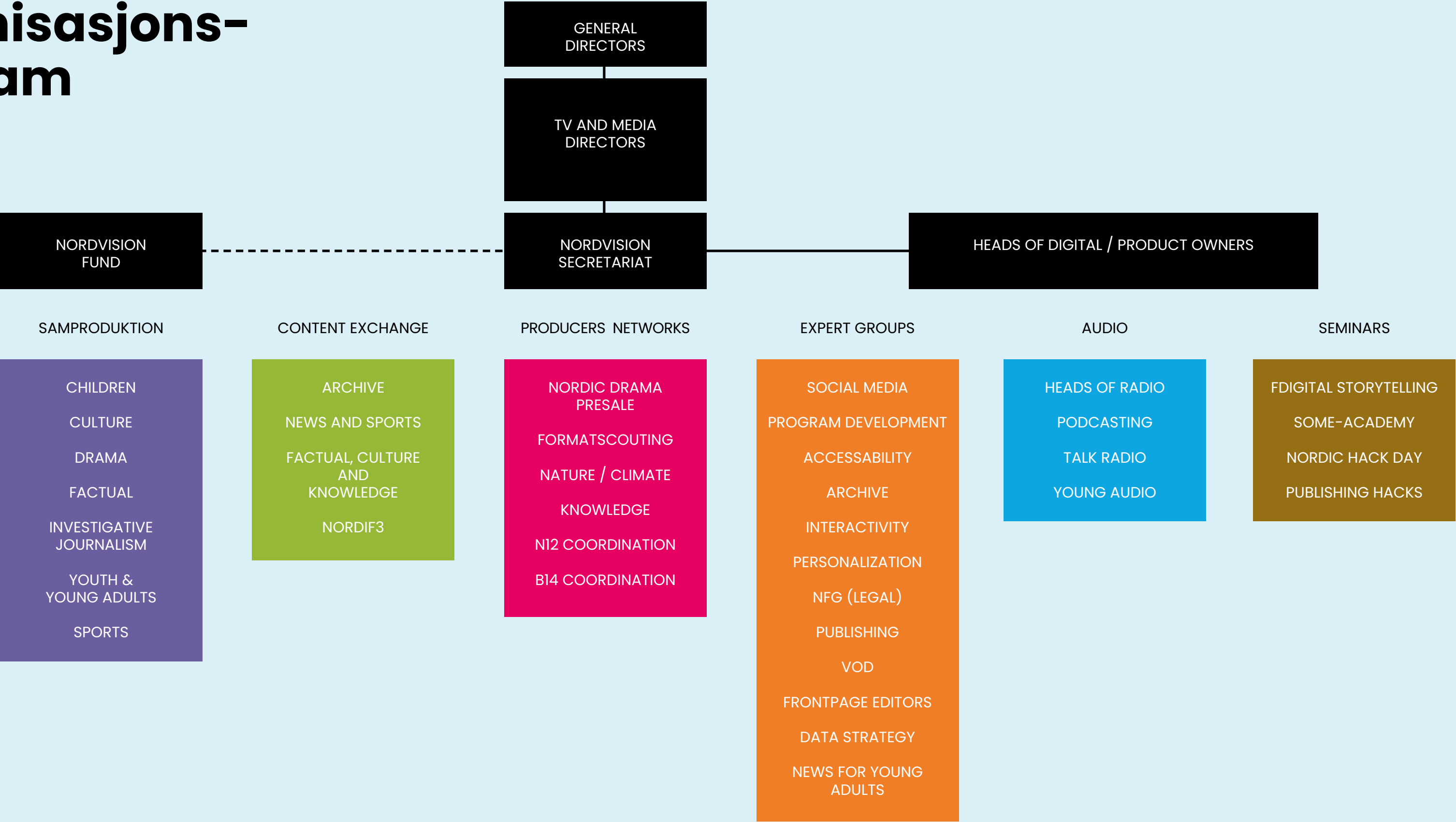
Co-productions:

Number of programmes granted development support: . . . 38
Number of programmes granted production support: 58

Co-productions per programme category in episodes and hours:

Children	1,137 episodes	230 hours
Drama + Nordic	12,662 episodes	514 hours
Factual	77 episodes	1,573 hours
Culture	97 episodes	56 hours
Knowledge	23 episodes	4 hours
Investigative journ.	28 episodes	24 hours
Youth & young adults	183 episodes	52 hours
Total	2,207 episodes	2,453 hours

Organisasjons- diagram



Nordvision – in brief

What is Nordvision?

Nordvision is a media collaboration between the Nordic public service broadcasters, which was established in 1959.

Who are the members?

DR (Denmark), NRK (Norway), RUV (Iceland), SVT (Sweden), Swedish Radio (Sweden) and Yle (Finland) are members, while KNR (Greenland), KVF (Faroe Islands) UR (Sweden) and Ålands Radio (Åland) are associated members

What does Nordvision do?

Nordvision's main task is to act as a catalyst to promote and strengthen the public service media in the Nordic region through co-productions, programme exchange, collaboration on formats and sharing of experience. Nordvision is coordinated through several programme and network groups. In practice, collaboration often arises when an idea is pitched to the other countries in one of these groups. If a co-producer agrees to join a project, it is also possible to apply to the Nordvision Fund for financing.

What is the Nordvision Fund?

The Nordvision Fund provides funding for research and development as well as production. Although only the members are allowed to apply for support, the actual production can take place in-house or externally.

How do you apply for support?

DR, NRK, RUV, SVT and Yle can apply for funding, and the project in question must be a collaboration between at least two of the members. The Nordvision Secretariat is happy to advise on how to apply for financing for your project. See nordvision.org for further information.

Who decides where the funding goes?

Production support is prioritised nationally by DR, NRK, SVT and Yle. If your project requires development support, you can request this in one of two ways:

1. By applying directly to the fund, where the Nordvision Fund Board determines who will receive funding.
2. By pitching your project in the Factual, Culture, Children or Youth & young adults group, where the Nordic commissioners decide which projects will receive funding.

How much funding did the Nordvision Fund award in 2020?

The Nordvision Fund granted support for production as well as research and development amounting to almost EUR 14 million for a total of 96 projects. Production support of EUR 13.5 million was allocated across 58 projects, while funding for research and development totalling EUR 427,000 was granted to 38 different projects.

When is the next deadline for the Nordvision Fund?

The next opportunity to apply for support from the Nordvision Fund is 5 May 2021. The autumn deadline is in early November. If you have projects that require funding and cannot wait until these dates, we recommend that you contact the Nordvision Secretariat for further advice.

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Translation and proofreading:

LMM Translations/Rgnr Localisation

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Development support/Spring 2020

Min venn, Eivind.	(NRK, RUV, SwYle),	EUR 10,000	*1
Simon og Marius	(DR, RUV, SwYle),	EUR 10,000	*1
The Lake/Näkki	(Yle, DR, NRK),	EUR 10,000	*1
Signs of love.	(DR, Yle),	EUR 10,000	*1
Unconscious T-shirt by H&M	(Yle, DR, NRK, RUV),	EUR 10,000	*2
Fog of War Over The Gulf of Finland.	(Yle, DR, NRK, SVT),	EUR 15,000	*2
Mission Mellemøsten	(DR, NRK, RUV, SVT, Yle),	EUR 10,000	*2
FI9 – Flygflottiljen.	(SVT, DR, NRK, Yle),	EUR 10,000	*2
Mig og min selfie.	(DR, NRK, RUV, SVT, Yle),	EUR 10,000	*3
Nordiska kulturskandaler.	(SwYle, DR, NRK, RUV, SVT),	EUR 12,000	*3
Konstdetektiverna	(SVT, DR, NRK, SwYle),	EUR 10,000	*3
Nordic Beats.	(SVT, NRK, RUV, SwYle),	EUR 10,000	*3
Barnehjemsturisten	(NRK, SVT, SwYle),	EUR 20,000	
Risikapitalister i veterinärbranschen	(Yle, SVT),	EUR 5,000	
Dopingens gränsland.	(SVT, Yle),	EUR 10,000	
Let's meet in the park.	(NRK, SVT),	EUR 10,000	
Biathlon Extreme	(NRK, Yle),	EUR 5,000	
Pilot study – Fifa 2022	(SVT, DR, NRK, RUV, Yle),	EUR 5,000	
REPORTAGE SERIES – WOMEN LEADERS	(SVT, DR, NRK, RUV, Yle),	EUR 20,000	
Pilot study – Nordic Championship Week (NM-vecka)	(SVT, DR, NRK, RUV, Yle),	EUR 5,000	

*1 Granted by programme category Youth & young adults.

*2 Granted by programme category Factual-

*3 Granted by programme category Culture.

Development support/Autumn 2020

Boksen	(NRK, DR, Swedish Yle),	EUR 10,000	†
A Strange Summer	(Yle, DR, NRK, RUV),	EUR 8,000	*1
Kraft	(NRK, DR, RUV, Swedish Yle)	EUR 10,000	*1
Sögur	(RUV, DR, NRK, SVT, Swedish Yle),	EUR 15,000	*4
Public broadcasting – measuring beyond numbers	(NRK, DR, SVT, UR, Swedish Yle),	EUR 10,000	*4
Arveoppgjøret (Format)	(NRK, Swedish Yle),	EUR 10,000	*2
Den försvunna historien	(SVT, Yle),	EUR 10,000	*2
Nordic Slavery/Slaveriet på välfärdens bakgårdar	(Yle, DR),	EUR 15,000	*2
Villdyrhjerte	(NRK, DR, RUV, Yle),	EUR 10,000	*2
Bullshit eller Bæredygtighed	(DR, NRK, RUV, SVT, Swedish Yle),	EUR 15,000	*2
Stjernebilder	(DR, SVT),	EUR 10,000	*2
Supermakten Norden	(SVT, NRK, RUV)	EUR 10,000	*2
Edit talks – online discussion programme with interaction	(SVT, DR, NRK),	EUR 15,000	*3
Series on non-fiction	(NRK, DR, RUV, SVT, Swedish Yle),	EUR 10,000	*3
Study of audiences aged 30-44 with an interest in culture online	(SVT, DR, NRK, Yle)	EUR 15,000	*3
Celebrity World Cup.	(NRK, Yle, SVT),	EUR 7,000	
Windy Souls	(NRK, SVT, DR, Yle, RUV),	EUR 20,000	
Permafrost.	(DR,NRK, SR),	EUR 20,000	

*1 Granted by programme category Youth & young adults . *2 Granted by programme category Factual.

*3 Granted by programme category Culture. *4 Granted by programme category Children.

Production support/Spring 2020

Paralympic Digital Stories	(DR),	DKK 37,500
NÅR STØVET HAR LAGT SIG	(DR),	DKK 4,500,000
ULVEN KOMMER prev. En familiesag	(DR),	DKK 10,000,000
JULEFEBER – prev. Jul 2020	(DR),	DKK 5,000,000
ALT ER HVIDT	(DR),	DKK 1,000,000
JAKTEN PÅ EN MÖRDARE.	(DR),	DKK 689,912
MÅSTE GITT.	(DR),	DKK 613,334
COUNTRYMEN	(DR),	DKK 1,005,804
BLACKPORT.	(DR),	DKK 1,205,693
Da Coronaen ramte.	(DR),	.DKK 650,000
Afterski eller Lockdown – foråret der delte Danmark og Sverige.	(DR),	.DKK 783,739
Prins Henriks Stemme.	(DR),	.DKK 600,000
Akavet 1 + 2	(DR),	.DKK 2,500,000
Mænd i Dametøj – en crossdressers historie.	(DR),	.DKK 425,000
Fallisk Kunst	(DR),	.DKK 425,000
Monster Park	(DR),	DKK 1,500,000
EURO2020 Manager	(NRK),	.NOK 100,000
Stjernestøv.	(NRK),	NOK 5,000,000
Paralympic Digital Stories	(NRK),	.NOK 51,500
Corona i Norden	(NRK),	NOK 330,000
19	(NRK),	.NOK 1,800,000
Borteboerne.	(NRK),	.NOK 1,000,000

Production support/Spring 2020 – continued

Fantorangen having a baby	(NRK),..	NOK 2,100,000
Religiøse høytider	(NRK),..	NOK 330,000
Måste Gitt – Serien	(SVT),..	SEK 5,807,000
Dreaming of England/Sommaren -85	(SVT),..	SEK 8,039,000
Paralympic Digital Stories	(SVT),..	SEK 35,000
Swiping/Dejta.	(SVT),..	SEK 10,632,000
Det krokiga och det raka – en film om arkitekten Carl Nyren	(SVT),..	SEK 300,000
Nelly & Nadine	(SVT),..	SEK 200,000
Corona-pandemin	(SVT),..	SEK 800,000
12:13	(SVT),..	SEK 3,828,000
Trex 3	(SVT),..	SEK 895,000
Kompisar (working title)	(UR),..	SEK 750,000
Corona i Norden	(SwYle),..	EUR 18,000
Zoo – Virala genier 2	(SwYle),..	EUR 65,000
EURO2020 manager.	(Yle),..	EUR 10,000
Paralympic Digital Stories	(Yle),..	EUR 5,000
Kun korona iski/När corona slog till	(Yle),..	EUR 33,000
JARI – the Modern Sherlock Holmes.	(Yle),..	EUR 23,000
Weather Forecast of Nordic Art.	(Yle),..	EUR 47,000

Production support/Autumn 2020

Team Nuggets	(DR),	DKK 1,700,000
Akavet 3	(DR),	DKK 1,925,000
Krag & Helle – the statesman and the moviestar	(DR),	DKK 1,500,000
300 år.	(DR),	DKK 2,000,000
Cry Wolf/Ulven kommer	(DR),	DKK 12,000,000
Lethal words.	(DR),	DKK 460,000
Fantus and the machines	(NRK),	NOK 500,000
Minibarna Season 2.	(NRK),	NOK 500,000
Kristiania Magiske Tivoliteater	(NRK),	NOK 6,000,000
Lik meg Season 4	(NRK),	NOK 500,000
Norsken, svensken og dansken.	(NRK),	NOK 325,000
Video kiosks	(NRK),	NOK 90,000
Stopp 3.	(SVT),	SEK 1,326,000
Fusk eller framgång i idrottens gråzon	(SVT),	SEK 600,000
Farväl natt – strejken, slagern och drömmen om frihet.	(SVT),	SEK 405,000
Dopingin rajamailla/I dopningens gränsland	(Yle),	EUR 18,000
Gaialand.	(Yle),	EUR 67,000

COMPLETED CO-PRODUCTIONS

Title	Category	Broadcaster
Baseboys III . . . . .	.Children.	DR
Coding, digital knowledge and micro:bit (R&D) . . . . .	.Children.	DR
Deling af spil/gameplays (R&D) . . . . .	.Children.	DR
New Factual (R&D) . . . . .	.Children.	DR
Skyldig (previously Forhør) . . . . .	.Children.	DR
Venner for evigt (R&D) . . . . .	.Children.	DR
Flokken . . . . .	.Children. . . . .	.NRK
Jenter Seasons 1-8 . . . . .	.Children. . . . .	.NRK
Kan selv 2 . . . . .	.Children. . . . .	.NRK
Lik meg S3 . . . . .	.Children. . . . .	.NRK
Minibarna . . . . .	.Children. . . . .	.NRK
PubertyCamp . . . . .	.Children. . . . .	.NRK
Søskensjokk . . . . .	.Children. . . . .	.NRK
12:13 . . . . .	.Children. . . . .	.SVT
Dinolabbet . . . . .	.Children. . . . .	.SVT
Max vs Ärthjärnan . . . . .	.Children. . . . .	.SVT
Skolan . . . . .	.Children. . . . .	.SVT
Spookys . . . . .	.Children. . . . .	.SVT
Stopp 2 . . . . .	.Children. . . . .	.SVT
Storm på lugna gatan . . . . .	.Children. . . . .	.SVT
TREX . . . . .	.Children. . . . .	.SVT

Title	Category	Broadcaster
Trex 2 . . . . .	.Children. . . . .	.SVT
ZOO (target audience 13-15) . . . . .	.Children.	SwYle
Norsk-ish (Norwegian-ish). . . . .	.Drama. . . . .	.NRK
Frederik af folket	Factual.	DR
Hvem er Omar – en terrorists anatomi.	Factual.	DR
Snowhow.	Factual. . . . .	.NRK
Svalbard minutt for minutt	Factual. . . . .	.NRK
ICELAND: THE COLD WAR FRONTIER	Factual. . . . .	.RUV
Älgvandringen 2.0 – Slow-TV	Factual. . . . .	.SVT
Hårt väder (R&D).	Factual. . . . .	.SVT
Övervakat Land (R&D)	Factual. . . . .	.SVT
#wtfnorden – an instadocumentary (R&D)	Factual.	Yle
Unconscious T-shirt by H&M (R&D)	Factual.	Yle
Fremtidens Drømmehaver (working title)	Culture.	DR
Kender du musiktypen?	Culture.	DR
Krimiforfatterne (R&D)	Culture.	DR
Krimiforfatterne (SP).	Culture.	DR
Kultur på stream (R&D).	Culture.	DR
Mig og min selfie.	Culture.	DR
Helvete – historien om norsk black metal	Culture. . . . .	.NRK
Menneske mot maskin (R&D).	Culture. . . . .	.NRK

COMPLETED CO-PRODUCTIONS

Title	Category	Broadcaster
Badstofan (In Stitches)	Culture.	.RUV
Cold Storage – den svenska filmgarderoben	Culture.	.SVT
Konstdetektiverna	Culture.	.SVT
Reformisten	Knowledge.	DR
En strimma av ljus	Knowledge.	SwYle
FRED TIL LANDS/DELIVER US	Nordic 12.	DR
NÅR STØVET HAR LAGT SIG/WHEN THE DUST SETTLES	Nordic 12.	DR
ULVEN KOMMER/CRY WOLF	Nordic 12.	DR
Exit Nordic 12.		.NRK
Twin	Nordic 12.	.NRK
22. juli	Nordic 12.	.NRK
For Life (Livstid)	Nordic 12.	.NRK
Pabbahelgar (Happily Never After)	Nordic 12.	.RUV
Systrar/Sisters 1968		Nordic 12 8
Everything I don't remember/Allt jag inte minns	Nordic 12.	.SVT
Swiping/Dejta.	Nordic 12.	.SVT
A Hustler's Diary/Måste Gitt – series		Nordic 12 8
Dreaming of England/Sommaren -85	Nordic 12.	.SVT
Invisible Heroes.	Nordic 12.	Yle
The Paradise	Nordic 12.	Yle
Peacemaker.	Nordic 12.	Yle

Title	Category	Broadcaster
These Brats (Kakarat	Nordic 12.	Yle
Kampagnen mod kloden	Investigative journ..	DR
Gåten i Isdalen	Investigative journ..	.NRK
Unge selvmordsnettverk	Investigative journ..	.NRK
I dopningens gränsland (R&D)	Investigative journ..	.SVT
Friends by accident (R&D)	Youth & young adults.	DR
NATTEN TIL LØRDAG prev. Overgreb	Youth & young adults.	DR
NOIA – prev. Paranoid.	Youth & young adults.	DR
Signs of love (R&D)	Youth & young adults.	DR
16	Youth & young adults.	.NRK
Borteboerne	Youth & young adults.	.NRK
Nudes 1	Youth & young adults.	.NRK
Skitten snø (Tainted)	Youth & young adults.	.NRK
De utvalda (Underland/Tolv)	Youth & young adults.	.SVT

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Mordets DNA (Yle)
19 (NRK)
Thin Blue Line (SVT)
Team Nuggets (DR)

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Page 1: Drama series *19*, photo: NRK

Page 1: Drama series *Thin Blue Line*, photo: SVT/Anagram

Page 1: DR production *Team Nuggets*, photo: DR/Sparre Production

Page 4: *Dino Laboratoriet*, DR, photo: DR

Page 5: *Akavet*, DR, photo: DR

Page 6: Morten Skov Hansen, head of Ramasjang and Ultra, DR, photo: DR

Page 7: *Ultra smider tøjet*, DR, photo: DR

Page 8: Portrait of Sanna Övermark, photo: Hilda Lorentzon

Page 9: *Eagles* behind the scenes, photo: SVT/New Stories

Page 10:*Eagles*, photo: Andres Rignell/SVT

Page 11: *Eagles*, photo: Kristoffer Jönsson/SVT

Page 11: *Eagles*, photo: Stefan H. Lindén /New Stories/SVT

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Page 13: *Knights in battle*, photo: SVT

Page 14: *Heads rolling*, photo: SVT

Page 15: Show of hands and dining, photo: Loa Bie/SVT

Page 16: Jari during interview, photo: Yle

Page 17: Jari investigates, photo: Yle

Page 18: Jari in the laboratory, photo: Yle

Page 19: *Thin Blue Line* montage, photo: SVT/Anagram

Page 20: Police officer talking to a group of youngsters, photo: SVT/Anagram

Page 21: Portrait of Anna Croneman, SVT Head of Drama, photo: SVT/Eva Edsjö

Page 22: The ski lift system in the Alps, photo: DR

Page 23: The Chief Epidemiologist of Iceland, photo: RUV

Page 24: Portrait of Steen Jensen, photo: DR

Page 24: Portrait of Cecilie Ellingsen, photo: NRK

Page 25: Portrait of Marko Hietikko, Yle, photo: Yle

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Page 25: Portrait of Ingólfur Bjarni Sigfússon, RUV, photo: RUV

Page 26: Journalists from SVT, photo: Janne Danielsson/SVT

Page 27: Portrait of Ingerid Nordstrand, photo: NRK/Robert Rønning

Page 28: *Helvete* – group photo, photo: Øyvind Ihlen/NRK

Page 29: Photo of Jo Morten Weider, photo: NRK

Page 30: Photo of Astrup and the sculpture
“Michael Jackson & Bubbles”, photo: NRK

Page 31: Wintry landscape, photo: Alberto Restifo/Unsplash.com

Page 32: Portrait of Anders Stegger, photo: DR

Page 33: *Exorcismen i Eksjö*, photo: Mattias Ahlm/Swedish Radio

Page 34: Image from radio studio,
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Page 35: *Jag är same*, photo: SwYle

Page 35: *BMX – do or die*, photo: Yle

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Page 44: Anders Jacobsen on skis in the studio, photo: NRK

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