

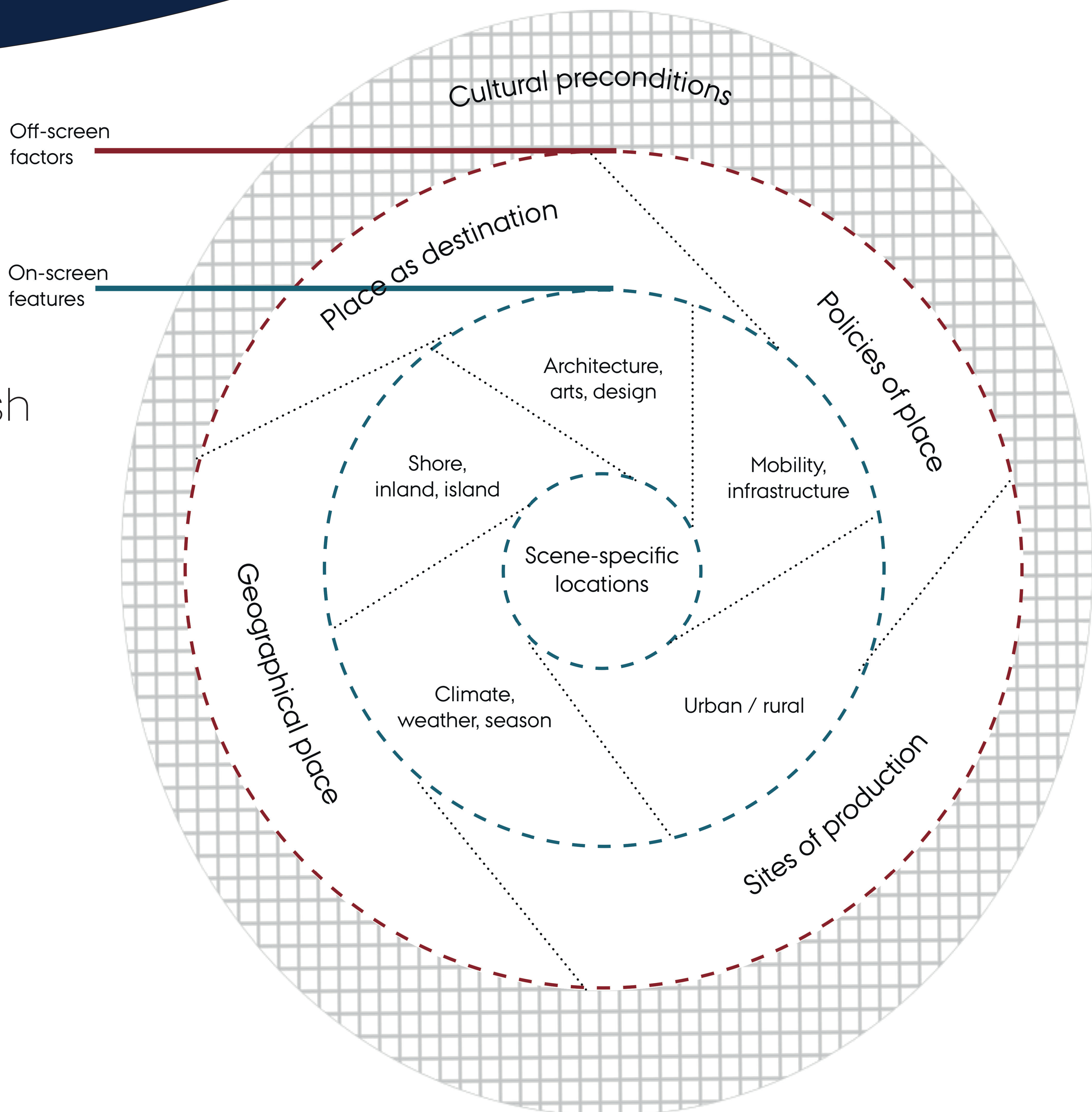
Nordic Noir

sold Danish television series to the world

Kim Toft Hansen & Anne Marit Waade

Places matter. Evocative landscapes, darkened locations, Nordic connections, place value, heavy rain, the beauty of autumn decay – and melancholic characters. It's all a part of a locative shift in Danish and Nordic series. The success of Danish television series is a spatial one. Nordic Noir too. Places and locations matter.

- The history of Nordic Noir told through the perspective of locations
- From the Swedish to the Danish model in television production
- The rise of the post-Millennial Nordic original television serial
- The Danish television drama success has/in a transnational context
- Production and screen studies of on-screen features and off-screen factors



Sites of production Producers, line producers, executives Location managers / scouts Local, distant or foreign location Production designers Cinematographers Set designers Other production personnel	Place as destination Online presentational material Film tourism operators Film tourists Tourist managers Ordinary tourists Potential analyses and reports
Geographical place City development managers City brand managers Citizens: ordinary people and audiences Local topography Extra material from city/region	Policies of place Policymakers and politicians Online material from policy agencies Commissioners commissioning agencies Access to policy documents Official policy documents and policy presentations

OFF-SCREEN FACTORS
IN LOCATION STUDIES

