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>
<th>VENUE</th>
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<tbody>
<tr>
<td>18:30</td>
<td>Pre-conference drink &amp; dinner</td>
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<tr>
<td></td>
<td>Grappa (Italian restaurant)</td>
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<td>Aaboulevarden 60, Aarhus</td>
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WEDNESDAY 6 JUNE
Free event, register online

<table>
<thead>
<tr>
<th>TIME</th>
<th>VENUE</th>
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<tbody>
<tr>
<td>08:30</td>
<td>Welcome coffee &amp; tea</td>
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<td>Outside 091</td>
</tr>
</tbody>
</table>

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>
</tr>
<tr>
<td>16:15</td>
<td>PBA</td>
<td>Industry panel&lt;br&gt;Co-producing for International Markets&lt;br&gt;Panel: Piv Bernth, producer, Apple Tree Productions (DK), Peter Bose, producer, Miso Film (DK).&lt;br&gt;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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<tr>
<td>17:45</td>
<td>PBA</td>
<td>Keynote panel&lt;br&gt;Trends: Producing Drama - for International or Domestic Markets?&lt;br&gt;Panel: Professor Andrea Esser (UK), Professor John Ellis (UK), Associate Professor Tim Raats (B), Professor Gunhild Agger (DK) and Associate Professor Trisha Dunleavy (NZ).&lt;br&gt;Chair: Professor Jeanette Steemers (UK)</td>
</tr>
<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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<th>TIME</th>
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<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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<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>
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</table>
THURSDAY 7 JUNE
Travels: The Value of Transnational TV Drama

11:00 PARALLEL PAPER SESSION 1

TRACK 1
Web Series, Online Distribution, Multiplatforms
CHAIR
Jakob Isak Nielsen
PAPERS
Trisha Dunleavy: Trans-Tasman drama in TV’s multiplatform era: The Australasian success of 800 words
Mads Andersen & Vilde S. Sundet: Digitising youth fiction: A comparative analysis of two Nordic approaches
Nadia Alonso López: Transnational experiences in interactive webseries: The case of Reservoir Hill and Si fueras tú
Alessandra Meleiro: Brazil crew base: A Netflix training Initiative

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

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

TRACK 4
Panel: Turkish Series
CHAIR
Elif Akçalı
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
**THURSDAY 7 JUNE**

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

**TIME**

<table>
<thead>
<tr>
<th>12:30</th>
<th>Lunch</th>
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<tbody>
<tr>
<td><strong>13:30</strong></td>
<td><strong>PARALLEL PAPER SESSION 2</strong></td>
</tr>
</tbody>
</table>

**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 Stemmers: 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 Andalusian 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
15:00  Break

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
### THURSDAY 7 JUNE

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

<table>
<thead>
<tr>
<th>TIME</th>
<th>VENUE</th>
<th>EVENT</th>
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<tbody>
<tr>
<td>17:00</td>
<td>Foyer</td>
<td>Keynote exhibition</td>
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<td></td>
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<td>Posters, drinks, snacks and “snak”</td>
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<td></td>
<td><em>So then, What Makes Danish TV Drama Series Travel?</em></td>
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<td>Poster presentations: Anne Marit Waade, Pia Majbritt Jensen, Eva</td>
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<td>Novrup Redvall, Kim Toft Hansen, Susanne Eichner, Jakob Isak Nielsen,</td>
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<td>Gunhild Agger, Ushma Chauhan Jacobsen, Lynge Stegger Gemzøe.</td>
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<tr>
<td>18:00</td>
<td>PBA</td>
<td>Keynote film &amp; talk show</td>
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<td><em>So then, What Makes Danish TV Drama Series Travel?</em></td>
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<td>Panel: Anne Marit Waade, Pia Majbritt Jensen, Eva Novrup Redvall,</td>
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<td>Kim Toft Hansen, Susanne Eichner, Jakob Isak Nielsen, Gunhild Agger,</td>
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<td>Ushma Chauhan Jacobsen, Lynge Stegger Gemzøe.</td>
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<td>Chair: Professor Trine Syvertsen</td>
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<td>19:30</td>
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<td>Bus departure for the restaurant (meet up outside the main entrance,</td>
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<td>building 5335, Helsingforsgade 14)</td>
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<td>20:00-</td>
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<td>Dinner</td>
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### FRIDAY 8 JUNE

**Tastes: Audience perspectives**

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<tr>
<td>08:30</td>
<td>Morning coffee &amp; tea</td>
<td>Foyer outside PBA</td>
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<tr>
<td>09:00</td>
<td>Keynote panel: Tastes: Audience perspectives</td>
<td>PBA</td>
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<td></td>
<td>Panel: Matt Hills (UK), Alessandra Meleiro (Brazil), Pia Majbritt</td>
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<td>Jensen (DK), Yeşim Kaptan (US/Turkey)</td>
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<td></td>
<td>Chair: Associate Professor Susanne Eichner</td>
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<tr>
<td>10:30</td>
<td>Break</td>
<td>Foyer outside PBA</td>
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<tr>
<td>11:00</td>
<td>Industry Panel: How do we reach young audiences?</td>
<td>PBA</td>
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<td></td>
<td>Panelists: Lene Heiselberg, DR Media Research; Jonas Kryger Hansen,</td>
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<td></td>
<td>Commissioning editor for DR Ultra at the Danish Broadcasting Corpor-</td>
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<td>ration (DR); Jeanette Steemers, Professor at King’s College in London;</td>
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<tr>
<td></td>
<td>and Toke Westmark Steensen, screenwriter of BaseBoys and Klassen</td>
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<td></td>
<td>Chairs: Associate Professor Eva N. Redvall and PhD student Mads M.</td>
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<tr>
<td></td>
<td>Andersen</td>
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<tr>
<td>12:30</td>
<td>Lunch</td>
<td>Foyer outside PBA</td>
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</tbody>
</table>
### Friday 8 June

**Tastes: Audience Perspectives**

#### Time

<table>
<thead>
<tr>
<th>13:30</th>
<th>Parallel Paper Session 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRACK 1</strong></td>
<td>Panel: European Producers and Distributors</td>
</tr>
<tr>
<td><strong>CHAIR</strong></td>
<td>Christopher Meir</td>
</tr>
<tr>
<td><strong>PAPERS</strong></td>
<td>Christopher Meir: From “Rooted Regionalism” to global producer: Creative and industrial changes at Britain’s Red Productions</td>
</tr>
<tr>
<td></td>
<td>Lothar Mikos: Distribution companies as co-producers and the global success of European TV drama series</td>
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<tr>
<td></td>
<td>Concepción Cascajosa: Locked up no more: The reinvention of Spanish production company globomedia and the quest for the international marketplace</td>
</tr>
</tbody>
</table>

| **TRACK 2** | Travelling drama? Turkish and Danish case studies |
| **CHAIR** | Iris Rittenhoder (tbc) |
| **PAPERS** | Tolga Güroçak & Ishan Koluacik: Subtitles or adapted television dramas? Turkey exemplary within the frame of the concepts of globalisations and glocalisation? |
| | Eylem Yanardagolu: Transnationalisation of Turkish television series: Dynamics of distribution production and consumption |
| | H. Liao & I. Rittenhofer: Secretly popular: How do Danish TV series access the Chinese market? |
| | Susanne Eichner: Lifeworld relevance and authenticity. How audiences across the world get involved in Danish television drama |

| **TRACK 3** | Theoretical concepts related to transnational TV drama |
| **CHAIR** | Janet McCabe |
| **PAPERS** | Gunhild Agger: Writing TV drama history in a transnational era |
| | Anne Marit Waade: Global/public values in Danish television drama |
| | Ushma Chauhan Jacobsen and Pia Majbritt Jensen: Crowding proximities theory: Adding other influences on the transnational travel of television drama |

| **TRACK 4** | Religion, politics and war in transnational TV drama |
| **CHAIR** | Robert Saunders |
| **PAPERS** | Giancarlo Lombardi: Screening belief in contemporary television drama |
| | Paul Kerr: The Rat Patrol (ABC 1966-68) as transnational television drama |
| | Audun Engelstad: Past, present and future wars on TV |
| | John Lynch: Fauda (2015) the art of occupation in a post-traumatic society |

| **15:00** | Break |
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

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

ROOM 091

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

ROOM 184

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

ROOM 192

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’
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
### SATURDAY 9 JUNE

#### Social & Cultural programme

**TIME**

<table>
<thead>
<tr>
<th>10:30-12:30</th>
<th>Social &amp; cultural walks (free events)</th>
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<tbody>
<tr>
<td></td>
<td><strong>WALK 1</strong></td>
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<td></td>
<td><strong>Nordic Noir on Location Walk</strong></td>
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<td>On this walk you will see film locations from the crime series DICTE (<a href="http://tv.tv2.dk/dicte">http://tv.tv2.dk/dicte</a>) and be introduced to the local screen industry at FilmCity Aarhus (<a href="http://filmbyaarhus.dk">http://filmbyaarhus.dk</a>) 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.</td>
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<td><strong>GUIDES</strong></td>
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<td></td>
<td>Associate Professor Pei Sze Chow &amp; Ulla Malmros, Location Manager (DICTE)</td>
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<tr>
<th>13.00-14.30</th>
<th>Optional lunch (at your own cost)</th>
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<tbody>
<tr>
<td></td>
<td>After the walk, the different groups meet and have lunch together</td>
</tr>
</tbody>
</table>
ACADEMIC SPEAKERS

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

Andrea Esser  
Professor  
Roehampton University  
(UK)

Catherine Grant  
Professor  
Birkbeck University of London  
(UK)

Janet McCabe  
Dr.  
Birkbeck University of London  
(UK)

Jeanette Steemers  
Professor  
King’s College London  
(UK)

John Ellis  
Professor  
Royal Holloway University of London  
(UK)

Lothar Mikos  
Professor  
Film University Berlin  
(DE)

Matt Hills  
Professor  
University of Huddersfield  
(UK)

Ruth McElroy  
Professor  
University of South Wales  
(Wales)

Susan Turnbull  
Professor  
Wollangong University  
(Australia)

Catherine Grant  
Professor  
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(UK)

Janet McCabe  
Dr.  
Birkbeck University of London  
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(UK)

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(UK)

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(Wales)

Susan Turnbull  
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(Australia)

Catherine Grant  
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Birkbeck University of London  
(UK)

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(UK)

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King’s College London  
(UK)

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(UK)

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Film University Berlin  
(DE)

Matt Hills  
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(UK)

Ruth McElroy  
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University of South Wales  
(Wales)

Susan Turnbull  
Professor  
Wollangong University  
(Australia)

Catherine Grant  
Professor  
Birkbeck University of London  
(UK)

Janet McCabe  
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Jeanette Steemers  
Professor  
King’s College London  
(UK)

John Ellis  
Professor  
Royal Holloway University of London  
(UK)

Lothar Mikos  
Professor  
Film University Berlin  
(DE)

Matt Hills  
Professor  
University of Huddersfield  
(UK)

Ruth McElroy  
Professor  
University of South Wales  
(Wales)

Susan Turnbull  
Professor  
Wollangong University  
(Australia)

Catherine Grant  
Professor  
Birkbeck University of London  
(UK)

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Dr.  
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Ruth McElroy  
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Susan Turnbull  
Professor  
Wollangong University  
(Australia)
INDUSTRY SPEAKERS

Ene Katrine Rasmussen
DFI/Creative Europe (DK)

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

Lene Heiselberg
Audience research, 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://danishtv drama.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

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Associate Professor
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(DK)

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Kim Toft Hansen
Associate Professor
Aalborg University
(DK)
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**STUDENTS**

40,000

**STAFF**

8,000 (FTEs)

**BUDGET**

840 (EUR Million)