A very warm welcome!

We are so pleased to welcome you to Aarhus and look forward to meeting you all and sharing ideas with you.

This conference marks the end of our research project What Makes Danish Television Drama Series Travel. The project started in 2014 with financial support from the Danish Research Council and the Aarhus University Fund. We wanted to follow the series around the world and talk to producers, distributors, buyers and viewers. We wanted to trace how these series travelled, how drama series from small countries are traded on the global market, and how the production of public service drama series is challenged – but also inspired – by international attention. We would now like to share our main findings and ideas with you.

This conference focuses on transnational television drama series in terms of their production, distribution and reception by looking at a variety of markets, texts and genres. We are particularly happy to see contributions from many different countries, geo-linguistic markets and media systems. Our hopes and ambitions are that the different cases and findings will give us a kaleidoscopic view of the tastes, travels and trends that surround transnational television drama.

In our call for papers, we referred to John Ellis who in 1992 stated that television was an “essentially national activity for the vast majority of its audience”. We are therefore very pleased that John Ellis has accepted our invitation to take part in the conference and share his ideas on how this has changed in the increasingly transnationally connected television landscape today. We have also invited many internationally recognised scholars and industry partners that have been affiliated to the research project as experts. They have all contributed to our work in different ways and will share their ideas in a number of keynote panels.

We hope that you will enjoy the conference and your days in Aarhus.

Kindly,
Gunhild Agger, Ushma Chauhan Jacobsen and Anne Marit Waade
Academic conference committee
ADRESS
Finlandsgade 21
8200 Aarhus

ROOMS IN NYGAARD
- PBA (Peter Bøgh Andersen Auditorium)
- Room 091
- Room 184, 1st floor, building 5335
- Room 192, 1st floor, building 5335
PRE-PROGRAMME

TUESDAY 5 JUNE
At your own cost

<table>
<thead>
<tr>
<th>TIME</th>
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<tr>
<td>18:30</td>
<td>Pre-conference drink &amp; dinner</td>
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WEDNESDAY 6 JUNE
Free event, register online

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<tr>
<th>TIME</th>
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<tbody>
<tr>
<td>08:30</td>
<td>Welcome coffee &amp; tea</td>
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09:00 - 15:00 PARALLEL WORKSHOPS

WORKSHOP 1
Audio-Visual Methodologies for Transnational Television Studies: What can the video essay do for you?

LECTURES
Professor Catherine Grant and Dr. Janet McCabe, both Birkbeck University of London, (UK)

HOSTS
Assistant Professor Mathias Bonde Korsgaard, AU, (DK), Associate Professor Pia Majbritt Jensen, AU, (DK)

WORKSHOP 2
PhD networking and career planning.

LECTURES
Professor Trine, Syvertsen University of Oslo, (N), Professor Lothar Mikos, Film University Potsdam, (DE), PhD student Cathrin Bengesser, Birkbeck, University of London, (UK), Postdoc Pei Sze Chow, MSCA AU, (UK), Associate Professor Susanne Eichner, AU, (DK).

HOSTS
Cathrin Bengesser, Birkbeck, University of London, (UK), Associate Professor Susanne Eichner, AU, (DK).
# Programme

**Wednesday 6 June**

**Trends: Production perspective**

<table>
<thead>
<tr>
<th>TIME</th>
<th>VENUE</th>
<th>EVENT</th>
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<tbody>
<tr>
<td>15:00</td>
<td>Foyer outside PBA</td>
<td>Registration, coffee &amp; tea</td>
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<tr>
<td>16:00</td>
<td>PBA</td>
<td>Welcome</td>
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<tr>
<td>16:15</td>
<td>PBA</td>
<td>Industry panel</td>
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<td>Co-producing for International Markets</td>
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<td></td>
<td></td>
<td>Panel: Piv Bernt, producer, Apple Tree Productions (DK), Peter Bose, producer, Miso Film (DK). Chairs: Associate Professor Jakob Isak Nielsen</td>
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<tr>
<td>17:15</td>
<td>Foyer outside PBA</td>
<td>Break</td>
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<td>17:45</td>
<td>PBA</td>
<td>Keynote panel</td>
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<td></td>
<td>Trends: Producing Drama - for International or Domestic Markets?</td>
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<td></td>
<td></td>
<td>Panel: Professor Andrea Esser (UK), Professor John Ellis (UK), Associate Professor Tim Raats (B), Professor Gunhild Agger (DK) and Associate Professor Trish Dunleavy (NZ). Chair: Professor Jeanette Steemers (UK)</td>
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<tr>
<td>19:30</td>
<td>Foyer outside PBA</td>
<td>Drinks &amp; dinner buffet</td>
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**DR: Herrens veje/Ride upon the storm**
**THURSDAY 7 JUNE**  
Travels: The Value of Transnational TV Drama

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<tr>
<th>TIME</th>
<th>VENUE</th>
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<tr>
<td>08:30</td>
<td>Morning coffee &amp; tea</td>
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<tr>
<td>09:00</td>
<td>Keynote Panel</td>
<td>PBA</td>
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<tr>
<td></td>
<td>The Values of Transnational Television Drama: Gender, Culture, Language?</td>
<td>Panel: Professor Sue Turnbull (Australia), Dr. Janet McCabe (UK), Professor Ruth McElroy (Wales), Chair: Associate Professor Pia Majbritt Jensen</td>
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<tr>
<td>10:30</td>
<td>Break</td>
<td>PBA</td>
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### Thursday 7 June

**Travels: The Value of Transnational TV Drama**

#### Time

<table>
<thead>
<tr>
<th>11:00</th>
<th>Parallel Paper Session 1</th>
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<tbody>
<tr>
<td><strong>TRACK 1</strong></td>
<td><strong>Web Series, Online Distribution, Multiplatforms</strong></td>
</tr>
<tr>
<td><strong>CHAIR</strong></td>
<td>Jakob Isak Nielsen</td>
</tr>
<tr>
<td><strong>PAPERS</strong></td>
<td>Trisha Dunleavy: Trans-Tasman drama in TV’s multiplatform era: The Australasian success of 800 words</td>
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<td></td>
<td>Mads Andersen &amp; Vilde S. Sundet: Digitising youth fiction: A comparative analysis of two Nordic approaches</td>
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<td></td>
<td>Nadia Alonso López: Transnational experiences in interactive webseries: The case of Reservoir Hill and Si fueras tú</td>
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<td></td>
<td>Alessandra Meleiro: Brazil crew base: A Netflix training initiative</td>
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</tbody>
</table>

| **TRACK 2** | **Transnational Fandom and Audience** |
| **CHAIR** | Matt Hills |
| **PAPERS** | Elke Weissmann: Judging transnational drama: Audiences’ evaluations of TV drama |
| | Mesut Bostan & Dilara Bostan: “Diriliş: Ertuğrul”: Populist ethos and mythology in historical TV drama |
| | Carmen Spanó (Skype): The attractions of “Recoil” TV: The story-world of Game of Thrones |

#### Room 091

### TRACK 3

**Narration, Aesthetics, Adaptation**

**CHAIR**
Pei Sze Chow

**PAPERS**
Li Xiang: From journey to the West to a Korean odyssey: The reconstruction of Chinese classical meta-narrative in transnational television drama

Silvia Murillo: When The Bridge (2011 –) becomes The Tunnel (2013 –): Visual constructions of the space of the border

Robert Watts: The tourist gaze and the global original: National ‘prestige’ drama in the Netflix era

#### Room 184

### TRACK 4

**Panel: Turkish Series**

**CHAIR**
Elif Akcali

**PAPERS**
Melis Behlil: Mapping travels of Turkish dramas

Elif Akçalı: Different genres, similar themes and characters: An overview of the highest rated television series from Turkey

İrem İnceoğlu: Localisation of gender representations in TV series adaptations in Turkey

#### Room 192
THURSDAY 7 JUNE
Travels: The Value of Transnational TV Drama

TIME
12:30 Lunch

13:30 PARALLEL PAPER SESSION 2

TRACK 1
Public Service in a Network Era

CHAIR
Andrea Esser

PAPERS
Cathrin Bengesser: TV drama as a (re-)source of legitimacy in times of crisis for public service broadcasters
Giulia Manica: Two steps forward and one step back: The long historical route to contemporary transnational drama in Italy
Stéfany Boisvert: Alias Grace and Fatale Station as transnational TV dramas and new forms of “Canadian” content
Tim Raats & Jeanette Steemers: The impact of Netflix on small TV markets (threats and potential)

TRACK 2
Mobilising Young Audiences

CHAIR
Jeanette Steemers

PAPERS
Flávio Garcia da Rocha: Netflix drama reception in the land of telenovelas: A case study of Brazilian connected youth
Juan Francisco Gutiérrez Lozano: Young Andalusan emigrants in Europe and their viewing practices of (trans) national TV drama
Enrique Uribe-Jongbloed & Wolfgang Fuhrmann: Consumption of “local” and “foreign” television products through Netflix

TRACK 3
Gender and Post-feminism in Transnational Television Drama

CHAIR
Susanne Eichner

PAPERS
Alexia Smith: Transnational television drama and elite femininities in Africa: Theorising postfeminist television in the global South
Irina Souch: In search of raw elegance: transnational translations of the Dutch procedural drama Penoza
Lindiwe Dovey & Emmanuelle Charlier: Major and minor transnationalism in contemporary women-centered television drama

TRACK 4
Co-produced and Local Content for Global Markets

CHAIR
Elke Weissmann

PAPERS
Manuel José Damásio & Jorge Paixão da Costa: Portuguese Soap Operas: Transnational dynamics of locally produced drama
Kim Toft Hansen: Glocal perspectives on Danish television drama
Sue Turnbull & Marion McCutcheon: Valuing the global impact of Danish TV drama series: An Australian case study
**15:30 PARALLEL PAPER SESSION 3**

### TRACK 1
**Netflix**

**CHAIR**
Trisha Dunleavy

**PAPERS**
- Barbara Klinger: Import ecologies: Netflix and transnational crime TV in the United States
- Bärbel Glöbel-Stolz: Global IPTV, Netflix, “Soul-Communism”: Transnational dramas for a transnational audience
- Nadine Dannenberg: “I am also a we”: Affective and effective transnational storytelling in SENSE8

### TRACK 2
**Travelling Drama?**

**CHAIR**
Lothar Mikos

**PAPERS**
- Lingwei Shao: The returning of Hallyu: Why Korean television drama My Love from the Star gains popularity among Chinese audiences
- Yeşim Kaptan and Murat Tutucu: The East meets the Middle East: Cultural proximity, audience response and Korean TV adaptations on Turkish televisions
- Rui Xu: British TV dramas and its thriving Chinese fans online

### TRACK 3
**Music and Style in Transnational Television Drama**

**CHAIR**
Anna Louise Kiss

**PAPERS**
- Daniela Cardini & Gianni Sibilla: Traveling songs: The role of popular music in transnational television drama
- Murad Özdemir: Ear-witnessing Turkish serials: An ethnography of Turkish television serial music production
- Jakob Isak Nielsen: Stylish drama series – overt style in Danish drama series?

### TRACK 4
**Panel: Interculturality and the Export of the Quebec TV format Un Gars Une Fille**

**CHAIR**
Edward Larkey

**PAPERS**
- Deborah Castro Marino: How many times do you have sex per week? Representation of sexuality between couples in the Spanish adaptation of Un gars, une fille
- Stéfany Boisvert: Un gars, une fille and the “gender formula” of a scripted TV format
- Angelo Sollano: Meeting my own self: crossovers between international adaptations of the same TV show
- Edward Larkey: Traveling narratives of sketch comedies: Adapting narrative structure in Un Gars Une Fille
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<tr>
<th>TIME</th>
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<tr>
<td>17:00</td>
<td>Keynote exhibition</td>
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<td>Posters, drinks, snacks and “snak”</td>
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<td>So then, What Makes Danish TV Drama Series Travel?</td>
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<td>Chair: Professor Trine Syvertsen</td>
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<td>18:00</td>
<td>Keynote film &amp; talk show</td>
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<td>So then, What Makes Danish TV Drama Series Travel?</td>
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<td>Chair: Professor Trine Syvertsen</td>
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<td>19:30</td>
<td>Bus departure for the restaurant (meet up outside the main entrance, building 5335, Helsingforsgade 14)</td>
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<td>20:00-23:00</td>
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### FRIDAY 8 JUNE

**Tastes: Audience perspectives**

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<th>TIME</th>
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<tr>
<td>08:30</td>
<td>Morning coffee &amp; tea</td>
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<td>Tastes: Audience perspectives</td>
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<td></td>
<td>Panel: Matt Hills (UK), Alessandra Meleiro (Brazil), Pia Majbritt Jensen (DK), Yeşim Kaptan (US/Turkey)</td>
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<td>Chair: Associate Professor Susanne Eichner</td>
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<td>10:30</td>
<td>Break</td>
<td>Foyer outside PBA</td>
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<td>11:00</td>
<td>Industry Panel</td>
<td>PBA</td>
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<td>How do we reach young audiences?</td>
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<td>Panelists: Lene Heiselberg, DR Media Research; Jonas Kryger Hansen, Commissioning editor for DR Ultra at the Danish Broadcasting Corporation (DR); Jeanette Steemers, Professor at King’s College in London; and Toke Westmark Steensen, screenwriter of BaseBoys and Klassen</td>
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<td>Chairs: Associate Professor Eva N. Redvall and PhD student Mads M. Andersen</td>
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<tr>
<td>12:30</td>
<td>Lunch</td>
<td>Foyer outside PBA</td>
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**FRIDAY 8 JUNE**

**Tastes: Audience perspectives**

**TIME**

<table>
<thead>
<tr>
<th>13:30</th>
<th>PARALLEL PAPER SESSION 1</th>
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<tbody>
<tr>
<td><strong>TRACK 1</strong></td>
<td><strong>Panel: European Producers and Distributors</strong></td>
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<tr>
<td>CHAIR</td>
<td>Christopher Meir</td>
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<tr>
<td>PAPERS</td>
<td>Christopher Meir: From “Rooted Regionalism” to global producer: Creative and industrial changes at Britain’s Red Productions</td>
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<td></td>
<td>Lothar Mikos: Distribution companies as co-producers and the global success of European TV drama series</td>
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<td></td>
<td>Concepción Cascajosa: Locked up no more: The reinvention of Spanish production company globomedia and the quest for the international marketplace</td>
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<tr>
<td><strong>TRACK 2</strong></td>
<td><strong>Travelling drama? Turkish and Danish case studies</strong></td>
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<tr>
<td>CHAIR</td>
<td>Anna Louise Kiss</td>
</tr>
<tr>
<td>PAPERS</td>
<td>Tolga Güroçak &amp; Ishan Koluacik: Subtitles or adapted television dramas? Turkey exemplary within the frame of the concepts of globalisations and glocalisation?</td>
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<td>Eylem Yanardagoglu: Transnationalisation of Turkish television series: Dynamics of distribution production and consumption</td>
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<td>H. Liao &amp; I. Rittenhofer: Secretly popular: How do Danish TV series access the Chinese market?</td>
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<td>Susanne Eichner: Lifeworld relevance and authenticity. How audiences across the world get involved in Danish television drama</td>
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<tr>
<td><strong>TRACK 3</strong></td>
<td><strong>Theoretical concepts related to transnational TV drama</strong></td>
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<tr>
<td>CHAIR</td>
<td>Janet McCabe</td>
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<tr>
<td>PAPERS</td>
<td>Gunhild Agger: Writing TV drama history in a transnational era</td>
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<td>Anne Marit Waade: Global/public values in Danish television drama</td>
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<td>Ushma Chauhan Jacobsen and Pia Majbritt Jensen: Crowding proximities theory: Adding other influences on the transnational travel of television drama</td>
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<tr>
<td><strong>TRACK 4</strong></td>
<td><strong>Religion, politics and war in transnational TV drama</strong></td>
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<tr>
<td>CHAIR</td>
<td>Robert Saunders</td>
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<tr>
<td>PAPERS</td>
<td>Giancarlo Lombardi: Screening belief in contemporary television drama</td>
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<td>Paul Kerr: The Rat Patrol (ABC 1966–68) as transnational television drama</td>
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<td>Audun Engelstad: Past, present and future wars on TV</td>
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<td>John Lynch: Fauda (2015) the art of occupation in a post-traumatic society</td>
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| 15:00 | Break |

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Room 091

Room 184

Room 091

Room 192
FRIDAY 8 JUNE
Tastes: Audience perspectives

TIME
15:30  PARALLEL PAPER SESSION 2

TRACK 1
Production, adaptation, screen agency, showrunner

CHAIR
John Ellis

PAPERS
Caitriona Noonan: An analysis of screen agencies as cultural intermediaries within small nations

Alessandro Carpin: Who is running the writer’s room? Shifting practices in Italian televisual writing

Ayşegül Kesirli: The role of ‘Aesthetic Proximity’ in transnational TV drama: Adapting Forbrydelsen in the Turkish context

Lynge S. Gemzøe: Authorship in US remakes of Danish television series

TRACK 2
Transnational television drama: genres and cultures

CHAIR
Susan Turnbull

PAPERS
Pei Sze Chow: Regional television drama productions in Denmark

Jian Liu: How do the Vietnamese consume Chinese TV dramas?

Yi-Hsuan Lai: The competition and adaptation of Taiwanese post-Confucian TV dramas in East Asia: A case study of Tsai Yueh-hsun’s White Tower and Black & White

TRACK 3
Screened history in transnational TV drama

CHAIR
Juan Francisco Gutiérrez Lozano

PAPERS
Anne Jespersen: The British ITV hospital drama The Royal (2003-2011)

Will Standford Abbiss: The Crown: transnational post-heritage drama in the age of Netflix

Álvar Peris Blanes: Dealing with the past. The banal image of Spanish national history in Lo que escondían sus ojos (Telecinco) and Tiempos de Guerra (Antena 3)

Berber Hagedoorn: TV drama as memory culture

TRACK 4
Geopolitics in transnational TV drama

CHAIR
Kim Toft Hansen

PAPERS
Robert Saunders: Scandinoir’s border-crossing/crossers: The geopolitics of Nordic transnational television

Yasemin Celikkol: Taming Neo-Ottoman Cool and Ukraine: Russia’s geopolitically loaded response to Turkish dramas

Stine Agnete Sand: Co-produced television and the transnational: The making of the crime series Monster at ‘the northernmost edge of the world’

Room 184
Room 091
Room 192
16:30 Short break

16:45 Reaching out Panel
The ‘New Nordic Noir’ case, and how the industry and researchers can collaborate on talent training, innovation and strategic partnerships.
Panel: Per Høgh Sørensen, Ringkøbing-Skjern municipality (DK), Ene Katrine Rasmussen, DFI/Creative Europe (DK), Ruth McElroy (Wales), Lothar Mikos (Germany), Jakob Isak Nielsen (DK). Chairs: Marie Curie Fellow Pei Sze Chow and Associate Professor Anne Marit Waade.

17:45 Wrap up, farewell drink & snack
Foyer

18:00 End
Social & Cultural programme

TIME

10:30-12:30 Social & cultural walks (free events)

WALK 1
Nordic Noir on Location Walk

On this walk you will see film locations from the crime series DICTE (http://tv.tv2.dk/dicte) and be introduced to the local screen industry at FilmCity Aarhus (http://film-byaarhus.dk) located at the harbour. This area is undergoing substantial transformation from an area earlier consisting of old warehouses and industry to a creative space with galleries, pop up events, creative industries and second-hand shops.

GUIDES
Associate Professor Pei Sze Chow & Ulla Malmros, Location Manager (DICTE)

WALK 2
New Nordic 'Hygge' Walk

Aarhus is young! Aarhus is fresh! Aarhus is happening! This charming little-big town will enchant you with water everywhere, modern futuristic architecture, old Viking remains, one million bikes, only slightly fewer cafes and - most importantly - a smile on beautiful faces as you stroll along. There is an infinity of things to explore and it is hard to pick out that one particular reason why this town is attracting more and more young people. With a culinary twist, we will walk through this exciting mix of expressions that makes this city the best hidden Scandinavian secret.

GUIDE
Colm Power

WALK 3
The Old City (Den Gamle By)

An outdoor museum offering free entrance for conference participants. When entering Den Gamle By, you travel back in time to when the streets were covered with cobblestone and the buildings were made with half-timbering. Just as in a Danish market town in Hans Christian Andersen’s days.

WEBSITE
(http://www.dengamleby.dk/engelsk/den-gamle-by/)

GUIDES
Rui Xu + one more

13.00-14.30 Optional lunch (at your own cost)

After the walk, the different groups meet and have lunch together
ACADEMIC SPEAKERS

Alessandra Meleiro
Associate Professor
Universidade Federal de São Carlos
(Brazil)

Andrea Esser
Professor
Roehampton University
(UK)

Ruth McElroy
Professor
University of South Wales
(Wales)

Susan Turnbull
Professor
Wollangong University
(Australia)

Catherine Grant
Professor
Birkbeck University of London
(UK)

Janet McCabe
Dr.
Birkbeck University of London
(UK)

Tim Raats
Assistant Professor
Vrije Univeristeit Brussels
(Belgium)

Jeanette Steemers
Professor
King's College London
(UK)

Trine Syvertsen
Professor
University of Oslo
(N)

John Ellis
Professor
Royal Holloway
University of London
(UK)

Trisha Dunleavy
Associate Professor
Victoria University
(NZ)

Lothar Mikos
Professor
Film University Berlin
(DE)

Yesim Kaptan
Assistant Professor
Kent State University
(US)
INDUSTRY SPEAKERS

Ene Katrine Rasmussen
DFI/Creative Europe (DK)

Jonas Kryger Hansen
Editor, DR Ultra
DR Media Children and Youth (DK)

Lene Heiselberg
Audience researcher
DR Research (DK)

Per Høgh Sørensen
Ringkøbing-Skjern municipality (DK)

Peter Bose
Producer
Miso Film (DK)

Piv Bernth
Producer
Apple Tree Productions (DK)

Toke W. Steensen
Script writer (BaseBoys, Klassen) (DK)
HOSTS

The conference is hosted by the Danish research group What Makes Danish Television Drama Series Travel? (http://danishtvdrama.au.dk) and organised in collaboration with following international research networks:

- Media Across Borders
- ECREA Television Section
- ECREA Media Industries and Cultural Production
- IAMCR Mediated communication, Public Opinion and Society
- NordMedia, Film and Television section

Anne Marit Waade
Associate Professor
Aarhus University (DK)

Cathrin Bengessers
PhD student
Birkbeck, University of London (UK)

Eva Novrup Redvall
Associate Professor
Copenhagen University (DK)

Gunhild Agger
Professor
Aalborg University (DK)

Jakob Isak Nielsen
Associate Professor
Aarhus University (DK)

Kim Toft Hansen
Associate Professor
Aalborg University (DK)

Lynge Stegger Gemzøe
PhD student
Aarhus University (DK)

Pei-Sze Chow
Marie Curie Fellow
Aarhus University (DK)

Pia Majbritt Jensen
Associate Professor
Aarhus University (DK)

Susanne Eichner
Associate Professor
Aarhus University (DK)

Ushma Chauhan Jacobsen
Associate Professor
Aarhus University (DK)
Aarhus University’s ambition is to be a globally-oriented university with a commitment to excellence in research and education and a strong engagement in the development of society.

Owing to its size and impressive results as a research-intensive university, Aarhus University has a strong reputation and influence across the entire spectrum of disciplines, locally, nationally and globally.

**STUDENTS**  
40,000

**STAFF**  
8,000 (FTEs)

**BUDGET**  
840 (EUR Million)