

DANISH DOCUMENTARY PRESENTS

A FILM BY MIKALA KROGH

THE NEWSROOM OFF THE RECORD

Will tomorrow be the last call for your daily newspaper?



THE NEWSROOM OFF THE RECORD

A FILM BY MIKALA KROGH

DANES LOVE TO BERATE their major national tabloidpaper, Ekstra Bladet. The paper is persistently accused of going too far and being immoral and sensationalistic. Of going after the scandal, prying into the private lives of celebrities and displaying unscrupulously exaggerated placards.

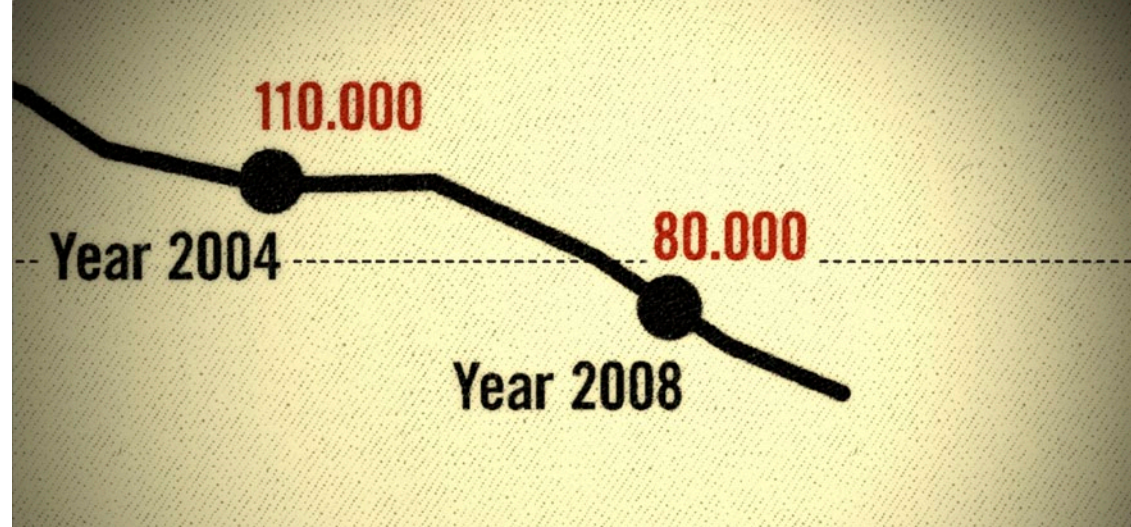
STILL, THE MORE than 100-year-old newspaper has become an institution in the Danish media. And despite the Danes' reservations, Ekstra Bladet still sets the agenda when it takes on the role as 'watchdog of society' and 'spokesman for the common man'.

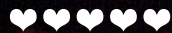
THE FILM OFFERS an intensely close portrait of the newsroom during one of its most turbulent years marked by controversial and agenda-setting cases and heavily vociferous criticism of the paper's editorial line.

WE GET A CLOSE-UP glimpse of how the paper's staff deals with the many ethical dilemmas they are caught in every day when trying to meet the demands and expectations of the editors. We follow the front page battles and watch how the paper's journalists creatively, inventively and tenaciously test the moral of moralizing politicians. And we follow one of the most discussed in Danish medias, the Somali hostage case, from inside the editor-in-Chief's office when the paper draws massive – and harshly criticized – attention to the Danish hostages. Does the paper and does editor-in-Chief Poul Madsen go too far to get interviews with hostages, shipping magnates, mercenaries, etc? Do they just want to sell more papers, no matter the cost, or are they serving a higher cause?

BEHIND THE FAÇADE another drama unfolds; the readers are abandoning the paper, and the circulation figures for the print edition of Ekstra Bladet are plummeting. The situation is grave, and a series of difficult, but necessary decisions regarding, for instance, layoffs and renovating the paper's contents must be made, if the paper is to survive. The film follows editor-in-Chief Poul Madsen's attempt to navigate Ekstra Bladet in the rough seas that may ultimately lead to the final goodbye to the paper edition.

THE NEWSROOM – OFF THE RECORD is a film about an old-fashioned tabloid that must adapt to modern times, about media that compete on news, scandals and sensations, and about an era of media history that may be coming to an end.





Dorte Hygum
Politiken



"An important and worth seeing film"
Allan Berg Nielsen – Filmkommentaren



"An excellent film"
Niels Lillelund – Jyllands-Posten



"Breaking news: This is a good film"
Morten Vejlgård Just – FilmZ



"Brilliant"
Jeppe Duvå – Kristelig Dagblad



Per Juul Carlsen – Filmland



"Thought-provoking, intrusive
and melancholic entertaining"
Niels Lind Larsen – BT



Christoffer Bagger – Filmcitat.dk



"Remarkably intrusive"
Anders-Peter Mathiesen – EKKO



Jakob Qvist – Ekstra Bladet



"Fascinating double portrait"
Uffe Paulsen – Soundvenue



Sørine Gotfredsen – Berlingske

"Breathtaking entertaining"

Lasse Ellegaard – Information



"Quite interesting"
cphculture.dk



Maria Månson – Filmselskabet



"Strong, intelligent and well produced"
Astrid Maan Thomsen – CinemaOnline



Frederik Vandrup – Cinemazone



"An exciting insight into Denmark's
most controversial daily newspaper"
Michael Madsen – Avisen.dk



Sophie Engberg Sonne – Close-Up

THE NEWSROOM – OFF THE RECORD

by Freddy Neumann

A NEWSPAPER MARKET without economy, fading advertisements, and a very tough competition from digital media – all this is not a local Danish or a national problem – it is a global tendency which can threaten the democratic debate and by that democracy itself.

THE NEWSROOM – OFF THE RECORD has been the object of a heated debate and discussion both inside and outside the world of the media. The film deals with one of the main problems for the newspaper media in these years where news move from the traditional (print) media to digital platforms.

THE LAUNCH strategy of this film has both the potential of setting the tone in a open debate of the media as such and by having a huge potential as teaching material with an educational impact.

THE FILM'S UNIQUE insight in the editorial decision making and working processes opens a debate and discussion of journalism, ethics of the media and the self created crisis of the print media: How much quality can we expect from the media? How far do we allow the media to go? Have the media lost their momentum – and should they have foreseen their own death?

NO ONE is better – or more eager – to discuss the media and journalism than the media themselves. That is why this film has an outstanding possibility to be widely spread by creating attention and ownership among journalists – especially those working with the many dilemmas of the media. This can be done by establishing a close connection to these networks and bring the tree main questions from the film into a national context: Can we as media consumers have demands to our media? Do we have the media we deserve? What kind of media do we want to have in the future?

THE DISCUSSION should be supported by media-researchers, politicians and representatives from the media in exclusive shows for media organizations. The discussion is framed by setting the agenda in a way that makes it possible to maintain the themes of the film in a relevant and national context – by that the film can be discussed in every platform and network.

ON THE FILM'S OWN TURF the launch was done with a specific focus on the media situation as such, and the film by that became an ideal opportunity for other media groups to comment on the media crisis in general – without talking about their own troubles – because no editor want to expose his own crisis in the open.

LIKEWISE the film has a great potential as teaching material – and can be introduced to teachers in media at high schools, etc. In the film there are several angles and focus can e.g. be set on the media's impact on the news during times, and on innovation in the European media groups.

USEFULL LINKS

European News Paper Publisher's Association www.enpa.be
Organization of News Ombudsmen <http://newsombudsmen.org>
Huffington Post: <http://www.huffingtonpost.com/>
Huffington Post Live: <http://live.huffingtonpost.com>



DIRECTOR MIKALA KROGH

Having started her career very early in life, documentary director Mikala Krogh (born 1973) is already an institution within Danish documentary filmmaking. When graduating from The Danish Film School as a documentary director in 2001, Mikala Krogh had already worked with Danish documentary's grand old man Jørgen Leth on his classic, *Haiti: Untitled* and produced a number of radio programs for Danish Radio P4. Mikala Krogh's style of filmmaking is distinct and original and her topics often serious. Krogh is never afraid of making films that matter, working with topics such as child cancer, pollution and overpopulation, Nazi guilt and forgiveness, prostitution and drug dealing. Her extensive filmography counts a number of national and international hits, including *The Newsroom – off the record* (2014), *A normal life* (2012), *Cities on Speed: Cairo/Garbage* (2009), *Everything is Relative* (2008), *Beth's Diary* (2006) and *My Grandfather's Murderer* (2004).

FILMOGRAPHY

The Newsroom – off the record (2014)
A Normal Life (2012)
Cairo Garbage – Cities on Speed (2009)
Everything is relative (2008)

PRODUCER SIGRID DYEKJÆR

Sigrid Dyekjær has worked as a producer on both feature films and documentary films since 2000. She was the producer of *The Monastery*, winner of the Joris Ivens Award at IDFA in 2006, and nominated for a European Film Award and several other awards. Sigrid Dyekjær is one of the most experienced producers in Denmark both when it comes to national documentary films, but also international documentary films as regards financing, producing and creative consulting on films. In her spare time she teaches at the National Film School of Denmark, and she also holds master classes and lectures at film schools around the world and courses in documentary filmmaking like *Bridging the Gap*, and pitch sessions around the world. She is educated in dramaturgy from the University in Århus, and has a partnership of Danish Documentary Production.

FILMOGRAPHY (selected titles)

The Newsroom – off the Record (2014)
Ai Weiwei: The Fake Case (2013)
Free the Mind (2012)
Svend (2011)
The Good Life (2011)
Cities of Speed: Cairo Garbage (2009)
Mechanical Love (2007)
The Monastery (2006)



DANISH DOCUMENTARY PRODUCTION

was founded by four award-winning directors and their producer. Director Phie Ambo, *Good things Await*, *Free the Mind*, *Mechanical Love*, *Gambler*, *Family* (IDFA winner), Director Pernille Rose Grønkjær, *The Monastery* (IDFA winner), *Love Addict*, Director Eva Mulvad, *The Good Life*, *Enemies of Happiness* (Sundance

and IDFA winner), Director Mikala Krogh, *The Newsroom – off the record*, *A Normal Life*, *Cairo Garbage*, *Everything is Relative*. Producer Sigrid Dyekjær, *Something Better to Come*, *The Newsroom – off the record*, *Ai Wei Wei – The Fake Case*, *The Monastery*, *Mechanical Love*, *The Good Life*, *Free the Mind*, *Love Addict*, *A Normal Life*.

FORMAT

DCP

LENGTH

97 minutes and one hour version



CONFIRMED FESTIVALS

CPH:DOX 2014

IDFA 2014

PRESS CONTACT

Freddy Neumann
neumann@mail.dk

FESTIVAL AND SALES CONTACT

Danish Documentary Production ApS
info@danishdocumentary.com

Kvæsthusgade 5c, 1. sal
1251 København K
Denmark

CONTACT

Producer Sigrid Dyekjær
Sigrid@danishdocumentary.com
www.danishdocumentary.com

WWW

ekstrabladetfilm.dk

THE NEWSROOM OFF THE RECORD

DIRECTOR AND CINEMATOGRAPHER MIKALA KROGH

FILM EDITOR KASPER LEICK

SOUND DESIGNER RASMUS WINTER

COMPOSER JONAS STRUCK

GRAPHICS TØRSTEN HØGH RASMUSSEN

PRODUCER SIGRID DYEKJÆR

PRODUCED WITH THE SUPPORT OF

DANISH FILM INSTITUTE

TV 2 DANMARK

POOLS AND LOTTERY FUNDS
OF THE DANISH MINISTRY OF EDUCATION

IFLA

TV2

DANISHDOCUMENTARY



TRAILER

DANISHDOCUMENTARY