

Report Reveals Distribution and Viewing Habits of Nordic TV series in the Nordics

The report commissioned by Nordisk Film & TV Fond to is based on data from 21 Nordic TV shows produced between 2011-2016

PRESS RELEASE – Oslo, August 18, 2017

‘Distribution and Viewing of Television in the Nordic countries’ is the first comprehensive and consolidated report providing data from linear and online viewing of TV drama in the Nordics.

The research paper written by Rasmus Helles, together with Cecilie Astrupgaard, Signe Sophus Lai and Eva Novrup Redval who all have experience in academic research in audience measurement, TV production and distribution, is based on quantitative analysis and qualitative interviews with television schedulers and acquisition executives from the Nordic region.

Petri Kemppinen, CEO at Nordisk Film & TV Fond says: “A few years back we published a report on how the Nordic films are doing in the neighbouring countries and globally.

Already then we discovered lack of comparable data on the performance of the top Nordic series. Hence the decision to commission this analysis. The report clearly proves how well some Nordic series perform across borders. Scheduling of the shows and marketing them seem to have a huge impact.”

The 21 TV series (including 19 supported by the Fund) selected for the analysis comprise: 1864, Dicte-Crime Reporter, Follow the Money, The Team, Norskov, The Seaside Hotel for Denmark, Bordertown, Tellus for Finland, Trapped for Iceland, Acquitted, Lilyhammer, Nobel, Occupied, The Heavy Water War, The Third Eye for Norway, Blue Eyes, Jordskott, Midnight Sun, Modus, Spring Tide and The Bridge for Sweden.

Some of the key findings are the following:

- Series tend to reach very different ratings and shares across seasons and countries, due to differences in audience preferences and scheduling practices across the Nordics, although domestic viewing is far higher than in neighbouring countries.

- Viewers for TV series outside of the country of origin tend to be predominantly female, with a higher level of education.
- Viewing habits are rapidly changing with online accounting for up to 11% of the audience, but linear TV remains key.
- Finland is the least active in importing Nordic TV drama and exporting local drama.
- Iceland is where local and Nordic TV dramas reach the highest ratings.
- Denmark and Sweden favour local content, while Norway enjoys quality Nordic series, regardless of language and country of origin.
- The top 5 series across the Nordics are The Bridge season 3 (3.5m average viewers), The Bridge season 2 (3,2m), The Heavy Water War (3M), Dicte (2.9m) and The Seaside Hotel (2.4m).
- The top local series were The Seaside Hotel in Denmark (64% share on TV2), Bordertown in Finland (31% share on YLE), Trapped in Iceland (87% share on RUV), The Heavy Water War in Norway (64% share on NRK) and The Bridge S3 in Sweden (40% share on SVT).

The full report can be downloaded [CLICK HERE](#)

For further information, contact Petri Kempainen (petri@nordiskfilmogtvfond.com)

End