



Media Development 2021

DR Audience Research Department's annual report on
the development of use of electronic media in Denmark

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PREFACE: A harmonious tech life

On the one hand, Google, Apple, Facebook, and Amazon have unlocked knowledge, connected the world and given everyone with internet access a voice and an opportunity to be heard. But freedom has come with a price. Tech giants are tracking us everywhere, challenging our business models as well as the democracy and the cohesion of society. They are hard to live with, but impossible to live without.

BY DENNIS CHRISTENSEN, HEAD OF DR AUDIENCE RESEARCH DEPARTMENT

In June 2021, the government's White Paper on tech giants was published. It included a discussion paper and nine principles for a more responsible and fairer society with tech giants such as Google and Facebook. The White Paper, combined with the media policy debate, represents a preliminary culmination of the Danish discussion on the influence of American big tech Goliaths on our local media backyard. The debate is important as these major companies affect the lives of all Danes, the Danish media ecosystem and the democratic conversation itself.

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In their basic essence, platforms in this light may seem to escalate conflicts and become potentially challenging to the democratic conversation.

DENNIS CHRISTENSEN, DR AUDIENCE RESEARCH DEPARTMENT

For example, we are constantly met by more of the content that we have just consumed, and all the easy choices that algorithms make for us risk creating a downward spiral that ends in filter bubbles from which we find it more and more difficult to pull ourselves up. Young media users in particular risk getting a skewed view of body and identity if they only frequent the make-up-covered Instagram and TikTok profiles and think that this what the world looks like.

At the same time, social media does not necessarily reflect the political debate in society, and we are far from being as polarised and divided as the discussions on the Internet might otherwise often indicate. One reason is that social platforms typically reward posts that generate engagement, for example in the form of many comments on debates about “fake news”. In their basic essence, platforms in this light may seem to escalate conflicts and become potentially challenging to the democratic conversation.

And when it comes to the consequences for Danish media, they are quite clear. With great speed and efficiency, the giants have found a place in virtually every Dane's media buffet, and in doing so they have been large-

scale fishing in the media economy with great success. In Denmark, we can see that almost half of the advertising turnover now disappears into the bulging pockets of the tech giants. This leaves less money to create Danish media and cultural content. However, tech giants such as Facebook defend themselves by saying that they create a big showcase for the Danish media and that they send a lot of traffic to the traditional media through their platforms. However, this should be seen in the context of the fact that during the major Facebook outage in October 2021, there was a considerable increase in traffic to Danish media while Facebook's services were down.

With all these negative effects, one might be tempted to wish that the tech giants were at the bottom of the sea. But ketchup, as you know, cannot be squeezed back into the bottle, which is why the title of the White Paper is well-chosen: Towards a better social contract with big tech. Precisely because they are not transient phenomena, but are here to stay, they must also be treated as permanent. We can demand something from them. Both as users and as a society.

Find out more about big tech, the Danish media market and the interaction between the two in this year's edition of The Media Development. In the status article, we look, as usual, at the Danes' media consumption and the market situation for the Danish media. In addition, this year we have embarked on the SEO discipline, where content is attempted to be adapted to the algorithms of search giants. We also look at how it is easy to get lost in the ratings statement when big players present different metrics. We delve into hate speech on the internet and conduct an almost anthropological field study when we study the clash between millennials and boomers on Facebook.

With these words, I hope you will enjoy reading the Media Development 2021.



2021

The coronavirus is a parenthesis in media history

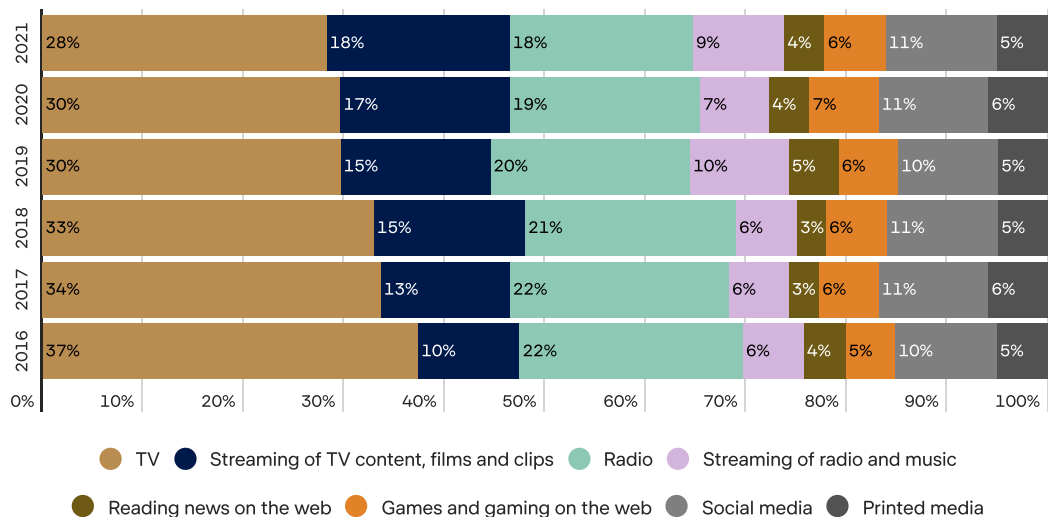
Despite coronavirus-related reopenings and lockdowns, Danes spend about as much time on media in 2021 as in 2020: Roughly 7 hours every day. Overall, the coronavirus has mostly proven to be a parenthesis in media history, but the way we watch, listen and interact with the media is gradually changing.

BY DENNIS CHRISTENSEN & HENRIK GREGOR KNUDSEN

Traditional media consumption is slowly losing dominance, while streaming of TV content and podcasts continues to grow. It has been like this for a long time. In last year's edition of Media Development, one of the key questions was whether the coronavirus would create lasting changes in the Danes' media consumption, but when we take stock of 2021, there is little to suggest that the coronavirus will have a lasting effect.

Although media development continued in the direction it has followed in recent years, with more and more of the Danes' media consumption going digital, there are still surprises, interesting developments and quirky details in the Danes' media consumption in 2021. We will attempt to give an overview in the following.

Distribution of the Danes' media use



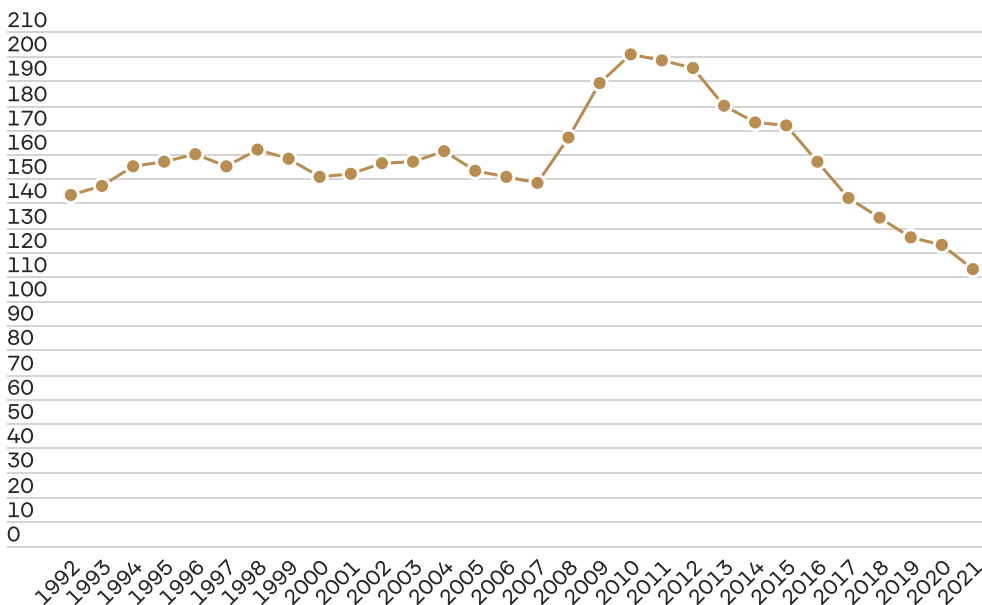
Target group: 15-75 year olds, Source: DR Medieforskning. The estimate is based on a variety of sources, including the official market measurements on radio and TV - but also a number of questionnaire surveys, where time consumption is not measured directly but calculated on the basis of the replies from the respondents.

Danes are European champions in streaming

From a European perspective, Danes are among the most digital people. Virtually everyone has access to the Internet, and 9 out of 10 have a smartphone. This is evident in our dealings with public authorities via e-Boks and NemID, for example, just as many people have both their driving licences and health insurance cards stored digitally along with the Covid passport that were needed during the gradual reopening of the country. This well-developed digital infrastructure naturally also affects the Danes' media consumption.

For the first time in the almost 30-year history of the viewership measurement, consumption of traditional TV slipped below two hours per Dane per day. But that does not mean that there are many flat screens gathering dust, because TV content is being streamed like never before. In fact, the figures suggest that the growth in streaming has more or less compensated for the decline in traditional TV consumption in recent years. At the same time, the proportion of Danes who only stream TV content is now greater than the proportion of Danes who only use traditional TV. However, the largest group of Danes is still those who use both streaming and traditional TV.

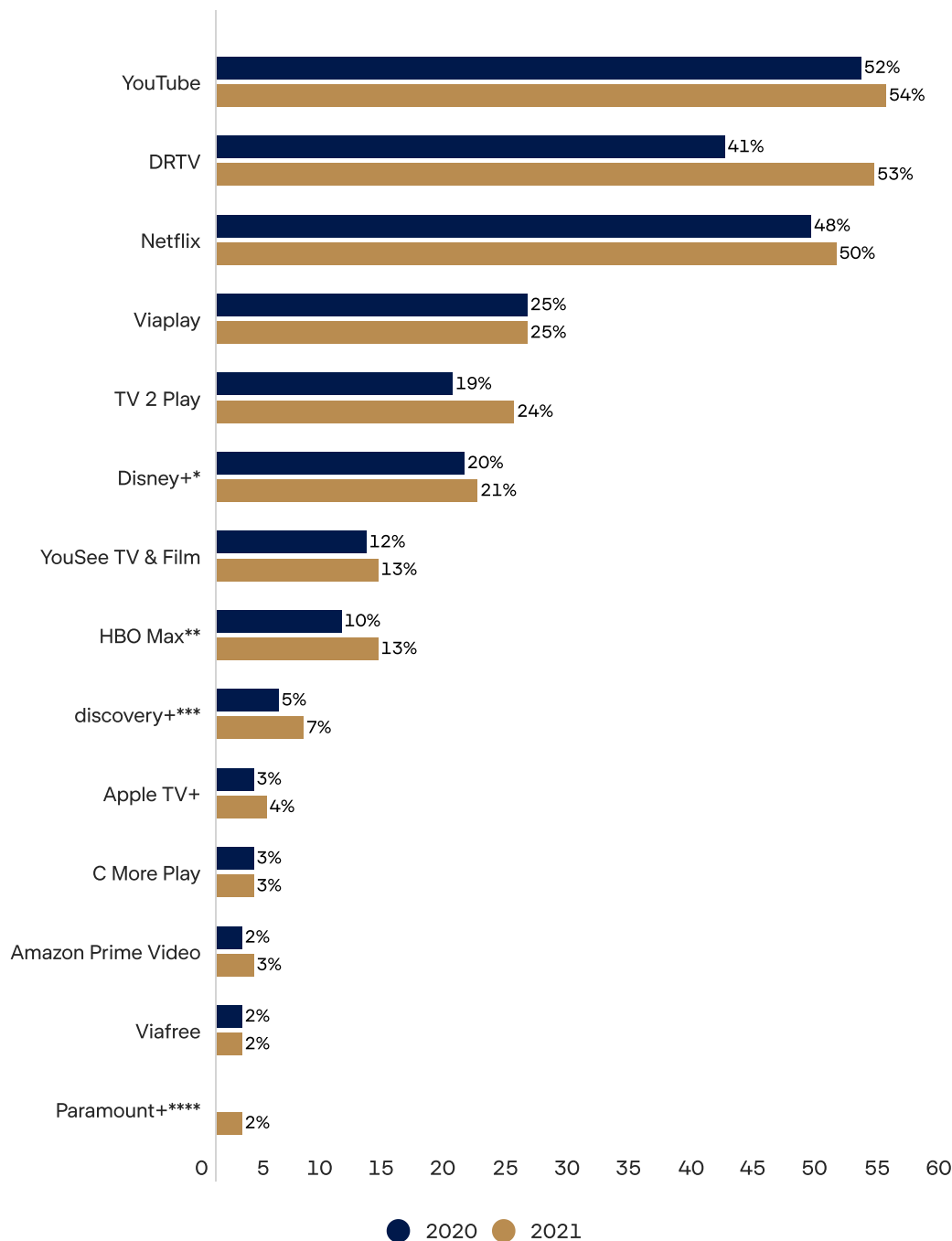
Daily minute usage on TV



Target group: 3+ years, Source: Kantar Seer-Undersøgelsen, Data: Live + VOSDAL excl. net

This is also reflected in the way Danes have chosen to furnish their TV setups at home. According to the EBU, Apple TV and Chromecast are twice as widespread in Denmark as in the rest of Europe, just as the prevalence of smart TV places Denmark in the European flat screen elite. In terms of the number of streaming services, Denmark is also in the lead with 1.3 services per household, according to Ampere Analysis. By comparison, the British have an average of 1.1 services per household, while Germans have access to just 0.7 services.

Streaming services: Uses at least weekly



Target group: 4+ years, Source: Kantar for DR Medieforskning

* Disney+ premiered on the 15th of October 2020

** HBO Nordic changed its name to HBO Max on the 26th of October 2021

*** discovery+ was named Dplay i 2020

**** Paramount+ launched in 2021

During the year, DRTV overtook Netflix in terms of weekly coverage. 53% of the Danes visit DRTV at least once a week, while 50% turn to Netflix to stream Squid Game, The Chestnut Man or Lupin. However, YouTube is still in the lead with a weekly coverage of 54%. While roughly one in two Danes visits the three biggest streaming services every week, around one in four uses Viaplay, TV 2 Play and Disney+ at least weekly. Next comes a myriad of smaller streaming services such as discovery+ and C More. HBO Nordic became HBO Max in the last quarter of the year and grew slightly.

“Won't somebody please think of the children?”

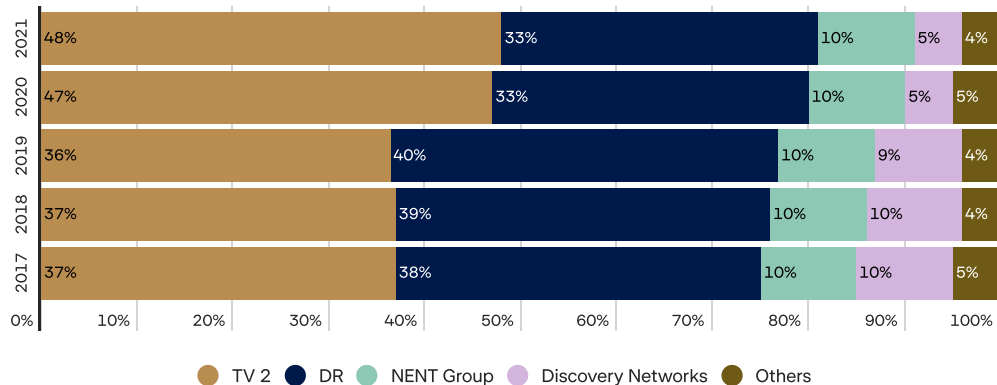
Disney+ has gained a solid hold on Danish children in record time. Thus, 2 out of 5 children use Disney+ at least weekly, making the service twice the size of TV 2 Play, while DRTV still has a considerable lead. At the end of 2020, TV 2 launched the children's universe Oiii on TV 2 Play in collaboration with Nordisk Film, but DR also stepped up its game on the children's front with DRTV's Minisjang, which aimed at 1-3 year old toddlers. 30% of the target audience interacts with Minisjang on a weekly basis, and since its premiere over 1 million have streamed popular children's songs such as The wheels on the bus, Five little monkeys and Head, shoulders, knees and toes.

You can read more about Danish families' screen time consumption in the article In a moment we will say goodbye to Peppa.

TV 2 remains the king of flow

In the declining market for traditional TV, the “TV 2 family” still accounts for almost half of total consumption. This covers a slight increase compared to 2020, mainly driven by TV 2's sports channels, which, due to coronavirus cancellations of a number of sports events, had a challenging 2020. Sport has also lifted DR1 and DR2, which have brought the Danes together for the World Handball Championship, the European Football Championship and the Tokyo Olympics. When Christian Eriksen collapsed in Parken, 1.7 million watched on DR1, and when the Danes played the semi-final against England, there were 2.4 million viewers on DR1 - overall, the national team's journey was followed by 9 out of 10 Danes. The NENT Group, which is behind the TV3 channels, is coming out of 2021 with a slight decline in ratings, while Discovery Networks continue to be challenged by limited household penetration after parting ways with YouSee in 2020.

Proportion of viewers by channel families

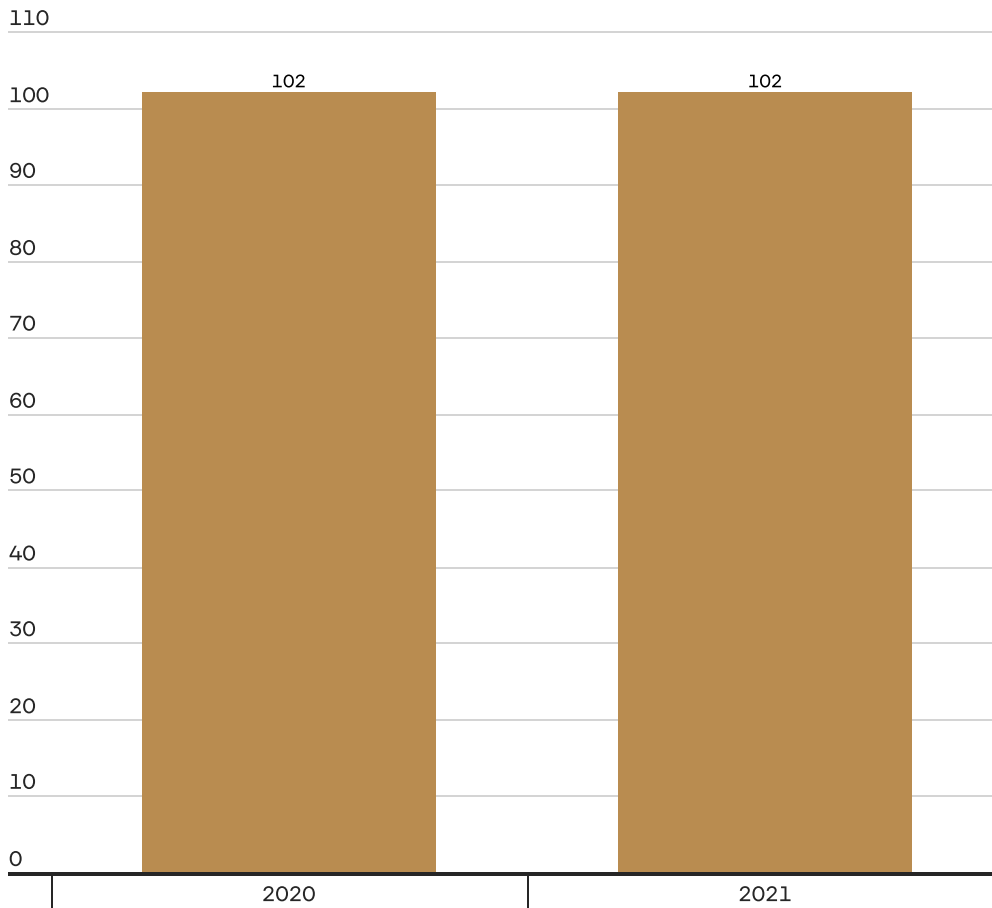


Target group: 3+ years, Source: Kantar Seer-Undersøgelsen, Data: Live + VOSDAL + TS

Calm radio waves

While traditional TV viewing is significantly declining, traditional radio listening is not suffering the same fate at the same pace. In 2021, 91% of Danes listened to traditional radio at least weekly, and on average 102 minutes of radio were listened to daily - the exact same numbers as last year. Back in 2015, listening time was 121 minutes, so even if listening is declining, it must nevertheless be noted that traditional radio is not challenged to the same extent as traditional television these years. Overall, the impact of the coronavirus has been limited to the lockdown periods, and we are now back at fairly well known levels; the coronavirus does not appear to have caused long-term damage to the radio medium.

Time spent daily on radio



Target group: 12+ years, Source: Kantar Radio-Meter

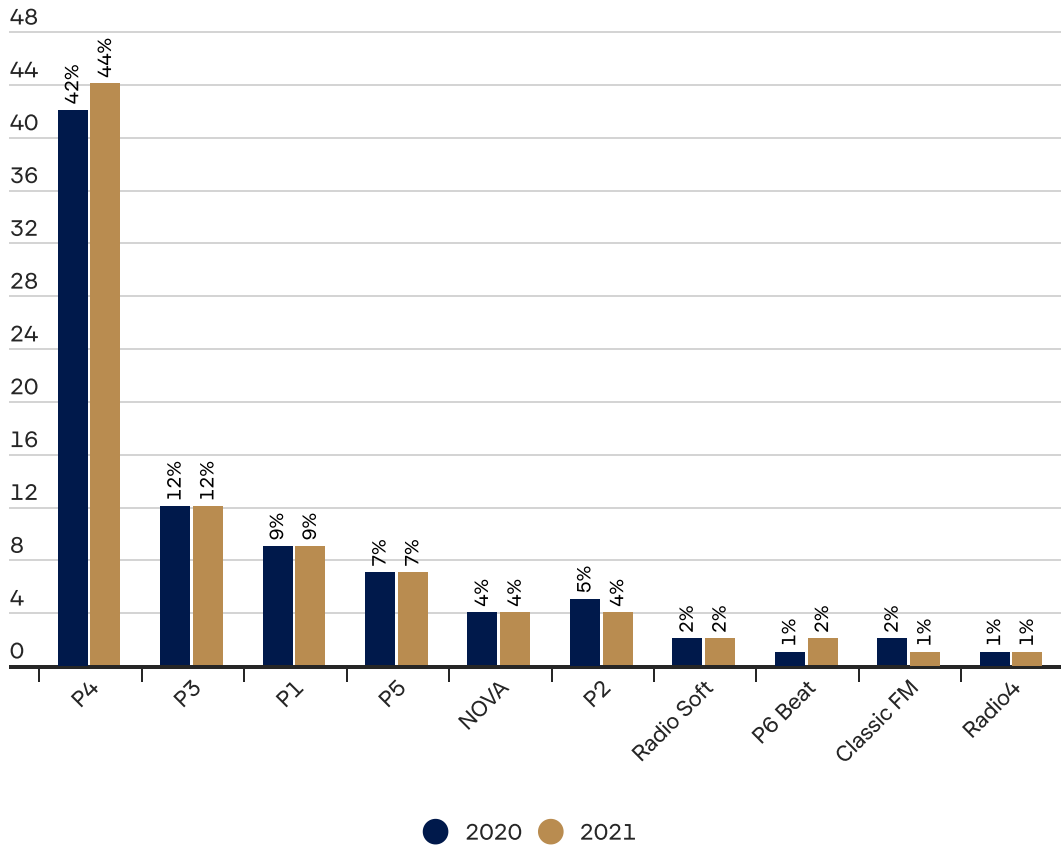
Both DR and the commercial stations were hit, but the commercial ones the hardest, and it was not until the summer of 2021 that they returned to more accustomed levels. One possible reason for this bias may be that commercial radio listeners are on average slightly younger than public service listeners and thus more professionally active. A lot of radio listening is done either at work or during the commute to and from work, so when most of the Danes were required to work from home during the spring of 2020, this meant that much radio listening was replaced by other activities.

A lot of talk about voice radio

Danish voice radio – and not least the companies behind it – has been very much on the agenda during 2021. The debate about Radio Loud's ability to meet the demands that came with the funding and the modest numbers of listeners has been ongoing for almost the entire life of the channel. In 2021, the debate was further enriched by the distribution of equity interest, name change and "mercantile grave robbery". In other words, the voice radio market has had a strong presence the last year, measured by headlines, and this will probably continue in 2022.

The debate on the voice radio market, however, is not revealed when you look at the figures alone. 1,043,000 Danes listen to at least one voice radio weekly, which is just 11,000 less than last year and 26,000 less than the peak year of 2019.

Proportion of listeners by channels



Target group: 12+ years, Source: Kantar Radio-Meter

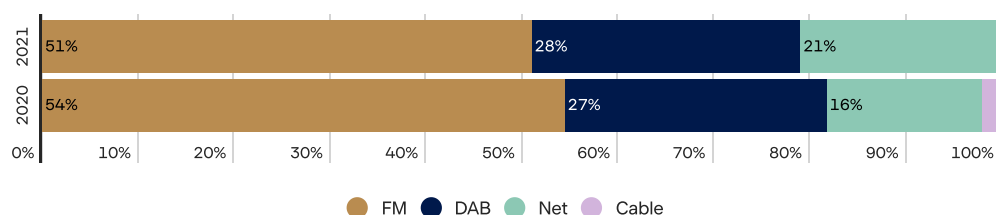
P1 has a stable year with about as many listeners as last year, which, in fairness, is also a historic high. Radio4 has lost 21,000 listeners and is at 281,000 listeners weekly. This should be seen in the context of the fact that Radio 24syv had approximately 500,000 listeners. Loud has an average of 9,000 listeners a week, more than zero, but also 2,000 fewer than last year.

P3 in sports growth

2021 was the first year since 2012 that P3 saw growth in listeners, and even a significant one at that. In 2021, 1,748,000 listened weekly to P3. This is 96,000 more than last year, and the increase is due to several factors.

P3's audience figures were artificially lower than usual last year due to the coronavirus and the lockdown – something that has not significantly affected this year's figures. In addition, the strong sports summer with the European Championships and Olympics has given P3 a good boost over the summer with more than two million listeners for several weeks.

Platform distribution for DR's radio channels

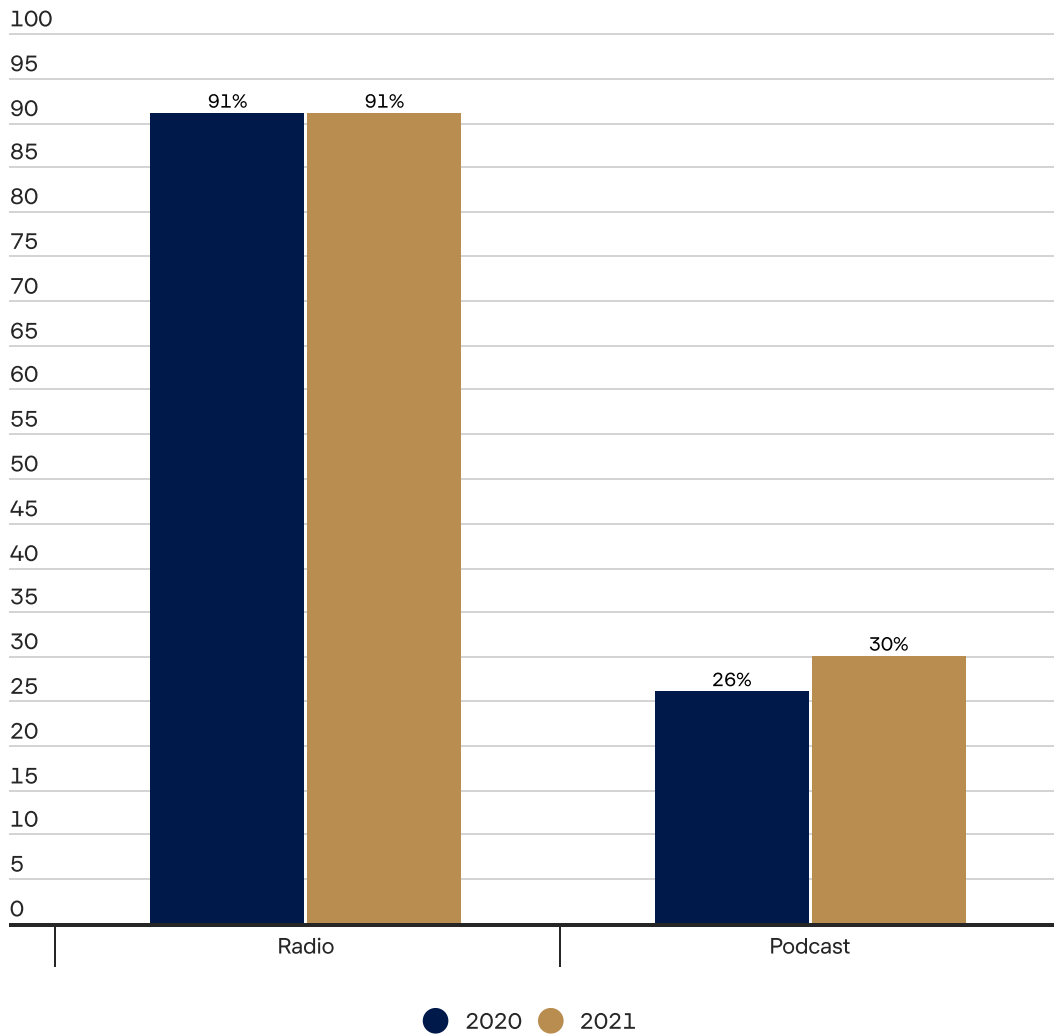


Target group: 12+ years, Source: Kantar Radio-Meter

One in three now listens to podcasts

In 2021, 30% of the Danes listened to podcasts weekly. That is almost one in three. Last year it was 27%, and the consumption of podcasts is still growing in Denmark. Prevalence continues in all target groups, but remains highest among young people: Half of young people and young adults listen to podcasts every week.

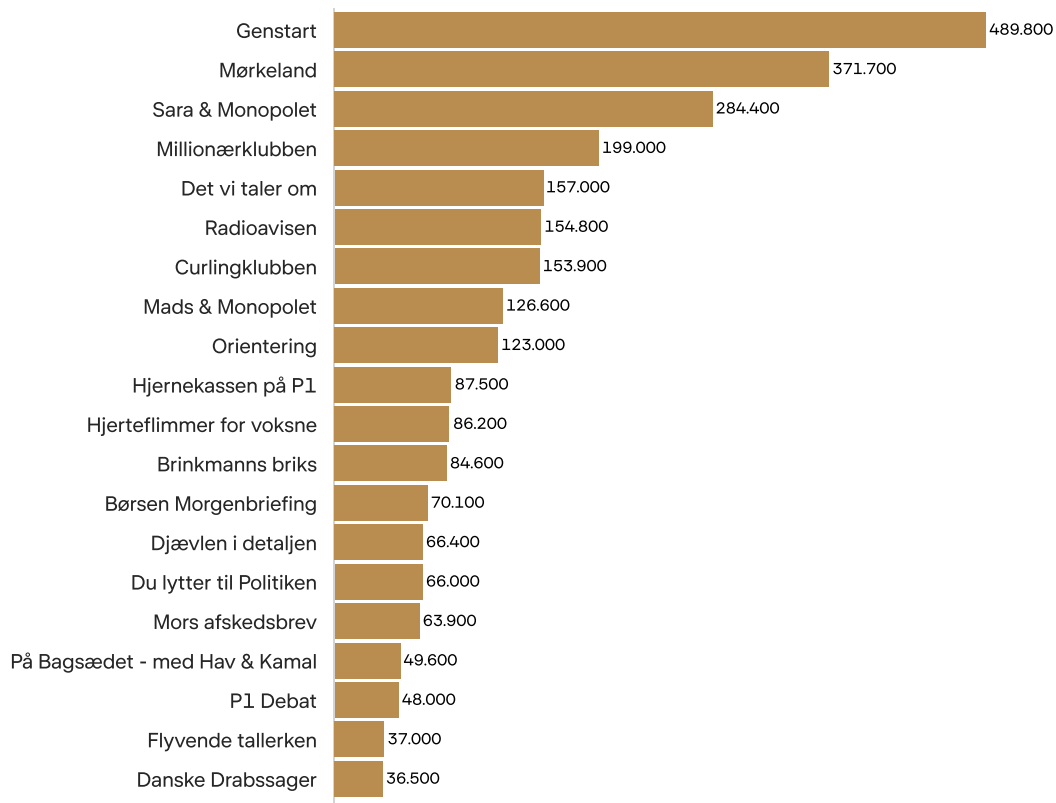
Weekly users of radio and podcast



Target group: 12+ years, Source: Gallup Radio-Meter & Kantar Lokalradio Index

The end of 2020 featured an intensification from Podimo with Mads og A-holdet. Podimo audience figures are not publicly available, but in the surveyed measurements, around 2% of the respondents indicate that they listen to Podimo podcasts on a weekly basis, which is the same level as last year. The end of 2020 also offered a relaunch of DR Radio and a subsequent name change to DR LYD. In 2021, 14% listened to podcasts from DR, compared to 12% the year before.

Top 20 podcast series on podcastindex.dk: Weekly downloads/streams



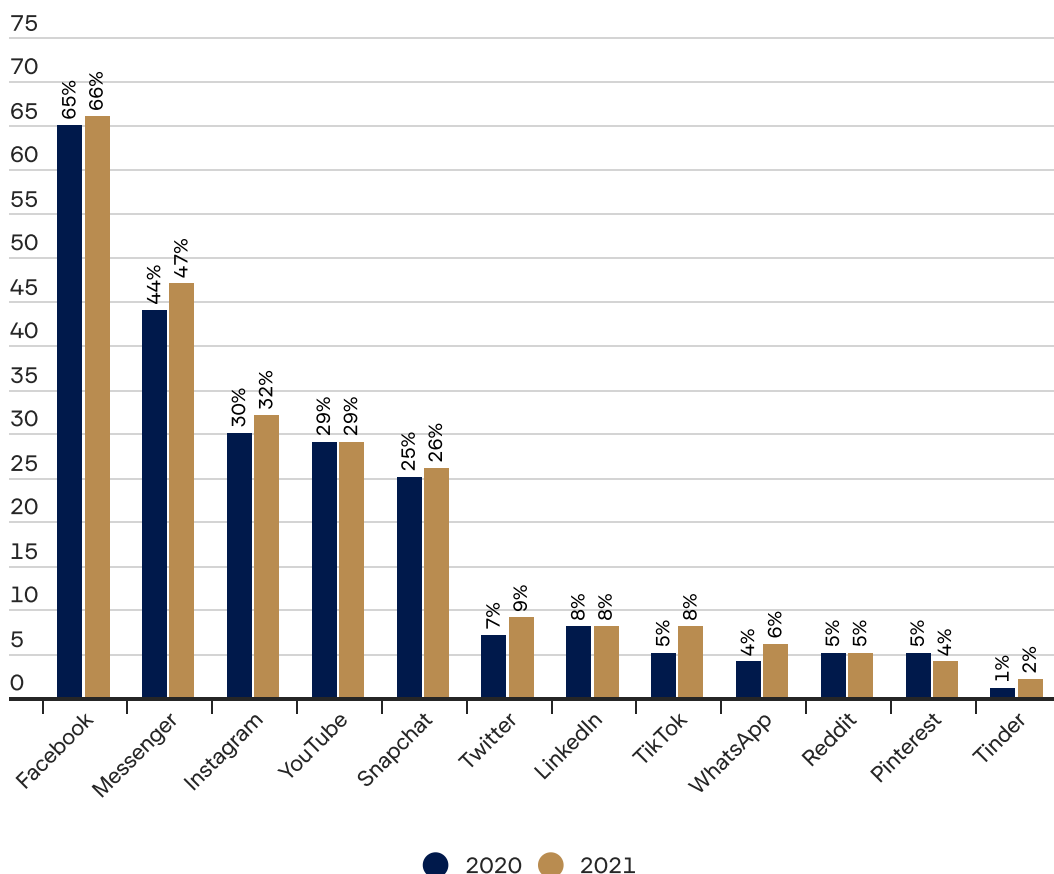
Target group: All, Period: 2021, Source: Podcastindex.dk, Data: Download/streaming figures sum up all listening to the respective titles week by week, and thus do not take into account the number of episodes. Here is the weekly average for each series in the weeks when a series has been reported on Podcastindex.dk. Only titles published for 10 weeks or more in weeks 1-45 are included.

In addition to podcasts and radio, Danes also spend time listening to audiobooks, YouTube and even physical records. You can read more about how the Danes' total audio consumption is distributed in the article [How Denmark listens](#).

All quiet in SoMe country

Turning to the ubiquitous social media, much is as usual. Facebook is the big public forum where virtually all Danes are present - together with a preponderance of Danish companies and public authorities. This generates a great deal of use and attention, which is still reflected in the usage figures. 66% of the Danes use Facebook at least daily, and 80% have a profile on the social network, which has grown so large that you can quite rightly call it a piece of internet infrastructure.

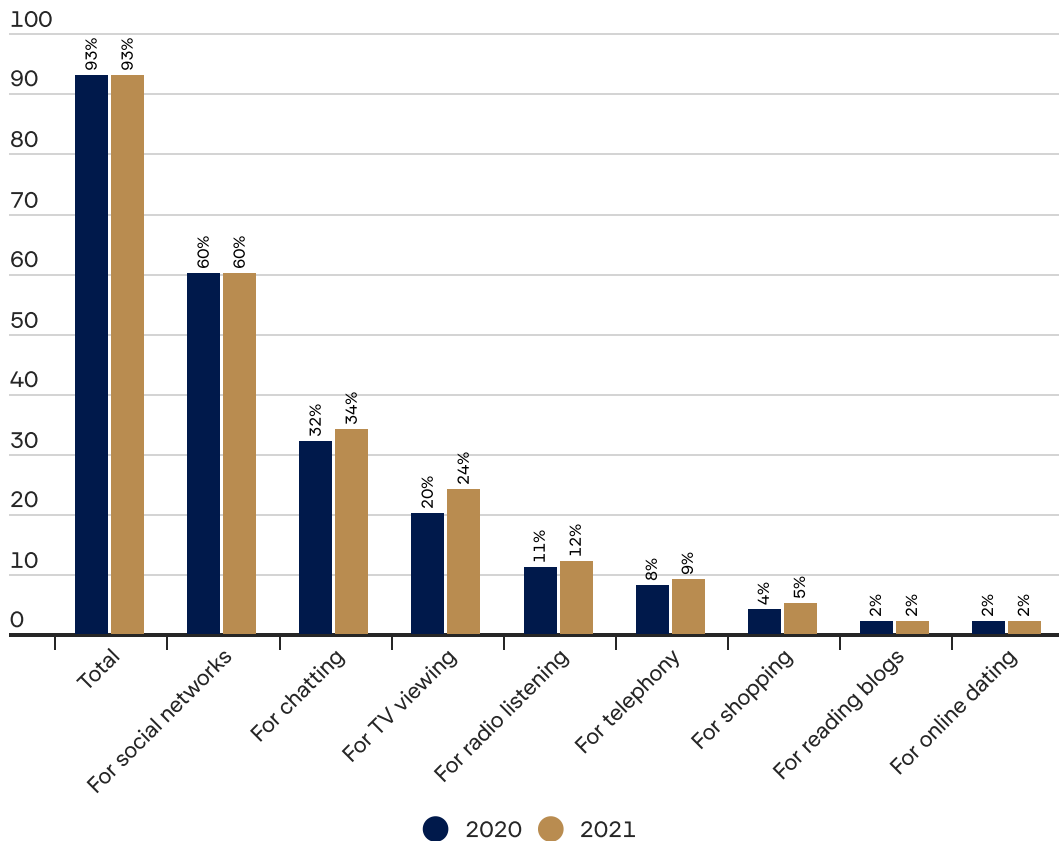
Proportion that uses social media daily



Target group: 12+ years, Source: Kantar Social Media Life

In addition to Facebook, other social media are also used, but to a somewhat lesser extent. Instagram, Snapchat and YouTube are all increasing slightly in terms of the number of Danes with a profile – close to one in two Danes currently have a profile on these three social media sites. There have been no major shifts this year in the size of individual social media, with the exception of TikTok, which, much like last year, has received a lot of attention in 2021. 11% of the Danes over the age of 12 have a profile on TikTok, 8% use every day, while 15% of the Danes have used the medium to some extent. These figures represent a relative increase of almost 50% compared to 2020, and this growth is mainly isolated to the youngest users: 24% of 12-29 year olds use TikTok daily. In the past, media such as Facebook and Snapchat were also used primarily by young people, after which older generations slowly emerged. It is not unlikely that the same will be true for TikTok, as we can already see trends towards increased attention and use among Danish adults. The presence of young and old on the same social media creates a number of unwritten traffic rules, which we will also address in this year's issue. Read more in the article [Parents give a fuck about the feed](#).

Proportion that daily/almost daily uses the Internet



Target group: 12+ years, Source: Kantar Index Danmark

New names, political settlement on media regulations and a desert World Cup

The coronavirus seems to remain a dark horse as we enter 2022, but the pandemic is unlikely to fundamentally change the way we use media - otherwise that would probably have been the case already.

However, a media settlement should be reached by 2022. There are many issues at stake that may affect Danish media users. Both in terms of a possible regulation of the tech giants, but also when it comes to questions about the size and use of the public service budget, the conditions of local and regional media and many other issues that politicians need to address.

2022 will also be the year when we will celebrate Christmas for the first time with an on-screen football World Cup. At the end of 2022, Danes will be able to follow the Danish men's national team's matches during the World Cup, held in a desert state in November and December. The finals will most likely keep sports fans glued to the (streaming) screen, but it will probably also mean a lot to those interested in news and politics.

And at the more curious and concrete end of the scale, it will be interesting to follow Radio Loud's name change to 24syv, where we might once again get to answer Shakespeare's immortal question What's in a name? Will Radio Loud have the same scent when sending under a different name?

It will certainly not be boring to follow the developments in Danish media and the Danes' media consumption in the coming year, when the battle for the Danes' media time will undoubtedly intensify further.



2021

Speak nicely, you moron!

Hate speech, threats, harsh tone or just mean comments: Public debate on social media has been under critical scrutiny in the media over the past year - and with good reason. There are indications that articles on opinionated topics, which Facebook's algorithm is criticised for tending to prioritise, are contributing to an extraordinarily harsh tone in the debate. But what triggers the bad mood, who is behind it, and can we do anything to solve the problem?

BY EA WILLUMSEN & STEVEN LARSEN

"Don't patronise me, you're dumber than snot." "Jump into a hole in hell where you belong." "You're such an asshole.". The development of social media has given the Danes new opportunities to express their opinions. And while debate and discussion can be constructive, it has become the new normal

that the comments on, for example, news articles on Facebook are filled with harsh, angry and even threatening outbursts. The bad atmosphere dominates to such an extent that several people have now completely abandoned getting their news from the social media, according to a qualitative analysis of the Facebook profile of DR News.

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...companies or citizens defying coronavirus recommendations, are like a honeypot for rage.

EA WILLUMSEN & STEVEN LARSEN, DR AUDIENCE RESEARCH DEPARTMENT

WHAT IS HATE SPEECH?

When the harsh tone of social media comments is discussed in the media, the English expression 'hate speech' is often used to describe the aggressive discourse. According to Analyse & Tal, hate speech is defined as attacks targeting protected characteristics such as gender, ethnicity, religion, age or sexuality. Here, attacks are understood to be "stigmatising, derogatory, offensive, stereotyping, exclusionary, harassing or threatening statements". If a comment is not directed at protected characteristics, it is not considered hate speech - even though the language may be offensive.

It is not just users who have noticed the harsh tone - so have Danish media and politicians. In her opening address to Parliament on 5 October 2021, Mette Frederiksen referred to the growing problem, which is also directly

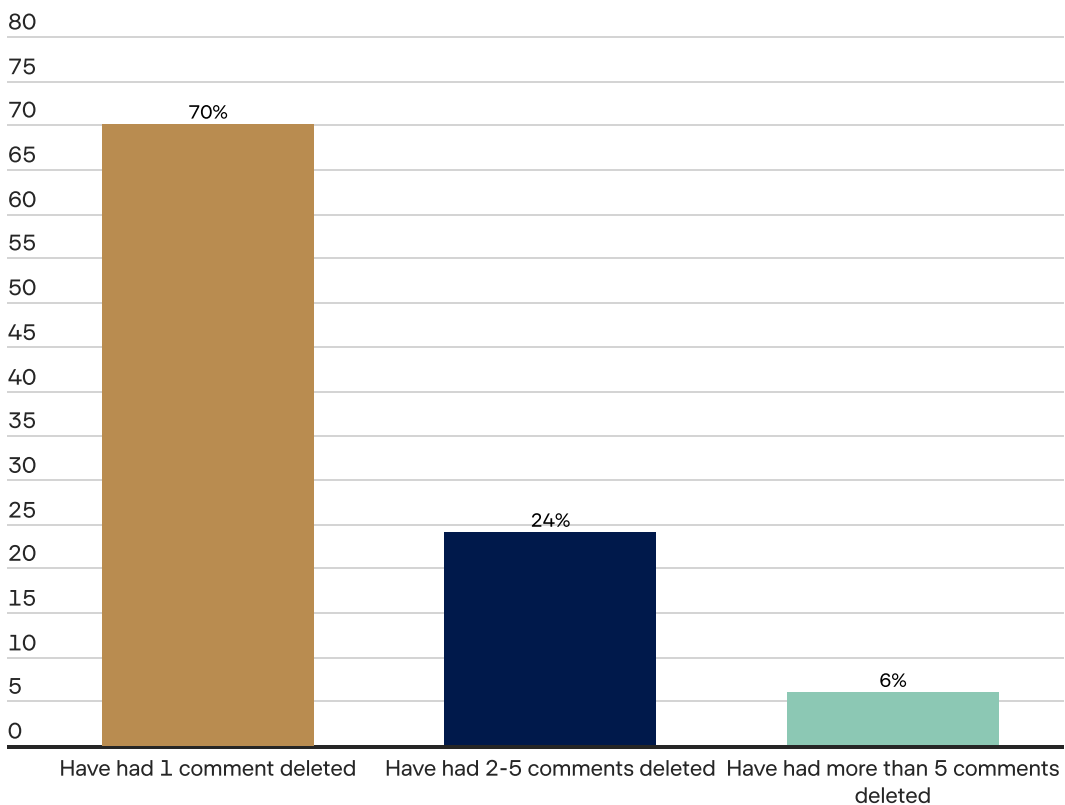
described in the government's White Paper Towards a Better Society with Tech Giants, as "a democratic and societal challenge". Already in the spring, Analyse & Tal's report on the subject generated attention and publicity when it reported that more than 5% of all Facebook comments fell into the categories "hateful" or "offensive".

We have followed the development of the harsh tone on the Facebook profile of DR News. Here we have examined which types of harsh words and comments appear most frequently, and which article topics are in the firing line when the Danes pull out their keyboards and dig up their best swear words.

Is everyone a bit grumpy - or are a few very rude?

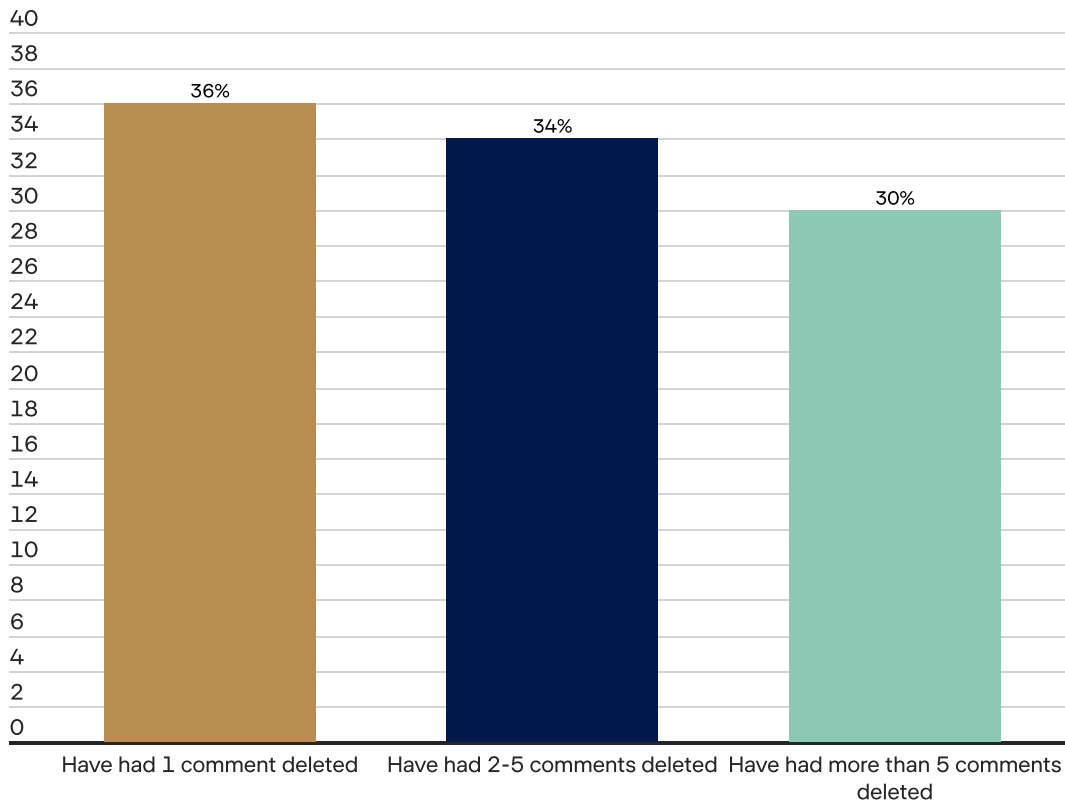
It is easy to imagine a small group of exceptionally crude Danes spamming the comments field of DR News and other news media's Facebook pages with rude content. But the fact is that about two thirds of the users whose comments have been deleted for exceeding DR's guidelines have written only one comment that crossed the line. This group accounts for 36% of deleted comments. A quarter of users had 2-5 comments deleted, and this group accounts for a total of 34% of deleted comments.

Proportions of users with deleted comments



Target group: Facebook users who have had at least one comment deleted from the comments field on DR News' Facebook profile, Period: 2019-2021, Source: Facebook / Khoros

Proportions of deleted comments



Target group: Facebook users who have had at least one comment deleted from the comments field on DR News' Facebook profile, Period: 2019-2021, Source: Facebook / Khoros

About the study

Our figures are based on analysis of moderated comments from the Facebook profile of DR News between September 2019 and August 2021. On the Facebook profile, specially selected articles from dr.dk are shared, often with an explanatory text. It is possible to comment on the different posts, and it is these comments to which we refer in this article.

Every day, a team of moderators looks through the comments and deletes content that does not follow DR's guidelines for a civil tone in the debate. Therefore, we have also looked at offensive comments, spam and other things that do not necessarily fall under the definition of hate speech. During the study period, 13,935 posts were published on the Facebook profile of DR News. That is about 19 daily posts. These posts have generated a lot of activity in the comments, with a total of 5.3 million comments. This is equivalent to all Danes aged 12 or over having written at least one comment - but in practice the distribution looks somewhat different.

Words used in deleted comments on DR News' Facebook profile



Target group: Facebook users who have had one or more comments deleted from the comments field on DR News' Facebook profile, Period: 2019-2021, Source: Facebook / Khoros, Data: The word cloud shows some of the words used in comments deleted from DR News' Facebook profile

And then we come to the last group of just under 6% who are actually extraordinarily rude. These are the users who have had more than five comments deleted. Their deleted comments account for the remaining 30% of deleted comments - almost as many deletions as the group of users who had only one comment deleted. The majority of this 6% group are active participants in the debate on the Facebook page of DR News, and cross the line to varying degrees and in different ways: Some users argue with each other and end up having their entire subthread deleted. Other users post more outright hateful comments aimed at specific population groups. A final group "settles" for tagging other users while attacking with short phrases or single, offensive words: "nutters", "selfish assholes" or "doofus".

The controversial topics

While there is much to suggest that anger and frustration can be inappropriately expressed through comments on all kinds of journalism, some themes recur as likely to spark a harsh-toned debate. In an attempt to uncover these themes, we looked at the 50 posts with the most deleted comments over the period.

In 2020 and 2021, it was particularly news related to the coronavirus that sparked the less friendly exchanges on Facebook. Particularly controversial incidents, such as companies or citizens defying

TOPICS IN THE 50 POSTS WITH THE MOST DELETED COMMENTS

- Immigration and refugee debate
- Coronavirus
- Sexual offences
- Other anger-provoking topics: agriculture, health activism and circumcisions

coronavirus recommendations, are like a honeypot for rage. As many as 10 of the 50 posts mentioned related to the coronavirus. This is a relatively large proportion considering that the coronavirus only became highly topical in early 2020, while our study period dates back to September 2019.

However, there is one topic that – both before and during the coronavirus pandemic – has generated much debate. Posts related to the immigration debate, and refugees and immigrants in particular, clearly evoke very strong emotions and reactions in people. It is not uncommon for debate on these issues to be followed by hateful comments that discriminate against individuals or communities – in fact, that is the rule rather than the exception. 20 of the 50 most anger-inducing posts related to this topic, which was also the topic with the most deleted comments.

Hard on the heels of #metoo, sexual offences are also at the top of the most debated and commented topics. Here, too, moderators often have to work overtime to delete all comments that violate DR's guidelines. There were four MeToo-related posts among the 50, and all four concerned Danish politicians, either as victims of offences or as violators. The bad tone of the comments on these posts is aimed at both parties, but is also often an attack on other users - as a result of disagreements in the debate.

The remaining posts are harder to categorise, but tend to deal with polarising and controversial issues that can lead to heated debate. Examples include the Vegan Party's desired closure of conventional farming, a Detektor episode on the fat acceptance movement, and Mette Frederiksen's statement in the circumcision debate.

Audacious algorithm against manual moderation

As mentioned by Mette Frederiksen in her opening address to Parliament, the democratic dialogue has become too harsh, especially on social media. While Facebook has proclaimed that it moderates dangerous and hateful content through its algorithm, it has recently become known, via Frances Haugen's whistleblowing, that this moderation is insufficient, especially in smaller languages. Fortunately, there are already forces working diligently towards a less harsh tone in the comments of Danish-language social media.

One of these is the aforementioned Analyse & Tal, which has developed an algorithm specifically for the Danish language that can identify hate speech and personal attacks. Several research institutions, including the Alexandra Institute, are also working on machine learning models that can be applied to Danish-language text. By training a computer to recognise comments that meet a number of criteria and thus categorise them as hate speech, it will in future be possible for moderators to start from a prioritised list of comments, where the potentially most hateful ones are automatically flagged so that they can be moderated first.

But even with technological help, many users exceed the guidelines in the comments on DR News' Facebook profile and an algorithm is unlikely to be able to completely remedy the problem. The moderators today assess every comment before deleting it. The volume of comments that require moderation is so large that it requires significant human manpower to ensure a forum free of rants and invectives.

The alternative is leaving the comments unmoderated. Where even the most hateful comments remain – on display for anyone who ventures onto Facebook. This will probably result in such a bad atmosphere that even more people will quit the social media. Or perhaps harsh language and hate speech

will be normalised and create increasing discord between the respective poles of the controversial topics; a development that could have both social and political consequences.

It is hard to say whether Facebook will solve the problem. But the fact is that polarising content generates a lot of user engagement – both in terms of likes, dislikes and comments. As a result, the polarising content will be prioritised by Facebook's algorithm, and in this way technology will ensure that even more Danes are exposed to the very type of content that makes them see red.



2021

Coronavirus consequences in graphs

On the occasion of the Media Development 2021, we have had a look at the consequences that the coronavirus pandemic has had on our media use and everyday lives, regarding its digital, analogue, and the family impact. Did the Danes listen to more or less radio during the lockdown? Which search words did we type into Google during and after the pandemic? And did more children come out of the efforts? Find out more about this and many other figures about the lockdown here.

BY DENNIS CHRISTENSEN & JAKOB VIKÆR HANSEN

After almost two years of coronavirus pandemic, you are probably used to seeing your everyday life described in graphs. And since we Danes are already a people who are extremely well described in figures and statistics, it probably only makes sense to tell the story of the coronavirus consequences through graphs.

From media measurements to Statistics Denmark, there is a wealth of data that indicates how our behaviour changed – if at all – during the coronavirus pandemic. We have tried to put together a potpourri of the figures and trends that tell the story of the Danes' actions in an era of the coronavirus that we all remember.

Something might not surprise you. For good reason, the number of burglaries fell considerably, as many were at home and hampered the burglars' work. Conversely, there were no clear coronavirus effects to be seen at neither divorce nor birth rates, even though we were cooped up with our better halves for an extended period of time.

EXPLORE

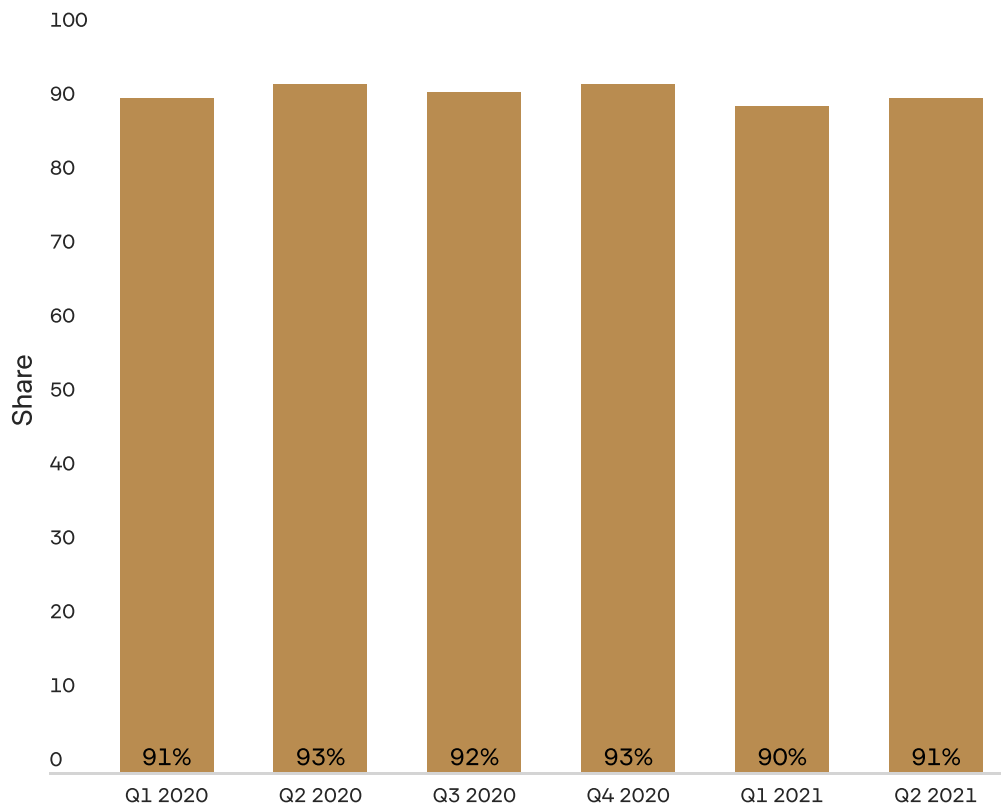
You can find many more figures describing our behaviour over time at statistikbanken.dk. Statistics Denmark has already compiled a number of indicators on the development of our society under the theme Covid-19 – fast indicators.

You can also explore the Danes' most commonly used search words on Google Trends here. Here you can find out which words were most trending during the year in a number of categories.

You can dive into our collection of figures below. And should you want to track down more figures on the doings of the Danes during a pandemic, we highly recommend exploring statistikbanken.dk, Statistics Denmark's gift to the Danish population. There you will find almost as much entertainment and enlightenment as on Netflix. Sort of. Visit dr.dk/medieforskning for an interactive experience (in Danish, though).

The Danes' media use during the coronavirus pandemic

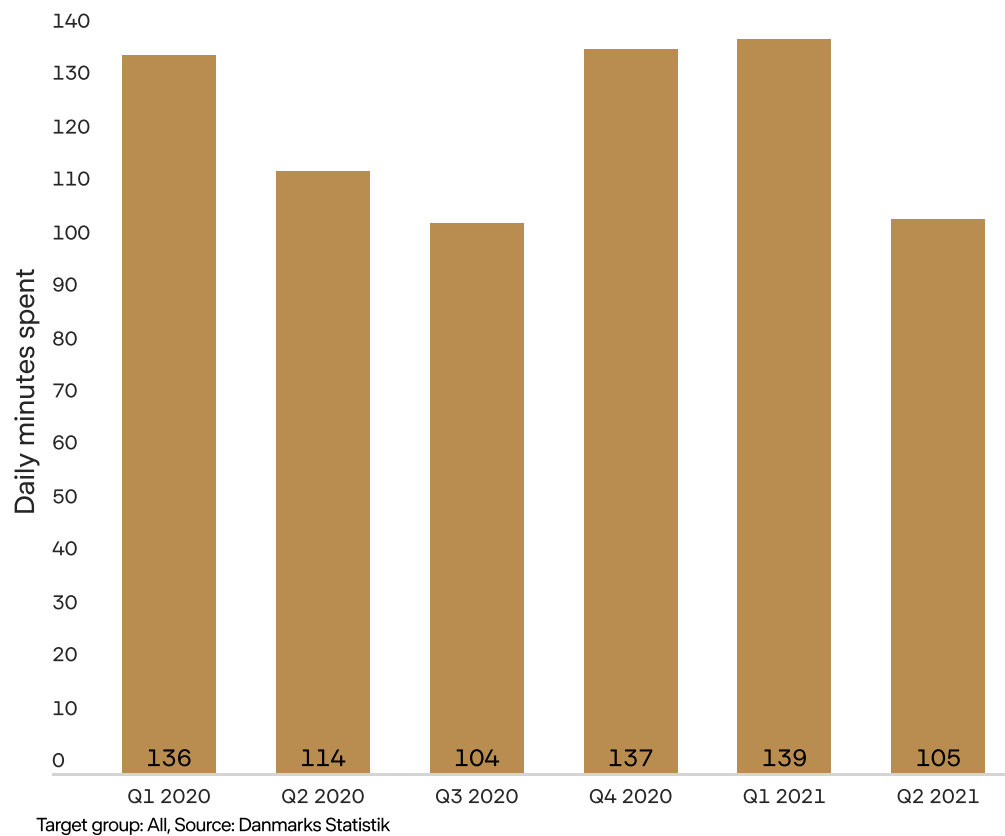
Listened to music at least weekly



Target group: All, Source: Danmarks Statistik

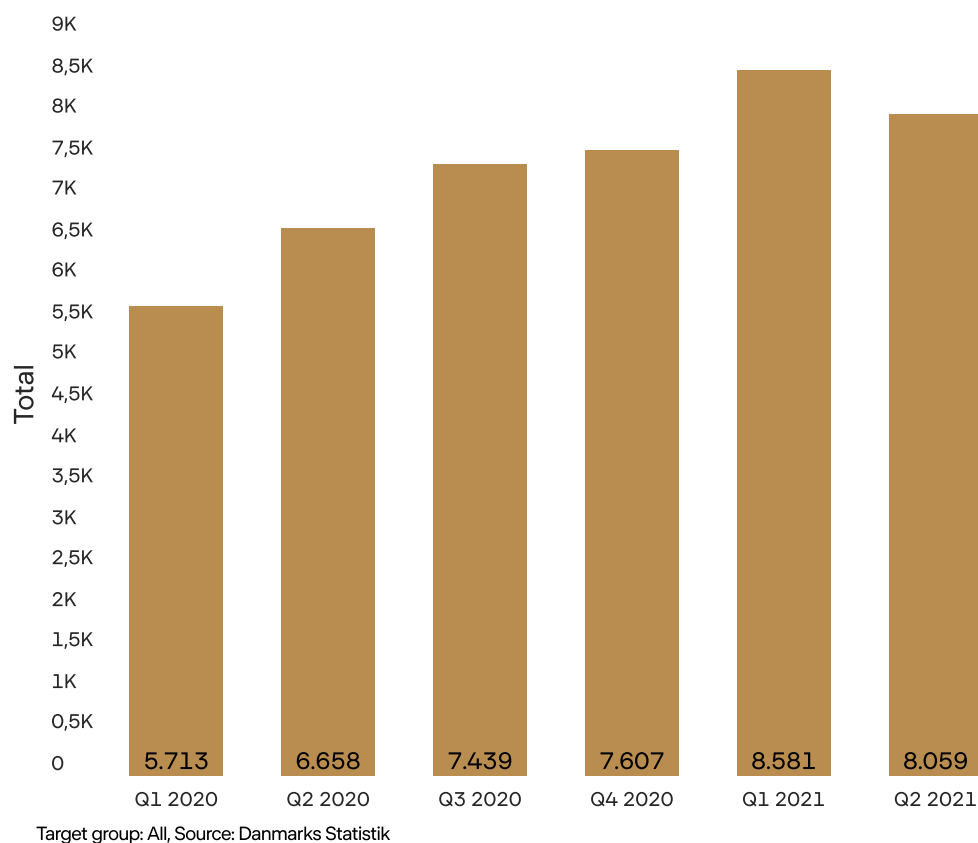
Daily minutes spent on different types of media

Time spent daily on TV



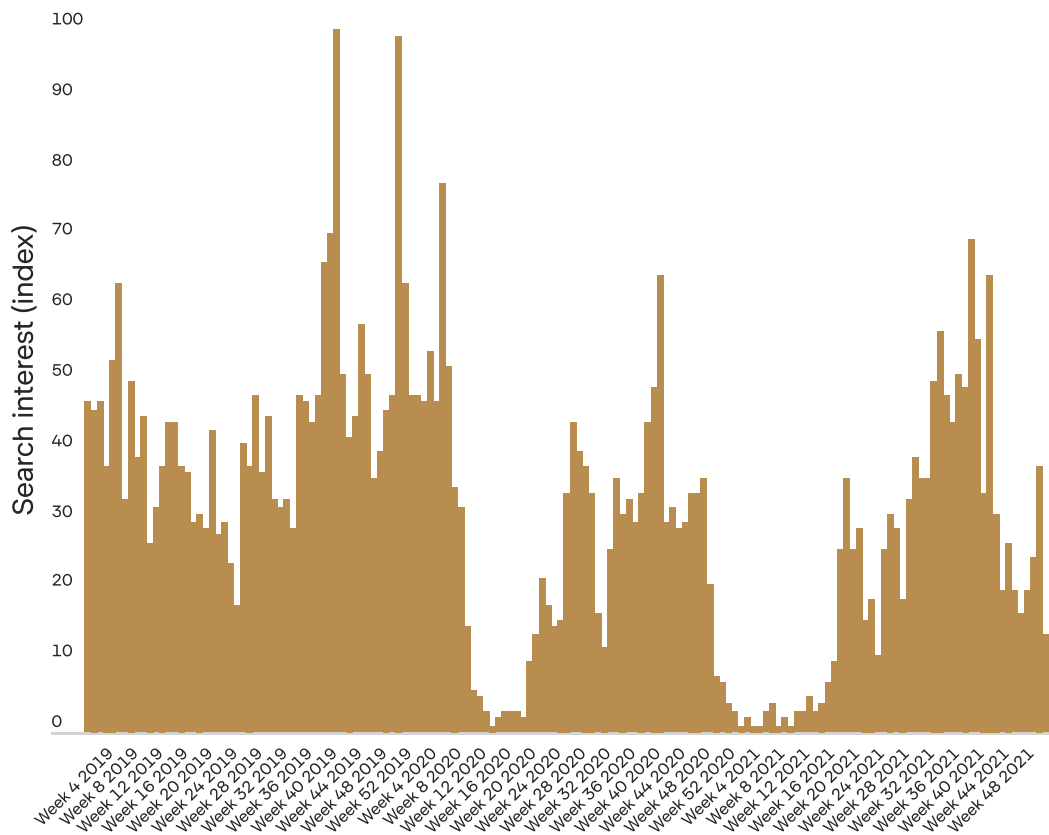
Development of cohabitation and housing

Property sales

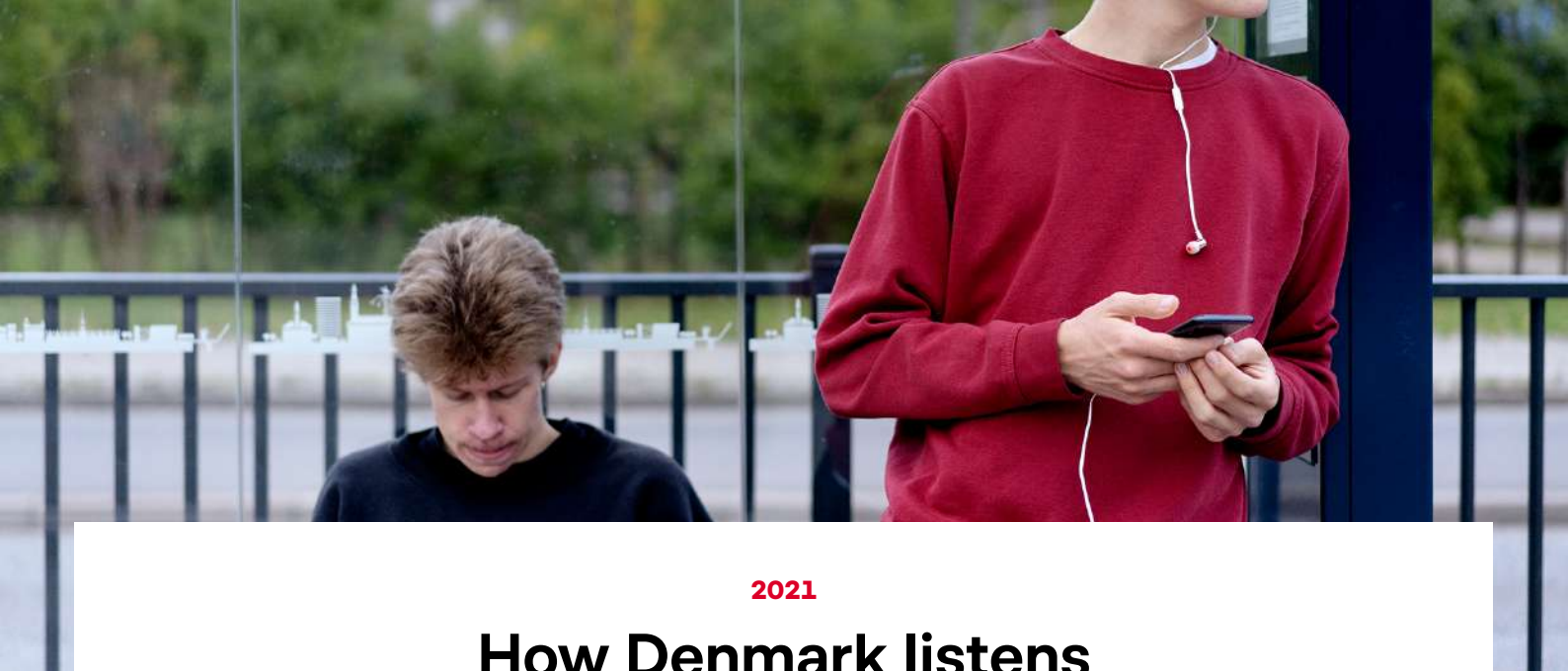


Selected search terms on Google and their interest among the Danes

Biograf



Target group: All, Geography: Denmark, Period: 2019-2021, Source: Google Trends, Data: The numbers represent the search interest in relation to the highest point in the chart in the period in question. A value of 100 is the greatest popularity of the term, a value of 50 means that the term is half as popular, and a result of 0 means that there was not enough data for the term.



2021

How Denmark listens

Podcasts, audiobooks, wireless headphones, smart speakers and many other audio innovations have helped the Danes turn up the volume in recent years. However, it has been difficult to get an overview of how Danes actually allocate their listening time across platforms and offers, speakers and headphones. Until now. We give you the full picture here.

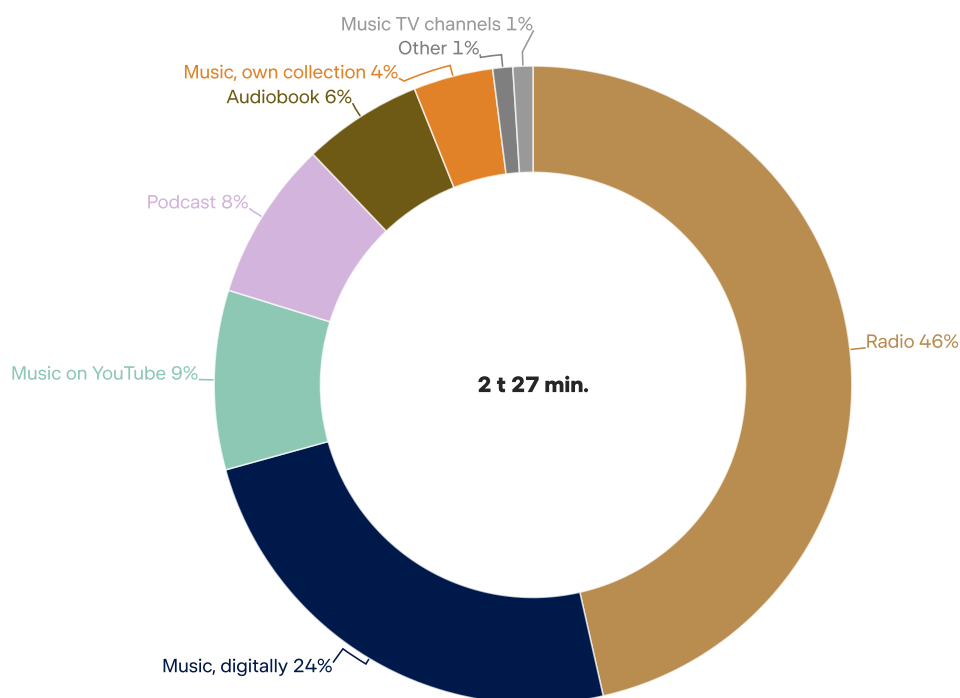
BY PETER NIEGEL & RASMUS KIDDE

In order to get a better understanding of the Danes' listening time divided between audiobooks, podcasts, LPs, YouTube and traditional radio, DR Media Research conducted an analysis in 2021 of what the Danes listen to across audio media and devices. The survey looks at, among other things, what the Danes listen to, how much they listen and - not least - how they listen. In other words: the overall picture of the Danes' audio consumption.

Audiobooks killed the radio star?

On average, a Dane listens to sound for 2 hours and 27 minutes a day. Radio is still by far the largest audio media in Denmark with 46% of the total listening time. Thus, radio accounts for almost twice as much of the Danes' audio consumption as digital music on streaming and about five times as much as podcasts, audiobooks and music on YouTube. Although LP sales have increased in recent years, time spent on the Danes' own music collection represents only a limited share of audio consumption, along with music TV, which had its heyday in the 90s and 00s.

The Danes' total audio consumption by audio media



Target group: 12+ years, Period: September 2021, Source: Norstat for DR Medieforskning

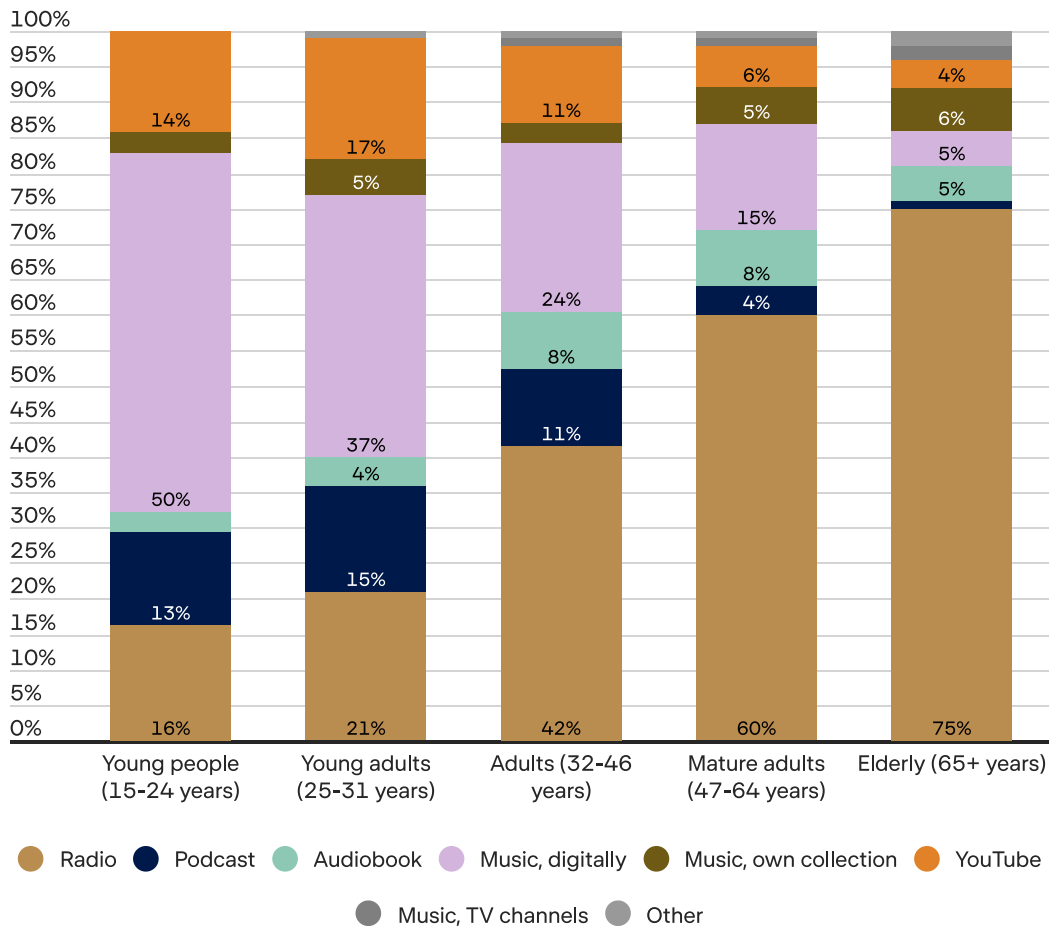
On demand or live

From other measurements, we know that 30% of the Danes listen to podcast weekly, but at the same time we can see that only 8% of the total time spent is actually spent on the media. To a large extent a deliberately chosen listening, where radio and digital music to a higher degree accompany us everywhere and account for the Danes' audio consumption with a total of 70% of all listening. This also clarifies the difference between which audio sources primarily act as background media – lean-back listening – with lots of time consumption and which are foreground media – lean-forward listening – with less but more intense listening.

Overall listening in Denmark is now predominantly on-demand rather than live. A development we also see on TV, although the development is somewhat more advanced on moving images than on sound.

It is also worth mentioning that the third largest audio consumption is not podcast or audiobooks, but YouTube, with mainly young people and adults using YouTube as a (free) music streaming service.

Audio consumption by life stages



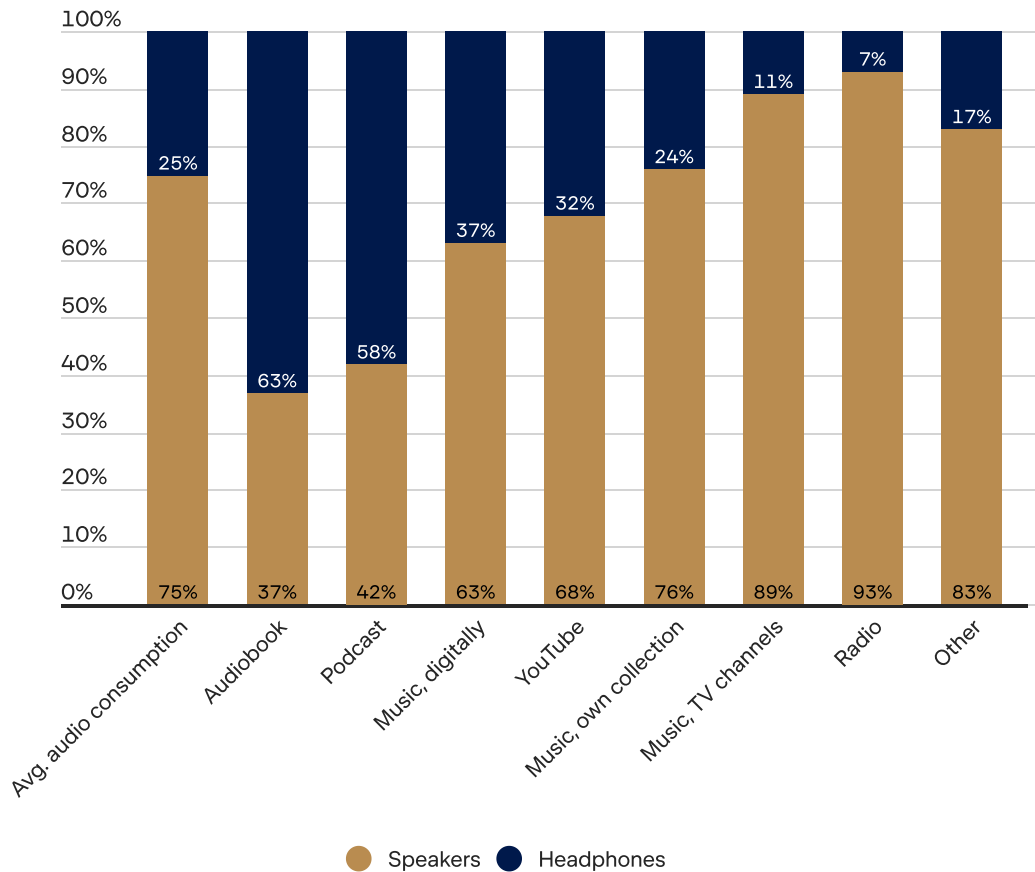
Period: September 2021, Source: Norstat for DR Audience Research Department

Life stage differences in audio consumption

It is not just the behaviour on YouTube that separates young people and young adults from the rest of the population. Young people and adults spend significantly more time on streaming than on radio compared to the rest of the population. Among the very young, music streaming's share of total consumption is overwhelming compared to all other audio – it accounts for about half of young people's audio consumption. Among older people, the story is reversed: Danes over the age of 65 spend 75% of their audio consumption on radio.

Audiobooks are particularly popular among adult women aged 32-64, while young people are more likely to consume podcasts. Own music on LP and CD keeps a stable low level across generations.

Audio consumption by headphones and speakers



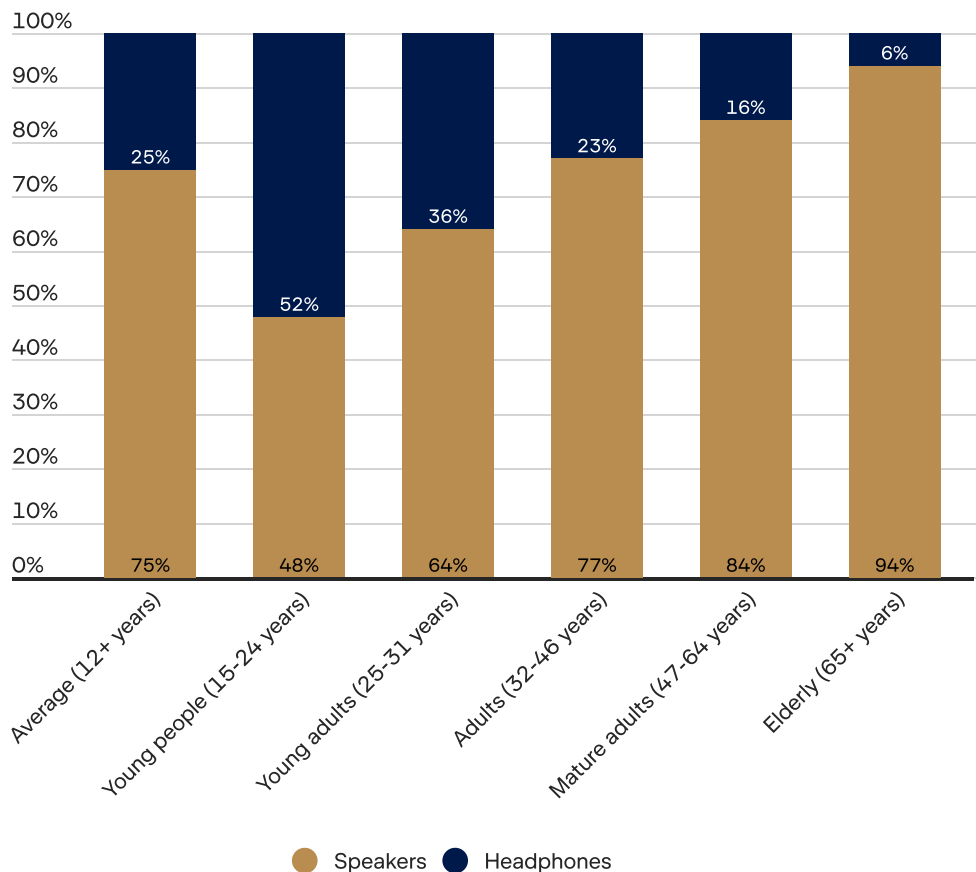
Target group: 12+ years, Period: September 2021, Source: Norstat for DR Audience Research Department

Large speakers or small headphones

As a rule, there is a clear correlation between the media and the device used for listening. That said, overall 75% of audio consumption takes place on speakers, compared to 25% on headphones. Audio consumption on radio in particular is driving this preponderance of listening to speakers, but all music listening across media is also mostly done via speakers. However, there are two notable exceptions to this general rule.

First, young people actually use sound slightly more on headphones than on speakers. The phone and transport play a big part in this small preponderance. The second exception to the general rule that listening takes place on speakers is podcasts and audiobooks. Podcasts (58%) and audiobooks (63%) are primarily consumed on headphones, distinguishing these media from all other audio sources. However, the remaining share, 42% of podcast consumption and 37% of audiobook consumption, takes place on speakers. In this way, one might question whether these “intimate” or “private” media may be less so than initially assumed.

Audio consumption among life stages by speakers and headphones



Target group: 12+ years, Period: September 2021, Source: Norstat for DR Audience Research Department

Passive relaxation versus active focus

Overall, sound consumption in Denmark has gone from being primarily live to being primarily on demand. Danes still spend more time listening to the radio than to other audio sources – unless you are young, where music streaming has significantly overtaken radio listening.

We can also clearly see that the media shape the time consumption: Radio and music listening is durable, passive and absorbs much of the total audio consumption, while podcasts and audiobooks are more about active consumption – which by nature is more focused and short-lived.

Furthermore, audio consumption in Denmark is predominantly done on loudspeakers, again with the exception of the young part of the population, who primarily listens via headphones, just as the consumption of podcasts and audiobooks is mainly done wearing headphones.

With the spread of the internet and constantly improving speeds, we have seen a revolution in our soundscape that has only been further enhanced by wireless speakers and speaker quality in general. This is hardly the last time we will be surprised when we look under the hood and take a closer look at the sound consumption of the Danes.

ABOUT THE STUDY

The study is based on an online survey in which over a period of two weeks approximately 3,000 Danes were asked about yesterday's audio consumption. The registration was made over all days of the week in a representative segment of the Danish population.



2021

The musical map of Denmark

The music and genres we listen to say something about us as human beings: For example, are you a mod or metalhead? DR Audience Research Department has studied the music preferences of radio listeners and has moved close to the Danes' musical self-image and the musical map of Denmark to understand which genres are listened to across age groups and regions.

BY PETER NIEGEL & RASMUS KIDDE

A few music genres are popular with most Danes. Not surprisingly, pop and rock are genres that most people appreciate. But beyond the two genres collectively favoured by Danes, we all have our own individual taste preferences – the hard rock, the soft soul or perhaps the experimental jazz. Let's delve into the collective or individual differences that emerge across age, region and gender.

TOP 10 MOST POPULAR MUSIC GENRES IN DENMARK

- 80s pop
- 70s rock
- International 90s pop
- 80s synth pop
- International 00s pop
- Edgy/alternative pop
- Young pop
- Adult pop
- Young Danish pop
- EDM (Electronic Dance Music)

Source: DR Panelet & Norstat

Young people love urban – as the only ones

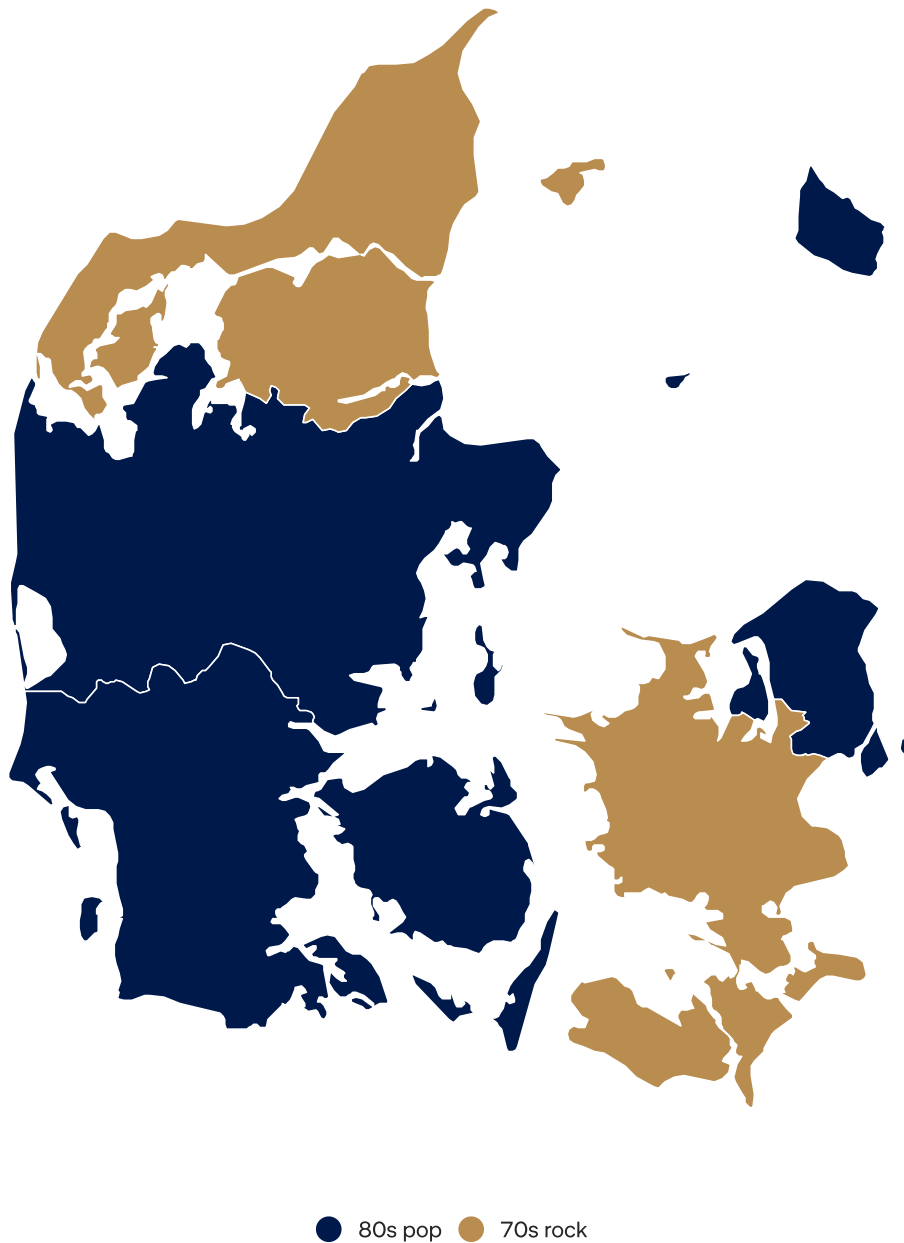
Starting with the youngest Danes, it is, apart from pop, especially genres such as urban and rap, which are strongly represented among the 15-24 year olds and which at the same time are very played and hot on the Danish music scene in general. Outside this age group, however, many Danes have a strong aversion to these two genres. And it is actually not just listeners over the age of 24 who do not care much for urban and rap: In fact, half of 15-24 year olds do not really like these genres either. In this way, urban and rap are reminiscent of genres such as jazz and heavy metal, which also really divide the Danes into major and minor. Incidentally, it is mainly young men who prefer urban and rap, while young women to a greater extent are more fond of EDM - electronic dance music.

If you move up an age group and listen to the music preferences of adults and mature adults, you hear pop music again, but in a slightly more retrospective form. Here, pop from the 80s, 90s and 00s is preferred, and if need be, you can also gather around a good 70s rock classic from Fleetwood Mac or Bruce Springsteen. Among Danes over 65, it is particularly the English-language music of the 50s and 60s, such as Elvis Presley and The Beach Boys as well as the Danish music of the 70s, such as Gasolin and Shu-bi-dua, which attracts.

Country in Central Jutland and disco in Northern Jutland

Beneath these broad music communities, however, lie other significant and more niche-like communities of taste and affiliations. For example, the preference for dansktop (Danish pop) and country is primarily isolated to older Danes over the age of 70. More specifically, these genres are over-represented in the central region of Jutland compared to the whole country. Incidentally, dansktop is most popular among women, while country has a greater influence among men.

Favourite genres in the respective regions



Target group: 15+ years, Period: 2018-2020, Source: DR Panelet and Norstat

If we cut 10 years of the above age average, disco appears. Especially men between the ages of 60 and 70 in Northern Jutland have a preference for disco dance tunes, which is thus overrepresented in Northern Jutland. If – on the other side of the belt – you can easily imagine a group of 50-year-old men from Zealand when, for example, you think of the Copenhagen metal festival Copenhell, you are not entirely wrong. This is in line with the fact that they also like both classic and harder rock more than in other regions, while pop from the 90s, for example, is particularly preferred among 50-year-old women.

TOP 5 MOST OVERREPRESENTED GENRES IN EACH REGION

Capital Region of Denmark

- British rap
- International 10s pop
- Alternative international pop rock
- Pop R&B
- Edgy/alternative pop

Region Zealand

- Danish hard urban
- Urban pop
- Hard urban
- 80s and 90s pop
- Danish pop

Region of Southern Denmark

- Electronic vocal pop
- Vocal pop
- Edgy/alternative pop
- Young Danish pop
- Adult pop

Central Denmark Region

- Adult pop rock
- Young pop
- Electronic vocal pop
- 80s and 90s Danish pop
- Adult pop

North Denmark Region

- EDM (Electronic Dance Music)
- Danish alternative pop rock
- Hard Danish urban
- Danish 10s pop
- 70s rock

Source: DR Panelet & Norstat

Recognisability and nostalgia are essential

Across Denmark, we can therefore identify specific musical communities, quirks and differences. These differences, particularly in terms of age, are rooted in some commonalities that have a decisive impact on the musical preferences of the Danes.

The first commonality has to do with recognisability. Recognisability refers to the songs that the listener has heard before. It is a common misconception that your individual taste in music is unique. Similarly, the notion is that the more niche musical communities, such as classical music, jazz or grunge rock, only want to hear unknown or brand new music within their preferred genre. Whether you listen to pop or jazz, it is a fact that the absolute most important reason for liking the song or not is based on whether you have heard the song before. In other words, your interest as a listener of a radio channel, for example, is better maintained by songs you already know – or 'hits', if you like. Conversely, of course, Danes do not just want to hear music they have heard before. However, new music is slowly incorporated into the Danes' playlists and music collections as they get used to the music – unless it is already well-known artists that the listener will embrace more quickly.

The other commonality is that the songs we listen to in our teens shape our musical tastes for the rest of our lives. Take, for example, the familiar scenario of finding the right dance music in the company of good friends and always returning to the music of youth parties to get the dance floor going. When we examine music across age groups in Denmark, there is a clear correlation between the respondents' age and the decade from which they prefer the music. So it is a kind of nostalgia for the teenage years and the musical impressions of the teenage years that help shape our lifelong musical tastes.

Music as an identity marker

Music has always been a source of identity. I like rock, you like pop. I like classical, you like heavy metal. We find that we are just like some, but completely different from others. And in many ways this is true. Individually, we have different musical preferences, but collectively there is music that we can pretty much all agree to like, regardless of individual taste preferences. Music that, in other words, transcends our underlying and individual taste preferences. Music that everyone – or almost everyone – likes. Musical hits and classics that we all sing along to, party to or turn up on the car radio.

Yet we all find that our own taste in music is quite personal and unique. That the music we hear is part of particular musical communities, and that these communities are in opposition to other musical communities. And yes, it is never nice to be told that you are not unique – but on the other hand it is very nice to know that there are others who can enjoy a piece of pop every now and then.

ABOUT THE STUDY

DR Media Research has for several years carried out studies of the Danes' music preferences and radio consumption in the DR Panelet. In each test, the listener only hears the music and therefore does not know which genre or artists are involved. In this way, the listener's immediate attitude towards what is being played is found, rather than a plausible biased attitude towards genre categories such as rock, jazz and pop.

2021

The past media year 2021

The media year 2021, like the year before, was marked by the coronavirus pandemic, which has not let go of its grip on us. Between PCR tests and teleworking, new streaming services emerged for big and small, there were big sporting events and then we went to the polls. Here we look back at the year in a nutshell.

BY DR AUDIENCE RESEARCH DEPARTMENT

January 6: American protesters storm the Capitol Building. On the same day, the outgoing president, Donald Trump, has raised doubts about the outcome of the US presidential elections in November 2020. Facebook, Twitter and several other social media block Donald Trump from their platforms shortly after.

January 19: Netflix reaches 200 million subscribers worldwide. 58% of the Danes subscribe to the platform and 49% use it at least weekly.

January 28: Disney restricts young children's access to old classics like Peter Pan and Lady and the Tramp because, according to Disney, the films are based on cultural and racial stereotypes. The streaming service Disney+ is used at least weekly by 1 in 5 Danes and by well over 2 in 5 children.

January 28: At a press conference, Prime Minister Mette Frederiksen extends the coronavirus restrictions through the winter. At the end of the year, the Danes spent an average of about 5 hours watching press conferences on DR1, TV 2 and/or TV 2 NEWS.

January 31: The Danish men's handball team wins the World Handball Championship. 2.6 million TV viewers watch the championship final on DR1 or TV 2. That is almost one in two Danes over the age of 3. As the final whistle blows, 2.9 million viewers are on hand behind the screens to take part in the festivities.

March 21: Ekstra Bladet chooses to close 'the nation!' – and thus the online comment field on their articles – to “get rid of the many anonymous and hateful comments”. According to the Dansk Online Index, there are 500 million page views on eb.dk in March. This corresponds to approximately 16 million daily page views.

March 29: DR launches a new universe for 1-3 year old children. In 2021, Minisjang is used by 29% of 1-3 year olds every week and more than 1 million times Wheels on the Bus and several other songs and programmes have been viewed by the end of the year.

April 26: Thomas Vinterberg's Another Round from 2020 wins an Oscar for Best International Film at the Coronavirus-affected show in Los Angeles. Another Round sells 840,000 cinema tickets in Denmark, which is not quite enough to beat Ternet Ninja 2 with close to 1 million tickets sold. In the opening weekend, the animated ninja breaks all Danish records with just over a quarter of a million tickets sold.

May 19: AT&T's WarnerMedia merges with Discovery, which in Denmark operates a number of TV channels and the streaming service discovery+. At the end of the year, discovery+ is used weekly by 9% of the Danes.

May 26: Amazon acquires the MGM film company, which among other things has the James Bond franchise in its portfolio. Amazon Prime Video is used at least weekly by 3% of the Danes.

May 27: A dedicated Radio4 host reports from a reopened swingers club and takes part in the festivities herself. Relatively few listen live, but according to podcastindex.dk, the show becomes the most listened Danish podcast the following week with 605,000 streams and downloads.

May 27: A tribute episode of Friends is posted on HBO Nordic, where the six stars are greeted by unstoppable applause and funny cameos. HBO Nordic is used by 12% of the Danes until October, after which it is replaced by HBO Max.

June 12: Christian Eriksen collapses in Parken in front of all the football world's expectant eyes for Denmark's first match at the European Championship. 1.7 million visitors visit dr.dk, among other things to follow Christian Eriksen's condition. This means it becomes dr.dk's most visited day in 2021.

July 7: Despite an ominous start to the tournament, the Danish national team faces England in the semi-finals at Wembley just over a month later. 2,218,000 Danish TV viewers officially follow the match on DR's platforms, while there are also viewers on Viaplay and many who have gathered in front of big screens, in bars etc. to watch. Denmark loses after extra time. 9 out of 10 Danes follow the European Championship finals during June and July.

August 3: 800,000 TV viewers tune in as Viktor Axelsen wins Olympic gold. 9 out of 10 Danes follow the Olympics during July and August, and in addition to badminton, swimming, sailing, cycling and handball are popular.

September 10: The last coronavirus restrictions disappear (for a while). TV viewing decreases during the autumn months to less than 2 hours daily per Dane. This is the first time since the measurement began in 1992.

October 4: Facebook, Instagram and WhatsApp crash after an internal outage. The messaging service Telegram claims to have gained 70 million new customers as a result of the crash, while usage on Danish news sites is also soaring. According to the Dansk Online Index, the use of Danish news media increases on average by 12% on this day compared to all other days in October.

October 21: Radio Loud, which a few weeks earlier has been criticised by the Danish Radio and Television Board, announces that in 2022 it will change its name to 24syv – a name very similar to the name of the radio channel against which it won a tender. 8,000 Danes listen weekly to Radio Loud in 2021.

October 26: HBO Nordic becomes HBO Max. 17% of the Danes use HBO Max at least weekly in November.

October 29: Another name change: Facebook, Inc. changes its name to Meta "to reflect its focus on building the metaverse". 66% of the Danes use Facebook daily in 2021.

November 16: Municipal and regional council elections are held in 2021. TV 2's candidate test is taken 2 million times in the run-up to the elections, while DR's candidate test is taken 1.3 million times. Both tests are taken more often than in the last municipal and regional council elections in 2017.

November 29: The MeToo documentary: Sexisme bag skærmen (Sexism Behind the Screen) premieres on the streaming service discovery+, after TV 2 cancelled the project. TV 2 is the country's most watched TV channel with 26.9% of total traditional TV viewing.

November 30: Danes without a wristwatch will have to look for one, because the teleservice Frk. Klokken (the speaking clock) has read the time for the last time. Frk. Klokken received 11.6 million calls in her first year of service in 1939 alone.

December 17: Déjà vu press conference – Prime Minister Mette Frederiksen announces a series of new coronavirus restrictions to delay infection rates with the new Omicron variant. The Danes' interest in following the press conferences live has decreased remarkably, and only 900,000 follow the press conference. That is about a third of how many people attended the coronavirus press conferences in the spring of 2020.

December 24: Disney's Christmas show has been restored, and the razor-sharp images are seen on Christmas Eve by 1,159,000 viewers on DR1 and DRTV. That figure has only been surpassed once, in 2020, when 1,326,000 watched.

December 31: For the last time, Kantar measures the Danes' TV viewing. The analysis institute has been responsible for the viewer study in Denmark since 1992 and has reported 10,958 days. But 25:59 (as it is called in the measurement) is for the time being the last minute Kantar reports to the Danish TV industry. On January 1, Nielsen takes over the measurement.



2021

In a moment we will say goodbye to Peppa

In recent years, a wealth of streaming content has been produced specifically for very young children. Content that can give children – and not least their parents – a much-needed break from hectic everyday life. But how do parents set the framework when Peppa Pig is always awake, close at hand, and the possibilities of streaming are limitless?

Yes, who really decides the course of battle in front of the screen? Join us on a visit to eight Danish families who struggle daily to find the balance between screen time, conflicts and family time.

BY MARIA SKINBJERG-HOLM & ALLAN LYNGSIE NILAUSEN

//

I really do not understand how my parents managed to have three children without that option..

- MOTHER, 28 YEARS OLD, OF A 2-YEAR-OLD CHILD

Let us start with the advantages. As parents of young children, they may seem obvious. Especially in the morning, when mum just has time for a shower, dad has already left for work, and the kids are tearing each other's hair out. Or later in the day, when the children are having their end-of-day meltdowns, and

there is still half an hour until the lasagne is ready. At many Danish families with children, the words are fairly similar: "Sit down here for a moment, kids."

Out comes the iPad, the phone, or the remote control. A cartoon is put on.

This autumn, we followed eight families with children and asked them about their streaming habits. The eight families are spread throughout the country, from Hjørring in Northern Jutland to Vesterbro in Copenhagen. Common to the families is that they have children aged 2-3 years and that they let their children watch TV or stream every day or almost every day. This also applies to more than half of Danish children in this age group.

The families all associate streaming for young children with something positive. The positive statements fall into four different categories, ranging from a long-term pedagogical aim to more ad hoc everyday crisis management:

3 IN 4 TODDLERS WATCH TV AND VIDEO

On an average week, 76% of parents of 1-3 year olds say their children watch TV or video content from e.g. YouTube, Netflix, DR, TV 2 or similar. By comparison, 58% listen to music or radio weekly, while 41% play digital games.

Source: DMA Research

FOUR PRIMARY REASONS FAMILIES WITH TODDLERS STREAM

Inspiration and learning: Streaming for kids can inspire new games and activities, and quality content can actually be good learning for kids, even if they are not very old.

Cosiness and entertainment: When kids are bored, streaming is a way to entertain them. It can be nice to watch something together as a family.

Recharging and unwinding: Before a long day at the nursery, a little screen time can help children recharge. After a long day, the children can unwind in the same place.

Diversion and relief: When parents need to take care of practical things, streaming can act as a relief, and when something is difficult for children to handle, streaming can be an easy distraction.

The advantages of streaming produced for the youngest children are thus many for families with children. And you sense that sometimes it can actually be the glue that helps hold it all together in a busy everyday life. One of the mothers we followed puts it this way:

“

I really do not understand how my parents managed to have three children without that option..

- MOTHER, 28 YEARS OLD, OF A 2-YEAR-OLD CHILD

The sour with the sweet

However, families with children are also aware that streaming for children can also have certain drawbacks. Where the advantages were pure, the families tell about the disadvantages in a more weaving way. Here exemplified by another of the mothers:

“

In the afternoon, we sit together, each with our own screen, and take a time-out. I will check my e-mails or make a few calls. Then maybe I can fondle his [son, 3 years old, ed.] hair at the same time. It is not very attentive, but it is good for our family life.

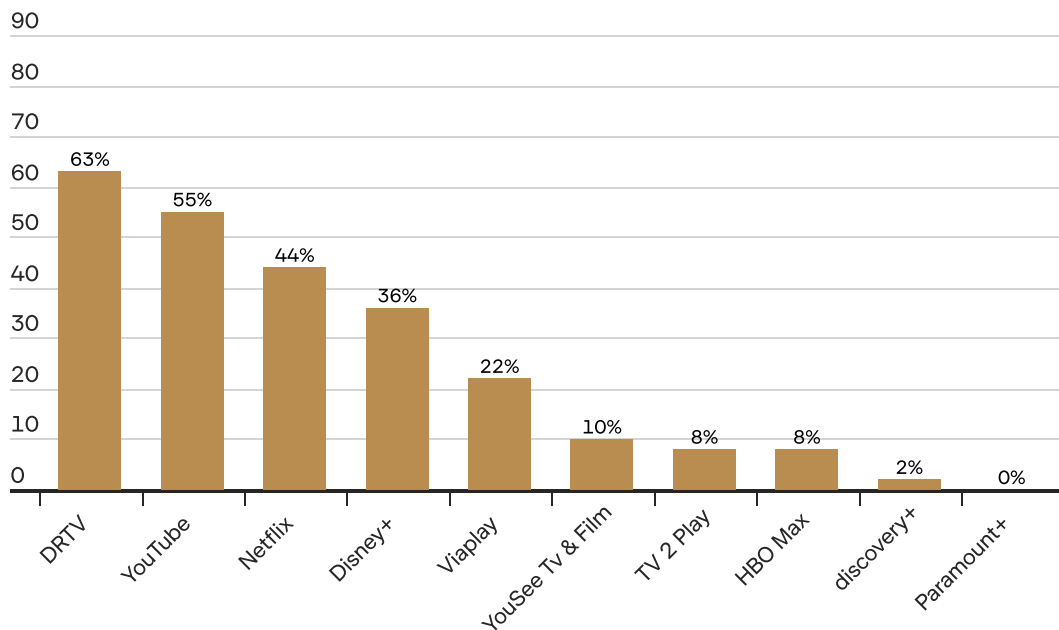
MOTHER, 31 YEARS OLD, OF A 3-YEAR-OLD CHILD

On the one hand, mother and son are not attentive to each other, each with their own screen. On the other hand, it makes everyday life a little bit easier. You have to take the sour with the sweet, you see.

In general, parents find that the level of interaction between them and their children decreases as screen use increases. Parents may have short-term concerns about whether this will have a long-term effect on their children's development. However, never enough to change habits.

There may also be some disadvantages directly linked to the content being streamed. As not always the viewing gets the gear down. On the contrary. Parents find that some content – often the highly imaginative with lots of

Weekly use of streaming services among toddlers



Target group: 1-3 year olds, Period: 2021, Source: Kantar for DR Medieforskning
* HBO Nordic changed its name to HBO Max on the 26th of October 2021

speed – can confuse the 2-3-year-olds who cannot always follow the thread as heroic pooches rescue a giant chicken in Adventure Bay. If you know you know. And parents may wonder if the endless possibilities of streaming services can be overwhelming for children. All of these ideas are thoughts that place demands on adults who want to teach their children that they cannot always have what they want. As one father explains it:

“

When I was a kid, you saw what was there, and then you learned to like it. And if you did not make it, you just missed it. Streaming is a cool perpetual machine, but the fact is that it is up to us as parents to set the difficult limits, for example when it comes to turning it off. To teach the children that they cannot always get what they want.

FATHER, 30 YEARS OLD, OF A 3-YEAR-OLD CHILD

Few rules, but many principles

It is precisely the constant availability of children's streaming that requires parents to create a framework that children can understand. In the eight families with children, there are generally not many explicit rules about where and when the children are allowed to stream. However, there are many – more or less implied – principles based on the families' experiences and values. A father of a 2-year-old girl explains:

“

We do not have any direct rules, but there are times during the week when we mostly watch, and the kids are aware of that. For example, we have chosen not to watch anything after dinner and just before bedtime, and the children also rarely ask.

FATHER, 30 YEARS OLD, OF A 3-YEAR-OLD CHILD

Six primary streaming situations among 1-3 year olds



Target group: Parents to 1-3 year olds, Periode: 2021, Source: DR Panelet

”

We do not have any direct rules, but there are times during the week when we mostly watch, and the kids are aware of that. For example, we have chosen not to watch anything after dinner and just before bedtime, and the children also rarely ask.

FATHER, 41 YEARS OLD, OF A 2-YEAR-OLD CHILD

And these situations are common in families with children. To some extent, these familiar situations also seem to control what is seen. Short formats are most often chosen in the diverting, deflecting situations of everyday life. Longer formats are preferred when having a nice time (or pacifying) the children during the weekends.

The difficult end

The parents try to guide the children in a certain direction in relation to the choice of content in a given situation. But in the end, it is the kids who choose. And the 2-3-year-olds know their content: "I want to see Blaze!", "The thing with the animals, mum", "Can I see Peppa?", is being peeped from Hjørring over Nødebo to Greve and Vesterbro. Here it is the children who decide. To a certain extent. Because conflicts and screen time are inextricably linked. Several parents say that on weekday mornings they usually resort to flow TV to minimise the children's choices, create routines and avoid possible conflicts.

A mother explains:

”

We always watch Ramasjang live in the morning, because it fits with the time we have. Duggee, Postman Pat and then an episode of Simon. Then I tell them that it is over when the 20 minutes are up.

MOTHER, 38 YEARS OLD, OF A 3-YEAR-OLD CHILD

But despite all good strategies, it may still end up in total mayhem. The children are calm, the morning routines are on track – right up until the fateful moment when the family has to go out the door. Time to turn off the screen and say goodbye to all the TV friends. This is a potential point of conflict in all families with children, which not even good, old-fashioned flow can remedy. In the moment of turning off, good advice does not come cheap, and all eight families with children have now gathered a solid pile of advice on how to turn off most gently:

- Reference is made to routines that children can easily understand: "It is dinner time now"
- Another activity is offered: "Come join me, I have pulled out the train set"
- Turning off is notified already before viewing and again some time before switching off: In a moment we will say goodbye to Peppa".

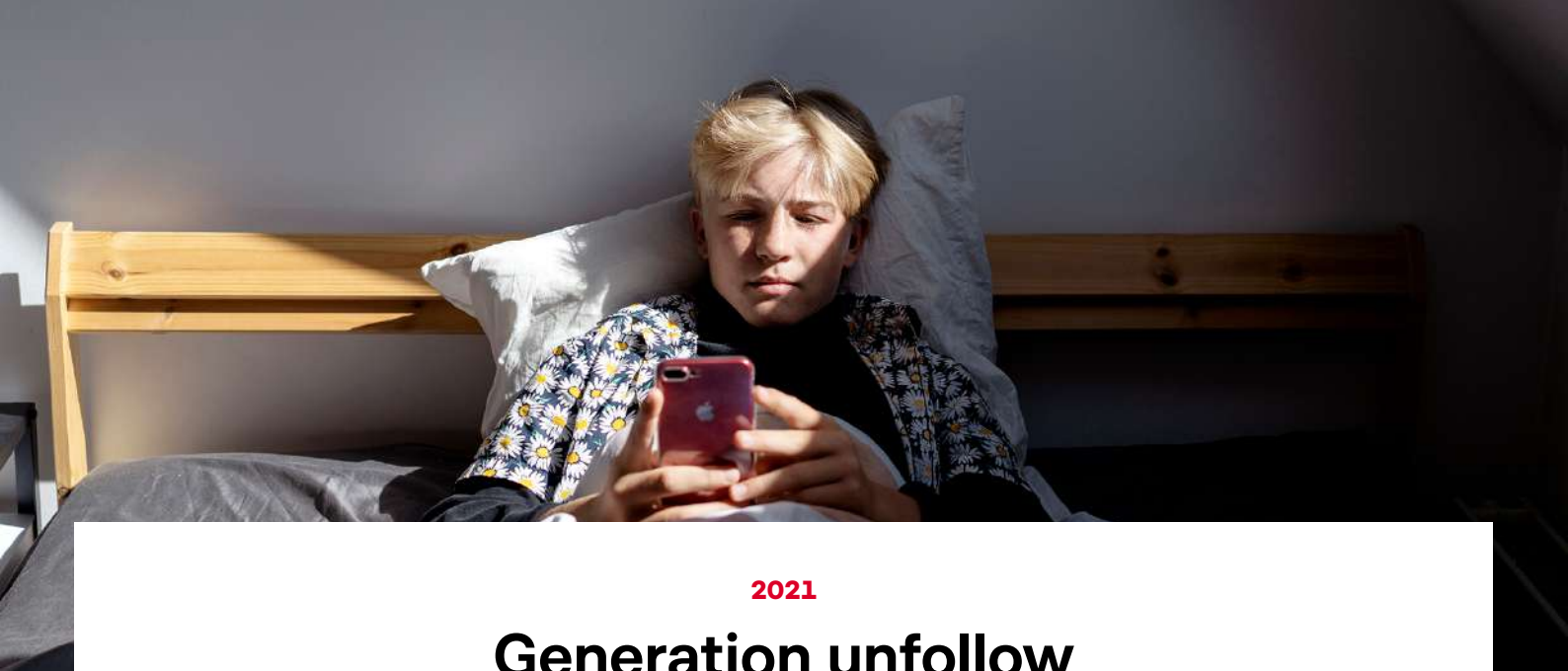
And then it is just a case of crossing your fingers and hoping for the best.

A LARGE SELECTION

The range of streaming for children has increased significantly in recent years. This applies to both the number of streaming services and the amount of content. In 2021, Disney+ and Minisjang were launched, respectively, while Viaplay upgraded its children's content. In previous years, TV2's Oiii (2020) and YouTube Kids (2019) both made their way onto the scene.

While for many YouTube is used for listening to and watching music videos, Disney+ is very strong on their own characters like Mickey and Frost. The favourites on Netflix are mainly cartoons, and the list is long, but Peppa Pig continues to be in a clear leading position. Peppa is also a favourite on DRTV along with Paw Patrol and Danish characters like Bamse & Kylling, the Minisjang mascot Børste and Ramasjang's Motor Mille.

Source: DMA Research



2021

Generation unfollow

Young people are ditching traditional media. The media houses are fighting for their favour, but in vain – because young people are fleeing towards the streaming services and social media. Here we draw a portrait of a young, digital generation who refuse to pose for more than a few minutes at a time, and who have moved on as soon as the content they encounter does not offer individual, relational and authentic entertainment. The content needs to feel tailored and it needs to feel real.

BY EA WILLUMSEN & MARIA SKINBJERG-HOLM

If you dare to pry into a teenager's afternoon scrolling, it is unlikely to be a general news page or tonight's TV guide that catches the eye. On the contrary, a tailor-made tour on the mobile is most likely underway, where memes, videos and friends' updates get likes and generate followers in the infinite universe of social media.

In a constantly evolving SoMe landscape, young Danes spend an average of an hour and a half daily on social media. By comparison, they spend an average of less than 20 minutes watching traditional TV. That is a difference to be felt. On TikTok alone, young people who use the service regularly spend an average of 57 minutes a day on the platform – that is roughly 225 videos a day.

This is just one of many examples that underline the fact that young people are looking away from the general mass appeal of the established media and more towards the interest-based videos in TikTok and YouTube feeds as well as friends' updates on Instagram or Snapchat.

“

I use TikTok a lot. They know what you like. And then you cannot stop once you get started. I'm the kind of guy who just keeps going. You can do that.

MAN, 17 YEARS OLD

OVERVIEW OF YOUTH MEDIA CLOSED OVER THE PAST 10 YEARS

- Spektrum – Altinget, 2021
- Vice – 2019
- TJECK Magazine – 2019
- Format – Ekstra Bladet, 2018
- Frikvarter – 2014
- FROM Magazine – 2014
- Tabasco – Jyllands-Posten, 2012
- Chili – Aller Media, 2012

The mainstream media has been trying hard to reach young people with one youth venture after another - all with their eyes firmly fixed on the 15-24 year olds. But while some offers may attract the interest of the target audience for a while, the media rarely manage to find the right, long-lasting form. The latest example is Altinget's youth media Spektrum, which had to close in April 2021 after three years. Many other youth-oriented media have suffered the same fate over the years, some less than a year old.

Despite the history, the media houses do not give up. Thus, Aller's youth-oriented streaming service, Ally, has just seen the light of day, while DR is about to create

a more coherent youth offer across audio, moving images and text with P3, which brings together all DR's youth offers under one umbrella. Ambitions are soaring. But why are young people so hard to reach?

Young people do not want to be put in a box

The group of people who are stubbornly being identified under the generic term "young people" cannot be lumped together. However, common denominators can be found among the 15-24 year olds:

//

For example, if there was a youth brand called Youngstar, I would be annoyed that someone thought they could know exactly what my thing is. I cannot be put in a box.

WOMAN, 23 YEARS OLD

They are usually preoccupied with themselves and revolve around anything of immediate relevance to them and their friends. In addition to being identity-seeking and self-centered, they are also ambitious, responsible and working

overtime. They are in a phase of life where the foundations for adult life need to be laid – education, job, partner, housing, finances and, last but certainly not least, social life. But this characteristic says nothing about either concrete interests or needs that can be met in an overall media offering. Indeed, there is nothing typical about young people - perhaps with the exception of their innate ability to pick and consume social media in a way that flexibly adapts to each individual's composite self.

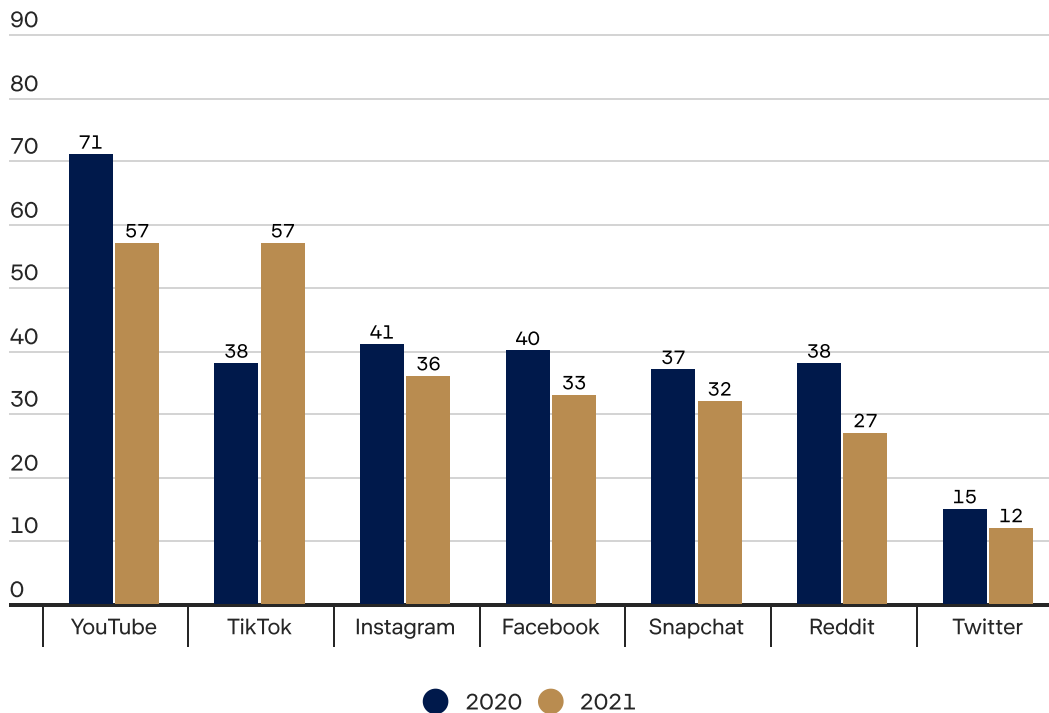
YouTube is a textbook example. Here, a flow of videos is easily created that matches hobbies and interests - even those that otherwise do not seem to go together so naturally. If you are interested in Greek mythology, acrylic nails, fishing and American football, your feed will, without any problems, adapt to this combination. A combination that does not immediately rhyme with typical.

The same (algorithmic) flexibility is seen neither in traditional media nor in the more narrow youth ventures. They do not have the same opportunity to speak directly into so many different areas of interest and needs. So when traditional media insist on curating their youth ventures, it actually goes in the opposite direction of the personalisation that characterises social media. In addition, traditional media's monopoly on production, distribution and channels is no longer unique, as young people can easily produce and share content themselves via their mobile phones.

Identity inspiration

Social media are not only quick to adapt to the interests of the individual user – they also deliver content quickly. With an endless buffet of bite-sized chunks of interest-based content, social media are ready to serve the insatiable and complex young media user.

Daily minutes spent by social media users



Target group: 15-24 year olds, Source: Kantar Social Media Life

For TikTok and Instagram in particular, content is delivered in a short format and there seems to be a sweet spot among users of around 15 seconds. Thus, a teenager with 20 minutes of afternoon scrolling available can either choose to read a longread article, watch a third of a single episode of *Married at First Sight* or devour 80 different videos on TikTok – and thus be exposed to an overwhelming amount of content in a short time. For young people, the choice often falls on social media. And in doing so, they snack their way daily through hundreds of perspectives, ideas and possible identities, all of which can provide inspiration for being in the world. Maybe it is not so strange that young people are so complex?

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The content must be experienced as genuine. If not, then unfollow lies just one click away.

EA WILLUMSEN & MARIA SKINBJERG-HOLM, DR MEDIEFORSKNING

More demands than just interest and relationship

This complexity is reflected in a selective use of media, where the young people are very conscious of what they want to get out of the individual media. Media communities with personalised content that also enables direct communication between friends, are given high priority. These interest and relationship specific requirements are honoured to perfection by social media.

But young people have a third requirement: The content must be experienced as genuine. If not, then unfollow lies right at the fingertips. The demand for authenticity is closely linked to a need for the relevant. A requirement not just to be considered one of the crowd. But also a desire to be recognised for who you are, and thus be able to put plans and achievements on the back burner. Just for 20 minutes every now and then.

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Christian Bonde is awesome. He seems pretty honest and self-contained. You kind of feel like you know him. I also follow him on Instagram.

MAN, 19 YEARS OLD

Curlingklubben (The Curling Club) is a format that is doing well among young people right now, especially on YouTube – without doing much other than letting two ordinary people give users a big hug of honest content. Maria Fantino and Christian Bonde have become recognisable role models for young people as all their ease and immediacy make the young people forget the pressure for a while and feel that everything

will be all right. But while both brands and influencers may appear authentic enough, they never come close to the real thing: Content produced by other like-minded young people. This may help explain the growing popularity of TikTok.

The experience of authenticity is one of the trademarks, not only of TikTok, but also of YouTube, Instagram and Snapchat, where much of the popular content is homemade by users themselves. And this is just the kind of authentic content that the established media are having a hard time competing with, even though some may try to mime it.

Free the young from the stereotype

It is easier to understand the world when you can index and classify it. When drawing a portrait of a generation, it would also be useful for the understanding of a generation to be able to divide it into three boxes. But young people cannot and will not be put in a box, and that is perhaps the most typical thing about them. On the other hand, they are complex, each with their own requirements in terms of specific interests, relationships and authenticity. And the established media are constantly struggling to meet these sharp demands. These are the demands that make young people categorically hard to reach with content that adults think they should consume.

The only question now is whether it is possible at all. In any case, there are many indications that the idea of a typical young person is no longer valid and that no one can reach all young people. Instead, authenticity is called for, and therefore we should perhaps not be surprised that the media that give young people themselves a mouthpiece are also the ones that win the young people's favour.

ABOUT THE STUDY

The generation portrait is based on qualitative studies of the young target group's needs, use and perceptions when it comes to offers dedicated to them. An exploratory approach has been at the forefront when mobile ethnographic studies, in-depth and duo interviews have brought DR Media Research closer to an understanding of young people and their media habits.



2021

Parents give a fuck about the feed

Are you generally bothered by your parents' or grandparents' greetings on Facebook? And did you set up an approval procedure if someone tags you on Facebook, to keep your profile clean? Then you are probably related to a Facebook boomer. Unless you are the boomer yourself?

BY SOFIE SCHEUTZ

Most young people have long ago stopped posting birthdays wishes on Facebook, while their parents still happily post funny baby pictures from the very first birthdays, showcasing their baby girl with whipped cream all over her face and proudly telling the world about their now almost grown-up girl. It is just one of many examples of the cringing generation collision that prevails on social media in general and Facebook in particular.

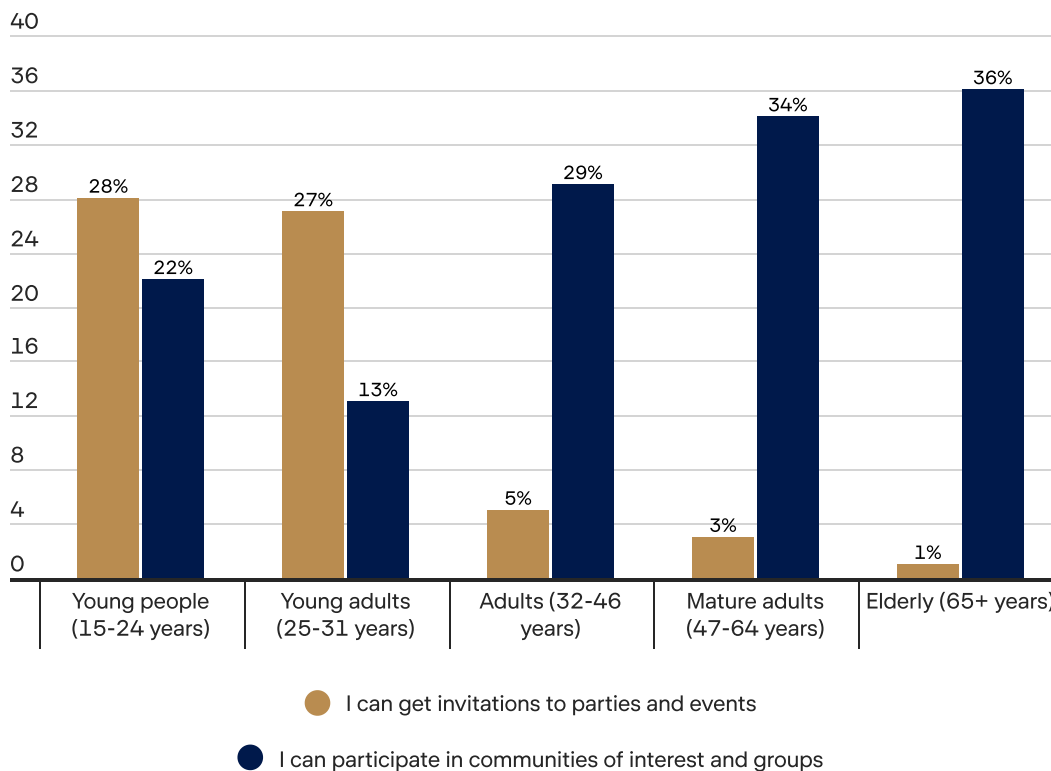
Your own primary reason for being on Facebook is most likely to keep in touch with friends and family. This motif is common to the vast majority of Danish Facebook users, but here similarities end and generational differences become very apparent. DR Media Research takes a closer look at the biggest differences between the generations on social media – because how do we actually manage to navigate side by side in unwritten rules?

Everlasting harmony and peace

Most young people stick to Facebook for the sole reason that it keeps track of invitations to private parties and cultural and public events. Email addresses and phone numbers become obsolete and are renewed, but Facebook contact remains. It would simply be too difficult to organise anything if they did not have Facebook and thus all their friends gathered here in one place.

For mature Danes, Facebook is about something completely different: engaging in groups and online communities of interests. Here they follow garden enthusiasts, they get useful motor tips or recommendations from friends for the next trip to the cinema. And then also a little chat in the comments field – usually in a civil tone.

Top reasons for using Facebook



Period: 2021, Source: DR Panelet

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The elderly may have been used to writing an annual Christmas letter about life in the little family. On Facebook, they go all out. It is Christmas all year.

MAN, 24 YEARS OLD

As long as everyone minds their own business

Young people maintain their Facebook profiles quite minimalistically by updating on a few major official life events, such as education, job changes and weddings. Facebook is perceived as a very public place where, for example, a future employer can also take a look. Of course young people are still partying and live-streaming from the dance floor, but that merely belongs on some completely different social media than Facebook, namely Instagram and Snapchat,

where the crowd of friends is hand-picked and carefully adapted to the content. But if you are in your 40s, the big events take on a different character and you will be updating Facebook more often.

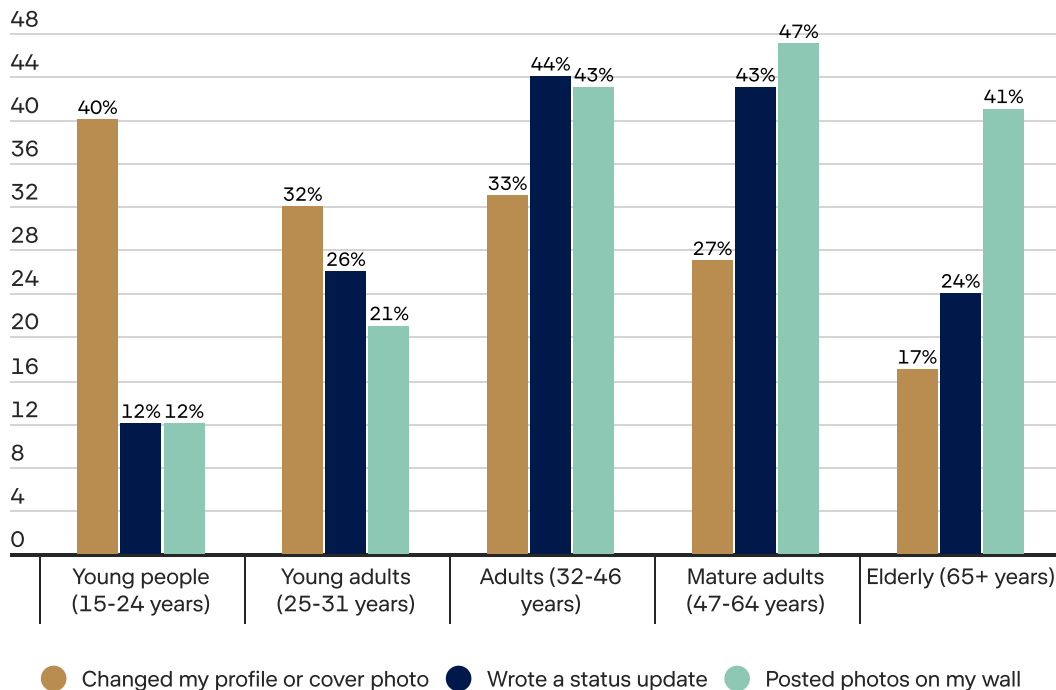
Now we see well-set Christmas tables just waiting for the guests, wonderful days on Corfu with Leif, Mia +9 other friends, plates of freshly baked cinnamon rolls and the timing of the daily runs around Lyngby lake as well as two bare knees and a sparkling glass of rosé against the backdrop of an incredible sunset, and then on a Tuesday. Here, far from everyone are on Instagram – and even fewer on Snapchat. Therefore, far more from the home front is shared on the Facebook profiles.

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My parents make me cringe when they post to the wrong forum. They do not see it as a problem. They are more naive or think they have the right to post things.

WOMAN, 22 YEARS OLD

Have done the following on Facebook in the past six months



Period: 2021, Source: DR Panelet

As long as everyone is minding their own business, harmony and peace prevails on Facebook – until someone from an older generation gets the urge to post an update or share a picture from a visit to a café, the first winter aconites or maybe a birthday.

The first signs of age show on birthdays

Tell me how often you write birthday greetings and I will tell you how old you are. Many adults and seniors take great pleasure in writing and receiving notes of congratulations and greetings on the occasion of their birthday. The younger ones often start rolling their eyes at that.

"My dad has this standard set of three emojis that he posts on practically everyone's wall:

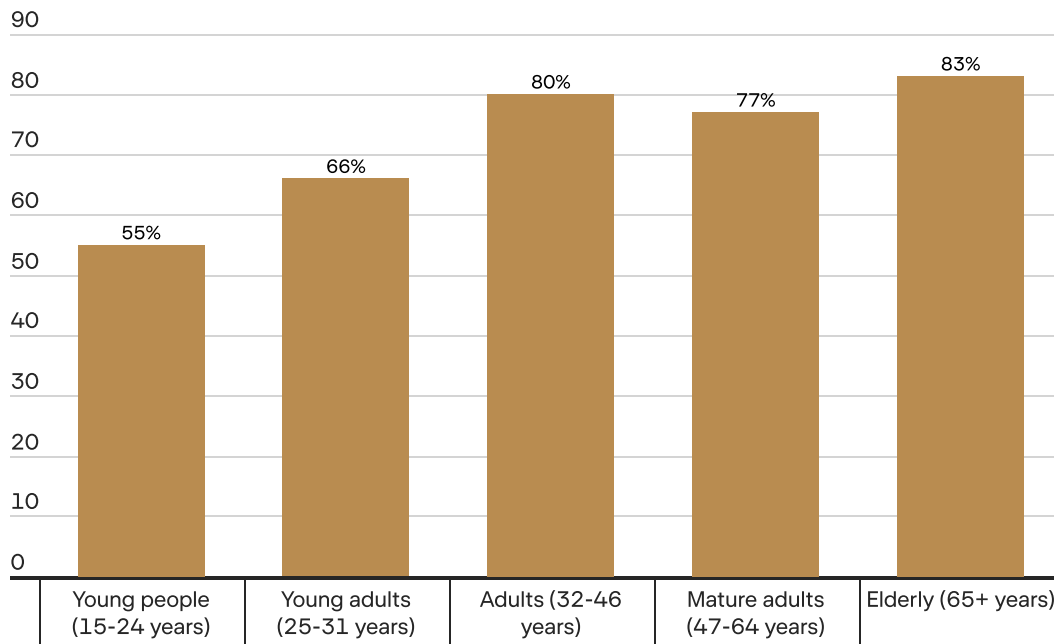
Congratulations my friend 🇩🇰🎁🎂. It is a bit hollow."

– Man, 27 years old

The young people are done sending flags and birthday cakes to each other in public. They cannot stand having their Facebook page flooded with emojis from older family members – let alone if their mother forces them to go in and say thank you or ❤️ to every single greeting, just because it is common courtesy.

Most young people use Facebook as a reminder, but then prefer to write private messages on Messenger. They do not understand their parents' need to publicly post their birthday greetings when they are meeting for brunch in half an hour anyway. They might as well stick their heads out the window and shout three cheers!

Wished others a happy birthday on their Facebook wall in the past six months



Period: 2021, Source: DR Panelet

Consent tendency

More young people are having a hard time being tagged in posts or pictures, because they are not sure that the elderly know how many people are watching in Facebook's public space. There is no doubt where the trend is heading among young people. It is now unheard of to post something on Facebook without obtaining acceptance, approval and consent for both

image and posting, especially if you tag. Young people themselves have more or less consistently stopped sharing pictures on Facebook, but they are tormented, to their great regret, by the fact that their boundaries are not always respected by other generations.

Among older Facebook users, some may actually have doubts about whether it is okay to share a picture or tag others in the daily update, because they sense

that there are unwritten rules that they are not fully up to speed on. But there are also those from the oldest generation who have no doubts at all and who do not feel that they should seek consent to share, as they feel that solely because of their age they have plenty of common sense.

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I tell my mum not to post it on Facebook and then she does it anyway. She tags me, and then I remove it. I would like to have a neutral page.

MAN, 19 YEARS OLD

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There is no need to ask. People in our age know well what is ok.

WOMAN, 64 YEARS OLD

Few have a real agreement which they have actually talked through with family or friends, while many are juggling with various unwritten rules. And it is not easy. For example, the grandparent generation may be subject to very different sets of norms. One set of adult children and grandchildren will share nothing, while the other cheerfully shares fun experiences and endless baby spam.

With the back against the Facebook wall

When the older generations violate the boundaries of the young, either because they do not understand them or do not accept the unwritten rules, the young can avert the worst disaster by getting a notification. This allows them to review or reject tags before they appear on Facebook. But that does not always put an end to the family boomer's image sharing, so sometimes they simply have to give up objecting and just live with the shame. It is sometimes very embarrassing.

//

I hardly know what is considered good and bad style on Facebook. I do not feel confident in the rules. What is good etiquette today? There is a lot of crap on Facebook, but what is actually good?

MAN, 66 YEARS OLD

READ MORE

- [Et jerntæppe har sænket sig mellem generationerne: Det hedder internettet | Information](#)
- [Millennials vil vende sociale medier ryggen | Pressemeldelse \(deloitte.com\)](#)
- [Forældregenerationen på Sociale Medier \[SoMe\] Få gode råd her \(energifyn.dk\)](#)

The art of juggling or forgiving

It is extremely difficult to keep track of all the unwritten rules, as the boundaries are constantly shifting and vary from one social media to the next. What goes on Facebook is not quite the same as on Instagram – let alone Snapchat, where only few people ask for permission. Young people are at least as drinks-drinking, sunset-loving and party-awkward as their parents and grandparents, but they know how to spread their engagement across exactly the media that can carry the content. E.g. young people behave nicely in public space on Facebook, share private holiday snaps on Instagram and misbehave on Snapchat during the weekend.

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Confirmations are the wildest boomer cocktail. Parents inappropriately zoom in on their teens and live-stream on Facebook during the Creed. It is just so awkward and super embarrassing.

WOMAN, 22 YEARS OLD

This is a difficult manoeuvre, because you need to know not just your own limits, but actually the individual sharing limits of all your friends and family members. The most skilled jugglers have a knack for intercepting how friends and family themselves share images, and from there they copy the respective boundaries into each friendship on the various social media platforms. It is a good tip, but also a lot of work. And if the oldest social media users do not always manage to do this, we must be large with forgiveness when parents give a fuck about feed. Everyone has a boomer.

ABOUT THE STUDY

The article is based on a representative questionnaire survey in the DR Panelet conducted in 2021 and 12 qualitative in-depth interviews focusing on the youth (15-24 years), young adults (25-31 years) and mature adults (47-64 years) target groups.



2021

All roads lead to valdemarsro.dk

Have you also been wondering? Whether it is "Danish summer food", "Asian dishes with chicken" or "pork roast" you are looking for, these days all roads seem to lead to the same Danish food blog – valdemarsro.dk. Let us explain it to you.

BY ALLAN LYNGSIE NILAUSEN & DENNIS CHRISTENSEN

If you are of a certain age, you may remember the days when the answer to virtually every question you typed into Google could be found on heste-nettet.dk. The reason is neither voodoo, a shady deal with Google or similar dark forces. No, the reason is SEO: search engine optimisation.

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After all, do not doubt that there is a good reason why, almost no matter what dish you search for on Google, you end up at valdemarsro.dk

ALLAN LYNGSIE NILAUSEN & DENNIS CHRISTENSEN, DR MEDIEFORSKNING

When Danish internet searchers are looking for food recipes, a new lawnmower or answers on how best to defrost a freezer, Google is the preferred choice. Partly because Google's name has now become a verb synonymous with searching the web, but also because Google's search engine has proven to be quite good, if not the best, at finding what

you are looking for. But since few people bother to scroll through multiple pages of search results to find what they are looking for (few people bother to scroll at all), the battle for the top positions in the search results is intense. It takes place commercially, by advertisers paying for placement, but there are actually other tricks that are used to ensure that your website ranks high in the search results. But before we get to them, we first need to understand how Google sorts the different results. One of the cornerstones of Google's search algorithm is called PageRank. Let us start by taking a closer look at it.

An algorithm to sort all content on the internet

During their studies at Stanford University in the late 1990s, the two founders of Google, Larry Page and Sergey Brin, developed what became known as PageRank. This is the name of the algorithm that helps to ensure credible and relevant answers when you search on Google. Among other things, the algorithm is built around internal and external links. Let us take an example: If you have a unique food plan on your food blog for which you would like to get the highest PageRank possible in order to reach one of the first search results on Google, you may link to that particular page on the respective subpages of the website. The more links, the better – provided users click on the link. If you additionally get a number of credible external sites to also link to your food plan page, your PageRank will increase further.

In simple terms, PageRank is a kind of popularity score. The higher the popularity, the higher the PageRank. The logic is that if many credible sites point to your site as a place to find an answer to a search, Google will elevate your site above others that have fewer credible internal and external links. PageRank is now just a small part of the overall sorting algorithm, which consists of many other factors, but it is still an important part in terms of improving the search result ranking.

A toolkit to exploit the algorithm

Once you know how PageRank works, you can adjust your website to work best with the algorithm. The tools used are collectively called SEO – search engine optimisation – and it is neither cheating nor illegal, just a clever way to make sure the new recipe for moussaka is found. It can make all the difference between a tasteful food blog and an obscure recipe collection.

THE RECIPE FOR GOOD SEO

SEO is a discipline that simply means optimising your website to get better results in the search results on Google, for example. In particular, these four elements are important: technique, search behaviour, content and links.

Technique

First of all, the technical foundations must be in place. This means that when Google sends its robots to the website, there should be no problem understanding the structure of the page and the indexing of the content. The site must also be mobile-optimised, and recently Google has also started to measure the load speed of the site when giving an overall assessment of the technical setup.

Search behaviour

The next important element is to know the questions or search phrases that the Danes use when looking for the content you have on your website. This is not always an easy exercise and a search behaviour analysis may be necessary. With the right tools, you can get help to find the most popular questions and search phrases used by the Danes on the topics covered by the website. Large seasonal variations may occur here: It probably comes as no surprise to many that the search term "pork roast" or "how to make cracklings", for example, almost explodes in the days leading up to Christmas.

Content

Once you are in control of the questions that the Danes ask within the area covered by your website, you can create content – either text, audio, images or video – that answers those questions. Here it is particularly important that the content is interesting enough to retain and engage the users and to entice them click further into your website via the links provided.

Links

The links are the last element that can bring your website to the top. Especially if your content is so intriguing that other trustworthy websites with high PageRank start linking to it. As mentioned earlier, it has an impact on PageRank.

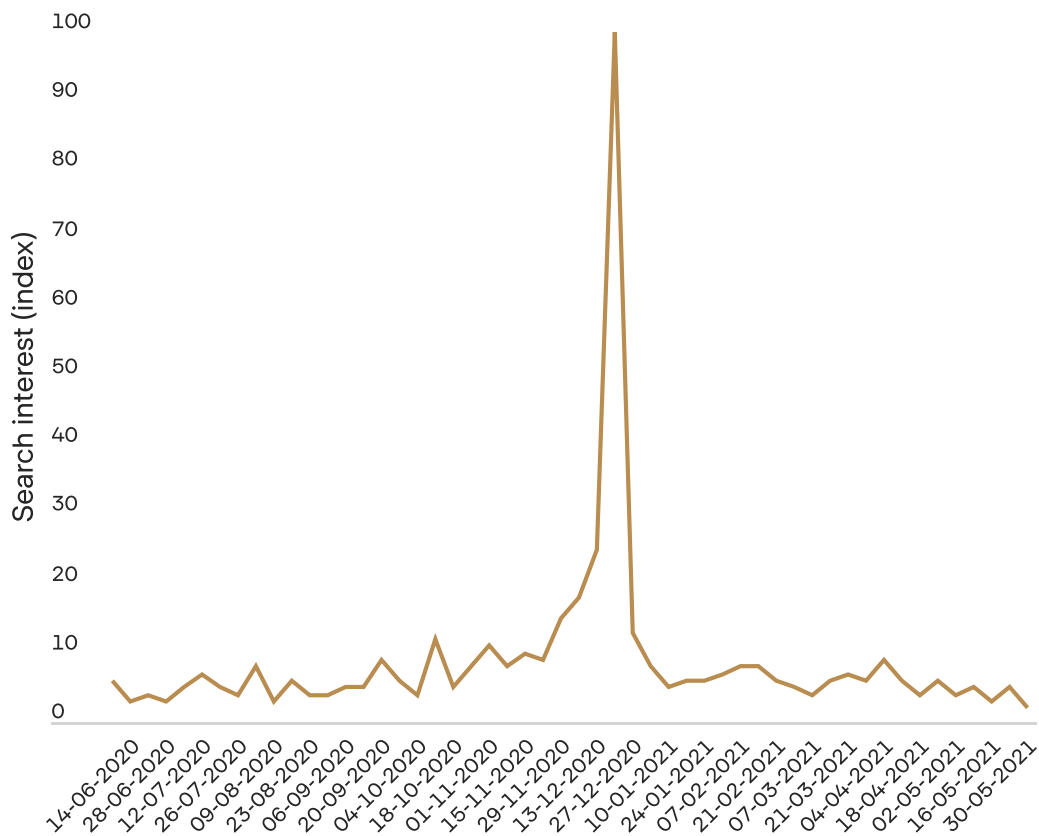
A food blog with a plan

Let us make it clear again: SEO is neither illegal, fraudulent nor otherwise morally objectionable. On the contrary, one might be tempted to say. Most large companies obviously work with it, just as they work to secure the paid space. They want to make sure users can find the company directly – even without paid advertising. It comes as no surprise that large companies such as LEGO, Danske Bank and Elgiganten are focusing on this and devote resources to it. But more cognitive dissonance may be created by sites that try to look like charming, cosy hobby websites, but that are also intensely SEO-optimised.

After all, do not doubt that there is a good reason why, almost no matter what dish you search for on Google, you end up at valdemarsro.dk. The food blog has obviously worked a lot with SEO to secure its ranking. The page is structured with short and precise headings for each recipe. Something Google pays attention to. In addition, valdemarsro.dk is very good at using the search word a sufficient number of times in the recipe, without it seeming artificial. This satisfies Google, but it also makes the user want to read on and engage with the content.

Even the URL itself is optimised. It is short and contains the Danish search word for pork roast (www.valdemarsro.dk/flaeskesteg), which indicates relevance. The internal, related links are also strategically placed so that the user is very likely to click on these (Watch this video where I show my recipe and tricks for a perfect pork roast >>).

Google searches for pork roast

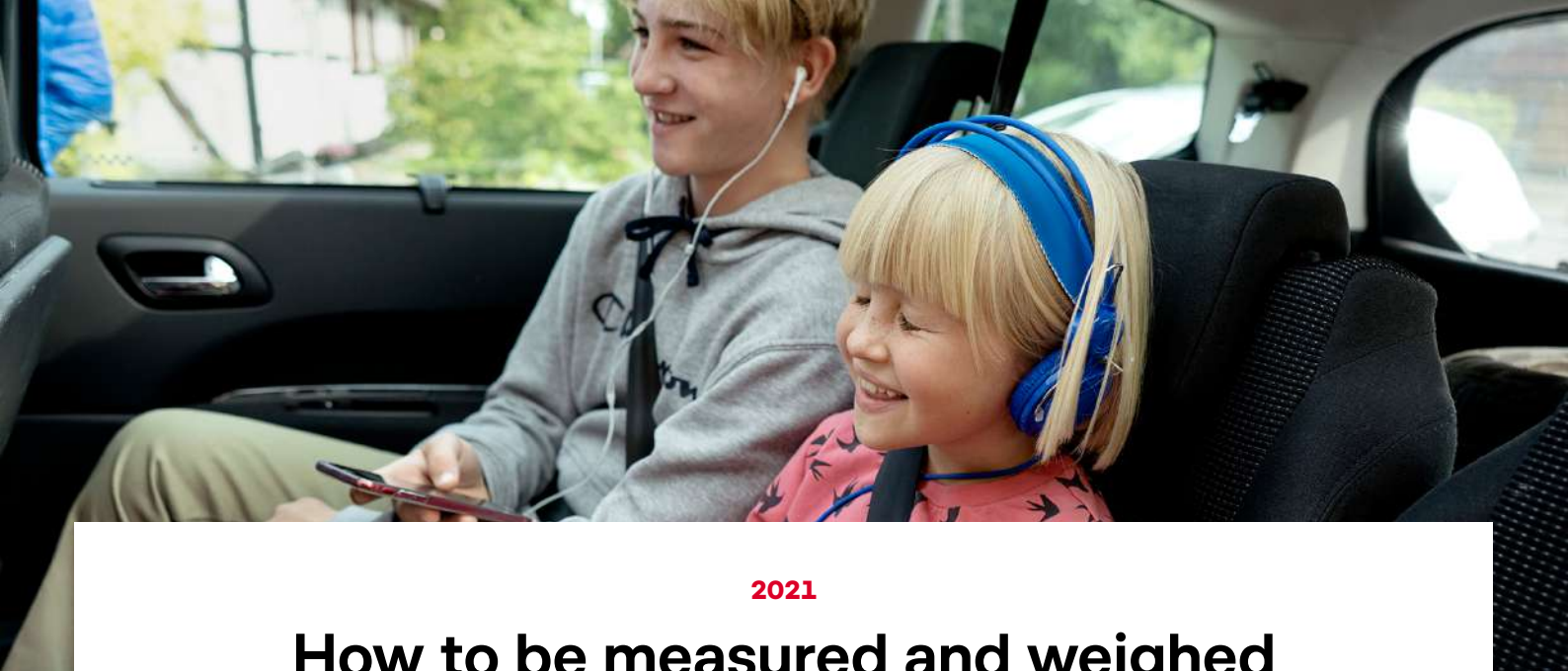


Target group: All, Geography: Denmark, Period: June 1st 2020- May 31st 2021, Source: Google Trends
The numbers represent the search interest in relation to the highest point in the chart in the period in question. A value of 100 is the greatest popularity of the term, a value of 50 means that the term is half as popular, and a result of 0 means that there was not enough data for the term.

Add to that the fact that valdemarsro.dk has search words embedded in virtually every image in its vast image universe, that the page structure is very sound – with what is known in SEO parlance as the proper H tag structure – and that, in addition, there are some 1,500 websites linking to valdemarsro.dk. The robot, or the Googlebot, that is sent to the pages can do nothing but be fed and satisfied.

Valdemarsro.dk is crammed with content. More than 1,000 recipes and a lifestyle universe with travel guides, book recommendations, gardening tips and lots of beautiful photos make the blog inviting. The content is being diligently produced, which only generates more and more search words and questions from the Danes to valdemarsro.dk.

This means that the next time you need to find out how to clean the gutters and the answer can be found at heste-nettet.dk, or you need to buy a lawnmower and the best recommendation is found at havetips.dk, or maybe you just need to look up a good recipe for French farmer's salad and valdemarsro.dk turns out to be your destination, you will know a thing or two. You will know that this is not a coincidence or the result of shady deals, but a rather good and professional job performed to ensure the visibility of the websites. Valdemarsro has skills beyond cooking. Valdemarsro does also have a good recipe for SEO.



2021

How to be measured and weighed

"Squid Game reaches 100 million viewers". "The Tour de France is watched by 3.5 billion viewers around the world". "Baby Shark is now the most watched video on YouTube with over 7 billion views". Statements like these have appeared in various news media in recent years. The figures are big and beautiful, to be sure, but how they are calculated and whether they are at all comparable are not given much space. We have taken a look at how ratings are calculated on the most popular services to help you understand what the numbers on different media and platforms mean.

BY EVA LETH & ALLAN LYNGSIE NILAUSEN

Have you seen the Baby Shark song on YouTube? How much of the video did you see? Did you see all of it, or did you click away quickly? Either way, you count as one view if you have given the video just 30 seconds – even if you have not seen the rest of the video. A multitude of streaming services and social media offer video content to the users, and the many services have almost as many different ways of calculating their ratings. When Netflix calculate their ratings, they do it in a different way than DR or TV 2, and YouTube and TikTok do it in their own individual way too.

However, below you can see for yourself that the measurement and definition of ratings varies from media to media, and that this has a decisive influence on the ratings that the media in question calculate and report.

WHEN DO I COUNT?

Viewers and views of video content are measured differently on different platforms. Below you can see an overview of when you are counted as a viewer.

- TikTok, Snapchat and Instagram: Views: When you open the video
- Twitch: Views: When you open the video, live + on demand
- Facebook: Views: After 3 seconds of viewing (same as Instagram Video and Twitter)
- YouTube: Views: After 30 seconds of viewing
- Netflix: Viewers: After 2 minutes of continuous viewing
- Traditional TV ratings: Viewers: Time spent on video divided by video length
– average number of viewers per minute

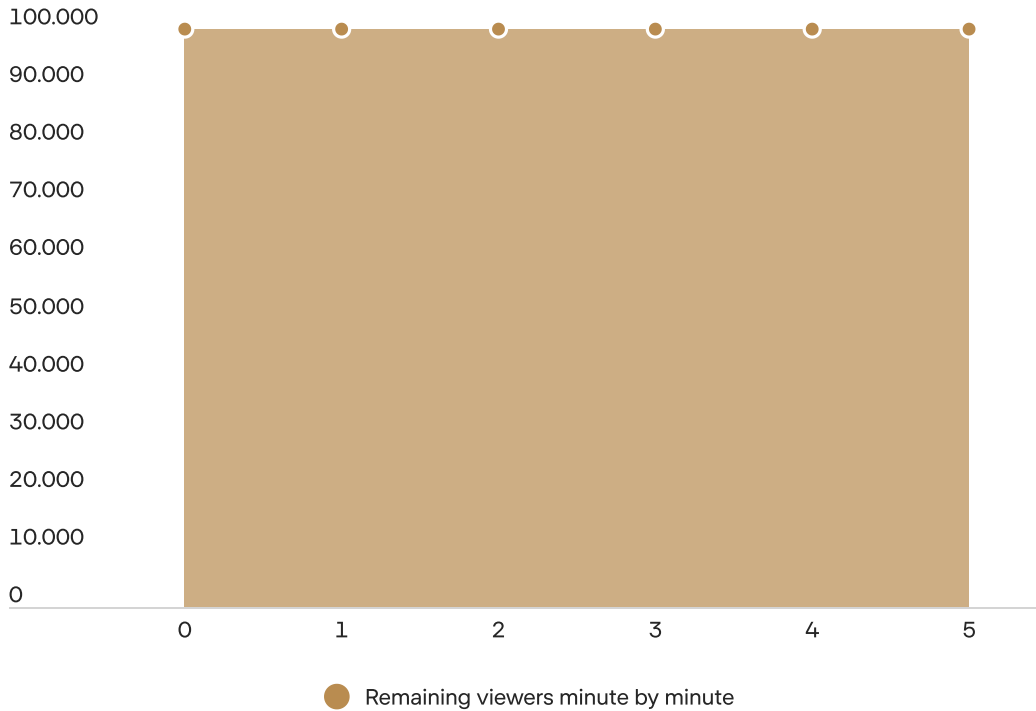
What makes the difference?

To better exemplify how the selected platforms measure and calculate their ratings, and what impact this has on the figures we see being reported, we look at three different viewing patterns over the course of a video.

If everyone who starts streaming a video watches it to its end, the ratings across TikTok, Instagram and DRTV will be the same.

EXAMPLE 1

Viewing pattern, example 1



The graph is an illustrative example. It illustrates the proportion of viewers watching the first five minutes of a video playback. In this example, all 100,000 viewers watch the first five minutes of the video.

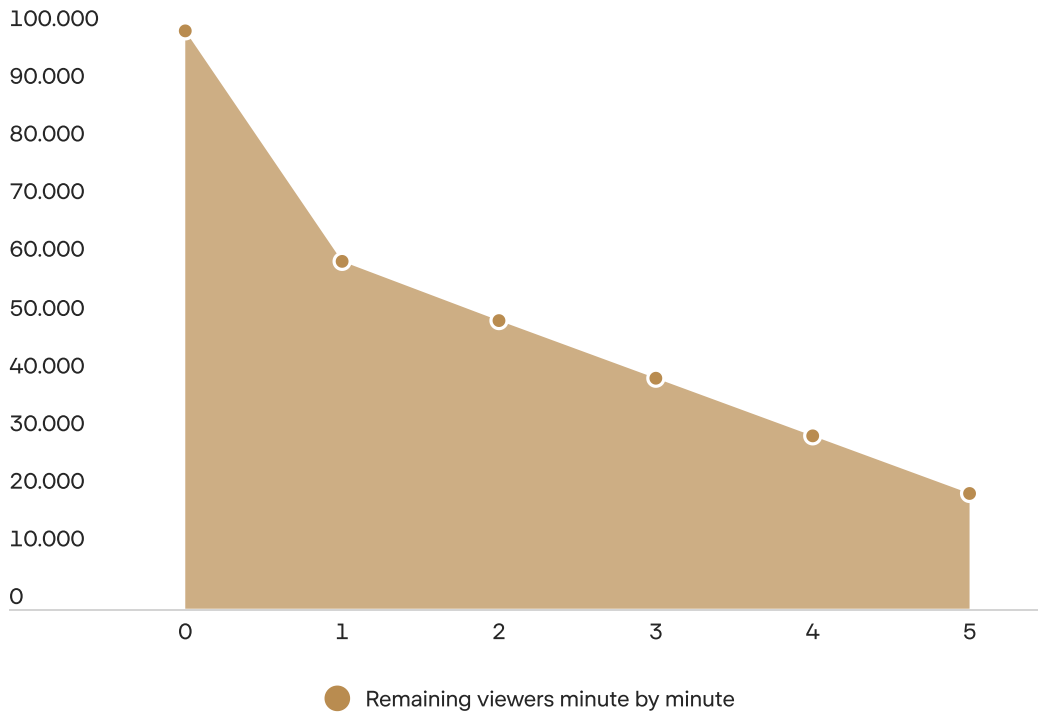
	The number of viewers measured in example 1
Traditional TV ratings	100.000
Netflix ratings	100.000
YouTube views	100.000
Facebook views	100.000
Instagram video views	100.000
TikTok views	100.000

In this table, we have – based on the respective medias' methods for defining a viewer – calculated how many viewers are reported according to this method, when the viewing patterns is as stated above.

However, comparisons quickly become confusing when viewing patterns change. Typically, one in three viewers drops out shortly after starting a video. Such a pattern is calculated on DRTV at 48,000 viewers, while the same pattern for an Instagram video viewing is calculated as 97,000 views - so almost twice as many.

EXAMPLE 2

Viewingpattern, example 2



The graph is an illustrative example. It illustrates the proportion of viewers watching the first five minutes of a video playback. In this example, 100.000 viewers watch the video from its beginning but stop watching during the first five minutes.

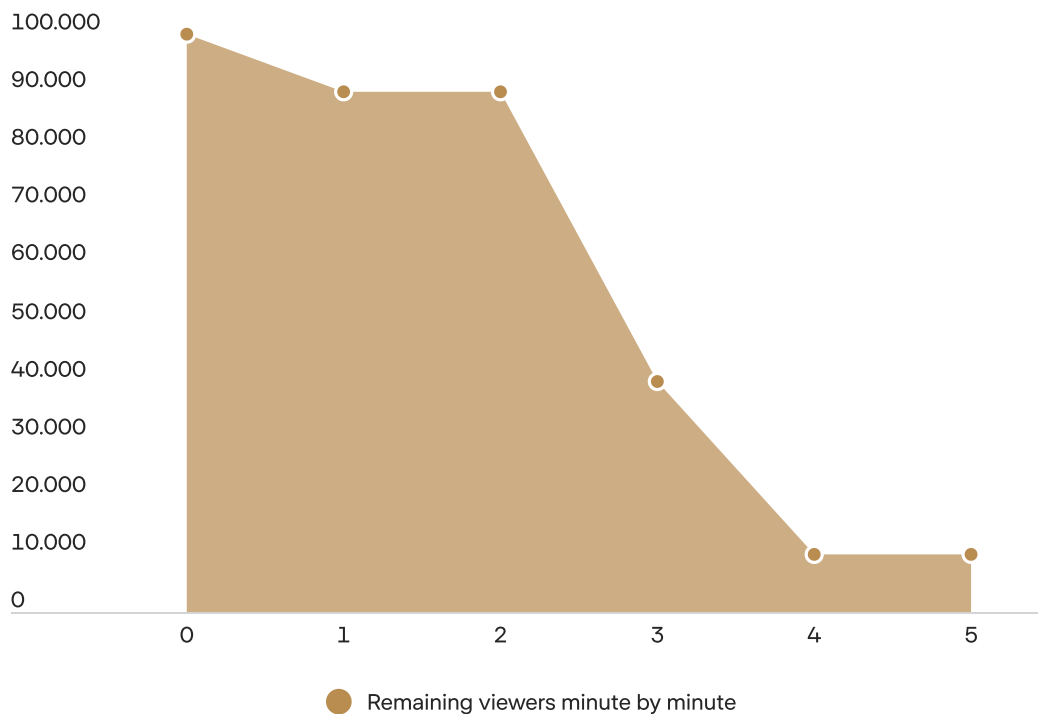
	The number of viewers measured in example 1
Traditional TV ratings	48.000
Netflix ratings	50.000
YouTube views	80.000
Facebook views	97.000
Instagram video views	97.000
TikTok views	100.000

In this table, we have – based on the respective medias' methods for defining a viewer – calculated how many viewers are reported according to this method, when the viewing patterns is as stated above.

If we change the viewing pattern of how the video is viewed again, it may have both a big impact or almost none – depending on which platform the video is viewed on. In this example 3, the Netflix ratings in particular increase a lot compared to example 2, because the opt-out does not happen until two minutes into the video.

EXAMPLE 3

Viewingpattern, example 3



The graph is an illustrative example. It illustrates the proportion of viewers watching the first five minutes of a video playback. In this example, 100.000 viewers watch the video from its beginning but a significant number of viewers stop watching during the second minute.

	The number of viewers measured in example 3
Traditional TV ratings	57.000
Netflix ratings	90.000
YouTube views	95.000
Facebook views	99.000
Instagram video views	99.000
TikTok views	100.000

In this table, we have – based on the respective medias' methods for defining a viewer – calculated how many viewers are reported according to this method, when the viewing patterns is as stated above.

All viewers count

The amount of media and platforms that have popped up in recent years has been numerous, and it does not seem to be stopping. Therefore, we are also looking at a future of increasingly diverse ways of measuring how many people watch the content.

And besides the fact that the many media calculate their ratings differently, they also all continuously change both the measurements and the public figures. Most recently, for example, [Netflix has announced](#) that they will no longer calculate the number of viewers, but they will instead measure how many hours are spent on the various films and series.

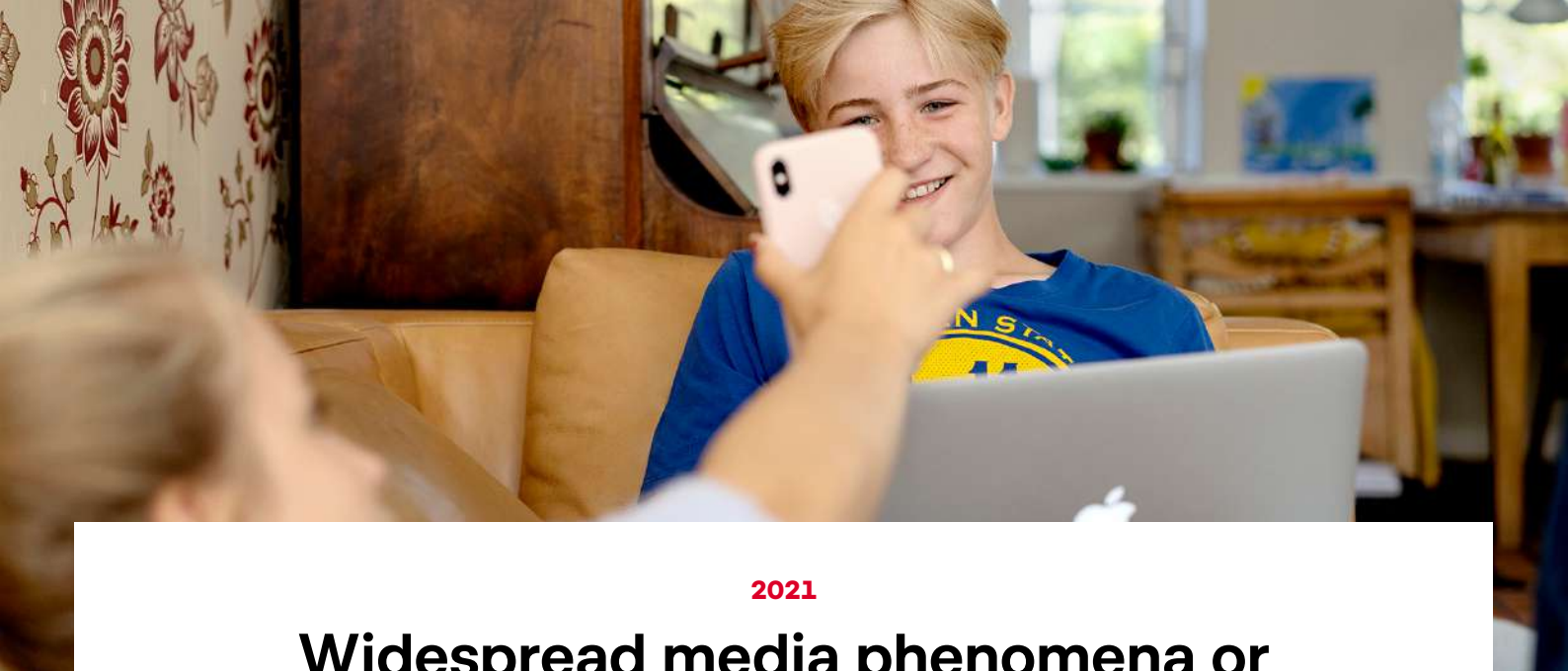
As each platform and media have both different purposes and different content – in different lengths – they also have their reasons for calculating their ratings and views in the way they do. For example, a traditional rating of 600,000 on The Big Bake Off would be the equivalent of 800,000 views on YouTube, but 8,000,000 hours spent on Netflix. There is no one right way to calculate the number of viewers – just remember that the figures are not comparable as they simply reflect something different.

Hopefully you are now a little better equipped to assess how you are being measured and weighed – if you count at all.

ABOUT THE STUDY

The article is based on the sparse information about the metrics used on social media and streaming services, i.a. seen on [facebook.com](https://www.facebook.com), [google.com](https://www.google.com) and [twitter.com](https://www.twitter.com).

During 2021, Netflix changed one of their public metrics from two min. to the total number of hours spent. In this article, we have used the first metric.



2021

Widespread media phenomena or empty hype calories?

You know it: The endless array of programmes, brands, series, podcasts and devices that everyone talks about, but which you yourself experience as just another elusive addition to the already confusing media landscape. When is the hype real - and when is it really just a pompous one-day wonder that very few actually use? We take the temperature of media Denmark and examine whether the use of the many media phenomena is as hot as the rumours about them.

BY MICHAEL OXFELDT & JAKOB VIKÆR HANSEN

Despite the fact that various media phenomena get a lot of coverage in the media, on social media and among your friends, this does not necessarily mean that many people use them. Even if you sometimes feel like you are the only one not using TikTok or listening to audiobooks. As the media market becomes increasingly differentiated and fragmented, with hardly a day going by without a new streaming service/podcast series/radio station/audiobook service/influencer type/Korean streaming series/FILL-IN MEDIA PHENOMENON YOURSELF, you are probably more and more often experiencing that you cannot join in on the media conversation around the coffee machine.

Because even though some award-winning Dutch true crime podcast is a completely (media) world-changing innovation for your colleagues, you may never have come across it yourself. And when the media overflow with stories about TikTok's massive spread to the point where even the hosts of the Aftenshowet are jumping into (and catch) the wave, it is far from certain that you yourself have tried to make feta pasta or participated in a "honeycomb challenge".

MEDIA HYPE

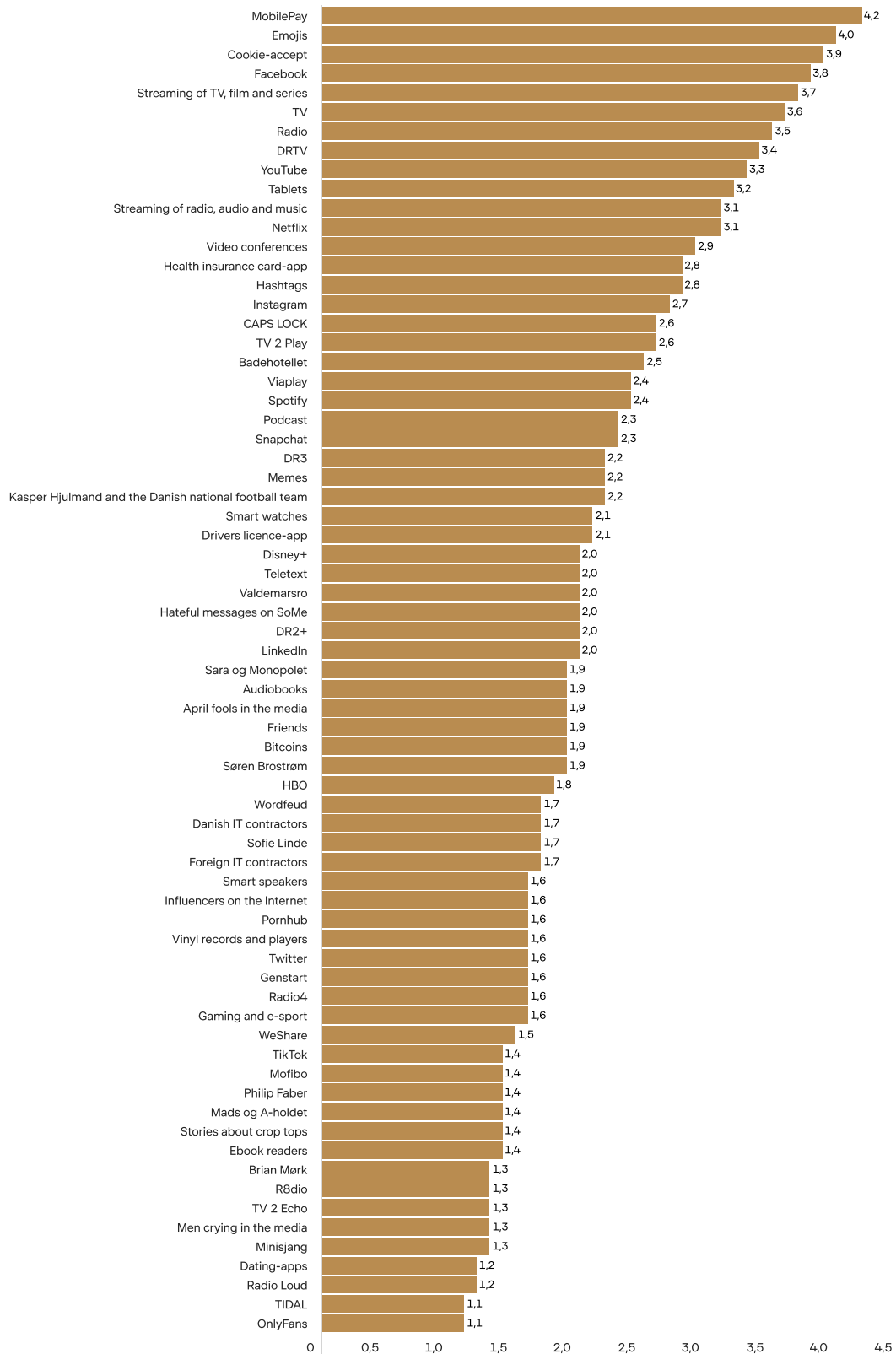
Media hype is DR Media Research's term for the (mis)match between use and coverage of a number of media phenomena.

At DR Media Research we call this (mis)match between use and coverage "media hype". Through the lens of the hype quadrant, which we originally introduced in [Media Development 2015](#), we have looked at a wide range of phenomena in the domestic media market. Partly to put some perspective on our understanding of the media's scope and spread – but of course also because merely it is fun.

The Danes' use of a number of selected media phenomena

5 = Use very often, 1 = Never use

Brug

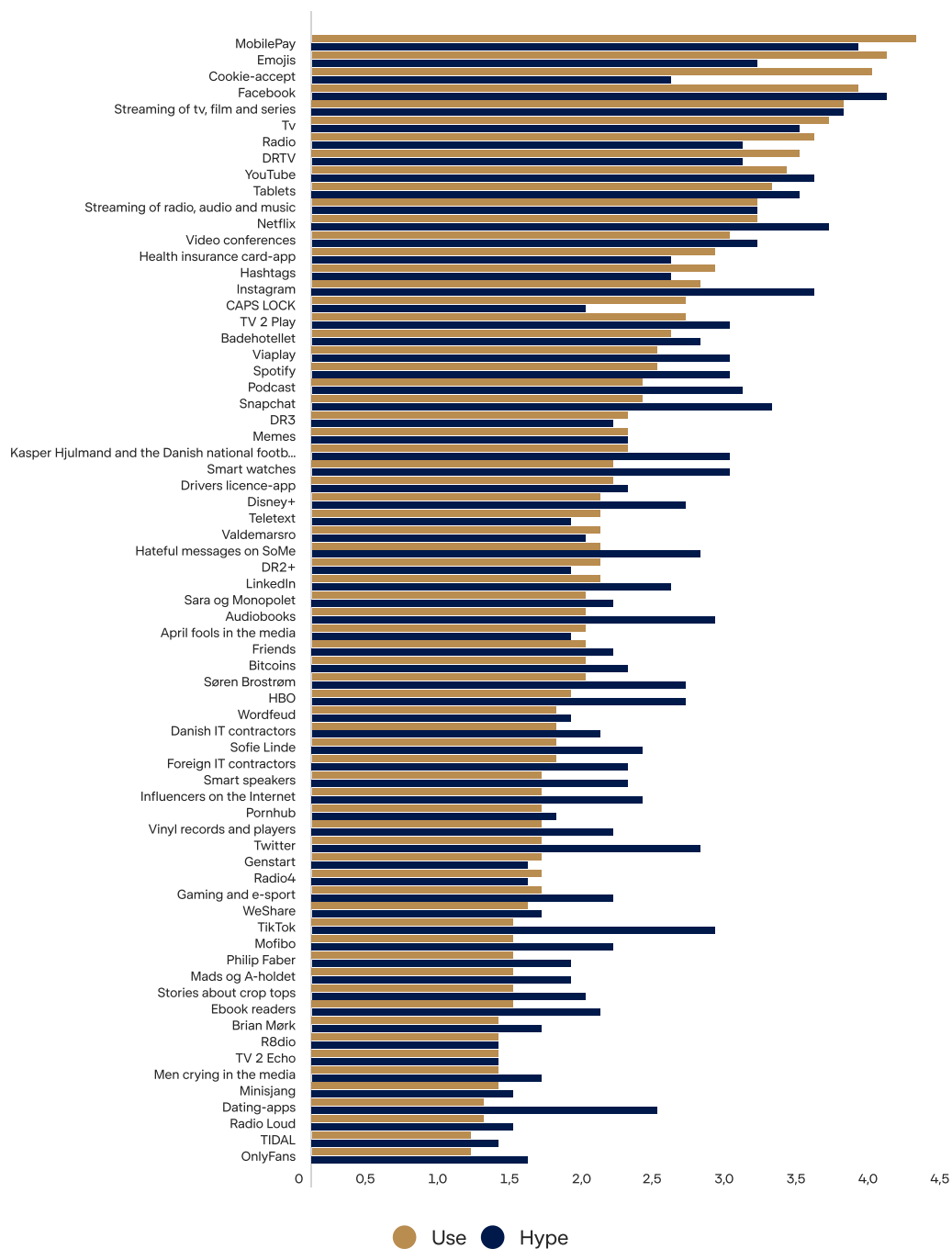


We asked the Danes how often they use a number of selected media phenomena – which here cover digital tools, distribution forms, devices, media brands, programme series and various audio and streaming services. Media phenomena such as Facebook, emojis and cookie acceptance are, not surprisingly, widespread in large parts of the population, while Radio Loud, TIDAL and TikTok are used by relatively few. Despite this, our intuition tells us that there has been a lot more media coverage of OnlyFans than of MobilePay during the year. But good media research cannot rely on intuition alone, so let us add coverage, which we also call hype, to the graph and see if there is anything to it.

The Danes' use and mention of a number of selected media phenomena

Brug: 5 = Use very often, 1 = Never use

Omtale: 5 = Often hear others mention, 1 = Never hear others mention



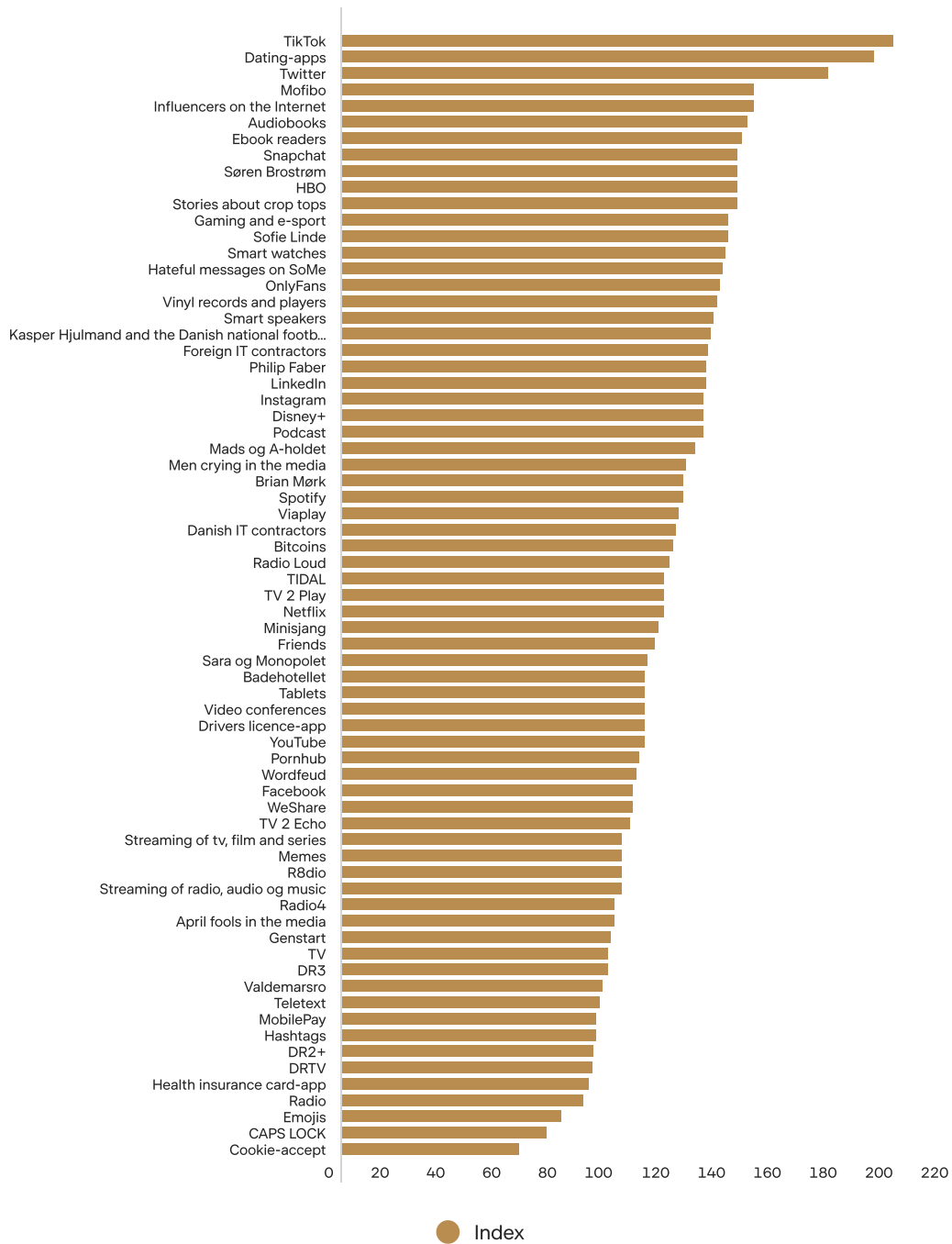
Target group: 15+ years, Period: September 2021, Source: Userneeds for DR Medieforskning

It now becomes quite clear that dating apps are being talked about more than they are actually being used, and that cookie acceptance is used more often than being talked about. Likewise, TikTok as a relatively upcoming social media is also more hyped than the good old radio medium, even though there are significantly more radio listeners than TikTok users.

We can now describe this relationship between use and coverage, i.e. the media hype, in terms of the ratio between the two figures, an index, so that the phenomena can be compared independently of how many or few people use them. An index of 100 is the marker for a stable relationship between coverage and use of the phenomena, while a score below 100 covers media phenomena that may be very popular in terms of use, but typically do not attract big headlines. Conversely, if the index is above 100, we are dealing with a media phenomenon that is not yet (or may never be) widespread in the population, but that many people have an opinion about and talk about. The graph of the media hype now looks like this, sorted from no to a lot of hype.

Hype-index

0 = High use/no mention,
 100 = stable ratio between use and mention,
 200 = 200 = High mention/low use



Target group: 15+ years, Period: September 2021, Source: Userneeds for DR Medieforskning

Hype quadrant

Media hype is a phenomenon in itself - the graph is making a clear statement: There is more coverage than use on most phenomena. And yes, we have selected these phenomena precisely because we talk about them ourselves, and thus we can easily speak of a self-made bias. But this may have just as much to do with the media industry's general tendency to highlight the latest and most eye-catching phenomena. Nevertheless, it is always interesting to follow how phenomena enter our media lives – some are here to stay, while others disappear quite quickly.

Below you can see what a hype quadrant looks like in 2021. Further below, you can dive deeper into the figures if you want to be better equipped to know if there really is something to discuss the next time the topic around the coffee machine brings up audiobooks and smartwatches.

Hype quadrant



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DR PANELET

Data in this publication also comes from studies conducted in DR's own Internet panel, DR Panelet. DR continuously uses DR Panelet for examining the Danes' media habits and perception of media content. Everybody over 15 years of age and a resident of Denmark may become a member of DR Panelet. You may join DR Panelet and read more about it on dr.dk/drpanelet.

IN BRIEF ABOUT DR MEDIA RESEARCH

DR Media Research is DR's own analysis department.

It is an independent department, which has the purpose of giving listeners, viewers and users a perspective of DR's many products and the possibility to follow the media trend.

In 'Media development' we gather the results from selected studies and analyses that we have implemented during the previous year. The analyses in the publication have been selected on the basis of an assessment of whether the stories may be of interest to others. None of the analyses are made merely for the purpose of publication.

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