

Thorgeir Logason

TV Director / Producer

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Notable projects





My career

My television career began in 2019 following the bankruptcy of my former employer, WOW air. Prior to that, I had produced and hosted Sparkvarpið, a podcast that ran from 2016-2018, which became a key stepping stone into Iceland's big-market media.

In the months following WOW air's collapse, I started as a graphics operator for soccer matches at Stöð 2 Sport, covering nearly every match.. My deep knowledge of the sport accelerated my growth in the role. Just four months later, RÚV reached out, offering me a position as a production assistant where I focused on archiving and assisting producers with studio and news coverage. Simultaneously, I was asked to serve as a graphics operator for Körfuboltakvöld (Stöð 2 Sport), Iceland's premier basketball show. This show garnered two Edda nominations for Sports Program of the Year and won an Edda Award for Best Show of the Year, voted by the public. Which was a great honor. The Edda awards are the highest recognition honor within TV and movies.

Within just three years, I rose through the ranks to become a director for RÚV and Stöð 2 Sport (now SÝN). I also served as editorial director for Viaplay's coverage of the prestigious UEFA Champions League, a role where I was tasked with writing insightful scripts and visually compelling content while assisting the director in executing the pre and on-air production. I ensured that my soccer knowledge and creative perspective were reflected in every script. Later (in 2023), Viaplay's coverage of the Champions League merged with Stöð 2 Sport, and this transition expanded my role into becoming a broadcast designer for the Champions League in Iceland.

In 2021, I was given my first show to direct, Seinni bylgjan at Stöð 2 Sport, which similar to Körfuboltakvöld covers the National League (Olís deildin) but in Team Handball which is widely popular in Iceland. I completely revamped the show's identity and emphasis, making it more appealing to the audience. I also took on the responsibility of managing production for all games in Olís deildin, including both men's and women's matches, as well as the playoffs. This role involved overseeing every aspect of the broadcast to ensure high-quality standard.

Since becoming a director, I have led coverage of both men's and women's national team games in soccer and handball, adhering to global standards set by corporations such as UEFA and EHF. I have also directed major events such as the Handball Final Four and Cup Finals in soccer, for both men's and women's.

In 2023, I took on the role of director and producer for Stofan, RÚV's pre- and post-show that provides in-depth analysis of Iceland's national teams during major international tournaments. Each January, Stofan attracts an impressive nationwide viewership of 45% or more during international handball games. I had the honor of directing and producing the show for its third consecutive year in January 2025.

Throughout my career, I have had the privilege of directing and producing coverage of high-profile international tournaments, including the FIFA World Cup 2022, UEFA Euros 2024, and the Women's World Cup 2023 for RÚV. A significant highlight of 2023 was my oversight of the integration of a virtual studio into RÚV's production process, which greatly enhanced the broadcast's visual quality and viewer engagement.

Over nearly six years I have worked for every major media company in Iceland except one (Síminn). My roles within television have been diverse, including positions such as Playout, Graphics, Editorial, Broadcast Designer, Assistant Director, Archiving, Producer, and Director.

I am accustomed to managing high-level productions that involve multiple cameras and extensive resources, often handled by large crews. My goal is always to be innovative and creative, while maintaining a high standard of professionalism and quality. I think my passion for sports and TV is what has driven my early rise and success in the industry in Iceland.





Nominations and award

Over the course of my career, I have contributed to television programs that have received three nominations and won one Edda Award – which is the highest honor in Iceland's TV and movie industry. All three nominations were in the category “Íþrótttaefni ársins” (Sports Program of the Year).

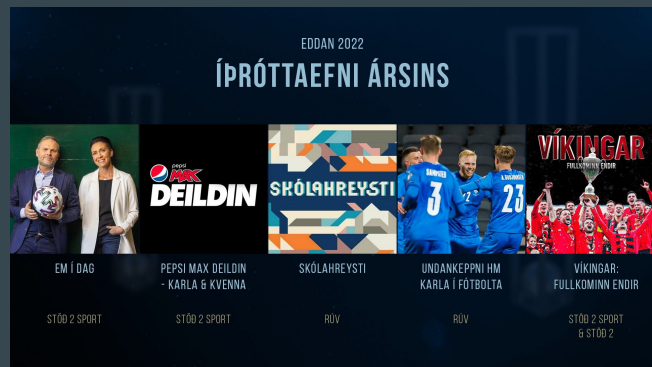
In 2020, just a year after joining Körfuboltakvöld, the show won an Edda Award for “Besta sjónvarpsefni ársins” (People's Favorite Show), as voted by the public. At that time, I worked on the show as a graphics operator.

In 2022, I served as a Playout/Editor for EM í dag, which covered the UEFA Euro 2020 competition.

My only nomination as a director/producer came in 2023 in my first year directing Stofan when the show was nominated for Best Sports Program of the Year for our coverage of FIFA's World Cup in Qatar.

However 2023 was the last time the award was presented for outstanding production in television as the Edda Awards shifted their focus solely to movies, and no TV awards were given for that year or the following

Award Recognition: 3 Nominations & 1 Win



Projects



'Stofan' / FIFA World cup 2022

Role: Lead Director / Producer

Network: RÚV - The national broadcasting service of Iceland

Description: Primary coverage for the Icelandic rights holder of the FIFA World Cup in Qatar. The production included live game broadcasts with pre-match and halftime analysis from the studio, as well as a daily recap show. Both programs utilized a five-camera setup, audio, playout.

Responsibility: I was responsible for being the lead director RÚV's coverage of every match. As the director, my role involved collaborating with our team on-site, our TV host and on-screen talent while maintaining workflows for audio, technical teams, editors, and camera personnel. Along with my editors, I worked on the pre-show, highlighting both teams' strengths and weaknesses. During the games, I made editorial decisions for our halftime and post-game coverage.



Nominated for best sports program of the year

Images from the production of 'Stofan' 2022



Integration of a Virtual studio for RÚV

Role: Producer

Network: RÚV - The national broadcasting service of Iceland

Description: In late 2022, RÚV made the decision to implement multi-camera green screen production, partnering with Pixotope to facilitate the process. The development was fast-paced, involving the integration of Pixotope with Unreal Engine, calibrating cameras, and creating an in-house infrastructure. A set designer was also brought on board to help bring the vision to life. This culminated in January 2023, when Stofan became the first live virtual multi-camera show in Icelandic television history.

Responsibility: I was one of the few involved in the process from the very beginning. As the producer and director for Stofan, I was brought in to oversee the design process and ensure I was well-versed in the technical aspects of the production. I also handled the communication part with our designer, Myreze, on behalf of RÚV.



Stofan / EM í handbolta (e. European championship in Team Handball 2024)

Role: Director / Producer

Network: RÚV - The national broadcasting service of Iceland

Description: Primary coverage for the Icelandic rights holder of the European championships in handball. The program includes a live broadcast of Iceland's games with pre, halftime and post-game analysis in studio - 5 cameras, audio, playout and graphics.

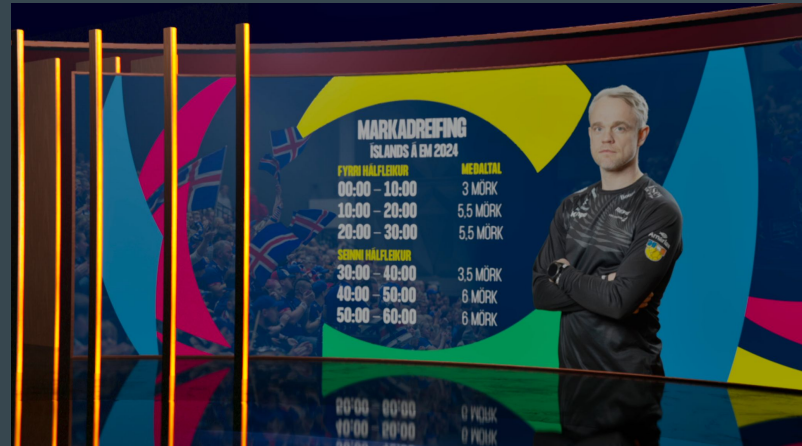
Responsibility: I was responsible for overseeing all aspects of the production for Iceland's matches, including social media content, as well as the tournament's final. This included managing both the graphical elements and virtual graphics for the broadcast. The tournament ran from January 11th to 29th. As the director, my role involved creating the rundown and script for the show, collaborating with our team on-site, our TV host and on-screen talent, and ensuring smooth workflows for the audio, technical teams, editors, and camera personnel - a total of 33 crew members. Before and during the games, I made editorial decisions to enhance our analysis and visual presentation..



43% viewership nationwide



Images from our first virtual production



'Stofan' / Euros 2024

Role: Director / Producer / Broadcast designer / Editorial director

Network: RÚV and RÚV2

Description: Primary coverage of the UEFA European Championship for Iceland's rights-holding broadcaster. The production included live game broadcasts with pre-match and halftime analysis from the studio, as well as a daily recap show. Both programs utilized a four-camera setup, audio, playout, and AR graphics

Responsibility: I was responsible for overseeing all aspects of the production throughout the tournament, including managing the graphical elements of the broadcast. I designed the overall concept and vision for our virtual graphics and studio. Additionally, I directed and made editorial decisions for EM Kvöld, our daily recap show. This program featured a daily segment that I directed, offering in-depth analysis and storytelling. Together with my editors, I worked on the pre-show, analyzing both teams' strengths and weaknesses to provide insightful and engaging coverage for our audience.



50% viewership nationwide



Images from the production of Stofan 2024



'Stofan' / World championship in Team Handball 2025

Role: Director / Producer / Broadcast designer

Network: RÚV - The national broadcasting service of Iceland

Description: Primary coverage for the Icelandic rights holder of the World championships in handball. The program includes a live broadcast of Iceland's games with pre, halftime and post-game analysis in studio - 5 cameras, audio, playout and graphics.

Responsibility: I was responsible for overseeing all aspects of the production for Iceland's matches, as well as the tournament's final. This also included managing the graphical elements of the broadcast, as well as designing the concept and vision for our virtual graphics and studio. The tournament ran from January 15th to February 2nd. As the director, my role involved collaborating with the host and on-screen talent while maintaining workflows for audio, technical teams, editors, and camera personnel - a total of 33 crew members. Along with my editors, I worked on the pre-show, highlighting both teams' strengths and weaknesses. During the games, I made editorial decisions for our halftime and post-game coverage.



66% viewership nationwide

Images from the production of Stofan 2025



'Stofan' / UEFA Women's EUROS 2025

Role: Director / Producer / Broadcast designer

Network: RÚV - The national broadcasting service of Iceland

Description: Primary coverage of the UEFA European Championship for Iceland's rights-holding broadcaster. The production included live game broadcasts with pre-match and halftime analysis from the studio, as well as a daily recap show. Both programs utilized a four-camera setup, audio, playout, and AR graphics

Responsibility: I was responsible for overseeing all aspects of the production throughout the tournament, including managing the graphical elements of the broadcast. I designed the overall concept and vision for our virtual graphics and studio. Together with my editors, I worked on the pre-show, analyzing both teams' strengths and weaknesses to provide insightful and engaging coverage for our audience. We made good progress in utilizing the AR studio using new positions within the studio.

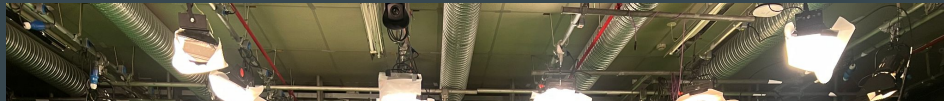


Images from the production of Stofan 2025



Stofan

Behind the scenes



Skólahreysti 2024 (e. School fitness)

Role: Director

Network: RÚV - The national broadcasting service of Iceland

Description: Skólahreysti is a live nationally televised elementary school competition with a 19-year history on RÚV culminating in five televised semi-finals and a grand final. The competition features 14–16-year-old students testing their strength, endurance, and agility in various physical challenges. The show runs for 60 minutes and is a fast paced program with interview intermissions. The show is hosted by young and promising TV talents selected by RÚV.

Responsibility: In 2024, I directed the semi-finals and final of Skólahreysti. My role involved close collaboration with the tournament hosts to elevate the competition into a large-scale production. I was responsible for writing the running order and script, as well as developing a comprehensive camera plan to ensure clear coverage and smooth execution of the event. The show featured 6 fixed position cameras, 2 handheld cameras, 1 remote camera, a crane camera, replays, audio and graphics.



Images from the production of Skólahreysti 2024



Úrslitaleikir í bikarkeppni handbolta - Cup finals in team handball

Role: Director

Network: RÚV - The national broadcasting service of Iceland

Description: The Final Four in team handball is one of the most anticipated sports events of the year in the Icelandic sport landscape. I've twice directed the final four, in 2022 and in 2024.

Responsibility: I was responsible for directing both studio coverage and live matches, as well as video editing pre-show montages and features. My role also included making editorial decisions, designing informal on-air graphics, and developing a comprehensive camera plot. The live event featured nine fixed-position cameras, one handheld camera, one remote camera, one super slow-motion camera, sideline reporting, graphical analysis, two replay operators, audio engineers, and a dedicated graphics team.



RÚV's pre game coverage of the Cup final in Team handball



VALUR

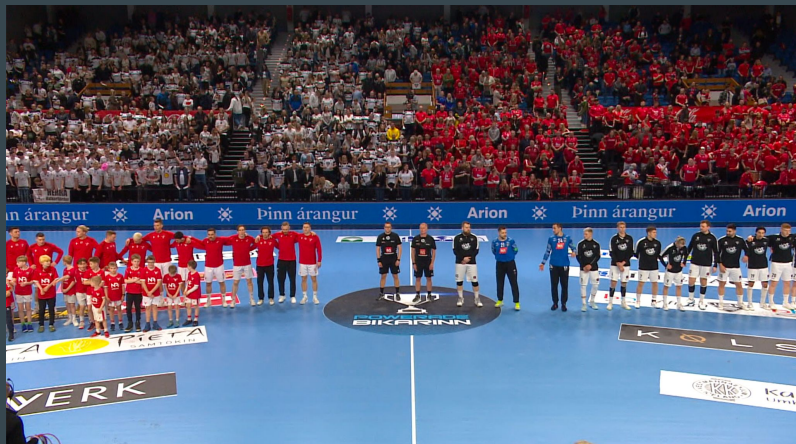
12X Bikarmeistarar
Þjálfari: Óskar Bjarni
Unnu bikarinn síðast 2022
Sitja í 2. sæti í Ólis deildinni

Markahæstu leikmenn
Benedikt Gunnar 5.9 mörk
Ísak Guðafsson 4.9 mörk
Magnús Óli 4.6 mörk

Leiðin í úrslit
16-liða ÍBV U 19-41 Valur
8-liða Valur 36-26 Selfoss
4-liða Valur 26-32 Stjarnan



Cup Final - in-game angles and coverage



Cup Final - in-game angles and coverage



Seinni bylgjan / Olís deildin (The National Team handball league)

Role: Lead Director / Producer

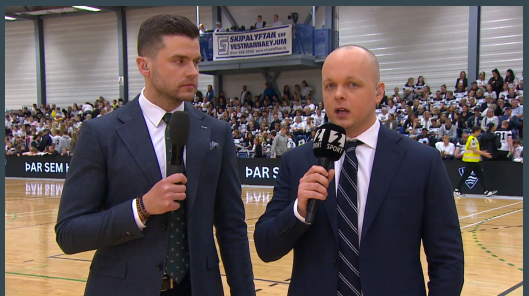
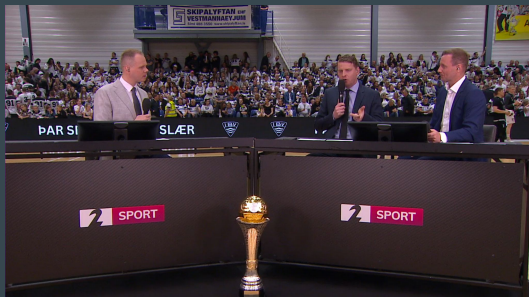
Network: Stöð 2 Sport

Description: A popular show covering Iceland's national sport, handball. It aired from September through late May, providing comprehensive coverage of the regular season, playoffs, and finals. The show was on location for all playoff games and was well received for its strong execution, high production quality, and in-depth analysis.

Responsibility: I served as the showrunner for two successful seasons, overseeing all aspects of our coverage. This included coordinating with league officials, designing workflows, directing, managing the crew, creating camera plots, and scripting show segments such as montages and feature pieces. During the finals, I led a 25-person crew, including camera operators, audio engineers, technical engineers, playout and graphics operators, video editors, TV hosts, commentators, sideline reporters, and other on-air talent.



Coverage of the Finals in Team handball (Olis deildin) 2023



Meistaradeildarmessan - Editorial director / Broadcast designer

Champions League coverage for Viaplay and Stöð 2 Sport



LÍF EFTIR GUARDIOLA

STJÓRAR BARCELONA

TITLAR	
TITO VILANOVA	1
JÚLÍ 2012 TIL JÚLÍ 2013	
GERARDO MARTINO	1
JÚLÍ 2013 TIL MAÍ 2014	
LUIS ENRIQUE	9
MAÍ 2014 TIL MAÍ 2017	
ERNESTO VALVERDE	4
MAÍ 2017 TIL JANÚÁR 2020	
QUIQUE SETIÉN	0
JANÚÁR 2020 TIL ÁGÚST 2020	
RONALD KOEMAN	1
ÁGÚST 2020 TIL OKTÓBER 2021	
XAVI	2
NÓVEMBER 2021 TIL MAÍ 2024	



PEDRI
17 ÁRA

EGGN FERENCVÁROS

GAVI
17 ÁRA

EGGN ELCHE

LAMINE YAMAL
16 ÁRA

EGGN GRANADA

MARC GUIU
17 ÁRA

EGGN ATH. BILBAO

BARNUNGIR MARKASKORARAR
UNDIR STJÓRN XAVI

BERLÍNARBÚAR ÞURF AD STANDA SAMAN TAPAD 8 LEIKJUM Í RÖÐ

- UNION BERLIN 0-3 LEIPZIG
- WOLFSBURG 2-1 UNION BERLIN
- REAL MADRID 1-0 UNION BERLIN
- UNION BERLIN 0-2 HOFFENHEIM
- HEIDENHEIM 1-0 UNION BERLIN
- UNION BERLIN 2-3 BRAGA
- DORTMUND 4-2 UNION BERLIN
- UNION BERLIN 0-3 STUTTGART



CHRISTIAN PULISIC

25 ÁRA

- 4 MÖRK Á TÍMABILINU
- 1 MARK Í 30 LEIKJUM Í FYRRA
- TVISVAR SKORAÐ MEIRA EN 2 MÖRK Á TÍMABILI

DORTMUND
CHELSEA
AC MILAN





CHAMPIONS LEAGUE FINAL		
INTER - PSG		
31st of may 2025		
PRESHOW		
Item	Tími	Handrit
INTRO: CHAMPIONS LEAGUE™ PROMO: INTER - PSG PLAYOUT: PICTURES FROM MUNICH IN STUDIO: FIRST THOUGHTS LOWER THIRD: KJARTAN (HOST) LOWER THIRD: ALBERT LOWER THIRD: ARNAR SKILT: BRACKET PLAYOUT: TEAM ARRIVALS		
Kjartan opens the show. It is the 189th and final match of this season's UEFA Champions League. This is the fifth time the final has been played in Munich and on every previous occasion a new champion has been crowned there, a fact that should give PSG extra belief. Standing in their way is a resilient Inter side chasing their first European title since 2010. We will have a quick opening chat before looking at the bracket. This is a final few predicted. The two fashion capitals meet. Earlier in the season we mentioned Inter as a possible dark horse, but not many agreed. PSG have probably been the most entertaining team of the tournament, although they did lose three of their first six group matches. There are plenty of contrasts in this matchup: youth against experience, defense against attack. Was the Barcelona game the perfect preparation for Inter on their way to facing PSG in the final? Are PSG clear favorites here? These clubs have not met before in the Champions League, and now their first meeting comes in the final. The last Italian winner was Inter in 2010. The last French winner was Marseille in 1993, and that final was also played in Munich.		

PLAYOUT: BEST MOMENTS	We will take a short look back at this year's competition and its new format. Kjartan will then lead Albert through the most memorable moments. 10. Feyenoord comeback against City, 9. Raphinha winning goal against Benfica, 8. Håkon equalizer against Dortmund 7. Yamal's performance against Inter in the first leg, 6. Kona chance against PSG, 5. The Liverpool vs PSG tie, 4. Donnarumma save against Ødegaard, 3. Rice's free-kick goals, 2. Acerbi goal against Barcelona, 1. The penalty taken by Álvarez in the shootout against Real Inter: There has been talk that Inzaghi might leave Inter after the season, but he denied that outright at yesterday's press conference. Inter missed out on the league title at home — Pedro's equalizer for Lazio in the 90th minute of the second-to-last match put an end to their chances. Inter have only lost one game in the Champions League this season, against Leverkusen in the group stage. PSG: Kimpembe and Marquinhos are the only players left from the starting XI in the 2020 final. Marquinhos is the only PSG starter today with previous Champions League final experience. Inter, by comparison, has eight. Luis Enrique has the chance to win the competition for the second time, having lifted the trophy with Barcelona in 2015 after convincingly beating Juventus in the final. He could become the seventh manager to win the Champions League with two different clubs, and only the second to win the treble with two different clubs. Kjartan then throws it to Gummi in Munich, who goes over the starting lineups and how the teams shape up. For PSG, Kimpembe is on the injury list but the rest of the squad is fit and ready. Inter got Pavard back, and he's expected to replace Bisseck. Lautaro and Marcus Thuram both limped through the tie against Barcelona, so their fitness is still in question. We can also look at some contrasts. Inter's squad is much older, less expensive, and not much changed from their last final. PSG's starting XI has an average age of 24.7, while Inter's is 30.4. PSG rank second in passes per game, while Inter are fifth in PPDA. Interestingly, the teams in first through fourth in that category all went out in the group stage. That tells us Inzaghi is unlikely to press PSG high today, and instead will sit deeper, as his side have been known to do.
LINEUPS: INTER LINEUPS: PSG PITCH SIDE: GUMMI OG KHF	
GRAPHICS: CONTRASTS IN AGE AND PRICE	

INTER	
GRAPHICS: INFO ABOUT INTER	The goalkeepers for both teams have been outstanding. The last goalkeeper to be named Man of the Match in a Champions League final was Oliver Kahn in 2001. Sommer has conceded 11 goals, Donnarumma 14. Sommer has five goals prevented, the most in the competition. Sommer, along with Pavard, is playing in his home country. Since 1974, only three goalkeepers have had a better penalty shootout record than Donnarumma, who has an 85.7 percent success rate. Dumfries contributed to five goals in the last tie. Dimarco had to go off in both matches against Barcelona. Inter have scored seven goals from crosses, the most in the competition. Denzel Dumfries was signed as Inter's replacement for Hakimi when the Moroccan moved to Paris. Aside from the Barcelona tie, Inter have conceded only five goals in 12 matches in the competition. They conceded six goals in those two games against Barcelona alone. That winning goal reflects the heart of Inter in so many ways. Acerbi scored his first European goal against Barcelona, a remarkable story. He did not play in Serie A until the age of 22. He was diagnosed with testicular cancer during the 2013–14 season while playing for Sassuolo. He has said the illness saved him from alcoholism, which had gripped him after the death of his father, while he was at AC Milan. Now, at 37, he is playing for Inter and competing for every title. Acerbi also kept Erling Haaland under control in last year's final against City. Lautaro has scored nine goals in the Champions League this season, equalling Crespo's record for the most goals by an Inter player in a single campaign. Arnar has notes on the partnership between the two strikers. Inter are the only team from Italy to reach beyond the round of 16 this year. It has been 15 years since an Italian side last won the Champions League, that team being Inter. They lost the 2023 final to City, a tight match where Lukaku squandered key chances. In the likely starting XI for Inter, eight players were also in the lineup for that final.
PLAYOUT: WINGBACKS INTER	
PLAYOUT INTER TEAM MARKING	
PLAYOUT: ACERBI WARM UP	
PLAYOUT ACERBI GOAL VERSUS BARCELONA	
PROFILE: INTER STRIKERS	
PLAYOUT: LAUTARO & MARCUS WARMUP	
GRAPHIC: LAUTARO OG MARCUS	

Söngvakeppni SAMFÉS 2023 (e. SAMFÉS song contest)

Role: Director

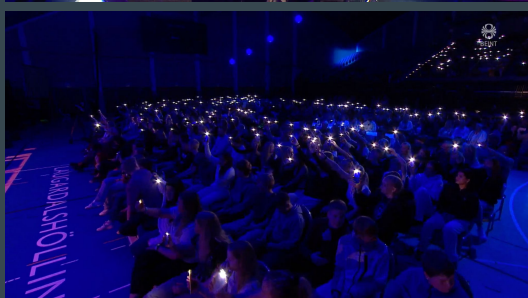
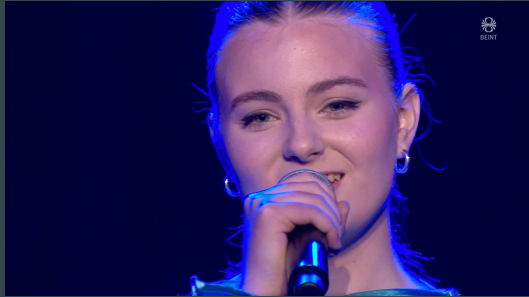
Network: RÚV

Description: Söngvakeppni Samfés is Iceland's largest youth singing competition since 1990. It brings together teenage performers from across the country, giving young singers a national stage to showcase their talent. Many well-known Icelandic artists first gained recognition through the competition, which has become a cornerstone of youth culture and music in Iceland.

Responsibility: My role included designing a detailed camera plan, leading the production team, and coordinating with representatives from the Samfés organization throughout the event planning process. I also worked closely with the host and contestants to ensure smooth show flow and seamless integration between performances, interviews, and stage transitions.



Söngvakeppni SAMFÉS 2023 (e. SAMFÉS song contest)



Podcast host and producer for both Kjarninn and Vísir

Sparkvarpið at Kjarninn (2016-2018):

Sparkvarpið was a weekly football podcast that covered various niche aspects of the sport. I produced and hosted the show, exploring a wide range of football-related topics, including politics, football history, culture, and more. Sparkvarpið was one of the first podcasts ever produced in Iceland.

One of our most-listened-to episodes was "Lisbon: Where Stars Are Born and the Bela Guttman Curse Lives On"

Punktur og Basta at Vísir (2023-24):

Punktur og basta was a show dedicated to Italian football, analyzing the key moments and artistry of each Serie A match. I produced and hosted the show, providing in-depth coverage of the league's biggest stories, tactical trends, and historical context. Our most-listened-to episode reached 4,500 listens.



Notable episodes for Sparkvarpið

- The Camorra Mafia and a Dramatic Relegation Escape in Italian Football
- Graham Potter: Swan Lake and Swedish Meatballs
- Does Russian Football Need a Unified Moscow Team?
- The Basque Country: Pride, Tradition, and Football
- How Should Possession Be Calculated?
- Lazio and Leeds: Teams that dream too Big
- Sunderland: Cursed Cats of the North
- Bernard Tapie: The Hopeless Romantic

