

PhD course, 14-17 May 2017, Aarhus University

Transnational Television

Changing Conditions and research challenges: Production, Creativity, Distribution, and Reception



Key lectures, feedback and workshop supervision include:

Matt Hills, University of Huddersfield, UK; **Janet McCabe**, Birkbeck, University of London, UK; **Lothar Mikos**, Film University Babelsberg, GER; **Vilde Sundet Schanke**, Lillehammer University College, NOR; **Jeanette Steemers**, King's College London, UK; **Eva Novrup Redvall**, University of Copenhagen, DK; **Susanne Eichner & Anne Marit Waade**, Aarhus University, DK.

Schedule: May 2017

Sunday, 14.05	Transnational television? Changing conditions and Research Challenge	
	20:00-21:00	Welcome & get-together
Monday, 15.05	Transnational television: Production & Distribution	
	9:00 – 12:30	Morning thought provocative lecture, exercise, group discussion
	12:30-13:15	Lunch
	13:15-18:30	Knowledge exchange workshop, afternoon lecture, afternoon exercise, paper feedback sessions
	19:00 – 21:00	Dinner
Tuesday, 16.05	Transnational Television and Audiences	
	9:00 – 18:30	Morning thought provocative lecture, exercise, group discussion
	12:30-13:15	Lunch
	13:15-18:30	Knowledge exchange workshop, afternoon lecture, afternoon exercise, paper feedback sessions
	19:00-22:00	Meet the Industry & Explore the Cultural Capital 2017
Wednesday, 17.05	Transnational Television and Creativity	
	9:00 – 12:30	Morning thought provocative lecture, exercise, group discussion
	12:30-13:15	Lunch
	13:15-18:30	Knowledge exchange workshop, afternoon lecture, afternoon exercise, paper feedback sessions
	19:00-21:00	Dinner at Street Food Aarhus & Farewell

Course description:

In 1992 television researcher 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 follows the logics of transnationalism: Television content is still produced locally – that means it is produced within specific countries under specific national laws and media regulations, and often first for a local market. But if we start to look at the principles behind production, distribution ownership or audiences, we can uncover

mechanisms that are not bounded or organized by national borders and regulations but follow transnational or even supra-national cross-ownership structures and interrelations but also viewing practices. This is reflected in trademarks like “quality drama”, “subtitled drama”, or “Nordic Noir” 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). It is reflected in the ongoing success of big global format television shows such as *Got Talent* or *Next Top Model* that are widely marketed and received worldwide. It is reflected in the reception when, for example, entertainment and television drama series are successfully adapted or watched via multiple platforms by diverse global audiences; it is reflected in multinational production groups such as the worldwide operating Endemol Shine Group, in the endeavour of channels and production companies to produce and distribute with a bigger audience in mind, in the increasing tendency to gather money and competencies in 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 personnel and not least in themes and aesthetics that entail an appeal that reaches beyond local and national boundaries.

Transnational tendencies thereby have been and will be an integral part of television – not only in the Western markets, but also in other global regions. Turkey, for example, became the biggest exporter of television lately, with its television formats travelling to the Arabic regions but also worldwide. And KDrama, Korean television drama, has proved highly successful across and beyond Asia, entering the Middle East and the American market. The scale and scope of transnational aspects on all levels of television production and consumption becomes even more significant in an age of globalization, digitization and media convergence.

The course will introduce participants to the current research of transnational television research from the perspectives of market dynamics, creative processes of production, matters of distribution, audience activities and agency. It includes theoretical as well as methodological aspects of transnational television research. We invite participants to question critically existing approaches and methods and offer the possibility to develop and reflect in intense workshops on the individual PhD projects.

Aims:

- Create an understanding for the dynamics and processes of transnational television production, aesthetics, distribution, and reception against the background of globalization, digitization and media convergence
- Guidance on theories and methodologies in the field
- Convey experience and feedback by working with experts and the field as well as fellow PhD students

Content:

Leading scholars from the field of television studies / transnational television contribute to the course with talks, feedback and workshop instructions

- Globalization theory and transnational media research
- Television production, distribution, aesthetics, creative processes and audiences
- Guidance and feedback on individual PhD phases

Target Groups / Participants:

- PhD candidates: We invite Danish and international PhD students from media studies, communication studies, cultural studies or related disciplines who study aspects of production, aesthetic or audience of television with a transnational perspective.
- We also invite Post Docs and fellow faculty researchers.

Form:

- The course includes key lectures and exercises by the course instructors and invited distinguished researchers on core concepts of transnational television
- Several lines of workshops will guide the participants on different levels of their PhD-phases.
- Participants will make short presentations and get feedback on their research projects
- The course involves a self-guided reading and learning phase prior to the first in-person meetings

Registration:

See course description online:

<https://auws.au.dk/forms/frm1Arrangement.aspx?value=636250245285193363&id=31696>

Please submit:

- 2-page project description including questions and concerns
- Statement of personal interest
- Statement of your phase of PhD (early stage, mid-stage, before deadline)
- a letter of support by your PhD supervisor and/or colleagues familiar with your work

Please send the application as a single pdf to Marianne Hoffmeister: mho@au.dk

Application deadline: 17st March 2017

Notice of acceptance: 31th March 2017

Graduate Program and Course Director:

Course Director:

Susanne Eichner, Associate Professor, Media Studies, Aarhus University, e-mail: seichner@cc.au.dk

Program Director:

Anders Albrechtslund, DAC