

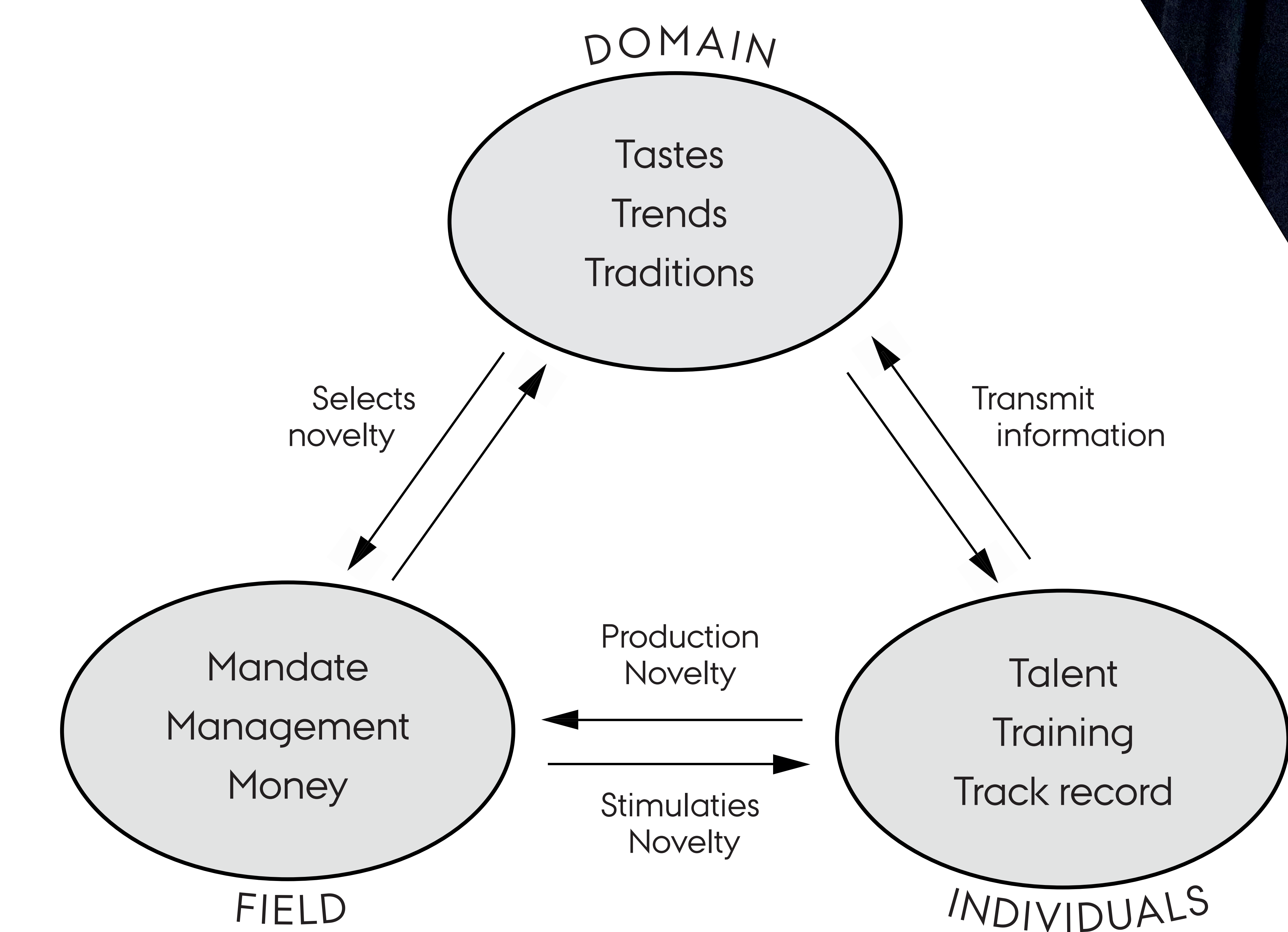
TELEVISION PRODUCTION

in a Small Nation Screen Idea System

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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 **managerial ideas** of broadcasters and production companies creating new content naturally influence and shape new series.



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** behind these productions.

My research has thus explored **recent developments** in Danish television drama through **production studies** of series such as **Arvingerne/The Legacy**, **Borgen**, **Bron/The Bridge**, **Herrens veje/Ride Upon the Storm**, **The Team** and the somewhat curious case of the 'comfy crime' series **Midsomer Murders** shooting its centennial episode, entitled "The Killings in Copenhagen", in Denmark.



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 as well as international audiences; **more collaboration with international players**; and **fierce competition** for the best talent.

Selected publications

Redvall, Eva N. (Forthcoming 2018). 'Can You Export a Production Culture? The Team as a European Nordic Crime Drama.' In R. McCulloch and W. Proctor (eds.): *The Scandinavian Invasion: The Nordic Noir Phenomenon and Beyond*. Bern: Peter Lang Publishing.

Redvall, Eva N. (Forthcoming 2018). 'International Co-production of Nordic Public Service Television Drama: The Case of **Ride Upon the Storm**.' In J. Hammett-Jarnart, P. Mitric and Eva N. Redvall (eds.): *European Film and Television Co-Production: Policy and Practice*. Basingstoke: Palgrave Macmillan.

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Redvall, Eva N. 2016. 'The Concept of Double Storytelling in Danish Public Service Television Drama Production.' In S. Maras (ed.): *Ethics in Screenwriting: New Perspectives*. Basingstoke: Palgrave Macmillan, pp. 33–54.

Redvall, Eva N. 2016. 'The Writing of Television Drama: Issues of Creative **Collaboration and Authorship** in Danish Writers' Rooms.' In M. Hjort and U. Lindqvist (eds.): *Blackwell Companion to Nordic Cinema*. Malden, MA: Wiley-Blackwell, pp. 491–509.

Redvall, Eva N. and Iben A. Sabroe. 2016. 'Production Design as a Storytelling Tool in the Writing of Danish TV Drama Series **The Legacy**.' *Journal of Screenwriting* 7 (3): 299–317.

Redvall, Eva N. 2016. 'Midsomer Murders in Copenhagen: The Transnational Production of Nordic Noir-influenced UK Television Drama.' *New Review of Film and Television Studies* 14 (3): 345–363.

Redvall, Eva N., Lyngø S. Gemzøe and Jakob I. Wille (eds.). 2016. *Kosmorama* no. 262. **Special issue on Danish television drama**.

Redvall, Eva N. 2015. 'Craft, Creativity, Collaboration, and Connections: **Educating Talent** for Danish Television Drama Production.' In M. Banks, B. Connor and V. Mayer (eds.): *Production Studies, The Sequel!* Basingstoke: Palgrave Macmillan, pp. 75–88.

Redvall, Eva N. 2014. 'Working the Writers' Room: The Context, the Creative Space and the Collaborations of Danish Television Drama Series **Borgen**.' In C. Batty (ed.): *Screenwriters and Screenwriting: Putting Practice into Context*. Basingstoke: Palgrave Macmillan, pp. 223–233.

Transnational Television Drama Conference