For many years, Danish television drama was primarily produced by the Danish Broadcasting Corporation (DR) based on specific ideas of what characterises good public service storytelling. I have previously analysed the particular production framework of DR in the book Writing and Producing Television Drama in Denmark: From The Kingdom to The Killing. The What Makes Danish Television Drama Series Travel? research project was an opportunity to also investigate how the recent interest in Danish television drama led to a number of other broadcasters now also focusing on producing television drama and the strategies that behind these productions.

My research has thus explored recent developments in Danish television drama through production studies of series such as Avengingene/The Legacy, Borgen, Bron/The Bridge, Hernens veje/Ride Upon the Storm, The Team and the somewhat curious case of the ‘comfy crime’ series Storm, The Team as a European Nordic Crime Drama.' In R. McCulloch and W. Proctor (eds.): The creative system in action: understanding cultural production in action. Basingstoke: Palgrave Macmillan, pp. 223–233.

The research points to how the international interest in Danish television drama has led to a much more complex television production landscape with a number of different strategies for how to target national audiences; more collaboration with international players; and fierce competition for the best talent.

Based on the notion that new Screen Ideas are shaped in the particular systems in which they emerge, my research has studied where makers of new television series come from and what they have been taught before moving into the industry, focusing on aspects around their talent, training and track record.

I have analysed how new ideas relate to tastes, trends and traditions in the domain for television drama, and how the mandate, money and particular manager ideas of broadcasters and production companies creating new content naturally influence and shape new series.

The research points to how the international interest in Danish television drama has led to a much more complex television production landscape with a number of different strategies for how to target national audiences; more collaboration with international players; and fierce competition for the best talent.

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