

Quality even in the Future

Jan Helin: *Online Sheds new Light on Journalism* ❧ **Gard Steiro:** *A new Golden Age*

Trine Eilertsen: *Cheap Content does not Sell* ❧ **Jens Barland:** *The new Editorial Role*

Kjersti Løken Stavrum: *The Power of Narrative Journalism*

Rolv Erik Ryssdal: *New Digital Opportunities for Media Houses*

Sir Harold Evans: *After the Scandals; Ethics must once Again Take Priority*

The Tinius Trust

Annual Report 2012



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New Challenges, new Opportunities

Many express concern about the development in the media industry. At the same time, it is just during a time of change that the basis for future media winners is laid. The will to change has never been greater, and never more strongly expressed. Changes take place at high speed. The quick reactions from the readers are driving up the speed of the development work. The opportunity for adjusting our course and adapting to new demands is improving by the day.

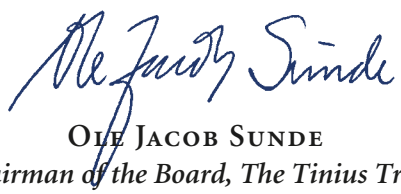
When Tinius Nagell-Erichsen founded the Trust that bears his name, he stated that an important part of the task ahead would be to promote quality in the media owned by Schibsted. For quality is important, we should never lose sight of that fact. But is the notion of quality unambiguous? Who has the power of definition? And how is the perception of quality on a publishing platform affected when you move to another platform? Which opportunities for adding quality to our products are offered by the media development?

The Tinius Trust has two important bases: One is taking care of free media. A free press is perhaps the most important safeguard for a strong and living democracy. The other is being an active support for a sound financial development of the Schibsted Group. In order to succeed with our public duty, it is a prerequisite that our media have a solid financial foundation. In this annual report, *Sir Harold Evans,* a Nestor of English and American journalism, correctly states in his article that a tottering media company is poorly fit to be a standard-bearer for a free press. According to him, sustainability is provided by a good balance sheet.

An open and free debate is a prerequisite for all sound development, also in the media. With its annual reports, the Trust wishes to make a contribution to a constructive exchange of views. In addition, this year's focus on the *quality* theme, expresses the attitude that this must remain an important building block for our media.

The Trust's annual report offers many angles of approach to the concept of quality. From Sweden, the editor-in-chief of Aftonbladet, *Jan Helin,* writes about how the requirements for journalistic quality are changing. The Norwegian contributions are signed by *Gard Steiro,* editor-in-chief of Bergens Tidende, who believes in a new, golden age for journalism, while his predecessor in the editor-in-chief's chair, *Trine Eilertsen,* is convinced that cheap journalism is and remains – yes, just cheap.

The future lies with quality, both in print and online. The editor of long standing of the A-magasinet in Aftenposten, *Kjersti Løken Stavrum,* writes about the ability to communicate by narrative as a key to holding on to the readers, while the media researcher, *Jens Barland,* who also has a background as editor-in-chief, discusses the requirements of the new role of the editor. The Schibsted Group Managing Director, *Rolv Erik Ryssdal,* writes about how a traditional media house can be lifted into the future. When the British journalists were to choose the foremost British newspaper editor, the choice was *Sir Harold Evans,* former editor-in-chief of among other publications The Sunday Times and The Times. In 2004, he was knighted for his publishing activities. After the scandals which have hit the British press, he is quite naturally concentrating on bringing ethics back in honour where it rightfully belongs. This is an eternal message which we should – and must – accept. Again this year, the photographer *Rolf M. Aagaard* has excellently portrayed most of the contributors. I address a warm word of thanks to all of them.

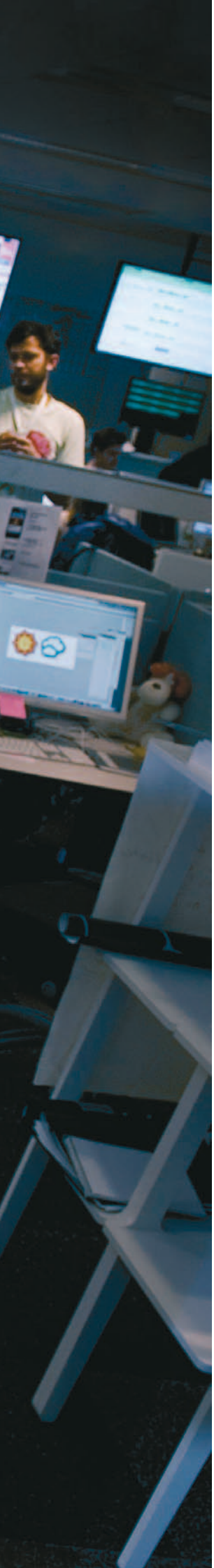


Ole Jacob Sunde
Chairman of the Board, The Tinius Trust






NBLADET



Quality journalism by Jan Helin,
Editor-in-Chief and Publisher Aftonbladet, Stockholm

Online throws an ice cold light over quality in journalism

The journalism which is accustomed to boast of its quality, wrestles with its self-image when the readers say that they like something, click something else and shares a third one.

The debate on quality journalism and its prospects in a digitalised media landscape tends to be built around a remarkable point:

Almost nobody takes the trouble to define what quality means when it comes to journalism. The discussion often begins with an implicit consensus on what quality journalism is – and in Sweden that is usually the journalism in the subscription morning papers.

But how exactly do they represent quality?

Let me come back to that later and begin by stating a complex but incontrovertible fact:

The quality journalism of the traditional morning papers is the type of content that is most difficult to capitalise on in digital media.

It almost hurts to write that. Morning papers are mainly read by the middle and upper middle classes, which constitute the greatest consumer section of any society. They have the means to pay for what they value, and advertisers really want to reach them.

However, when this journalism comes online, its quality is impossible to measure in monetary terms, which in other contexts is a perfectly common measure of quality. The higher the quality, or perceived quality, the more you can charge for it. Price is what usually differentiates high quality from low quality.

But this simple market principle seems not to apply to quality journalism online. At least not in Scandinavia.

Or perhaps it does still apply. Morning newspapers, which over the past year have seen crucial swathes of the advertising market desert them and subscribers replace them with other media, have to consider two unpalatable issues:

- *Either the quality of what they are delivering is too low, or the quality historically lay not in the content but in another aspect of what was being delivered. The readers were paying for something else.*
- *Bringing this journalism online is like standing naked in front of a mirror in the cold light of day and realising that uniqueness and quality are just not enough. Few are willing to pay, other content is read more and advertisers are finding the readers in other ways.*

Online, journalism is suddenly truly measurable. Perceptions of the excellence of what was being produced, which could previously remain comfortably in the shadows, are brought out into the open.

As the remarkably visionary hymn of the 1990s says:

> *"With the lights out, it's less dangerous. Here we are now – entertain us! I feel stupid and contagious. Here we are now – entertain us!"* *

Entertain me, excite me. Otherwise I'm clicking off somewhere else faster than you can say "quality", with content spreading like a virus.

For understandable reasons, many of those who work on the morning papers have difficulty accepting this view of themselves. The readers say that newspapers are important, trustworthy and that they really like them. They often belong to the same urban middle class as the readers.

Entertain me, excite me. Otherwise, I'm clicking off somewhere else faster than you can say "quality".

And still the readers leave, or are unwilling to pay. They continue to sing the praises of the morning papers, but replace their consumption of the content with something else.

Is it in fact the brand that the readers are talking about when they express their liking for newspapers that like to call themselves the quality press? Many of these are published under brands built up over the course of the entire 20th century; brands that promise entry to a rarefied club of people who understand the world a little better. However, brand preference and actual content are not set in stone, eternally unchanging. Digitalisation detaches the content from its context, and separating content that likes to call itself quality journalism from its brand is a particularly painful operation. Online, there is a disintegration of genre, along with the disintegration of the classic sorting and editing of newspapers in paper form. Content is king, but it has to reign without the support of editing, careful layouting, graphics and selected typefaces.

* Kurt Cobain. "Smells Like Teen Spirit."

An evening paper such as Aftonbladet which, during the print era, clearly positioned its brand as a complimentary medium, is now adopting a position as primary online news source in Sweden.

No media outlet that likes to call itself quality media in the Nordic region has managed to secure this position online. In Norway the evening newspaper *VG* is the biggest player, in Finland it is the tabloid *Iltalehti* and in Denmark it is *Ekstrabladet.*

This picture is not, however, reflected globally. The world's five biggest news sites are *Yahoo!, CNN, the Huffington Post,* the *BBC* and the *New York Times,* in that order, according to web information company *Alexa.*

That represents a mix of brand new players and what could traditionally be called quality media. If we break this down to particular European countries, the trend is the same. In Spain the top spot is taken by *El Mundo,* in France *Le Monde,* in Italy *La Republicca,* while in the UK it is the *BBC,* followed by a tabloid, the *Daily Mail,* and the *Guardian.*

The commentators who like to debate quality journalism would call all of these except the *Daily Mail* quality media.

Several conclusions can be drawn from this. One, perhaps, less relevant conclusion in this context is that Nordic evening papers have a particular status and lack internationally comparable titles. But it is also clearly not impossible for what we traditionally call quality journalism to achieve leading positions as online news sources.

This is affecting the Nordic morning papers and their self-belief. Those of us who have been reading them since we were little have noticed the change.

It used to be something that was delivered to you every morning, and the subtext was:

> *"This is what you need to know. Trust us. We know best. It might sometimes be hard going, but read and you will be richly rewarded."*

And this self-belief was justified – they did know best. But now that everything has become transparent, linkable, controllable and in real time, this tone appears almost comical in its self-righteousness.

Newspapers in Scandinavia that like to call themselves quality journalism instinctively recoil from this. Nowadays, they land on the doormat and say:

> *"Hi, I'm just like you. Honest. I like the same clothes, restaurants, cooking and I also love to travel. I'm interested in wine, but not such an expert. I'm liberal in my attitudes too, looking at both sides of the argument. I'm not difficult, but I write well."*

Sometimes when I see the morning newspaper these days, I want to shout: *"Stop, you're making a fool of yourself! You can do it properly if you want to, give up this anxiety-ridden attempt at identifying..."*

***Jan Helin** is editor-in-chief and publisher of Aftonbladet, Stockholm. He has studied literary science at Stockholm University and attended the Journalist College in Sundsvall 1990 – 1993. Jan Helin participated in an exchange programme and studied political communication and creative writing in 1993 at Augusta College in Georgia, USA.*
Formerly, he worked as a reporter and editor at Nynäshamns Posten. Started as an apprentice at Aftonbladet in 1993 and has since then had assignments as a reporter, news editor, debate editor, and editor-in-chief. He was editor-in-chief at Ålandstidningen in Mariehamn, Åland, 2003 – 2005. Between 2005 and 2007, he was a member of the board of Ålandstidningen.
Aftonbladet is the biggest daily newspaper in Scandinavia with a total of 2.9 million readers. Since 2004, Aftonbladet has more readers online than in print and in 2012 reached the point where online advertising revenue exceeded the print edition.

The social parts of the internet already provide me with an overdose of anxiety and identity seeking. Friends who depict their battle to make their lives work through status updates on fantastic friends, wonderful candlelit dinners, perfect weekends in Paris, not to mention the cute kids and feet on a palm-lined beach.

We can call this all sorts of things, a kind of embellished lifestyle content that we can accept from our own friends, but we can hardly call it quality content in any true sense, relevant or a unique depiction of reality.

And yet I find newspapers that like to call themselves quality journalism increasingly walking this anxious tightrope between identification, a fake popular touch and a reasonable knack for trendspotting. Like they are a status update. Not everything of course, not the whole newspaper, but something in the form of address and the tone.

Much of it is competent lifestyle journalism, but it feels much more like a loss of self-belief than quality journalism in the fragmented context of a morning paper online.

This is particularly obvious since newspapers that like to call themselves quality publications have never really had the fire in their belly when it comes to news work. At least not in Sweden. Unlike the Scandinavian evening press, they are unable to muster reporters with that possessed drive, who take those extra steps, work the extra hours at night, go the extra mile to find the person who can tell the story, even if it's gone midnight. Reporters so driven by a passion for news that they require a responsible publisher who is ready at any time of day to take difficult editorial decisions, quite often taking the reins in the early hours, but in the best scenarios going to bed happy and amazed at how on earth the reporter got hold of that incendiary detail that will make us the talk of the town tomorrow.

This is a temperament and a drive that thrives in the online world of real-time publication. But for some unknown reason, this characteristic is often excluded from the concept of quality when it comes to the debate on quality journalism.

Instead a consensus is sought on turning our noses up at this type of media's news work.

Of course the Nordic morning press write about news. But historically, they have mainly maintained a distance and largely contributed new perspectives to news that is already known or conveyed news in the form of maneuverings in the corridors of power.

There are obviously shining examples of exceptions to this, but historically the aggressive chasing down of news and getting the big scoop is not hardwired into this type of newspaper that we are calling quality journalism.

That statement will no doubt offend the odd quality hack and may be a topic for the different sides to discuss. It should also be said that we have seen a change of direction in recent times, at least in Sweden, first at *Svenska Dagbladet* and then over the past year much more clearly at *Dagens Nyheter,* which has recruited a number of talented newshounds from the evening press. However, these changes have been very late in coming, and this type of driven, aggressive and individual news work has not tended to be a feature of either *DN* or *SvD* before.

Nevertheless, we can take heart that this is not a crucial issue for those of us who hope that quality journalism has a future beyond the paper form. Pretty much everyone agrees that news, in the sense of something not previously known, is a type of content that is impossible to charge for online.

It appears there is only one commercial position for news, and that is primarily taken up by news sources that convey news with attitude and energy in order to attract a mass audience.

And there is still a major gulf between the morning newspapers and the feverish news drive that creates a live experience of the news, and is based on a uniquely large readership, particularly in Sweden and Norway via *Aftonbladet* and *VG*. It is also questionable whether this is a path that quality journalism should take as the development of digital media enters a more mature phase.

Newspapers that like to call themselves quality publications, have never really had the fire in their belly when it comes to news work. Not in Sweden, in any case.

We can play a blame game here, about whether the editors have lost their self-belief due to the structural changes, or whether the executives have started to doubt their product because the winds of change are tearing apart the business model.

But journalism without a belief in itself, without actual or contrived reasons to exist, has never stood a chance. Not in the old or the new world. Not in so-called quality newspapers or others.

So far, I have made a few rather unkind personal reflections. But I promise, I am a friend of quality journalism. I simply want to challenge the self-image that says newspapers keen to call themselves quality journalism should be particularly suited to delivering news and lifestyle in a new media world. It is, in any case, quite a new concept compared with the content on which the self-styled quality newspapers have historically built their reputation and brand.

It may of course be that the quality actually lay in getting news and opinion at the breakfast table, packaged in a paper. As news and opinion became available from other sources, we stuck with the habit for a while, but the need wore off.

The quality was not found in the content – it was the distribution and the packaging that we paid for. The content was easy to replace. But that would be to draw far too gloomy, and as yet unsubstantiated, a conclusion about quality journalism.

We really do want it, in fact. We want it to embrace us once more in the warmth that is only for those of us who know a little better and to regain its self-confidence, to earn its keep and leave readership figures to those with a screw loose.

But instead of getting carried away with dreams, let us instead consider a couple of international exceptions, newspapers whose content is generally agreed to constitute quality journalism.

Respected titles such as the *Financial Times* (FT), the *New York Times* (NYT) and the *Wall Street Journal* (WSJ).

Titles that still have their self-belief intact, albeit faced with varying degrees of challenge when it comes to business models. The world's best newspapers according to themselves, their readers and their owners. Very few newspapers have ever been able to boast such a trinity of consensus.

They look the sceptics right in the eye and state unashamedly:

> "*We are the liberal think tank of the world. We have people reporting on the ground, from all over the planet where there is action.*" *(Quotation from the editor of the* New York Times *in 2012.)*

It may all be very American, but can you remember anyone, editor, owner or some other representative of quality journalism, in our part of the world expressing anything even vaguely like that?

Or is what comes to mind hesitant ramblings from editors talking about business models? When did they become so practised in that? And in this debate, where are all the newspaper executives who believe in their product?

Yes, loudmouthed and more humble representatives of quality journalism have their problems. But who would you put your money on to survive the revolution? Those with their self-belief intact, or those fumbling around for theirs?

Journalism without faith in itself, without a real or contrived reason to exist, never stood a chance. Neither in the old, nor in the new world.

Let us use these international examples to try and illustrate the difference between two factors that I believe are essential to the concept of quality journalism.

I am referring to usefulness and understanding. Usefulness in the sense of information that I can use to make rational decisions in my everyday life and as a consumer. Understanding in the sense of information that renders the world we live in more comprehensible. Usefulness and understanding of the world are the same thing for a small number of consumers of journalism, whether they are major investors or decision-makers at the top level of business or politics. There are very few such people in the Nordic countries, and those that do exist largely need to consume international media so that they have the same information as their international partners and counterparts.

For the vast majority of people, journalism that we find useful is different from the journalism that helps us to understand the world. These are two clear but distinct needs.

The Financial Times, the *New York Times* and the *Wall Street Journal* produce a type of upmarket journalism for an educated and rich elite. That elite is, for demographic and political reasons, very small in the Nordic welfare societies of Sweden, Norway, Finland and Denmark.

There are simply not enough people here who are dependent on this type of information and analysis for their investments to create a market for niche products such as the *Financial Times* and the *Wall Street Journal.* In short, the degree of usefulness is too small for such newspapers to be a viable business here.

Hybrids such as Sweden's *Dagens Industri* can be found in the business niche and are also profitable online, but they are considerably more popularised, news-driven and person-focused, and in fact only borrow the packaging for a type of consumption-focused lifestyle journalism at weekends from upmarket products such as the *FT* and the *WSJ.*

Publications such as *Dagens Industri* instead place a clear, consumer-oriented emphasis on monitoring the country's local exchange and the companies listed on it. They largely lack the macro-analyses of international politics and descriptions of complex interrelations in the global markets that the *FT* and the *WSJ* deliver on an almost daily basis. Such analyses are too far removed from the lives of the vast majority of news consumers to be of any relevance. These are texts that require previous

knowledge and where there is an audience for this in our part of the world, they can easily turn to the international titles for their information.

Usefulness is one aspect of a quality concept and is clearly illustrated by the difference between newspapers such as *Dagens Industri* and the *Financial Times.* The consumers of these draw benefit from them based on their own circumstances. *Dagens Industri* operates in a market where the usefulness of a good local stock exchange service trumps complex analyses.

The question is what happens to the other factor in the quality concept – understanding – when understanding of the world cannot be said to be of direct use to the target group. It is, of course, always a good thing to have a better grasp of world events. But the direct usefulness of an analysis of the political power-play surrounding the Greek economy in Brussels is close to zero for most readers. However, it can help to make greater sense of the world, assuming that the journalism is done well.

The same applies, for example, to monitoring the internet giants in California. We have now reached a historic situation where the majority of people in the Nordic region have made products from companies such as *Google, Facebook, Twitter* and *Apple* an integral part of their daily lives. These companies redefine how we live our lives and how we run our businesses. The pace of product development is dizzying, and in many respects controversial when it comes to issues such as personal privacy. Some companies have even successfully intervened in national politics at government level, such as *Google* in France. This provides excellent fodder for expert journalism, and is central to our understanding of the world as it stands right now.

And yet not one single Swedish newspaper that likes to call itself a quality publication has a regular correspondent stationed in San Francisco. There is a brilliant blog written on a part-time basis by *Miriam Olsson Jeffery* and published in *SvD.* And of course, occasionally there are articles written about the phenomenon of these companies, usually in the business and culture sections. But these articles tend to be clearly based on reading other media, and at best are the personal thoughts of the writer. They rarely bear the hallmarks of quality journalism such as cultivated sources that can shed light on and provide background to new information, and the expertise of the writer built up over a long period of covering the same subject, which offers unique insights.

The pure usefulness of such journalism is not immediately obvious. Few investors in the Nordic region need it in Swedish, and the Swedes who own shares directly in *Google, Facebook, Apple* or *Twitter* are not exactly legion. But for everyone who wants to understand what is happening in the world, journalism that regularly reports on and analyses *Google, Facebook, Twitter* and *Apple* is naturally invaluable.

Most people would agree that the developments being driven from Silicon Valley are one of the biggest stories on the planet right now, and journalism that prides itself on quality should cover it.

It is also unlikely that the story has gone unnoticed by editors. My speculation is that usefulness has been weighed up against understanding and the former has come out on top. If you ask me, this is a mistake for those who want to achieve quality in journalism. But it is a popular move in today's journalism; focusing on the reader and the usefulness to the reader instead of focusing on what the editor knows is interesting and what we should know as readers in order to better understand the world around us.

A conversation with Ken Doctor, media analyst at Harvard University's *Nieman Journalism Lab,* got me thinking about the role that newspapers keen to call themselves quality publications have historically held. What has their quality actually been? We discussed the phenomenon that printed morning papers in India are enjoying double-digit growth, despite pretty good internet penetration. How can that be?

Doctor's answer is telling:

> *"If Europe could introduce policies that brought around 100 million poor people into the middle classes and then offered them a cheap newspaper, you'd see a rush for your printed morning newspapers too."*

So is the printed morning newspaper a product that works best in societies with an emerging new middle class?

The idea is too challenging to pursue further, the objections too obvious and too numerous.

But there is no doubt that the history of the Swedish morning press runs entirely in parallel with the emergence of an urban middle class. That was where it started, and that is the audience with whom it has always been most strongly associated.

The morning paper on the breakfast table was certainly important as a status symbol, a marker of class. It was also a good summarising news source in an analogue age, containing political analyses and opinion pieces.

In the introduction, I promised to return to the question of what defined quality in the morning press historically. Well that was it.

And the digital world suddenly sweeps away the need for both the newspaper as a status symbol and the analogue summary of the news.

Of course the morning press has historically played a significant role in opinion forming, analysis and political debate. And that remains the case. It is also very clearly a need that has not disappeared with the digitalisation of the morning press. It is sure to live on and may be an opportunity for quality journalism moving forward. However there is also a risk, or an opportunity, that this particular section of journalism will instead be turned into think tanks funded and distributed in entirely different ways than by commercial media owners. The idea that social debate – not unlike commercial advertising – is mediated by the news has been important in spreading opinion-based journalism broadly within the population.

Nowadays, commercial players largely push their messages alongside the news in digital media. Stakeholders who want to provoke a debate about ideas and shape opinion also have opportunities to do the same – effectively reaching other opinion-formers and legislators. But it is going to be difficult to reach a broader audience for this material in this way.

The risk is that today's commercial owners do not consider the value of driving opinion and debate to be important enough, as the newspapers that call themselves quality media see pure news being eroded as a viable business model. Such a development would be deeply unfortunate for public education, but very little of the rhetoric and actions from today's media owners suggests that public education is a strong driver for media ownership, as economic realities squeeze the bottom line.

When newspapers began, they tended to be owned by people with some form

of political agenda. *Aftonbladet's* founder *Lars Johan Hierta* was an entrepreneur and industrialist, but also a person who staunchly supported freedom of expression and a government of the people, opposing royal power and state censorship.

The majority of media owners in the Nordic region nowadays are not made of the same stuff. Those who represent media owners regularly assert how import opinion forming is to their business, but the companies' *raison d'être* is most often based on the needs of the customer or the reader, rather than a journalistic credo.

This in itself is a challenge to the quality of journalism. Needs that were once met by service journalism are increasingly fulfilled by establishing separate services that can be run independently of journalism.

Who would you put your money on to survive the revolution? Those with their self-confidence intact, or those fumbling around for theirs?

When journalism then comes online, three basic things happen:

It becomes measurable, shareable and part of a dialogue, which turns certain quality concepts on their head.

In greatly simplified terms, we can see that pictures, lists, clear opinions on controversial subjects, personal texts, humour, cute cats, excited dogs and provocative angles increase clicks and participation.

This is not an obvious definition of quality according to editors in media that like to call themselves quality media.

Hold that thought, as I conclude by giving a couple of American examples from some of the most prominent media entrepreneurs, which further complicate the concept of quality journalism.

A few years ago, I outlined a problem for Aftonbladet's editorial team, inspired by *Alan Rusbridger,* editor-in-chief at the *Guardian.* This was an attempt to get to the core of the challenge facing print journalism when it comes online.

The whole problem can be summarised in one simple sentence:

> *Demand for a closed text that summarises an incident with no subsequent updates has fallen sharply.*

An interesting discussion ensued and a positive spin on the outcome is that we improved the way we link to other sources from our articles.

However, it was not until I met *David Cohn,* an energetic young journalist in San Francisco who, with six friends, founded and runs the mobile news service *Circa,* that I felt progress was really being made.

It is often claimed that *Circa* has solved the future of journalism, although this may be the New Age hyperbole that you get from so many start-ups in northern California.

Some seem focused on dismissing these youthful initiatives, often with an immediate question about where the revenue streams are. I am convinced that this is the wrong approach for anyone looking to find the quality and value in journalism beyond today's familiar brands.

The most exciting new initiatives in the media world right now are emerging out of the energy that Cohn represents, particularly when the passion for reporting is

coupled with the ability to analyse data in a way that is conspicuous by its absence in Nordic media companies.

Circa began with an analysis that says a news article is a closed box in which the reporter writes information. The problem is that it lacks structure. You never know when you hit the important fact or the newsworthy detail. This model is ill-suited to an age where news is mainly consumed on the go.

They are not suggesting that more reflective reading is disappearing, or that more stylistically driven reporting suddenly lacks value. They simply have nothing to do with news any more.

The whole problem can be summarized in one simple sentence: Demand for a closed text that summarizes an incident with no subsequent updates, has fallen sharply.

Traditional quality journalism finds it far too difficult to meet the demand for a quick update on events when the reader has a spare eight minutes.

To describe *Circa's* idea, let us look at the classic day two problem. Editors know what I'm talking about. It's day two of a major news story that is still unfolding. You now have to write a news article that satisfies both those who have followed the story from the outset and those who are only now able to catch up on events.

It's an impossible task. The person who has been there from the start will think that the article is slow, harping on about information that is already known. The newcomer to the story will think that the article starts somewhere in the middle, ends somewhere in the middle, and finds it difficult to understand what is going on.

So what is the solution? The fact is that neither quality journalism nor any other journalism has found one in the past 300 years. The addition of a background summary in bullet form and a fact box are the best that traditional media have come up with.

Editors of the old school often boast about this, barely concealing their delight when they tell reporters who dislike writing the fact texts that the summary is the most read part.

Well, according to Cohn this is not all that surprising. The rest is so unstructured, old and – remarkably often – quite incomprehensible.

Their solution is very exciting. They have broken down the news article into its smallest constituent parts, the atomic units.

They say that a news article comprises facts, events, statistics, images and quotes. *That's it.* The rest simply clouds the understanding of the news.

News about a crime, for example, always contains details about the incident, the time and the place.

That information may appear almost anywhere in the old style of news article. In *Circa's* mobile news app, it always appears in exactly the same place in the same structure. They then update the news with the smallest constituent parts as the story develops. A new fact, a relevant new statistic, a new image, a new quote. These new points, as they call them, are constantly added to *Circa's* reporting, which means that you follow a news story. When you dip back into your mobile phone, you start catch-

ing up from the point you last read and then you scroll forward, taking in a new fact, a new statistic, a new quote, a new image. And all this is in an unbroken timeline, with no nonsense or sudden examples of misjudged stylistic ambitions from the writer. Style is a matter for other modes of expression.

It is understandable, lightning fast, when you want, where you want.

Is this a quality of journalism? Is *Circa* in fact quality journalism?

Who decides? Who is that label important to?

It's clear that the journalism developing fastest at the moment is obsessed with analysing data. The most progressive start-up media don't think about what it means for their future business to share their data with *Google, Facebook, Apple* or *Twitter.*

They see the giants as infrastructure, but maybe one day they will come to regret that. Maybe the old media companies will be proved right in their scepticism about the big four working so hard to control their platform, subscriber register and distribution. Or they may be fighting a hopeless battle against a global domination that is already established, just as in the electronics industry or the automobile industry, which today is mainly about assembling and packaging the same components from a small number of manufacturers in different ways.

It remains to be seen.

Right now, in 2013, we can see that treating the big four as infrastructure makes the new media companies incredibly fleet of foot compared with the media companies that sit around contemplating what the digital trend means for quality in journalism.

Take a current example that is both familiar and important: the sports site *Bleacher Report.* In the spring, I spent an evening with one of the four founders, *David Nemetz,* talking about how they reinvented sports journalism.

Nemetz began by saying how he grew up with his local newspaper, the *San José Mercury News,* and experienced a growing frustration at how tired the news coverage of his favourite team was getting. He started blogging online for himself, but above all he and three schoolfriends built a technical platform where like-minded people could chip in with links and their own news.

Eventually there were 5.000 writers on the platform, making it too unwieldy, so they started working with a smart editorial team to structure the site and set up a program for the young fans who were doing the writing.

But the most important point was the way they learned to analyse data on everything – what their readers searched for most, what they shared most, which writers wrote most and were shared most. They began with an editorial analysis of data to support them in shutting down writers on the platform. Those who wrote something that was not shared or did not provide links to interesting news were stopped from contributing content to the site. Today, *Bleacher Report* employs 160 people, almost all of them recruited from the 5.000 who were involved from the beginning. Apart from a small technical team and sales & marketing department, the vast majority are journalists. They reach 20 million unique visitors a week and are the third largest sports site in the US.

The unique thing about the *Bleacher Report,* according to Nemetz, is not the technology. It's the fact that they see their editorial team as an investment and combine classic editorial competence with the ability to analyse data.

Many of their contributors now appear as pundits on major sports channels such as ESPN. Bleacher Report was launched in 2007 and in 2012 it was purchased by *Time Warner,* via *Turner Broadcasting,* for USD 200 million.

David Nemetz may have achieved ridiculous wealth before the age of 30, but he is already investing in his next media project. He remains tight-lipped about it at the moment, but we can be sure that it is based on the same foundations that will underpin the future of journalism: the ability to analyse data and create journalism out of it, and the insight that the editor and the algorithm are useless without each other. In the media companies of the future, the letters and the numbers will have to work in harmony.

David Cohn says that a news article comprises facts, events, statistics, images and quotes. That's it. The rest simply clouds the understanding of the news.

Those who try to establish one without the other will not last long.

Is this the future of quality journalism? Spontaneously, you might think so.

We have all the buzzwords in place: start-up, major investment, data analysis. This is serious.

Let me give a little anecdote about how *Bleacher Report* works. During one of the last PGA golf competitions in the US Masters, the young Rickie Fowler plays spectacularly well.

After each day, a mysterious woman is seen by his side. It turns out to be his mother. *Bleacher Report's* team, who are analysing the data, see a distinct spike in searches on *Rickie Fowler + mom* and *Rickie Fowler + girlfriend.* The newsdesk at *Bleacher* quickly draws the conclusion that the viewers don't know who the woman is. They act immediately and push the story about Rickie Fowler's mother hard, running a whole host of features on her. The traffic goes through the roof before any of their competitors know what's going on. *Bleacher Report* yet again wins the battle for an audience. There shouldn't be any great mystery behind data analysis and journalism, and there rarely is for those who succeed.

Some might call this journalism irrelevant gossip, while others might feel their experience of Rickie Fowler's golf is enhanced in some way.

Is this quality journalism?

I would say it is certainly journalism with a measurable and definable quality. It meets a need from readers and attracts a large audience.

There is, however, one thing I think we need to be clear about, now that quality journalism is also able to follow its viewer, reader and listener streams and analyse the associated data. We are going to discover one of the most fundamental tabloid insights:

People say one thing about what kind of journalism they think offers quality, but they tend to click on another thing and share a different one again.

Rickie Fowler was a fairly innocent example, and one that was well done. But what happens on the day a newsdesk is glued to the data on opinions and streams and notices, after a terrible crime, that there is a rush of searches on *Muslims + terrorism?*

Should we call it a journalistic quality to start running stories that spread prejudice?

Of course not. That would not be responsible publishing. Sifting out facts, seeking

out details and confirming them, placing news in its context, will remain a hallmark for all publishing operations, whatever quality label we give them. Responsible publishers must understand that the job is not to rush out and give the readers what they want after a one-dimensional analysis of the data. The publisher has a greater responsibility to prevent journalism from descending into pure populism. That would be a fine feature of a more engaging debate on quality journalism than the rather detached discussion we have seen so far.

In terms of quality journalism, I think we have to realise the need to be brave and go against certain established truths in modern management literature.

It is, for example, not always essential for journalism to pander to the reader.

Quality journalism *never* has – tabloid journalism *always* has.

I believe quality journalism must regain the belief that it knows better than the readers and confidently address readers who also want to know better. However, it should be possible to temper this form of address with a new humility and transparency, creating a journalism that promises to make sense of the world, to focus entirely on that and to consistently recruit accordingly.

Quality journalism is provided by those who, better than any others, are able to explain to me what the news is all about. I don't need more news. I need news explained to me and put in context.

That's something I would certainly pay for.

And finally: the media is sexy. It's an industry that attracts creative talent. It creates environments for rolling conversations about contemporary life. It creates products that are talked about from the highest corridors of power, through the mightiest of boardrooms down to the more modest kitchen tables.

That is a quality in itself.





Media houses undergoing change by Gard Steiro,
Editor-in-Chief of Bergens Tidende

On the verge of a new golden age of journalism

To succeed, we must move quickly into the digital future. But we must be careful not to lose the journalistic quality and distinctivenesss on the way. That is our bread and butter.

Expectant silence. Six hundred journalists looked at the Jury Chairman, Thor Woje. The words drowned in an ovation. Furthest down in the hall a group of jubilant women and men rose from the chairs. They embraced each other, opened bottles of sparkling wine, cheering on their colleagues up to the scene in Oseberg cultural centre. This was the start of a very nice evening for a small media house from Western Norway.

The SKUP conference, or the Norwegian Championship in investigative journalism, as it is also called, is each winter organized in the city of Tønsberg. The prime investigative journalists in the country gather here sharing experiences, patting each others' backs and arguing in the bar.

The undisputed highlight was the awarding of the *SKUP Prize* itself. All the major newsrooms are nominating their best stories, explaining in detail their way of going about the work. In the pile of methodology reports, there are many examples of society critical journalism which would have qualified for the curriculum at the country's media schools, but only a few are honoured at SKUP. The diplomas are also hard to get. This year as well as last year, the jury are only awarding three. One of these was given to *Bergens Tidende* (BT).

This represents one of the better moments for an editor. Three good BT colleagues were on the stage, and the entire hall could hear the jury leader say: "By studying complex themes, exploiting their own considerable data skills, defying at times provocatively closed doors and resistance, the journalists have succeeded in conveying something which appears as a work of reference for journalism on climate change, and that in an educationally very good way."

I was happy about the diploma, but even more about the fact that we were 18 at the table, twice as many as the BT normally send to the conference. This was not due to a sudden urge to exceed the budget, but an established tradition that all who have submitted a good methodology report receive an offer to participate. Normally, the delegation is roughly the same size as a handball team, but this year BT had submitted in all five projects. This represented a new record, and more than several newsrooms we regard highly, like *Dagens Næringsliv, Aftenposten* and *TV2.*

The BT journalists had made an emissions quotas trading survey, investigated the as yet unknown Norwegian adoption history, and uncovered how the politicians had let the Bergen schools decay until they finally had to be closed. In cooperation with the readers, they had documented that the police does not come when they are most needed, as they are not on watch then. And they had told the story of *Catherine Langfjell Torsvik,* a young woman growing up in an atmosphere of intoxication and misery. Many knew, but no one acted.

All these five projects are highly placed on the list of the best investigative journalism in BT's modern history. And all the issues have been produced last year. In 2012! The definitive annus horribilis of the regional newspapers – the year we had to cut down by hundreds of millions, and almost daily could read powerful prophesies about the imminent death of quality journalism.

Smaller staff, better newspaper

My predecessor, *Trine Eilertsen,* is a wonderful editor and commentator – but not a typical diplomat. Just after leaving Bergen, she allowed an interview by *Minerva,* a Norwegian periodical. And as usual, she was beautifully honest.

When *Minerva* wanted to know whether BT quality had suffered under the heavy cuts, Eilertsen answered: "During my four years tenure Bergens Tidende has become 100 less in the newsroom and clearly a better newspaper."

The reactions were as expected: – A slightly forced argument, the media professor *Martin Eide* said, who found that the newspaper had become thinner. – Anyway, it has become a different newspaper, the trade union representative, *Arild Berg Karlsen* thought, and was concerned about increased exchange of written material. – Just think about how good this newspaper might have become if they had gotten rid of another third of the staff, an NTB (Norwegian news agency) journalist commented.

The discussion was about as predictable as an average question time at the Norwegian Parliament. And Eilertsen was certainly not interpreted with the best intentions. Naturally, her message was not that downsizing makes newspapers better, but that Bergens Tidende despite massive cuts demonstrably had delivered journalism of very high quality during her period as editor-in-chief. The fall in revenue after the 2008 finance crisis had forced the newsroom to prioritize tougher than before. Much has disappeared on the way, but very few readers have complained about the quality. And not only Eilertsen was satisfied. BT was twice nominated to the *Newspaper of the Year* during her period as editor-in-chief.

It is not very relevant to compare Bergens Tidende of today with the product we published ten or twenty years ago. That was a newspaper for another time. Those who think the journalism purely qualitatively was that much better in the 1990s,

should have a look in the archives. I do that regularly, and right away I am cheered up. Our memory is selective. We remember the good issues, but forget the rather long interval between them. The journalism of today can definitively stand the comparison. And of course it should!

Anyway, discussions about the excellence of the past are not very fruitful. Nostalgia will not bring the media houses through the digital transformation. On the contrary. If we the next few years become more focused on conserving than on new developments, we risk to lose both relevance and position. The world of media is changing at staggering speed – and there are few indications that it will wait for Norwegian regional newspapers. We are inexorably becoming fewer in the newsrooms, demands are increasing, everybody has to do more than before. For the foreseeable future, continous change will remain part of our everyday life.

Bergens Tidende is in the middle of the second round of cost cutting in four years. The experience from the first round gives me hope for the future. We have never delivered more prize winning journalism than during this last four year period. We have never been more visible in the national discussion. It is really possible to achieve more with less.

Abundance

In the summer of the year 2000, I was to my surprise offered a permanent employment in BT. Unfortunately, the reason was neither special skills nor higher education, but the fact that more gifted people chose not to apply. The job offered was a newly established online position – a department at that time at the bottom of the journalistic hierarchy.

The transition from the smaller local newspaper *Bergensavisen* was greater than I had expected. Naturally, the professional level was higher, but the main difference was the lack of challenging demands. I came from an organization where everybody had to do their best every day if *BA* were to compete with BT. Did you not deliver the goods, you were told so by the boss. If you came to the morning meeting with-out at least one good case on your pad, you were frowned upon by your colleagues. Did you have mistakes in your articles, you could not put the blame on anyone else. Proof readers were few and far between.

In BT another culture reigned. Of course, it was a good newspaper. Some of the best journalists in the country were working (and still do work) in the BT, and at times they delivered articles deserving to be framed. But the resources were sufficient for making a newspaper which could and should be much better. If I can make a parallell to the sports world: we had Chelsea's number of players and budgets, but only played for a draw against *Skeid* – a local Norwegian minor league club. At the time, *BA* had one news journalist on the evening watch. In BT there were five times as many. The desks were not even comparable. There was no scarcity of funds or people stopping good ideas from getting realized in the BT.

Still, there was a widespread opinion that Bergens Tidende lacked resources. We needed more hands and new competence. Travelling budgets were too small, the everyday too busy, we thought – while the actual problem was our own ability to prioritize and make demands on ourselves. And why should we? Money was flowing in. The

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Bergens Tidende is the biggest newspaper on the west coast, with the largest newsroom outside Oslo. The paper comes out seven days a week. The media house also publishes the weekend magazine "BTMagasinet" and the home and interior design magazine "Hus & Hjem". Circulation was 76,817 in 2012. The print edition had 224,000 daily readers and the online edition 216,000.

first years after the turn of the millenium the revenue increased drastically. It was a fantastic time. BT purchased a TV channel, launched a new Saturday magazine, and started a number of new online services. It was getting to look too much like paradise on earth.

Behind the facade all was not that rosy. BT was struggling with growth pains. The newsroom did not succeed to the same degree as other media in making use of the new digital opportunities. New demands were met with new employments, but we were not good enough in bringing new, digital competence into the existing organization. The productivity was –with the benefit of hindsight – surprisingly low. We had more than enough people, but too many were lacking direction. Several wrote more for the sources than for the readers. I was one of them. No one stopped me when I spent day after day in the district court covering court cases of evidently marginal public interest. Some of the reports I delivered – and had printed – were completely incomprehensible to all, except the public prosecutor, the defence counsel and the indicted person. But then and there appeared as meaningful.

The management understood the challenges and made many wise moves. Among other measures, they turned the newsroom upside down, introduced new compensation systems for good achievements, and tried in various ways to make the staff multimedia oriented, not only in the name. Unfortunately, the intentions were better than the results. It proved difficult to bring about change in an organization which a) had proud traditions back to 1868, b) was surfing dismally on a business cycle, and c) held a quasi-monopoly.

A crisis was required – and it came. A not welcome, but still necessary electroshock.

Unsynchronized

Until last year I thought the autumn of 2008 would be my toughest time as a BT employee. Advertising income dried up like dew in sunshine. Only a few months after we had been drinking Chablis with both hands at the summer party, the billion-business Bergens Tidende was in the red.

The cost cutting was painful. The TV channel we had spent years and millions to establish, was closed down. Many good colleagues were leaving the house with a final pay package or retirement gift. We lost both competence and talents, but also effectiveness. How should we manage to handle all tasks with a much smaller staff? What should we do less, and what should we not do at all?

The last question is the most difficult one for a comprehensive general newspaper like Bergens Tidende. The subscribers are a heterogeneous group. We cover very different requirements of their daily life. Even if three quarters do not look at the sports pages at all, we cannot just discard these pages. In fact, the last quarter indicates that the articles about the local football club, *Brann,* are the main reason why they subscribe to BT. And they speak loudly.

Therefore, the solution was not to close down whole sections or columns, but to sharpen content profile and increase production efficiency as much as possible. One might think that the latter would impair quality. Not necessarily, is the answer. BT was also lifted.

At the time, large parts of the newsroom were working with tomorrow as the only horizon. Coming in for work, the catalogues were empty. We worked as well as we could in order to provide the desk with sufficient material to fill the newspaper. Even if there were more editors at work in daytime, the evening team produced ninety per cent of the newspaper. Strangely, this was not because the evening desk was much better qualified. No, because this was rotational work. The same people were making

four times as many pages in the evening as in daytime. The explanation was that they did not have any manuscript to work on. They were sitting idle, while the journalists were hammering their keyboards. The departments were not synchronized.
That is how it is, making a newspaper, many said. You cannot plan the news. That was not true, of course. The online newspapers had long snatched the event news. If anything spectacular occurred, the readers expected to read about it immediately, not in tomorrow's newspaper. Counts showed that as much as four of five articles could have been printed at any time during the week. They were not without interest, on the contrary, but relatively timeless.
We drew the consequences of this fact. We fixed as an objective that 80% of the newspaper should be produced at daytime. This would permit a considerable reduction of the desk, the by far largest department of the newsroom. The alternative would have been to retain a large desk to provide the quality assurance for an ever smaller content.

A workshop for journalism

The project got the name *"planned production"*. We should rather have called it "rescue of print journalism", as that was what it was about. When we had to deliver the material one or several days before deadline, it forced us to make use of new methods and choose other histories than before. You could no longer start work without anything but a hope that something would happen in course of the day at work. To succeed, you needed a solid source network. You had to dive deeper into the post journals, get out documents and reports, be two steps ahead of the news. The idea development had to be considerably sharpened. BT should establish the agenda rather than following it. Departmental managers allocating the tasks of the day in the shape of press releases and formal invitations, were forced to think anew. They had to ask themselves which themes would be of interest to the readers during the coming days.
This changed the journalism of BT. Some think it deteriorated. Perhaps not surprisingly – I do not agree. First of all, the difference between online and in print became more pronounced. Events and news where there was competition, were admitted directly online. In the printed newspaper you got more blank news, commentary and thematized issues. When planning the first page several days ahead, quality became more even. Most emergency articles disappeared. The difference between weekend and working day became clearer. Readership research showed that subscribers were more satisfied with the newspaper. At the same time, the online edition enjoyed better traffic development than the other regional newspapers.
The long term planning changed our priorities and released resources. The so-called unmotivated double columns, articles the desk knew would not be read, but were printed lacking something better, were gradually fewer. The news managers had to prioritize much harder in order to have first page candidates several days ahead. Many journalists who previously were lacking direction, now were better followed up by pure necessity.
It soon became clear to us that the perhaps most serious threat to quality was not that the desk had shrunk, but the accumulation of work during the hours before deadline. Manuscripts full of defects, lacking both angle and thread, were published in their original form – quite simply because the desk did not have time to correct the faults. With a longer horizon, we discovered potential catastrophes before it was too late. Issues we knew would be difficult to explain to the readers were channeled to that part of the desk we called the *workshop*. It was a small group of designers, graphic journalists and editors specializing in presentation. They were able – in col-

laboration with the journalists – to lift many mediocre texts to newspaper pages we today are proud of. Naturally, this was an expensive work method. Still, it was the right medicine. Good journalism costs money, but in the long run, poor journalism is even more expensive.

This was the idealized version. I shall not conceal that it has been, and still is, a very difficult process of change. However, I am not in doubt that this has been the right thing to do. We still have not achieved the objective of 80% production at daytime, but have met that target on one day in the week – on Sunday. Here, we only have a few pages of fresh produce. All the rest has been made several days ahead. We offer interviews, guest commentaries, foreign analyses, photographic reports and long background articles. The only thing we do not have is yesterday's news. And this is the edition where we get the best feedback from the readers.

Investigating a little more

When you have substantially fewer hands in the newsroom, but cannot cut content without risking to push away the subscribers, it is easy to become paralysed. The answer is often to spread resources more thinly. That is a dangerous strategy. The readers will swiftly and merciless expose lower quality.

We discovered that we knew surprisingly little about what the subscribers expected from us. When we finally had systematized the readership surveys, we had to acknowledge that our picture of reality was built more on suppositions than on real insight. We used substantial resources on themes where a majority of readers had not much interest. Let me exemplify this by our sports coverage. For years, the journalists had spent evenings and weekends covering volley ball, basket ball, ice hockey and handball. If we dropped one match, the sports editor got so many raging telephone calls that he did not dare to refrain from covering the next one. The paradox was the number of spectators. When the journalists arrived at the sports halls, the scaffolds were so thinly populated that you could have put the whole crowd into one large meeting room. Those coming to see the match between *Ulriken Eagles* and *Harstad Vikings* were not sports fans, put parents, brothers and sisters and sweethearts of the players – who were causing the "telephone storm" when BT did not show up at the matches.

When a new sports editor was hired by BT, he made some radical choices. The department should no longer just follow the schedules. They might well write about basket ball once in a while, but then with such a wide perspective that it would interest more than those who were already insiders. The journalists should give priority to those disciplines engaging most people, and primarily Brann, which is more of a Bergen institution than a football team. The rest of the time, they should see the sports in a wider society perspective. The journalists started writing about the quality of training premises, black money in football, drug abuse, exercise and diet. And almost immediately, the sports pages became more interesting to more people.

Some babies were thrown out with the bath water. Among them, the focusing on age determined sports, *Sting*. We had been spending NOK 800.000 annually on two weekly pages. They were not very good, but no one dared to remove them, as they were considered important. *For whom?,* the sports editor asked, and closed down *Sting*. He was right. Up till today, we have not received a single (external) protest. But this – and other prioritizations – released funds for our preferred activity: investigating journalism.

Already before the finance crisis, Bergens Tidende had established an investigating scholarship. Journalists with a good idea, but lacking time in a busy working day, could apply for a substitute during a short period in order to realize the project.

When the cost-cutting started in 2009, we protected one budget: the investigating budget. In fact, we increased it. We moved money from all departments and brought it together in a large pot for everybody to apply to. The argument was that it is better to invest heavily in a few reporting series drawing wide reader attention, than using small amounts spread over many issues. We wanted the BT newsroom to make some marked footprints every year. Perhaps the Sports department could not afford covering the world championship in biathlon, but could apply for support for making solid, time-consuming articles about greedy football agents.

The investigation packages have lifted BT's journalism more than any other measure. Since the introduction of this initiative, we have published more than twenty heavy and varied projects which would have been impossible to realize without strict prioritizations. We have uncovered intoxication scandals in the child welfare institution, performed genealogy research in the USA, exposed the Norwegian counterterrorism organization PST's sins of omission before the 22 July 2010 terror attack, renewed political journalism with *faktasjekk.no* and much, much more. This has turned BT into a prize winning media house. After we introduced the investigation packages, BT has won four SKUP diplomas, more than both *Aftenposten* and *VG*. We have won one *Schibsted prize,* the *NONA prize,* become selected as the *Newspaper of the Year* in Norway, the *Regional Newspaper of the Year* in Europe, and have been the most winning newsroom under the *Picture of the Year* several times.

It is really possible to achieve more with less. We have never delivered more prize winning journalism. We have never been more visible in the national discussions.

Obviously, you may retort that only journalists and editors care about prizes. That may be true, but the readers value distinctive journalism. My best proof is this: When we last autumn made a positioning analysis, we asked the readers what first came to mind when Bergens Tidende was mentioned. Most answered local news, breakfast and advertising, but also the notion "*Food crisis*" came up on the association chart. The consultants assisting us with the analysis first did not understand what this represented. When we explained the connection, they were amazed. The reporting series about the global consequences of increased commodity prices was the first investigative package in the BT history. Three journalists travelled the world to describe the impact of the lack of resources on daily life and agriculture in India, the USA and the Baltic States. The articles were printed in 2008. The impact of the articles was such, that this reporting series even today remains strongly associated with the Bergens Tidende brand.

This is naturally quite satisfying, but more important is the fact that the great projects have lifted our daily journalism. We have adopted new methods revolutionizing the way we handle great amounts of data and how we are communicating with the readers. BT does not have many programmers, but through the investigative packages we have drawn them into the core of investigative journalism. Today we hardly start any investigative project without a developer on the team. Our objective is to bring the investigative quality journalism from the printed newspaper into a digital harbour – and so far, we have succeeded. As per today, the small BT is the only media house which have won SKUP diplomas for purely digital investigative projects.

A more important website

And now we are at the core of the discussion of priorities. The horses we are betting on must have a digital future. It cannot just be anything. It must have editorial con-

tent in line with our objects clause, it must be important journalism playing a role in society. For BT, this implies among other things a forceful upgrading of opinion journalism.

The commentary and debating material go to the core of the classic print newspaper: Material inviting deeper understanding and reflection; qualities many associate with print rather than online. In the new Bergens Tidende print edition, to be launched in the course of 2013, commentaries and debate will be given a prominent position. Opinions, analysis and deeper understanding represent the future of the print edition.

At the same time, and all the more gratifying, we are observing that one of the fields being lifted by the development of the online newspaper, is commentary and debate. Before, we were quite assured about the following: Our commentaries reached our subscribers and single copy purchasers – period. They are primarily to be found in the greater Bergen area, but also in the rest of Western Norway plus some random readers in the rest of Norway.

With the online growth, particularly for the social media, the commentary branch is opening up. We are reaching a much larger audience. In summer 2011 we launched the section "*Preik*" (chat) with the object of strengthening our online commentary stake. The results have been quite formidable, even if both the name and the technological and aesthetic presentation of *Preik* are marked by obvious shortcomings.

The commentary material shows astoundingly good online readership: In 2013 our weekly click winners have often been commentaries and debate contributions. Even if these are our longest texts, they are actually being read. Measuring time spent on the articles, we find that the commentaries are sky high above the average. It is a myth that solid and serious content does not hit as well online. With some texts – like political editor *Sjur Holsen's "The Race of Foolishness"* – we are experiencing formidable reader successes. The commentary confronts the perpetual complaining of the parents of small children regarding time pressures. – We have created it ourselves, *Holsen* wrote, and started the talk of the week. The debate raged at innumerable dinner tables, online and in various radio programmes.

This is only a small illustration of the fact that the focus on opinion journalism has turned BT into a more important media house. The last few years, BT has had a greater national impact through commentaries than through news journalism. While our commentators were previously called upon to comment on the issues raised by others; now they are more often asked by *NRK* and *TV 2* to comment on their own issues.

Over time, BT has recruited and built up an commentary department which we immodestly find to be among the best in Norway, with the editors *Hilde Sandvik* (debate/culture) and *Sjur Holsen* (politics) and the commentators *Frank Rossavik, Frode Bjerkestrand, Asbjørn Kristoffersen, Eirin Eikefjord* and *Frøy Gudbrandsen* as the foremost voices. Reader surveys are increasingly signalling that these are clear and strong voices which are listened to (and discussed!) and to which our readers have established a relationship.

We are of the opinion that there is a great need for strong and alternative voices outside Oslo. In autumn, NRK sent a first and early election duel between the prime minister, *Jens Stoltenberg,* and *Erna Solberg* as the leader of the biggest opposition party, Høyre. On beforehand, *Trine Eilertsen* received a phone call from *NRK* who would like to know whether she or *Sjur Holsen* could participate with commentaries to the debate. NRK thought it was desirable with a somewhat different view of the incumbent government, than that represented by most Norwegian commen-

tators. Now, neither *Eilertsen* nor *Holsen* were available that night, and the assignment passed to debate editor of *VG, Elisabeth Skarsbø Moen* (with background from the Labour Youth Organization, AUF) and political editor of *Dagsavisen, Arne Strand* (with a past as State Secretary of the Norwegian Labour Party). This is one among a number of similar stories telling something important about Norwegian opinion journalism: that the BT focus on commentary may contribute decisively to widen the scope of the public discourse in Norway, which traditionally has been dominated by a few, not very varied voices from the national media in the capital. Basically, it concerns the conditions for the handling of our public assignment.

Commentaries written from our clearly defined Western Norway standpoint, give us the opportunity to elevate to the national level perspectives, thoughts and themes which otherwise might have escaped attention. While online presents the opportunity to *reach out* with these perspectives. It partly concerns issues which are of particular interest to the inhabitants of Western Norway, whether it be the high voltage pylons issue, the construction of the western coast trunk road, the local hospital conflict or various issues concerning the regionally skewed national resources in Norway. We are convinced that also the current political debate concerning general national issues will profit from more voices from various standpoints participating; that it cannot be monopolized by a handful of opinion leaders with an address at Akersgata (Norwegian Fleet Street) or Marienlyst (Norwegian State owned radio and TV). Here is still much work to be done in Norway, which is still strangely tight and homogenous on the opinion side, and where the distance between national politicians and the handful of opinion leaders with advantage could be greater.

Give us time

Evidently, this text might be read to be an astoundingly long self-praise – even for a person who hails from Bergen. Let me, therefore, emphasize that BT is not a "model farm". We are daily grieving over mistakes and opportunities which escape us. We have much to learn from the other Schibsted newspapers. BT is for example far behind the leading digital media houses in Scandinavia. I still believe that the BT examples show that we are living in a time of opportunities. We are still in possession of great resources. Provided these are wisely employed, we shall face a bright future.

During the last year, I have been present at innumerable farewell dinners. Old BT veterans retire as soon as they approach 62. I am listening to their advices, and I shall not conceal that much of the criticism against the development of our trade is relevant. But I do disagree strongly with one point. Many who experienced the circulation numbers of the '80s and '90s, say that the golden age of journalism is over. That is a misapprehension. The golden age of journalism may just as well be right around the corner. New digital opportunities will allow us to play a different role in society, to develop new forms of quality journalism, and to reveal even more dregs than before. That is up to ourselves – and the framework conditions offered by the digital transformation.

Because you cannot increase the efficiency of media houses at any pace. We are now in the middle of a round of cuts more challenging than the previous one. It will change our products and it is becoming ever more clear that we are in the painful splits between print and online. In order to succeed, we must move quickly to the digital future, but making certain that we do not lose the journalistic quality and distinctiveness on the way. That is our bread and butter. That decides whether the readers are still willing to pay for the work we are doing.



Quality is important by Trine Eilertsen,
Political commentator at the Norwegian Broadcasting Corporation

We do know one thing; Cheap content does not sell

Everybody is asking whether there is a willingness to pay for quality journalism. While the newsrooms are waiting, there is only one thing to do; – to produce quality. For one thing is certain: No one wants to pay for the opposite.

I recently participated in a debate with the former editor-in-chief of Svenska Dagbladet, *Mats Svegfors,* arranged by the Freedom of Expression Foundation *Fritt Ord* in Oslo. They had invited both of us to speak about the circumstances of quality journalism in a new era. Svegfors was the main speaker. He presented a gloomy message. The short version is that journalism has been declining through the last twenty years. Fewer stories and less volume in the print edition are his great worry. He counts fewer journalists, more superficial journalism everywhere, the latter in order to please the advertisers. According to Svegfors, there is no room for quality journalism in the new world of media. Nobody is willing to pay for it. Svegfors' answer is simple: the State must save the journalism. One billion kroner gives us thousand journalists. As a society, we must be entitled to that much, according to Svegfors.

I am not as pessimistic as Svegfors. That may be because I assess the development of journalism by more than sheer print volume, and am more than willing to follow journalism to other platforms. I answer by a resounding "yes!" to the question whether the journalistic quality has been annually on the increase, even during the difficult years the newspaper industry has gone through. And even if it is not always

that easy, I see signs of hope for the financing of this journalism, something which is crucial for its further development, also in the future.

The year of destiny – 2013

The answer to the revenue challenge for most of the media industry is not to turn to the State for direct support, as Svegfors wishes. The answer is well known; it is to develop new business models, securing independence, also from the State. But there is much the State and the politicians can do to contribute to the survival of more media houses through the conversion period by adapting the framework conditions. On top of the list for the industry itself you will find the value added tax – VAT.

The media houses have prospered under their business model during several years. The readers and advertisers have joined forces covering the costs of journalism. The object must be that as many newsrooms as possible will continue to earn a living from business models with several, independent sources of revenue. Not all newsrooms should be fed by the same hand, by the State. The newsrooms should be concerned with who is coming into government at all times, but not for the wrong reasons. This will among other things be secured by different business models and variations in ownership. Symptomatically, editors in a wide selection of Norwegian newsrooms, with very different ownership and business models, reacted negatively to the Minister of Culture, *Hadia Tajik's* State scholarship for investigative journalism.

In the new business models the advertising revenue is, as always, crucial. The growth of income on the digital platforms has been considerable, particularly for mobile. But for most media houses there is still a long way to go before the old newspaper advertising revenue levels can be seen on the digital side of the calculation.

The logic behind the advertising revenue remains basically the same as always: where there are readers, there are advertisers. The competition is, however, quite different from the old newspaper days, and the prices are different. But the growth follows a well-known logic.

The great challenge is to be found in the other important flow of revenue for the traditional media houses: reader revenues. To enable the media houses to finance the good journalism, advertising revenue is not sufficient. But moving the reader payment logic from print to online has proved more difficult than moving the advertising revenue logic to new platforms.

In this field, 2013 looks like becoming a year of destiny in Norway, and maybe also in Sweden. All the large media houses and also many small ones are starting testing payment models. The big ones out there, like *New York Times,* have found their way of doing it. It is not given that the same model will suit the relatively small Scandinavian media houses. But in 2013, we are leaving the phase where everybody is sounding each other out, not daring to break the free-of-charge tradition for fear of losing readers to the competition. The industry experiences gained this year will be of great importance and it is essential to gather this experience as quickly as possible. Not only from the reader revenue trials, but from all types of income experiments in the industry.

But back to the main problem: Is there any hope for quality journalism in this picture?

Cheap content does not sell

One thing is certain: If readers and media users are to be persuaded to pay for journalism, in a world with so many options, the newsrooms cannot just serve them

anything. They cannot be content with giving them what many others can offer. It is futile to believe that there is a willingness to pay for simple entertainment, gossip and cut-and-paste journalism, which represents the outdated picture of the digital journalism (which some persons even within the media industry like to cultivate). The media which manage to get paid for digital material have one thing in common: they are offering something unique, something the public cannot get elsewhere.

Consequently, the media development does not necessarily mean that all newsrooms have to land in the superficiality ditch, on the contrary. The media houses will only manage to get paid provided they deliver quality. But what on earth is actually quality? Particular insight into important parts of society, like investigative and revealing journalism, is one answer. But quality is not only a question of investigation, as parts of the debate about journalism might suggest. It is misleading to equate quality with long, time consuming projects. Of course, that is also quality. But among other things the number of submitted method reports to *SKUP* (the Norwegian Foundation for Investigative Journalism) indicate that there is no question of a crisis in the Norwegian investigative journalism. Here a lot is happening in many newsrooms. But the investigative projects can never become the main activity of a newsroom with daily deliveries.

The quality must be delivered throughout the week, in stories which require one day to produce, and in stories which demand two months to produce. The good everyday journalism requires follow-up of subject fields over time, and continued source contact. A story of exceptional quality may be produced in one day, but may be the result of source work during several years. The transport journalism of *Aftenposten* is a good example. It does not mainly consist of investigations and great disclosures. But the journalists covering this area knows it so well, and are able to ask such good questions that the articles become greater than a simple report of something which has occurred in this field. The journalists demonstrate connections and development features, they are making their readers wiser, and making it difficult for the competition to match them.

Geographically unique journalism also offers qualities which we may hope readers are willing to pay for. Here, the same is valid: the quality originates when the newsroom selects areas within their geography which they are following over time. That creates the insight necessary for the good everyday journalism, and the opportunity of producing disclosures at regular intervals. The key being that the journalism becomes difficult for competitors to attack. That is when regional media houses retain the head start they already had established long ago.

Recognizing the requirement for quality, the media houses are now performing extensive research of souls and readers. Who are we? Who are our readers? Why do they choose us? What is required for the readers to remain with us?

I am familiar with such research from *BT, Aftenposten* and *Svenska Dagbladet.* The

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answer is quite encouraging, quality. The public wants *the essential,* that which makes them *wiser.* It must be *trustworthy* and good. And the brands, which have been established over decennia, if not over centuries, are crucial in the battle for readers and gradually, for viewers.

Can we rely upon the readers?

Yes, I do think we can, and we can see how the online reading of the subscription media has developed. Is it sex, etc. which brings the most clicks? On some web pages this is obviously the case. Curiosa often bring much traffic. But these are not the clicks which will save the future of subscription media. The explanation is twofold. Firstly, too large a part of this type of content represents a breach with the readers' expectations of the branded products. The readers of *Aftenposten, BT* and *SvD* do not primarily look for stories from the everyday of *Paradise Hotel* participants. Secondly, this type of click winners has much less advertising value than was generally thought just a few years ago. Over time, the media houses will have to build a solid foundation of readers, who keep coming back. These are the ones the advertisers want to reach. And, yes, the readers want entertainment, and they want light and laugh provoking matter too. But the most interesting trend is that readers increasingly spend time reading long articles, good commentaries, feature articles, video narrative, and even still picture narratives at a snail's pace. Some of the best read stories are stories which have been published earlier in print, and is brought back online when the news situation calls for it. BT's rig around the death of the swimmer *Alexander Dale Oen* in 2012 is an example. One of the most read matters online during those days was a portrait of the swimmer which had been published in the BT Magazine the year before. This tells us that quality journalism has an opportunity to live longer on the digital platforms.

The new means, like clickable, interactive maps, news graphs and not least, reader involvement, offers totally new opportunities for the development of quality journalism. The number of examples is growing every day, but let me mention a few ground-breaking results:

When *Svenska Dagbladet* developed its *Bring in the Readers* methodology, they created an opportunity for making reader managed journalism, which many have tried to copy. New technology simplifies reader contact, and the newsroom learns about experiences it would otherwise not have known about. In this way, important journalism is produced, in close contact with the readers.

The Bergens Tidende series "*Death on the Roads*" shows the breadth of opportunities in online journalism. The newsrooms can handle sets of data they would never have touched fifteen years ago. They can tell stories using text and pictures in new, precise ways.

The opportunity for making quality journalism has never been greater, with new methods, great access to data, more competent journalistic teams, and more involvement by readers.

Despite new opportunities and new methods: The quality criteria remain the same as always – the number and quality of sources. The ability to understand complicated problems. The staying power in working with difficult stories. The ability to present content in ways which attract more readers than those who initially were interested. The interest in developing the journalistic method. In addition: The good narrative is never out of fashion. This is not mysterious.

The dark clouds

Do I not see any clouds in this sky? Oh yes, I do. How full of rain these clouds are, we do not know yet. But some challenges are clearly to be discerned.

We do not yet know how the media houses are to solve the gigantic challenge raised by the structural changes. The media houses know how to produce quality, but are not certain whether the readers will be willing to pay for it. The only thing they do know is that the readers under no circumstances will be willing to pay for bad quality. Poorer content is no option.

The media houses have been able to meet the gap between revenue and costs by cutting about all in the newsrooms which is not directly linked with the production of content – so far. Those newsrooms which must both maintain and develop quality will have to make a choice: each story requires more work, and often more journalists. A first page article in BT or *Aftenposten* requires a totally different quality, and is more thoroughly prepared, today than ten years ago.

It is unavoidable that we shall have a debate about what is to be eliminated. Which problems are suffering from insufficient coverage? What are we missing out on because the large newsrooms do not cover these areas? Maybe it becomes more normal that the large newsrooms cooperate with external journalistic circles in possession of special knowledge of important parts of the society. How do the newsrooms secure their own professional circle?

The classic tabloids with a number one position are for the time being the digital winners of the race in Norway and Sweden. We know the history of the market, which earlier was largely divided between the media houses, primarily by distribution technical criteria. And we know the history of how new forms of distribution have changed the market, and made the competition fiercer for everybody. Much has happened with the reader market, and not least with the advertising market. How this will influence the opportunity for the subscription printed press to build up a strong digital position, we do not know yet.

We do not know whether the fall in the print market will suddenly accelerate, and how this would affect different media houses. If this happens, the media houses might lose the life line which should safeguard them against drowning, while crossing the fjord called "Digital transformation". How do the editors tackle this? How do the owners tackle this? And how do the employees in the media houses tackle this? Probably, all are forced to think anew.

Finally, it is a great challenge to keep believing that journalism is on the way to a good place. Enough voices are talking negatively about journalism, not seeing anything but darkness ahead. If the faith should fail also in the newsrooms, that would be the end. Then the talents would lose interest in the media industry. The journalism would stop developing, and the downturn would be impossible to avoid. The faith in journalism, the interest to talk about all which is showing progress in spite of difficult times, and the acknowledgment that no one has answers valid for everybody, is a shared responsibility for all who believe that quality journalism is important.





Features and feelings by Kjersti Løken Stavrum,
Deputy Member of the Board of The Tinius Trust

When the news is out, you have to trust your ability to communicate

A successful feature story can have an enormous power. It can make people cry, it can erupt in social media, it can cause a nation to change its mind.

"When you are in the middle of a story, there is no story at all. Then there is only confusion (...), a blindness. It's only afterwards it becomes something like a story, when you are telling it to yourself, or to someone else."

This is how the reciter, the voice, begins in Sarah Polley's film acclaimed by critics "*Stories we tell*" – a documentary she has made of herself, or perhaps primarily about her mother, a well-known actor in Canada. We soon understand that there is something we shall get to know, but what? The film critics have trouble writing their reviews. Some thinks she will win an Oscar for the movie next year, but should they give away what the film really exposes?

That wouldn't work.

Sarah Polley's mother dies early of cancer, this remains for quite a while a motor in the documentary. And the certainty that she is going to die, is bad enough. A little child who is going to lose her mommy, and not any mommy – it is a lively, laughing, energetic mommy we are seeing in the old (and made-up) video clips. A woman who takes the breath away from everyone she meets, a woman who should be allowed to live. I see, and wish it must not happen, that she must not die. But it is not her mother's death that

Polley has at heart. That is not the purpose of her film. And then a quite different story unfolds, surprisingly, unexpectedly, so personal that I think – when I am outside again in the daylight blinking my eyes – that it was almost embarrassing.
Shall I tell you now, what is happens in the film? No, I will wait a moment. I will keep you a little longer. I shall place it at the end of this article. Then I shall perhaps achieve two things; either that you read everything I shall now write about the importance of narrative journalism for the quality of the media, and more particularly of the newspapers, which I know best. Or that you at least leaf through to the end of the article, perhaps reading a few sentences, finally finding the answer.

The critics who were to evaluate Polley's film are facing the same challenge when confronted with the Oscar winning *"Searching for Sugarman":* They cannot disclose the point of the film! We just have to trust the hint in the review and what the critics' ratings tell. *Sugarman* has been formed in a similar dramaturgic mould as *"Stories we tell"*. Something is going to happen, but you cannot guess what. In the 70s there was a fabulous musician, he was so shy that he stood with his back towards the audience in that dark pub where he was allowed to play in Detroit. But what a voice! And what songs! *Rodriguez,* that is the whole name, could have been as great as Dylan. Incredible! But then he shot himself, on stage. Also incredible. But this melodious voice found its way on a cassette to a sequestered South Africa in the apartheid period. It won an audience which was just ... enormous. Rodriguez' voice was greater than the Beatles in South Africa, but the fans never got to know who he really was.
In the film many talk about Rodriguez, some with tears in their eyes. Others about what a fantastic influence he had on a whole generation of South African youth. The music fills the cinema, I hear tunes I should wish I had heard before. Then something happens, some people in South Africa are wondering what happened to Rodriguez. What was the real story? It was said that he set fire to himself on stage, okay, somebody must know something more? And now I am going to tell, now I shall write straight out what the climax of the film is, and you will hate me for it, that it just not done – for Rodriguez is alive. He has been living all along, quite soberly, some would say in poverty, in Detroit while his music has been played and played on another continent (and someone must have made a lot of money which never found the way to our musician, but that is not what this is all about). For suddenly we meet Rodriguez, he is of course brought to South Africa. He gives concerts, the fans finally get to meet their idol. It is touching. How is it possible! And now I have ruined everything for all who have not seen *"Searching for Sugarman"*, for it is not the same to see this film and know all along from the beginning that he is actually alive. The nerve in the whole film is now gone. But when a documentary, even a Swedish one, wins the Oscar, then you should have seen it already. That is what I will tell anybody who is accusing me.

What do the two films do to the audience?
Both gambles on building up a nerve, the body reacts physically meeting the story. It is the feeling of an expectation which is generated. You have known it before, you know how it is, it is the feeling you get when you see or read something you find special, something which engages you, as a rule something which is especially ... *good.*
Perhaps you know already that you will be thinking of this story later, it will have permeated your body. Probably, you will be talking to someone you know about this film, recommending that they too should see it. They really ought to, because it is well worth seeing.
This is just the kind of feelings we cinema-goers like to pay for getting. They are valuable.

It is permitted to ask why we are generally telling the stories quite differently when they are no longer film, but are to be published as text, and particularly if they are to be printed. Then we prefer to make the point first – with the largest fonts in the title, to be repeated in the introduction, and probably the reader has already got to know much of the point of the case on the front page. With pictures and captions and perhaps some fact boxes, the rest of the reporter's job becomes heavy as lead. Because then you have to write exceptionally well to both create and retain such a nerve, creating a drama which can carry through 15,000 to 20,000 characters included spaces. Even this little story, which could have been a pearl of 2,500 characters, was shot down already in the start when we pack it into a mega-phone. We can just as well forget the golden expectation, the potential has crumbled. True, the readers do not know all details of the case. Hopefully, they find time to give the feature case a chance. But time is pressing, the competition is tough. Most choose what they are not going to read, not what they are going to read.

As fresh weekend boss in *Aftenposten* at the end of the 1990s, I read a lot that I had not read with the same amount of interest when I was a new journalist. Now, I was orienting myself in other publications, looking for inspiration and ideas. Fifteen years later, there is in particular one article I remember from that time, because it was that much outside the box. It was the "old" story, you have read it before, about a girl who was an adopted child from South Korea, grown up in the USA, now she was a teenager and started to wonder where she came from, from whom she came.

The long *Newsweek* text probably contained the rest of the story, but that was difficult to say. Nothing gave away what the American family had decided to do (the introduction only said that they had not expected that she would wish to seek out her origins this early) and what came out of it. In addition, there was only one, bad picture. It showed the family gathered upon the staircase back in the USA. Otherwise nothing. I read the case from a to z, and got to know that they managed to track down the mother, a difficult task. She did not want to meet the daughter, afraid that anyone should find out about her existence. For the mother was established with man and children. They did not know about the daughter that had been given up for adoption. At last, the girl and the mother met in a park, in a stolen moment. I even remember that it was raining. I feel I can see the picture before me, of the two in the park, and I feel the sadness when I am again writing down these details. The point of telling this, is to show that I remember them. I could have brought up more, even if that many years have passed. There is no other reason for me to remember just this story than that it was communicated in an absolutely clear and logical way – it kept the point to itself as in a crime short story. I don't even think that it was particularly well written. I just had to read it to get all the answers. And the article undoubtedly gave me the real feeling that every feature journalist would like to create; you do want to create a reader experience.

During the weeks, months and years to follow, this experience made me call on this magazine more often than I otherwise would have done.

The British newspaper, Daily Mail, has systemized narrative journalism, and

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has placed the feature genre as a driving force of communication for large parts of the newspaper's contents.

I subscribed to it for several years, solely for this reason. So, there I was sitting, in the middle of a hectic workday, captured by stories of people of whom I had no notion who they were, of themes in which I would otherwise not have taken any interest. I would never have crossed out "yes" if the same newspaper had sent me a questionnaire wondering whether this was something they ought to write more about. But I just had to read. I became curious, involved. And I never regretted it afterwards.

For instance, I shall never forget the upsetting story about the little boy who was just going to the hospital to have a small wound in his finger stitched. As usual, the text was compact and long, there was one picture – an oval, deep-etched family picture with frame, evidently photographed just off the wall. His six-year old, smiling face filled the whole frame. And the introduction said only this; *He was just going to get a wound in his finger stitched. Who would have guessed what would happen next.* So, then you just had to read.

Woven into the text, there was the heartbreaking story about the little boy who was brought to the hospital, the parents not taking the event too seriously and leaving him for various reasons in order to see to some other things. And you cannot blame them, only feel their enormous despair afterwards, for the little boy died at the hospital – of a heavy infection. Because NHS, the British Health Service, at the time ventured to save some money by the reuse of medical equipment. An enormous scandal was hidden in the text. How would you have told this story?

It is also typically Daily Mail to formulate the introduction in the following way: *If you do not want to become upset, you should not read this article.* OK, but that is just how it is. Don't you have to read, when you are confronted with such bait? And the story about the paedophile grandfather who had sexually abused all his grandchildren in an exceptionally crafty manner, naturally upset me. And I shall spare you the details. But I read it (and I remember it), but I would have passed over any straight news item or feature case which in the classical way had told that a British grandfather was sentenced for wrongdoing against his grandchildren.

The most important is not *that a story is written, but that it is read.*

During my years as feature boss and magazine editor for several publications, this has been my mantra. It is good and well to go to the trouble of elegant, sweeping formulations in the text, some intricate points here and there. But to no avail, if the reader never gives the story a chance – because the title is too limp, because the introduction is unmotivated secretive or because the pictures did not add anything extra, not supporting the great project, which consists in making the reader read, to make him or her caught, to not fall off on the way, but rather reading faster and faster because it is exciting, it is interesting, it is unknown – and then, at the end, to have the unbeatable feeling of having digested journalistic quality. A reader experience.

A few years ago, when it became clear for everyone that the newspapers were facing a fateful watershed, Schibsted invited a large group of editorial managers in the media houses for a workshop outside Stockholm under the title *"Next Generation Newspaper"*. It became a concrete, useful and firm gathering with work groups which were to ponder the competitive advantages of newspapers when meeting the digital challenge. In particular, two conclusions emerge; the necessity of a target group orientation (which later created heavy processes internally in the media houses, and upon which I shall not dwell here) and the realization that the newspapers need to create a sense of everyday luxury.

Narrative journalism undoubtedly represents a luxury. Irrespective of whether you get it every day, or only in weekends. It is a luxury because it does more with the reader than just informing. Narrative journalism takes out the full potential of the available elements of thematics, facts, sources, quotations, pictures, graphics – all that which can be marked with a cross on a delivery form, but which by itself will never be of value if the final result is not arranged in a way that makes it into something more than just bits fitting into a template. The whole effort may end as journalism that never is consumed, while the ultimate goal must be to bring the full power of the elements over into a narrative.

As this article is to deal with the importance of narrative journalism for media quality, it is tempting to establish an newsroom value chain with simple, collected agency notes at the bottom and news features at the top. This despite the fact that narrative journalism, or feature, often does not receive the recognition in the newsrooms which I think it should have. At times, feature has been thwarted by pure consumer journalism, which is something entirely different. But mostly, I think, this reputation has been created by colleagues who never have worked with this type of journalism.

My experience is, that narrative journalism is so difficult that only a few know how to master it. I have seen so many competent reporters from other parts of the newsroom groping, searching, struggling with ideas, compositions and delimitation of what the story is all about, that I feel qualified to have a different idea. If you in addition specify that narrative journalism preferably should be used for narrative news journalism, the bar is pushed even higher. Then there are two challenging exercises which should be combined. The reporter must be an eminently investigative, detail focused journalist who masters tools and methods on line with the reporters who daily clear the front pages of the newspaper with eye-opening news. But the journalist must also be able to ask the very different questions, prepare the exploring part of the research which puts meat on the bones, and which in the end will manifest itself in a formulating ability competing with the best authors on the market. In addition, they must gradually to a certain degree be capable of making picture play, video and animations themselves.

Yes, of course this can create that feeling of luxury. And clearly, there is an element of quality delivery. And in an ever more consumer oriented world, this is – we must believe – the quality the readers want to buy, to pay for, to subscribe to. And to tell others about.

When Aftenposten eight years ago decided to establish a weekly magazine, a privilege arose to create a product absolutely from scratch. It had been twelve years since the last edition of the newspaper's previous magazine was distributed. Much had happened in the industry since then, not least as far as competition is concerned. In the course of a short half year the magazine was created, bit by bit, after a both structured and casual process.

To begin with the structured part: We had close contact with potential advertisers, we checked the reader interest in a magazine and we tried to establish a profile based upon the thought that the readers of this magazine already had made a choice; they had chosen *Aftenposten,* and were therefore most probably attracted by the newspaper's main editorial principle; contents based upon the principle of essentials. But also this type of readers consumes other editorial material. And they too, probably have a need for relaxing and having an enjoyable time during the weekend. They are not basically different from those who buy other magazines and weeklies in the

newsstands. But it was likely that they still had some expectations about what kind of magazine the mother brand *Aftenposten* ought to bring out. For us it was important to crack that code in the magazine format.
So, what should such a magazine look like?

We decided that the whole newsroom of the magazine would have to undergo a preparatory programme. We all followed a course in narrative journalism; the reporters, photographers, editors, graphic artists, translators – all should learn and understand why precisely we were to tell the stories here.
We did make a magazine dummy and we did test it. And now comes the foxy part; the outcome was quite awful. After having witnessed four merciless focus groups of various composition, my only clear thought was that the whole magazine management had heard and said the same thing. There was no doubt that we had to return to work and make some sweeping decisions. But we had very little time.
With the changes we decided to make, in practice to trust the values of the mother brand *Aftenposten* even more, we made a new dummy and bought another round of focus groups. I would not say that a lot had been changed in this dummy, but the outcome was just the opposite. Miraculously, the focus groups now sat reading the same articles that the others had pushed away, almost with contempt. Now they asked to have a copy of the articles they did not get to read, the same articles that the groups in the previous round had not even found worthy of a glance. If you like, you may reject it as group psychology. But that is not what it was. It was – like it or not – an expression of the phenomenon we like to call *"same shit new wrapping"*. But in practice, we had succeeded in cracking the x-factor which per definition should not be definable. It just works. And it continued to work.
Two years later, the *A-magasinet* had reached its quantitative and qualitative targets. And after seven years we crossed the magic line of 700.000 readers.
You cannot enthuse the reader with a commitment you do not have yourself. For me this has been a basic experience from working with narrative journalism. It is a delusion to allow oneself to be dissatisfied with bad reader test results (i.e. that the article appears to be little read and not very engaging), if you yourself as a journalist has not experienced some of that same feeling you wanted to impose on the reader. Journalism is a craft, but it is also an art. That art is performed by wanting to do more than just filling the day, filling the columns and filling more bytes on the World Wide Web. In particular, while you always will have the option of doing just that anyway. And narrative journalism can as a starting point just as well have a recipe, a description of a dramaturgy based on e.g. *Wall Street Journal,* but if the story itself ends up as clinical, schematic, soulless, and devoid of commitment – then it is surely not really narrative. It is only spineless. And that is not the banner I would like to hoist in this article.
The amount of work put into an article is no guarantee of quality. Just as groundless is it to believe that the reader experience comes by itself. In that case, you have just undeservedly uncritical readers.

A lot of journalism is only intended to inform or orient. Perhaps it shall shed light on or illuminate, analyze or discuss. But narrative journalism in its nature wants to engage, wants to do something with the reader. To make people laugh is the most difficult task, but do not give up trying. As it is, there is already enough misery in the world and in the media – and a prostration for misery could just as well create a wall for the readers against the media as a whole. Who has the strength to get exposed to the sadness, without stop, voluntarily? But the joy, you have to be willing to work

hard for it as a journalist. Not the least because conflict and resistance are almost necessary ingredients in every piece of journalism. Without conflict/resistance a case rapidly becomes so kind and toothless that it ought to be over and done with fairly quickly. But if conflict is there, the motor of any story has been established. Then you just have to add the dramaturgy and the results of the research.

A successful magazine/feature story/a piece of narrative journalism can have an enormous power. It can fill the reporter's mailbox, it can make people cry, it can erupt in social media, it can cause a nation to change its mind in one, two, three. It can create new rules in society, it can influence the national budget. Just the same effects as news can have, but the impact is much deeper, much stronger. And not least, it will be much more exclusive for the medium which first did the publishing. Where a breaking news definitively is broken and in the public domain in the next second, the narrative journalism has extended effects which will tie it to the medium and the reporter who owned the case – from the first to the last moment.
Narrative journalism in sum creates expectations and loyalty, two of the most valuable and desirable effects of media consumption. When Aftenposten told the story of *Christoffer,* the little boy who died after massive injuries, which his stepfather eventually was sentenced for having inflicted upon him, Norway was stunned. The feature story by reporter *Kjetil Østli,* followed by the descriptive court reports by *Inge D. Hanssen* (both won the *Schibsted Journalism Award*) brought more safety to children in danger. Christoffer's fate was upsetting and distressing, but not long afterwards the reactions began to be reflected in the social work, the judiciary and other involved services all over the country. There was never any doubt that this was Aftenposten's story. Similarly, it was unquestionably *VG* which eventually succeeded in drawing the attention to the unacceptable number of women who are killed by their husbands/boyfriends. VG's plain and determined case set the agenda, and the media house "owned" the case all the way through. Only a few manage to make an impact lasting for several years. But some do.

"Life, I do not understand you", sighs the lonely physician Doctor Glas in Hjalmar Söderberg's diary novel from 1905. In this Swedish classic, the depressed Doctor Glas longs for committing a great deed, a longing that gradually leads to a decision to commit a murder.
The bad, but still honest, about Doctor Glad is his admission of the desire to do something important, something of significance. Just like a journalist who decides to use narrative journalism as his/her weapon, Doctor Glad says:

> "*You want to be loved, failing that admired, failing that feared, failing that detested and despised. You want to instil some kind of feeling in people. When confronted with the void, the soul shudders, and desires contact at any price.*"

Everybody knows that we remember stories better than information, that we can retell drama more easily than lists of facts. And only by in fact affecting the readers, the narrative journalism achieves the desired effect. If not, you can just hastily knock down a text. For then it is all just words anyway.
And if you have read all the way to this point, looking forward to what I finally shall tell you about the real story of Sarah Polley's "Stories we tell", I would have betrayed the whole idea of this article if I gave it away. There are no shortcuts to effective journalism.


Vil du sikre miljøet ved bygging og drift av vassdrags- og energianlegg?
NVEs miljøtilsyn søker ny leder
Pub på Sjusjøen totalskadet i brann



The changing role of the editors by Jens Barland,
Associate Professor in Media Management and Innovation
at Gjøvik University College

Editors sharpen their ideological profiles

A glossy ideological profile of the editor-in-chief is not the same as returning to old ideals, it is management tailored to the challenges currently facing journalism.

Over the last few years there has been a trend that the editor-in-chief is more publicly exposed with an ideological profile representing the journalism practised in his media house. At the same time the editor's role as business executive has become clearer. A third aspect is the increased demand for a systematic approach to ensure quality.

There are many myths about the editor's role, the different aspects of it and how it is promoted. Today's editors are however unlikely to identify themselves with the stereotypical image of an elderly cigar smoking gentleman who with great authority involves himself in the smallest notice, always ready to fight political battles publicly.

Editors are formed by their own times. Today the demands placed on the media are different from before, that goes for journalistic content as well as for how the media are run as business enterprises. This also shapes editorial leadership. Some of this can be linked to the fact that the editor is the supreme professional leader when it comes to the development of journalism. Other traits may be linked to social development, ie. that the management culture with its systematics and economic logic strengthens its position in all fields.

In addition there are political processes in society that influence the running of media companies. The current mantra of transparency is an example of this as it challenges the editor to disclose his use of power. Social media pulverise the formerly controllable situation whereby the editor had exclusive right to publish this kind of information.

However, editors are as diverse as people in general. They do not wear a ”uniform” although they have commonalities. Scientific theories and models are often simplified illustrations based on specific premises designed to reveal a specific point or to illustrate observations. This is how I use theories about different types of editors in this text, knowing that reality is more complex.

In my PhD thesis *Journalism for the market* I studied what happens to journalism when developed in a commercial environment. The material I used was product development in VG and Aftonbladet in the period 1995-2010 of journalism in print as well as online. This was also related to the industry and the society in order to place observations in a broader context. My perspective was mainly media house leaders and from this study I have extracted a little about how the editor's role has changed.

Editors have an institutionalised role. They run media businesses where journalism is defined as an institution in society. This means that it fills a social role, that this has come about over a period of time, that journalism has legitimacy and that there are norms for how journalism should be exercised in practice. Roles which we have expectations to are developed in institutionalised systems like this, systems which we often take for granted. This means that we have a certain conception of what a *journalist* is and what an *editor* is, just to mention two examples of media roles. A model like this may also be used to describe how various roles and interests are in conflict and dynamic with each other.

Past research into the editor's role describes a role squeezed between journalism and publishing ideals on the one hand and economic demands and challenges facing the business on the other. In the debate the economic pressure experienced by the editors is often expressed as being a new phenomenon. But is has existed ever since the first sheet of newspaper was printed and sold. What is new is more how influence continuously changes, not the influence in itself. Over the years editors have been described as arch types such as the political party editor, the editorial creative force, the provincial editor, the poetry editor, the specialist press editor and the managing editor.

In this article I make use of the fact that these categories of editors have already been described. However, I do not intend to describe new “labels”. That would, literally speaking, be too categorical. I will instead concentrate on three trends that to some extent develop in different directions. Together they paint a picture of how some central editors and the people close to them experience that characteristics of the editorial role have changed in the past few years.

The development trends described herein are:

- how editors more clearly appear as ideologists in the public debate,
- how business management and editorial tasks are more closely integrated and
- how they introduce new systematic work methods to ensure editorial quality, to some extent contrary to old editorial ideals.

The editor-in-chief's ideological journalistic profile has been sharpened in the public

sphere. It has been a clear trend over the past 10-20 years that the editor has been forced to cultivate the business manager in him. I'll come back to this later. When the editors once again put more emphasis on their ideological role, this may also be seen as a reaction insofar as they wish to provide a counterbalance to the economic leadership.

This is however not a return to how it was before. It is instead a new type of ideological leadership adjusted to our time and the challenges journalism is facing at the present time.

Among the old editorial typologies there are some clear ideals that personified their own publishing ideas, regardless of whether they were party political or more politically independent. *Lars Johan Hierta* founded *Aftonbladet* in 1830, building it on criticism of the monarchy. *Lars Oftedal* had from 1893 success with *Stavanger Aftenblad* because he more than anyone else was able to write for ordinary people. When VG emerged at the end of World War II in 1945, the first editor, *Christian A.R. Christensen,* contributed to rooting public enlightenment in the newspaper's ideology. All of them were distinct political figures of their time and this was the basis of their editorial work.

Several generations later and a completely different media world require totally different qualities in an editor. A great number of journalists have gone from being information workers in a political party press system to being professional journalists in a more independent press. The editors were leaders of journalism when this change process took place. A typical example of this is the story about how the editor *Arve Solstad* managed to change the word *venstre* in *Dagbladet's* objects clause from being written with a capital letter to the lower case letter *v* when the newspaper cut its ties to the political party Venstre, a social liberal party.

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Throughout the 1980s and 1990s an enormous growth took place in the media, in distribution and sales. VG experienced the greatest growth and its circulation was doubled during this period. The other newspapers which had been linked to political parties were given better growth opportunities as independent bodies.

Along with growth came the need for a more professional business operation. Now the concentration of ownership started in earnest as shareholdings in newspaper businesses became financially attractive. *Orkla Media* emerged. *A-pressen,* the Labour party newspapers, was transformed and became a professional media business owner. *Schibsted* became a limited liability company, was listed on the Stock Exchange and formed new strategies which went way beyond the traditions of *Aftenposten* and *VG.* The digital revolution started in earnest at the end of this period.

These processes required editors who acted as professional business leaders and who could cooperate with managers and owners operating the media on commercial terms. A response to this development is described by *Rune Slagstad* in the book *De nasjonale strateger* (The national strategists). He mentions editor-in-chief *Einar Hanseid* in *VG,* later in *Aftenposten,* as an example of an influential leader who pulled the strings from behind the scenes. Slagstad presents this as criticism. However, other

editors at that time and later consider this an ideal, that the editorial job is best done by operating in the wings. This way one is left in peace to do as much work as possible in the newsroom and thus concentrate the work effort there.

It is time consuming to have to take part in the public debate. The media wish to be there in order to fulfil the editorial assignment beyond filling the columns of their printed pages. It is however also a confirmation that you perform important and high quality journalism whenever the newspaper's representatives are invited to take part in debates in other media such as the Norwegian Broadcasting's (NRK) programmes. The strategies of editors-in-chief who have chosen to stay in the wings have been to build up their own political editors and commentators to promote the newspaper in political matters and thus confirm the newspaper's importance in the public debate.

Still, in the last few years we have seen that some editors-in-chief who have not previously promoted themselves so strongly in the public sphere have once again entered the scene. Not in connection with general political issues, only in connection with issues concerning their own medium.

Together with controversial journalism comes also heated debates about a media house's journalism from time to time. It may be accused of campaigning, of acquiring improper information or of other press ethical violations. The editors-in-chief will not delegate to others to represent the media house in this kind of public discussions. They will do it themselves, not because of random events, but because it is a deliberately chosen strategy. Whenever a media company's legitimacy, credibility or profile is up for debate, the top editorial leader will front his medium in the public sphere.

Social media are fragmenting the formerly controllable situations, where the editor was monopolizing such information for the general public.

We also see how editors who have chosen this strategy involve themselves in the public debate about media political issues important to their own media house. In other words, they do not confine their role in the public sphere to their own media house only, they also debate media policy.

We have an example from Sweden; *Aftonbladet* hired *Jan Helin* as editor-in-chief and publisher as of 2008. In a research interview with me a member of Aftonbladet's management team said that it had been decided to promote Helin as Sweden's leading publicist. The point was to lay down a strategy by which their editor-in-chief should be as visible as possible in public debates on journalism in society, free journalism, free opinion formation, ethical boundaries, etc. Web searching in various Swedish media confirm their success and Helin has fronted Aftonbladet in a very clear manner in these matters.

One of the reasons given for this strategy was to promote. In an indirect way it was also about building an opinion in the public that this particular media company has a good grasp of this type of issues. In marketing language this is called branding. In journalistic language it is called to build credibility.

This ideological promotion has thus also a marketing reason. The impression of being reliable and performing work of high ethical quality should stimulate sales. An example of how this paid off in regard to the media company's reputation in the

public sphere was when *NRK Dagsrevyen* (the News) in January and February 2013 was strongly critisised for its report on a gipsy woman, a biased program leaving out important information. The debate was seen in relation to the fact that NRK has also had the highest number of rulings against them by *Pressens Faglige Utvalg,* the Norwegian equivalent of the *Press Council,* over the last few years. In this connection the editor of the trade magazine *Journalisten* pointed to VG as contrast and an example of a newspaper succeeding in carrying out controversial journalism which very rarely leads to ethical violations. In only a few years we have seen a role reversal in relation to the public's expectations of NRK and VG, to put it mildly.

Thus the strategy to cultivate the editor-in-chief as a distinct journalistic ideologist contributes to building up the reputation of the media house, it strengthens the position of the editorial role in relation to management and it makes it possible for the editor-in-chief to continue to protect himself by using other prominent staff members in political debates.

Business leader and editor. The integration between the editor and the media company's management has become closer. On the one hand, I write in the above that the editor-in-chief's strengthened ideological promotion has emerged as a reaction to this. On the other hand, there are those who will maintain that there does not have to be a difference between being a good leader of journalism and to act in a commercial manner.

Arguments to the effect that good commercial results are good for journalism are that being a success with readers and advertisers alike indicates that the content is attractive, that the public value this and that the support also reflects a good reputation. In other words, quality sells. It is also stimulating for the development of journalism that it takes place in a competitive environment. Furthermore, a sound economy will contribute to independence as the media house becomes more robust in relation to individual players who might threaten to boycott advertising, etc. It also makes it is possible to pursue individual journalistic projects which in themselves are costly and unprofitable, but which in the greater scope of things will give the media house increased legitimacy. That a media house is financially sound also builds up under its power as a social institution. It has the means to promote its own interests, and if the means are used to promote the standing of journalism in society, this is positive. And finally, it becomes increasingly more expensive to develop the new technology used by media houses in order to be competitive, especially as global players like *Google, Facebook* and *Twitter* have turned the media arena upside down for local and regional media houses which previously were allowed to have their readers to themselves. Even local media houses are now competing globally, and new development requires substantial resources.

Criticism of this kind of commercialising of the media is well known and is mainly about journalism's resources being used on content yielding financial results rather than on what is important in relation to the social engagement.

Most editors will argue in favour of safeguarding the necessary balance between these considerations.

The cooperation between editorial management and business management is being organised in new ways. Tight walls between the newsroom and the marketing department have been maintained as a principle with respect to press ethics to assure the readers that no advertisers should be able to influence editorial content. This has

been fundamental to journalism's independence. In Norway these matters are firmly rooted in both the Rights and Duties of The Editor (Redaktørplakaten) and the Code of Ethics of the Norwegian Press (Vær varsom-plakaten), paragraph 2 integrity.

The ideal was that journalists should not have any knowledge of the doings of advertising sellers and vice versa. Still, these departments have for practical purposes always worked together in a way. The people in marketing require a certain knowledge of the product they are to sell, and that product consists of journalistic content produced in the newsroom. Even by the old ideals the media houses found a pragmatic co-operation model.

New media research makes a point of this distinction disappearing. According to my observations this is perhaps described in a somewhat categorical and oversimplified manner. For practical reasons there was contact between ad salesmen and editorial staff in earlier times as well. There still exist certain barriers. It is however obvious that these barriers have been significantly reduced and adjusted to a new competition strategy which in its turn challenges press ethics.

The editors have not let themselves be influenced in a passive way. To me editors have argued for why they have welcomed this development, and that they have initiated it.

One of the arguments used by the editors was that the newsroom together with marketing management has a better chance of finding new and better products, or discovering improvements in existing products. The journalistic content is the core of the media house products. Therefore, from a marketing point of view there are only advantages in that those who produce the goods also have some knowledge of marketing.

Aftonbladet was successful in reversing the trend in the 1980s and creating new growth which continued throughout the 1990s and onwards. The newspaper print edition reached top circulation in 2004 before it went down again. The turning point and the long period of circulation growth that followed are explained by the newsroom and the management beginning to work together in a different way. Those in editorial management at the time are not exactly modest when it comes to assuming credit (or responsibility) for this development.

The old times are described as a period of watertight compartments between newsroom and advertising, and it was the same throughout the entire industry. Naturally, editorial and business management were in touch with each other, but they did not work together in a systematic way. New at the time was the concept of setting out common goals which both camps worked together to reach. At that time the editorial staff might even presume that advertisements would take up space intended for journalistic content. This attitude had to be changed and everyone had to understand how advertising financed journalism and how journalism could also make products attractive to the advertisers. Today this is basic knowledge which has generated major gains, but at the time it represented a big and mental turnaround.

Today hardly any kind of product development of editorial content takes place without interdisciplinary collaboration between newsroom and management.

My review of VG's product development during the period 1995-2010 shows that a change took place after the circulation peak in 2002, and a downward trend set in.

Editorial development which previously had been about improvements and refurbishment of editorial premises was replaced by far more profound changes such as the introduction of regular supplements and magazines from 2005. At about the same time the roles of print and online newspapers were redefined so that the former should no longer be the leading news provider. The editors were supposed to lead through change projects so big and so significant for the business strategy of the entire media house that they could not do it alone. It would only be possible through close cooperation between editorial and administrative management.

Other Norwegian and Swedish media houses can confirm this trend, possibly at different times and by different examples, but it is all about the professional editorial and commercial environments having become closer.

The reason given by the editors is that this has been necessary in order to improve expertise on how to customise the products to the market. Increased competition has lead to projects getting bigger and it also affects the editors' scope of decisionmaking. Pink sports supplements, both in *Aftonbladet* and *VG,* are examples of this. So whenever the media houses see that product changes have an effect, either on circulation, advertising or prices and income, they draw up overall business strategies assuming that the editorial staff can continue to deliver new product improvements as this looks good to the public. The initiative of product development has thus shifted from good ideas in the newsroom to an integrated top management of the editorial and the business sections "ordering" ideas.

Product development has become more important to the top management of media houses, and to the editors-in-chief this is a clear example of the need for them to act with interdisciplinary competence both as publishers and business leaders.

It is in this connection perhaps not accidental that *VG* in 2011 and *Aftonbladet* in 2012 went from having one responsible editor and one managing director to giving the same person both positions. The reason was in both these cases that it would strengthen the ability to coordinate the media house in times of major changes.

With growth, a requirement for more professional business operations also emerged. Even local media houses are now exposed to global competition, and new developments require great resources.

Systematics has become increasingly important to editors. As mentioned in the above, a couple of generations ago the media houses developed into independent editorial operations with professional, journalistic ideals. This can also be seen in the emergence of journalistic education and in how standards for what is considered to be recognised methods in the journalistic work have been established. Still, the ideal of the investigative journalist as a *lonely rider* is still alive, the journalist who seeks justice on behalf of the little man, who comes to every morning meeting with an idea for the *scoop* of the day and who gets the decisive tip from his personal, secret source.

Anyone working in a newsroom knows that this is not how it works, but the stereotype lives on. Editorial work is team work. Good journalism requires systematics. Also, the demands for quality control are higher than before. This goes for the journalistic quality as well as for the requirements for how content should be adapted to the product concepts drawn up.

The changes that should cultivate systematics in the editorial work are all about a major cultural turnaround. The editor must take the lead to bring about this kind of change. Journalistic ideals suggest that more systematics is positive for the presentations, while those who know editorial life from the inside know that a more spontaneous and aimless existence was often idealised before.

The idea of the journalist being a bohemian belongs to the past, if it ever really existed. It has been a long time since media researchers described journalists as raw material producers, who every day had to produce the exact amount of text for the editor to fill the pages – regardless of whether or not news happened.

In my research I have observed that in the last few years editors have introduced considerably more systematic work routines in their newsrooms. This can be seen as a result of increased efficiency and specific requirements regarding the products to be made and the need to strengthen editorial quality.

Increase in efficiency is obviously one reason for more systematics. Downsizing editorial staff while at the same time publishing more material than before makes it necessary to put each man-day to better use than before. As many resources as possible must produce editorial content and the threshold should be high when it comes to spending time and effort on speculative stories.

Those who know the editorial life from the inside, are well aware of the fact that formerly a more spontaneous and aimless existence often was idealized.

Once upon a time there were large newsrooms supplying the newsdesks and the technical departments with material, without knowing how it would appear in next day's newspaper. These days the newspaper is more or less pre-edited before anyone writes anything, so that those supplying text and pictures know exactly which parts to fill and how many characters to write. To have on the newsdesk a certain number of man-years to delete what others have spent time writing is a thing of the past.

Extensive product developments, in both print and digital channels, have changed these systems. It is not only about surfaces, volumes and that which can be controlled by template production (ie. pre-designed pages that are to be filled with a specific amount of content). All the products have been assigned a defined target audience and for the content to function in the market it becomes more and more specified. Especially the digital products are fragmented and they must be updated on a continual basis.

Creative morning meetings which end with everyone filling their day with their own suggestions are no longer of any use. Just listing up what kind of material the different products need to obtain enough content will in itself generate a number of work requirements. The editor must personify this kind of regime to control the newsdesk and it can be a challenge finding what will trigger the journalistic instincts and bring out the creative energy of the newsroom.

The demand for quality in the editorial work has become stricter and this has contributed to the editor having to use more systematic management tools. The fact that alternative information is never more than a click away is a consequence of digitalisation and increased competition. This stimulates newsrooms to work harder

to bring out their stories. Stories written by a team of journalists are important, but the exclusive story which is yours alone is the most important. And most certainly stories which are not automatically quoted by others, thereby undermining their value. Consequently, the large media houses publish to a lesser degree stories which can be considered political initiatives etc. and leave it to a larger degree to the news agencies and business partners to cover common issues. That way they can use their own resources on their own stories.

Editors in my research tell me that they have introduced new and stricter routines to ensure that their staff actually work on their own stories. This may be in the form of action plans aimed at the different specialist environments in the newsroom to ensure that they are monitoring areas and stories they have been made responsible for. It can also be in the form of systematic reporting on investigative projects. Making sure that the investigative projects are carried out in teams to ensure that the competence gained by unearthing is transferred to new projects is another aspect of this.

Several large media companies have in the last few years introduced editorial annual accounts whereby the editors report their performance compared to their editorial targets according to a range of measuring parameters. Insofar as this is also used as an in-house tool, it represents more systematics with regard to how the editors manage their newsrooms.

At the cross point between editorial quality, increased efficiency and product requirements lie the changes resulting from the newspapers having left it to the digital channels to cover events as they happen. This has occurred in different ways and at different times in the different media houses. There is however one common consequence and that is that fewer pieces of news and fewer newspaper pages are produced in the evening and during the night as it is no longer a competitive advantage to publish the latest news in print. A greater number of the printed pages are instead used for planned articles written during the day. This is typically content like commentary, background material, news where the medium itself controls the publishing, advance material and consumer and feature journalism more related to relevancy and topicality than to the events of the day.

In summary, the editorial role is changing in many ways. I have here described how editors-in-chief place greater emphasis on appearing as journalistic ideologists in order to strengthen the editorial role and the reputation of the media house. The editorial role has at the same time become more closely integrated with the business management of the media houses. They also initiate a closer cooperation lower down in the organisation thus making the distinction between newsroom and management much less than before. And finally I have described how the editors have adopted new management tools for systematics, which may be explained by efficiency, products requiring more specific work management and also in order to perform better in connection with stricter requirements regarding editorial quality.

Digital revolution by Rolv Erik Ryssdal,
CEO, Schibsted Media Group

New opportunities for traditional media houses

While we in the old days could spare the time for comprehensive reports and large-scale launches, – today our course takes us in the direction of experimentation, testing and learning.



The new type of journalism in Schibsted's media houses is now taking shape. New digital talents are collaborating with experienced journalists to find exciting solutions. They disseminate journalistic content in digital forms – on different platforms and in different formats. The journalism is shaped, presented and distributed through interaction with readers and users.

The ability of traditional media houses to continue to fulfil their social mission in the digital age is not a given. New technologies are being developed, competition is global, and readers' needs and expectations are changing. And all of this is happening at a faster pace than ever before. But when we invest in our media houses, it's not because we feel compelled to do so, but rather because we believe we will succeed.

I have worked in Schibsted for twenty years now, and during almost all this time we have witnessed how the digital channels have challenged us and changed us. Since the internet began to make its impact, in around 1995, we have worked on positioning our media houses in new channels and formats. Even our competitors acknowledge that Schibsted has been more successful than most other media organizations in the world when it comes to our digital investments.





Last autumn's workforce reductions and reorganization was a difficult period for our media houses. But technological and structural changes are no new phenomena; many industries have been through the same processes. Traditional companies can disappear in these processes – Kodak is a relatively recent and sad example – while others renew and find a course that will take them into a new era. We intend to belong to the latter group.

***Rolv Erik Ryssdal** became CEO of Schibsted on 1 June 2009. He joined the Schibsted Group in 1991 and has held several management positions including CEO of Aftonbladet (1999-2005), CEO of VG (2005-2008) and CEO of Schibsted Classified Media, the holding company for our international online classifieds operations (2008-2009). Rolv Erik Ryssdal holds an MA in Business and Economics from the BI Norwegian School of Management and an MBA in Business and Administration from INSEAD, France.*

World-class digital mediahouses

We have said that we will create world-class digital media houses. To achieve this we need resources to invest, and this was a key reason for the cost reductions we implemented. Now we want to prove that investment in practice. We are recruiting digital expertise to fill roles which no-one in our industry had heard of only a few years ago. *Aftenposten* alone is recruiting approximately twenty new digital talents to create new digital growth. And – not least – we will work systematically on providing the employees we already have with new competencies. One of the group-wide initiatives is the establishment of the *Schibsted Academy of Journalism,* a joint initiative where we will learn from the best in our own media houses, share experience, and gain knowledge and impulses from outside.

Goal-oriented work produces results, and *Fædrelandsvennen* is an example we are proud of. There we offer all the content produced by *Fædrelandsvennen* in all channels, to make us available to readers and users in the channel and format they want, where and when they want it. Simple and user-friendly for the readers, and a more future-oriented and secure business model for *Fædrelandsvennen.* It's remarkable that a regional media house in Southern Norway should achieve something that has become the envy of many big players around the world. Last year, and contrary to all the trends, *Fædrelandsvennen* increased its subscriber base. We are now transferring the experiences gained from *Fædrelandsvennen* to our other subscription-based media houses.

Our larger, single-copy-based media houses, *VG* and the Swedish *Aftonbladet,* are building their positions in digital media based on the large numbers of readers these brands have. Although print circulation for these two media houses have dropped by around 50 percent compared to peak years, the numbers of readers and users are higher than ever before. *Aftonbladet* now has more than 2.8 million readers daily, and it is mobile usage that is growing most. On 1 January *VG* had more readers on mobile than on the web.

VGTV, which only a short time ago was a small fish in a big pond when it came to live images, has now become a serious contender in the TV market. *Aftonbladet* has enjoyed great success with its *Aftonbladet Pluss* service, which has now exceeded 160,000 paid subscriptions.

Print continues to be of importance

The focus on digital does not mean that we've forgotten the print newspapers; they will also be developed to satisfy reader demands. *Aftenposten Junior* and *VG's* new weekend supplement are examples of new investments on the print side which I would wholeheartedly characterize as successes.

For several years now we have been developing a system of division of labor that has proven to be sound. It is of course the managers and people in the respective media houses that know their readers and customers best and that can best decide which products and services they want. But the Group can provide expertise from which everyone can benefit. We can also facilitate common solutions for those parts of the business that should not be dealt with locally. Parts of our digital development activities are conducted centrally, others locally. *Schibsted Payment* (SPID) is one example of a group-wide solution that is intended to make it as easy as possible for all the media houses' customers to gain access to the content they want in the channels they prefer.

In the debate on cost reductions in the media houses and Schibsted's role as owner, it could seem as though some parties in the debate had difficulty grasping that it was actually possible to combine corporate social responsibility with the need to earn money. The fact is that Schibsted and our media houses have a long history of living perfectly well in this symbiotic relationship. A sound financial position ensures independence, predictability and development opportunities for the media houses.

Rapid change

The long-awaited digital revolution is now in full force – we can almost feel its impact. Our everyday lives, both out in the media houses and in the Group Management Team, are marked by new knowledge, learning, experimentation, enthusiasm, disappointment, ups and downs. This is precisely how we become even better – at a faster pace than ever before. The will and capacity to change, improve and grow have never been stronger.

While in 'the old days' we could spare the time for comprehensive reports and large-scale launches, today our course takes us in the direction of experimentation, testing and learning. The reason for this is that we want fast response from readers and users so that we can adjust our course according to need and adapt to the demands of those we serve. In this way we reduce risk and accelerate the speed of our development efforts. It's also fun, which is no drawback when you want to create something new and exciting.

Journalism and ethics by Sir Harold Evans,
Editor-in-Chief and Publisher

After the Scandals, Ethics must once Again Take Priority

Long before the many lies and cover-ups of the hacker scandals it was obvious that the press' respect for privacy was more or less absent. Now it's time to get ethics back in place again.



> *"What is to prevent a newspaper from being the greatest organ of social life, the prime element of civilisation?"*

This may seem an odd moment to attempt an answer to the question it poses. The focus, following all the scandals and the horrors so well documented by Lord Justice Leveson, is very much on a contrary question: What is to prevent a newspaper doing bad? What is to prevent a newspaper being the greatest agent of social disruption, the prime element of uncivilized conduct?

From doing bad again and again through decade after decade of rebukes and promises? The mood is not celebratory. It is punitive. Write it in 72 pt Franklin Gothic condensed: *Stop them before they kill again.*

Those of you familiar with the Hugh Cudlipp lexicon may wonder where the quotation it came from. You probably have better luck with this passage from 1988:

> *"It was the dawn of the Dark Ages of tabloid journalism, when the proprietors and editors – not all but most – decided that playing a continuing role in public enlightenment was no longer the business of the popular press. Information about foreign affairs was relegated to a three inch yapping editorial insulting foreigners.*





> *"It was the age when investigative journalism in the public interest shed its integrity and became intrusive journalism for the prurient, when nothing, however personal, was any longer secret or sacred and the basic human right to privacy was banished in the interest of publishing profit…."*

Hugh Cudlipp made that observation in 1988 at a time of sorrow, at the funeral of his lifelong friend and colleague *Sydney Jacobson.* He was also in mourning about what had become of the newspaper they created when they extinguished the *Daily Herald,* the paper IPC ran in conjunction with the Trade Union Congress, what you might expect when a racehorse cohabited with a carthorse.

To Hugh Cudlipp, the Herald had become a "bloated, listless boa constrictor" and hopes were high for the successor the created. Alas, his parrot he had trained to say "*Buy the Daily Mirror!*" just could not ever learn to say "*Buy the Sun!*".

The man who asked the opening question in 1835 wasn't Hugh Cudlipp. It was a cross-eyed Scottish immigrant to America named *John Gordon Bennett* who got off the boat New York in 1817 with only five pounds in his pocket.

Eighteen years later he founded the model of the mass circulation daily, the *New York Herald.* By 1860, his newspaper had the world's largest circulation. His two eyes became ever more deviant as he tried to reconcile his loftier ambitions with the diet of sensational murders and Wall Street panics but it one worth putting, posthumously, to ourselves when we have been consumed by what an uncivilized newspaper might to do.

Bennett's vision of what the good a newspaper might do if it tried is one Hugh Cudlipp lived his life answering in his own vivid way. He cared about that. On its 50th birthday in 1953, when it could claim the biggest sale on earth he wrote a rollicking history, *Publish and Be Damned,* in which he celebrated the rows its polemics had provoked – but they weren't rows about the way it behaved.

They were about its beliefs, openly, bluntly stated without cant... They were rows about politics and public purposes, the espousal of unpopular causes, confrontations with authority and there was a proudful note: "It has always done a great deal of good, exerted much influence and bedevilled its rivals".

Publisher Revel Barker captions a graph of the circulation heading for five million in 1952 with a Cudlipp question asked himself for the Mirror and its successive leaders:

> *"An immense power for good lies within its grasp. Can it increase its popularity and at the same time raise its prestige?"*

An immense power for good! It sounds sententious, but as Geoffrey Goodman has reminded the millions who never felt the gust of his gruffly genial personality "journalism always meant fun much as anything else for Hugh Cudlipp". If you were at the receiving and of his wit and polemics it was hardly fun but these were big people – Winston Churchill for instance - who could take it, they were powerful and they gave as good as they got.

In the service of both aims, profitable popularity and public esteem, Cudlipp deployed exhilarating talents. He had a depth of feeling for the way folk think and a consummate ability to translate an idea into the idiom of the tabloid, using the splash to addressing a princess or a dictator in the same breezy manner – *"Come On Margaret, Make Up your Mind";* and to Khrushchev in sledgehammer type: *"Mr K! if you will pardon the English phrase, "Don't be so bloody rude"* with a tiny italic *"PS: Who do you think you are? Stalin?"*

One can see Hugh Cudlipp exuberantly chomping on his Havana as he sent the page to press. There has never been a more challenging tabloid editor even to the point of partisan overkill – *Whose Finger on the Trigger?* infuriated Churchill in the 1951 election, and with justice. But Cudlipp was also a phenomenal public educator, risking pages in *Mirrorscope* without bias to explain inflation, NATO, the Common Market and no doubt, if he'd been around, the labyrinths of financial derivatives and that were to wreak such havoc on our lives.

His techniques have been imitated, but alas, not so much the integrity. On the centenary of his birth, we should celebrate his brave – and vulnerable – aspiration to do well and do good.

The Dark Age of tabloid journalism! He ascribed the way his bastard child, Rupert Murdoch's *Sun,* overtook the *Mirror* to "the daily nipple count and sleazy stories about bonking bimbos". There was much more to The *Sun's* success than that, but its contempt for the basic human right to privacy was a fair indictment even before the hacking scandal exposed the suppurating wound.; I am told the *Sun* is now ahead of the late and lamented *News of the World* in the league table of arrests.

But neither paper has had a monopoly of the disdain for personal privacy and other decencies set out in the Editor's code and so often disregarded. Ever inventive, the tabs now have a verb for a victim they are intent on defaming – to monster him or her.

Long before d the hacking scandal and the lies of the cover-up, it was obvious that press respect for private lives had all but vanished.

Harold Evans *was the editor of the Sunday Times and the Times (and earlier of the Northern Echo and assistant editor of the Manchester Evening News). A graduate of Durham University, he has written a number of best selling histories. He holds the British Press Awards'* Gold Award *for Lifetime Achievement of Journalists. In 2001 British journalists voted him the all-time greatest British newspaper editor. He was knighted for services to journalism in 2004.*

His career began as a reporter for a weekly newspaper in Ashton-under-Lyne, Lancashire at 16 years old. He became an assistant editor of the Manchester Evening News and won a Harkness Fellowship in 1956-57 for travel and study in the United States. He began to gain a reputation on his return from the U.S. when he was appointed editor of the regional daily The Northern Echo, where one of his campaigns resulted in a national programme for the detection of cervical cancer. During his 14-year tenure as editor of the Sunday Times, Evans was responsible for its crusading style of investigative reporting which brought to public attention many stories and scandals which were officially denied or ignored.

When Rupert Murdoch acquired Times Newspapers Limited in 1981, Evans was appointed editor of The Times. However, he remained with the paper only a year, resigning over policy differences relating to editorial independence. Evans wrote an account in a book entitled Good Times, Bad Times *(1984). On leaving The Times, Evans became director of Goldcrest Films and Television.*

In 1984, Evans moved to the United States. He was appointed editor-in-chief of The Atlantic Monthly Press and became editorial director of US News and World Report. In 1986 he was the founding editor of Conde Nast Traveler. Evans was appointed president and publisher of Random House trade group from 1990 to 1997 and editorial director and vice chairman of US News and World Report, the New York Daily News, and The Atlantic Monthly from 1997 to January 2000, when he resigned to concentrate on writing. Evans' best known work, The American Century, won critical acclaim when it was published in 1998. Harold Evans became an American citizen in 1993, and lives in New York with his wife Tina Brown and their two children.

Is there something about the ownership, tradition, structure and personnel of the British press that breeds a unique recidivism in which we seem doomed to experience what the economists call a negative multiplier effect – every reform provoked by some abuse is followed by still grosser offences and, if we are to believe the defenders of the status quo, by still more extreme reformist assaults on the sacred freedom of the press bequeathed to us from time immemorial etc. Milton! Locke! Wilkes! Mill!

Have ever those who recruit you to their cause more reminded us of Queen Gertrude: they doth protest too much, methinks. Twenty years ago when from my American experience I was arguing for a Freedom of Information Act, I was asked, reasonably enough, freedom for what? Freedom for exposing the records of a mental health therapist? Freedom for the clandestine taping of calls, the toxic seed of hacking yet to be fertilized by technology? Freedom to trespass in hospital wards? Freedom to ridicule a Minister because she has put on weight? Freedom to corrupt the police? Freedom to snoop on children at school? Freedom to blackmail and bribe?

Freedom of the press – importantly to inquire as well as to utter in the public interest – is too great a cause, too universal a value to a civilized society, to be cheapened as it is in the current debates. Every year upwards of a hundred journalists, broadcasters and photographers die in the name of freedom of the press.

We remember the horrific kidnapping and beheading of the Wall Street Journal's *Daniel Pearl,* the death of the brave *Marie Colvin* in Syria, the sensational murder in Moscow of *Anna Politkovskaya* investigating abuses by Russian troops in Chechnya, but otherwise the world barely notices. At last count, 2,156 names were etched on the glass panels on a memorial tower at the Freedom Forum at the fabulous *Newseum* in Washington, DC.

We tend to envisage them as chance victims of the roulette of covering war, and that is grievous enough, but the majority of deaths are not due to bad luck. According to the International News Safety Institute, they are the result of planned assassinations. Seven out of every ten have died in their own countries at the secret instigation of government and military authorities, guerillas, drug traffickers and criminal gangs.

The US-based Committee to Protect Journalists (CPJ) reports that 51 have been killed in Pakistan since 1992, and more than 50 journalists in Mexico, most of whom were murdered. Universally, 90% of the triggermen and their paymasters go unmolested, their crimes never investigated, let alone prosecuted, convicted and punished.

The common thread is that these journalists died for the very simple reason that they did their jobs seeking truths relevant to the well being of their societies.

The "most humble day of one's life" is to read the stories of their colleagues around the world. Daily many risk assassination and imprisonment to report on drug cartels, expose police corruption, criticize predatory corporations, and resist arbitrary

CAMPAGNING JOURNALISM

During his 14-year tenure as editor of the Sunday Times, Harold Evans was responsible for its crusading style of investigative reporting which brought to public attention many stories and scandals which were officially denied or ignored.
One such report was about the plight of hundreds of British Thalidomide children who had never had any compensation for severe birth defects some had suffered. This turned into a campaign for the newspaper's Insight investigative team, and Evans himself took on the drug companies responsible for the manufacture of Thalidomide, pursuing them through the English courts and eventually gaining victory in the European Court of Human Rights. As a result, the victims' families won compensation after more than a decade. Moreover, the British Government was compelled to change the law inhibiting the reporting of civil cases.

rule. They look to the freer societies of the West for example and inspiration. Press freedom, as *Rosemary Righter* observed, is an indivisible whole.

We should be as vigilant in defending their freedom but their own stories are little known beyond the readership of the *CPJ* and *International Press Institute's* bulletins. How many of us knew that the country which has imprisoned most journalists is not Cuba or China or Iran, but Turkey.

No doubt there are press transgressions, but they do not commonly confuse the public interest with prurience and public purpose with private profit, as the hackers and their bosses did so egregiously. Not that the sleaze merchants cared to make fine distinctions.

The whole culture that fed them was rotten, corrupt, bullying, mean and cynical, inured to the misery caused by their intrusions, contemptuous of "do-gooder" press codes. They betrayed the ideals and principles that have animated generations of journalists – but they felt they were above the law.

They were merely detritus of what is now referred to as "too cosy" a relationship between politicians and the press. Cosy? How about corrupt?

As depressing as exposure of the dark arts has been, it is deepened by the cynicism and arrogance of much of the reaction to Leveson, coming from figures in the press who did nothing to penetrate – indeed whose inertia assisted – the cover-up conducted into oblivion by *News International*, a cover up which would have continued, but for the skill of *Nick Davies* and the courage of his editor.

Let me be clear, as President Obama likes to say. I will come to statutory underpinning – Cudlipp would have invented a better phrase in a flash – but I do have serious reservations about other aspects of Leveson. Securing the plurality essential for discourse may be complicated in the digital age, but constraints of time are no excuse for glossing over the demonstrable effects of media concentration.

The summary of what happened in 1981 in the fateful sale of *Times Newspaper* is inaccurate and misleading. I don't propose to spell that out again except to say a representative democracy is undermined when the truth is evaded to serve the political interests of a Prime Minister and the commercial interest of a media owner.

The consequence of the meeting for *Times Newspapers* is well documented: infringement of the five key principles of editorial independence designed to protect the political independence of *The Times* and *Sunday Times* as separate titles.

The departure of Mr Harding and the argument over a merger gives me a powerful sense in the words of baseball great Yogi Berra, "it is déjà vu all over again."

Secondly, the Report is far too soft on the Metropolitan Police; that they were busy with terrorism is a lame excuse. Right at the start of my time in London as a national editor in 1967, when *William Rees Mogg* at the *Times* risked outfitting a criminal with a wire to expose bribery and fitting up, corruption has recurred with alarming frequency – outstripping Fleet Street, as it was, in the venality stakes.

I think the changes in data protection are dangerous. Insisting that an editor must tell a target where the newspaper has got an investigation, before it has have formed any view of its validity, is a gift for the litigious and the cunning.

I rejoice in the vibrancy of the British press, its literacy, its vigor, its irreverence,

its investigations which Leveson warmly commends; I deplore political reporting and commentary only when argument is augmented by lies unrelieved by the wit of *Private Eye.*

The right to be free is not the duty to be perfect.

A certain rowdiness is a given, but the misrepresentation of Leveson's main proposal is staggering. To portray his careful construct for statutory underpinning as state control is a gross distortion.

In that fine but poorly reported debate in the House of Lords, *Norman Fowler* expressed his discomfort at his transition from a defender of the press as a journalist and Conservative Minister to a critic. I know the feeling.

He says he is confirmed in his conviction that there must be change , as I am, by "the dishonest campaign mounted against change by some of the most powerful figures in the industry.

"Rather than admit", he says, "that there has been abuse of power, they seem to feel they have been unfairly put upon. Even before the Leveson report there were advertisements with pictures of Mugabe, Assad, Castro and Putin with the caption. These people believe state control of the press. ***Do you?***"

The anti Leveson campaign invites the response, well, what do you believe in? What stops your newspaper to be from being the greatest organ of social life, the prime element of civilisation? The anti Leveson campaign invites the response, well, what do you believe in?

We are brought right back to the exuberant opening question: What is to prevent a newspaper from being the greatest organ of social life, the prime element of civilisation?

The swift answer would be, what's it got to do with you? The assumption in *John Gordon Bennett's* musing is that the press has a role in public life, that it claims its privileges, its freedoms, for the common good. That its purpose is an ethical one.

It must, therefore, have a point of view, and not simply the making of money.

There's great value in a newspaper of record, but merely to record opposing statements may leave the reader bewildered.

Recently, with the slaughter of the innocents at Sandy Hook, some newspapers in the US have made an effort not to be hostage to the false notion of objectivity epitomized in a fragment of verse by *Chicago Tribune* columnist *Bert Leston Taylor* I stuck in my science scrapbook at elementary school.

Behold the mighty dinosaur
Famous in prehistoric lore,
You will observe by these remains
The creature had two sets of brains
One in his head (the usual place),
The other in his spinal base.
Thus he could reason "A priori"
As well as "A posteriori."
If something slipped his forward mind
It was rescued by the one behind.

Thus he could think without congestion
Upon both sides of every question.
Oh, gaze upon this model beast;
Defunct ten million years at least.

Reporting what matters, clearly and fairly, is not easy. But even when that is done, there are the laws, delays and obstructions.

When making money is the primary goal, it tends to subsume all others. Arguably, that's what happened at the *News of the World.* It did much good journalism, but the bad killed the good. That's a truth in many areas of business, one brilliantly argued in Dr David Potter's analysis of the banking collapse.

Now, everyone recognizes that commercial viability is an essential condition of independence unless there are other means of support with an affinity for the same principles.

A newspaper that is broke or going broke is otherwise not well placed to be the 'prime element of civilization'. It may well be sustained by ownership, as *The Times* was in the family control of Astor and Thomson and has been under Mr. Murdoch, until now at least, and *The Guardian* and *Observer,* too, under the *Scott Trust.*

Having edited a profitable daily and a profitable Sunday in Britain, directed a profitable news magazine in the United States, founded and edited a monthly glossy, and run a profitable publishing house, I am acutely aware of the buoyancy provided by a good balance sheet – but in none of those enterprises was making money the primary objective.

The conviction on all of them, shared by editor, staff and ownership, was that if they consistently delivered the qualities they promised, commercial success would follow, and it did. It was an example of what Canada's *Roger Martin* called the *Virtue Matrix* – building the trust of its audience and ultimately its power by adhering to the public values, no short cuts.

On a newspaper, it is built by care for every word, by a commitment shared by the whole staff, and by the ownership.

The British press has little of this, the bland leading the bland, though I do wonder whether the fatness and effluvia of multiple sections is not anachronistic, dinosauric in a digital age.

The excess volume of weekly paper may dilute the compact story telling and news values so impact is diffused.

Then there is the law. How bizarre it has been that private lives are exposed to irrelevant truths (and half truths) with no redeeming value and without real redress against the malefactors, while substantive journalism essential to a functioning democracy is restricted and its practitioners punished.

The British press is already unduly restricted on matters of real public import. *The Society of Editors* recently reviewed what had happened since I suggested 38 years ago, in the Granada Guildhall lecture, that the British Press was half-free by comparison with the free, but imperfect, press of the United States, which is protected by the First Amendment in the US Constitution.

Society found more regression than progress.

So what use is the Leveson Report for our predicaments. It shows a way to protect privacy and encourage high standards while enlarging, not diminishing, the freedom of the press.

Lord Leveson did not propose that a law should be passed laying down how the press should behave with civil servants as censors.

Did not. Did not. He entirely accepted that it should regulate itself through a Trust, though with independent opinion dominant.

He more or less accepted the architecture proposed by the press but wanted a surveyor to check that its foundations were stable. Let me emphasise: he sees regulation of the press organized by the press, but with a statutory process to ensure that the required levels of independence and effectiveness are met.

Two well-meaning alternatives are being canvassed. Neither the system of contracts similar to the Advertising Authority nor a Royal Charter offer the same benefits.

The radiance of the monarch and the historic echo of Magna Carta are prayed for in aid of a Royal Charter for the press. The BBC has one, why not the Press?

On the once upon a time radio program called the *BBC Brains Trust,* there was a certain Dr. Joad who, asked what he thought on virtually any subject, meditated for minutes, it seemed, puffed his pipe and solemnly answered "*Well it all depends.*" Parliamentary counsel can whistle up something that might look as good as the statutory underpinning of press freedom and high standards in three of the draft bills but Lord Dow of Dalston expressed a reaction worthy of a Cudlipp headline. *It's a busted flush.*

The BBC has a Royal Charter and a fine Trust. Yes, despite the blunders concerning Jimmy Savile and a defamed peer, it has a record of public service unmatched and envied around the world. It enjoys greater esteem than the national press. It is indispensable – but it is also incomplete.

The doughty defender of its editorial achievements, then Director General *Mark Thompson,* now CEO of the *NY Times,* has said that the BBC could not have bought the disc that enabled to break the story of MP's expenses, and numerous other scandals in gray areas of press ethics would never have broken by the BBC including, I might add, the thalidomide investigation.

Nor is the BBC invulnerable to government pressure. At its back it must always fear the paymaster hurrying near, especially in time of political strain – the long ordeal of Northern Ireland, the torments of the Iraq war come to mind.

It would not be surprising, would it not, if it were to tread lightly around landmines of political controversy in a way the press does not? And there are other considerations. Thompson himself has recognised that the imperative of plurality of media is it would be a bad dry for the potential, for good and ill.

Plurality of media in The Charter may be thought of as a rock but it is reviewed every decade or so and you don't have to be a geologist to find a fissure or two indicative of government attitudes in the 2006 review.

It is hardly reassuring to know that the behind the aura of all 900 Royal Charters, mostly ceremonial, there is the Privy Council, ancient in its history, and its composition of 600 members where a quorum of a handful of worthy Privy Councillors, many politicians and former politicians, can decide.

The Prime Minister was bold and brave in setting up the Leveson inquiry in the first place and endures the slings and arrows of an outraged media corporation with becoming grace, but this wheeze won't work.

I don't see how this can be a mechanism for Westminster control over the Press, when the first clause of the three little draft bills other than the government's specifically prohibits just that in way it never has been before.

"If MPs decide they do not like the press they are getting they can easily amend the Act," says the eloquent *Timothy Luckhurst,* but isn't it just a bit harder to do when that very Act requires Ministers of the Crown to have regard to the importance of the right of to freedom of expression or to another first clause?

Some of my best friends are strongly opposed to the underpinning. Leveson erred badly in assigning the key role to Ofcom which, whatever its virtues, is dependent for its appointments on the government of the day. It has enriched the metaphors – take your pick from slippery slope, thin end of the wedge, trapdoor, thin ice. Angera. The metaphor I offer for target practice is our very own First Amendment, that Parliament should make no law abridging the freedom of the press.

Of course, I recognise that there are large differences between Britain and its unwritten constitution and the US, but the attraction of the Leveson underpinning, for me, is that for the first time it would be a legal duty of the government to protect the freedom of the press.

Many a time on the hard benches of the courts, when we have been attempting to publish a report in the public interest, I have wished we could refer to a binding judgment.

But too many cases had turned on property rather than personal rights, hence our difficulties on achieving publication of the Crossman Diaries and of essential documents on the series of thalidomide challenges, where the company claimed the law of confidence protected the information, and though it was highly relevant to the search for justice, the courts agreed that the documents were not sufficiently iniquitous to justify breach of the law of confidence.

The three bills before Parliament, other than the government's, spell out the prime essential of the free press in very clear terms.

The sponsor of one of them, *Lord Lester,* who won the thalidomide case for the *Sunday Times* in the European court, affirms that statutory underpinning is not state regulation, and that Lord Leveson is right, that it is statutory underpinning which is required to guarantee independence from government interference.

But Lord Lester is surely right, that Lord Leveson's proposal to extend the law on punitive damages would seriously hamper investigative journalism.

Coming back to that first question, I regard the Leveson plan, with the exceptions mentioned, as I regard the proposals on statutory underpinning - as an opportunity, not as a threat. What further might the British press do if it were free of internal and external restraints inimical to excellence.

If the intellectual analysis of the heavies tremendous flair in tabloid journalism were bent to more positive outcomes – such as Hugh Cudlipp dreamt in his youth and achieved so well in his prime.



"Ownership must ensure freedom and independence of Schibsted's media"

Freedom of speech is threatened in many places around the world. I have become more and more convinced that ownership must ensure the freedom and independence of Schibsted's newspapers and other media. A free press is perhaps the best safeguard of a strong and vibrant democracy.

On this background, I wanted my ownership stake in Schibsted to contribute to continued editorial freedom, credibility and quality of the media that we own. I also wanted to ensure the long-term and healthy financial development of the Schibsted Group, with a strong, stable and Norwegian ownership.

With this in mind, the Group gave my ownership stake of 26.1 per cent special rights in Schibsted's Articles of Association when we decided to list the company on the stock exchange. I established the Tinius Trust in 1996 to ensure that the Schibsted Group continues as a media group, run according to the same main editorial and business guidelines as at present. The Board of the Trust was instructed to monitor this, while at the same time work to ensure the long-term, healthy financial development of Schibsted.

The Tinius Trust has in my opinion been a very effective obstacle against financially strong players who would otherwise have tried to take over the group. Without the Trust, Schibsted would probably not have existed in its current form, nor would we have had the same opportunity to further develop the company. The Trust has effectively limited any interest in taking over the company.

When media companies in other countries have wanted to have Schibsted as owner, we have noticed how the Trust has contributed to us being viewed positively as a business partner.

The strength of the Tinius Trust is that, contrary to many other Trusts and other types of arrangements, it has power, and if that power is used intelligently, it will undoubtedly serve to protect the freedom and independence of the Schibsted Group.

I do hope that what I have done will benefit the holdings that I have worked to keep and defend over the years.



Tinius Nagell-Erichsen

The Trust



From left Ole Jacob Sunde, Chairman of the Board, Karl-Christian Agerup, Deputy Member, Per Egil Hegge, Member of the Board,

Ole Jacob Sunde
Chairman of the Board

Chairman of the Board of Schibsted ASA (since 2002). Founder and Chairman of the Board of Formuesforvaltning ASA (since 2000). Founded Industrifinans Forvaltning ASA in 1983 and was General Manager until 2000. Formerly a consultant with McKinsey & Co. (1980-1883). Various other directorships, including Blommenholm Industrier AS and Museum of Cultural History. Graduate of the Université de Fribourg, Switzerland (1976) and Kellogg School of Management, Northwestern University, USA (1980).

Karl-Christian Agerup
Deputy Member of the Board

CEO, Oslotech AS (since 2010). Founder and partner Northzone Ventures, (1994-2009). Founder and Managing Director HUGIN AS, (1995-1999). Associate McKinsey & Co., (1991-1993), Engagement Manager (1993-1994). Corporate Planner Millipore Corp., Boston, USA, (1990-1991). Board Member of Schibsted ASA. Massachusetts Institute of Technology (MIT), Alfred P. Sloan School of Management, Master of Science in Management (1990). Copenhagen Business School, Business Economist/HA (1988).

Per Egil Hegge
Member of the Board

Employed with Aftenposten 1962-2005. Twelve years as foreign correspondent in London, Moscow and Washington D.C. Editor of A-magasinet 1984-1988. Cultural Editor 1992-1998. 20 books, including biographies of Otto Sverdrup, Fridtjof Nansen and King Harald V. The Narvesen prize in 1969 and Riksmålsforbundet's Gold Pen Award 1993. Knight, First Class of the Royal Norwegian Order of St. Olav 2003. Bachelor's Degree from University of Oslo, specializing in Russian, English and Political Science (1966).

Board



Kjersti Løken Stavrum, Deputy Member, John A. Rein, Member of the Board, and Morten Goller, Deputy Member.

Kjersti Løken Stavrum
Deputy Member of the Board

Secretary General of the Norwegian Press Association (from 01.09.2013), former director of communications of The Confederation of Norwegian Enterprise (NHO), editor in Aftenposten, editor-in-chief of the weekly magazine KK, journalist and various managerial positions in Aftenposten, former leader of the Oslo Association of Norwegian Editors and Board Member of the International News Media Association (INMA). Bachelor's Degree from University of Oslo and Manchester Metropolitan University, specializing in political science, economics and history.

John A. Rein
Member of the Board

John A. Rein is a corporate lawyer and partner at Wikborg Rein. He is admitted to the Supreme Court Bar, Chairman of Blommenholm Industrier AS (Schibsted ASA's largest shareholder) and Chairman of Schibsted ASA's election committee. Mr. Rein was legal adviser to Tinius Nagell-Erichsen for almost twenty years until his death. Former Fellow of the Scandinavian Institute of Maritime Law (1978-1979), Contracts Manager, Conoco, London (1979-1981), associate Wikborg Rein 1981-1984 and partner from 1985.

Morten Goller
Deputy Member of the Board

Morten Goller is a partner at the law firm Wikborg Rein, specializing in dispute resolution, in particular in relation to contracts law, public procurement and EU/EEA competition law. Formerly employed by the Attorney General (Civil Affairs) (1993-2001.) Cand. jur. from University of Oslo (1992) and Master of Law (LLM) from Columbia University, New York (1997). Admitted to the Norwegian Supreme Court Bar. Member of The Norwegian Complaints Board for Public Procurement, Board Member of Wikborg Rein and Chairman of the Board of Pareto Securities AS.

Articles of Association for The Tinius Trust

§ 1 Trust name
The name of the trust is "Stiftelsen Tinius".

The Board of Directors represents the Trust externally. The Board may authorize the Chairman and one Board Member together to represent the Trust externally.

§ 2 Basic capital
The Trust is established by Tinius Nagell-Erichsen in a deed of gift dated 8 May 1996, with a basic capital of NOK 42 862 184.

§ 3 Objective
The Trust is the owner of the four voting A shares in Blommenholm Industrier AS. The Trust shall manage these shares and other assets belonging to the Trust in accordance with the following guidelines:

The Schibsted Group is to be run according to the main editorial and business guidelines laid down on formation of the Group, guidelines which have since been governing the Group operations.

The Schibsted Group is to be run in such a way that it ensures free and independent editing of the newspapers owned by the Group and its subsidiaries involved in editorial operations.

The Schibsted Group is to strive for quality and credibility in all its publications, and defend values such as religious freedom, tolerance, human rights and democratic principles.

The Trust is to work to achieve the long-term, healthy financial development of the Schibsted Group.

When necessary, the Trust shall also work to impact the general conditions essential to ensure a free and independent press.

§ 4 The Trust Board
The Trust Board consists of three directors appointed by Mr. Nagell-Erichsen prior to his death. Each director is to appoint his/her personal deputy director. The deputy director automatically succeeds the director when his/her term comes to an end.

In the future, each Board Member shall at any time appoint a Deputy Member who will also be his/her personal successor. The director who has appointed the deputy can, before the deputy becomes a full Board Member, reconsider and appoint someone else to be his/her personal deputy.

The Board elects its own Chairman.

§ 5 Decision-making by Directors
If a Board member is unable to attend a scheduled meeting, he/she must give notice in due time for his/her deputy to be present. There is a quorum only when all members of the Board, or their respective deputy/deputies, are in attendance.

The Board's decisions should be unanimous. If that is not possible, even after consideration of the issue in question at a new Board meeting, the majority decision stands.

The Board of Directors can, within the scope of the law, unanimously adopt amendments to the Articles of Association and proposals to dissolve the Trust.

The Board of Directors shall endeavour to reach solutions in accordance with the intentions stated in § 3 Objective, but are expected to show considerable business flexibility.

§ 6 Auditor
The auditors are elected by the Board.

Directors' report for 2012

The purpose of the Trust and the relationship to Schibsted ASA: The Trust was established by Tinius Nagell-Erichsen in 1996, and has a capital base of NOK 42.8 million. The Trust owns the four voting shares, as well as 559,997 C shares without voting rights, in Blommenholm Industrier AS. This company is the largest shareholder in Schibsted, with an ownership of 26.1%.

Amendments to the Articles of Association in Schibsted ASA require a majority of three-quarters, and no shareholder may according to the Articles of Association own or vote for more than 30% of the shares. As long as the ownership of 26.1% remains consolidated, the provisions of the Articles of Association ensure the Trust a decisive influence over the Schibsted ownership.

Exercising the ownership of Schibsted, the Board of the Trust will in particular emphasize three areas mentioned in our Articles of Association:

- Ensuring free and independent editorial rooms
- Striving for quality and trustworthiness in all publications
- Working for a long term, sound financial development

These three objectives are of equal importance, and the Trust will endeavour to attend to them adequately over time. The primary vehicle to achieve these objectives will be through exercising the voting rights at the Schibsted General Assembly thereby contributing to the election of a qualified Board. John Rein is chairman of the nomination committee on behalf of Blommenholm Industrier, while Ole Jacob Sunde (chairman) and Karl-Christian Agerup represent the company on the Board of Schibsted.

In addition, the Trust owns a B share in Aftenposten. This ensures that any amendment to the statues of Aftenposten as well as the appointment of the editor-in-chief require the support by the Tinius Trust.

Managing the ownership of media, which are expected to enjoy editorial freedom and independence, the Trust will generally be careful in expressing views regarding the editorial or commercial dispositions of these media. On the other hand, the Trust will readily contribute to create meeting places and arenas for media debates, stimulating an interest in editorial freedom and journalistic quality. The publication of this Annual Report as a debate booklet as well as the annual Tinius seminar serve as examples.

Operations in 2012: In 2012, the Board of the Trust has consisted of Ole Jacob Sunde (chairman of the Board), Per Egil Hegge and John A Rein. In accordance with the Articles of Association, each member has nominated his personal deputy. These are, respectively, Karl-Christian Agerup, Kjersti Løken Stavrum and Morten Goller.

The investment portfolio of the Trust was valued at NOK 41 million at the end of 2012. The return on the investment portfolio for the year 2012 was 9.1%, reflecting strong equity markets and also a good return on the Trust's interest-bearing investments. Based upon the Trust's return objectives, time horizon, risk profile and liquidity requirements, the Board will maintain the strategic composition of the investment portfolio divided equally between interest-bearing investments and equity investments. In 2012, the Trust has received a dividend of NOK 6.5 million from Blommenholm Industrier AS.

The accounts for the year show a profit of NOK 9.2 million. The Board is of the opinion that the annual accounts correctly reflect the Trust's assets and liabilities, financial position and result. The annual accounts have been established on the basis of the prerequisite of continued operations, as the capital adequacy of the operation is good.

In 2012, NOK 100,000 has been paid out as Board fees, and NOK 12,000 in other fees. The remuneration of the auditor amounted to NOK 31,250. The Trust does not have any employees, adheres to the principle of equality of opportunity and is not polluting the environment.

Oslo, 18 April 2013

Ole Jacob Sunde	Per Egil Hegge	John A. Rein
Chairman of the Board	*Board Member*	*Board Member*

The Tinius Trust

Income Statement 01.01. – 31.12.

	Notes	2012	2011
OPERATING REVENUE			
Other operating revenue	2	500 000	1 000 000
Total operating revenue		**500 000**	**1 000 000**
OPERATING EXPENSES			
Research scholarship	7	0	(851 000)
Other operating expenses	2, 3	(1 237 575)	(986 647)
Total operating expenses		**(1 237 575)**	**(1 837 647)**
Operating result		**(737 575)**	**(837 647)**
FINANCIAL INCOME AND FINANCIAL COSTS			
Interest income, bank/money market		12 711	14 852
Interest income, bond funds		965 306	952 486
Realized gain securities		1 506 995	529 919
Foreign exchange loss		(4 075)	(20 381)
Other financial income		6 564 076	0
Unrealized gain (loss) securities		1 063 287	(3 145 389)
Other interest costs		(161 736)	0
Net financial items		**9 946 563**	**(1 668 513)**
ANNUAL PROFIT (LOSS)		**9 208 988**	**(2 506 160)**
ALLOCATIONS			
Allocation other equity	6	9 208 988	(2 506 160)
Total allocations		**9 208 988**	**(2 506 160)**

Stiftelsen Tinius

Balance sheet as per 31.12.

	Notes	2012	2011
ASSETS			
FIXED ASSETS			
Financial fixed assets			
Shares	4, 8	24 175 402	24 175 402
Total financial fiexed assets	**4**	**24 175 402**	**24 175 402**
TOTAL FIXED ASSETS		**24 175 402**	**24 175 402**
CURRENT ASSETS			
Receivables			
Other receivables	2, 9	1 192 866	854 602
Total receivables		**1 192 866**	**854 602**
Financial current assets			
Unit trust funds	5	16 570 003	14 951 377
Hedge funds	5	5 352 545	4 681 776
Bond funds	5	14 184 883	15 442 725
Money market funds	5	4 746 779	2 237 488
Total financial current assets		**40 854 211**	**37 313 367**
Bank deposits, cash, etc.		**147 524**	**1 235 362**
TOTAL CURRENT ASSETS		**42 194 601**	**39 403 331**
TOTAL ASSETS		**66 370 004**	**63 578 733**
EQUITY AND LIABILITIES			
EQUITY			
Paid-up capital			
Basic capital	6	42 862 184	42 862 184
Total paid-up capital		**42 862 184**	**42 862 184**
Retained earnings			
Other equity	6	14 865 815	5 656 827
Total retained earnings		**14 865 815**	**5 656 827**
TOTAL EQUITY		**57 727 999**	**48 519 011**
LIABILITIES			
Other long term liabilities			
Trade credit	8	8 435 925	15 000 000
Total long term liabilities		**8 435 925**	**15 000 000**
Current liabilities			
Other current liabilities		206 080	59 722
Total current liabilities		**206 080**	**59 722**
TOTAL LIABILITIES		**8 642 005**	**15 059 722**
TOTAL EQUITY AND LIABILITIES		**66 370 004**	**63 578 733**

Oslo, 18 April 2013

Ole Jacob Sunde
Chairman of the Board

Per Egil Hegge
Board Member

John A. Rein
Board Member

Notes to the accounts for 2012

NOTE 1 – ACCOUNTING PRINCIPLES

The annual accounts have been prepared in accordance with the Norwegian Accounting Act and generally accepted accounting standards for small enterprises in Norway.

Assets intended for lasting ownership or use, are classified as fixed assets. Other assets are classified as current assets. Receivables to be paid back within one year are in any case classified as current assets. When classifying current and long term liabilities, corresponding criteria have been applied.

Fixed assets: Fixed assets are valued at cost, but are written down to fair value if the value decrease is not considered to be only passing.

Market based financial current assets: Securities and fund investments, which directly or indirectly are part of a trading portfolio, are valued at fair value on the date of the balance sheet.

Taxes: The Tinius Trust is not considered to be taxable for its operations, cf. Norwegian Taxation Act, Section 2-32.

NOTE 2 – OPERATING REVENUE AND COSTS

The Tinius Trust and Blommenholm Industrier have an identical objects clause related to the Schibsted shareholding.

With this background, the Boards of the abovementioned two enterprises have resolved to conduct an annual allocation between Blommenholm Industrier and the Tinius Trust of costs related to promoting the object of the two enterprises. The arrangement and the size of the amount will be submitted to the annual evaluation of the Boards of both enterprises. For 2012, the amount has been set at NOK 500,000.

The remuneration of the auditor for statutory auditing for the financial year charged to the accounts was NOK 31,250 including VAT. The remuneration of the auditor for other services during the financial year charged to the accounts was NOK 28,750 including VAT.

NOTE 3 – WAGES, FEES, ETC.

The Trust does not have any employees. An amount of NOK 100,000 in fees to the Board of Directors has been charged against the accounts in 2012. The Trust is not under the obligation to have an occupational pension.

NOTE 4 – FINANCIAL FIXED ASSETS

Company	Number of shares	Cost price
Aftenposten AS, B shares	1	1
Blommenholm Industrier AS, A shares	4	30 004
Blommenholm Industrier AS, C shares	599 997	24 145 397
Total		**24 175 402**

NOTE 5 – MARKET BASED CURRENT ASSETS	Cost price	Fair value	Value change during period accounted for
Unit trust funds	14 781 178	16 570 003	527 883
Hedge funds	4 021 964	5 352 545	670 769
Bond funds	14 101 871	14 184 883	24 521
Money market funds	4 719 886	4 746 779	-159 886
Total	**37 624 900**	**40 854 211**	**1 063 287**

NOTE 6 – CAPITAL BASE Equity	Capital base	Retained earnings	Total equity
Equity capital 1 January 2012	42 862 184	5 656 827	48 519 011
Annual profit		9 208 988	9 208 988
Equity capital 31 December 2012	**42 862 184**	**14 865 815**	**57 727 999**

NOTE 7 – APPROPRIATIONS

In 2008, a media research scholarship was awarded to an employee at the Oslo University. The scholarship ran for three years, of which 2011 was the third year of appropriation. In a Board meeting on 5 November 2012, the Board resolved not to continue this arrangement.

NOTE 8 – OPTION AND TRADE CREDIT

In 2011, the Tinius Trust purchased 599,997 C shares in Blommenholm Industrier for NOK 25 million.

NOK 10 million was paid at the time of signing the agreement, while NOK 15 million was financed by a trade credit.

In 2011, the Tinius Trust entered into an option agreement with Alba Forvaltning AS for the purchase of the company's 199,999 C shares in Blommenholm Industrier AS. The option is running until 1 January 2037.

NOTE 9 – ACCRUED INTEREST COST

The item "Other receivables" consists of accrued interest cost in connection with the trade credit, and a receivable item relating to Blommenholm Industrier.

The Tinius Trust

The Tinius Trust was established by Tinius Nagell-Erichsen in a deed of gift on 8. May 1996 and has a basic capital of NOK 42,862,184. Nagell-Erichsen transferred the four voting shares in Blommenholm Industrier AS to the Trust on 5. May 2006. Blommenholm Industrier owns 26,1 per cent of the shares in Schibsted ASA and is the company's largest shareholder. The Tinius Trust thus manages the largest block of shares in the Schibsted Group.

Amendments to Schibsted ASA's Articles of Association require a three quarters majority, and according to the Articles of Association no shareholder can own or vote for more than 30 per cent of the shares. Schibsted ASA's Articles of Association also ensure that important decisions made by the Group's subsidiaries require the support of three quarters of the votes cast at the General Meeting of Schibsted ASA.

As long as the Trust owns more than 25.0 per cent of the shares outstanding, these provisions give the Trust considerable influence over the ownership of Schibsted. Nagell-Erichsen stated that he wanted to use this influence to ensure that Schibsted remains a media group characterised by free, independent editorial staffs, credibility and quality and with long-term, healthy financial developments. This is also stipulated in the Trust's Articles of Association.

WWW.TINIUS.COM

www.tinius.com is The Tinius Trust's website. The website will try to reflect the developments in the newsmedia industry, – which is changing rapidly. This will be done by blogs – and links to noteworthy comments from media observers, as well as by twitter feeds.

Over the last few years – the annual reports have included interesting essays about the role of journalism, the state and development of the newsmedia, – and the changes that the industry is facing.

All these essays can be found at http://www.tinius.com/en/annual_reports/

The signature on the front page of the annual report is Tinius Nagell-Erichsen's own handwriting
Editor: Sverre Martin Gunnerud
Pictures taken by Rolf M. Aagaard, Jonas Ekströmer/Scanpix,
Michael O'Neill/Corbis Outline and NTB Scanpix have been used
Graphic design: Head of Type/Gunnar Ruud, Oslo · Repro and printing: Sørlie AS, Oslo

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