

International Conference

6-8 June 2018, Aarhus University, Denmark.

Conference website: conferences.au.dk/transnationaltelevisiondrama2018

2nd Call for Papers

Transnational Television Drama

Tastes, Travels and Trends

Venue: IT Campus Katrinebjerg, Aarhus University

Peter Boegh Andersen Auditorium

In 1992, John Ellis stated that television was an “essentially national activity for the vast majority of its audience”. Since then, we have witnessed a development that increasingly follows the logics of transnationalism. Drama has become a driver of sales and an increasingly important component in the digital, global television market (Steemers, 2016). Although television content is still produced locally within specific countries under specific national laws and media regulations, and often first for a local market, the principles operating behind production, distribution ownership or audience viewing practices are not only bound or organized by national borders and regulations but follow transnational or even supra-national cross-ownership structures and interrelations.

This is reflected in terms or trademarks like “quality drama”, “subtitled drama”, or “Nordic Noir” that are associated to television series such as *Borgen*, *Breaking Bad*, *Grand Hotel* or *Deutschland 83* (mainly national productions with a global audience), *Sherlock* or *Outlander* (international co-productions), *The Team*, *The Night Manager* or *Borgia* (transnational co-production). This is reflected in their reception when, for example, television drama series are successfully adapted or watched via multiple platforms by diverse global audiences. This is also reflected in multinational productions groups such as the worldwide operating Endemol Shine Group; in the endeavours of channels and production companies to produce and distribute with a bigger audience in mind; in the increasing tendency to gather funding and expertise for European or international co-productions; in the new possibilities of accessing global content via various platforms such as Netflix, Amazon or YouTube; in the increasing practice of exchanging creative professionals; and in the choice of themes and aesthetics that appeal to audiences beyond the country of origin.

Transnational tendencies have been, and will increasingly continue to be, an integral part of television – not only in Western markets but also in other global markets. Turkey, for example, has become a big exporter of television lately with its television formats travelling to the Arabic regions and also worldwide. Likewise, Kdrama, Korean television drama, has proved highly successful across and beyond Asia, entering the Middle East and American markets. The scale and scope of transnational aspects at all

levels of television production and consumption becomes even more significant in an age of globalization, digitization and media convergence.

The thematic concerns of the conference include - but are not limited to:

- Tastes and trends in transnational television drama
- TV drama series that travel well – how, why?
- Transnational television audience studies, i.e. viewers, critics, bloggers, fans
- Transnational television production studies, i.e. co-productions, remakes
- Television drama as motor for branding and international sales
- Transnational television drama, cultural proximity and the public sphere
- Televised history, national and European culture
- Creativity and quality in transnational television drama productions
- Transmedia and transnational storytelling
- Transnational television drama and tourism

During the conference, we will organise industry panels reflecting upon the trends, tastes and challenges in regard to the production, trade and reception of transnational television drama. 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 (Andrea Esser)

ECREA Television Section (Juan Francisco Gutiérrez Lozano, Susanne Eichner, Berber Hagedoorn)

ECREA Media Industries and Cultural Production (Hanne Bruun)

IAMCR Mediated communication, Public Opinion and Society (Corinna Lüthje, Susanne Eichner)

NordMedia, Film and Television section (Pia Majbritt Jensen)

Confirmed academic speakers:

Professor Andrea Esser, Roehampton University, UK

Professor Sue Turnbull, Wollangong University, Australia

Assistant Professor Tim Raats, Vrije Universiteit, Brussels, Belgium

Professor Ruth McElroy, University of South Wales/Prifysgol De Cymru, Wales

Professor Trine Syvertsen, University of Oslo, N

Professor John Ellis, Royal Holloway, University of London, UK

Associate Professor Alessandra Meleiro, Universidade Federal de São Carlos, Brazil

Assistant Professor Yesim Kaptan, Kent State University, US

Dr Janet McCabe, Birkbeck, University of London, UK

Professor Jeanette Steemers, King's College London, UK

Professor Lothar Mikos, Film University Berlin, DE

Professor Matt Hills, University of Huddersfield, UK

Hosts and speakers from Denmark:

Associate Professor Eva Novrup Redvall, Copenhagen University, DK

Associate Professor Ushma Chauhan Jacobsen, Aarhus University, DK

Professor Gunhild Agger, Aalborg University, DK
Associate Professor Anne Marit Waade, Aarhus University, DK
Associate Professor Pia Majbritt Jensen, Aarhus University, DK
Associate Professor Jakob Isak Nielsen, Aarhus University, DK
Associate Professor Susanne Eichner, Aarhus University, DK
Associate Professor Kim Toft Hansen, Aalborg University, DK
Marie Curie Fellow Dr Pei-Sze Chow, UK/Aarhus University, DK
PhD fellow Lynge Stegger Gemzøe, Aarhus University, DK

Deadlines:

Call for papers: Deadline 1 February, 2018. For details, see below.
Feedback: 15 February, 2018
Registration: Deadline 1 May 2018 (online on the conference website)

Submission: Submissions are welcome in three categories: open call papers, pre-constituted panels, or pre-constituted workshops (details on the website). Send your abstract (max 400 words) to televisiondramaseries@cc.au.dk.

Costs:

Conference fee: 1000,- DKK (covers the meals). PhD students: 500,- DKK.
Participants cover costs for travel and accommodation.
PhD Pre-conference fee: The event is free, coffee/tea is provided, the participants can buy lunch on campus.

Conference website: conferences.au.dk/transnationaltelevisiondrama2018

PhD Pre-Conference 6 June 2018 9.00-16.00: *PhD networking and career planning*

This pre-conference event is an opportunity for PhD students in media and culture studies to network with peers in their field, exchange research experiences and get advice on career-planning by mentors at different stages of their own academic careers. In short: We want to talk about the things we don't talk about enough! The pre-conference is organised by Cathrin Bengesser (PhD student at Birkbeck, University of London, UK) in collaboration with Associate Professor Susanne Eichner, (Aarhus University, DK). Professor Trine Syvertsen (University of Oslo, N) and Professor Lothar Mikos (Film University Berlin, DE) will take part in the course. For more details about the pre-conference, see the conference website conferences.au.dk/transnationaltelevisiondrama2018. To indicate your interest in participating, please send an e-mail to C. Bengesser: [cbenge01\[at\]mail.bbk.ac.uk](mailto:cbenge01@mail.bbk.ac.uk). (Deadline 15 March, 2018).