

Overview

MARCH 26-27, 2025
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Day 1

Click on the name/title of the keynote to go straight to the wanted white paper

- [Adam Leah - How Do We Tell the Right Story to the Right Person at the Right Time?](#)
- [Jakob Rosinski - From On-Prem Limits to Limitless: Architecting Agile Live Cloud Production Workflows](#)
- [André Torsvik - Rethink or Retreat; Media and cloud-powered SaaS](#)
- [Phillip Myers - An open approach to a Media Exchange Layer](#)
- [The Big Nordic CTO Top Meeting - CTO's from DR, YLE, NRK & SVT](#)
- [Clemens Prerovsky - Meaning Made Machine: How APA Creates AI from Journalism](#)
- [Cecilie Nørsgaard - Developing And Launching Global Video Products](#)
- [David Walker - Beyond the summer of sports: Lessons from live and remote production](#)
- [Daragh Bass - The future of media Production](#)
- [Ricardo Tomé - Monetizing storytelling and Long form journalism in cnn Portugal](#)

Overview

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

Day 2

- **Jonathan Kemp - CNN's Graphic production for the 2024 U.S. Election coverage**
- **Jennifer Brandel - Revolutionize your political reporting: The Citizens Agenda Approach**
- **Ingrid Tinmannsvik - How to engage young news avoiders**
- **The New Taboos - Panel debate**
- **Lena Frischlich - Disinformation and digital democracy: Trends, effects and the promotion resilience**
- **Thomas Ravn-Pedersen - Building a better tomorrow: The influence of uplifting journalism**
- **Meilie Tang - JTI-certificate and trust in the media**
- **John Murphy - What a summer of sports! How the BBC visually engaged with audiences for euro 2024 and the paris olympics**
- **Liva Manghezi - Engaging Youth With social media video-shorts and personality-driven journalism**
- **Eirik Solheim - Generative AI: Opportunities and challenges**
- **Yana Wang - Beyond print: How condé nast became a multiplatform media powerhouse**
- **Aaron Nuytemans - Everything everywhere all at once**

WHITEPAPER

BY HENRIK SCHERFIG & MARK RIECK LARSEN

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

HOW DO WE TELL THE RIGHT STORY TO THE RIGHT PERSON AT THE RIGHT TIME?

ADAM LEAH, CREATIVE DIRECTOR, NXTEDITION



In this presentation, Adam Leah from the software company nxtedition explains how media organizations can get their stories out to the right audiences.

In 2012, he was tasked with implementing automation for the software used in the newsrooms at “Go’ morgen Danmark.” Not much was working initially, so he had to adopt an innovative approach in order to build a system, that performed better than previous solutions.

How did he do it?

By his own account, he utilized technological advancements to introduce new methods of automating news broadcasting. Among other things, this involved designing a system capable of uniting various live media production tools into one overarching solution—essentially, a jack of all trades. Subsequently, nxtedition expanded its product to additional media outlets, such as KNR in Greenland, TV Monaco, and TV 2 Østjylland.

Today, nxtedition’s software is deployed in many newsrooms. According to Adam Leah, the key to their success fundamentally boiled down to telling the right story, at the right time, to the right people.

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

How do you tell the right story?

- In the past, the challenge was that transformation was difficult, and solutions are often only half-implemented because new technology is still used in old-fashioned ways. While these partial solutions might work, they're not ideal as they don't fully leverage the technology.
- You can't tell the same story to different target groups – it needs to be tailored and angled for the audience you want to reach.
- The same story can be told in multiple ways – you can break it down into smaller pieces and see which parts your audience wants.

The future

“The jack of all trades, but not the master of one,” is how Adam describes nnextedition. By consolidating technology under a single umbrella, they make it possible to tell stories in various ways and to the right audience – bringing together the best of the industry in one unified solution.

nnextedition has developed an AI tool that can create customized versions of the same story, enabling it to address many different target groups.

At the right time?

It's all about attention. The first notification on a user's smartphone is critical – media outlets need to consider how they headline their stories.

To the right people?

Adam Leah notes how a math teacher uploaded a lesson to Pornhub and thus became the 700th-most-watched “star” on the platform—he believed that was how he could reach the relevant audience.

Where should media outlets reach their audiences today?

Boundaries are blurred. Content must be distributed to wherever audiences are. Media outlets need to adapt and experiment with the formats they use and the platforms they appear on.

Looking ahead

Adam believes that we may need to rethink where we find our audiences. He suggests that media outlets make use of platforms like YouTube, where they can bring archived material to life. Rather than letting valuable content gather dust, they could start a channel on YouTube and share the material with a new audience. Statistics indicate that by going live on YouTube, media outlets can reach twice as many users compared to not doing so.

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BY SAFFIYAH NØRGAARD & LAURA OLMÜTZ
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MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

FROM ON-PREM LIMITS TO LIMITLESS: ARCHITECTING AGILE LIVE CLOUD PRODUCTION WORKFLOWS

JAKOB ROSINSKI, PRINCIPAL SOLUTIONS ARCHITECT, AWS



AMAZON PRESENTS THE FUTURE OF LIVE PRODUCTION.

As demand for live content continues to grow, the media industry faces a challenge: How can productions scale quickly, remain cost-effective, and still retain flexibility? Traditional production environments have often been limited by local infrastructure, making it difficult to adapt to changing needs—especially for major live events like the Oscars or the Super Bowl.

Amazon Web Services (AWS) offers a cloud-native approach that enables agile production by scaling resources on demand. In this presentation, Principal Solutions Architect Jakob Rosinski demonstrated how this technology is revolutionizing live production. He also introduced CNAP (Cloud Native Agile Production), a new solution for more efficiently creating and delivering live content.

What these keynotes include:

- The role of the cloud in live production
- Benefits of AWS solutions
- Customer case: A sports channel's transformation
- AWS partner network
- Introduction to CNAP (Cloud Native Agile Production)

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

Rosinski described AWS's cloud-native approach beginning through a customer collaboration, where AWS helped a sports channel overcome the limitations of local infrastructure by scaling up production to accommodate new sports rights.

AWS services, including S3, EC2 and media-specific tools, were presented as a scalable and cost-effective solution. The project was implemented quickly and included integration of media asset management, editing, and studio automation. Rosinski noted that customers are asking for solutions that are scalable, flexible, and cost-effective in order to handle increasing production demands—for instance, when acquiring new sports rights. The solution must handle both smaller, daily shows and larger live events like the Oscars or the Super Bowl.

AWS's experience in cloud computing and its partner network were highlighted as key to successful implementation. First launched in 2006, AWS is a cloud computing platform developed by Amazon, offering a range of services such as data storage, networking, databases, AI, and more. It helps companies rent IT resources instead of investing in their own hardware. With roughly 240 services—some specifically geared toward media production, including transcoders and AI tools—AWS services are designed to be flexible and allow customers to start small and scale up as needed.

Rosinski emphasized the importance of selecting the right partners for a project. AWS has a network of around 600 verified partners aimed at providing broad technical support. The selection process is based on specific criteria that facilitate a quick implementation. Customers who invest in the project receive a solution that includes live file import, storage, asset management, editing, and studio automation, a complete production system that uses software such as Adobe Premiere, Mimir, and Dina.

By investing in AWS's solution, Rosinski explained that companies have reduced production costs to about \$125 USD per hour, significantly lower than traditional production methods.

Additionally, Rosinski said that AWS has developed CNAP, building on the TAMS concept by using a serverless storage method in Amazon S3, which minimizes processing time and space. The goal of CNAP is to streamline the creation and delivery of media content during live production, offering a platform that unites various tools and processes. Rosinski expects CNAP will play a pivotal role in the future of live production.

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BY SABINE ROSENLUND

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

RETHINK OR RETREAT; MEDIA AND CLOUD-POWERED SAAS

ANDRÉ TORSVIK, EVP OPERATIONS AT FONN GROUP

THE DAYS OF CUMBERSOME AND UNCERTAIN DATA STORAGE ARE LONG GONE.

Back in the day when recordings were stored on reel-to-reel tapes, data storage was a complicated process. Retrieving and passing along recordings required a major effort, as all materials had to be physically moved. Later came cloud storage, which made the process easier. Now, Mimir offers a production platform that not only stores all files, but also logs their metadata, making it easy to search for whatever you need—completely server-free.

Mimir has created a product that makes media production both simple and secure. Whether its images, audio, or video files, they can be processed and stored, so all of an organization's productions and recordings are easily searchable in one system. This eliminates a siloed approach in which it was previously difficult and time-consuming to locate recordings outside of one's own area.

Using AI, Mimir carries out an expanded metadata logging process, so individual employees don't need to worry about how the file should be logged for others to find later. This is designed to accommodate tight deadlines and a new media environment, where publishing on various platforms is now a reality.

At the same time, frequent backups ensure minimal risk of losing production work.

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MEDIA CITY ODENSE
MEDIATECH
FESTIVAL



With Mimir:

- Employees can work from anywhere in the world, and as soon as they upload content, it's instantly available to everyone without downtime.
- Employees can find content faster, avoiding familiar bottlenecks.
- Only one platform is needed, making the workflow more efficient.
- Everything can be scaled up or down as needed.
- The company avoids the risk of saving files twice, preventing employees from accidentally working on the wrong or outdated version.

And what if the company's internet goes down? Well, Mimir can still be accessed through another network, as it isn't tied to the company's own connection.

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BY MIKKEL C. B. JACOBSEN

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

AN OPEN APPROACH TO A MEDIA EXCHANGE LAYER

PHILLIP MYERS, CTO, LAW O



MODERN IT INFRASTRUCTURES ARE TRANSFORMING BROADCASTING.

As the media world continues to evolve, the technological infrastructure behind broadcasting is becoming ever more advanced and interconnected. During his talk, “An Open Approach to a Media Exchange Layer,” LAW O’s Chief Technology Officer, Phillip Myers, provided insight into the broadcasting technologies of the future.

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

The presentation highlighted the challenges and solutions that technology providers face in creating dynamic media facilities. From intelligent data storage to complex audio management techniques, attendees were shown how modern IT infrastructures can revolutionize the way we produce and distribute media content.

One of Myers' key points was the need for a modern organization of technical resources in broadcasting systems. These systems must coordinate and manage their technical resources through a central container registry, which acts like a library or repository for all necessary software components. This approach ensures that all system components work together efficiently and securely. Well-defined instructions, known as APIs, facilitate the integration and maintenance of different parts of the system, with built-in safeguards against technical failures and security threats.

In addition, Myers emphasized metadata management and storage. Intelligent memory storage enables the saving of metadata for each frame, improving navigation through linear infrastructures and streamlining content creation.

Looking ahead, a major integration of live and non-live workloads within the same infrastructure is inevitable. This will require new methods of integrating and handling media data. In closing, Myers argued that standardization can hinder progress, and that an open-source approach is essential for driving innovation and development in the industry.

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BY MICHALA LINN MADSEN & IDA BECHMANN
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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

THE BIG NORDIC CTO TOP MEETING

AINO OLSEN, DR
PÅL NEDREGOTTEN, NRK
ADDE GRANBERG, SVT
JANNE YLI-ÄYHÖ, YLE



HOW DO LEGACY MEDIA GIANTS STAY RELEVANT?

This was the focus of a debate among four CTOs (Chief Technology Officers) from the major Nordic public service broadcasters:

- Aino Olsen from Denmark's DR
- Adde Granberg from Sweden's SVT
- Pål Nedregotten from Norway's NRK
- Janne Yli-Äyhö from Finland's YLE

Major Challenges

The four media leaders agreed that several challenges are shared across their organizations:

- Cybersecurity and protection against threats
- Technological advancement, primarily AI and the cloud
- Changing user behavior, particularly among younger generations who demand new solutions

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

What is Danmarks Radio Facing?

Aino Olsen highlighted DR's main challenges:

- Cybersecurity and crisis preparedness. DR must be able to broadcast emergency messages even without internet, which is why they maintain FM radio signals. She points out that operating both older and newer systems is costly and complicated, but necessary. "As a national public service, we have to create safety and a feeling of safety in society."
- She also addressed their focus on attracting younger demographic—both as users and employees—since the younger generation(s) have new expectations of both the workplace and media content.

Swedish Skepticism and New Software Solutions

Adde Granberg from SVT expressed skepticism about relying solely on cloud-based solutions, especially if a security breach occurs. He also discussed how AI can make work easier, as well as the risks associated with it, such as misuse and the spread of misinformation. Furthermore, he introduced SVT's new software-based production system, NEO. It boosts efficiency and allows production without deep technical knowledge, bringing both opportunities and challenges. The goal is to focus more on the end product as it appears to the user, spending less time on the production process.

Modernization and a Youth Focus at NRK

Pål Nedregotten from NRK described their large-scale restructuring, including moving out of old buildings and upgrading to IP-based technology. This requires investment in both technology and staff competencies. He noted that technology evolves quickly, while organizations do not—and that, as a leader, guiding the organization through change is his top priority.

He cited young media consumers as a major challenge. NRK invests a lot of effort in adapting to the media habits of younger audiences, dominated by TikTok and YouTube. To compete, NRK must be more creative with fewer resources. *"We need to do more with less, and that means being more clever with our resources."*

Budget Cuts and Technology at YLE

Janne Yli-Äyhö from YLE described similar challenges: finances, the security situation, and new technologies. YLE is undertaking major cuts to its workforce while facing limited resources and technological challenges like AI and cloud. Security and resilience are top priorities, especially in crisis situations, and YLE focuses on improving customers' digital experiences while implementing AI to automate internal processes. They also pay close attention to ethical considerations and maintaining trust in AI-generated content. *"The human is always in charge of whatever happens, that's a key rule."*

A Challenging Future

Nordic public service broadcasters face a challenging future. Cybersecurity, AI, and budget cuts are top of mind for their leaders, who must balance rapid technological development with maintaining safety and relevance.

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BY SVEND LYNGSØE POULSEN & MALTHER
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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

MEANING MADE MACHINE: HOW APA CREATES AI FROM JOURNALISM

CLEMENS PREROVSKY, MANAGING DIRECTOR, APA-TECH



In 1964, two researchers, Arno Penzias and Robert Wilson, were sitting in the control room of a giant horn antenna working on NASA's ECHO project. Instead of receiving clear radio signals, they kept hearing a mysterious, persistent noise. After many attempts to eliminate the interference, including cleaning off bird droppings left by the antenna's winged visitors—they discovered that the noise was an echo from the birth of the universe: cosmic background radiation from the Big Bang. This discovery earned them a Nobel Prize in 1978. Today, journalists face a similar challenge.

This is why Clemens Prerovsky, Managing Director of APA-TECH, took the stage at the Odense MediaTech Festival this Wednesday. He isn't grappling with cosmic background radiation but rather with the massive amounts of noisy information on the internet. It's becoming increasingly difficult to distinguish relevant from irrelevant, factual from fictional.

Given the rapidly growing role of artificial intelligence in journalism and news reporting, the question is: *can we use technology to filter out noise and find meaning?*

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

According to Clemens Prerovsky, APA-TECH's AI model and database called PowerSearch, proposes a solution.

APA's AI Model and PowerSearch

The Austrian news agency APA has worked for years on developing an AI solution precisely to tackle the need for filtering out noisy information. They have created an AI-driven search function that analyzes not only text but also images and video, giving journalists a new way of working.

This includes:

- Automating editorial workflows
- AI-driven news sorting and personalization
- Improved fact-checking
- Language models and automated news creation

Context Awareness

APA has spent years refining its AI solution, having already developed the PowerSearch database back in 2004. But growing data volumes have introduced new challenges. Traditional keyword-based search methods fall short, particularly when dealing with ambiguous terms—like the German surname of politician Sebastian Kurz, which literally means “short.” The answer, according to Clemens, is an AI-driven search engine based on understanding context. By training the AI model in contextual comprehension—in this case, Austrian or German-speaking political content—the system can filter out irrelevant or noisy results that have nothing to do with the politician Sebastian Kurz.

From the Big Bang to ‘Big Data’

Much like the researchers in 1964 struggling to interpret cosmic radiation, today's media industry must sift through an overwhelming amount of data to extract meaning. According to Prerovsky, AI can help filter out the noise and find relevant information, provided it understands the context. Human judgment, however, is still necessary to uncover the truth. With an ethical and critical approach, European media organizations have the opportunity to set the standard for accuracy and credibility in AI-driven journalism.

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BY MARIA LØGSTRUP & YASMIN WINTHER WILLE

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

DEVELOPING AND LAUNCHING GLOBAL VIDEO PRODUCTS

CECILIE NØRSGAARD, SENIOR PRODUCT MANAGER,
GLOBAL VIDEO, CONDÉ NAST



“HOW A SMALL PRODUCT TEAM LED MAJOR BUSINESS CHANGE BY UPGRADING ITS VIDEO CMS TO CONNECT AND REPURPOSE ASSETS FOR GLOBAL BRANDS LIKE VOGUE AND GQ.”

About Condé Nast

Condé Nast is a global media company based in London, founded in 1909 by Condé Montrose Nast and owned by Advance Publications. Today, it's one of the world's most renowned media organizations, producing and distributing content across print, digital, video, audio, and social media. Condé Nast is behind iconic brands such as Vogue, Vanity Fair, The New Yorker, Glamour, and Bon Appétit.

About Cecilie Nørsgaard

Cecilie Vernon Nørsgaard is a Senior Product Manager for Global Video at Condé Nast and has been with the company for almost eight years. She leads strategy, development, and execution of innovative video solutions across its global portfolio. By focusing on quality and data-driven approaches, she shapes the company's strategy and development for video, livestreaming, and video management systems.

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

Condé Nast Puts Video First and It Works

In a digital world where user attention is fleeting, the global media company Condé Nast has adapted by reshaping its content strategy and testing a “video-first” approach. By targeting and formatting content for the platforms where users already spend their time, the company has successfully boosted engagement and created more relevant content. Vertical videos have particularly caught on, as smartphones are now the primary screen for many people. With this tactic, Condé Nast ensures their stories reach users exactly where they’re already scrolling.

Cecilie’s key takeaways for you:

Condé Nast has built its own video platform within its CMS, allowing the company to distribute and repurpose video content across its many brands and markets. As part of her work on their new platform and strategy, Cecilie offers four pieces of advice for anyone embarking on a similar journey:

1. Minimize changes to your workflows wherever possible
2. Automate whenever you can
3. Know your data well and take ownership of it
4. Collaborate across the organization and do your internal research

Condé Nast Bets Big on Livestreaming—and It Works

In 2024, Condé Nast took its livestreaming to a new level, creating digital experiences that exceeded expectations. In particular, the Met Gala livestream, shown on a Times Square billboard, marked a milestone in the company’s digital strategy. Looking ahead, Condé Nast plans to further develop its livestream offering in creative ways and find new methods of engaging its audience. At the same time, they aspire to give their video platform a facelift so it can keep pace with changing times, making video production even easier and more innovative.

BEYOND THE SUMMER OF SPORTS: LESSONS FROM LIVE AND REMOTE PRODUCTION

**DAVID WALKER, VP OF SALES AND ENGINEERING EMEA,
APPEAR**



HOW DOES TECHNOLOGY SHAPE THE FUTURE OF SPORTS BROADCASTS?

With the rapid advances in technology, live sports broadcasts have undergone significant changes. During the 2025 MediaTech Festival, David Walker, VP of Sales and Engineering for EMEA at Appear, shared his insights on how modern technologies and innovative solutions are creating new possibilities for live production. His presentation was eye-opening, offering a deeper understanding of the demands and challenges facing the industry.

1. Clients are demanding modular, adaptable solutions that can be adjusted to the specific needs of different sporting events while keeping costs in check.
2. Robust security solutions, including encryption and firewall systems, are crucial for protecting content against piracy and securing data in an increasingly digital production environment.
3. Integrating advanced technologies such as drones and cloud-based solutions enables more creative and efficient production methods, tailored to various event types and production models.

Flexibility in Live Production

One of the most critical factors for success in live production is flexibility. Walker emphasized that sports events are often planned years in advance, yet changes can occur at very short notice. As a result, equipment and solutions must be adaptable to different needs without delay. Clients look for products that are modular so they can be repurposed and modified depending on the type of event and budget.

For instance, a major sporting event may require different technological setups based on the specific sport being covered and the desired features. This can include advanced capture systems capable of handling multiple camera feeds, or specialized tools like drones that bring a new perspective to the coverage.

Cost-Effectiveness

Walker made it clear that cost-effectiveness is a key factor for many clients. Live productions demand significant investment, so finding solutions that are efficient yet cost-conscious is vital. Companies must therefore provide flexible options that align with clients' budgets, which can vary widely from one event to another. Security is also at the forefront. With the increasing use of online streaming services and digital distribution, the risk of data theft and piracy has grown. Walker stressed the importance of implementing strong security measures, such as data encryption and firewall systems, to protect content. When broadcasting live content over public networks, ensuring all systems are secure becomes even more critical. Security should not be an afterthought but a central component of the entire production process—from capturing footage to final distribution.

Multiple Production Models

In his presentation, Walker outlined various production models that can be used in live broadcasting, such as traditional on-location production, remote control, centralized production, and cloud-based solutions. These models allow producers to choose the most suitable approach depending on the circumstances. It was evident that Walker has a clear vision for the future of live production. As he explained, managing synchronization and latency is particularly important, especially for systems like VAR (Video Assistant Referee) that require rapid, precise responses. Walker's talk was a valuable lesson in how technology and innovation can improve live sports broadcasts. Flexibility, cost-effectiveness, and security aren't just buzzwords—they're essential for remaining competitive in this dynamic industry. For anyone looking to understand the future of live production, his insights offer a crucial perspective on the challenges and opportunities we face in the digital age.

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BY IDA BECHMANN BJØRN & MICHALA LINN

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

THE FUTURE OF MEDIA PRODUCTION

DARAGH BASS, DIRECTOR OF BUSINESS DEVELOPMENT
EMEA, GRASS VALLEY



AMPP, the operating system from the American software company Grass Valley, is revolutionizing how media organizations deliver live broadcasts and handle post-production. That's according to Director of Business Development Daragh Bass, who spoke at the MediaTech Festival in Odense on March 26.

The company has invested over \$300,000 in AMPP, which was developed in 2016 and propelled to market during the COVID-19 lockdown, when remote work needs intensified.

What is AMPP?

Daragh Bass begins: "Today, the market focuses on applications similar to what you'd find in an app store. Tomorrow's focus will be on content. Content sharing between organizations and associations, and dynamic content sharing between both live and archived material. Where does that lead us?" he asks the audience.

According to Grass Valley, the answer is simple: AMPP, which stands for Agile Media Processing Platform. It's an operating system that consolidates all workflows into one interface.

"We offer a seamless process from camera to screen," says Bass.

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

One Platform for the Entire Production Chain

Grass Valley Senior Solutions Architect Alex Cozens, who was at the company's booth at the conference, elaborates:

"The platform covers your entire live-production workflow, including vision mixers, replay units, and monitoring tools. It also supports post-production by generating proxy files that you can then edit through our web-based editor. Once you've finished editing your segment, you can export it and send it through our playout channel," he explains.

In other words, once editorial content enters AMPP, it can be used throughout the entire production chain—from initial capture to final broadcast.

Ending "Silos"

This approach is light-years away from the days when runners sprinted down media-house corridors carrying cassette tapes from one studio to another.

It's also a step beyond today's norm, where production often happens in separate digital environments known as silos:

"You might have system X for your live production and system Y for your media asset management," Cozens says.

"Combining all of these processes into a single environment provides significant flexibility, stability, and agility."

Having everything in the same user interface also means operators can work from anywhere, even from home, Cozens adds.

An "Open Digital Ecosystem"

Daragh Bass often refers to AMPP as an open digital ecosystem. According to Cozens, this means the system can integrate third-party tools:

"One advantage is the ability to integrate with third-party solutions. Everything we do is API-driven, meaning you can control it through third parties."

API (Application Programming Interface) allows for communication and data exchange across software systems:

"From an engineering perspective, it makes the solution far more flexible," Cozens says.

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MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

Cloud-Based Solutions

All of this is made possible by cloud technology, which Grass Valley believes is the key to the future of media production. However, this raises another important question: what about security? In 2023, the software company Okta—provider of cloud-based services—was hacked, affecting all 18,400 of its customers. This breach was mentioned several times during the conference.

“Security is absolutely a key issue,” says Cozens.

“We’ve been working with many other providers on security and identity. We have our own identity solution, but most content producers have their own internal security and identity policies. Those will be linked via security measures such as Tier 0 in Active Directory, Entra ID, or Okta, giving them direct control over which users have access to their system.”

Testing and Local Storage Are Crucial

The company also performs continuous testing of its security measures, Cozens explains:

“Grass Valley is SOC 2-certified, which involves extensive security audits and testing. Security is paramount, especially when your rights holders are investing millions or billions in content—like the Olympic Games.”

He continues:

“The other thing we do is keep the actual content within the customer’s own environment. Grass Valley has its own platform and its own cloud environment, but none of the customer’s content touches our cloud. From a security perspective, that means the content remains entirely in the customer’s domain, and the security level they want on their servers is up to them.”

AI and Innovation

With customers such as BBC, Sky, Al Jazeera, NBC, and CBS, Grass Valley’s model is well on its way to becoming mainstream in today’s media landscape. According to Daragh Bass, AMPP is also future-proof technology in part because it can collaborate with AI:

“Our focus is to build a platform that brings media content together. We are not an AI company. We’re not going to develop our own AI, but we’re trying to bridge the gap between the different toolsets available on the market. For example, we work with ChatGPT and support customers bringing their own language models.”

Bass ends his talk by acknowledging the Nordic tradition of innovation and extending an open invitation: *“It’s fair to say the Nordic countries are often at the forefront when it comes to innovation and showcasing visionary technical solutions. So our door is open. We want to talk, collaborate, and innovate. And together, I believe we can elevate the art of storytelling to new heights,”* he concludes.

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BY EMILIE THYBO & MAXINE ANDERSEN

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MONETIZING STORYTELLING AND LONG FORM JOURNALISM IN CNN PORTUGAL

PRESENTED BY FUTURE MEDIA HUBS: RICARDO TOMÉ,
HEAD OF DIGITAL AT MEDIA CAPITAL DIGITAL, CNN
PORTUGAL



SPONSORED STORYTELLING HELPS CNN PORTUGAL FINANCE QUALITY JOURNALISM.

Can digital media earn more advertising revenue, without cluttering their platforms with even more banner ads and short video commercials that disrupt the user experience? That's what Ricardo Tomé, Digital Director for the media group Media Capital Digital, believes is possible. The group owns CNN Portugal, which, with its 2.3 million users, is Portugal's leading media outlet.

Ricardo Tomé and his team saw a problem: advertisements were ruining the reading experience, especially when they were inserted into long-form articles. Therefore, they developed a "branded storytelling" strategy that has increased reading time on these long-form articles from one minute to six minutes.

In short, this means a company pays to have an in-depth story about its brand published on the CNN Portugal website.

WHITEPAPER

BY EMILIE THYBO & MAXINE ANDERSEN

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The idea emerged when Tomé and his team realized that the media outlet's greatest strength lies in narrative journalism, which leaves an emotional impact on readers and sticks in their memory. They call this "back to basics."

They incorporated this thinking into the advertising strategy, which he says benefits both the sponsors, CNN Portugal as a media outlet, and the quality of the journalism.

Fifty percent of revenue from branded storytelling is reinvested into journalism, thereby ensuring there is funding to produce more time-consuming journalistic work, Tomé explains.

While a traditional advertisement costs 3,000 euros, the price for a sponsored story begins at 12,000 euros—four times the cost of a standard ad. According to Tomé, the partnership between media outlets and companies can help ensure the future of journalism, especially as the industry competes for attention against major players like Netflix and Meta.

The sponsored stories do not claim to be journalistic content, Ricardo Tomé emphasizes. They are clearly marked as sponsored, so whenever a reader clicks on a sponsored article, it is evident that the content is paid for. This strategy does not prevent CNN Portugal from writing critical stories about companies that sponsor its content, Tomé says.

In Portugal, journalists are legally prohibited from appearing as the byline on sponsored content. Therefore, the company alone is credited as the content provider.

This new format hasn't replaced traditional ads entirely, but Tomé and his team is determined to keep optimizing CNN Portugal's advertising strategies. While digital platforms have evolved, advertisers have often been reluctant to follow suit.

In the future, Tomé and his team sees an opportunity to combine branded storytelling with live formats to create even more engaging content.

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Key Points

- Branded storytelling: sponsored stories that use journalistic storytelling techniques to engage the audience and strengthen the sponsor's brand.
- Focus on depth: The stories are in-depth, aiming to give readers an experience they'll remember and thus associate positively with the paying company.
- Clear distinction: The sponsored pieces are not marketed as journalistic products, a fact highlighted on CNN Portugal's website.
- Legal constraints: In Portugal, journalists cannot be listed as authors on sponsored content; thus, only the company is credited.
- Price difference: Traditional ads cost 3,000 euros, while a sponsored story starts at 12,000 euros (approx. 89,500 DKK).
- Journalistic reinvestment: 50% of the income is invested back into journalism, enabling more resource-intensive content.
- Positive reception: Readers have embraced this new model. According to Tomé, average reading time has grown from one minute to six minutes for long reads, and each story typically draws 10,000-100,000 readers.
- Multiple formats: Branded storytelling often integrates video or other visual elements.
- Future ambitions: CNN Portugal is exploring "live" sponsored stories.

WHITEPAPER

BY ANNA SVENSMARK MØLLER & MATHIAS
RISAGER

MARCH 26-27, 2025
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CNN'S GRAPHIC PRODUCTION FOR THE 2024 U.S. ELECTION COVERAGE

JONATHAN KEMP, CREATIVE DIRECTOR, CNN



“ELECTION NIGHTS ARE GRAPHICALLY AMBITIOUS” – CREATING A VISUAL IDENTITY UNDER AN IMMOVABLE DEADLINE.

It's a colossal endeavor when a media outlet like CNN decides to rethink the visual identity tied to its coverage of major events. That much was clear from Senior Creative Director Jonathan Kemp's presentation at the MediaTech Festival. He was invited to walk the audience through the lengthy process that led to CNN's new visual style for the 2024 U.S. election.

Planning – Should we redesign?

The design process starts a full year and a half before Americans went to the polls.

On a whiteboard, Kemp and his teams note what they can carry over from the 2020 election, what needs a fresh look, and where a redesign is necessary.

This whiteboard becomes a blueprint guiding the decisions made in the early stages. The creative team has near-total freedom since Kemp's group has the green light to redesign the entire graphic presentation of the election coverage.

Design Process – What can we reuse from 2020?

Kemp's first question is: *“What don't we like in the 2020 graphics, and what do we want to reuse?”*

After an intense selection process, CNN brings in an external design firm. Together, they aim to develop and implement the new look before election day. Kemp sums up the design firm's core instructions to CNN as: *“Clean, modern, and elevated from what we did before.”*

In close collaboration, Kemp's team and the external design firm create a unified, newly defined baseline.

Kemp shows the audience the shared visual mood board that serves as the framework for the many new animations they will develop. He emphasizes the importance of high detail in the graphics as well as the flexibility built into the designs.

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Implementation – “Time was our enemy”

With the visual concept in place, a new question arises:

“How do we get all these things done, and how do we ensure it’s done on time? This became our biggest challenge.”

They face the monumental task of translating the new visual identity into a wide array of animations, each tailored to specific events to be covered live during election season. Kemp underscores a reality familiar to many: “Time was our enemy.” As is often the case, they end up having to compromise.

Execution – Pushing back the deadline

Kemp’s team realizes it’s impossible to complete the new graphics before the Iowa Republican Caucuses—the original deadline. CNN reuses the 2020 graphics for that event, a defeat that still frustrates Kemp. On the plus side, postponing the deadline buys them two extra months and much-needed relief for the team.

The new graphic look rolls out for CNN’s Super Tuesday coverage on March 5, 2024.

A Design in Constant Evolution

The 2024 election, many will recall, brought unexpected developments. Kemp and his team first confronted this when presidential candidates demanded an alternative debate format. Neither party wanted the traditional format, undermining a central reference point the graphics team had prepared for.

Similarly, they had to adjust their visuals when former President Joe Biden stepped aside, leaving former Vice President Kamala Harris as a candidate. Kemp explains how each live broadcast became an opportunity to test and refine the animations. He emphasizes that the design has been in continuous development—and still is. The team is now working on making it more sustainable, so it can be used beyond just the U.S. election.

WHITEPAPER

BY LENE GURVIG & JASMIN KONTALA SCRIVER

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REVOLUTIONIZE YOUR POLITICAL REPORTING: THE CITIZENS AGENDA APPROACH

JENNIFER BRANDEL, CO-FOUNDER & CEO, HEARKEN



According to Jennifer Brandel, the media industry is undergoing a paradigm shift. Where journalism was once distributed through a limited number of channels with clear gatekeepers, it's now available everywhere. Yet many newsrooms still stick to traditional methods, with journalists alone setting the agenda without involving the public. On stage, Brandel stressed that *"Times are changing, reporting models must change too."*

For this reason, media organizations should take inspiration from The Citizens Agenda Guide, which focuses on engaging the public and letting their concerns shape news coverage.

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Key Points from the Presentation

- Jennifer Brandel introduced The Citizens Agenda, with a special emphasis on national election coverage. More and more outlets have found success by letting citizens define which issues should top the political agenda, rather than focusing on conflict, drama, or strategy as if it were a reality show.
- The project is driven by the tech company Hearken, which offers technology and consulting services for community engagement in journalism.
- The approach draws on the work of Jay Rosen from NYU, who has long examined how media can cover elections from the public's perspective.
- The Citizens Agenda centers the voter in news reporting. Instead of letting politicians dictate topics, the method engages voters—asking, for example, *“What do you wish politicians would talk about?”*
- By more actively including voters, media becomes a *for* citizens rather than *for* politicians.

Real-World Implementations

Several U.S. media organizations have already adopted this method:

- Vox: Ran the most popular crowdsourced campaign in 2022.
- Enlace Latino NC: Produced over 50 videos based on citizen questions.
- WBEZ's Citizens Agenda.
- Santa Cruz Local: Created a voting guide from citizen input.
- Voter Voices in Colorado: Featured extensive public involvement and widespread journalistic collaboration.

Key Findings from the Project

- Citizens are far more willing to participate than media organizations often assume.
- Politicians' answers to voter questions can be used later to hold them accountable for their promises.
- The questions that matter to voters often differ from journalists' questions, yielding a more nuanced debate.
- Voters were extremely appreciative of the chance to be involved.

WHITEPAPER

BY KARLA ROSALINA & VIKTORIA EGEBAK WINGE

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HOW TO ENGAGE YOUNG NEWS AVOIDERS

INGRID TINMANNSVIK, HEAD OF NRK NEWS YOUNG



WHEN NRK DOES CONSTRUCTIVE JOURNALISM, YOUNG PEOPLE READ ALONG.

More and more people, especially younger audiences, are avoiding traditional news media.

Referring to a young man's comment, "*I'd rather be ignorant and happy than enlightened and unhappy,*" journalist Ingrid Tinmannsvik describes how, during the COVID-19 pandemic, she saw a need for something different from the doom-and-gloom news cycle.

That's why she created "Lyspunkt" ("*Bright Spot*"), a separate platform at NRK that jumpstarted her work in constructive journalism. It turned out to be a massive success.

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Key Takeaways

- Lyspunkt is an engagement-based website that goes beyond positive angles and uplifting stories to incorporate visual storytelling and constructive dialogue. Today, Lyspunkt has logged 3 million page views, a million unique users, and a younger audience demographic than the rest of NRK.
- Thanks to Lyspunkt's success, NRK has integrated constructive journalism across the entire organization: from strategy to daily editorial meetings and even casual chats by the coffee machine.
- NRK defines constructive journalism through three main points aimed at strengthening and developing democracy:
 - a. Presenting a more nuanced view of the world
 - b. Pointing to solutions
 - c. Preventing polarization and creating dialogue with and among people

For Tinmannsvik, constructive journalism isn't just about "good news." It's a holistic concept that, in practice, brings people closer. A constructive story critically explores solutions to larger societal challenges and doesn't belong solely at the end of a TV news program, it can shape an entire story. At the same time, smaller stories, such as a popular sourdough recipe, also fit into constructive journalism. Above all, a holistic constructive approach includes constructive debate.

What is Constructive Debate?

Tinmannsvik defines constructive debate as having no winners or losers. Instead, everyone comes away better informed. The debate doesn't solely involve politicians or decision-makers; it also features ordinary citizens—real people.

NRK has built a space on its own platforms where people can freely share their opinions, and NRK can moderate and ensure a respectful tone.

Reaching Younger Audiences

For Tinmannsvik, communicating to younger generations is paramount. This demographic is the hardest for journalists to attract and retain. Constructive journalism is part of the solution. Through "News Young", Tinmannsvik and her team help young audiences better understand themselves and the world around them. They have 300,000 followers, most under 24 years old.

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MARCH 26-27, 2025
MEDIA CITY ODENSE
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Tinmannsvik identifies five key needs of young media consumers:

1. Understanding
2. Community
3. A break / Entertainment
4. Visually engaging content
5. Hope

Constructive journalism isn't just an idea for a single story. Its defining feature is the angle, the framing, and even the choice of words. It's about transparency and nuance. Tinmannsvik cites an NRK article where the reporter's critical questions are not only in the interview but also spelled out in the article itself, so readers can see how the conclusions were formed.

Her mantra: *"To inform, not to impress."*

Ten Tips for the Constructive Journalist

- Start with a problem, conflict, or imbalance.
- Flip the problem on its head to find other perspectives.
- Look for one or more solutions or people working on solutions (always remain critical of these solutions).
- Ask yourself: How can I add nuance? Which sources or questions should I pursue?
- Are you answering your audience's biggest questions? Can you involve them?
- Use scenarios, scenes, or visuals that foster hope and a belief in the future—when it makes sense.
- Aim to spark more constructive discussions.
- Consider whether the story shows that being an engaged citizen makes a difference.
- Check if you can help debunk myths.
- Finally, ask yourself: Are you leaving your audience with an accurate impression of the world?

THE NEW TABOOS - PANEL DEBATE

MODERATOR: RIKKE BEKKER, TV 2 ØSTJYLLAND

PANELISTS:

MORTEN RO, MEDIA ADVISOR

ASTRID SØNDBERG, TV 2 DENMARK

JON BUCKLEY, BBC NEWS



WHEN SHOULD A PERSON'S ETHNICITY BE MENTIONED IN THE MEDIA?

In an age of social media and misinformation, journalists and news outlets play a crucial role in providing accurate information. But where should the line be drawn when it comes to identifying a person's ethnicity? This question took center stage in a panel discussion led by Rikke Bekker, featuring experts Astrid Søndberg, Jon Buckley, and Morten Ro.

The Southport Attack

Jon Buckley opened by describing The Southport Attack, in which three young girls died and eight children were injured. False rumors about the perpetrator's background quickly spread, leading to violent protests and conspiracy theories. This case illustrated how swiftly misinformation can arise, and highlighted the importance of precise and responsible media reporting.

The Danish Perspective: Astrid Søndberg gave examples from Denmark, where the press has had to decide when it is relevant to include ethnicity in crime stories. One case in Odense involved a group of Somalis in conflict with the so-called Korslække group. The Somali group filed a complaint with the Press Council because the newspaper Fyens Stiftstidende chose to specify the Somalis' background but did not disclose the Korslække group's background. The Somali group had no name and was known locally as "the Somali group," whereas the other had an actual name. In this case, the Press Council ruled that mentioning the Somalis' ethnicity was valid because the conflict was widely known in the local area, and residents needed precise information about what was happening in their neighborhood.

Key Points

- **Mentioning ethnicity:** It should be stated when it's genuinely relevant.
- **Part of the motive:** Ethnicity is relevant if it's part of the motive or integral to the context of a crime.
 - **Example:** A man from the Philippines smuggling people from Asia, where his background was a pivotal part of the case.
 - **Example:** A Bosnian man was convicted of fraud, and his ethnicity was highlighted because the prosecutor wanted him deported.
 - **Example:** Child "hitmen" from Sweden. Astrid Søndberg argued that understanding their background is relevant to why these minors would come to Denmark to kill someone for a large fee—providing insight into who they are and their difficult past.

Looking Ahead

- **Precision and Transparency:** Journalists must be precise and transparent to avoid misunderstandings and false narratives.
- **Audience Responsibility:** The public should do its own research instead of relying solely on social media.
- **Collaborative Approach:** The media should not view each other solely as competitors but work together to uphold credibility and quality in news reporting.

WHITEPAPER

BY NANNA KAAD IVERSEN & SOFIE SVARRER

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DISINFORMATION AND DIGITAL DEMOCRACY: TRENDS, EFFECTS AND THE PROMOTION RESILIENCE

LENA FRISCHLICH, DIGITAL DEMOCRACY CENTER,
UNIVERSITY OF SOUTHERN DENMARK



Misinformation ranked by the World Economic Forum (2024) as the most critical threat for the next two years. In 2024, the World Economic Forum identified misinformation as the most pressing threat for the subsequent two years. It can skew public debate and potentially trigger curbs on citizens' rights. As misinformation spreads, the public may lose trust in both social media and established news outlets, jeopardizing democracy. Lena Frischlich outlined key trends in misinformation, digital manipulation, and strategies to strengthen our resilience in the digital age.

Three Typical Strategies for the Spread of Misinformation

- 1.Placing false information in a seemingly credible context
 - This problem worsens when influential figures themselves spread misinformation.
- 2.Impersonating a credible source
 - False or automated profiles (e.g., social bots) or well-known influencers can be used to disseminate falsehoods.
- 3.Conspiracy theories and myths

Artificial intelligence can accelerate the spread of misinformation, making it simpler, cheaper, and more convincing to produce realistic images, videos, and messages.

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Populism and Misinformation

Populism rests on three key elements:

1. The belief that the “elite” is corrupt and works against the people’s interests.
2. The view that “the people”—as a homogeneous, morally upright group, ought to reclaim power.
3. A stark divide between “the good” (the people) and “the bad” (the elite/institutions/politicians).

This predisposes populism to align with and facilitate misinformation. In practice, right-wing populist actors often use misinformation as a deliberate strategy, not only as a problem in itself but as a tool to erode trust in institutions charged with helping the public make informed decisions—thus threatening the democratic discourse.

Three Paradoxes Where Populism Challenges Journalism

1. The Parasitic Paradox:

Populists are highly newsworthy, generating clicks and thriving on social media. Yet they are vehemently critical of the media, attacking journalists and legitimizing harassment.

2. The Epistemic Paradox:

Citizens with populist leanings often hold high expectations for journalists and consume a lot of media. At the same time, they may turn to alternative outlets if they feel their perspectives are not represented.

3. The Imitative Paradox:

Populists accuse established news and social media of bias or censorship, claiming they’re controlled by the elite. Yet they also frequently attempt to control or strategically exploit these very media.

Combating Misinformation on Multiple Levels

According to Frischlich:

- **Societal Level:** We need political and media systems that citizens trust. People must feel the media and politicians take them seriously. Reducing polarization, inequality, and distrust can make individuals less susceptible to misinformation.
- **Digital Literacy:** Teach how misinformation is produced and spread. The more people understand these strategies, the less likely they are to be misled.
- **Fact-Checking and Warning Labels:** Helpful but reliant on platform cooperation.
- **Community Management:** Journalists should engage audiences in dialogue, building trust and reducing conspiratorial thinking.
- **New Social Norms:** Encourage norms for factual sharing and curiosity. Most people want to be accurate and truthful. It’s not about preaching from above but motivating the public to share knowledge responsibly.

WHITEPAPER

BY MALOU ROSSELLO CASTELL LENDAL & ANTON GRUE

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BUILDING A BETTER TOMORROW: THE INFLUENCE OF UPLIFTING JOURNALISM

THOMAS RAVN-PEDERSEN, CEO, WORLD'S BEST NEWS



VERDENS BEDSTE NYHEDER (VBN) – A COUNTERWEIGHT TO NEWS FATIGUE

In an era where the news cycle is dominated by crises, conflicts, and catastrophes, many people experience “news fatigue.” Studies show that an increasing number of people choose to avoid the news because they feel overwhelmed by negativity. This can result in a distorted worldview that overlooks progress and solutions.

Founded in 2010, Verdens Bedste Nyheder, “The World’s Best News”, aims to provide a more balanced news narrative. The organization focuses on constructive journalism, highlighting global progress and inspiring action.

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Key Points

- **Global Progress:** Significant advancements are happening worldwide, but many Danes don't believe it.
- **News Fatigue:** A large number of people are 'tuning out' because of an overload of negative coverage.
- **Constructive Journalism:** VBN works to create a more balanced news agenda by spotlighting progress and solutions.
- **Alternative Outreach:** VBN reaches audiences through innovative channels, such as distributing news in DSB (Danish State Railway) trains.
- **Manifest for Progress:** The organization has developed a manifesto showcasing positive stories that often go unreported in mainstream media.
- **Widespread Backing:** VBN has many partners and a growing readership.
- **Verdens Bedste Morgen ("The World's Best Morning"):** A major initiative in which 2,500 volunteers distribute 400,000 newspapers across Denmark.
- **Newsletter Subscribers:** Newsletter Subscribers: Tripled in three years, now almost 50,000.
- **International Recognition:** The UN has taken note, and a sister organization exists in Norway.
- **Young Audience:** Two-thirds of VBN's readers are women; it's one of the few platforms focusing on positive news. Younger readers especially want constructive journalism, doomsday scenarios don't inspire them to stay engaged.
- **A Necessary Supplement:** VBN doesn't replace traditional media but complements it by offering a more balanced news agenda.

Looking Ahead

- **More Innovation:** VBN will keep experimenting with new ways to deliver news (social media, events, partnerships).
- **Growing International Collaborations:** With backing from the UN and other European interest, the concept may spread further.
- **Focus on "Constructive Hope":** The future of news coverage may adopt a more solutions-oriented approach, motivating young audiences to engage with issues like climate change and development, without drowning in hopeless narratives.

Verdens Bedste Nyheder is an important player in the news landscape because it fosters a more nuanced understanding of the world. Through constructive journalism, the organization shows that progress does indeed occur daily. In a time when many feel powerless regarding climate change, poverty, and political conflicts, shining a light on solutions and achievements can re-energize people to seek a more sustainable future.

JTI-CERTIFICATE AND TRUST IN THE MEDIA

MEİLIE TANG, PROJECT MANAGER EUROPE,
JOURNALIST TRUST INITIATIVE, RSF



THE JOURNALISM TRUST INITIATIVE: A NEW STANDARD FOR QUALITY JOURNALISM

The Journalism Trust Initiative (JTI) is an international media standard established and operated by Reporters Without Borders (RSF), a Paris-based press-freedom and human-rights NGO. Reporters Without Borders (RSF) – Advocate for Press Freedom and Journalist Safety

- RSF’s mission is to protect press freedom and journalists worldwide.
- Active in 130 countries, RSF works on media freedom, independence, and legal protections for journalists.
- Supported by the UN, UNESCO, and the Council of Europe, it provides press freedom centers and resources to enable journalists to report on controversial topics safely.
- The ultimate goal is to protect the public’s right to information-critical in places like Russia-and to respond to the challenges facing the journalism sector. This led to the creation of the Journalism Trust Initiative (JTI), aimed at building trust in media and rewarding quality journalism.

WHITEPAPER

BY NANA BLANKSON

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World Press Freedom Index – A Global Barometer

- One key RSF project is the annual World Press Freedom Index, evaluating press freedom in 180 countries based on economic, political, and legislative factors.
- It highlights where journalists face severe constraints. In 2024, the index showed a decline in political measures safeguarding journalists. The Nordic countries typically rank high, with Denmark currently second. The index is published every May 3rd on World Press Freedom Day.

The Journalism Trust Initiative (JTI) – Quality Standard for Future Media

- As part of efforts to bolster journalism's credibility, RSF developed JTI—a standard demanding transparency and quality from media organizations.
- Recognized as an international ISO standard, JTI aims to counter misinformation, enhance transparency, and reward media that uphold journalistic principles.
- JTI is an online platform where media can assess their standards, publish results, and optionally seek official certification. The process includes three steps:
 - a. Self-Assessment: The media outlet registers online and completes a questionnaire.
 - b. Publication: A transparency report is generated and can be posted on the outlet's website or other platforms.
 - c. Certification: Outlets can opt to purchase official certification, valid for two years.

Both the self-assessment and transparency report are free. Certification starts at 2,000 euros. Currently, 2,000 media outlets worldwide use JTI, 600 of which have published transparency reports.

Rigorous Criteria for Trustworthy Journalism

- Identity and Transparency: Who owns the outlet, how is it funded, how does it collect data?
- Professionalism and Accountability: What are the outlet's values, mission, and strategy? How does it ensure accuracy? How are its journalists trained?

The aim is to help media present themselves as credible news sources while upholding a high journalistic standard for their audiences and stakeholders.

JTI in the Nordic Region and Denmark

- Adoption in the Nordic countries is still relatively new. So far, 19 outlets have started the self-assessment, three of which have published their reports. Two of them—Tjekdet and AI-portalen—are Danish.
- JTI has also been introduced to Denmark's Media Liability Committee, which advises the government on media reforms. This could pave the way for stronger JTI integration in Danish journalistic practice.

WHITEPAPER

BY ANTON NÆSTVED & CHRISTIAN HERMANSEN

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WHAT A SUMMER OF SPORTS! HOW THE BBC VISUALLY ENGAGED WITH AUDIENCES FOR EURO 2024 AND THE PARIS OLYMPICS

JOHN MURPHY, DESIGN DIRECTOR, BBC SPORTS



FROM BERLIN TO PARIS: “WHAT A SUMMER OF SPORTS!”

The summer of 2024 will be remembered by many sports fans for the UEFA European Championship in Germany and the Olympic Games in Paris. For the BBC Sport graphics team, these events were a chance to showcase the latest in virtual graphic design technology—both for promotional campaigns and on-location studio coverage.

By merging real-life locations with computer-generated graphics and models, BBC Sport offered viewers a highly realistic and engaging experience that captured the spirit of both the locations and the sporting events.

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The Graphics Team's Approach

- **Hybrid Studio:** Mixing physical and digital elements—for instance, extended reality (XR) and LED floors. XR encompasses virtual, augmented, and mixed reality.
- **Iconic Landmarks:** Places like the Brandenburg Gate in Berlin and the Eiffel Tower in Paris served as backdrops for the virtual studio.
- **Visual Campaign Development:** The campaign visuals were created prior to rolling out the marketing strategy.
- **Berlin Setups:** BBC maintained two studios in Berlin—an outdoor terrace studio in front of the Brandenburg Gate and an indoor green-screen studio.
- **Unreal Engine:** The same engine used for video game development created the visual environments.
- **Berlin Inspiration:** The Berlin Neues Museum served as inspiration for a “football museum” concept.
- **Paris Inspiration:** Grand Palais was the main backdrop for the “Paris with Love” campaign.
- **Preference for Physical Locations:** Presenters found real locations more appealing than purely green-screen sets.
- **Small Core Team:** BBC Sport’s graphics department has five people, including John Murphy. During the summer events, the team split up: two worked on the Euros, two on the Olympics, with Murphy bridging the gap.
- **Ideas and Design:** Generated by the in-house team, with freelancers and outside companies brought in for larger events.
- **Future Impact:** John Murphy sees technology as crucial for sports journalism and fan engagement—especially for younger audiences and sustainability.

John Murphy reveals he is already planning for the next big project: the 2025 Women’s European Championship in Switzerland. The design approach will draw on Swiss nature and modern architecture. After that, he’ll focus on the men’s World Cup—though he keeps those plans under wraps for now.

WHITEPAPER

BY SOFIE ERNA SCHMIDT & SOFIA AMALIE MAU

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ENGAGING YOUTH WITH SOCIAL MEDIA VIDEO-SHORTS AND PERSONALITY-DRIVEN JOURNALISM

LIVA MANGHEZI, GO' MORGEN P3, DR

LIVA'S "NEWS STUDIO" IS ON INSTAGRAM REELS: "IT NEEDS TO BE CASUAL."

"Young people aren't interested in news" the screen reads.

"With a quick show of hands—how many of you have heard that statement before?" asks Liva Manghezi the MediaTech Festival 2025 audience. "Almost everyone," she observes, glancing across the room. "There's a kernel of truth to it, but there's another side of the story," she adds.

For the past three years, Liva Manghezi has been producing Reels (Instagram videos) for P3, DR's YouTube news platform, and she's on stage to share her insights about delivering news to younger audiences.

She believes we need to rethink how news is communicated to young people. Because young people do want to stay informed, explains Liva Manghezi. According to Statistics Denmark, 58% of Danish youth get their news from social media, and she's eager to reach even more. But how do you do that in a rapidly changing media environment?

Liva illustrates how today's news is broadcast across all platforms, all the time, no longer just on Sunday evening TV. "It feels like the news follows me everywhere, almost like it's stalking me," she says. And when the news is with you from morning until night, the traditional, "serious" format can be replaced with something more everyday, relaxed, and personal. Liva calls this style "casual news."

Each day, Liva works on making news more casual, both in tone and format. She does this in collaboration with two colleagues, each responsible for researching, filming, and editing weekly explainer videos for young viewers. It still requires professional-level production, she emphasizes. Liva then shares three approaches to reaching young audiences in a casual style: trends, the bar trick & personal journalism.

WHITEPAPER

BY SOFIE ERNA SCHMIDT & SOFIA AMALIE MAU

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Trends

Liva taps into trends already circulating on social media. During her talk, she presents three examples of trends used in the explainer videos:

- **Looped Video:** The ending of the video connects back to the beginning, encouraging viewers to watch from start to finish—and possibly replay it.
- **“Wrong answers only”:** Encouraging viewers to offer intentionally wrong or humorous answers to a question. In Liva’s example, they asked what Donald Trump’s next move might be, and one viewer joked, “He’ll steal the Eiffel Tower in Paris and then sell it.” Such viewer participation not only draws attention but also increases the time users spend engaging with the video.
- **Gimmicks:** As P3 demonstrated by using an analog clock in a video and asking young people on the street to show when they start work using the clock’s hands. Many weren’t familiar with analog clocks, and the resulting confusion made for entertaining viewing.

The Bar Trick

Liva’s own creation, known as “The Bar Trick,” involves looking for a funny fact, a “what-the-fuck” moment, a plot twist, or just the simplest way to tell a story so that anyone can follow along. Liva literally takes her news items to a bar and asks her friends for their reactions. She pays special attention to the questions they spontaneously ask about the news. Those questions often become the introduction to her official videos on P3’s Instagram. “*They can’t be media professionals, though,*” she says with a grin.

Personal Journalist

“*A personal journalism is a professional competency,*” a slide in Liva’s presentation reads. It’s challenging, she notes, because there’s a difference between adding a personal storytelling style and expressing a personal opinion. Another slide clarifies this balancing act: “*I don’t like Donald Trump*” versus “*I feel overwhelmed by news about Trump.*”

Liva demonstrates her personal storytelling style in three videos, where she uses personal photos, experiences, and anecdotes. But it’s crucial not to overdo it—something she is still working on. Whether the relaxed, everyday, entertaining format is here to stay remains to be seen. Liva stresses the importance of staying on top of social media trends, which change rapidly. Perhaps in two years, viewers will want a return to a formal news studio.

GENERATIVE AI: OPPORTUNITIES AND CHALLENGES

EIRIK SOLHEIM, SENIOR TECHNOLOGY ADVISOR



AI'S STRENGTHS AND SHORTCOMINGS: WHAT GENERATIVE AI CAN (AND CAN'T) DO WITH TEXT, IMAGES, SOUND, AND DATA

Most existing AI models are large language models trained on vast text datasets, enabling them to understand and generate language. These models are incredibly powerful and form the basis of many current AI tools.

The emergence and ongoing development of generative AI tools have spurred a revolution in the media industry, affecting content production, everyday office tasks, and data analysis. Eirik Solheim discussed pivotal areas where generative AI tools (for text, audio, images, and data) are driving significant (media) transformations, illustrating each point with concrete, often humorous, and thought-provoking examples.

Key Uses and Considerations

Writing Assistance and Translation

- Large language models like ChatGPT can understand text riddled with errors and provide coherent responses.
- AI has also vastly improved translation quality. But while it can facilitate cross-language communication, it can also help scammers produce more persuasive, linguistically correct messages.

Transcription

- Particularly relevant for media, AI-powered transcription tools (e.g., OpenAI's Whisper) can accurately transcribe interviews.
- These tools can also summarize the main points from, say, a conference talk's audio recording.

Visualization (Images and Video)

- AI-driven solutions offer new possibilities for creating illustrations, visuals, and images. Rather than editing manually, you can upload an image to an AI tool and prompt it to make edits.
- Image generation has come a long way, and generative video is rapidly improving through tools like Kling, OpenAI's Sora, and Runway. However, in many AI-generated videos, strange artifacts can still appear after just a few seconds.

Disinformation

- While AI tools are powerful, they can also be dangerous. Solheim easily produced a convincingly false news story claiming that participants at the MediaTech Festival had learned to make napalm.
- He demonstrated how to circumvent safety measures and prompt ChatGPT to provide a recipe for napalm by using alternative prompt strategies.
- Fake images, which previously required manual Photoshop work, can now be created automatically. Some tools have built-in safeguards against creating misleading or compromising images, but many do not.

WHITEPAPER

BY CECILIE BØVING

MARCH 26-27, 2025
MEDIA CITY ODENSE
MEDIATECH
FESTIVAL

Prompting

- Using generative AI starts with writing prompts—effectively giving AI detailed instructions. Better prompts yield better results. Solheim’s guidelines for prompting include:
 - Clearly define your goal (what you want the AI to generate).
 - Specify the desired output format.
 - Include relevant context and details the AI might need.

Data Analysis

- AI can also handle large datasets, allowing for automated analysis rather than manual data crunching.
- Generative AI models are highly capable tools for data analysis. Another emerging function is “deep research,” available in tools like Google’s Gemini.

Image Understanding

- AI models are increasingly adept at interpreting and describing images with high accuracy.
- They can automatically generate metadata for image and video archives and help visually impaired users in daily life (for instance, by reading an expiration date on a carton of milk).

Music

- Finally, Solheim demonstrated AI’s ability to transform a text from Media City Odense’s website into a death metal song.
 - This was done with the program called ‘Suno’

Generative AI has seen remarkable progress across tasks involving text, images, and audio. While there are still major limitations, development is moving ahead at a breakneck pace. We shouldn’t fear that computers will fully replace human intellect anytime soon; truly human-level AI is still far off. In the meantime, it’s vital to regulate AI—something the EU is already working on—and ensure we stay informed about both the potential and pitfalls of this technology.

WHITEPAPER

BY FREDERIKKE LUNDSGAARD PEDERSEN &
IDA-MARIE KOLLBERG

MARCH 26-27, 2025
MEDIA CITY ODENSE
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BEYOND PRINT: HOW CONDÉ NAST BECAME A MULTIPLATFORM MEDIA POWERHOUSE

YANA WANG, SENIOR DIRECTOR, CONTENT PLANNING,
SHARING & ADAPTATION, CONDÉ NAST



CONDÉ NAST: FROM CLASSIC MAGAZINES TO A GLOBAL DIGITAL POWERHOUSE.

Condé Nast is now one of the world's largest and most iconic media conglomerates, owning brands such as Vogue, GQ, Vanity Fair, and The New Yorker. Founded in 1909, it has evolved from a traditional magazine publisher into a digitally driven global media entity with a footprint of more than 1 billion consumers in 32 markets through print, digital, video and social platforms.

At the MediaTech Festival 2025 in Odense, Senior Director Yana Wang, one of the key figures behind the company's global transformation strategy, explained how Condé Nast has integrated its global editorial teams, harnessed new technologies, and developed a fresh approach to content creation. These efforts address the challenges that Wang herself highlighted: the need to optimize resources, work more flexibly, and maintain consistent quality across markets, especially in an industry where media consumption and formats are continually shifting.

Looking to the Future

Condé Nast is still refining its digital strategy. Going forward, they plan to emphasize video and social content even more and leverage technology to enhance creativity and tailor output for various platforms and audiences. AI will also play a bigger role, though without eliminating the influence of human editors. The ultimate goal is to create new content with local "flavor": fast, data-driven, and creative. As Yana Wang puts it, *"New beginnings are a universal message that starts a conversation across communities around the world."*

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Condé Nast's Recipe for Global Transformation

Yana Wang focused her talk on three central pillars essential to Condé Nast's global and digital transition: global transformation, content sharing strategies, and technology.

1. Global Content Requires Local Understanding

- Condé Nast has established various global teams, including Yana's, which facilitate adapting content for local markets. The key is "adaptation" rather than mere "translation," ensuring cultural relevance and audience engagement.
- According to Wang, top-level support and a dedicated change-management unit were critical to the transformation's success. Global editorial leaders were appointed while respecting the knowledge of local editors, who understand their readers best.

2. Content Sharing is the Heart of the Transformation

- A new strategy allows editors from different countries to adapt and reuse content, making production more efficient, cost-effective, and agile—particularly for breaking news or global events.
- One example is GQ Japan's swift reuse of an article on Will Smith after the Oscars incident. However, it's also a process of "trial and learn".
- Time zone differences don't necessarily create a lag, since some news may already be written up by one team and then simply translated to suit another region.

3. The Technology Behind the Change

- One major tool is "Encore," their internal syndication platform integrating content search, rights management, and automated translations. This enables editors to find, adapt, and publish content more easily—focusing on creativity rather than admin tasks.
- Another example is the hiring of adaptation editors in markets. Their job is to identify and adapt global content that preserve local readers' values and needs in this new content-sharing process.

EVERYTHING EVERYWHERE ALL AT ONCE

AARON NUYTEMANS, HEAD OF GROWTH, CUEZ



Television is no longer just TV—it's part of a larger, ever-changing media ecosystem in which content is produced for many platforms all at once. At MediaTech Festival 2025, Aaron Nuytemans shed light on the complex new reality in which broadcasters increasingly serve as full-scale media houses.

New technologies like artificial intelligence, automation, and cloud solutions are not just on the horizon, they're already here. According to a recent industry survey of European public service media, a full 65% prioritize AI and automation in their tech strategies for the coming year.

But how do you navigate a world where you must be "everything, everywhere, all at once"—and where the control room may no longer have physical walls?

Key Takeaways

- Media production is no longer channel-specific:
- Content needs to be created and conceived for multiple platforms simultaneously; producing “TV for TV only” is no longer enough.
- Broadcasters must think and act like modern, flexible media houses:
- Production must be integrated across all formats and platforms—from TV and audio to social media and graphics.
- The control room of the future is cloud-based, device-agnostic, and flexible:
- Traditional physical studios are now supplemented (or replaced) by solutions that can be operated remotely from laptops, VR devices, or automated systems.
- AI plays a central role in production:
 - Assistant Agents help manage production and content.
 - Checking Agents detect errors in real time.
 - Content Agents suggest clips, graphics, and context based on metadata and archives.
- A shift from “rundown-first” to “publish-point-first”:
- Instead of starting with a news rundown, you begin with the point of publication and build the story from there.
- Modular journalism as a methodology:
- Content is produced in separate “modules” (text, images, video, graphics) so it can easily be adapted and reused across channels and formats.
- Trust and media consumption habits are changing, especially among young audiences:
 - Generation Z places greater trust in friends, influencers, and social media than in traditional news outlets.
- Automation and speed are crucial competitive factors:
- In a market saturated with participants and high-intensity coverage, “*First to publish wins.*”

What’s Next?

Aaron painted a clear picture of a media industry already in the midst of a technological shift—one that’s accelerating. We can expect newsrooms and production environments to work increasingly with AI agents as colleagues, assisting in real time, checking content for errors, suggesting clips, and even automating broadcasts. Future workflows will be defined by the “publish point,” not the format. Content must be thought of in modular, distributable terms from the outset, requiring an editorial culture where tech solutions become an integral part of creativity.

Meanwhile, the classic control room will disappear as a fixed physical space and become an open, cloud-based platform usable from anywhere—even via voice commands or VR.

All this with one primary goal: to respond faster, work smarter, and be everywhere at once in a media landscape where speed, scalability, and adaptability are the keys to staying relevant.

SEE YOU AT MediaTech Festival on March 25-26th 2026!



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