

# dvoted

*Young Nordic Filmmakers*

## **Evaluation 2011**

DFI / 290611

# Executive summary

***dvoted was an online version of a film school, a meeting place and a cinema. dvoted was designed and conceptualized to develop the young Nordic filmmakers by enabling them to share their work, get feedback, ask questions, find and meet other young filmmakers, get help from the pro's, collaborate and seek advice on further steps in their careers.***

This report serves to describe and evaluate the results and experiences made in the project in the period 2004-2010. It will review relevant areas of the project such as: background, concept, targetgroup, organization and national approaches.

Key findings include:

- 7% of the members on dvoted was considered the active core users<sup>1</sup>. (goal was  $800/10.400 = 7,6\%$  ), and the most succesful activety was "watching films"
- Core users visited dvoted several times a week
- dvoted had the highest useractivity in Sweden and Denmark
- Average user age was high (19 years) and it was difficult to reach the younger users. The younger users often felt "intimidated" by the standards of quality on the user material from the older users and hesitated to upload contents themselves.
- Useractivity on dvoted was primarily about user-uploaded films and in forum discussions on concrete subjects
- The site needed strong connections with real world institutions within the field of talentdevelopment and it was a challenge to maintain and use these connections
- It was a challenge to integrate dvoted's content into the schools and other relevant education institutions (gatekeepers) methodology and approach to the targetgroup.
- dvoted had succesful cooperations with festivals in the nordic countries
- Nordic project cooperation was succesful on a organizational level (editors, board, institutes)
- The concept's nordic brand approach was a big challenge to execute in reality.
- The concept was based in fulfilling too many objectives, instead of just covering one specific field
- Working with online communication platforms demands a focus on being technically and conceptually up to date. dvoted did not have enough funds to follow the development.

Results and conclusions around these keyfindings will be presented in the following chapters

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<sup>1</sup> Active users were defined as a user who either uploaded a film, posted in the forum, commented, blogged etc.

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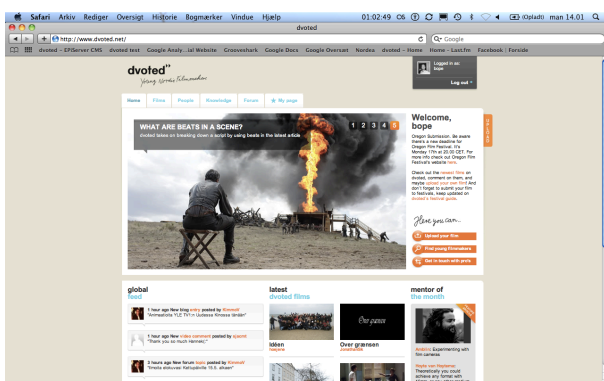
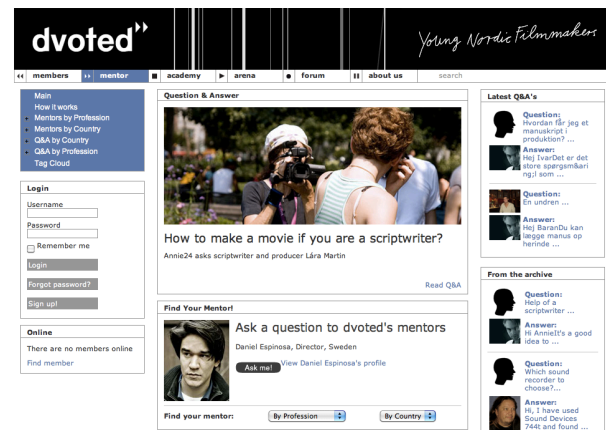
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# Background

The initial steps towards establishing [www.dvoted.net](http://www.dvoted.net) was taken in 2004. Inspired by the Norwegian Internet service mzoon<sup>2</sup> ([www.mzoon.no](http://www.mzoon.no)), the Nordic Council of Ministers' Steering Committee for Nordic Children and Youth (BUK) sought to identify needs and wishes for a similar Nordic network service. In cooperation with the Scandinavian film institutes and the Nordic Youth Film Festival (NUFF) a pilot project was conducted in 2004, with the Nordic Council of Ministers (NMR) as principal and the Swedish Film Institute (SFI) as coordinator. A project network of Nordic organizations and institutions was formed, wishing to collaborate on producing a website for young Nordic filmmakers.

A pilot site was launched in august 2005 only accesible for a selected focus group of 100 users within a period of half a year. In 2006 the goals of *dvoted* were accentuated and refocused by the board – mainly shaping *dvoted* from a community service to a platform for the development of new film talent. This also implied a total make over of the pilots graphical identity and the structure of the website.

The first official website [www.dvoted.net](http://www.dvoted.net) was launched in november 2006 by the five Nordic film institutes (now also including Koulikino and Icelandic Film Centre) in cooperation with the Nordic Council of Ministers. Over the next two years the website had two major updates<sup>3</sup> in functions and design



In 2008 a phase two with other funding partners<sup>4</sup> started (Kulturkontakt Nord, Nordisk Kulturfond) and in 2010 a brand new website was launched. It was online until ultimo 2010, when the project was closed.

<sup>2</sup> An educational film website run by the Norwegian Film Institute from 2000-2004

<sup>3</sup> Updates included new upload system and improved useability

<sup>4</sup> Appendix 1 - Budgets 2005-2011

# Visions and Goals

The initial visions<sup>5</sup> in the project was

- **Strengthen and catalyzing the development of talented young filmmakers into professionals.**
- **Make the art of filmmaking accessible to a wider group of nordic youth and thereby widen the recruitment base for future filmmakers.**
- **Increase the communication between young filmmakers and professionals and increase cross-nordic work within the future generations of filmmakers.**

The project was going to use the internet as a creative learning forum and tool for young film enthusiasts and filmmakers in the Nordic region. This would be done through an online service where young filmmakers could:

- Publish, watch and discuss films
- Get personal feedback from professionals
- Read news and articles on filmmaking

These visions and approaches was the overall setting during the whole project period:

## Goals

The overall goal to reach, from the film institutes point of view was: "Talent development of young nordic filmmakers, on a professional and userfocused level, around the clock and throughout the nordic region."<sup>6</sup>

The operative goals<sup>7</sup> were evaluated at the end of the first period (2006-2008) and second period (2008-2010), and were based on the following categories:

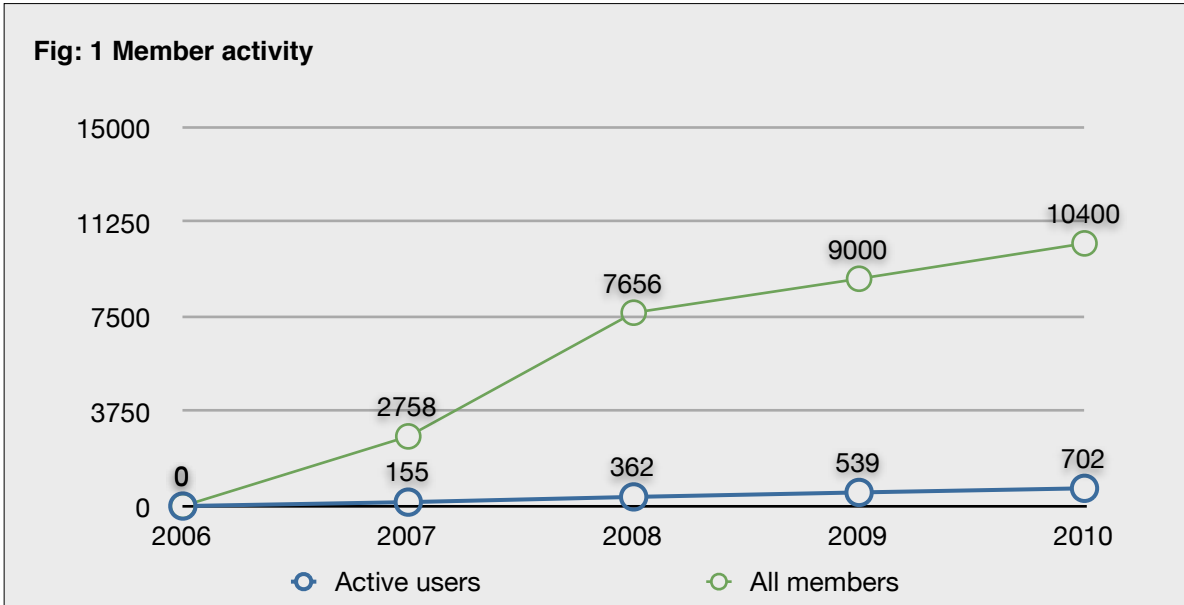
**Activity:** A core group of users who frequently interacts with devoted mentors, and each other (through forum, comments etc.). The quantifiable goal set in 2008 was to reach 800 active users by 2010.

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<sup>5</sup> Appendix 2 - Project description

<sup>6</sup> Appendix 2 - Project description

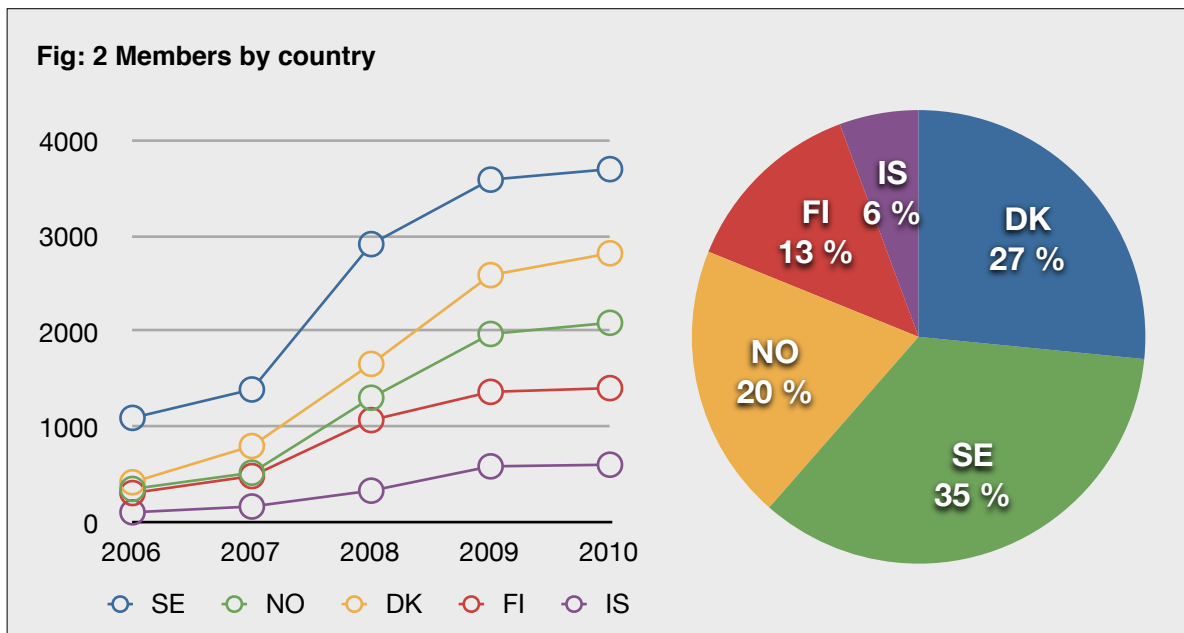
<sup>7</sup> Appendix 4 - Evaluation report 2007



**Result:** In the first year of dvoted, there was a high number of active users compared to the total amount of users. This was based on the fact, that when dvoted started out, the primary target group was approached aggressively and this formed the first basis of users. Over the years alot of other - not necessarily “active” - users joined dvoted.<sup>8</sup>

dvoted almost reached the goal of getting 800 active users by 2010, but had a change in strategy the last year, causing a unregular flow of new users in 2010<sup>9</sup>.

**Geography:** The users should represent the population distribution between and within the Nordic countries as much as possible.

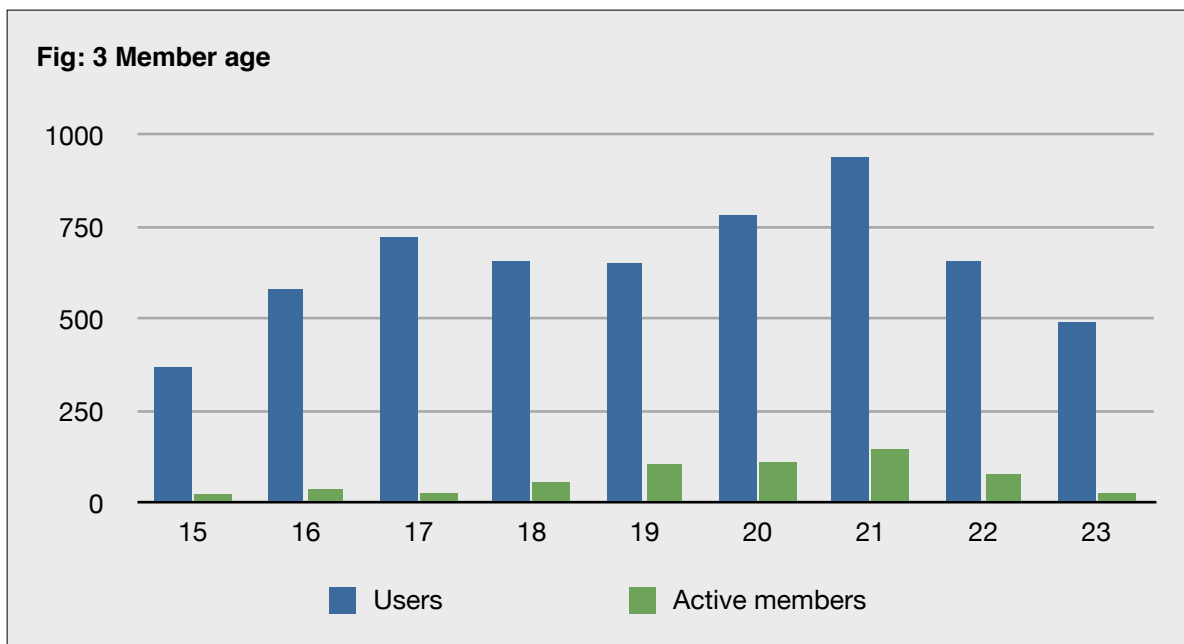


<sup>8</sup> More about this under chapter: “Targetgroup and marketing”

<sup>9</sup> May 2010 it was decided from the board of directors to close down the project at the end of the year. From may and until closing, there was not spent any additional ressources on marketing and content, thus not attracting many new users.

**Result:** dvoted was most used in Sweden and Denmark. In the last years, a great increase of active users (increase of 225% in 2009<sup>10</sup>) was seen in Iceland. Norway and Finland had the biggest challenge in attracting local users.<sup>11</sup>

**Age and gender:** Features and content shaped for the age group 15-23 years, with an even distribution of boys & girls in mind. At least half of the registered users in age group and at least 2 / 3 of the core group should be within the intended age group. Special efforts to reach female participants should be implemented.



**Result:** The average age for active members on dvoted was 19 years. The most activity was seen within the group of members between 19-23 years.

During the project period it was hard to reach the youngest users, and there were an overweight of older users in the target group (Reasons for this are discussed in chapter “concept”).

**Cooperation:** Cooperation with relevant institutions and activities available to the target group

**Result:** Results on cooperation are described and discussed in chapter “Targetgroup and marketing”

The concrete actions and measures on how the goals was approached are discussed in the following chapters.

<sup>10</sup> Appendix 7 - statistics q4 2009

<sup>11</sup> See more on this in appendix 5: Local evaluation reports

# The Site

dvoted had four specific areas of content on the site:

- ARENA (WATCH)

Upload, watch and discuss films. The films were categorized by country and genre, users could comment and engage in dialogue with the owners of the films.

- MENTOR (ASK)

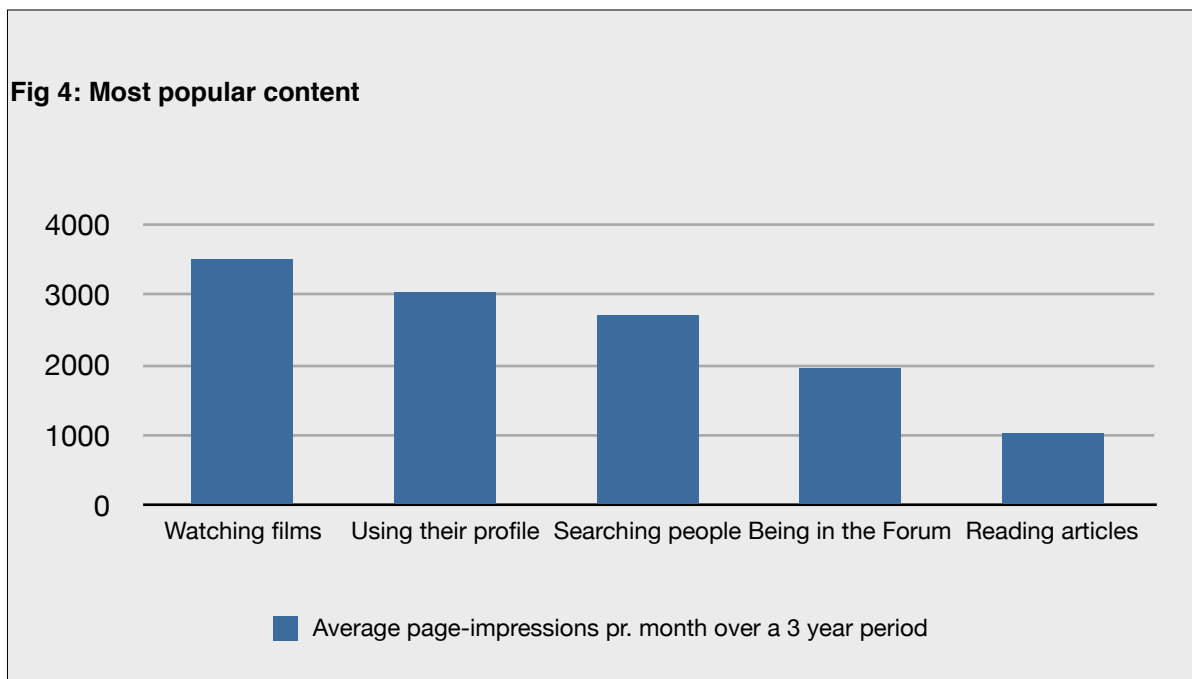
Get feedback and advice from professional film makers and other users. Users could ask questions directly to the approximately 20 professional filmmakers, who were affiliated with dvoted. It were different professionals, such as directors, editors etc. from various countries so that all needs were covered. Mentors would respond within one week.

- ACADEMY (LEARN)

Get information on film production, education and film festivals. dvoted's editors made ongoing informative and educational articles about film production and film related topics. It was also possible to find information about education, festivals etc.

- FORUM (TALK)

Talk with other users about film related topics. dvoted had categorized forums, where users discussed different topics, helped each other or collaborated on production.

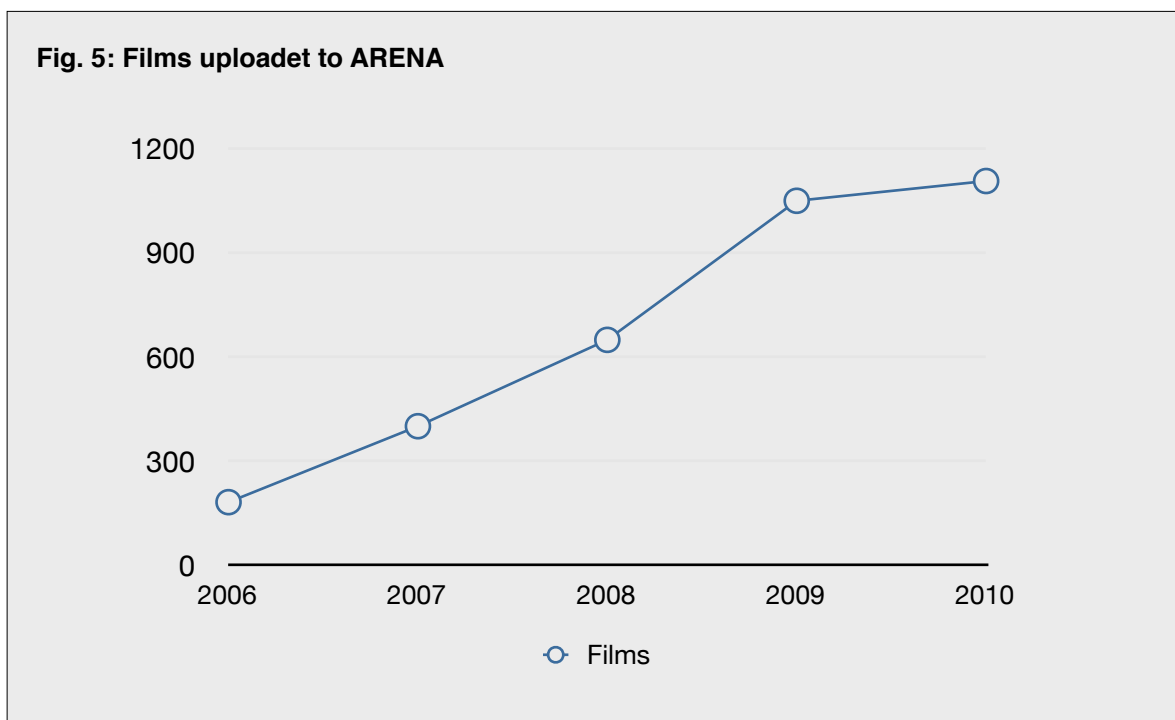


The top 5 on most popular content gives an indication on the actual use of dvoted from a “all users and visitors” perspective. This shows that dvoted **first and foremost was a cinema, a place to show yourself and talk to other fellow filmmakers** - More than it was a place to get professional help and guidance (articles and mentor).

If one distinguishes between “all users” (includes one time visitors, friends, family), and active users (the primary targetgroup) and go deeper into the usage of dvoted, different trends will emerge.

In the following sections I will analyze each area of content in terms of results and statistics

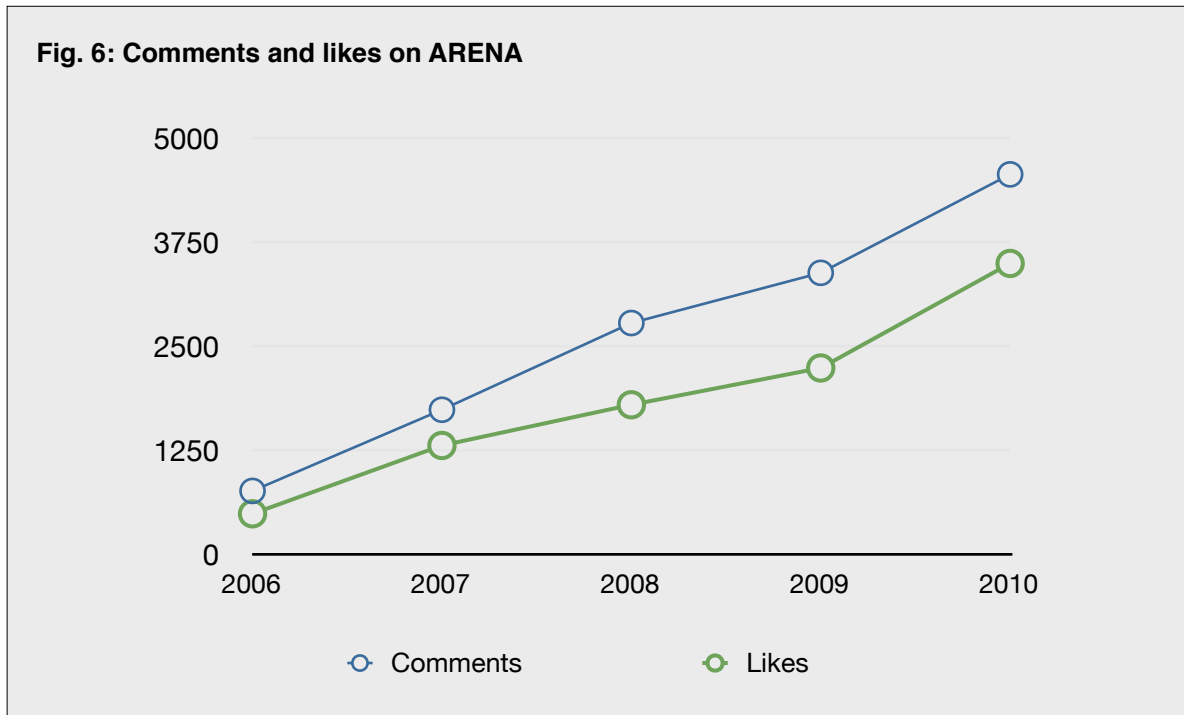
## Arena



The Arena section was the most frequently used function on dvoted in terms of clicks. Not surprisingly, considering the fact that this was the most obvious approach from both users and visitors in general. Watching a film was the primary object of interest of most people visiting dvoted. Statistics shows that 66 %<sup>12</sup> browsed away from dvoted, after visiting the frontpage and watching one or two films.

This tells us that this area was very popular with ALL the users, both the active users and the visitors. The active users used it as a screening room for their material - uploading their films and interacting with other users about their films. The visitors visited the site to watch a specific film or to randomly be entertained. In the project period the usage of this area grew exponentially by the numbers of films being uploaded. So did the comments and “likes” that were a part of the user interaction on Arena.

<sup>12</sup> Appendix 4 - Evaluation report 2007



The interaction on “Arena” were of a mixed nature though. 39 %<sup>13</sup> of the films managed to create a related user interaction connected to the film (comments etc.) The rest had no or little interaction in relation to their film. The films, that were discussed and commented, were role models on how we visioned the Arena section could have an impact on talent development. They had, in average, over 10 comments connected to the film each. It was either a genuine discussion or q & a centered around the film, and were having an impact on the user who uploaded the film, the people who discussed it or the visitors just reading the comments.

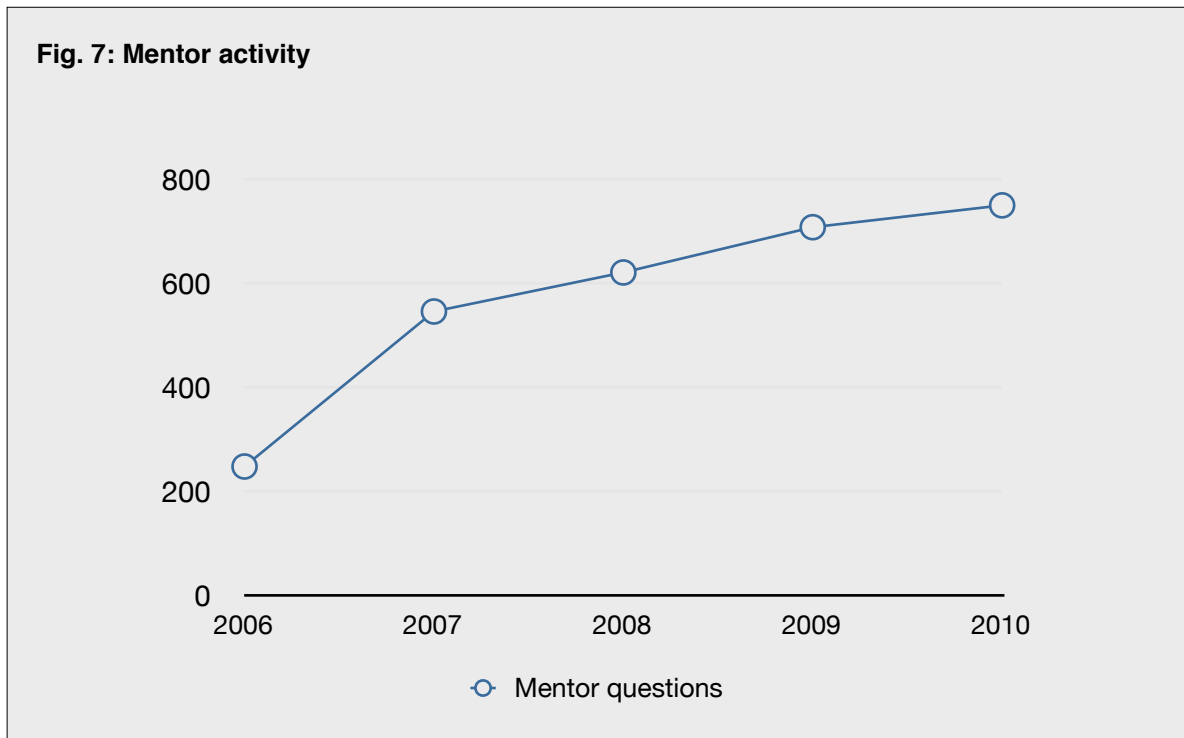
One of the reasons for the lacking interaction on specific films, was due to the fact, that the films did not urge other users to interact. dvoted had a low threshold of participance, and no one was forced to fill out facts or descriptions about their films. You could actually just upload a film in a second og get it out there. dvoted urged users to add additional information, facts, crewlist, blog about the films, but few did this. There were a lot of films with little or no information, which did not attract alot of interaction from the fellow users on dvoted.

## Mentor

The professional mentors on dvoted were “online teachers”, that could help you improve your material. The mentors were used to read scripts, give feedback on films on different development stages (finished films, work in progress, scenes etc.) and to answer specific questions on filmrelated subjects. This function was popular among the active users, and gave dvoted a unique practical dimension to medialiteracy: Connecting the pros to the amateurs and not making it an all academic exercise.

Particularly in the beginning of the project period, the mentor section was a unique selling point in all marketing and branding of dvoted. Despite the fact that it contained the highest threshold of participance (you had to engage in a constructive dialogue with a professional), it was the fundament for getting the right users. dvoted attracted the young talents with ambitions from the

<sup>13</sup> Appendix 6 - dvoted - brugerinvolvering i konceptudvikling (report)



start. This was also emphasized from the beginning in the statistics, where the function was popular among the active users users.

The statistics also show that the popularity of the functions decreased over the years. This was partly due the fact, that the effect the mentor function had often was more related to the one specific user that was in contact with the mentor, and did not make a big impact on the community. So when the community grew stronger and more self-contained the function became less popular. This also led to another approach in marketing in the last years: The function was used by the few active, and therefore not prioritized to be the key selling point to get new users.

Another challenge in the mentor section was, that the more famous mentors also had a hard time committing to the work. They were professional, busy people, and although they volunteered to be mentors on dvoted<sup>14</sup>, mentor work was understandably prioritized lower than the mentors professional work. This sometimes caused big delays in some mentors response time and devaluated the mentor concept<sup>15</sup>.

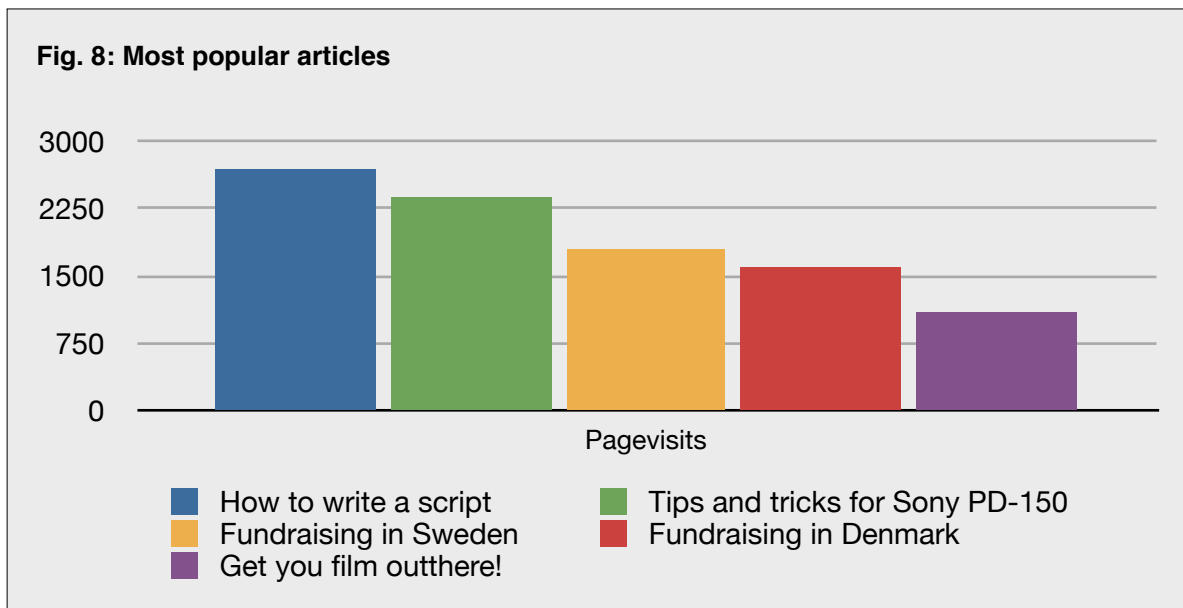
## Academy

The Academy section was the editorial corner of dvoted, with content written by dvoteds editors or the professional mentors. Over the years 85 articles was published on dvoted ranging from "Festivals in Iceland" to "How to film in a car".

The focus in the articles ranged over many subjects, as it had to be relevant to a very diverse usergroup consisting of aspiring actors, directors, cinematographers etc., all interested in different areas of filmmaking AND all living in different countries. The most general articles (e.g. "How to write a script") were the most read articles, but the more specific articles (e.g. "Tips and tricks for Sony PD150") were the ones that resulted in user comments or forum-threads.

<sup>14</sup> only scriptwriters got paid a little to be mentors, because reading scripts was a little more timeconsuming

<sup>15</sup> Response time was 1 week



The best interaction was often created writing about very specific and/or local subjects. The problem with this approach, was that you often ruled out a great number of percentage of the community, writing about this specific content and engaging interaction from the few interested users. Even though dvoted targeted the few talents, it was still a declared mission to be **relevant** to the target group, so the editorial strategy was to do a bit of both. It was a balance between the general and the specific.

The main focus of the material was on Film Production, Festivals, Funding and Education – to meet the expressed wishes of the potential users. Additionally, a section on copyright was important to educate the users and minimize editorial problems with the content. There was no possibility of creating material covering all these fields in all Nordic countries, but the editors hoped to work to create an overview of all possibilities in all countries in the future.

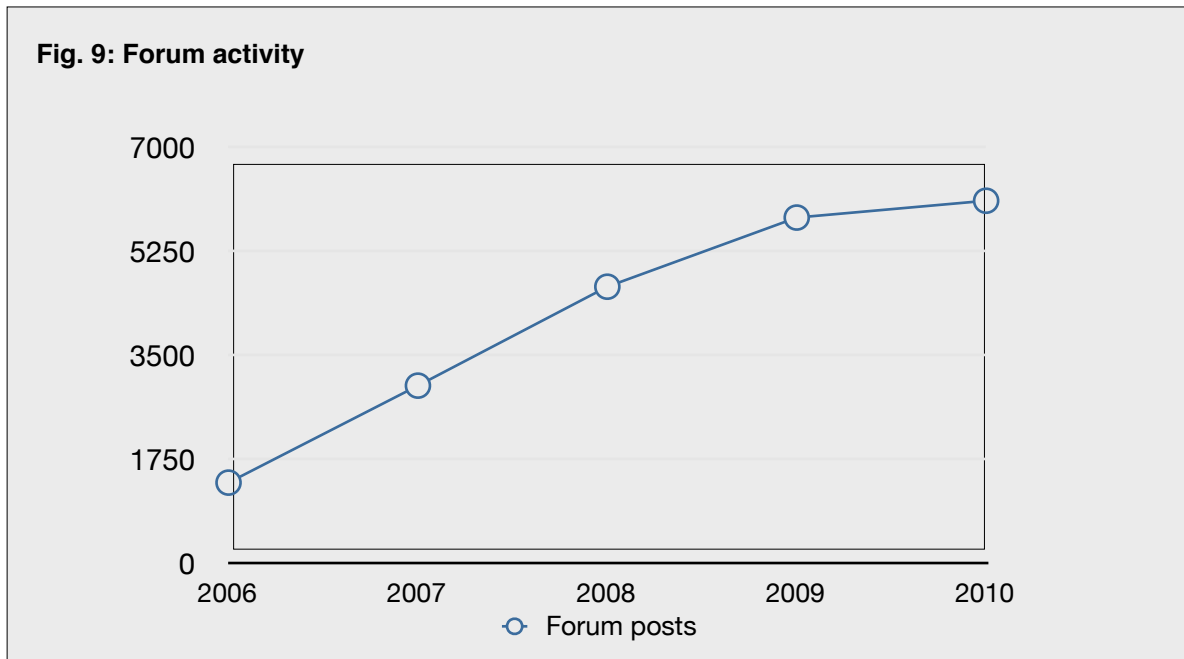
The content on Academy reflected both time provided, interest and competencies of the national editors, as well as the partner material available in the production phase, and showed the need for constant work from national editors. Finding editors that wrote well, could film, were familiar with the internet and with the film industry and network in their country were a challenge. The editors would be responsible for creating networks and worked with marketing the service in their countries. The need for educating editors, and to follow them closely in the future, were obvious from these experiences.

Even though Academy brought a more practical context to dvoted, and made it stand out from “just another videosite”, the statistics never justified the resources spent on this area. It was never a key area, that was embraced by the users. When your main competitor is the Internet, just one click away and with tons of information on the same subjects, it is impossible to suit everybody’s needs on a frequent basis.

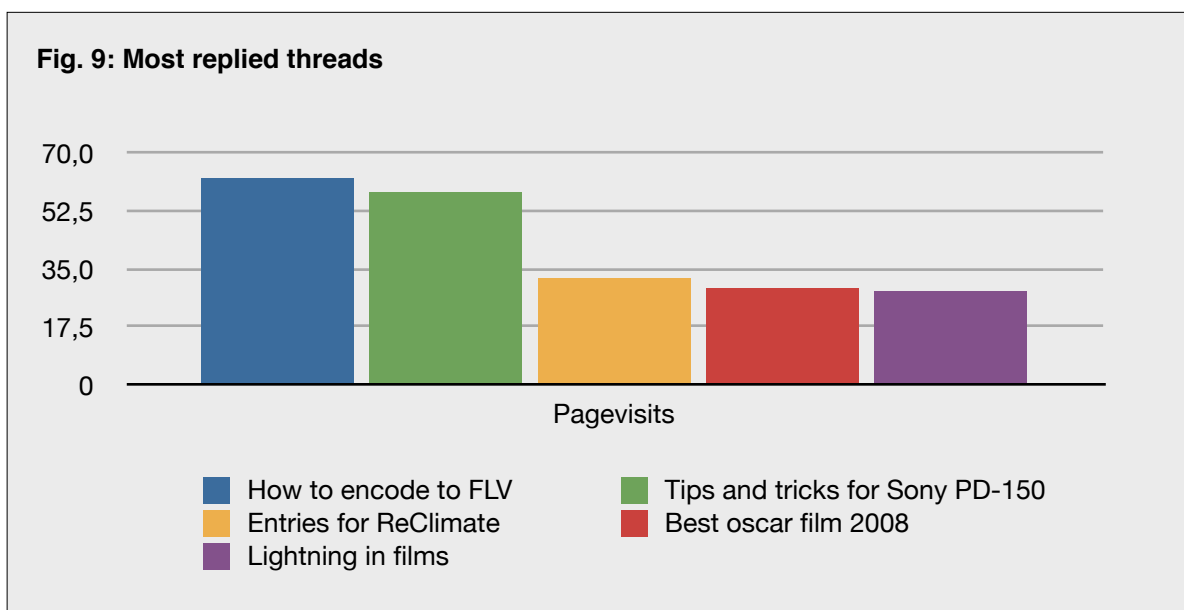
## Forum

The discussion forum was integrated on all sites as links, but also had a menu item of its own.

In the first years of dvoted, the forum was one of the most popular functions. As dvoted was a community site, the primary objective for many users was to communicate about filmmaking. The forum section was the main tool to achieve this.



The forum was used by users to discuss certain topics related to films and some forumthreads had over 60 replies<sup>16</sup> (e.g. “How to encode to flv.” and “locationscouting”). The most popular threads were based in technical topics. The forum was also used a lot for buying and selling equipment and advertising for festivals or events relevant to the users in the nordic countries.



Even so, it was still a challenge to keep the forum active and updated, which are important parameters for a forum. There were many empty forum threads, and sometimes there could go days before someone would read or interact with a certain forum-thread. User analysis<sup>17</sup> showed that the forum was both one of the most sought after areas on dvoted, but also an object of criticism, because users felt that there was not enough action going on to make an impact

<sup>16</sup> For comparison: An average forum thread in Avid Community has about 30 replies

<sup>17</sup> Appendix 4 - Evaluation report 2007

An ideal forum, would be constantly active and updated. This was not the case on dvoted, and it was partly due to the fact, that there were not enough active users that could contribute to the interaction. Also, dvoteds areas of content was so diverse, and it was hard to gather a collective feel and valuable contribution to all areas of the forum.

Over the time the forum became less frequently used. This was due to the fact, that dvoted got other interactivity functions (comments, rating, blog, extended profile) that in some matters took over the function from the forum.

## Overall views

The different levels of userparticipation and popularity of the different content areas, gives a picture of a usage of dvoted, which is pretty much in line with the overall interaction strategy of dvoted: that there was different levels of usage and activity, which was linked to the different user groups<sup>18</sup> on dvoted. In the project scope we aimed at supporting the few talents instead of attracting the masses, and this "less is more" approach is represented in these results - A high number of "watchers" and a little loyal segment of "contributors".

When dealing with online communication and community behavior there will always be a lot of "watchers" compared with "active contributors" and for this indicator dvoted is high in "Active". (For example, on Wikipedia only 0,1% of all users are active and contribute, on dvoted it is close to 8%.<sup>19</sup>)

A critical view on the website reveals that, although a lot of ressources were spent on programming the site, it was inferior to what was known as "state of the art" online communication. This was revealed in usersurveys, done during the project period, but also expressed by the people behind dvoted. As described earlier, there were different updates and relaunches, but dvoted was never setting any standards in online communication. This was partly due the dynamic and rapid development in online communication, as well as financial and organizational limitations. It is very expensive to keep up with the development on the Internet and this must be taken into consideration, when planning and budgeting for online activities

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<sup>18</sup> See more about this in chapter: "Targetgroup and marketing"

<sup>19</sup> According to <http://thefuturebuzz.com/2009/01/12/social-media-web-20-internet-numbers-stats/> there are 75000 active users out of 680 million users in 2009

# Target group and Marketing

The primary target group of dvoted was characterized as a Nordic resident, with an interest in film making, between 15-23. dvoted aimed at supporting the young talents who looked for inspiration, guidance and other filminterested people.

## Field of interest

The primary subject was about filmmaking and different subjects connected to that, so the target group had different areas of interest

Acting: 660  
 Cinematography: 1040  
 Directing: 1620  
 Editing: 1090  
 Lightning: 380  
 Makeup: 140  
 Producing: 800  
 Set designing: 280  
 Scripting: 1113  
 Sound: 520  
 Special Effects: 420

the users on dvoted were divided into three usergroups<sup>20</sup>

### Group 1: The active

Had been on dvoted some time and were active in relation to their activity in the community, watched films and navigated around most sections of the site. They were more or less established, and did perhaps make a film in school. They commented on many things that interested them. It was this group of users who made the user generated content.

### Group 2: The watchers

Had been on dvoted for a shorter or longer period of time, and were interested in everything about films. They logged on often just to see if there have been any new information. They read much of what was being posted on the frontpage (academy, community etc.) but did not participate themselves in the user interaction.

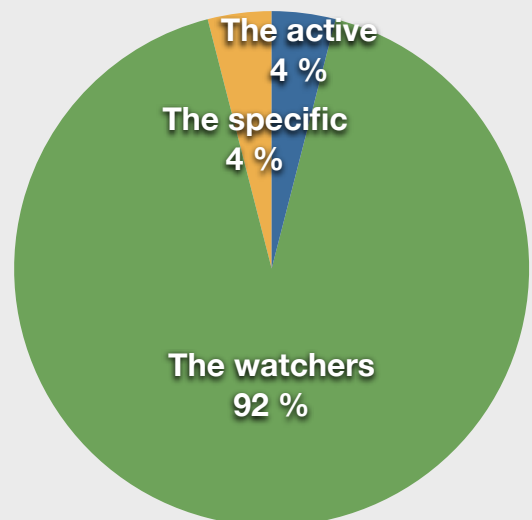
### Group 3: The specific

Mostly used dvoted with a specific purpose, such as to upload films, find film crew or ask questions to the mentors. They were not loyal users, and it could take a long time between their visits to the site.

Fig. 9: Field of Interests



Fig. 9: Usergroups



<sup>20</sup> Useranalysis was made in november 2007 and may 2009

The target groups on dvoted were wide and diverse. They were both based on a large age span and geographical and cultural differences. Operating with both an overall approach strategy, and a national and local communication plan, the project tried to embrace all potential users within the target groups.

According to the statistics, dvoted succeeded in communicating with the few really dedicated young nordic filmmakers, and had a documented effect on this group<sup>21</sup>. But the potential was much bigger. More effective marketing towards the main target group could have attracted more relevant users. Looking back, this was too big a task for dvoted to reach these target groups with the limited resources of the project.

The strategy of the dvoted was that there should be spent little money on travels and physical meetings as this was a web based project. Information should reach young people by the internet. Experience showed, however, that the physical meetings that took place during festivals and school visits definitely arouse the greatest enthusiasm for dvoted, and caused the biggest peaks of new members.

## **Gatekeepers**

One important focus in the project was to approach the gatekeepers/stakeholders around the primary target group, namely, schools, mediaschools and other institutions. They worked directly with the target group and could have an effect on how the targetgroup used dvoted.

Different cooperations about marketing, distribution, hosting and events had been made with festivals, schools, competitions and youth programmes.

### **Marketing**

dvoted was used as a channel for the industry to reach the target group. Marketing consisted of using the site to advertise for events, inform about a school program or search for participants for a workshop or competition. This was done through banners, articles, forumposts, newsletters and trailers.

Actors using dvoted for marketing included Amandusfestivalen, Videomarathon, Odense Talentcamp, BUFF, Tampere.

### **Distribution**

dvoted was used as a place for specific partners to distribute videocontent to the users. As dvoted had a web 2.0 platform, the partners chose to use dvoted as their video distribution platform.

Actors using dvoted for distribution included Oregon Film festival and Ljósvakaljód. In those cases participants used dvoted to upload their films (festival entries) and all interaction (voting, mentor activity) happened on dvoted.

### **Communication/hosting**

In specific cases dvoted hosted online events and subbranded sites using the platform of dvoted.

One case was REClimate. A nordic event initiated by FnF (Federation of Norden

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<sup>21</sup> Appendix 4 - Evaluation report 2007

Associations) and hosted by dvoted. REClimate was an online competition focusing on climate change and filmmaking by youth between the age of 15 and 18. The event was a part of the official program of COP15 in Copenhagen 2009. A jury of nordic celebs were selecting amongst the entries. dvoted hosted and produced the site and got a lot of marketing and PR through the partnership. 125 films were uploaded for the competition, and it all culminated in a prize ceremony in Bella Center with participation of the danish minister of education, Bertel Haarder. After this event dvoted had a big increase in new members.

### **Liveevents**

dvoted had cooperation with the largest festivals, focusing on children and youth, about live feedback events during the festivals. Live feedback was an one hour session, where various films from dvoted was shown and received feedback from an invited panel of professional filmmakers and the audience. The events were a part of the festival programs from 2007-2010 and was a big attraction on the talent development level.

Festivals included Novemberfestivalen, Oregon, Amandus, Nordisk Panorama, Tampere

### **School courses**

Over the years different kinds of school-courses were implemented, in order to give the education system a knowledge and creative input, on how to involve online tools to the medialiteracy approach. This was an important approach to fulfill the goals of dvoted. But also the hardest.

One of the biggest challenges in the history of dvoted was reaching this target group: Schools and teachers. Ordinary PR and advertising was inadequate for this group. They needed to be involved, educated and get an immediate impact in order to use dvoted in their approach to medialiteracy. dvoted never had enough resources to penetrate this segment, nor were there strategical focus on prioritizing more attention here

All of the above cases had some big challenges in the communication from both dvoted and the different actors in the industry. Brandwise it was confusing for the users to have more than one brand to cope with. E.g. when you participated in Oregon or REClimate, you had to go through dvoted and have a membership here. For the new users to dvoted, this was not logical. Even though dvoted did a lot of interaction/branding options to make this flow more logic, it was a big challenge in communicating with the end users through another brand.

The strategy on dvoted never emphasized on reaching the gatekeepers and dvoted never penetrated this segment. This could have been the key to reaching more of the right users.

A full description on local marketing activities can be found in Appendix 5: "Local Communication plans"

# **Organisation**

As mentioned earlier dvoted was a Nordic concept and a cooperation project between the five Nordic filminstitutes. The Nordic dimension was represented in all levels of users and stakeholders:

### **Users**

One of the potentials of launching an online initiative aimed at all young Nordic filmmakers, was that it could create cooperation across borders. As this was not one of the main objectives, it was

not motivated in the approach, but cases show that it happened. Especially sound composers and scriptwriters had cooperation with production crew from other nordic countries

### Editorial group

The editors working with dvoted, represented all the five Nordic countries. In the beginning, all staff was located the same place, but experience showed, that you had to be in a certain country to be close to the target group and fulfill the mission. By 2007 dvoted operated with local editors located in their respective countries, and this turned out to be the best thing. Effective cooperation was mandatory in order to make the best product as possible. Practical communication was performed through weekly editorial meetings over skype, quarterly editorial meetings in various Nordic cities, and one to one communication (between projectmanager, editor in chief and editor).

Under the circumstances, all cooperation between the editors was crucial to the project to ensure, that a common output was produced. On the other hand the organisational structure and user behavior were different in each country, which limited the cooperation of the local editors. Each editor all had an individual task to fulfill, in order to reach the target group of their country. In this case the editor was pretty isolated, only having the "central" editor in chief to discuss with.<sup>22</sup>

### Board

The board behind dvoted also represented all of the five Nordic countries. Quarterly boardmeetings were held, with discussions on results and strategies, and decisions being made. The board behind dvoted consisted of representatives from the different national film institutes. Each board member worked with youth and talent development in their country and also used the project as an opportunity to share experiences and approaches.

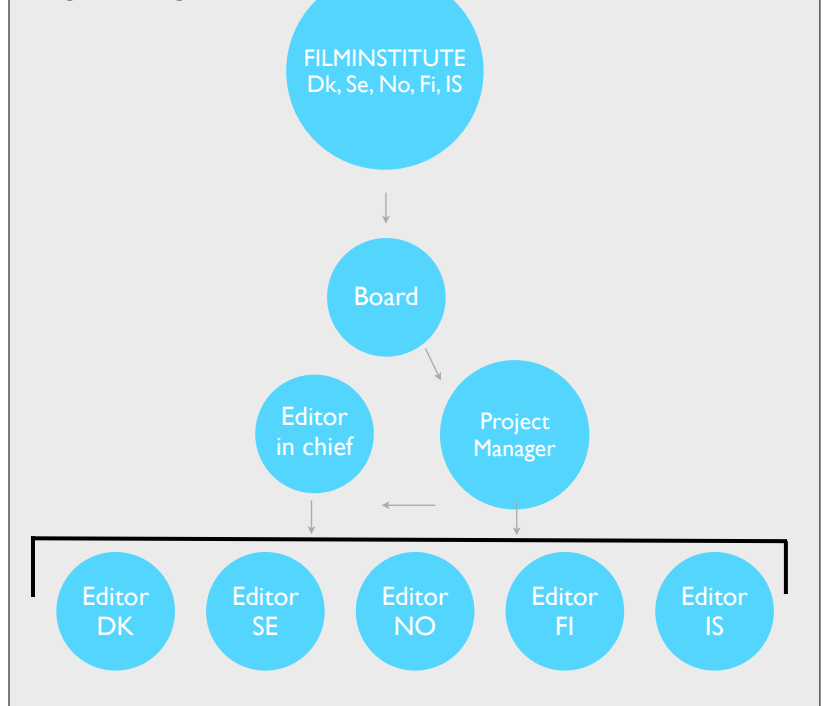
The different strategies within each country were a challenge to fit into the vision and approach of the project dvoted, but under the circumstances the overall goals from the beginning of the project was accomplished. In the later years of dvoted, there was a lot of organisational change within dvoted, causing inconsistency in the yearly ressource spending<sup>23</sup>, which, looking back, should have been optimized in order to get an impact on the scope of the project.

Cooperation within the board was succesful og smooth during the period, considering that each board member had their country local strategies to consider.

### Filminstitutes

dvoted was, in the period, one of the few cooperation projects between the Nordic filminstitutes. Although the financial and organisational situation in each country were very different, the challenge to reach this target group was the same. This was an potentially effective approach to the targetgroup and in a joint venture between the institutes, they could reach further than each filminstitute alone.

**Fig: 10: Organisation**



<sup>22</sup> Evaluation from the editors indicated that this was a very big challenge.

<sup>23</sup> In 2008 and 2009 the allocated funds for new development and marketing were not spent

Placing the ownership of the project among the five Nordic film institutes seemed logical at the time, but it also brought up some different challenges.

One challenge was, that even though it was a project of great focus and priority and was financed for five years, dvoted was never internally in the film institutes considered as their own project. This was due to the fact that each film institute only owned 1/5 of the project, and thus had to compromise on strategy and vision on behalf of serving the nordic perspective. The initial idea of keeping each country's contribution minimal compared to what they get (and could get if they were to pay for it themselves alone) eventually turned out also to be a downside, because the project remained in the periphery of each institute's actions and priorities. The film institutes never reached a common understanding whether dvoted was a success or not.

One reason why the project never got well integrated into the Nordic film institutes was that the crew, that worked with dvoted, was an external staff. They were never an integrated part of any of the film institutes, and, even though they had close ties, it was hard to set the agenda and be a part of internal strategies and visions.

The internal focus on the project was carried out by the different board members, who were ideological and loyal to the project, but never created enough focus and enthusiasm in their respective film institute, to make an impact.

Even though this ideological struggle on board and film institute level was a big challenge, it also had some very positive effects. In the process it was an opportunity to learn a lot more about the other institutes, and it made key stakeholders (the board members) more focused on 'talent development' as something important – and as a common challenge. This had its own value which is not easy to evaluate afterwards, but the owner organizations, as well as young Nordic filmmakers, have profited from this collaboration.

## General views

dvoted was an experiment in talent development, using the Internet as a platform. Like this report argues, the project succeeded in some areas and failed in others. There are documented results and relevant subjects to consider, when working with online talent development in the future.

The conceptual process during the project period emphasized on the Nordic dimension, as it was the initial approach and vision on how to reach the target group. The dvoted brand should fulfill the needs from all the five Nordic countries. The timing of the concept was good, because other studies and experiences showed that there was a gap here. The solution of the challenges (the concept) was also the best approach to seize under the circumstances. During the project period all visions, strategies and actions were well defined and argued. But it was also unexplored territory. It was a new way to approach the target group and even though visions looked obvious on the paper, not everything was successful in reality. By creating a nordic brand, it was a challenge to communicate relevant and personal on an individual level. There was a need to balance between the Nordic and the national dimension. A balance dvoted did not reach. In reality it had the effect that users had a hard time identifying with the Nordic level, as it still was distant from them. For them the local environment around them (the national level) was relevant, but did not shine through in the content and interactions on dvoted.

Another problem was that the concept of dvoted focused on too many objectives. dvoted were supposed to be both an online filmschool, a distribution hub, a link to the industry, a conversation room and a marketing channel. An impossible task to do for limited resources. A more defined focus, followed by strategies and visions emphasizing this, could have made a more focused approach.

Working with dynamic and constantly evolving online communication is a continuous process, which demands constant developing and maintaining on both the technical systems and the communications flow and information schemes. During the project period dvoted was constantly under development, but given the limitations on resources, it was hard to compete with low threshold sites like Youtube, Facebook and Vimeo. As described earlier in this report, dvoted was always one step behind, which had a big influence on the usage of dvoted. Fortunately the idea behind dvoted was so unique for the main users that they were patient and had a constructive role in evolving the site.

Using online communication to facilitate a conversation about film, a highly visual expression, also contained some contradictions that formed the content and feel about dvoted. Except for the Arena, the discussion about films and filmmaking was based on the written word. It makes it difficult to use dvoted as a platform for talking about framing, sound, editing and feelings. The written word is better to write about technical questions, the script and analysis.

As described earlier, over time, there was an elitist feel to dvoted, that scared new and young users away. It was hard to be new on the site because the active users showed less interests in newbie questions and rough cuts. You had to be quite serious and make content of a certain quality to be on dvoted. The balance of being elitist and still being welcoming was a challenge, especially when working with a user generated site, where the users created the initial feel of the site.

This also shows something about the approach, that the online communication demanded. It was not an academic exercise. It was not a teacher telling a group what to do, ending with an academic evaluation of what the group had done. The production process, leading to the distribution of the movies on dvoted, was much closer to the way real movies are produced. "Learning by doing" and "learning by failing" is a very respected way of learning the art of filmmaking. dvoted was hard and honest and only the best floated to the top. A statement that was visual in the statistics and emphasized in the overall vision of targeting the talented few, instead of the wide mass.

Time will tell whether or not dvoted actually made a difference for the young talents. The next generation of young Nordic filmmakers could very likely have been a member on dvoted once, and if that is so, then dvoted could be considered a success. Until we learn that, one could argue that the whole process of dvoted (as argued in this report) already have had different benefits for specific users, partners and the people involved with dvoted in the different Nordic countries.