

# Palgrave European Film and Media Studies

Series editors

Ib Bondebjerg

University of Copenhagen

Copenhagen, Denmark

Andrew Higson

University of York

York, UK

Mette Hjort

University of Copenhagen

Copenhagen, Denmark

Palgrave European Film and Media Studies is dedicated to historical and contemporary studies of film and media in a European context and to the study of the role of film and media in European societies and cultures. The series invite research done in both humanities and social sciences and invite scholars working with the role of film and other media in relation to the development of a European society, culture and identity. Books in the series can deal with both media content and media genres, with national and transnational aspects of film and media policy, with the sociology of media as institutions and with audiences and reception, and the impact of film and media on everyday life, culture and society. The series encourage books working with European integration or themes cutting across nation states in Europe and books working with Europe in a more global perspective. The series especially invite publications with a comparative, European perspective based on research outside a traditional nation state perspective. In an era of increased European integration and globalization there is a need to move away from the single nation study focus and the single discipline study of Europe.

### **Advisory Board**

Tim Bergfelder, University of Southampton, UK  
Milly Buonanno, University of Rome, Italy  
Carmina Crusafon, Autonomous University of Barcelona, Spain  
Peter Golding, Northumbria University, UK  
Petra Hanakova, Charles University, Czech Republic  
Sonja de Leeuw, University of Utrecht, Netherlands  
Tomasz Goban-Klas, University of Krakow, Poland  
Jostein Gripsrud, University of Bergen, Norway  
Michelle Hilmes, University of Wisconsin-Madison, USA  
Amanda Lotz, University of Michigan, USA  
Ewa Mazierska, University of Central Lancashire, UK  
Michael Meyen, University of Munich, Germany  
Stylianios Papathanassopoulos, National and Kapodistrian University of Athens, Greece  
Katharine Sarikakis, University of Vienna, Austria  
Monica Sassatelli, Goldsmiths University of London, UK  
Paul Statham, University of Sussex, UK  
Isabelle Veyrat-Masson, Laboratoire Communication et Politique Paris (LCP-CNRS), France  
Patrick Vonderau, University of Stockholm, Sweden  
William Uricchio, MIT, USA

More information about this series at  
<http://www.springer.com/series/14704>

Kim Toft Hansen · Anne Marit Waade

# Locating Nordic Noir

From Beck to The Bridge

palgrave  
macmillan

Kim Toft Hansen  
Institute of Culture and Global Studies  
Aalborg University  
Aalborg, Denmark

Anne Marit Waade  
School of Communication and Culture  
Aarhus University  
Aarhus, Denmark

Palgrave European Film and Media Studies  
ISBN 978-3-319-59814-7      ISBN 978-3-319-59815-4 (eBook)  
DOI 10.1007/978-3-319-59815-4

Library of Congress Control Number: 2017944173

© The Editor(s) (if applicable) and The Author(s) 2017

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Image from 'Trapped' by Lilja Jónsdóttir, RvK Studios.

Printed on acid-free paper

This Palgrave Macmillan imprint is published by Springer Nature  
The registered company is Springer International Publishing AG  
The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

## ACKNOWLEDGEMENTS

This book is based on research conducted in association with the four year research project *What makes Danish television drama series travel?* (2014–2018) funded by The Danish Council for Independent Research | Humanities (FKK). We draw on ideas and empirical material produced by researchers associated with this project.

The authors would like to thank researchers Andrea Esser (Roehampton University), Jakob Isak Nielsen, Pia Majbritt Jensen, Ushma Chauhan Jacobsen, Susanne Eichner and Lyngge Stegger Gemzøe (all Aarhus University), Gunhild Agger and Jørgen Riber Christensen (both Aalborg University), and Eva Novrup Redvall (Copenhagen University).

Furthermore, the authors would like to thank the following from the media industries: Adam Wallensten (cinematographer), Bo Ehrhardt (Nimbus Film), Camilla Hammerich (producer), Carsten Holst (Filmcity Aarhus), Christina Bechameil (visual artist), Dunja Gry Jensen (script-writer), Ene Katrine Rasmussen (Danish Film Institute), Einar Hansen Tómasson (Film in Iceland), Eva Roos Davidsson (In-Sight), Guðrún Birna Jørgensen (Promote Iceland), Ingolf Gabold (previously DR), Jon Sadler (Arrow Films), Josefine Tengblad (producer), Katrine Vogelsang and Christian Rank (TV 2), Lars Bjørn Hansen (SF Film), Lars Blomgren (Filmance), Malte Forsell (producer), Morten Rasmussen (Deluca Film), Ole Søndberg (Yellow Bird), Peter Bose (MisoFilm), Piv Bernth (DR), Richard Klein (previously BBC Four), Senia Dremstrup (producer), Sigurjón Kjartansson (RVK Studios), Steen Risom (West

Danish Film Fund), Sue Deeks (BBC), Susanne Müller and Volker Lehmann (ZDF) for their contribution and support. Without their help we would never have been able to write this book.

The book includes references to interviews, data and material in several languages, including Scandinavian languages. All citations from originally non-Anglophone material have been translated by the authors of this book.

Anne Marit Waade

Kim Toft Hansen

# CONTENTS

1	Introduction: Where Is Nordic Noir?	1
Part I Local Colour and Location Studies		
2	Local Colour and Places on Screen	27
3	Location Studies: A Topography of Nordic Noir	53
4	Four Perspectives on the Nordic Region	77
Part II From Bestsellers to Blockbusters		
5	Stieg Larsson and Scandinavian Crime Literature as a Stepping Stone	105
6	<i>Beck</i> and Character Adaptations	127
7	Funding Models and Increasing Transnationalism	145

**Part III Written for the Danish Screen**

- 8 *The Killing* and DR's Danish Model 163
- 9 *Norskov* and Danish Commercial Public Service Drama 187
- 10 *The Team*, Danish Transnationalism and the Local Colour of Europe 207

**Part IV Written for the Nordic Screen**

- 11 *Blue Eyes* and the Rise of the Swedish Original 229
- 12 *Trapped* and Original Noir from Iceland and Norway 247
- 13 *The Bridge*, Transnational Co-productions and Screen Tourism 269
- 14 Conclusion: Nordic Noir Beyond the Nordic 291
- Index 307



## LIST OF FIGURES

Fig. 2.1	The semiosis of local colour in film and television drama series	41
Fig. 3.1	Four different dimensions of off-screen factors influencing choices of locations	57
Fig. 3.2	On-screen factors and off-screen features of locations	62
Fig. 8.1	In combination, bleak settings, extreme darkness, few sources of light, shadows, backlighting and primary colours (red, yellow, blue, green) reflected in raindrops, mirrors and windows constitute the visual concept in <i>The Killing</i> . (Copyright: DR/Rasmus Arrildt)	168
Fig. 9.1	Dunja Gry Jensen's inspirational photography from Hobro (private photo by Dunja Gry Jensen)	195
Fig. 13.1	<i>The Bridge Tour</i> offered by In-Sight taking the audience to main locations in Malmö city. This is the map that the participants receive when they partake in the film walk (In-Sight—Art of Guiding, courtesy of Eva Roos Davidsson, 2016)	280