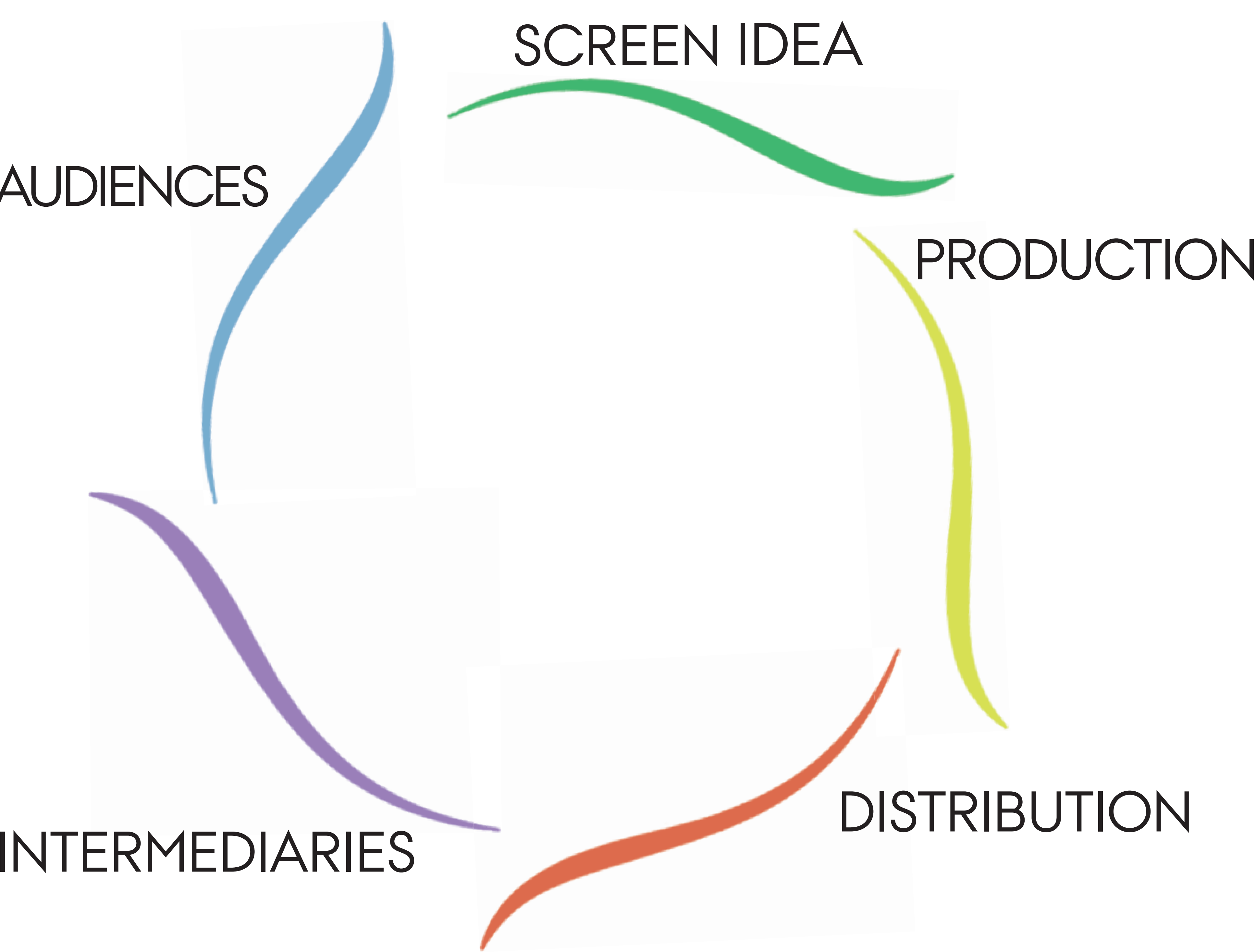


# WHAT MAKES DANISH TV DRAMA TRAVEL?

Anne Marit Waade



“ To be able to sell the series to international markets, we need to be involved in the production at an early stage. This means that it is not any longer the final product we are selling, but a future super project, and to do so, we need to get involved in the process of employing creative personnel.

Helene Aurø, DR Sales, Sales and Marketing Director, Copenhagen 23 June 2014.

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“ We had this afternoon watching, and we pick this one, *The Killing* (...). We went off and bought 20 episodes for peanuts. I mean nothing. I can't tell you how much, but it was so cheap, because as far as the Danes were concerned it was done. (...) We bought all 20 hours for less than we pay for a single of *Mad Men*.

Richard Klein, former Controller, BBC4 (2008-2013), interview February 24th 2016, London

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“ We experience an increasingly interest for our creative personnel and producers from abroad, not least the great ones. People are approaching us from the entire world. Script writers, actors, directors – in particular the scriptwriters. This is challenging for us – how can we match the German and French mastodons?

Peter Bose, producer & partner, MisoFilm (Dicte, 1864, Varg Veum, Modus, Acquitted) interview 25 June 2014.

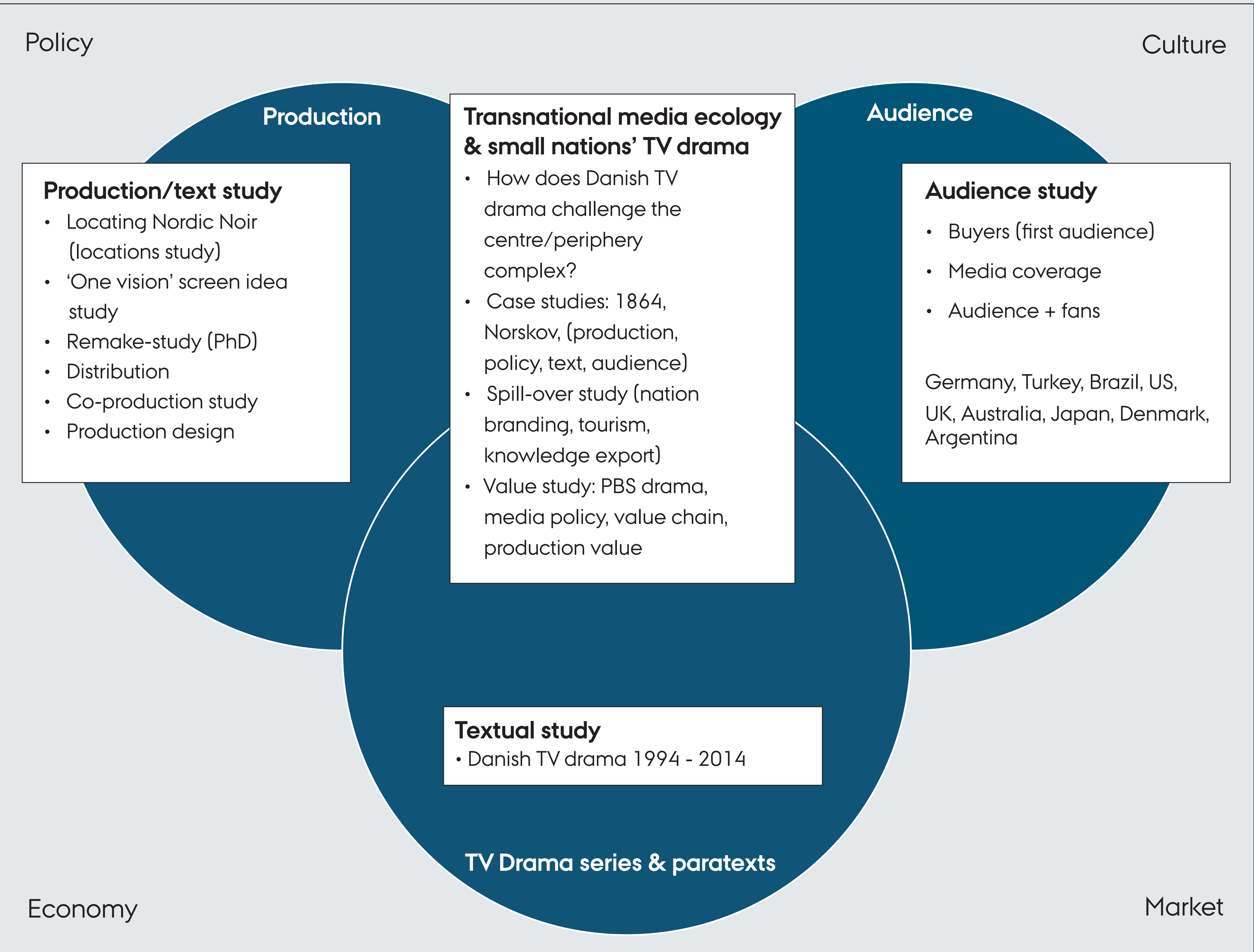
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“ We wanted to be considered as a DR series, even though the Danes did not put much money in the production. SVT did. But we needed the DR brand to access international markets.

Bo Ehrhardt, Nimbus Film, 21 March 2014 (Danish co-producer, *The Bridge*)

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Based on our empirical study, we have developed a model for studying travelling TV drama series and the particular value creations at all stages of TV drama productions, from idea to production, distribution and reception.



Transnational Television Drama Conference