

# Young people and old media

How to fix it

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## Young people and old media

DR and TV2, like many other traditional media outlets, are currently facing significant challenges. We are experiencing a decline in our younger audience and struggling to stay relevant in today's fast-changing media landscape. This can be explained, in part, by the abundance of content available on new media platforms. However, it also reflects the need for us to adapt our approach, including how we create content and the types of stories we offer.

In the past, the traditional TV industry held a dominant position, shaping public discourse because there were limited alternatives for accessing news and entertainment from home, especially in visual media. However, things have changed dramatically. Today, users have access to an overwhelming amount of content, and the way stories are presented through words and visuals can easily contribute to news fatigue and even news anxiety. This can lead to disengagement, particularly among young people, who may feel overwhelmed, and this withdrawal makes it difficult to form informed opinions on important issues. The statistics and research findings confirm the troubling reality. Young individuals are increasingly dissatisfied, turning away from traditional media, actively avoiding news, and experiencing heightened polarization.

- Consumption of traditional media, such as TV and print, declined further in the last year in almost all markets (pre-Ukraine invasion), with online and social consumption not making up the gap. While the majority remain very engaged, others are turning away from the news media and in some cases disconnecting from news altogether. Interest in news has fallen sharply across markets, from 63% in 2017 to 51% in 2022.

Figure 1 - Quote digital new report 2022. (Reuters Institute, 2022)

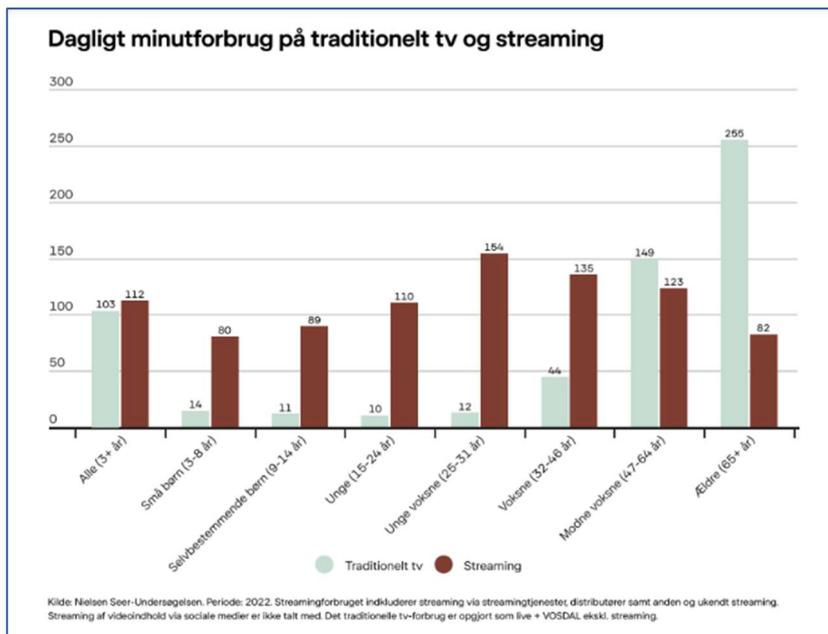


Figure 2 - Daily use of traditionally TV and streaming. (DR Medieforskning, 2022)

If this development continues its current path of constant negativity, there is a genuine concern that it will have a harmful impact on the unity of Danish society in the long run. Moreover, if young users no longer find traditional media outlets relevant, they will miss out on the opportunity to access a balanced and unbiased presentation of facts, which is what public service media aims to provide. Furthermore, by completely disregarding socially relevant content, they might lose the feeling of being an active and essential participant in the collective decision-making process that we should engage in together.

In addition, this disengagement from factual content consumption can eventually result in a lack of essential knowledge needed to comprehend and interpret the limited news they do consume. Many young people express their difficulty in understanding the implications of what they see in the news, which only heightens their concerns and leads them to disconnect even further from the overwhelming stream of negative information.

### Har svært ved at forstå medierne

"Desuden havde de svært ved at forstå medierne," fortsætter han:

"Der var for mange navne, for mange ubekendte til at kunne følge med. Hvis man følger en sag eller en historik, så forudsætter det en forudgående indsigt i sagen, som er implicit. Og den implicitte forståelsesramme var de ikke med på. Og så var selve kilde-udvalget for langt fra deres verden. Hvorfor skal jeg vide, at nogle politikere har den her debat eller drøftelse?" spørger han.

De yngste respondenter i undersøgelsen var elever i 10. klasse – altså, 16-17 år gamle. Og de ældste var 22-23 år gamle og gik på videregående uddannelser, deriblandt universitetet.

"Selvfølgelig vidste de på 22-23 år meget mere. Men attituden var ens," fortæller Aslak Gottlieb.

*At man var koblet af de traditionelle medier?*

"Ja."

Figure 3 - Difficulty in understanding the news. (Journalisten.dk, 2017)

- Meanwhile, the proportion of news consumers who say they avoid news, often or sometimes, has increased sharply across countries. This type of *selective avoidance* has doubled in both Brazil (54%) and the UK (46%) over the last five years, with many respondents saying news has a negative effect on their mood. A significant proportion of younger and less educated people say they avoid news because it can be hard to follow or understand – suggesting that the news media could do much more to simplify language and better explain or contextualise complex stories.

Figure 4 - Difficulty in understanding the news. (Reuters Institute, 2022)

It is worrisome to observe that nearly one-third of individuals aged 18-24 actively avoid consuming news. This is an issue that deserves our genuine concern and thoughtful reflection. (dr.dk, 2023)

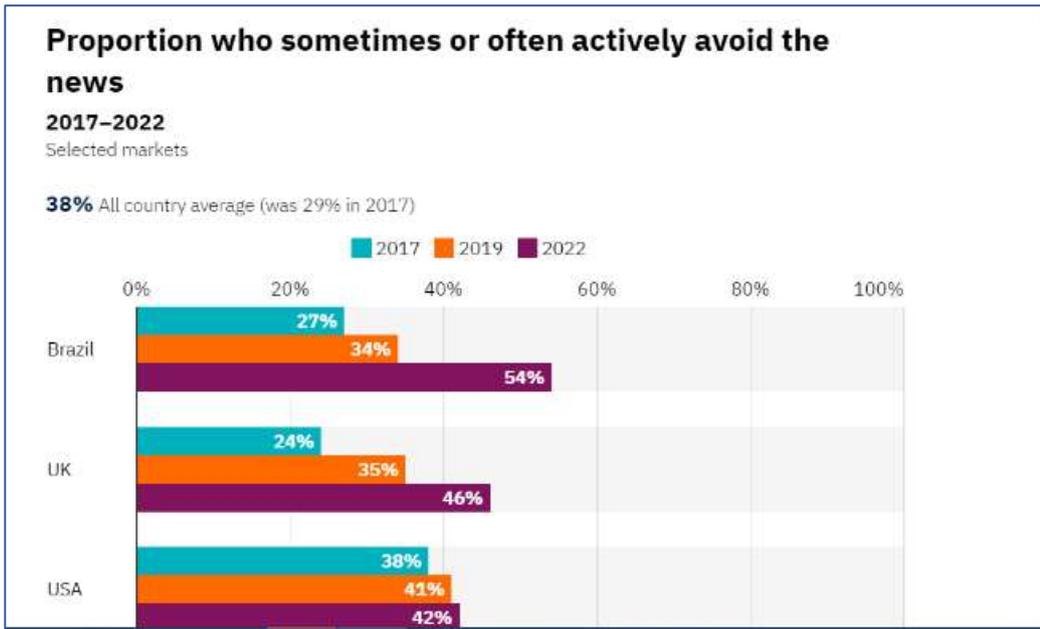


Figure 5 - News avoidance. (Reuters Institute, 2022)

Globally, around 38 percent of individuals claim to actively avoiding news, marking an increase from 29 percent in 2017. In Denmark and Finland, approximately 20 percent of the population acknowledges sometimes or often avoiding news, with a higher prevalence among young people.

Interestingly, many young individuals who consciously avoid socially relevant content or news feel a sense of shame regarding their limited knowledge of societal issues and international conflicts. In Denmark, staying informed through news consumption is widely perceived as a "civic duty," so those who choose to prioritize their mental well-being by opting out often feel the need to conceal their decision or experience feelings of shame.

It's important to acknowledge that traditional media's conventional approach to delivering content not only discourages young people from engaging but also has a negative impact on their mental health. This is despite our genuine intentions of being a vital societal entity that promotes democracy and knowledge in Denmark. Paradoxically, we may unknowingly contribute to the dissatisfaction experienced by the younger generation.

### **Fortsat stigning i psykisk mistrivsel blandt unge**

Siden undersøgelsens start i 2009 har vi haft fokus på den psykiske trivsel blandt børn og unge. På de parametre, hvor vi kan måle de yngre 3-, 7- og 11-årige børns trivsel, er der ikke gennemgående tegn på, at disse aldersgrupper skulle være plaget af stigende psykisk mistrivsel.

Fra 2009 til 2017 har vi imidlertid set en vækst blandt de 15-19-årige – især piger – der oplyser, at de mistrives. I 2021 er stigningen fortsat på flere parametre: Flere føler sig ensomme, har lav livstilfredshed, et dårligt selvvurderet helbred, eller oplyser, at de har haft en psykisk lidelse. Blandt de 15-årige rapporterer flere tillige om psykosomatiske symptomer hhv. adfærds- og trivselsproblemer. På andre trivselsparametre som eksempelvis oplevet tidspres og selvmordsadfærd er der ingen udvikling.

Forskningen kan ikke give et klart og entydigt svar på, hvorfor flere unge rapporterer om dårligere trivsel i dag end tidligere, men flere typer forklaringer kan være på spil. Vi ved dog, at unges psykiske mistrivselsproblemer kan være af varierende karakter og dybde.

Figure 6 - Psychological distress. (Vive.dk, 2022)

But research shows that creating content that inspires hope and provides solutions reengage and empowers content users. Our audience depends on us to broaden their perspective of the world. This is particularly vital for younger viewers who often seek explanations, depth, and content that emphasizes constructive approaches. To tackle the challenges encountered by traditional media houses, particularly in connecting with younger audiences, we need a proactive and hands-on approach. During my fellowship, I've been dedicated to gaining knowledge and insights on this matter, with a strong focus on supporting young individuals while contributing to the betterment of society and democracy. My aim have been to create practical and actionable strategies that can be shared with fellow industry professionals now my time at the Constructive Institute comes to an end.

Throughout my fellowship, my efforts have primarily centered around the development of two specific tools: "Speed Design Thinking" and "Constructive Production." These tools are designed to facilitate efficient and creative problem-solving processes, fostering a constructive approach to content creation.

**Speed Design Thinking**  
Constructive Co-Development process

**Constructive Production**  
'Willingness to help'  
A constructive profile for the production unit

## Speed Design Thinking

### Accelerating innovation and problem-solving

Our users are increasingly seeking constructive content, which necessitates a significant shift in tone, angle, and storytelling. To support journalists, creative project managers, and other developers in this transformation, they require a tool that can facilitate the change process. This tool should enable them to generate fresh ideas that resonate with target audiences, adopt a constructive perspective, and drive the change forward.

As a part of my project, I took the initiative to create a development tool specifically tailored to address these needs.

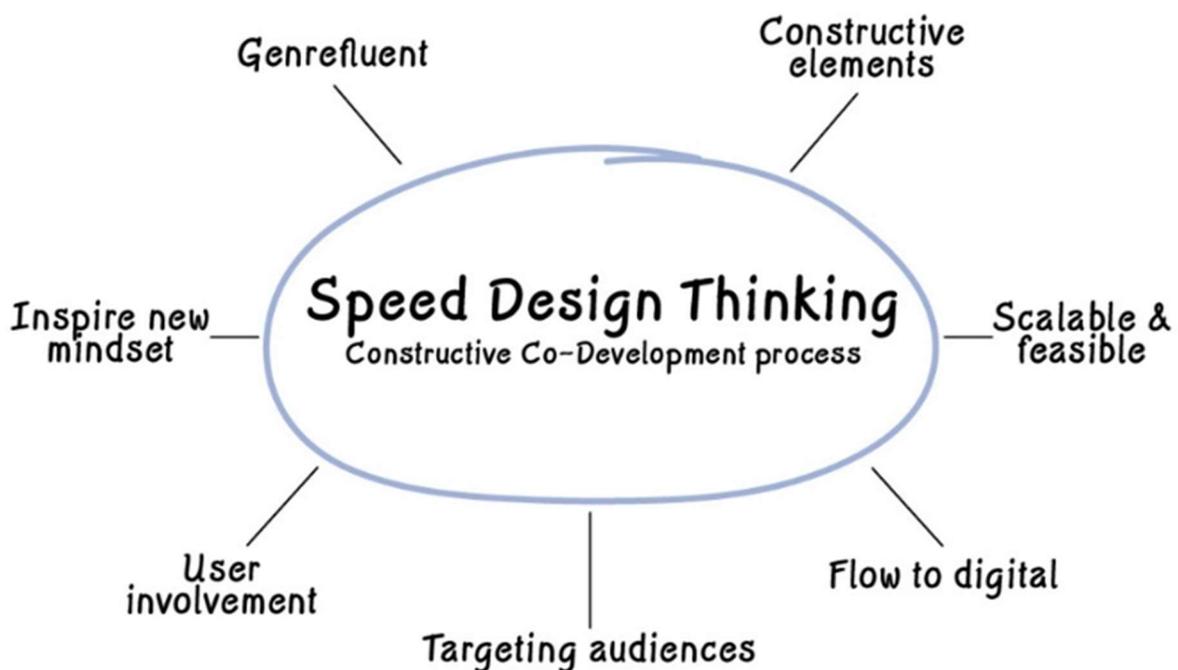


Figure 7 - The Advantages of Speed Design Thinking: accelerating innovation and problem-solving

Speed Design Thinking is a practical method that offers a constructive and feasible approach to addressing the challenges confronted by traditional media houses. The method not only facilitates a concrete transition from traditional to digital platforms but also fosters a constructive mindset, ensuring the continued relevance of public service media and enabling nuanced debates and knowledge.

The essence of Speed Design Thinking lies in the ability to rapidly facilitate idea development, allowing for quick generation and testing of ideas without excessive resource consumption. This agility is crucial in today's fast-paced media landscape, where staying ahead and adapting swiftly is essential. And the name "Speed Design Thinking" reflects the emphasis on expediting the ideation and innovation process.

By adopting this hands-on method, media professionals can effectively navigate the digital transformation while maintaining a focus on constructive content. This approach helps to keep traditional media engaged with their audiences, ensuring their offerings remain relevant and their debates and knowledge remain nuanced.

Throughout my project, my emphasis has been on young people who tend to opt out of traditional media, including debates and news platforms. However, it is important to note that the tool I have developed is relevant for all target audiences. News fatigue and anxiety, as well as opting out of media sources like DR, are prevalent issues not limited to young individuals alone. These challenges extend across various target groups and affect a wide range of media consumers. The tool addresses these broader concerns and can be applied to engage and retain audiences across different demographics. By acknowledging and addressing the issues of news fatigue and anxiety, the tool hopefully helps media organizations, including DR, to meet the needs of our target audiences more effectively.

During the initial phase of my fellowship, I carefully selected a method that I believed would effectively address the content development needs of traditional media. Drawing from my previous experience, I chose the Design Thinking method as an excellent foundation for creating a development tool that would be constructive, scalable, and applicable to all content genres.

Design Thinking stood out as a strong starting point due to its emphasis on user feedback and incorporating user desires into the process. I anticipated that this user input would provide valuable insights, helping us understand and adapt to the changes required to remain relevant to our audience. Additionally, the method fosters a climate of creativity, generating unique ideas and supporting innovative developments.

One of the key strengths of Design Thinking is its ability to embrace mistakes as part of the process. By encouraging a mindset that accepts and learns from errors, the method creates the psychological safety necessary to start a journey of change. This is crucial for media professionals right now, as they need to acquire new skills, generate fresh ideas, and grow personally as they adapt to the new workflows. The old media and its employees must have the courage to recognize that previous approaches may no longer have the same impact, and that adapting, changing routines, and accepting input from others is essential. Even if those offering input may not possess the same expertise, they are the ones consuming the content produced, and we need to understand them better.

Moreover, in the fast-paced nature of idea development, it can be challenging to maintain a focus on constructive elements when time constraints and routines come into play. On this point, a structured process like Design Thinking serves as a helpful reminder, ensuring that the constructive aspect remains integral throughout the journey.

As previously mentioned, Design Thinking is characterized by its user-driven and critical nature. It prompts us to question whether we are genuinely considering and developing the right content. Co-creation with content users and target audiences is a central aspect of Design Thinking, and this approach can significantly benefit media organizations like DR in their efforts to establish closer connections with the Danish public and truly understand their evolving needs.

Building upon the principles of Design Thinking, my idea was to develop a version of the methodology specifically tailored to the media industry. This version would be accessible to various employee groups within media organizations and provide a practical and feasible innovation tool that enables the outcome of digital content with hope and focusing on solution, but still critical when needed.

## Pretotyping

The development of the new tool began with a pretotyping phase, which involved examining the current development processes and identifying the issues that arise when we follow our usual approach.

To gain insights into the challenges faced during the normal development process at DR, I started by describing the difficulties I personally encounter. Additionally, I interviewed two editors from DR Livsstil og Fakta in Aarhus and an editor from TV2 Kosmopol. The purpose of these interviews was to gather information and understand the specific needs and challenges they experience in their day-to-day work of generating and developing ideas.

By engaging in this prototyping process and gathering feedback from industry professionals, I gained an understanding of the existing challenges and pain points within the media development process. This information would serve as a foundation for the subsequent steps in creating the new tool, ensuring it effectively addresses the right needs and enhances the idea development process within media organizations.

During the analysis of the current development methods, five main problems emerged:

1. **Lack of Constructive Elements:** The existing methods fail to incorporate constructive elements that can counteract the news or societal fatigue experienced by more and more content users. This makes it harder to engage and retain audiences effectively.
2. **Lack of Diversity:** Development processes suffer from a lack of diversity in terms of the originators of ideas. The ideas primarily stem from a specific group of people who share similar interests, social status, and educational backgrounds. This homogeneity makes it hard for traditional media to remain relevant to a broad range of Danes, including many young people.
3. **Lack of External Input:** The development methods lack involvement from users or external sources. This prevents disruption of ideas and limits the ability to incorporate diverse perspectives that are super vital for innovation.
4. **Inflexible Development Model:** There is a lack of a flexible development model that considers time constraints, production costs, the number of participants, and user involvement. This rigidity makes it hard to adapt to varying circumstances and may cause a less effective idea generation.
5. **Absence of a Model for Public Service Media:** Currently, there is no development model specifically tailored to public service media houses that can be applied to diverse types of content, including news, documentaries, drama, and cultural content. This lack of framework limits the effectiveness of idea development within these media organizations.

By identifying and understanding these key problems, six goals were established for the new tool:

1. **Incorporating Constructive Elements:** The new tool must introduce constructive elements into the idea development process, addressing the need to counteract news or societal fatigue and provide more hopeful and solution-oriented content.
2. **Transitioning from Flow to Stream:** The tool should facilitate the transition of content from traditional flow-based formats to more dynamic and interactive streaming platforms, adapting to the changing media consumption habits of the target audiences.

3. Scalability and Financial Feasibility: The tool needs to be scalable, considering financial considerations and resource limitations, ensuring that it can be implemented effectively without placing excessive strain on budgets.
4. Genre Fluency: The tool should be adaptable across different content genres, including news, documentaries, drama, and cultural content.
5. User-Friendly Design: Ease of use is super important. It should be intuitive and user-friendly, allowing media professionals from different backgrounds and skill levels to use it efficiently.
6. Involvement of Target Audiences: The tool must actively involve the target audiences in the development process. This participation is very important for gathering user insights, incorporating diverse perspectives, and ensuring that the resulting content resonates with the intended audience.

Additionally, the prototyping phase revealed that the integration of constructive thoughts or elements often occurs too late in the production process. To address this, it is essential to emphasize the timing of incorporating constructive thinking from the very beginning of the idea development process. By doing so, the tool can help shift the focus towards solutions, forward-thinking approaches, and a constructive dramaturgy.

### When to use it

Based on the interviews conducted with content developers in traditional media, I could identify that the constructive development tool can be applied in two main types of situations:

1. Getting the Idea: When public service media houses aim to create content on a socially relevant topic that needs to resonate with the intended target group, the development tool is used to support the idea development process. In this scenario, the tool should facilitate the exploration of broad topics and encourage all participants to integrate constructive elements into the research and final content. For instance, if the goal is to engage individuals who typically show little interest in municipal politics, the tool can assist in generating ideas that make such content more appealing and relevant to them.
2. Selecting the Idea: When an existing idea needs further development, the tool comes into play to refine and expand upon the concept. Input from external sources and the incorporation of constructive elements are essential components of this stage. The tool helps gather insights from the outside world, ensuring that diverse perspectives are considered, and constructive elements are integrated into the existing idea.

These two types of situations demonstrate the need for a constructive development tool in general development processes within the media industry. By using the tool during the idea generation and selection stages, media professionals can enhance the relevance, impact, and constructiveness of the content they produce.

## Add knowledge

After completing the prototyping phase, I used the knowledge from my studies at Aarhus University and insights gained from presentations at Constructive Institute to develop the Speed Design Thinking model. The courses I followed at the university provided me with valuable expertise and perspectives that were instrumental in shaping the model.

### Autumn semester 2022

During the autumn semester of 2022, I enrolled in two courses, 'Digital identities and social media' and 'Children and adolescents in a digital world - content, contexts, and connections,' offered by Institut for kommunikation og Kultur. These courses provided me with invaluable insights into the digital lives of young people, their challenges, and how traditional public service media can effectively engage with them. One key aspect of my learning was gaining a deeper understanding of how young people perceive the content they consume, what they choose to engage with, and what they choose to avoid. This understanding was very important in shaping the Speed Design Thinking model. By incorporating this knowledge into the model, I aimed to prompt development of content that resonates with young audiences and addresses their specific interests and concerns.

Moreover, my courses emphasized the importance of involving young people in the development process. Recognizing their perspectives and inviting them to contribute their insights and ideas proved to be essential for creating content that truly connects with them. Therefore, I strongly believe in the significance of continuous collaboration and co-creation with young users throughout the content development.

### Spring semester 2023

In the spring of 2023, I took courses on 'The human animal - evolutionary and behavioural psychology' and 'Life psychology - theory and practice' at Psykologisk institut. These courses provided me with insights into the inner world of young people and the psychological factors that influence their behaviour and perception of content. I learned about the challenges we face in conveying serious and somber topics to young audiences, especially considering the overwhelming amount of information they are exposed to.

Understanding behavioral psychology helped me grasp why people avoid certain things, experience anxiety, and have worries, because these reactions are rooted in our evolutionary development. This knowledge has given me a deeper understanding of our content users and furthermore equipped me with tools to implement changes in organizations, such as Speed Design Thinking or Constructive Production, in the future. Also, it gave me a sense of patience with the content opt-outers, knowing that our brains are wired to prioritize immediate threats and challenges, making it challenging to navigate the constant stream of negative news about war, climate issues, and disease.

In the course 'Psychology of life,' I learned about a practical tool called the TP tool, developed by Preben Bertelsen, a professor of social and personality psychology at Aarhus University. The course provided hands on tips into how we can create content for young people who find it challenging to engage with anxiety-provoking or depressing topics that they may not fully understand. The TP tool focuses on empowering individuals to tackle challenges in their everyday lives. Seeing content avoidance through the lens of the TP tool made me realize the importance of simplicity. The inner mental processes that young people experience while engaging with content can be complex and demanding. As they use a huge amount of energy on inner struggles, they have limited capacity to absorb content. Therefore, content designed for young news

avoiders needs to be straightforward, thorough in explaining facts, avoid assumptions or relying on prior knowledge, and might be conveyed at a bit slower pace. Cognitive processes often slow down under pressure, and sometimes the format and editing pace may be adapted to cater to their needs, which may be very different from traditional approaches targeted at young audiences.

In the developing the initial blueprint of the development tool, I focused on carefully describing all the necessary actions and considerations that should be included in the process. This was so important to support the mindset shift required for working in a new, digital, user-involving, and constructive way. This process led to a test model, which outlined the step-by-step approach.

Additionally, I created 'Facilitator's notes' that provide concrete instructions and guidelines to be followed throughout the process. These notes serve as a help for facilitators, making sure that important aspects are not overlooked and that we reach our goal.

To ensure the effectiveness and relevance of the tool, I met with development editor Anne Blume and editor Jesper Langballe for a second round of development. During these meetings, we discussed and reviewed the two blueprints I had prepared. The purpose of this sparring session was to gather feedback, address any concerns or gaps, and ensure that the tool aligned with their needs. It was important to have their input to refine the tool and make it as practical and impactful as possible.

And finally, there were 2 prototypes ready for testing.

# Speed Design Thinking

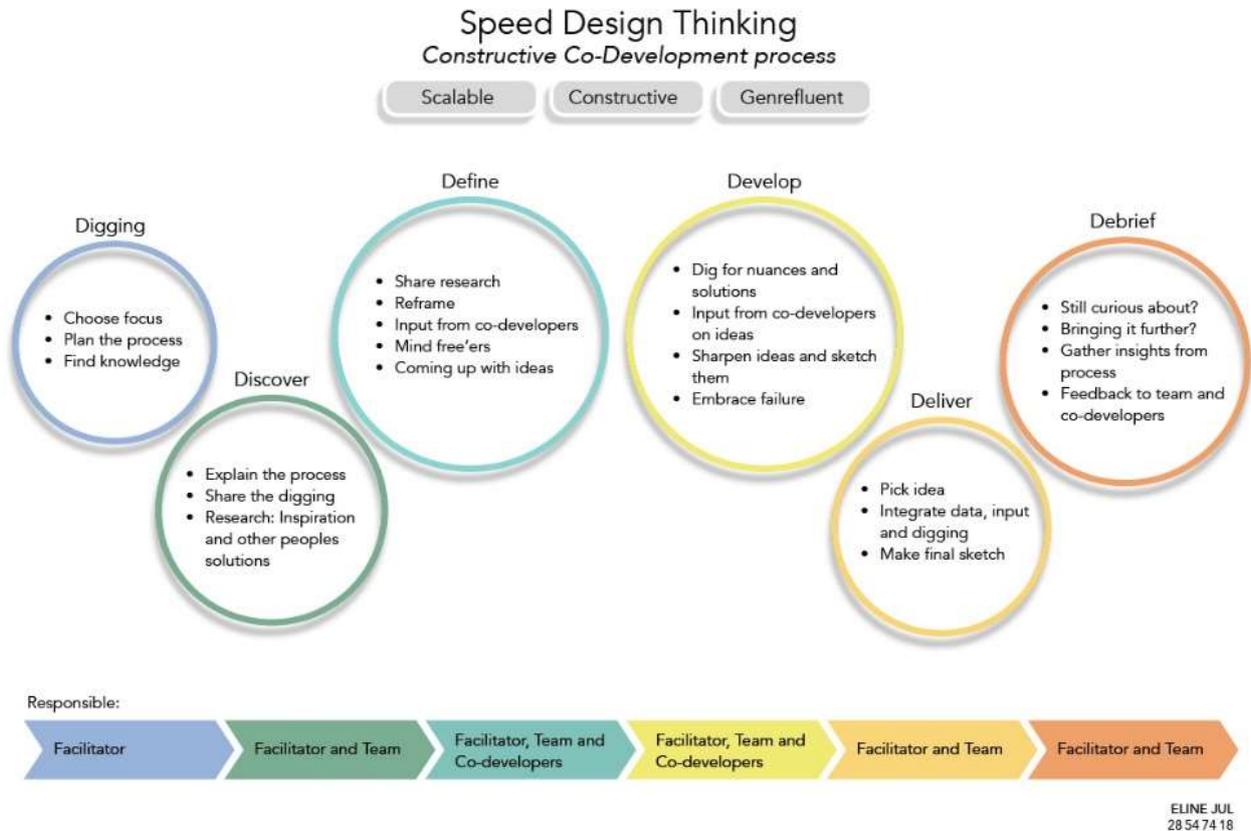


Figure 8 - The Speed Design Thinking model

The Speed Design Thinking model is a process description of constructive idea development. It reminds you of the considerations you must have and the choices you need to make when developing constructive content for digital platforms.

The model is divided into six phases: Digging, Discover, Define, Develop, Deliver, and Debrief. These six phases guide the idea through the necessary stages of development for successful implementation while also emphasizing user involvement and constructive elements:

- The Digging phase focuses on preparation, thoughtful consideration, and setting the framework for the development process.
- In the Discover phase, the development team comes together for the first time to gather and share knowledge, drawing inspiration from various sources.
- The Define phase centres around asking pertinent questions, refining the idea, listening to the target audience, and generating initial concepts.
- Moving into the Develop phase, the team collaboratively builds on new ideas, identifies constructive elements, and embraces input, even if it poses challenges.
- In the Deliver phase, the selected idea is further developed. Solutions and nuances are incorporated, and a final sketch or plan is created.

- Finally, the Debrief phase serves as a reflection point. The team explores how to proceed constructively with the topic, provides feedback, and collects and preserves all ideas generated throughout the process.

In the middle two phases, users are actively involved in the way that is most meaningful for the specific process.

## Facilitator's notes

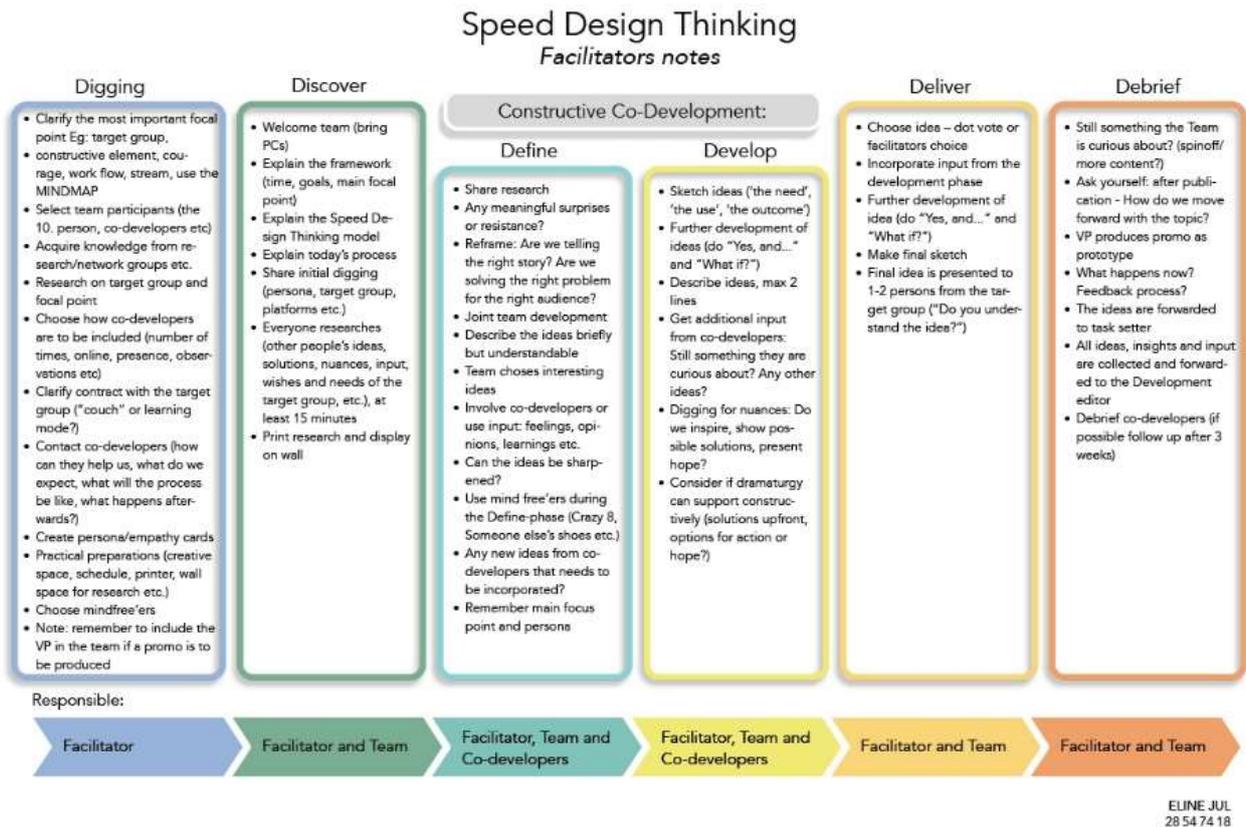


Figure 9 - Facilitator's notes

'Facilitator's notes' are meant to provide personalized support for you as the facilitator of the process. Since this method are new, I dedicated substantial effort to describe in detail what needs to be accomplished before, during, and after a Speed Design Thinking development. The phases closely correspond to those in the previous model and aim to guide you in considering various aspects. Because there is flexibility to choose which actions to prioritize, it is crucial to take the time for real reflection on each one, and the facilitator should emphasize this and secure that it done by the task setter.

The Speed Design Thinking model offers a valuable framework for developing constructive content specifically tailored for specific users. However, it is important to acknowledge that this model represents a new tool, and implementing new methods requires a learning curve and a lot of patience. Also, my insights from the courses at Aarhus university tells us, that resistance to change is to be expected. My personal experience, the courses 'The human animal - evolutionary and behavioral psychology' and 'Life psychology - theory and practice' have deepened my understanding of the significant impact that 'feeling secure' and

'understanding why' have on the successful adoption of new tools. This knowledge reinforces the importance of creating a sense of security and providing a clear rationale behind the new approach. By addressing these aspects, we enhance our chances of effectively introducing and integrating the Speed Design Thinking model into our workflow.

## "Giv de unge ordet"

During my fellowship, I had the opportunity to visit institut for folkesundhed and explore their project "Giv de unge ordet". This research project provided valuable insights into working with co-producers and involving young people. I gained a lot of relevant takeaways from the meeting, and I have incorporated these learnings into my own project.

One key aspect highlighted by the Institute was the co-developers' strong need for feedback and a sense of ownership. This underlined the significance of properly concluding the co-developers in the process during the Debrief phase. It is essential to ensure that their contributions are acknowledged and appreciated, and that we align expectations for what will happen next. By doing so, we foster a sense of collaboration and create a solid foundation for future cooperation. (Giv de unge ordet, 2023)

## So – what's new?

In spring 2023, the prototype was ready for testing, taking into consideration the following criteria:

1. It should incorporate constructive elements.
2. Content should be shifted from a flow-based approach to a stream-based approach.
3. The prototype must be scalable.
4. It should be genre fluent, adaptable and versatile across different content genres.
5. Ease of use is very important, ensuring a user-friendly experience.
6. The active involvement of the target group should be integrated into the prototype.

All six components help to address the challenges faced by traditional media in the digital landscape. Additionally, they let public service organizations establish and maintain meaningful connections with users.

## Testing

The effectiveness of the tool could only be determined through practical tests. It was important to use the tool in real-world scenarios to gain the necessary experience that makes it truly useful and generates tangible results.

In line with this understanding, I held meetings with editors from DR during the initial months of 2023. During these sessions, we thoroughly reviewed and optimized the tool to enhance its usability. We also planned to conduct tests to identify and address any potential issues that may arise.

This iterative process of refinement and testing is essential to ensure that the tool is as user-friendly as possible and capable of overcoming most challenges that may arise. By actively engaging with the editors in this collaborative process, I aimed to create a tool that seamlessly supports their day-to-day work. This personal involvement and hands-on approach allowed us to address their concerns and preferences, ensuring that the tool is as intuitive as possible.

## Testing DR

Moreover, I had the opportunity to present Speed Design Thinking to DR Medieproduktion. During the presentation, we discussed the potential benefits and implications of implementing this tool. As a result, we reached an agreement to conduct a test trial, aiming to evaluate the feasibility and effectiveness of Speed Design Thinking within the organization.

My long-term vision is to cultivate a culture of innovation and ideation within DR Medieproduktion, empowering us to foster innovative content development in-house. By testing this agile method, I hope to find that the tool helps us streamline our creative processes and connect more deeply with our audience, particularly the younger generation.

And hopefully by adopting Speed Design Thinking, we can unleash our team's potential and deliver impactful and engaging content that resonates with our target demographic.

## Testing NRK

In addition, I had the chance of presenting the Speed Design Thinking model at NRK's development department in Oslo. It was an exciting opportunity to share the insights and potential of this new tool with the professionals at Norsk rikskringkasting, the Norwegian public service provider. The presentation sparked meaningful discussions and allowed for valuable exchange of ideas and feedback.

## Testing DJMX

In early March, I attended a presentation at the Constructive Institute by Annette Holm and Johanne Haagerup, who are lecturers at DJMX. Annette, having been a fellow at the Constructive Institute herself, specializes in teaching dialogue-based journalism. The presentation and subsequent meeting were super interesting, leading to an exciting collaboration between us.

We decided to try to incorporate Speed Design Thinking into a course at DJMX during the autumn semester of 2023. This collaboration provides a unique chance to gather feedback from a diverse group of young individuals while also introducing future journalists to the integration of constructive elements in their stories. The goal is to cultivate a constructive mindset among the students, reminding them to include nuances, hope, and solutions in their content, while equipping them with a practical tool for their future work.

After additional meetings and planning, a workshop was also organized for all 9th semester assignment groups in April 2023. I helped the students in areas such as process planning, target group focus, and user involvement. The main objective was to increase awareness and emphasize the importance of incorporating constructive elements in their journalism projects. The workshop highlighted the significance of effective production planning to allow sufficient time for prioritizing engaging and solution-oriented elements.

In the subsequent part of my fellowship project, Constructive Production, I will provide further details on this workshop and its impact on the students' approach to journalism.

## Study trip to San Francisco

In January 2023, the Constructive Institute organized a study trip to San Francisco, which included a visit to the prestigious D. School at Stanford University. This trip provided an invaluable opportunity for the entire institute to immerse themselves in the world of design thinking.



Picture 1 – San Francisco 2023

During our visit, we had the privilege of receiving an introduction to the original Design Thinking method from Justin Ferrell, an esteemed associate professor at the D. School. Justin Ferrell's expertise lies in teaching graduate courses focused on design thinking, creativity, and organization design. The experience at the D. School and the insights shared by Ferrell enriched our understanding of design thinking and its practical applications. The visit served as a wonderful source of inspiration and knowledge, allowing us to further develop our own individual projects – and to me it was a highlight of the year, directly addressing my key interest. So, the learnings from this trip have played a significant role in shaping the Speed Design Thinking model and its subsequent implementation in various projects.

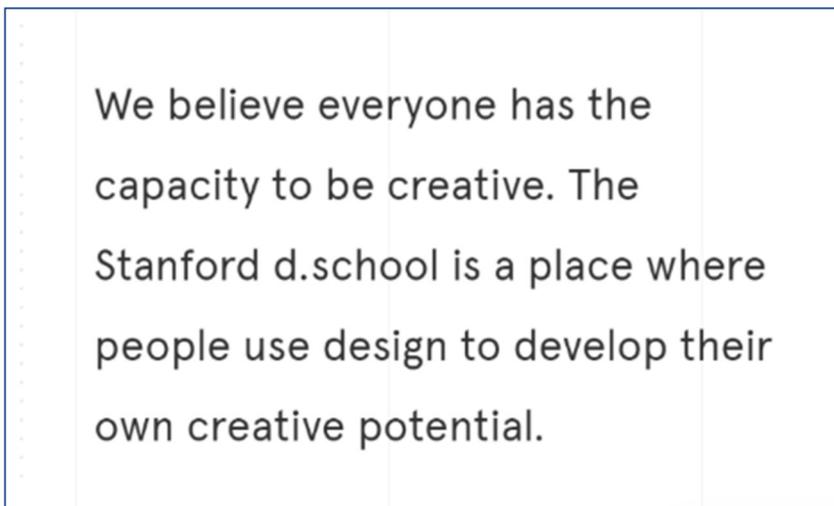
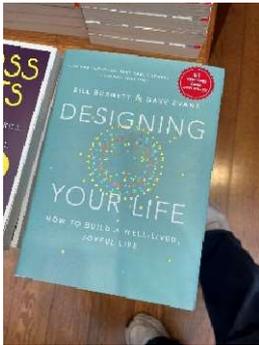


Figure 10 - Quote D.School (Stanford D.School)

The visit to the D. School in San Francisco also provided me with the opportunity to establish contact with the D.School and I hope at some point to present my project to them once the Speed Design Thinking process has been properly tested. It would be wonderful to receive feedback on the tool and engage in a workshop-style discussion with experts from D.School. This would allow us to explore the possibilities and challenges of using Design Thinking to develop constructive content for traditional media, and it would be a great opportunity to enhance the Speed Design Thinking model and further validate its effectiveness.



Picture 2 - D.School



Picture 3 - D.School



Picture 4 - D.School



Picture 5 - D.School



Picture 6 - D.School



Picture 7 - D.School



Picture 8 - D.School



Picture 9 - D.School



Picture 10 - San Francisco 2023

During my fellowship, I have had so many great opportunities to introduce my ideas and tools to various individuals and media organizations. It has been such a rewarding experience to share the concept of Speed Design Thinking and its potential benefits.

As I prepare to return to DR, one of my goals is to spread the knowledge of Speed Design Thinking to more departments within the organization. By doing so, I aim to contribute to the creation of relevant content that can resonate with a wider audience.

The ultimate objective is to help to create a culture of innovation and constructive content development throughout DR, ensuring that we can meet the needs of as many people as possible. I am excited about the prospect of introducing Speed Design Thinking to more teams within DR and working collaboratively to enhance the quality and impact of our content.

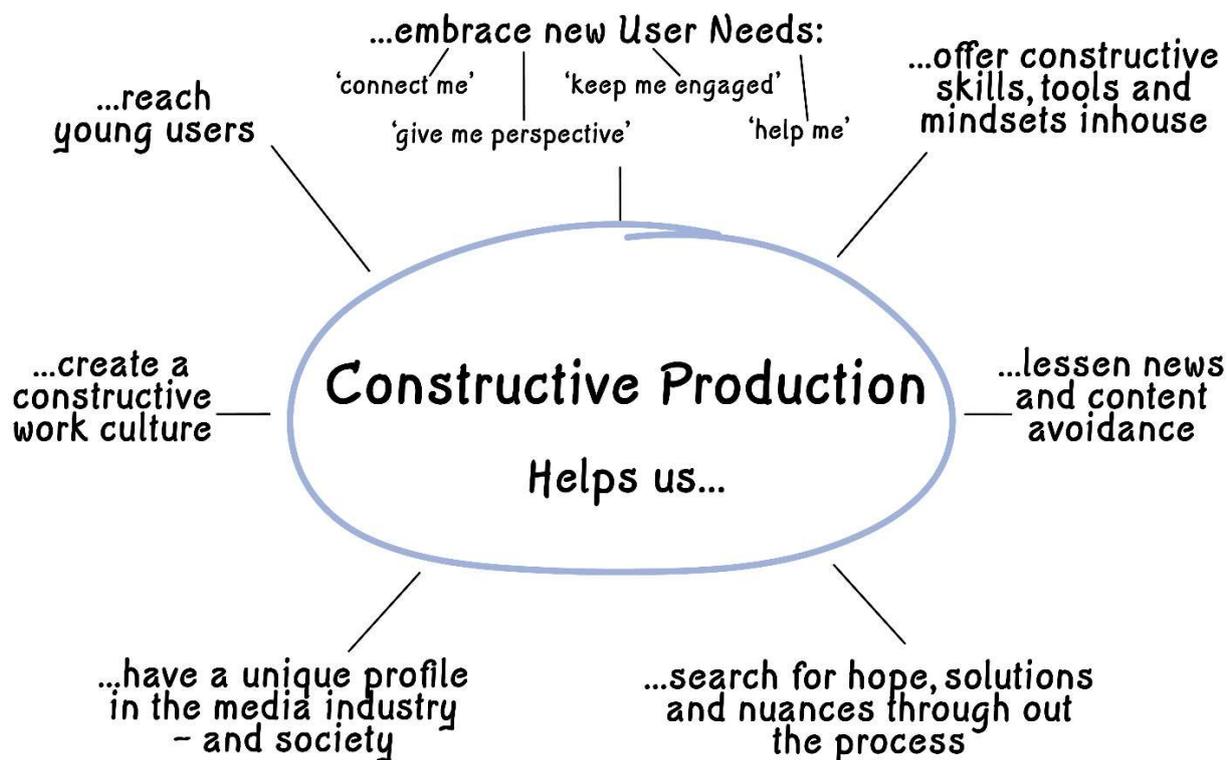
## Constructive Production

### Unlocking Efficiency and Innovation

Public service media houses and other traditional media outlets, such as DR, NRK, and YLE, have a vital role in strengthening and advancing democracy in Denmark and the neighbouring countries. Our responsibility is to foster a sense of community and provide reliable information on topics that are significant to everyone. To fulfil this responsibility, it is crucial that our content portrays an accurate and nuanced version of reality. And our content should actively seek out solutions, inspire hope and action, and create a platform for constructive and safe debates. Finally, we should aim to create an environment where individuals feel comfortable participating in public discussions.

Constructive Production plays a key role in reaching these goals.

It involves the entire production department in the strategic process of creating more constructive content. By incorporating a constructive visual expression, exploring new dramaturgy techniques, focusing on user needs, and using Speed Design Thinking, traditional media can produce content that is more relevant and engaging for all users. This approach empowers photographers, producers, production managers, and editors to contribute to the overall goal of providing meaningful and constructive experiences to our audiences.



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Figure 11 - Benefits of Constructive Production: Unlocking Efficiency and Innovation

During my fellowship, I became increasingly interested in the role that media production departments can play in promoting constructive content. This includes visual producers, development employees, color graders, photographers, and editors who could offer valuable knowledge and skills on how to produce this content. I became more and more aware of the contribution they can make – but too often they are not included in the strategic planning.

To address this gap, I set out to develop a supplement to Constructive Journalism: Constructive Production. The aim of Constructive Production is to use the huge potential of technicians and production workers as resources in the change process and the actual production of constructive content. By involving them and providing them with the necessary support and tools, we can tap into their expertise and enhance the quality of our content.

Through knowledge sharing and collaboration, technicians and production workers can inspire a constructive mindset within their productions and contribute to the overall mission of creating relevant and engaging content. Their unique skills and perspectives can significantly impact the visual aspects, technical elements, and production processes, ultimately enhancing the overall effectiveness of constructive media.

By integrating Constructive Production into a company’s strategy, you can harness the collective creativity and expertise of the entire production team, ensuring that every aspect of content creation aligns with the goals of constructive journalism. This holistic approach will enable public service media houses to deliver impactful and meaningful content experiences to our audiences.

## What is it?

Constructive Production is a tool designed specifically for production units seeking to support a constructive strategy and produce content that is both inspiring and constructive. It offers a range of benefits and opportunities for production teams, allowing them to strengthen their constructive approach and create a unique profile within the media industry and society:

1. Supporting a constructive strategy: It assists production units in aligning their work with a constructive approach, ensuring that the content promotes nuanced perspectives pointing to solutions.
2. Developing constructive skills, tools, and mindsets internally: The tool helps equip production teams with the necessary skills, tools, and mindsets to foster a constructive approach within the organization. This empowers employees to contribute effectively to the production of constructive content.
3. Cultivating a constructive work culture: Constructive Production encourages the development of a work culture that values collaboration, open dialogue, and a constructive mindset. This fosters an environment where innovative and positive ideas can flourish.
4. Seeking hope, solutions, and nuances: Throughout the production process, Constructive Production encourages a continual search for hope, solutions, and nuanced perspectives. This ensures that content reflects a constructive and well-rounded portrayal of the world.
5. Engaging young users: By embracing a constructive approach, production units can help public service media houses better connect with young audiences. These audiences appreciate high production quality, unique visual expressions, proposed solutions, and an active engagement with the content.
6. Adapting to new user needs: Constructive Production encourages production units to stay responsive to evolving user needs and preferences. By adapting content to meet these needs, production units can forge stronger connections with their audience.
7. Reducing news avoidance: The constructive approach advocated by Constructive Production aims to address news avoidance by offering content that moves beyond traditional negative narratives. This can help re-engage audiences who have become disenchanted with mainstream media.
8. Cultivating a distinct profile: By embracing Constructive Production, production units can establish a unique profile within the media industry and society. This sets them apart as providers of content that promotes positive values and contributes to a more constructive and informed society.
9. A Constructive Production strategy can attract and retain employees who highly value commitment and values.

Researchers consistently highlight the need for changes in content production and presentation, emphasizing the constructive approach as a potential solution. Integrating a constructive strategy within public service production departments in Europe enables a larger number of employees to contribute towards slowing down negative societal trends and reversing undesirable developments that impact public service media houses and democracies.

By embracing Constructive Production, production departments can create content that resonates with young audiences. It allows for the integration of high production values, visually compelling storytelling techniques, and narratives that offer solutions, hope, and an engaging approach. Meeting these preferences enables production departments to effectively engage and connect with young viewers, fostering their active participation in public discourse.

Moreover, Constructive Production addresses the evolving needs and expectations of young people in a changing media landscape. By employing a constructive approach, production departments can adapt to shifting consumption patterns and ensure the continued relevance and impact of their content.

In summary, integrating a constructive strategy in public service production departments in Europe responds to the call for transformative changes in content production and presentation. It enables a larger portion of employees to contribute to countering negative societal developments. Constructive Production also provides an opportunity to engage and make a positive impact on young people, aligning with their preferences for high production value, distinct visual expression, solutions, hope, and an active approach.

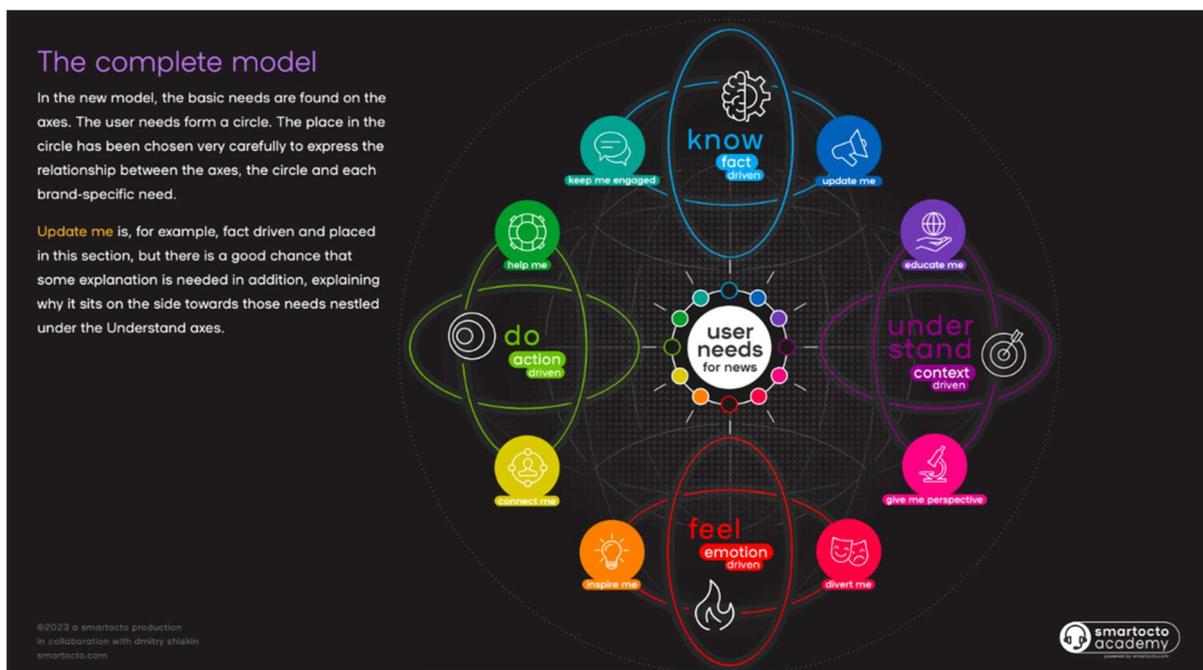


Figure 12 - User needs 2.0. (Smartocto, 2023)

“As we’ve seen in the evolution of the user needs model, the need to ‘do’ something has - until now - often been underdeveloped. Publishers found words for those needs and we adopted them in this 2.0 version: Help me and Connect me.”

“Your audience wants to feel connected and at the same time wants to act on that feeling. The stories created with this approach connect people around ideas or experiences. In many cases these stories build

*empathy or affinity with the subject or topic. The big difference between this and the Help me need is that it's societal, not personal.*

*"Your visitors are searching for information that helps them act on a personal level. Sometimes it is enough to show the impact of developing events, as long as they encourage your audience to do something. Take readers by the hand, mark the steps, and present a clear solution to their problems". (Smartocto, 2023)*

In today's labour market, there is a growing desire among employees to engage in work that feels meaningful and allows them to make a positive difference in society. Constructive Production aligns with this trend, as it enables production departments to offer employees the opportunity to contribute positively and have a meaningful impact through their work. By having a constructive approach, production departments can attract talented individuals who are motivated by making a difference and who want the prospect of creating content that reaches and resonates with diverse target audiences.

Moreover, Constructive Production fosters a culture of collaboration and support within the production departments. This collaborative mindset contributes to a positive and sustainable work culture within media houses, where employees assist and support each other, both as colleagues and as partners for other departments within the organization.

By involving production employees in the process of creating the best possible content for diverse target groups, Constructive Production empowers them to be active contributors to meaningful conversations in society. They play a constructive role in shaping narratives, fostering dialogue, and addressing societal issues. This not only enhances their sense of purpose and well-being but also reinforces the media houses' position as responsible community entities.

Overall, Constructive Production aims to promote employee well-being, attract and retain skilled talent, and cultivate a helpful profile both within the organization and as a responsible contributor to society. By embracing this approach, production departments can create a fulfilling work environment and contribute to the larger goal of creating impactful and constructive media content.

### Why is Constructive Production even necessary?

Public service media houses such as DR, NRK, and YLE have the responsibility of fostering social cohesion within our respective societies. It is crucial to prevent a situation like the one in the United States, where polarization has created deep divisions, and eroding trust among different groups and towards sources of information. Fortunately, public service media in Northern Europe continues to have a high level of public trust, with, for example, 81 percent of the Danish population still placing their trust in DR.

However, we cannot ignore the new trends that pose challenges to our societies. The public debate has become more contentious. There is a growing tendency among users to seek content from alternative sources outside of traditional media. Young people are actively deselecting content from old media platforms.

To address these challenges, it is crucial for public service media houses to adapt and evolve. This involves using visual language and storytelling techniques that captivate their attention, proposing solutions to societal issues, giving hope, and fostering an active approach to engagement.

Constructive Production gives public service media houses a chance to bridge the gap with young audiences, provide them with valuable content that aligns with their needs and interests, and ultimately regain their trust and participation in the public discourse. It is an opportunity to re-establish the role of traditional

media in fostering informed and constructive conversations that contribute to social cohesion and democratic values.

Reuters' Kaleidoscope has been a great help forming the thoughts behind Constructive Production. By providing valuable insights on engaging young people and offer information on their preferences, behaviours, and platform preferences, the Kaleidoscope can help media organizations produce content that resonates with this demographic and effectively reach and engage young audiences. (Reuters Institute, 2022)

In addition, in March 2023, The Bonn Institute shared Dmitry Shishkin's new version of BBC's News user needs, highlighting the essential requirements for capturing users' attention. This resource can guide media organizations in understanding and meeting the needs of their audience.



Figure 13 - User needs 2.0. (Smartocto, 2023)

Version 2.0 of News user needs highlights the motivating factors for users, including needs such as diversion, inspiration, perspective, exploration of solutions, engagement, and activation. These needs align perfectly with the principles of Constructive journalism and Constructive production. Of course, it's important to emphasize that constructive production is not a direct challenge to the existing practices of many media houses, nor is it an entirely new way of doing our job. Much of the content produced already has constructive elements or the potential to become more constructive. However, constructive production wants to encourage a conversation about how the content can be produced in a more constructive way. Production employees play a vital role in this process by actively posing such questions during idea development, shoots, and editing sessions.

In a public service media production department, Constructive Production plays a crucial role in strengthening and advancing the constructive strategy by:

- Assisting in the production of content that presents a more nuanced perspective of the world.
- Acting as a supportive colleague who reminds the production team to highlight solutions.
- Combating polarization and fostering dialogue by actively engaging in the constructive development and production of content.
- Cultivating a constructive work culture within the department.

It's important to emphasize that Constructive Production does not imply producing uncritical or conflict-free content. Instead, it focuses on producing content that is useful and enlightening, adding an additional dimension to the overall goal. As stated by NRK, it's about expanding the camera angle to show the complete picture.

Constructive Production addresses what our audience seeks when deciding how to allocate their time. By doing so, it contributes to rectifying the unbalanced portrayal of the world and creating more space for solutions and possibilities. In this way, we can meet the needs of the younger generation and help prevent content avoidance.

### Clear vision

A suggested vision for the change towards Constructive Production in a media production unit could be:

"The media production unit aims to foster more constructive content by empowering creative project managers, photographers, editors, and editors with the necessary skills to work with a constructive focus."

This vision highlights the objective of enabling production team members to embrace a constructive approach in their work, and it emphasizes the importance of providing support and resources to enhance their abilities in producing that content.

### NRK serves as a good example

NRK, along with other public service media houses in Europe, recognizes the importance of implementing a constructive strategy. However, it is true that the potential contribution of photographers, editors, and creative project managers as co-creators and co-developers of content is often underestimated. Constructive Production aims to harness this untapped potential and involve all employees in the organization, regardless of their professional background. By engaging the diverse skills and expertise of the entire team, Constructive Production can effectively enhance the production of constructive content for various platforms.

### Concrete tips for idea development and for Visual producers, photographers, and editors' daily work

In order to provide concrete tools, I have drawn inspiration from NRK's approach to producing constructive content. I have adapted these tools to assist employees in the production unit in creating content that aligns with a constructive direction:

### Be curious:

- Do we incorporate nuances and present the best obtainable version of the truth when developing ideas for content and visual form?
- Are we using the appropriate visual means and images, or are there nuances we should include?
- How can we show the story constructively to effectively engage our target audience?
- Are we preparing for a healthy subsequent debate, avoiding unnecessary conflict escalation in visuals or editing?
- Have we considered the dramaturgy that allows for reflection and space for nuances and solutions?

### Ask yourself specifically about your story – reflecting on both content and visual elements:

- What is the core of the case or conflict we are addressing?
- Are there other relevant solutions that should be included?
- Have we included all deserving possible solutions – also as visual proof?
- Have we presented the case in a visually interesting and understandable way for our target audience?
- How do the parties involved intend to resolve the conflict, and how can we visually support it?
- Have we developed and used a visual appeal, images, and editing style that best supports the story?
- Have we chosen a photo style that avoids unnecessarily exacerbating conflicts?
- How can we produce constructive series and episode photos that visually convey a constructive approach to the content, attracting users?
- Can we develop constructive titles and subtitles that enhance the message?
- How can we adopt a more constructive editing technique that emphasizes solutions and nuances from the beginning?
- Are we leaving the content user with the desired impression of the world?
- How do we progress with the story? Are there opportunities for other content or spin-offs?

### Constructive continuing education

To make Constructive Production a success, it's crucial to provide further training for some of the production department's employees. During my spring semester in Psykologisk institut, I took a course called "'Life psychology - theory and practice'." It taught me about the importance of learning goals versus performance goals and provided valuable insights into how we learn. This knowledge can really help us in embracing the new production method and achieving positive transformations.

### Learning objectives vs. performance goals

*"Når man sætter læringsmål, er man mere optaget af sin egen (eller hvis man er i et team: fælles) kompetenceudvikling. Man er optaget af at lære de kompetencer og metoder, der skal til for at løse en opgave og nå et mål. Det er selve ens egen eller teamets - udvikling og selve læringsprocessen, der er det engagerende og spændende ... Det vigtigste er ikke sammenligningen med andres produkt eller proces, men selve glæden ved at opleve, at man lige langsomt selv er ved at få styr på tingene."*

*"Når man er optaget af læringsmål, så oplever man sine kompetencer, der skal bruges til at nå mål, som noget, der kan formes og udvikles efterhånden. Tilbageslag er derfor ikke et nederlag! Det viser blot, hvad*

man endnu har til gode at lære, hvilket jo er det, man er optaget af, og som er det spændende. Fejl er lig med motivation til at lære mere og nyt.

Er man derimod optaget af præstationsmål, så forudsætter man (eller kræver af sig selv), at man allerede har de relevante kompetencer. Man kræver f.eks. af sig selv, at man er en person, der allerede har en god matematisk sans til at løse opgaver. Det er jo det, man søger sammenligning på: Er man den person, der har de her kompetencer i forhold til andre, eller er man ikke? Tilbageslag (at man lavede en fejl) er dermed også en meget negativt oplevet påmindelse om, at man åbenbart ikke havde de samme gode kompetencer som dem, man sammenligner sig med. Fejl og tilbageslag er lig med nederlag - og det er demotiverende for den præstationsorienterede."

"Folk, der sætter sig læringsmål, vil typisk være interesseret i optimalt udfordrende opgaver (ikke alt for svære, ikke for lette, jf. SMART-princippet), og dermed vil de også være engageret i læring og udvikling af de kompetencer, der skal bruges til at håndtere disse opgaver. Man vil også være mere interesseret i at give sig i kast med ukendte opgaver. Man er tilskyndet til at opdage og mestre nye fremgangsmåder. Folk, der sætter præstationsmål, der jo først og fremmest går ud på at sammenligne med andre, vil typisk trække sig fra svære opgaver. Det er, fordi faren for et negativt sammenligningsresultat bliver større. Man vil også være mere interesseret i at vælge opgaver, som man kender, og hvor man allerede har gode kompetencer til at løse dem. Man har mest lyst til at blive i de velkendte rutiner". (Preben Bertelsen, 2022)

Furthermore, it's interesting to consider Life Psychology's perspective on feedback, which emphasizes the importance of receiving constructive criticism in a positive manner. Adopting a focus on learning goals rather than performance goals make the feedback process better and promote growth and development:

"Folk med læringsmål foretrækker feedback, der viser, hvordan man kan udvikle sig. Kritisk feedback opleves som brugbare boostere i læringsprocessen. Folk med præstationsmål foretrækker kun at få feedback, hvis den er positiv og viser, hvor godt man har klaret sig i forhold til det eller dem, man sammenligner sig med. Negativ feedback opleves som udtryk for, at man mangler de kompetencer, man identificerer sig med som person. Det kan og også være forbundet med skam og skyld." (Preben Bertelsen, 2022)

LÆRINGSMÅL	PRÆSTATIONSMÅL
At have som mål at lære at sætte, håndtere og nå mål.	At have som mål at demonstrere, at man allerede har styr på dette.
Har udvikling og dannelse af sit greb om noget (tilværelsen) som mål.	Har sammenligning af greb om noget som mål.
Man oplever greb om mål som noget, der kan udvikles - ikke at nå målet opleves som mulighed for udvikling og læring.	Man oplever greb om mål som noget givet og uforanderligt - ikke at nå målet opleves som personlig mangel og nederlag.
Foretrækker kritisk feedback, der viser udviklingsmuligheder og læringsretning.	Kritisk feedback opleves blot som tegn på manglende præstationsevne. Ønsker kun feedback hvis succes.
Tilskynder til at lære og opdage noget nyt.	Tilskynder til at forblive i velkendte og sikre rutiner.

Figure 14 - Learning objectives vs. performance goals. (Preben Bertelsen, 2022)

The existential psychology approach to coping and learning holds great significance when it comes to successfully implementing Constructive Production. It highlights the importance of employees stepping out of their comfort zones while also acting as a support system and motivator throughout the constructive change process.

Another valuable resource that can help teams in clarifying focal points or addressing challenges is the TP tool, which is featured in the book 'Et godt nok greb om tilværelsen - en håndbog i tilværelsespsykologien' and is also available as a standalone app. Incorporating this tool within teams might enhance their understanding and facilitate effective communication.



Figure 15 - Ex. TP-tool. (Preben Bertelsen, 2022)

## NRK-tour 26 - 2.3.2023

During the autumn semester of 2022, Ingrid Tinmannsvik from NRK joined the Constructive Institute as a fellow. Ingrid, who works as a strategic development editor at NRK, is responsible for implementing Constructive Journalism as a strategy across NRK. Her work and NRK's decision to adopt constructive journalism as a comprehensive strategy are both super interesting and inspiring, especially in relation to Speed Design Thinking, Constructive Production, and their focus on the younger audience. That's why I have been particularly focused on sharing experiences and establishing a collaboration with NRK. They have a huge amount of knowledge that I would love to know more about, and NRK serves as an inspiration on various fronts.

Therefore, it was a fantastic opportunity when NRK's innovation department invited me to Oslo to present my newly developed Speed Design Thinking tool. In week nine, I travelled to



Picture 11 - NRK, March 2023

Oslo and explained the model, its benefits, and its application to the innovation department and the head of development, Marius Hoel. After the presentation, my Norwegian colleagues provided feedback and shared their own experiences in developing constructive content across different genres.

The workshop was very educational and provided valuable input that I can bring back to DR and share with my colleagues. NRK's innovation department will be testing the tool over the coming months and will provide further feedback. However, even during the initial workshop, I received relevant input for refining the process. One good example was the suggestion to ask counter-questions to the developers during research, challenging their biases and preventing them from seeking examples that simply confirm their preconceived notions.

During my visit to NRK, I also had the opportunity to meet journalist Caroline Bækkelund Hauge, who works as a producing journalist on the "Lyspunkt" program. Caroline faces the challenge of coming up with a new story 'every Monday morning' while simultaneously adapting her approach to creating journalistic content. Her experiences were so interesting, and she highlighted important considerations in terms of production flow. For instance, she emphasized that producing constructive content takes longer, which is crucial information for daily production planning in our departments. Additionally, she shared insights into reaching and engaging young users, including the photographer's role and presence on digital platforms.

On my last day in Oslo, I had a meeting with Barbara Jahn, Head of Production at NRK, where I introduced her to both the Speed Design Thinking model and the concept of Constructive Production.



Picture 12 - NRK,  
March 2023



Picture 13 - NRK, March 2023



Picture 14 - NRK, March 2023



Picture 15 - NRK, March 2023

In April, I had the opportunity to reconnect with NRK and meet up with both the development department and HR representative, Hildri Gulliksen. Due to the ongoing annual facilitation of pitches, the development department had not yet been able to test the tool I had introduced earlier. This emphasized the need for a dedicated project owner to effectively implement significant changes within the organization and properly test new tools.

Additionally, I discussed the potential for collaboration with Ingrid Tinmannsvik. We explored the idea of organizing an international workshop that combines the principles of Constructive Production and Constructive Journalism. Such a collaboration would bring together valuable insights and expertise from both fields, allowing for greater impact.

Furthermore, I expressed my hope for a strong collaboration with NRK's production unit, as we share a common goal in advancing public service content creation.

## Knowledge sharing with visual producer colleagues



Picture 16 - The Visual Producer group 2023



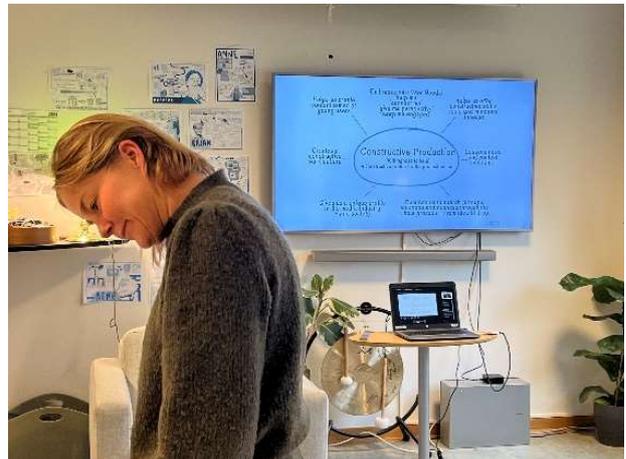
Picture 17 - The Visual Producer group 2023

In week 12, I invited my visual producer colleagues to Aarhus University and the Constructive Institute for an engaging session on Constructive Production and Speed Design Thinking. Our group consists of around 12 project managers who oversee productions at DR across different genres. During our Visual Producer day at the institute, we had an exciting discussion about the pros and cons of the two ideas, and I had the chance to share the research supporting the integration of constructive elements into our content.

During the meeting, we explored the insights I gained from my university courses, the lounge presentations, my experiences at NRK, and the two parts of my fellowship. Going forward, my plan is to continuously share this knowledge with my colleagues at DR so that we can collectively benefit from the learnings and make a positive impact.



Picture 18 - The visual Producer group 2023



Picture 19 - The visual Producer group 2023

## BBC tour 20 - 25.5.2023

During our study trip to London, we had the opportunity to visit the BBC and meet with Ros Atkins, a renowned expert in producing explainers. The meeting revolved around the new focus and cultural shifts brought about by digitalization, particularly in terms of work processes and individual skillsets. It was a super interesting experience, where we gained insights into the paramount importance of clear and concise

storytelling in the digital era, as well as the need to adopt fresh perspectives and approaches to content creation.

### Random knowledge and ideas

During my fellowship, I've come across some exciting ideas that I haven't had much time to prioritize. I'd like to mention two of them, which I've already presented to DR Media Production and plan to continue working on after my fellowship:

Inspired by KQED, the public service station in San Francisco, we should explore the concept of hosting open house events at DR. This involves creating a redesigned studio that can accommodate live streaming and audience participation. The aim is to enhance public outreach and accessibility.



Picture 20 - Visiting KQED's Event room, San Francisco.



Picture 21 - Visiting KQED's Event room, San Francisco.



Picture 22 - Visiting KQED's Event room, San Francisco.

### News user Needs 2.0, life psychology and a news service for young people

During my time at AU and through my courses in digital lives, identities, and the psychology of existence, I have gained insights into creating news content that resonates with young people and addresses their concerns about feeling overwhelmed and experiencing declining mental health. The traditional approach to news no longer works for this demographic, as well as many other target groups.

Here are some key points I've learned and discovered during the year on this topic:

- Yes, young people do have an interest in news!
- News content should be tailored to the platform it is presented on.
- There is a distinction between news in general and the traditional news format: THE news
- Young people may disengage from traditional news but still appreciate news content when presented appropriately.
- There is no one-size-fits-all approach; young people have unique preferences in their news consumption.
- They seek news that offers hope, explanations, and a call to action for positive change.
- They prefer solutions-oriented content rather than arguments and confrontations.
- Young people are critical of facts and news sources.
- Their news should go beyond superficial or light topics; they desire in-depth explanations and background information.
- It is seen as undesirable to be uninformed or to selectively choose news.
- News for young people should be created by young people themselves or by people with huge insight in the target group.

All in all: there is a need for a tailored and constructive approach to news production, especially when targeting young audiences.

*”Vi konkluderer, at befolkningens reaktioner opdeler sig i to hovedmønstre: Det ene mønster er de mediekompetente og tillidsfulde, der føler, at de har overblikket eller i al fald har bevidste strategier til at navigere i strømmen af nyheds- og aktualitetsstof. Det andet hovedmønster er dem, der oplever nyhedsstrømmen som så overvældende, at de prøver at skærme sig fra den, mens andre opbygger siloer af særinteresser, kravler ned i dem og bliver dernede, så alt, der ikke er golf, aktiehandel eller YouTube-tutorials, suser umærkeligt forbi. Den daglige nyhedsdækning er noget, der er flere, som ikke »orker«, ikke har tid til.”* (Jensen, Buch, Thøis Madsen, & m.f., 2019)

Throughout this report, I have referred to Dmitry Shishkin's updated version of BBC's News user needs. As a digital innovation expert, Shishkin's work offers great guidance for traditional media organizations, helping us better understand and meet the expectations of our users. By studying and applying these insights, we gain a deeper understanding of how to angle and produce content that resonates with young people and users in general. It serves as a valuable resource in shaping our approach to content creation and engagement in the digital era.

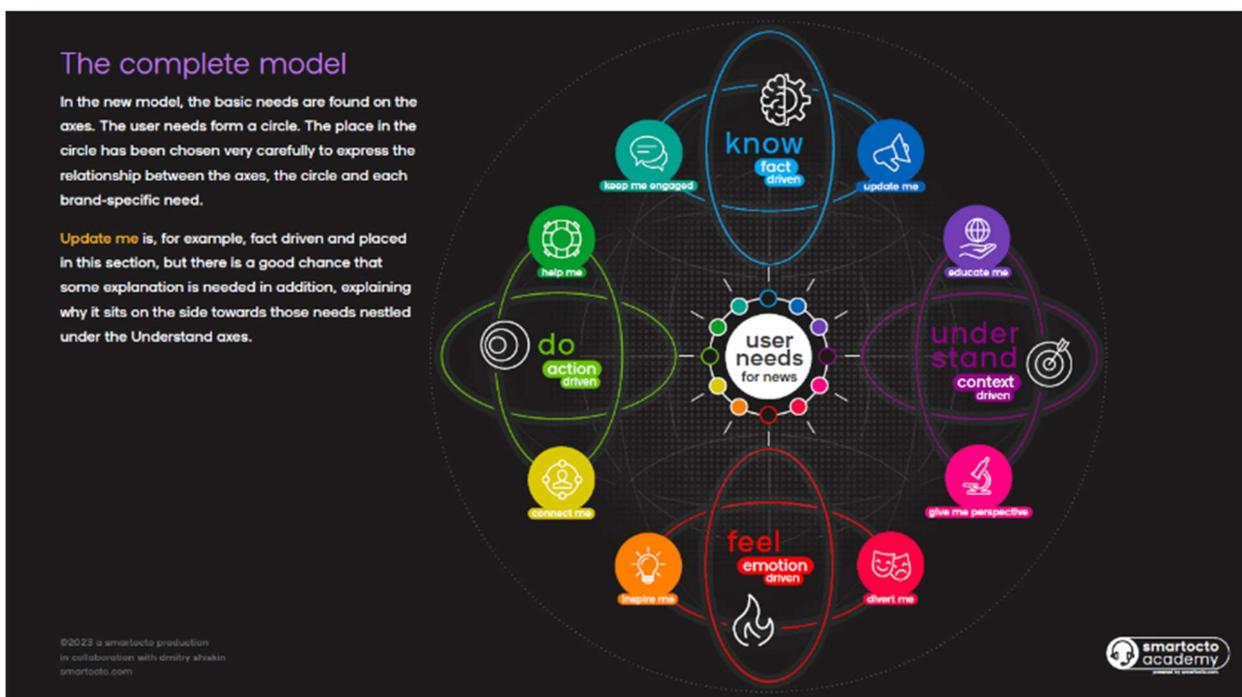


Figure 16 - The complete model. (Smartocto, 2023)

And finally, I hope for a collaboration with Professor Preben Bertelsen, professor of social and personality psychology at Psykologisk institut at Aarhus University after my fellowship, where we could look into how a combination of the TP tool and constructive content could remedy news avoidance. And maybe even lead to a proposal on how mastery of life, calmness, a constructive approach, and more thorough explanations can help us create a public service offer for news avoiders.

This report provides a summary of selected learnings from my year-long fellowship, during which I have dedicated myself to acquiring extensive knowledge, personal growth, and developing strategies for making a meaningful impact on society post-fellowship.

I am very grateful for the opportunity, and it has allowed me to explore new perspectives, expand my horizons, and pursue my passion for creating a positive impact at DR the next years.