



WE PROUDLY PRESENT

Public Service Broadcasting in the Nordic Countries

Public Service Broadcasting in the Nordic Countries

The Nordic Public Service Broadcasters play an important role in the Nordic media landscape. We are serving all the citizens in our countries with sound, images and online services based on quality and pluralism.

The seven broadcasters in the five Nordic countries have the skills, experience and a strong will to actively participate in the development of the information society, as we often have done in the past in introducing new technologies.

We will always be at the forefront with the production of European content in our own national languages.

We deliver reliable and unbiased news, information and documentaries; we provide educational programmes, entertainment and films; and we take upon ourselves the special responsibility of providing quality content for children and the young and for minorities. Our task is also to provide our services by means of new media.

We co-operate with the private content producers, thus stimulating the cultural environment in our region.

It is widely agreed that, in order to fulfil the democratic, social and cultural needs of each society, we need strong public service broadcasters. That is why the European Union of 25 countries gives its Member States the right to define and organize their public service broadcasting in their own way (The Amsterdam protocol).

The Nordic Public Service Broadcasters are here to meet the challenges from digitalisation, fragmentation, commercialisation and media concentration, and to do it on a sound financial basis.

In order to meet the challenges that face us on the European level, we are working together through the Nordic Public Service Broadcasters' Brussels office, which monitors the EU's telecommunication, culture and media policies as we go further along the path of the information society.

We also co-operate in the highly successful regional network, Nordvision. It is an alliance of five public service broadcasters and an arena for a non-profit cross-border exchange of news, programmes and co-productions.



Iceland

- > Population 294,000
- > National language: Icelandic
- > Since 2004 RUV has been distributed on a DTT network covering around 70% of the population.
- > Since 2005 RUV has also been distributed via ADSL connections.
- > People abroad can access RUV radio channels and a selection of TV programmes on the Internet.

Norway

- > Population 4,621,299
- > National language: Norwegian
- > Official minority language: Sámi
- > From 2009 NRK will be distributed on a national DTT network.
- > People abroad can access NRK channels and a selection of programmes on the Internet.

Denmark

- > Population 5,416,000
- > National language: Danish
- > From early 2006 DR TV will be distributed digitally on a national DTT network.
- > People abroad have Internet access to DR Radio and to a limited selection of programmes on DR TV.

- > Sámi language radio programme co-operation in Lapland between Norway (NRK), Sweden (SVT, SR) and Finland (YLE).
- > Also TV news production in Sámi.

Sweden

- > Population 9,034,837
- > National language: Swedish
- > Official minority languages: Finnish, Sámi, Romani chib, Yiddish
- > SVT Europa is distributed internationally by satellite and is retransmitted in Southern Finland.
- > DTT launch in April 1999. DTT network coverage of 98% on 1 January 2006. Digital switchover will be finalised on 1 February 2008.

Finland

- > Population 5,191,000
- > Swedish-speaking minority: 5.6%
- > National languages: Finnish, Swedish
- > TV Finland is distributed throughout Europe by satellite and throughout the Stockholm area and some cable networks in Sweden.
- > DTT launch on 27 August 2001. DTT network coverage of 99.9% on 1 August 2005. Digital switchover on 31 August 2007.
- > The autonomous Åland Islands, with a population of 26,000, have a broadcasting legislation and system of their own.

The Public Service Broadcasters in the Nordic countries*

> State-owned limited companies: NRK in Norway and YLE in Finland; public state-owned institutions: DR in Denmark and RUV in Iceland

> In Sweden the three PSB companies SVT, SR and UR are owned by an independent public foundation, the board of which is appointed by the Government after consultations with the parliamentary parties. The foundation has no influence on the programming, and its main purpose is to serve as a buffer between the state power and the programme companies.

> The owner-role is handled by an administrative foundation in Sweden, by the Ministry of Culture in Denmark, Iceland and Norway, and by an

Administrative Council elected by Parliament in Finland.

> The operations are based on a charter in Sweden, on the Act on YLE in Finland, and on special regulations in the general broadcasting law elsewhere (and PSB provisions given in a PSB contract in Denmark and a separate ruling in Norway).

> The companies embrace both radio and television except for Sweden with SVT (television), SR (radio) and UR (education, both radio and TV).

* TV2 in Denmark is a PSB company, but it is not included in this overview.

The anchors of SVT2's daily Cultural News programme.
Photo Johan Paulin

The News Division of NRK Sámi Radio in Karasjok leads and coordinates extensive local news cooperation in Sámi across national borders in the northern areas. The picture shows the anchor in the Karasjok TV-news studio.
Photo Edmund Grønmo/NRK

Nordic public service broadcasters share a common set of bedrock values that are reflected in, among other things, their respective definitions of the public service mandates for radio and television. Indeed, these values transcend national borders as well as cultural and linguistic differences.

Though the PSB remits are defined differently, the mission of public service radio and TV broadcasters typically entails the following:

> embracing impartial and unimpeachable broadcasting, while observing fundamental freedoms of information and expression

> using the power of non-commercial radio, television, the Internet and other media to offer a broad, multifaceted range of quality programming and services

> stimulating discussion and encouraging people

to form educated opinions and participate in the democratic process by scrutinizing and commenting on issues and events that shape our world

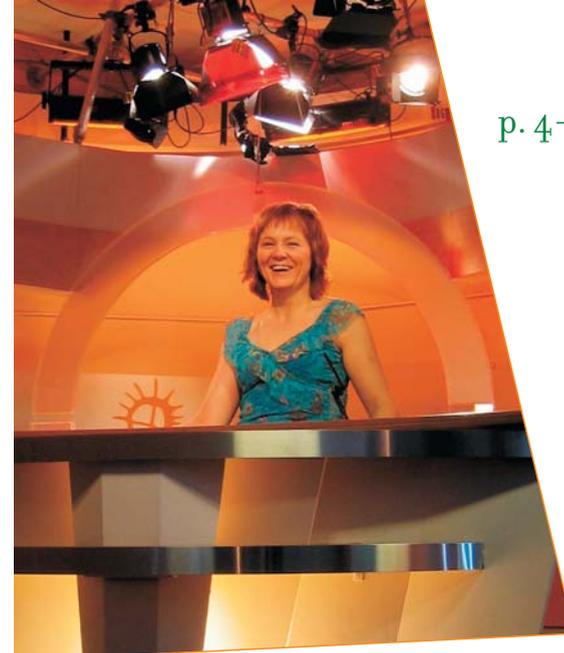
> offering a diverse cross-section of genres, opinions, interests and forms of expression

> making an unbending commitment to journalistic integrity and editorial autonomy

> facilitating access to culture and the arts at home and across the Nordic region, and taking particular responsibility for the languages spoken in our countries

> taking particular responsibility for providing a wide range of programmes for children and young adults, and

> meeting the special needs of national minorities.



Funding systems

> A licence fee is the basic funding form in all these PSBs. Only RUV has TV and radio advertising. Only in Finland are operating licence fees allocated to PSB (YLE).

> The amount of the licence fee is decided by Parliament in Sweden, Norway and Denmark, by the Government in Finland and by the Minister of Education, Science and Culture in Iceland.

> Allocation of the licence fee income is decided by Parliament in Sweden, and also in Denmark (here usually for a four-year period) and through a fund outside the state budget in Finland.

> The collection of the licence fees is handled by the PSBs, except in Finland, where it is

handled by the regulatory authority FICORA.

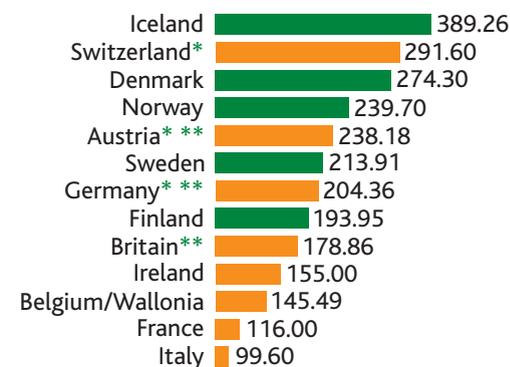
> Denmark and Iceland collect separate radio licences and black & white and colour TV licences.

> VAT is charged on the licence fee at a rate of 25% in Denmark, 7% in Norway and 14% in Iceland. In Finland VAT at 8% is charged on the TV fee revenue that is transferred to YLE.

Number of Colour TV licence fees paid in 2004

> Iceland	90,000
> Denmark	2,233,000
> Norway	1,757,000
> Sweden	3,404,000
> Finland	2,005,000

Annual television licence fees in Europe in 2005 in euros



* Sum of the television and radio licences, because a television licence-holder must also purchase a radio licence if he or she owns a radio.
 ** From 1.4.2005.
 Exchange rate 3.1.2005.

Danish children love DR's in-house produced children's programmes. Many of these series – shown here are the two hosts in "Nørd" – have won Danish prizes. DR also publishes these children's programmes as books, videos and CD-ROMs.

Photo Ulla Voigt/DR

One of the most recent drama series on DR, "Better Times" (Danish title: "Krøniken"), is the story of four young people and their lives from 1949 to 1973 – and also the story of how DR began its transmission of Danish television in 1951. DR TV won the international Emmy Award in New York in the category for "Best Drama Series" in 2002, 2003 and 2005.

Photo Mike Kollöffel/DR

Public Service Campaign in Denmark

"DR: not like the others."

Using means such as cinema and TV trailers and nationwide public consultation, this is the motto with which DR (Danish Broadcasting Corporation) launched its 2005 campaign to spread the message loud and clear about what DR gives Denmark and what licence payers get for their money from the totally licence-funded DR. In other words, through the campaign, DR aimed at persuading people to pause a moment to think about and appreciate the fact that Denmark still has a non-commercial, politically independent radio/TV channel.

DR is, in fact, not like the other Danish radio and television channels. DR also differs from the increasing number of foreign broadcasting channels, owned by multinational media giants, which transmit an endless stream of virtually identical programmes to the whole of Europe. These programmes have their sights on entertainment and have no trace whatsoever of everyday life in Denmark or Danish culture and identity.

In the majority of families, everyday life is seemingly becoming more and more hectic and fragmented. This is leading to an increased need



for the role of national public-service channels: these public-service channels serve to pick up the threads of a fragmented day by uniting the family around a programme. In DR's programmes people are both challenged and entertained and every day the opportunity exists to become a little wiser about what is happening – and why.

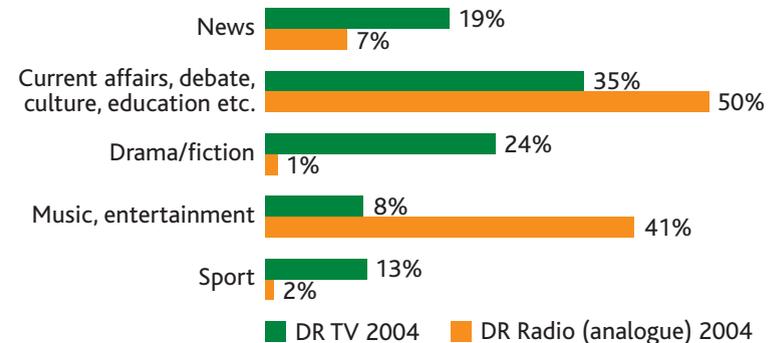
Debate on the licence fee

Paying for a radio and television licence is not the same as paying for an item such as a newspaper. With the licence fee, payment is made for membership of an important national community, a community for which DR holds responsibility.

Danish politicians agree that DR as a public service station is an indispensable part of the overall national infrastructure. However, there is discussion about whether the current model for payment of the licence will still be valid in the future. Should every household still pay a general licence fee for receiving television and radio programmes along with all DR's other services on the Internet, the mobile phone etc.? And should the politicians in the Danish parliament continue to set the licence fee

for several years in advance? (This is what is preferred by DR, as this allows longer-term operational planning and investments). Or should the licence fee for DR come under the taxes paid to the Danish Government (thus risking it becoming an object liable to cuts every year when Parliament sets the following year's budget)?

DR radio and television broadcasts (%) by programming area in 2004



Why is everyone using DR?

Surveys show that 9 out of 10 people in Denmark use DR's many offers each week – despite tough competition from other radio and television channels. One of the most important reasons for DR's strong position is the unique way in which DR handles its special responsibility in the areas of news coverage, information, entertainment and art.

> 54 per cent of 4,771 premiere programme hours on DR TV and 57 per cent of the grand total of 44,192 new, analogue programme hours on DR Radio were informative programmes (2004).

> DR's contract with the Government – the Public Service contract – means that DR is obliged to transmit programmes for the main

audience (for example, news, documentaries, sport and entertainment); however, DR is also obliged to transmit programmes aimed at special-interest and other groups (for example, educational programmes and programmes in sign language for the hearing impaired).

> One of DR's main obligations is to ensure a completely impartial news service on radio,

television and the Internet. DR is also the largest provider of Danish music (DR itself has four orchestras and six choirs) and of popular Danish children's programmes. Furthermore, every year DR wins several international awards for its documentaries and drama series and for films where DR is the co-producer.



A Public Service Broadcasting Institution

NRK (the Norwegian Broadcasting Corporation) is Norway's major broadcasting institution.

"Something for everyone. Always."

NRK's mission statement is a concise response to our responsibilities as a public broadcaster. It is a challenging vision to live up to. Rightfully so, as NRK has been entrusted with the great task of using the licence fee in a responsible way to deliver services to all citizens.

Three levels

The Minister of Culture and Church Affairs bears the overall responsibility for media matters in Norway. In June 2004 NRK's General Assembly outlined a new updated mission statement and mandate. The aim is to organize NRK's activities on three levels:

1. Its core activities, consisting of three nationwide radio channels and two television channels. Financed by licence fees, with strictly limited access to sponsor support.
2. Other editorial activities such as the Internet and teletext, with combined financing, allowing for partial financing through advertising revenues and user payment, in addition to licence fees.

NRK continued its concentration on sports. Winter weekends were packed with daytime sports programmes on NRK1 featuring biathlon (the picture was taken at the Holmenkollen ski arena), downhill, cross-country, ski-jumping and Nordic combination.

Photo NRK

"Hurtigruten 365" is this autumn's much talked about docu-soap on NRK1. The 20-part series depicts the life on board one of Hurtigruten's 10 cruise ships that travel the coastline 365 days a year. NRK's television team has had unlimited access to filming the ship's crew, officers and passengers. The result is an intriguing and up-close documentary that takes the audience on an unforgettable journey along Norway's spectacular coastline.

Photo NRK



3. Commercial operations for the purpose of creating income for its public service broadcasting.

Based on these three levels, NRK shall provide a comprehensive service, which satisfies the requirements formulated by the Norwegian Parliament and Government in NRK's new Charter.

The aim is

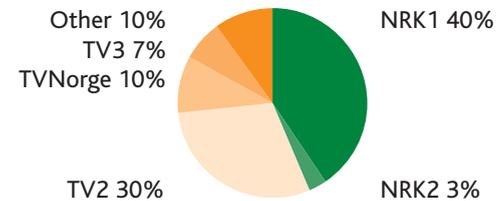
- > to provide a wide range of programming
- > to safeguard freedom of speech and fundamental democratic values
- > to ensure quality
- > to ensure impartiality in public debate
- > to have an analytical approach
- > to ensure editorial independence and impartiality
- > to strengthen the Norwegian language, culture and identity
- > to maintain high ethical standards
- > to provide programmes for the mainstream population
- > to provide minorities with a voice, and
- > to mainly produce Norwegian-language broadcasting.

NRK provides a service to Norwegian viewers and listeners. Both the authorities and the general public have high expectations of us. NRK is expected to provide the familiar and recognizable, and yet to surprise and challenge its audience.

Though not required to do so, NRK has so far succeeded in remaining by far the largest broadcaster nationally. With a market share of between 40 and 50 per cent in television (NRK1/NRK2) and about 60 per cent in radio (NRK P1/P2/P3), few – if any – public broadcasters in Europe can demonstrate a similar level of popularity.

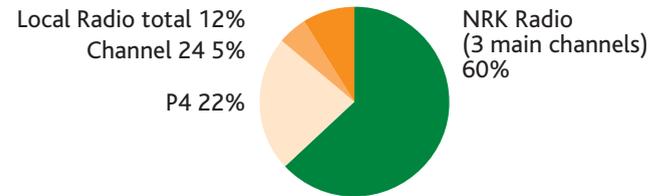
News broadcasting is the core product of NRK. Through an integrated, cross-media news department, we provide a wide range of news and current affairs programming. Content is provided by our international correspondents, national editorial offices (Norwegian and Sámi), and 12 district offices. The same editorial offices produce material for all platforms: radio, television, the Internet and mobile phone.

Total share of TV viewers and radio listeners by channels (%) in 2004



Total share of TV viewers; NRK's two channels have a total share of 43%.

Source: NRK Research



Total share of radio listeners; NRK's three most important channels have a total share of more than 60%. Source: NRK Research

NRK's next great challenge will be to defend and further develop its strong position as a public broadcaster as it moves into the digital broadcasting age. NRK has already launched a set of DAB radio channels and has entered into an agreement for future digital television distribution.

Still, content will always be the most important factor – regardless of technology and forms of distribution. The key to success for a news and cultural institution such as NRK will be quality, relevance and credibility. We believe in the concept of the public broadcaster, even in the digital age, and are convinced that we have a solid foundation on which to continue to build.



Sweden's Public Service TV Broadcaster

SVT, Sveriges Television, is an independent, non-profit media enterprise serving the people of Sweden.

SVT exists to enrich the lives of all Swedes through a wide range of quality programming that spans news, entertainment, education and the arts, accessible to all, regardless of their background, orientation or aptitude. A valued community resource, SVT celebrates diversity and embraces content imbued with democratic and humanistic values.

Financed by TV licence fees and guided by its public service remit, SVT does not serve any commercial or political interests. SVT is a limited company. It is owned by an administrative foundation specifically formed to defend the editorial autonomy of the public service companies from undue political influence.

SVT is financed by a TV licence fee that is paid by all households owning a television. Licence payers also finance public radio (SR) and the Swedish

The Nobel Prizes are always awarded on the anniversary of Alfred Nobel's death, December 10. SVT has broadcast the awards ceremony from the Concert Hall in Stockholm since 1955. SVT also airs newly produced portraits of the prizewinners in the weeks running up to the awards ceremony.

Photo Press photo

The life and works of the most prominent Swedish scientist of the 18th century, Carl von Linné, was the theme of the SVT drama production "Linné and his Apostles".

Photo Joakim Strömholm/SVT



Educational Broadcasting Company (UR). In a move to give licence payers more value for their money, SVT is investing heavily in cutting edge digital production technology and is reviewing its organizational structures and costs. This on-going modernization results in millions of euros for programming. More funding for programmes is the lodestar guiding these changes.

Rules and regulations

SVT programming is regulated by the Radio and TV Act, terms set out in the charter between SVT and the state, as well as internal programming guidelines. The charter guarantees SVT's independence of all pressure groups - political, commercial or special-interest.

A key provision of this piece of legislation states that SVT should have the freedom "to scrutinize public agencies, organizations and privately owned businesses which exert influence over public policy, and to report on the activities of these and other bodies."

Audience relations

SVT is Sweden's most trusted TV resource. In the expanding multi-channel universe SVT1 and SVT2 still enjoy a 40 per cent share of viewing. SVT's prime time (6:00-11:00 PM) share is even higher, and comes in at close to 50 per cent. Moreover, SVT1 had the highest ratings of any Swedish channel in 2004.

SVT has been on the air since 1956; then it was the TV channel of the sole national public service broadcaster, SR. In 1969, a second national channel was added. Today SVT operates six channels: two full-service channels (SVT1 and SVT2), a news, sports and service channel (SVT24), a children's channel (Barnkanalen) and, in co-operation with UR, a knowledge channel (Kunskapskanalen). SVT also operates a European channel, SVT Europa. Only the two full-service channels are transmitted in the analogue terrestrial network, whereas the other major technical platforms, analogue or digital, carry all the national SVT channels. In autumn 2005, Sweden commenced a region-by-region phasing out of its analogue terrestrial network. The effort is slated for completion on 1 February 2008.

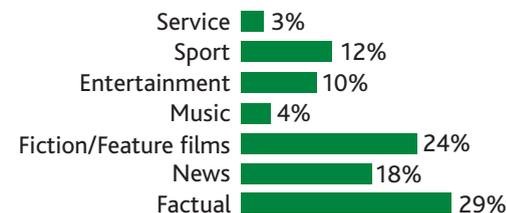
Programming

SVT provides strictly non-commercial programming. Advertising is expressly forbidden, apart from the sponsorship of some sporting events. Programming spans the entire spectrum of content.

SVT aims to provide nationwide public television and a wide range of programmes

- > which bring viewers knowledge and insight, encouraging participation in the democratic process and instilling a sense of inclusion and responsibility,
- > which take particular responsibility for the preservation of Sweden's language and cultural heritage, while honouring and celebrating today's diverse multiethnic and multicultural values,
- > which entertain but also advance the values adhered to in a democratic society,
- > which acknowledge special audiences whose needs are not met by commercial channels, and
- > which reach out to the entire population through an inclusive and equitable approach to broadcasting.

The nationwide programming in SVT1 and SVT2, in 2004





Swedish Radio – Sweden's Most Used Media Company

In Sweden, public service radio is run as a separate company. This contributes to diversity within public service broadcasting, especially in news. Swedish Radio is the country's most popular media company, based on the time spent on the media. Of the six hours the average Swede devotes to the media every day, almost one and a half hours is spent listening to Swedish Radio's channels (see diagram).

Swedish Radio has four national FM networks, 26 local stations, international broadcasts on short and medium wave and currently

The Swedish Radio
Symphony Orchestra,
conducted by Valerij Gergiev,
Stockholm, August 2005
Photo Johan Ljungström/SR

Swedish Radio's mission is to produce
and broadcast high quality content
for all parts of the population
Photo Mattias Ahlm/SR



six national channels in digital radio, DAB (Digital Audio Broadcasting). All of Swedish Radio's channels can be listened to over the Internet, and there are three more exclusively online music channels.

Most of Swedish Radio's programmes and all news broadcasts are available on the Internet for on-demand listening. Swedish Radio also offers podcasting, a service which makes it possible to have your favourite programmes automatically downloaded to your computer.

The most important of the new digital distribution systems is DAB (Digital Audio Broadcasting), which is a standard format for digital radio in Europe and much of the rest of the world. Digital radio with DAB means the continuation of broadcasts over the airwaves, freely available to everyone. This kind of broadcasting also guarantees continued anonymous listening, unlike, for example, listening via the Internet, which is an important aspect in a democratic society.

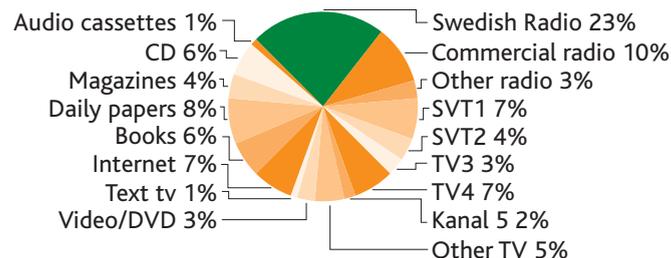
Swedish Radio shall be available on all platforms where there is an audience. Radio and television in the service of the public, which are financed by all households, have a responsibility to produce and broadcast programmes for everyone, with content that appeals to and engages many different groups with different interests.

Swedish Radio broadcasts for 115,000 hours a year. News and current affairs programming – national, international, and local – play a central role. Swedish Radio has Europe's most decentralised news organisation, with news departments in 25 localities around the country and foreign correspondents in 15 locations abroad. Our mission also includes cultural programming, music, entertainment, children's programmes and programmes in many different languages – for minorities and immigrant groups in Sweden and for the Swedish and international audiences outside the country.

In the world of music our two ensembles, the Swedish Radio Symphony Orchestra and the Swedish Radio Choir, play an important role. These ensembles, often with world-renowned guests, regularly tour some of the most famous stages in the world. But their primary task is at home at the Berwald Hall in Stockholm, providing radio listeners in Sweden, far from the great concert stages, with classical music experiences of the highest quality.

Swedish Radio strives to remain the country's most important media company and a leading producer and originator of culture. We are here for everyone. Our aim is that every individual listener will find something worthwhile and essential.

Media use in Sweden



Source: Nordicom 2004.

Share (%) of total media time (5 hrs 51 mins per person and day) spent on different media.



The UR concept

The Swedish Educational Broadcasting Company (UR) concept is as simple as it is obvious – to make learning more fun and to make it easier to grasp connections. Educational radio and TV programmes can stimulate a whole school class to become actively engaged in, for instance, the problem of bullying; they can encourage young children to start learning English or get adults interested in history etc.

Our charter

The UR charter is formulated by the Swedish Parliament and Swedish Government and determines broadcasting licences and budget regulations. UR is to produce and broadcast, via radio and television, educational programmes for pre-schools, primary and secondary schools, universities and university colleges, as well as programmes for adult education.

Financing

Public broadcasting is financed from TV licence fees paid by all households. UR receives 4.75 % of the total fee revenues, corresponding to 32 million euros in 2005.

The use of UR programmes

The UR programmes are extensively used in schools, as well as in adult education.

Children's day in Turkey, from the UR production "Feasts of the World". Social studies, intermediate level.
Photo I Bennett

GrandPa and friends, from the UR production "Go Yoyo go!" English, junior level.
Photo E Amkoff



Quote from the Parliamentary Public Service Committee Document of 2005. "Guiding principles for UR":

"Educational programmes constitute a vital part of the public service mission. Through public service radio and television the education sector, in general, obtains valuable contributions for its activities; this material is often of a different character than what is normally used in traditional teaching. Broadcast programmes may also be used outside the formal education system and have the capacity to reach all citizens, irrespective of educational background, economic conditions or geographical situation."

Programmes, books and websites

Books, exercise books, teacher's handbooks and websites are available in connection with many UR programmes. This can add up to a complete educational package, in which the different elements complement one another. Via the Internet, anyone can access the Media Bank for information about any UR radio or TV programmes, websites and other products, broadcast or published after 1 January 2001. For some programmes, one can even access sound recordings and images. Many of our websites offer pedagogical backup in the form of study guidance, exercises and games.

UR channels/frequencies

All UR programmes are broadcast on the main SVT and SR channels, within defined UR time slots.

Kunskapskanalen (The Knowledge Channel)

In September 2004, UR and SVT launched a digital TV channel, to strengthen educational programmes within public service broadcasting. Kunskapskanalen is directed primarily at those in upper secondary school and above. The programmes are transmitted on all weekdays at 18.00 – 23.00.

Educational Development

The objective is to make UR's choice of programmes easily accessible to viewers and listeners and, through dialogue with teachers, pupils and students, to develop ways of optimising UR's products.

Programme production

59% of all TV programmes and 98% of all radio programmes are co-productions or produced in-house. Our head office in Stockholm is fully equipped for all forms of production, graphic design and technical processing. The programmes are also transmitted from here.

Borrow or buy

The majority of UR programmes are recorded for later use, so they can be fitted into the normal curriculum as and when required. Programmes can be borrowed from the AV-Media Centres, to which some 90% of all schools are affiliated. At these centres, schools can choose from around 4,000 TV programmes and 4,000 radio programmes from UR. Some UR programmes may be borrowed from the local public library. Programmes may also be bought, on video tapes or CDs, directly from UR's customer service.

Use of UR programmes in education (radio, TV and tapes) 2003/2004





Icelandic National Broadcasting Service

Ríkisútvarpið, RUV, the Icelandic National Broadcasting Service, is a public service broadcaster owned by the Icelandic state. RUV began its operation in 1930 with one national radio channel. In 1966 the company started a TV channel and in the year 1983 the second radio channel was launched. In addition there are 4 regional radio services in the western, eastern, southern and northern parts of the country. Today there are 312 employees. The state broadcasting monopoly ended in 1986. Private broadcasting started the same year.

According to the Icelandic Radio Act, the main obligation of RUV is to promote the Icelandic language, Icelandic history and Icelandic cultural heritage. Another main obligation is to honour basic democratic rules, human rights and the freedom of speech and opinion.

Spaugstofan, popular weekly comedy dealing with major domestic topics.

Photo Bragi Josefsson

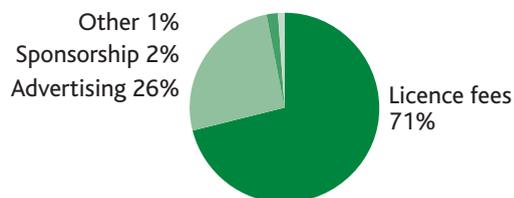
From the daily newscast.

Photo Bragi Josefsson



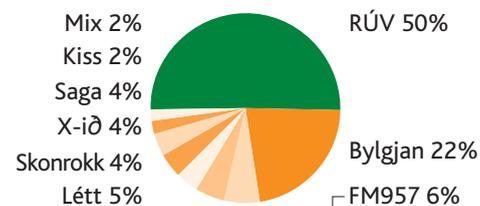
RUV is mainly financed by licence fees. Advertising and programme sponsorship are other sources of RUV's income. Changing the legal framework of RUV into that of a limited company is being considered and will be dealt with by the Icelandic Parliament. At the same time the licence fee would be replaced by a poll tax. All taxable adults aged 16-70 and all firms would have to pay the tax.

RUV's income structure

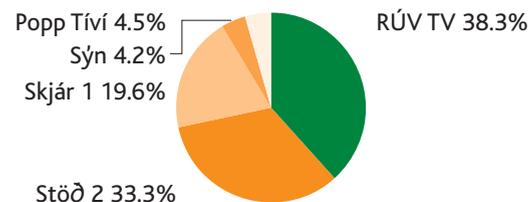


RUV is monitoring developments carefully and adopting new techniques as soon as it is practical. Continual efforts have been made to improve reception conditions for RUV radio and TV broadcasts. A person living alone in a secluded valley has the same right as a city dweller to enjoy and benefit from RUV's broadcast material, and so do fishermen at sea. Reliable services are guaranteed by an extensive transmission system. The distribution network for radio covers the whole of Iceland, reaching 100% of the population. The television network reaches up to 99.9 % of all households. Surveys have revealed unequivocally that RUV has far more listeners and viewers than any other radio and TV stations in Iceland.

Share of listening in Iceland – Gallup Oct. 2004



Share of viewing – Gallup 2004



Domestic production has accounted for an increasing proportion of RUV TV programmes in recent years, and this trend is set to continue accordingly. The topics covered are as varied as life itself, the most ambitious forms being television plays and feature films. News, current affairs and high quality children's programmes are also a priority.

The documentary film "The Three Rooms of Melancholia" won the main prize at the Prix Italia contest in Milan in 2005. The YLE co-production film, directed by Pirjo Honkasalo, is about 9-15-year-old boys at Kronstadt Military Academy, a woman rescuing children in the ruins of Chechnya, and children living in a refugee camp over the border in Ingusia. Honkasalo's documentary film has won several international awards.

Photo Pirjo Honkasalo

Millions of viewers around the world were able to watch the 10th World Athletics Championships, thanks to the close co-operation between the host broadcaster, YLE, and the Eurovision Operations Department of the European Broadcasting Union.

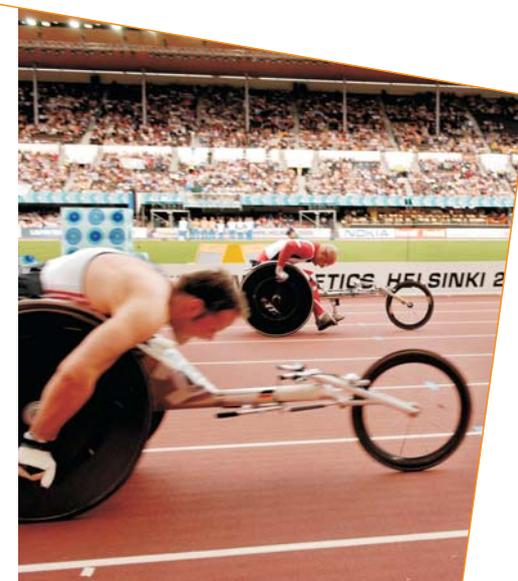
The event was broadcast in 192 countries. Wheelchair 200 meters was one of the athletics events.

Photo Jyrki Valkama

The Finnish Broadcasting Company

YLE's highest decision-making body is the Administrative Council (21 members) and it is elected by the new Parliament every fourth year. Every other year the Council must submit a report on YLE's operations to Parliament. As of 1 January 2006 the Administrative Council annually elects YLE's Board, which must have 5-8 members, none of which can be members of the Administrative Council or executive directors of the company. The Board must submit an annual report to the Finnish Communications Regulatory Authority on the public service provided. The Government will decide the amount of the television fee yearly until 2010 according to an agreed model, taking into account the rate of cost increases.

The TV fees paid by households are allocated to YLE from the State Television and Radio Fund and they form the main source of YLE's income (90% in 2004). As the digital television penetration rate increases, the



operating licence fees paid by commercial TV companies will correspondingly decrease, and will eventually cease with the switch-off of analogue television transmissions on 31 August 2007.

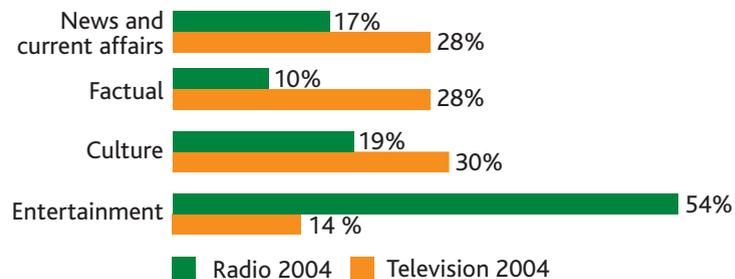
YLE's radio programming comprises three national Finnish language radio channels (one with windows for 20 regional services), two Swedish-language channels, some other services with a regional or local coverage area and 6 digital radio services in YLE's digital terrestrial television multiplex.

YLE's television operations consist of programming in one digital television multiplex (DVB-MHP) covering the entire population (99.9%). The services include 5 television channels, of which the generalist channels TV1 and TV2 are also transmitted in the analogue network. The digital-only channels are YLE24 (news) and YLE Teema (culture, education, science) and the Swedish-language channel FST. Swedish-language programmes

are also shown on TV1 and TV2.

The daily reach of YLE's television channels is 65%. YLE's radio channels have a daily reach of 47% and a weekly reach of 67%. Altogether, 98% of the Finns watch or listen to YLE's programmes at least two hours a week. YLE's income 2004: € 368.5 million. No income from advertisers or sponsors.

YLE radio and television broadcasts (%) by programming area in 2004



YLE's PSB remit is defined in the Act on The Finnish Broadcasting Company as of 1 January 2006 as follows:

The company shall be responsible for the provision of comprehensive television and radio programming with the related additional and extra services for all citizens under equal conditions. These and other content services related to public service may be provided in all telecommunications networks.

The public service programming shall, in particular,

- > support democracy and everyone's opportunity to participate by providing a wide variety of information, opinions and debates as well as opportunities to interact
- > produce, create and develop Finnish culture, art and inspiring entertainment
- > take educational and equality aspects into consideration in the programmes, provide an opportunity to learn and study, give focus on

- programming for children, and offer devotional programmes
- > in its broadcasting treat Finnish-speaking and Swedish-speaking citizens on equal grounds and produce services in the Sami, Romany and sign languages as well as, where applicable, in the language of other language groups in the country
- > support tolerance and multiculturalism and

- provide programming for minority and special groups
- > promote cultural interaction and provide programming directed abroad, and
- > broadcast official announcements, for which further provisions shall be issued by decree, and make provision for television and radio broadcasting in exceptional circumstances.

NORDVISION

"Arctic 46664 Nelson Mandela Concert" was a successful Nordvision co-production. Annie Lennox and Peter Gabriel were among the ambassadors fighting against HIV/AIDS in Africa.

Photo Scanpix



Nordvision

Nordvision (NV) was established in 1959 by the public service TV companies in Denmark (DR), Finland (YLE), Norway (NRK) and Sweden (SVT) as an arena for a non-profit exchange of news and programmes - and for co-productions. Iceland (RUV) joined the NV in 1966.

The NV - today probably the most efficient TV alliance in Europe - covers five countries, approx. 23 million people and 13 million households, in 2004 with a total flow of 2,523 programme hours, out of which 1,229 hours were free of charge. In addition to a daily flow of free sports and news items almost 300 NV co-productions are in the fields of Documentaries, Children, Drama, Entertainment and Education.

The NV is an alliance of five independent TV companies - not a legal entity - and operates by means of a very simple structure. The Director Generals of the five members meet and decide the budget, approve the accounts etc. At the NV Meetings, twice a year, Heads of TV Departments monitor the activities, decide on proposals and report to the Director Generals and make decisions about co-operative projects. There are seven Programme Groups where the actual collaboration takes place on a practical level. In addition, NV Expert Groups meet in different fields, such as Law, Finance and New Media. The NV Secretariat, with a staff

Everyone in Europe has grown up with the Eurovision Song Contest. The 50th Anniversary, celebrated in Copenhagen in October 2005 with the spectacular show "Congratulations", was arranged by DR in association with the EBU (European Broadcasting Union) and transmitted directly to 31 countries.

Here, a look at the two hosts.

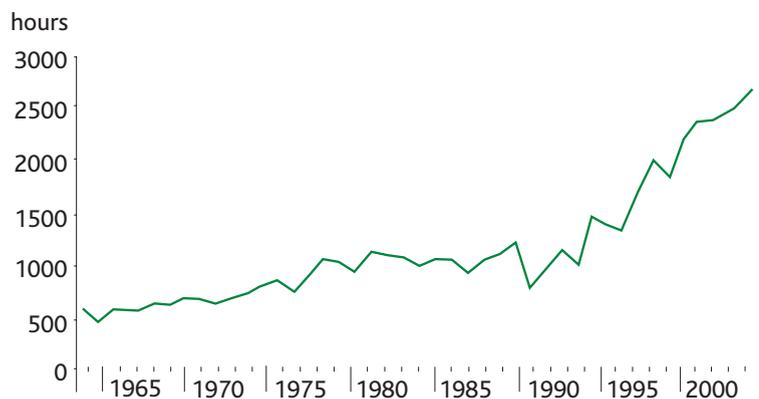
Photo Bjarne B. Hermansen/DR



of three people, handles communication between the different levels and groups, supervises exchange and co-production activities, provides statistics and information, and acts as secretariat to the Cable Fund.

The Cable Fund is financed by the NV members' income from cable distribution in the Nordic countries, adding up to 7-8 million euros per year, which is spent solely on NV co-productions, primarily on Drama and Youth.

Co-productions, programme exchange and NV-acquisitions 1963 - 2004



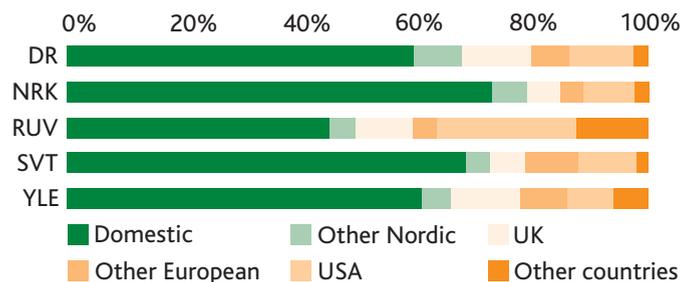
Share of viewing in 2004, %



Share of listening in 2004, %



Origin of TV programmes in 2004 (analogue channels), % of programme time



Swedish Abba singing "Waterloo" in 1974 was the ultimate winner of the 50th Anniversary show of the Eurovision Song Contest.
Photo Kenneth Thoren/SVT

H.C.
ANDERSEN
2005

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 > HCA TEATRET
 > BAG OM HCA
 > GOGL OG KOMMERS



Dansk English 中文

Tema: HCAs Børnehjørne

Quiz dig klogere

36 336 DAGE
TIL 300 ÅRS
FØDSELSDAGEN



Den standhaftige tinsoldat i en klassisk udgave. Norske Ivo Caprino skabte denne perle af en dukkefilm i 1980 og den holder endnu. Perfekt til børn i alle alder.



Husk at tjekke vores quizside ud. Her kan du test din viden om HCA i bl.a. 'Hvad snakker du om?'-quizen, hvor du skal gætte eventyrene ved at lytte til lydclip.

Seb
HCA
blev
sam

HCAs 'Verdensby'



Se dokumentaren 'Her i København dengang og nu'. En 19 minutter lang 'crash course' i Københavns historie.

200års fødselærer i 2005



Balletmesteren Bournonville og den balletglade Andersen blev begge født i 1805 og omgikkes i guldalderens København. Læs om deres venskab.

HCA

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Internet and Mobile Services

The Internet and the services for mobile reception open up new opportunities for public service broadcasting companies to reach their audiences, regardless of time and place.

In addition to providing background and additional information, PSB companies can use the Internet to give audiences a chance to listen to and watch programmes again. The Internet gives programme companies the chance to open their abundant archives to the public as they proceed in digitalising the archive material. The Open Archive (Öppet Arkiv, www.svt.se) of the Swedish Television (SVT) has been open since spring 2005 and it lets anybody, anywhere in the world, choose glimpses of programmes about everyday life or important events of times long since past.

For ever larger audiences, devices for mobile reception are both natural tools for interaction with broadcast media and media instruments in

DR was the winner of the Prix Italia prize in 2005 for the best website – about H.C. Andersen, the world-famous storyteller, born 200 years ago. Throughout 2005 he has been celebrated in a wide range of programmes on DR TV and DR Radio.

DR TV in Denmark is now ready to offer public service stations in 42 countries a new series of interviews, "They Made History", with 10 world-renowned political leaders. To accompany the series (a co-production with SVT and YLE), DR has created a website with information on world history since 1965.

Photo Bjarne B. Hermansen/DR



themselves. Traditionally, radio has been the media that is accessible anywhere, regardless of the location, but now it is possible for public service Internet-based contents as well as text, picture and video messages and, furthermore, not only radio but television programmes to reach their users wherever they happen to be travelling.

The Nordic public service broadcasting companies are among the pioneers of mobile media. One of the most recent examples is Mobile TV. The Nordic public service broadcasting companies YLE and NRK have been among the first in Europe to carry out experiments in this field.

Mobile services are often used to complement programmes on radio and television and to expand the use of the Internet as a means of communication when one is travelling. The mobile reception device then provides a channel for additional and interactive services, such as participation in interactive programmes or feedback. On the other hand,

a mobile phone in one's pocket gives everybody immediate access to news and other communications. The first Mobile TV tests show that mobile device users can be offered programmes modified for the Mobile TV and entire television channels to complement basic services at, for example, major sporting events.

For public service companies, pluralism and diversity of content are also essential in mobile services. News, current affairs, educational material, entertainment and services for special groups are examples, even today, of online and mobile practical solutions as a continuation of the traditional services of the public service companies, satisfying the same democratic, social and cultural needs. In addition, the mobile phone is becoming a significant communal instrument which gives users a chance to create content, to produce content for public service companies and, through them, for large audiences, and to share it between themselves.



With mobile services PSBs catch their audiences on the go.

Photo Jyrki Lyytikä

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Nordvisjon

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