

### How to be a TV tourist



It started with 2-1. Sarah Lund's Fair Isle sweater, in particular, which whipped us into a knitwear and Nordic-noir frenzy in hit Danish show *The Killing* back in 2011. But according to Walter Luzzolino, of streaming service Walter Presents, it's only this year that foreign-language dramas have stopped feeling like 'specials on a restaurant menu'. From German spy drama *Deutschland 83* and French political thriller *Marseille*, to Poland's *The Border*, TV networks are broadcasting subtitled shows in their droves. Netflix now offers 20 languages and has upped its budget from \$5 billion to over \$6 billion this year, uploading whole series at once to sate our appetite for bingeing on 2-2.

"We're fascinated by how people live in other countries – their politics, social norms, even their clothes and toasters," says Luzzolino. So we tune in for their kitchens as well as their plot twists? It would explain why the lowest ratings are often in a show's home country, where there's less appetite for 2-3. So, while Europe went wild for *Deutschland 83*, German newspaper *Bild* called it 'not quite the flop of the year'. Ouch.

Why the sudden success? "Younger audiences like listening to a different language as the show's 'soundtrack'," says *Deutschland 83* creator Jörg Winger, "And they find 2-4 a bonus because they seem to pull you deeper in than dubbing would."

Luzzolino says the next 2-5 are the Czech Republic and The Netherlands – "They're really experimenting!" – so the future looks more Holland than Hollywood.

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