Date: Monday 22nd and Tuesday 23rd June 2015

Venue: University of Roehampton, London (UK), Grove House (Main campus, Froebel College)
Roehampton Lane, London SW15 5PJ

About the conference

Television is crossing borders in multiple ways. Throughout much of the 20th century it seemed to resemble the geometrical elements of a Kandinsky painting from the Bauhaus phase: each element clearly distinct but overlapping and carefully positioned in relation to other elements. Television was perceived and studied similarly; mostly separate from the other mass media, including film, radio, video games or consumer magazines. In addition to these distinct media elements, state borders clearly separated television markets in the perception of academics, audiences and TV executives. After all, television was mostly conceived and regulated by state institutions and predominately broadcast and consumed within state borders. Cross-border production and trade in television programmes were consequently viewed as international; organised between national institutions and companies. But gradual and ongoing transnationalisation and transmedialisation are making the neat geometrical forms more and more permeable, manifold and unsteady. Kokoschka’s style of painting, blurred and blended, seems a more appropriate metaphor to describe today’s television-scapes. The conference, jointly organised by Media Across Borders and the ECREA Television Studies section, offers a space to reflect on the changes pertaining to the processes and workings of transmedialisation and transnationalisation, and on the theoretical and methodological consequences this has for television studies.

About the organisers and the host

The AHRC-funded Media Across Borders network was set up in 2012 to interrogate the myriad ways, in which media content is translated and adapted across borders - geographical, cultural and media borders. What happened, for example, when the UK TV series The Office was reworked for French audiences as Le Bureau? When Vishal Bhardwaj adapted Othello in the Bollywood musical Omkara? When the Tomb Raider video game had to be altered for the Japanese market? Or, the fantasy serial novel Game of Thrones was turned into a video game and adapted for HBO as a television series? The network is open to anyone interested in this kind of research. If you would like to join, please have a look at our website (www.mediaacrossborders.com), ‘Media Across Borders’ Facebook group and contact the network directors, Andrea Esser (a.esser@roehampton.ac.uk), Miguel Bernal-Merino (m.bernal@roehampton.ac.uk) or Iain Smith (iain.smith@roehampton.ac.uk).

The Television Studies Section of the European Communication Research and Education Association (ECREA) aims to establish a strong cooperation for European research and education in the field of television studies. In the face of technological and cultural changes to television “as we know it”, the section brings together TV researchers from a wide range of disciplines focusing on all aspects of television, addressing the “post-broadcast era” and television’s history and multiple futures. For further information about the section, please see http://www.ecrea.eu or contact the current Chair, Lothar Mikos (l.mikos@filmuniveritaet.de).

The Centre for Research in Film and Audiovisual Cultures (CRFAC) at the University of Roehampton is a large, vibrant research community of established and emerging scholars and postgraduate students. It is home to two AHRC-funded research networks, and supports critical, historical, analytic and practical research into cinema, television, radio, journalism, video/DVD, interactive platforms and online media. It also houses a very active Practice as Research Group (PARG), whose members produce research in a variety of forms, from films and photographs to installations, exhibitions, and visual essays. Each year the Centre hosts a major symposium and organises a packed programme of research seminars, roundtable discussions, and film screenings.
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<tr>
<td>9.45</td>
<td><strong>Welcome:</strong> Andrea Esser, Director of Media Across Borders &amp; Lothar Mikos, Chair of ECREA Television Studies Section</td>
<td>Portrait Room</td>
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<tr>
<td>10.00</td>
<td><strong>Keynote:</strong> Liz Evans (University of Nottingham) Building Digital Estates: Transmedia Television in Industry and Daily Life</td>
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<td>11.00</td>
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<td>12.45</td>
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<td>C3 – Transnationalisation, Standardisation and Difference</td>
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<td>5.10</td>
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<td>Perspectives from the Industry: International TV Distribution &amp; Localisation</td>
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<td>7.00</td>
<td>For those who have booked: Conference Party</td>
<td>Duke’s Head Putney</td>
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### Monday, June 22, 2015 – detailed conference schedule

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<td>9.45 – 10.00</td>
<td>Welcome</td>
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<td>10.00-11.00</td>
<td><strong>Keynote: Liz Evans</strong> <em>(University of Nottingham)</em></td>
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<td>11.00 – 11.15</td>
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<td>11.15 – 12.45</td>
<td><strong>A1 – The Political Economy of Global Television</strong> <em>(Chair – Lothar Mikos)</em></td>
<td><strong>A2 – Border Crossings</strong> <em>(Chair – Iain Smith)</em></td>
<td><strong>A3 – Transnational Media Consumption</strong> <em>(Chair – Deborah Jermyn)</em></td>
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<td></td>
<td>Jeanette Steemers <em>(Westminster University/UK)</em></td>
<td>Martin Zeller-Jacques <em>(Queen Margaret University/UK)</em></td>
<td>Joanne Knowles <em>(Liverpool John Moores University/UK)</em></td>
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<td></td>
<td>The challenge of producing local content in a transforming children’s audiovisual sector</td>
<td>Web Series as Para-Television</td>
<td><em>Jane Hall’s travels: ITV, female-focused comedy-drama and transnational TV markets</em></td>
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<td>Concepción Cascajosa <em>(Carlos III University of Madrid/Spain)</em></td>
<td>Rafael Antunes <em>(Universidade Lusófona de Humanidades e Tecnologias, Lisboa/Portugal)</em></td>
<td>Bridget Kies <em>(University of Wisconsin-Milwaukee/US)</em></td>
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<td>From Across the Sea. Remaking Argentine TV in Spain</td>
<td>Transmedia Project Blue Pencil: promoting different genres and different approaches</td>
<td><em>A Vicious Viewership: British Television, American Audiences, and Gay Male Identity</em></td>
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<td>Kenneth Murphy <em>(Dublin Institute of Technology/Ireland)</em></td>
<td>Mariana Ciancia <em>(Politecnico di Milano/Italy)</em></td>
<td>Mita Lad <em>(Edge Hill University/UK)</em></td>
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<td>Ireland’s Platform Wars</td>
<td>Beyond the TV Screen; Challenges and opportunities of Transmedia within the broadcast television environment</td>
<td>Television from Mother India: the consumption of Indian television by women of the South Asian diaspora in the UK</td>
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<td>Bärbel Göbel-Stolz <em>(Indiana University/USA)</em></td>
<td>Jane Stokes <em>(University of East London/UK)</em></td>
<td>Juan Francisco Gutiérrez Lozano <em>(University of Malaga/Spain)</em></td>
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<td>Beyond Television: International Program Trades and New Hierarchies</td>
<td><em>Is Slumdog Millionaire: A: ‘feel- good movie’; B: Bollywood melodrama; C: Danny Boyle’s masterpiece; D: a feature length ad for Who Wants to be a Millionaire? Your Final Answer...</em></td>
<td>Audiences abroad and International TV formats: consumption habits of Spanish mature emigrants in European countries</td>
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| 12.45 – 1.45 | Lunch (Terrace Room) | B1 – Transmedia Content & Audiences  
(Chair – Iain Smith) | B2 – Localizing TV Formats  
(Chair – Sharon Shahaf) | B3 – Drama Production & Distribution in a Global Market  
(Chair – Lothar Mikos) |
| Carmen Spanò  
(University of Auckland/New Zealand)  
Emerging dynamics in audiences’ mobile consumption of transmedia products: the cases *Game of Thrones & Mad Men* as a comparative study between Italy and New Zealand | Edward Larkey  
(University of Maryland/USA)  
Television Language and Transnational Format Adaptations: Comparing Serial Television Narratives | Vilde Schanke Sundet  
(Lillehammer University College/Norway)  
Transnational production and distribution models in television drama: Or how a US mafia boss put *Lilyhammer* on the map |
| Rodrigo Lessa and Renata Cerqueira  
(Salvador da Bahia/Brazil)  
Telenovelas and transmedia extensions: Exploring transmedialisation strategies in contemporary Brazilian television | Jolien van Keulen  
(Vrije Universiteit Brussel/Free University of Brussels/Belgium)  
Aesthetic proximity or a transnational aesthetic? The role of stylistic elements in format localisation | Rubén Romero Santos  
(Universidad Carlos III de Madrid/Spain)  
*Falcón*: Man (and TV Series) from Seville |
| Ödül A. Gürsimsek and Kirsten Drotner  
(University of Southern Denmark)  
Lost spoiler practices: Online interaction as social participation | Martin Nkosi Ndlela  
(Hedmark University College/Norway)  
Localization of *Masterchef* South Africa | Emili Prado, Sheila Guerrero, Celina Navarro and Gina Plana  
(Autonomous University of Barcelona)  
The origin of fiction in the major European markets |
| Julián de la Fuente, Rut Martinez-Borda, Sara Cortés  
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A Transmedia experience for a Re-Localization practice: *Victor Ros* | Tobias Steiner  
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Variations on a Theme: Nordic Noir, *Bron/Broen*, and Glocalization | Catarina Duff Burnay  
(Catholic University of Portugal)  
Television fiction on the move: challenges & strategies of the Audiovisual Portuguese market |
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<td></td>
<td>C1 – New Perspectives in TV Format Research (Chair – Lothar Mikos)</td>
<td>C2 – Localizing Drama &amp; Animation (Chair – M. Bernal-Merino) (Chair – Paul Rixon)</td>
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<td></td>
<td>Sharon Shahaf</td>
<td>Cécile Renaud (University of Roehampton, UK)</td>
<td>Anna Zoellner (University of Leeds/UK)</td>
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<td>(Georgia State University, Atlanta/US)</td>
<td>Rewriting French animation: from Serge Danot’s <em>Manège enchanté</em> to Eric Thompson’s <em>Magic Roundabout</em></td>
<td>International aspects of factual TV production: The case of Great Britain and Germany</td>
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<td>Decentering TV’s Formula Art: Israel in the New Format-Driven Global Television Environment</td>
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<td>Jean K. Chalaby</td>
<td>Luca Barra (Università Cattolica del Sacro Cuore, Milan/Italy)</td>
<td>Florian Krauß (University Siegen/Germany)</td>
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<td>(City University London/UK)</td>
<td>National mediation at work. The Italian life of us ready-made TV: Processes and challenges</td>
<td>“Quality TV” within German public-sector TV</td>
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<td>The Advent of the transnational TV format trading system: A global commodity chain analysis</td>
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<td>Cecilia Penati and Anna Sfardini (Libera Università di Lingue e Comunicazione and Università Cattolica del Sacro Cuore, Milan/Italy)</td>
<td>Basil Glynn (Middlesex University/UK)</td>
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<td>Transforming “Female” Programmes. Factual Entertainment Formats from International TV to Italian Digital Channels for Women</td>
<td>Like a Version?: Balancing the Foreign and Domestic in Imported Television Drama</td>
<td>The dilemma of non-western countries in the global format trade</td>
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<td>Heidi Keinonen (University of Tampere/Finland)</td>
<td>Selin Tüzün Ateşalp and Babacan Taşdemir (Marmara University and Akdeniz University/Turkey)</td>
<td>Matilde Delgado, Núria García-Muñoz, Belén Monclús and Emili Prado (Autonomous University of Barcelona/Spain)</td>
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<td>Production format as technology transfer</td>
<td>Adapting American Series To Turkish Television: The Case of The O.C.</td>
<td>Info-show TV Trade in Europa</td>
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<td>5.10-6.40</td>
<td>Industry panel</td>
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**7pm** For those who booked: Conference Party at the Duke’s Head Putney  
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<td>D1 – Investigating Dubbing: Flash Panel on Translation Across Genres and Forms</td>
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<td>D2 - Danish TV Drama from an International Perspective</td>
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<td>11.30</td>
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<td>E1 – Branding ‘Foreign’ Drama</td>
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<td>E2 - Transnational TV Production Studies: Danish TV Drama Series as an Example</td>
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<td>E3 – The Internationalisation of European Television – a Historical Perspective</td>
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<td>1.00</td>
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<td>1.45</td>
<td><strong>Keynote:</strong> Giseline Kuipers (University of Amsterdam/the Netherlands)</td>
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<td>From Trade to Translation: Discontinuity and Change in Transnational Television</td>
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<td>3.00</td>
<td>Networking &amp; Farewell Drinks</td>
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<td><strong>D1 – Investigating Dubbing: Flash Panel on Translation Across Genres and Forms (Chair – Miguel Bernal-Merino)</strong></td>
<td><strong>D2 – Danish TV Drama from an International Perspective (Chair – Lothar Mikos)</strong></td>
<td><strong>D3 – Television &amp; National Identity (Chair – Sam Ward)</strong></td>
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<td></td>
<td>Simone Knox (Reading University/UK)</td>
<td>Pia Majbritt Jensen (Aarhus University/Denmark)</td>
<td>Hsiu-Chin Hung (Goldsmiths, University of London/UK)</td>
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<td>Investigating Dubbing as a Creative Act of Performance: Nicolas Böll as Aidan Shaw in <em>Sex and the City</em></td>
<td>The transnational appeal of Danish TV series: A buyer and distributor’s perspective</td>
<td>Transnational media consumption: Taiwanese Youth Look at Japanese and South Korean Television Dramas</td>
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<td>Chiara Bucaria (University of Bologna at Forlì/Italy)</td>
<td>Kirsten Sparre (Aarhus University/Denmark)</td>
<td>Sofia Vieira Lopes (Universidade Nova de Lisboa/Portugal)</td>
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<td>Television paratexts across borders</td>
<td>Material Practices and Journalistic Devices in British Media Coverage of Danish TV Series</td>
<td><em>Portugal no Coração</em>1 - Music and performance as nation-building force on Television</td>
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<td>Delia Chiaro (University of Bologna at Forlì, Italy)</td>
<td>Susanne Eichner (Aarhus University/Denmark)</td>
<td>Ayşegül Kesirli Unur (Doğuş University, Istanbul/Turkey)</td>
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<td>Dubbing for a laugh? Translating humour on screen</td>
<td>‘Lifeworld’ proximity and ‘Authenticity’. The ‘Europeaness’ in Danish Television</td>
<td><em>CSI</em> for the National Audience: Discussing the Turkish Forensic TV Series <em>Kanıt</em></td>
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<td>Giuseppe de Bonis (University of Bologna/ Italy)</td>
<td>Tasha Oren (University of Wisconsin-Milwaukee)</td>
<td>Anamaria Pabon-Maldonado (University of Bremen)</td>
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<td>Dubbing multilingualism on television: The American series Touch as a case in point</td>
<td>Border Intimacies: Television Adaptations and Neurodiversity as Difference and Global Metaphor</td>
<td>Doing it the Colombian way: A Corazón Abierto as a cultural adaptation of Grey’s Anatomy</td>
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<td>Jamilia Baluch (Independent scholar, Germany)</td>
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<td>Kenneth A Longden (University of Winchester/UK)</td>
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<td>Catfishing in Germany: German voice-over and subtitling of MTV’s reality show <em>Catfish</em></td>
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<td>Transnational Narratives of Identity, and the Intermedial: the Uses of TV in <em>Slumdog Millionaire</em></td>
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<td>11.15 – 11.30</td>
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| 11.30-1.00 | E1 – Branding ‘Foreign’ Drama  
(Chair – Simone Knox) | E2 – Transnational TV Production Studies: Danish TV Drama Series as an Example  
(Chair – Susanne Eichner) | E3 – The Internationalisation of European Television – a Historical Perspective  
(Chair – Jean Chalaby) |
| 1.00-1.45 | Lunch (Terrace Room) | | |
| 1.45-2.45 | | | |
| 3.00 | | | Networking & Farewell Drinks (Grove House Terrace) |
Keynotes

Building Digital Estates: Transmedia Television in Industry and Daily Life
Elizabeth Evans (University of Nottingham/UK)

As transmedia content on UK television has evolved there has been a noticeable shift in industry strategy. Early experiments in transmediality explored the potential for transmedia storytelling. More recently, however, such experiments have been twinned with, and occasionally overtaken by, transmedia strategies that are based more on the proliferation, and integration, of distribution avenues. These strategies emerge in the concept of ‘digital estates’, a term increasingly being used by major broadcasters to classify digital technologies and catch up services as a core part of their activities. This paper will use the concept of ‘digital estates’ to explore transmediality as something that emerges through not only the strategies of the television industry, but also through the daily lives of audiences. It will initially examine industry discourse and strategy to explore the evolution of the transmedia television industry into ‘digital estates’ of interconnected services that incorporate digital technologies on an equal status to broadcast activities. It will go on to use empirical audience data generated by an innovative ethnographic project to explore the idea of domestic ‘digital estates’ and how moments of transmedia storytelling and distribution are bound up with the technological, social and temporal dynamics of daily life. By considering transmediality in such a way, it becomes possible to explore the work audiences put into creating transmedia experiences as well as the mundane, ephemeral and even passive modes of transmedia viewing that are increasingly shaping the new television landscape.

Elizabeth Evans is Assistant Professor in Film and Television Studies at the University of Nottingham. She is the author of Transmedia Television: Audiences, New Media and Daily Life (2011) and has published articles in a number of journals including Media, Culture and Society, Participations, The International Journal of Communication Studies and the Journal of Pervasive Ubiquitous Computing. Her research explores the relationship between audiences, technology and screen narratives with particular emphasis on interrogating the notion of ‘engagement’ and transmedia content. Contact: Elizabeth.Evans@nottingham.ac.uk

From Trade to Translation: Discontinuity and Change in Transnational Television
Giselinde Kuipers (University of Amsterdam/the Netherlands)

Transnational television is a domain characterized by constant change and sharp discontinuities. First, transnational television consists of a various fields dedicated to the separate steps in the ‘commodity chain’ from producer to consumers (production, marketing, trade & international distributions, translation, programming or distribution, more marketing, consumption). These fields are characterized by different cultural logics (meaning systems), sources of capital, as well as geographical and spatial organization. Moreover, transnational television is spread to different national (or regional) contexts, which adds to the discontinuity of meaning systems and organizational structures in the field transnational television. Finally, swift technological developments, as well as changing international economic conditions lead to continuous change in this field.

In my study of transnational television in four European countries, I encountered a diversified and fragmented field: a patchwork of organizational structures and meaning systems on the national and transnational levels. This lecture focuses on two subfields that illustrate the disjointedness of the world of transnational TV: television trade, and television translation. Television trade happens in a strongly integrated transnational field (or market, if you wish), with clear international conventions and standards. It is held together by a distinct group of ‘footloose’ cosmopolitan professionals, the television sellers and buyers. Television translation finds itself on the other side of this spectrum. Across national settings, translation norms and standards vary greatly. Moreover, different countries have different organizational structures, which privilege different types of professionals and professional skills and ethos.
To analyze these variations that cross-cut both countries and field in transnational television, I introduce a new model of cultural fields. This model distinguishes the transnational, national and organizational/field level, as well as a separate level for technology. As I hope to show, this model allows us to analyze change, discontinuity, but also unexpected instances of continuity and cultural persistence in transnational television.

**Giselinde Kuipers** is professor of cultural sociology at the University of Amsterdam. She has published widely on the sociology of media, popular culture, humour, taste, and cultural globalization. She is the author of *Good Humor, Bad Taste: A Sociology of the Joke* (2006, revised edition 2015) and numerous papers, which are published in, among others, *American Sociological Review, Media, Culture & Society, Poetics, Cultural Sociology, American Behavioral Scientist, European Journal of Cultural Studies* and *European Journal of Social Theory*. She conducted research on transnational television, television trade, and screen translation in four European countries. Currently, she is the principal investigator of a large comparative ERC-funded project on beauty standards in six European countries. Contact: [G.M.M.Kuipers@uva.nl](mailto:G.M.M.Kuipers@uva.nl)

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**Industry round table**

tbc

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**Flash Panel on Translation Across Genres and Forms - Investigating Dubbing**

Jamila Baluch (independent scholar, Berlin, Germany)
Giuseppe De Bonis (University of Bologna at Forlì, Italy)
Chiara Bucaria (University of Bologna at Forlì, Italy)
Delia Chiaro (University of Bologna at Forlì, Italy)
Simone Knox (University of Reading, UK) – panel organiser

This flash panel is interested in audio-visual translation, especially the practice of dubbing, as well as the closely related practices of voice-over translation and similisync. The panel will be focused on the translation of Anglophone television materials for German and Italian markets. The individual 10 minute papers will seek to explore how translation transforms texts drawn from reality programming, food/cookery shows, situation comedy, high-end drama, as well as multilingual television and paratexts. Mostly drawn from the contemporary period, the specific case studies will also include more historical examples, as well as both scripted fiction and factually based programming, to allow for useful comparative analysis. The panel intends to discuss how these practices of translation are located in a mutually informing relationship with the borders of genre, format and form. The dominant methodology employed will be that of textual analysis, which will be located vis-a-vis the specific national, institutional/industrial and historical contexts in which the acts of translation under investigation occur.

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Abstracts
(in alphabetical order)

Transmedia Project Blue Pencil: promoting different genres and different approaches
Rafael Antunes (Universidade Lusófona de Humanidades e Tecnologias, Lisboa/Portugal)

This article aims to discuss the proposed objectives and outcomes of a transmedia project that was run in partnership between CICANT/Universidade Lusófona, in Lisbon, Portugal and the Portuguese media group Impresa in the scope of an European Commission funded project named CIAKL- Cinema and Industry Alliance for Knowledge and Learning. Blue Pencil has as its main objective to promote the development of a transmedia narrative that brings together different platforms and technologies, with intersections inside the narrative amongst those platforms, though promoting different genres and different approaches. For instance, it seeks to realise educational aims within an entertainment format. Taking as its central theme the censorship in Portugal during the Estado Novo, the narrative extends into a short fiction film, a documentary, a site with archive material, an online game that challenges writing on freedom of the press, an online store and a school program, in partnership with the network of school libraries. The project had its premiere in movie theatres on April 23rd, 2013 and was then screened on the open channel SIC, on April 24th, on the eve of the celebration of the Carnation Revolution that led the country to democracy in 1974. This created a narrative bridge for the documentary, which was screened on April 25th at the cable channel SIC Noticias. The project has also debuted in theatres on November 21st. Blue Pencil is an academic project, with non-commercial purposes. It aims to demonstrate that it is possible to find new ways of financing and developing new business models for the entertainment industry.

Rafael Antunes, born in 1969 in Lisbon, is a PhD student at Universidade Lusófona, while maintaining professional activities at TV channel SIC. He has an MA in film studies from the Universidade Lusófona. He attended the SZFE-University of Theatre and Film Arts, in Budapest, Hungary, where he took several specialization courses. He has directed several short films and documentaries and transmedia projects. Contact: rafacine7@gmail.com

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Catfishing in Germany: German voice-over and subtitling of MTV’s reality show Catfish
Jamila Baluch (independent scholar, Berlin, Germany)

A decade ago, Pilar Orero characterised voice-over as the preferred translation modality for non-fictional audiovisual genres, notably documentaries and news programmes (Orero, 2006). However, in recent years, voice-over has also become the preferred mode of audiovisual translation for German imports of English-language reality entertainment programmes. This paper presents a case study of the US reality show Catfish: The TV Show (MTV, 2012-), a docu-series about romantic online relationships between persons who have never met in real life. In each episode, the two hosts help a participant meet his/her virtual romantic partner for the first time, which usually results in the revelation that the person in question has been using a fake online identity and is thus a so-called ‘catfish’.

In Germany, Catfish is broadcast on Viacom’s television channels MTV and Nick Night with a German voice-over soundtrack. At the same time, Catfish episodes are also available online on the German MTV and Nick Night websites. However, the online version is provided with German subtitles instead of voice-over translation. This paper aims to explore the differences and similarities between the original U.S. version of Catfish and its two German versions (voiced-over and subtitled), while considering questions of television and online viewing. Furthermore, if possible, information on Viacom Germany’s decision to produce two different audiovisual translations of Catfish for the German television and online market will be collected by contacting the responsible department. It is hypothesised that different viewing behaviour is assumed in television and online audiences, while Viacom’s key target groups may also differ for each medium, so that voice-over is considered the appropriate mode of translation for television but not for online transmission of Catfish in Germany.

Jamila Baluch holds a PhD from the University of Reading. Her research concerns representations of race in contemporary US drama series. Contact: jamila_baluch@hotmail.com
National mediation at work. The Italian life of US ready-made TV: Processes and challenges
Luca Barra (Università Cattolica del Sacro Cuore, Milan/Italy)

In the Italian context, as in various other countries, several television products have a foreign origin: diffused or broadcast together with national productions, they have to change their nature in order to reach the mainstream Italian audience, and consequently become at least partially different texts. In the transfer between different countries, a wide range of “mediation” processes takes place, influencing – in a direct, or more subtle, way – the definition of the product in the destination country, the reception and success of its genre, the circulation of similar texts, the public image of the broadcaster, etc. Audio-visual translation – with the consequent adaptation and dubbing (and/or subtitling) of the original dialogues into Italian language – is one of the main devices of this mediation: AVT often adopts domesticating techniques and modifies the jokes and cultural references, trying to reduce and to avoid possible audience misunderstandings (or to increase the success of the product). Besides these kind of “direct interventions” on the core of the ready-made product, however, Italian broadcasters can modify the TV product also through several other processes of national appropriation (in a sort of “Italianization”), such as rights acquisition, transposition, scheduling and promotion. The intermediary role played by production habits, routines and professionals involved in the national distribution of international TV products becomes the space of a constant negotiation of real and supposed meanings.

Selecting examples from the Italian editions of US-made sitcoms and other TV programs, the paper will focus on the choices made by broadcasters to “domesticate” the products for the Italian audiences, and on the challenges, the logics, the professional processes of such a “national mediation”. Particular attention will be given to the different levels of “serialization” involved, taking into account the original seriality of foreign programmes and the different ways Italian television redefines it.

Luca Barra, PhD, is Post-Doctoral Fellow Researcher at Università Cattolica, Milan, where he teaches Media Economics and TV Scheduling and works as a senior researcher at Ce.R.T.A. – Centro di Ricerca sulla Televisione e gli Audiovisivi. His research focuses on the international circulation of media products, on the history of Italian television and on the evolutions of contemporary media landscape. He published two books – Palinsesto (Laterza, Roma-Bari 2015) and Risate in scatola (Vita e Pensiero, Milan 2012) – and several essays in edited books and journals. He is consulting editor of the television studies Italian journal Link. Idee per la televisione. Contact: luca.barra@unicatt.it

TV and the rise of merchandising agencies in the UK
Jose Bellido (University of Kent) and Kathy Bowrey (UNSW)

This paper focuses on the symbiotic relationship between content creation and marketing that arises from the earliest days of television. The Television Act (1954) did not only change the history of broadcasting in the UK, it also facilitated the rise of particular forms of mediation and interaction between commercial television and sectors such as the toy, publishing and food industries, eager to capitalise on the new medium. These relations enabled the development of distinctive legal practices around the exploitation of character merchandising in the Sixties.

We trace the mediating role of one of the most influential independent agencies of the period, Walter Tuckwell & Associates. A former Disney employee, the New Zealander Walter Tuckwell (1913 -1980), fostered a network of relations connecting and linking commercial and legal opportunities offered by television programmes and the emerging demand for children-related products. More importantly, his agency, and the practices that it mediated, triggered the change in the attitude the British Broadcasting Corporation (BBC) took towards constituting children as a site of consumption.

The research is based on original archival sources and interviews. We show that marketing and branding of global (trans)media franchises have a much longer history than is commonly perceived. In conclusion, we reflect on what this trade shares with the character merchandising of the early days of the film industry to try to provide a deeper historical understanding of a twentieth century phenomenon.
Jose Bellido is senior lecturer at the University of Kent, Canterbury. He is particularly interested in the cultural and economic history of intellectual property law. His recent work includes a study of newspaper copyright and The Times, the Spanish appropriation of Mickey Mouse in the 1930s, the internationalization of Flamenco, the global rise of trade mark watching agencies and litigation strategies in music copyright infringement cases in the 1960s. Contact: J.A.Bellido@kent.ac.uk

Kathy Bowrey is Professor in the Faculty of Law at the University of New South Wales, Sydney Australia. Her expertise primarily relates to intellectual property, media and information technology regulation, and cultural heritage reflecting a broad range of interests pertaining to socio-legal history, media and cultural studies and legal theory. She has recently co-edited with colleague Michael Handler, Law and Creativity in the Age of the Entertainment Franchise, (Cambridge University Press, 2014). She is currently working on an Australian Research Council Discovery Grant-funded project “Australian Made: A History of Australian Copyright Law and Creator Success 1868-1968”. Contact: k.bowrey@unsw.edu.au

Bellido and Bowrey are currently working on a monograph titled, "Intellectual Property Law and Imagination. Games, Toys and Playthings in Twentieth-Century Britain". For further details see: http://www.kent.ac.uk/law/people/academic/Bellido,_Jose.html and http://www.law.unsw.edu.au/profile/kathy-bowrey

Television paratexts across borders
Chiara Bucaria (University of Bologna at Forlì/Italy)

In recent years, television products – and series in particular – have moved beyond traditional marketing and advertising strategies to create promotional material that usually includes a number of different expansions or paratexts (Genette 1987, Gray 2010) and overflow beyond the television medium per se. Such overflow might include anything from promos and trailers distributed on the Internet and dedicated websites to alternate reality games (ARGs), fan competitions and giveaways, flashmobs, celebrity interviews and appearances, behind-the-scenes specials, etc. Audiences have also started to appropriate these new consumption modes and actively engage with their favorite TV shows by creating various forms of user generated content (UGC), such as fanvids and fanfiction (Jenkins 1992).

In an attempt to argue that the study of linguistic and cultural issues should occupy a more prominent role than the one generally granted to them in the literature on global media and the international circulation of media products (e.g. Straubhaar 2007, Harrington and Bielby 2008, Havens 2008), this paper proposes to look at how expansions are adapted when television shows are imported into a different lingua-cultural system than the one in which those shows were originally created. By drawing on examples from both institutional content and fan-created material, this paper will look at what paratexts are privileged when English-language TV shows are imported into the Italian market and what strategies are chosen for their linguistic and cultural adaptation. On a larger scale, this study will try to achieve a better understanding of the ways in which the strategies adopted in the adaptation of various expansions for Italian audiences help repackage and reframe the shows for the target culture, specifically in terms of genre and viewer expectations.

Chiara Bucaria is an Assistant Professor of English Language and Translation at the University of Bologna’s Department of Interpreting and Translation, where she teaches courses in translation from English into Italian, including audiovisual translation, subtitling and voice-over. She investigates the impact of censorship and manipulation in dubbed and subtitled TV programs, with a specific interest in the linguistic and cultural adaptation of taboo humour. She has published journal articles and book chapters on audiovisual translation, textual manipulation in translation, translation and humor, and the cross-cultural adaptation of media paratexts. She has co-edited the collections Between Text and Image. Updating Research in Screen Translation (John Benjamins 2008) and Non-professional Interpreting and Translation in the Media (Peter Lang, forthcoming), and has published the volume Dark Humour as a Culture-Specific Phenomenon. A Study in Audiovisual Translation (VDM Publishing 2009). Contact: chiara.bucaria@unibo.it
From Across the Sea. Remaking Argentine TV in Spain
Concepción Cascajosa (Carlos III University of Madrid/Spain)

The Argentine television system is one of the more developed in Latin America, in spite of the recurring problems of its economy. The strength of commercial television, the reorganization of public television and the work for TV done by some of the country’s major filmmakers have allowed fiction to retain the attention of viewers and the country to become one of the leading exporters of TV formats (the 4th in the world, according to NATPE 2012 statistics), including Mujeres Asesinas, which reached prime time in the United States. In our paper we are interested in the special relationship of Argentina with the European country with which it shares strong cultural links, Spain. Both countries have traditionally maintained a constant exchange of media professionals and jointly developed many co-productions. Despite the industrial power of Spanish original fiction, Spanish producers have often remade Argentine fiction, and in the last decade on a number of occasions these were far superior to those adaptations from countries such as the US and Colombia. Among the examples we can mention are Los simuladores (Cuatro, 2006-2007), Hermanos y detectives (Telecinco, 2007-2009), Lalola (Antena 3, 2008-2009), Los exitosos Pells (Cuatro, 2009), Valientes (Cuatro, 2010) and Ciega a citas (Cuatro, 2014). We will analyze which mechanisms favor adaptations, including genre, content and scheduling elements, making them particularly valued in programming strategies and business connections between production companies and TV channels. The purpose is to establish whether the adaptations coming from Argentina’s burgeoning television market work the same way in the context of Latin American than that of European countries, and to establish the lessons learned from this constant process of trial and error.

Concepcion Cascajosa is Senior Lecturer at Carlos III University of Madrid, where she is a member of the research group TECMERIN, director of the MFA in Screenwriting and Vice Dean of the Dual Degree in Journalism and Audiovisual Communication. She has written three books and more than thirty papers about television fiction and media history, including articles in “Studies in Hispanic Cinemas”, “Journal of Spanish Cultural Studies” and “VIEW Journal of European Television History and Culture”. Contact: ccvirino@hum.uc3m.es

The Advent of the transnational TV format trading system: A global commodity chain analysis
Jean K. Chalaby (City University London/UK)

This paper shows how the format business transformed into a trading system in the 2000s, system being defined as a singular transnational space structured by Networks of interdependent economic agents, firms, institutions and places. Then, this paper analyses each dimension of the global TV format commodity chain that runs through this trading system. Beginning with its governance structure, this article counter-intuitively asserts that despite the current boom in TV production, it is a buyer-driven chain with power resting firmly in the hands of those making the acquisitions: the broadcasters. Considering the chain’s geographical configuration, this article identifies three tiers of format exporters and specific trade routes along which most TV formats travel. These findings enable us to reassess the claims made by the cosmopolitization thesis about the nature of media globalization. Contrary to this thesis, this paper asserts the need to comprehend media globalization within the context of an expanding capitalist world-system, and shows that the new transnational TV format trade and its commodity chain replicate the inequalities and power structures of former trading systems.

Jean K. Chalaby is Professor of International Communication at City University London. He is the author of The Invention of Journalism (1998), The de Gaulle Presidency and the Media (2002) and Transnational Television in Europe: Reconfiguring Global Communications Networks (2009). He is the editor of Transnational Television Worldwide (2005) and has published extensively in leading journals on a wide range of media-related topics. In recent years his work has focused on the political economy of the TV Format business. Contact: J.Chalaby@city.ac.uk
Dubbing for a laugh? Translating humour on screen
Delia Chiaro (University of Bologna, Forlì/Italy)

Dubbed sitcoms tend to receive harsh criticism from ever more discerning audiences who are aware that jokes and quips do not always work in their translated versions; yet, numerous sitcoms are successful despite having undergone the process of dubbing. Finding good solutions for typical humorous features such as visually anchored puns and the use of regional accents used for comic purposes are especially challenging for dubbing-translators. This paper will present the most common strategies adopted when dubbing humour, providing examples from classic British and American sitcoms.

Delia Chiaro is Professor of English Language and Translation at the University of Bologna’s Department of Interpreting and Translation. Born, bred and educated in the UK, Delia has spent her entire academic career in Italy where she has combined her passion for film and TV with her interest in visual and verbal ambiguity and duplicity – an interest which has provided her with the perfect excuse to study humour in all shapes and sizes, but especially how it is perceived in translation and its cross-cultural impact. Since publishing The Language of Jokes: Analysing Verbal Play (Routledge 1992), she has written extensively on diverse aspects of language and humour, most recently Gender and Humor: Interdisciplinary and International Perspectives (with Raffaella Baccolini, Routledge, New York: 2014) while The Language of Jokes in the Digital Age is forthcoming with Routledge in early 2015. She has been invited to lecture on humour across Europe, Asia and New Zealand. Contact: delia.chiaro@unibo.it

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Beyond the TV Screen; Challenges and opportunities of Transmedia within the broadcast television environment
Mariana Ciancia (Politecnico di Milano/Italy)

The evolution of social interconnections through digital technologies has emerged from a phenomenological approach to contemporary mediascape (Appadurai, 1990). Such that, multi-channel structures both as cross-media and transmedia systems have become increasingly important and completely changed the market and the role of the audience (Jenkins, 2006; Jenkins, 2013). In today’s broadcast environment, television industry evolves and adapts to a new media ecology through the use of a transmedia strategy as both a form of economy and creative process of content production. The result is an extension of the television-scapes in which transmedia can bolster television products (Clarke, 2013). Transmedia is a phenomenon concerned with the building of a story universe (Jenkins, 2006) through different channels to enhance the role of the audience (Pratten, 2011). It is a socially understandable paradigm, the growth of which requires the crossing of disciplinary borders and teamwork.

Based on the necessity to understand how aesthetic and economic issues work together within the design of complex story worlds, it is necessary to adopt a conceptual framework able to sustain the comprehension of multifaceted phenomena. The first part of this paper will provide a description of the conceptual framework developed during my PhD in Communication Design at Politecnico di Milano. In the second part, four projects will be examined through this framework in order to investigate challenges and opportunities of transmedia within the production of European television programmes: Sofia’s Diary (beActive Entertainment, 2003), The Truth About Marika (Sveriges Television-SVT and The company P, 2007), Transiti (FargoFilm, 2+1 e DocAbout with the collaboration of Rai 3, Radio 3, Rai Net, 2011) and The Spiral (a pan-European co-production among VRT-Belgium, SVT-Sweden, TV3-Denmark, YLEFinland, Arte-Franco/German, NRK-Norway, VARA-Netherlands, 2012).

Mariana Ciancia is currently PhD Candidate at the Design Department, School of Design (Politecnico di Milano). Her research activity deals with new media and participative culture, with the aim of understand how multichannel phenomena (crossmedia and transmedia) are changing the processes of production, distribution and consumption of narrative environments. Contact: mariana.ciancia@polimi.it

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Dubbing multilingualism on television: the American series *Touch* as a case in point
Giuseppe De Bonis (University of Bologna at Forlì/Italy)

The paper aims to shed light both on the delicate role that multilingualism plays on the small screen and on the consequences it has when it comes to translating the same programme for another target audience. The American TV series *Touch* (Fox, 2012-2013) represents an interesting case of multilingual thriller fiction, whose plot revolves around the unexpected interconnections between characters coming from different parts of the world and thus speaking different languages. Whereas English remains the prevailing language throughout the series, different languages other than English appear in each episode according to the location in which the story is set. These so-called “secondary languages” are usually accompanied by English subtitles in order for the viewers to follow the dialogues uttered in these languages. A comparative analysis will be carried out between the original version of the thirteen episodes constituting the first season and their Italian dubbed version with the aim of identifying the ways in which Italian dubbing professionals have managed the multilingual situations depicted in the series. The translational challenges that a multilingual TV product such as *Touch* poses to the dubbing industry will highlight both limits and possibilities of this screen translation modality in handling the “thorny” material that multilingualism represents on screen. When dealing with dialogues originally spoken in more languages, dubbing proves to be quite “vulnerable” to multilingualism, in the sense that it tends to opt for linguistic flattening and homogenisation more often than not. Investigating the Italian dubbing of *Touch* will allow not only to assess the extent to which such considerations may be applicable to this specific case, but also to verify whether some more innovative trends are observable in the Italian dubbing landscape.

**Giuseppe De Bonis** graduated in Communication Studies from University of Bologna (Italy), majoring in film studies and sociology. After obtaining an MA in Screen Translation (University of Bologna at Forlì), in which he carried out his internship with AIDAC - Associazione Italiana Dialoghisti e Adattatori Cinetellevisivi [Italian Association of Dubbing Dialogue Writers and Adapters] in Rome, he enrolled on a PhD program in Translation, Interpreting and Intercultural Studies at University of Bologna at Forlì, where he currently completing his research on multilingual films. His PhD research project focuses both on the role of multilingualism in film and on the implications it has in translation, mainly in dubbing. In particular, he is developing a theoretical framework which tries to combine film studies (mainly film semiotics) with audiovisual translation studies.

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**Info-show TV Trade in Europa**
Matilde Delgado, Núria García-Muñoz, Belén Monclús and Emili Prado (Autonomous University of Barcelona)

Nowadays many of the most successful television programmes in the national TV schedules are adaptations of formats that have already proven their effectiveness in other television markets. The genre Info-show is considered the third format with more presence in European television in recent years. Moreover, Info-shows or Infotainment are the most adapted content. That is the reason why the following study examines the performance and distribution of Info-show television formats in Europe. A comparative study between the five major markets is performed: Britain, Germany, France, Italy and Spain.

In this sense, we focus on analyzing programmes that adapt a format from another country of its establishment and the different flows within the main European markets. The sample includes the analysis of a whole week of television programming of the season 2012-2013. All slots of 27 general interested channels are analyzed of both, public and private ownership.

This study was conducted by the research group GRISS (Research Group Image, Sound and Synthesis) of the Autonomous University of Barcelona. The results of the study show the presence of formats in European TV Schedules, maps the circulation flows, identifies the most prominent genres and their use as strategic programming weapons both in public and commercial channels, and comparatively in each country.

**Matilde Delgado, Núria García-Muñoz, Belén Monclús and Emili Prado** are members of the consolidate Research Group GRISS (Group of Research of Image, Sound and Synthesis) at the Autonomous University of
Barcelona. GRISS was created in 1980 and recognised by the Generalitat de Catalunya (Grup 2014SGR1674) and it is part of the Department of Audiovisual Communication and Advertising. It focuses on the study of the communication process in all audiovisual media, including new types and forms of media. The various projects carried out are focused on the processes of production, diffusion and reception. Contact: belen.monclus@gmail.com

Television fiction on the move: challenges & strategies of the Audiovisual Portuguese market
Catarina Duff Burnay (Catholic University of Portugal)

Nowadays, watching television is a “total experience”. The content multiply and diversify, the distribution platforms are developed and become portable, the audiences are sprayed, consume products simultaneously. The adoption of an ecosystem of technological devices is changing the linearity of consumption, leading to the complexity of practices. In a follow-up of the routines of everyday life, we are witnessing the increasing demand of plastic ways of consuming television content within on-demand logic and DIY (Gillan, 2011; Mittel, 2012).

One of the main content offered and consumed within this context is fiction. The functional character (Hobson, 2003) as well as the playful-affective essence of fictional texts (Fuenzalida, 1992) remain critical factors for success, however, the number of products in circulation increases (Morley, 1996; Sinclair, 2000; Curtin, 2003; Chalaby, 2005, 2009; Straubhaar, 2007), the themes change and genres and formats are becoming hybridized. The purpose of this paper is to analyze the offer, challenges and production strategies, acquisition and circulation of (inter) national fiction content in Portuguese generalist channels (RTP 1, RTP 2, SIC and TVI) over the last fifteen years (2000-2015).

Catarina Duff Burnay holds a PhD in Communication Sciences from the Faculty of Human Sciences of the Portuguese Catholic University, where she began her academic career in 2002. Invited Assistant Professor of FCH/UCP, she is Faculty Board Secretary and Coordinator of the B.A. in Social and Cultural Communication. She is Senior Researcher of the Center for Communication and Culture (CECC) (research line Media, Technology, Contexts), and coordinator of the Portuguese team for the Iberian- American Observatory of Television Fiction (Obitel). She just finished her Post-Doctoral project at the School of Communications and Arts of the University of São Paulo entitled «A Ficção (Inter)Nacional. A (Inter)Nacionalização da Ficção. Um estudo integrado dos fluxos, dinâmicas e estratégias de programação dos canais Portugueses em sinal aberto (1994- 2013). Her main areas of research are television studies, production and reception studies on television fiction content, television production and programming strategies, public(s) and audience(s). Contact: catarinaburnay@gmail.com

‘Lifeworld’ proximity and ‘Authenticity’. The ‘Europeaness’ in Danish Television
Susanne Eichner (Aarhus University/Denmark)

Since Forbrydelsen (The Killing) (DR1, 2007, 2009, 2012), Danish TV drama has become increasingly popular and gained international recognition, in terms of audience ratings, critical acclaim and awards. Investigating the underlying reasons for this international success – which can be identified at multiple layers, including production ecology, distribution, textuality and audience – this paper will present findings of an audience study (focus groups, interviews and audience ratings) conducted in Germany in early 2015. Drawing on Bourdon’s notion of television that can be regarded as a text “written by viewers recalling television” (2003: 9), this contribution investigates how audiences from a non-Danish linguistic and cultural background apply meaning to Danish television series. The focus thus lies on the values and reading strategies found amongst viewers outside Denmark, in this case Germany: What happens when series such as Forbrydelsen and Bron//Broen (DR1/SVT1, 2011-) are consumed outside their national context of production, cultural context and linguistic region? Taking the argument of Straubhaar (1991, 2007) and his concept of “cultural proximity” as a starting point, this paper empirically explores the specific ways and strategies of audiences in attributing meaning and relating to the series within a different cultural context. “Lifeworld proximity” and “authenticity” are two possible strategies that is applied by the German audience.
**Susanne Eichner** currently resides at Aarhus University, where she participates in a research project on the international success of Danish TV drama series. She holds a PhD from the Film University Potsdam-Babelsberg, conducted a research project on children, media and food at the University of Bayreuth, and spent six months at the University of Rostock as deputy professor for communication & media studies. Her research focus is on reception aesthetics, media sociology, production ecology and popular serial culture (TV, film, video games) and globalization. She is the author of *Agency and Media Reception. Experiencing Video Games, Film, and Television* (Wiesbaden: Springer VS, 2014), co-author of *Die »Herr der Ringe«-Trilogie* (UVK, 2007) and co-editor of *Fernsehen: Europäische Perspektiven* (UVK, 2014; with Elizabeth Prommer) and *Transnationale Serienkultur* (Springer VS, 2013; with Lothar Mikos and Rainer Winter). Contact: seichner@dac.au.dk

A Transmedia experience for a Re-Localization practice: Victor Ros
Julían de la Fuente, Rut Martínez-Borda, Sara Cortés (University of Alcalá/Spain)

Today new ways of packaging and broadcasting audiovisual contents in television are developing. This emerging paradigm (Careli, 2014) has arrived to Spanish public TV. TVE has been traditionally a self-consumption producer and an exclusive broadcaster of original contents (Jiménez Marin et al., 2012) However, this model has changed since the production of the fiction series "Victor Ros" (New Atlantis / TVE / Telefónica Studios, 2013). "Victor Ros" is a six episodes miniseries, based on the books of Jerónimo Tristante which are been translated to several languages. The plot is related to crime and mystery in the late Spanish 19th century. Produced in 2013, the series was distributed by TDT in Italy or France and by cable in Chile, Argentina and Spain, before its broadcast on TVE in early 2015. Due to this, TVE has used a transmedia strategy to restore originality to "Victor Ros" in a particular re-localization of the series (Fisher, 2012).

Our goals are 1) Reconstruct the transnationalisation of "Victor Ros" and how it affected to the public television model in Spain. 2) Explore the transmedia strategy followed to generate related new content to promote and expand "Victor Ros". 3) Propose a re-localization model using transmedia storytelling, to restore originality in a played-out content.

Adopting a virtual ethnographic approach (Boellstorff, Marcus, & Taylor, 2012), our data comes from three different sources. First, in order to analyze the TV series, we combine the researchers' experience as audience and the internal narrative provided by episodes. Second, we examine the conversations with the broadcasting team (TVE). Finally, Big Data are collected through Twitter, Facebook, and the audience analysis made by TVE. After a first contact and previous agreement, the research team analyzed all virtual data according to a discourse analysis approach. (Gee, 2014)

The results gave us preliminary conclusions for discussion: 1) The transnationalisation of "Victor Ros" emerges as an innovative response after the broadcasting of "Victor Ros" by cable 2) A development of virtual spaces beyond the television series is useful to generate transmedia content in this new era of communication. 3) Especially relevant for approaching and interpreting these results are how audiences use the social networks provided and what kind of discourse is constructed about Victor Ros.

**Julían De La Fuente** is Associate Professor In Audiovisual Communication at the University of Alcalá, Spain. Working as an independent producer and director since 2002, he has made all kinds of audiovisual materials such as ads, reports and music clips. He has also created holographic facilities, 3D projections and interactive apps. He has several publications on film and history and has conducted several outreach projects for film heritage. He currently teaches at Universidad Europea de Madrid and the University of Alcalá. Contact: Julian.fuente@uah.es

**Rut Martínez-Borda** is a Professor of Audiovisual Communication and Research Fellow at the University of Alcalá. Dr. Martínez-Borda is a member of the research group Grupo Imágenes Palabras e Ideas (GIPI) (Images, Words and Ideas Group; http://www2.uah.es/gipi/ She works on video games, new technologies and audiovisual narratives. Her current research on the topic of computer games and narratives is supported by the Spanish
consumers taking advantage of access provided by changing global and national technologies. This presentation and international television industries have reorganized their licensing in reaction to platform availability and television industries license their program formats via their classification rather than individual content. National and international television industries have reorganized their licensing in reaction to platform availability and consumers taking advantage of access provided by changing global and national technologies.

Sara Cortés-Gómez is Assistant Professor in Audiovisual Communication at the University of Alcalá, Spain. Sara is interested the role of new technologies and video games as cultural tools aimed to develop new literacies in a global world. The main lines are focused on analyzing the creation of new educational spaces where new technologies become literacy practices and the construction of one’s identity when children and youngsters play with video games or use social media. She has been a visiting scholar at LCMI (University of Luxembourg and GLS at the University of Madison. Contact: Sara.cortesg@uah.es

Like a Version?: Balancing the Foreign and Domestic in Imported Television Drama
Basil Glynn (Middlesex University/UK)

A prevailing global hegemonic argument is that certain powerful countries impose their values on other countries through the television texts they export (Barber 1995; Miller et al. 2001; Read 1976; Tunstall 1977). Smaller nations, following this logic, are forced to become familiar with foreign television forms and content, which erode their sense of the local. Alternatively, the notion of ‘glocalization’ suggests that rather than finished programmes, formats that are popular in foreign contexts can be remade for domestic audiences to make them more accessible (Robertson 1995). In this paper, I will argue that there is often another alternative to these models; an ex post facto creative re-imagining of an imported foreign text designed to make it locally popular without local audiences being forced to accept foreign values or local producers having to remake it. By looking at the local reception of Asian television series in the East and West and with a particular focus on The Water Margin’s (NTV, 1973) textual transformation for broadcast on the BBC as a case study, the paper will explore how television dramas have commonly been (and continue to be) reconfigured for the domestic market, transformed, watched and consumed with little regard for any inherent message that the original producers wish to instil. Rather than cultural proximity being the guiding principle behind the adoption of foreign television, it will be argued that a sense of ‘cultural approximation’ often comes into play in the localization of television content deemed otherwise too foreign for local consumption. In order to make comprehensible unfamiliar genres, social and cultural practices, stars, styles of acting and so on, series are often transformed via dubbing, generic labelling or simply through disguising the text’s origins. Such measures take place so as to suggest cultural proximity, circumvent national prejudice and/or overcome cultural discount in order to take advantage of audience fondness for the recognizable and familiar.

Basil Glynn lectures in Film and Television at Middlesex University, London, and is course leader for BA Television Production. Prior to joining Middlesex in 2013 he lectured in film and television at a number of universities in both the United Kingdom and Europe. His publications include works on television drama in the global sphere, crime drama, sex on television and orientalism in film and television. Contact: b.glynn@mdx.ac.uk

Beyond Television: International Program Trades and New Hierarchies
Bärbel Göbel-Stolz (Indiana University/USA)

“Television” as a term, is less and less used in a medium specific sense, but rather as a word describing audiovisual content with serialized elements and built-in interruptions. The trade processes involved in international program sales and licensing, however, make evident hierarchical differences amongst “television” formats determined by the platform deemed the most effective for the program’s international distribution. These platforms offer specific headlining content and are meant to attract mostly industry-defined audiences. US television industries license their program formats via their classification rather than individual content. National and international television industries have reorganized their licensing in reaction to platform availability and consumers taking advantage of access provided by changing global and national technologies. This presentation
interrogates these industry responses in international trade specifically for foreign-language, US program licensing within the financially significant German market.

Considering the shortening release windows for programs deemed attractive for imagined “quality” audiences, subtitling and dubbing practices adapt as necessary. These programs circumvent originally politically motivated national choices regarding foreign language programming. This determines first-look audience based on educational background, digital access, and language experience. Transnational and national connotations of programming are altered in each step of release approaching the fully dubbed German standard. Episodic and formatted programming remaining easily available: time shifted. There are now transnational and nationally bound audiences, those that understand and those who do not, depending on their viewing practices and their access options for foreign language content.

Previous studies of international television trade have focused predominantly on issues of national cultural power and dominance, format sales and trade practices of a now diminished broadcast-era system. There are recent and significant studies addressing audiences in the digital age and streaming services. This study builds on that existing work by utilizing Internet discussions, trade journalism, and industry data to illuminate how transnational audiovisual-content trade begets a new hierarchical divide amongst programs and its viewers, offering definitions for programming that go beyond “television”.

Bärbel Göbel-Stolz is a visiting Assistant Professor in Communication and Culture at Indiana University, where she teaches courses in Television Industries, Genres and Narratives. Her current work focuses on television trading practices both in the U.S. and abroad, investigating programming, distribution and marketing of U.S. television. She recently published work on German Public Television industries in Germany, exploring changing audience tastes and crime genre requirements. Contact: barbgoeb@indiana.edu

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Learn to produce classic TV: BBC’s influences on China’s early television drama production
George Dawei Guo (Royal Holloway, University of London/UK)

At a time when forms and genres on Chinese television are flourishing and global television format trade has been taking place on both national and local levels of Chinese television, rediscovering China’s television history in a global context would be a worthwhile effort. This paper grows out of the presenter’s on-going project which intends to investigate the delegation from China Central Television which visited the BBC around 1978: the end of the Cultural Revolution period. Members of this delegation have since become highly influential in the development of TV drama in China, and especially historical dramas and literary adaptations. For example, Fulin Wang, who later became a pioneering figure in China’s Post-Cultural Revolution television drama industry, had played a vital role in fostering a new understanding about television as a popular medium and initiating new forms of television drama. The term ‘serial television’, which derives from this visit, still has currency in China. The project has been involving work at the BBC Written Archives as well as interviews with personnel from CCTV and the BBC. Based on this research project, this particular paper attempts to critically examine how the discourse of classic television which was originally generated within the Anglosphere had been appropriated and re-articulated by China’s Post-Cultural Revolution television drama productions.

George Dawei Guo is a lecturer in Broadcast Media in the Media Arts Department at Royal Holloway, University of London. He obtained a PhD in Journalism and Mass Communications at the University of Westminster in London in 2012. Before he came to England, he had lectured at Beijing's Communication University of China between 2002 and 2006. He is now leading the module ‘Structures of Broadcasting’ on the MA International Television Industries at Royal Holloway. His main research interests lie in the history and present of global broadcasting industries. He is currently researching on the BBC’s influence on China’s early TV drama production. Contact: George.Guo@rhul.ac.uk

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Lost spoiler practices: Online interaction as social participation
Ödül A. Gürsimsek and Kirsten Drotner (University of Southern Denmark)

The American serialized drama Lost (2004-10) was a prime example of transmedia television, and its online audience demonstrated convergence culture at work. Lost came at a very crucial time in the 2000s when participatory platforms were flourishing, and obtained a large online transnational audience community which happily played its annual alternate reality games. Audiences made use of the easy access to digital content creation and participation in online platforms to make sense of the complex narrative of Lost, as well as to express creativity, engage in discursive negotiations and produce interpretations of the storytelling. This is a key example of recent media culture where both viewers and producers utilize a range of digital media tools to advance the narrative: producers through transmedia storytelling strategies and the creation of complex narratives, and viewers through tracing, dismantling – and sometimes questioning - content in order to create coherent meanings in the maze of narratives. Online audiences such as spoiler communities may uncover components of transmedia storytelling, discuss their validity and enhance them with individual and collective content production, thus negotiating purposes and interpretive practices with producers and amongst themselves. For example, the prominent Lost spoiler community at DarkUFO, a weblog based in Britain and internationally populated, has famously collaborated over resources beyond the official Lost transmedia narratives and attempted to break the control of how information is released by the producers.

This study argues and documents that interactions between Lost audiences and producers operate as forms of social participation when spoiler-seeking audiences work to unravel, challenge and predict the narrative while the producers seek to orchestrate transmedia storytelling experiences. The ways in which information is pursued, located and evaluated by international transmedia audiences underscore a discursive power play between producers and audiences.

Ödül A. Gürsimsek is a ph.d candidate of media studies at University of Southern Denmark. She received her bachelor and graduate degrees in industrial design, and subsequently developed an academic interest in digital culture. She is currently conducting her research on television audiences, digital content creation and transmedia storytelling. Contact: odulakyapi@gmail.com


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Audiences abroad and International TV formats: consumption habits of Spanish mature emigrants in European countries
Juan Francisco Gutiérrez Lozano (University of Málaga/Spain)

The satellite signals and the end of the monopoly of European State-owned channels in the 1980s led to a substantial change in television, and in the lives of many groups of emigrants living abroad. The arrival of global television put an end to the stagnant national conception. The creation of multiple international channels linked either to States or different cultural communities was undertaken not only to convey information to displaced or foreign audiences, but also to strengthen cultural traditions, and to improve internationally the image of each nation. These channels have developed symbolical broadcasts that have been interpreted differently by the first generations of national emigrants and by the children they had abroad.

This paper will focus on how Spanish mature audiences abroad maintain a conflictive relation with Spanish public satellite TV channel. On air since 1989, ‘TVE Internacional’ broadcasts the main news programmes, fiction series and shows from the national channel. It also includes the Spanish remake of well-known International TV formats, as “Masterchef,” which cooked up average ratings of 18.3% in Spain during its first season.
Digital technologies and Internet has modified recently its potential, but ‘TVE International’ is still the most representative international Spanish channel. Nevertheless, when Spanish emigrants are asked about its values, they offer a critical point about its lack of good service, its incapacity for showing a settled and updated image of the country, and its failure in attending their interests. This report will focus specifically on the opinions offered by these audiences on the internationally broadcast channel and on what Spanish viewers living abroad think of them in comparison with other European TV schedules. It will be based on a qualitative audience research Project currently in progress about memory and TV consumption habits of Spanish emigrants in Europe (Germany, Switzerland or France).

Juan Francisco Gutiérrez Lozano is Senior Lecturer in Journalism at the University of Málaga (Spain). His recent publications (about Memory, Audience research and Spanish Television History) include chapters in After the Break: Television Theory Today (Amsterdam University Press, 2013) and Popular Television in Authoritarian Europe (Manchester University Press, 2013). He is currently main researcher of the project titled: “Audiences abroad. Television memory and reception habits of Spanish emigrants and European migrants in Spain”, funded by Spanish Ministry of Economy and Competitiveness (Spain) 2013-2015. Contact: jfg@uma.es

Transnational media consumption: Taiwanese Youth Look at Japanese and South Korean Television Dramas
Hsiu-Chin Hung (Goldsmiths, University of London/UK)

My research explores questions of national identity, cultural nationalism, the relationship between regional popular culture and local youth cultural identification, focusing on popular foreign television programmes (Japan and South Korea), and everyday life in the formation of a national imagination amongst youngsters in Taiwan, all within the context of globalisation and regional popular cultural flows. By questioning the (un)importance of a sense of place, rootedness and belonging in relation to “imagined community” and cultural identity in the world of global cultural flows, I suggest that, in the eyes of the young Taiwanese generation, the notion of “being” Taiwanese is as critical as “becoming”, namely that it is a continuous process of negotiation. This is manifested in the way they respond to Japanese and Korean TV dramas. I discuss how Taiwanese university students draw attention to the notion of “foreignness” and how that formulates their sense of political self-awareness, thus enhancing their ability to translate cultural difference and similarity which also invokes their sense of being/becoming Taiwanese.

Hsiu-Chin Hung (PhD, Goldsmiths, University of London) is a freelance researcher and online reading lists project officer, Goldsmiths library. Her research interested are in the areas of East-Asian popular culture flows, TV audience research, critical media and cultural studies, cultural hybridisation, ‘soft power’ and Chinese national image branding in South Africa and African nations. Contact: HsiuChin.Hung@gold.ac.uk

The transnational appeal of Danish TV series: A buyer and distributor’s perspective
Pia Majbritt Jensen (Aarhus University/Denmark)

This paper introduces the audience study methodology designed for the collaborative research project, ‘What Makes Danish TV Drama Series Travel?’ (funded by The Danish Council for Independent Research and Aarhus University Ideas Fund, 2014-2018). It then outlines the initial findings related to its first audience group, international buyers and distributors or ‘gatekeepers’. For the audience research, conducted in Australia, Brazil, Germany, Japan, Turkey, UK and the USA, I have developed a three-group audience model. The three groups of audiences I believe to be important in the recent and unprecedented global success of Danish TV drama series are (1) buyers and distributors, (2) TV critics and journalists and (3) ordinary viewers. By investigating these different groups of international audiences, the project aims to understand the transnational qualities of the Danish TV series. In the process it will elaborate and challenge preeminent theories on media reception and media geography.

Juan Francisco Gutiérrez Lozano

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After quickly introducing this three-group audience research approach, in this paper I will delve into the first ‘gatekeeper’ group, consisting of buyers and distributors, and the preliminary findings arising from interviews with key people working for ZDF-Enterprises, who distributed the Danish series internationally, and for the public broadcaster SBS/Australia, which has broadcast various Danish TV drama series. Buyers and distributors are a critical first audience for any imported content. They are the gatekeepers to the importing television market. Is it they who can tell us: What are the reasons for buying the Danish series? What are their special attractions? How do they compare to domestic series and to other foreign series? What influenced the acquisitions – (low) prices, industry and other trends, personal connections, chance incidents, brand value, audio-visual style, themes, genre, particularity, exoticism, transparency, artistic quality, awards?

Pia Majbritt Jensen is Associate Professor at Aarhus University, Denmark. Her research revolves around the role of media in globalisation processes, and research topics include international television formats and genres, local media systemic conditions, and production and industry analyses. Besides this project, another of Pia’s ongoing projects includes a collaborative, comparative four-nation study of different audiences’ response to the same television format. Contact: piamj@dac.au.dk

Production format as technology transfer
Heidi Keinonen (University of Turku/Finland)

Television formats usually include a written description of the initial concept for a television programme, whether it takes the form of a synopsis or just a basic idea. While format packages do contain a wealth of other elements, it is mainly the original programme concept that the buyers are interested in. In addition to these content-based television formats, there are formats that are exclusively used to trade production know-how. These ‘production formats’ do not include a programme concept but focus instead on transferring professional production modes and practices from one culture to another.

In this paper I will develop the idea of production format as technology transfer. Albert Moran introduced technology transfer theory to format scholars in his 1998 book Copycat TV, but since then, the theory has hardly been applied. However, if technology is not understood as a physical piece of hardware but rather as a social creation, the theory has a lot to offer to format studies. As technology transfer includes adaptation to local institutions and conditions, it demands human agency. To study the dualism of the ‘technology’ and human agency in production format, I will analyse a Finnish soap opera called Salatut elämät (‘Secret Lives’, 1998–). While the original idea for Salatut elämät was created in Finland, the production mode of a daily soap was acquired from the Australian Grundy Productions to increase the efficiency of the production. I will analyse the elements, functions and effects of production format mainly by interviewing the members of the Salatut elämät production team.

Heidi Keinonen is Postdoctoral Researcher at the Turku Institute for Advanced Studies, University of Turku. In her doctoral dissertation (2011) she examined the meanings of commercial television in the early Finnish television culture. Apart from television history, her research interests include television formats, (public service) broadcasting, television drama, television-based multi-platform productions and television aesthetics. She has recently launched a research project on the trade, production and adaptation of television programme formats. The study aims to explore programme format as a site of cultural negotiation. She is also a member of the Media Across Borders network. Contact: Heidi.keinonen@utu.fi
CSI for the National Audience: Discussing the Turkish Forensic TV Series Kant
Ayşegül Kesirli Unur (Doğuş University, Istanbul/Turkey)

Deborah Jermyn explains that when the pioneering British police TV drama, *Prime Suspect* (Granada Television/ITV Productions, 1991-2006), was broadcasted for the first time on TV, a significant shift occurred by creating a fascination with forensic evidence and reality. This fascination was accelerated with the popularity of *CSI: Crime Scene Investigation* (CBS, 2000-) and determined the future of crime drama. The Turkish forensic TV Series *Kant* (ANS Productions, 2010-2013) appeared on the mainstream TV channel *Kanal D* in 2010 and was shown for three seasons, receiving a great deal of attention. Even tough its appropriation of the *CSI* franchise is highly visible in its aestheticization of the crime scenes, the crime lab and the autopsy processes, a lot of features allow differentiating *Kant* from the *CSI* franchise and make it a ‘national’ TV series.

In this paper, I will mainly question the appropriation of the *CSI* format into the Turkish context. First of all, I will explain how the long durations of the episodes and the melodramatic elements embedded in the storylines influence the appropriation of the format. Afterwards, by questioning the national significations of the emphasis on the ‘scientific’ and ‘rational’ evidences, I will describe how a specific type of nationalism is expressed in *Kant*. Consequently, I will explain how *Kant* is formed in accordance with the ‘indigenous’ ways of storytelling in Turkey and the dynamics of the Turkish television industry while appropriating the *CSI* format and embracing the Turkish ‘national’ values at the same time.

Ayşegül Kesirli Unur studied advertising and film at Istanbul Bilgi University. She completed her MA degree at Istanbul Bilgi University, Department of Cultural Studies. Currently, she is a PhD candidate at Bahcesehir University, Cinema and Media Research. She works as a research assistant at Doğuş University, Department of Visual Communication Design. Her PhD dissertation concentrates on the Turkish police procedural TV series and how the police procedural genre is adapted to the Turkish context while creating a TV series for the ‘national’ audience. Contact: aysegulkesirli@yahoo.com

A Vicious Viewership: British Television, American Audiences, and Gay Male Identity
Bridget Kies (University of Wisconsin-Milwaukee/US)

This paper will serve as part of a larger project investigating transnational reception of contemporary British and American television featuring LGBT characters. In recent years, the US and UK both faced landmark social change on the subject of same-sex marriage legislation and other civil rights issues. At the same time, both have seen an increase in visibility and representation of LGBT characters on television. Although British and American LGBT populations face many of the same challenges – a need for increased representation on screen, tension in kinds of representation, and real-life changes in legislation for civil rights – we typically perceive of sexuality as culturally-specific. How then do we understand the reception of British television with LGBT characters to an American audience, and vice versa?

This paper will use as a case study the reception of the ITV series *Vicious* (2013 – ) in the United States. The series received much criticism during its British debut and was not subsequently bought by any commercial American network. However, its airing on the publicly-funded American network PBS and the praiseworthy reviews that followed demonstrate the complexities of transnational reception. Gay male identity becomes especially ripe for examination here, given the common American perception of British masculinity as intrinsically less macho or queerer than American masculinity. Can we attribute the difference in criticism and reception to different expectations for how gay male identity is performed? Or are we to understand the different reception of *Vicious* by British and American audiences as a result of the different economic models for ITV and PBS models, which lead to very different audience demographics? In this project, I investigate the differences in reception from British to American audience in an attempt to understand how images of sexual diversity reflect and challenge culturally-specific social climates.
Defining Korean Wave Drama: National Importance and Global Television

Jeongmee Kim (Manchester Metropolitan University/UK)

Over the last decades, South Korea has been responsible for an international phenomenon, driven by television drama, known as Hallyu (or the Korean Wave) that has achieved enormous popularity in regions as far afield as East Asia, South America, Africa and the Middle East. What this paper will focus upon is not why Hallyu has been so internationally successful (which has been the focus of critical study hitherto: Cho, 2005; Chua, 2007; Chua, 2008; Chua, 2006; Kim 2005; Kwon, 2006; Leung, 2004; Shim, 2006; Park, 2004), but rather the peculiar way in which the term has been utilised both critically and by the Korean cultural industries. Hallyu is a term that is only applied to a cultural product once it has been exposed to foreign audiences. In other words, not every Korean television drama or film, no matter how popular in Korea, will be defined as Hallyu – only those that have been exported and been successful. Hallyu, therefore, is not a term that is reliant on any particular notion of artistic quality or any aesthetic principle or generic content, but rather is an evaluation of the ‘exportability’ of Korean cultural products. The term therefore inextricably carries with it the notion of selling Koreaness to the rest of Asia and the world has thus become very important to Korea not only as a source of entertainment and export revenue but also as a source of soft power and national pride. Rather than just being symptomatic of the economic rise of Korea and its investment in its cultural industries, Hallyu has become emblematic of the rise of Korea within Asia, its cultural influence on its neighbours and its newfound position in the world. Yet a major problem is that Hallyu is now arguably in decline (Jung, 2009: 78) or, at least, on hold and awaiting a second wave (Asiaone, 2011; Kang, 2011). Thus consideration will also be given to what Hallyu signifies today as it continues to compete and transform within the international marketplace.

Jeongmee Kim is a senior lecturer in Film and Television Studies at Manchester Metropolitan University. She has published in such academic journals such as Critical Studies in Television and Media, Culture and Society. She is the editor of Reading Asian Television Drama: Crossing Borders and Breaking Boundaries (2013, I. B. Tauris). Her most recent project explores contemporary South Korean film and television drama for Quarterly Review of Film and Video. Contact: J.M.Kim@mmu.ac.uk

Jane Hall’s travels: ITV, female-focused comedy-drama and transnational TV markets

Joanne Knowles (Liverpool John Moores University/UK)

From the mid-1990s onwards, particular kinds of female-orientated narrative rose to mainstream popularity; perhaps most importantly, the emerging TV narratives focusing on the lives and relationships of women, which combined sexually explicit and at times controversial material with a comic narrative mode, and for which Sex and the City (HBO, 1998-2004) was the standard bearer. British versions of such television narratives formed a key part of ITV’s offering through the first decade of the 21st century, but met with mixed responses. This paper would examine two key aspects of the performance of such TV productions from 1998-2010: scheduling and transmission decisions, and transnational markets and consumption. For example, in July 2006 ITV began broadcasting its comedy-drama series Jane Hall, which had been acquired two years earlier and shown first in New Zealand, where it was well received: could it be that in spite of its strong showing abroad, timing issues hampered Jane Hall’s performance in the domestic market? Or was the product more successful as a transnational product for other reasons? The paper would compare the reception of internationally-screened comedy-dramas like Lucy Sullivan is Getting Married (1999), shown in Finland, Hungary and Sweden, with others such as Jane Hall (2006), Monday Monday (2009) and Mr Eleven (2009), examining responses from critics and
audiences (drawing on comments about the programmes shared on popular TV discussion forums) of these shows and explore the assumptions about particular gendered genres, especially hybrid ones such as ‘comedy-drama’, using Tony Bennett’s (2006) work on television and cultural capital. The paper will offer conclusions about the profile of iTV, a commercial broadcaster but one, which has historically operated under public service broadcasting restrictions, and its position as a comedy-drama broadcaster during the first decade of the 21st century in the domestic and transnational television markets.

**Joanne Knowles** is a senior lecturer in Media, Culture, Communication at Liverpool John Moores University. She has research interests in gender, popular narrative and media institutions and has published journal articles and book chapters on chick-lit, ‘New Lad’ fiction and the comedy drama series *Secret Diary of a Call Girl*, as well as a book on Nick Hornby’s *High Fidelity*. Her current research interests focus on the uses and representations of comedy, sexuality and femininity in popular narratives across print, film, television and new media, and on institutional investment in gendered television genres. Contact: J.Knowles@ljmu.ac.uk

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**Investigating Dubbing as a Creative Act of Performance: Nicolas Böll as Aidan Shaw in *Sex and the City***

Simone Knox (University of Reading/UK)

This paper will explore the work of one of Germany’s most versatile and established dubbing actors, Nicolas Böll, who has been working in the profession from a young age since the mid-1980s. Working regularly across film and television, Böll has been the German voice of a number of Anglophone actors, including Joaquin Phoenix, William Baldwin, Owen Wilson and Paul Bettany, and dubbed long-running characters in television programmes such as *Ally McBeal* (1997-2002), *Burn Notice* (2007-2013) and *Person of Interest* (2011-present). This paper will focus on Böll’s work as Aidan Shaw in *Sex and the City* (1998-2004), and examine the ways in which Böll’s dubbing engages with the performance by US actor John Corbett. Driven by the underlying argument that dubbing needs to be understood as a creative act of performance and that the perspective of the dubbing practitioner should be crucial to scholarly analysis (see Knox 2014), the paper will combine close analysis of a selected moment of performance with insights drawn from an extensive personal interview with Böll conducted in January 2015.

**Simone Knox** is Lecturer in Film and Television at the University of Reading. Her research interests include the transnationalisation of film and television (including audio-visual translation), aesthetics and medium specificity (including convergence culture), and representations of the body. She sits on the board of editors for *Critical Studies in Television* and her publications include essays in *Film Criticism, Journal of Popular Film and Television* and *New Review of Film and Television Studies*. In 2014 Simone published ‘Reflections on Actors III: The Work of the Dubbing Actor – Performing Gollum in the German version of *Lord of the Rings*’ in Flow 21.01, 27 October 2014, [http://flowtv.org/2014/10/the-work-of-the-dubbing-actor/](http://flowtv.org/2014/10/the-work-of-the-dubbing-actor/) Contact: s.knox@reading.ac.uk

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**“Quality TV” within German public-sector TV**

Florian Krauß (University Siegen/Germany)

My paper explores in which ways and to which extent Germany’s public broadcasters ARD and ZDF have captured the global phenomenon of fictional, serial “Quality TV” possibly adapting it locally, in the sense of “Glocalization” (Robertson, e. g. 1998). Surely, “Quality TV” is no unproblematic term. Its implied valuation might best be seen as determined by commercial and political motivations in specific contexts (such as public-service TV). Regarding transnationalisation and transmedialisation, “Quality TV” could be understood as a media construction continued in Germany, for example in contemporary feuilleton debates (Ritzer 2011), and as a media “flow” (Williams 2001, first 1975) consisting of, among others, US, British or Scandinavian series. This flow circulates across national boarders and different platforms. German public-sector TV may be one of them, but, obviously, it functions as a producer, too. Its possible capturing of “Quality TV” in its own German-language productions is analysed with regard to aspects of *programming, representations* and “production cultures” (Caldwell, e. g. 2008). Amongst programming we could instantly discuss recent releases of whole series seasons
at one time by ZDF or hesitant attempts to reform existing time slots. These relatively strict programme schedules have been linked to specific genres and representations that might slowly change or, at bottom, remain the same, as it has been discussed in respect to the recent early evening medical/dramedy Dr. Klein (ZDF 2014). The intensity of the frequently hoped-for change probably depends on the production culture within Germany’s public broadcasters. Its specific structures such as the supposedly great power of TV editors (“Redakteure”) may affect the ways in which alleged features of “Quality TV” production such as the writers’ room are (not) adapted.

Florian Krauss is lecturer in media studies at University Siegen, Germany. He teaches in media education, film and series dramaturgy and media history. From 2009 to 2012 research fellow at Film & Television University Potsdam-Babelsberg. 2011 he finished his PhD dissertation discussing Bollywood among immigrants in Germany. From 2000 to 2006 film, television and media studies at Film & Television University Potsdam-Babelsberg, University Mainz, Germany und Staffordshire University, Stoke-on-Trent. He has taught and written on commercial Hindi respective Bollywood cinema and masculinity in feature films. Other research interests are German television series, gender representations in film and television, migration and media and media ethnography. Contact: krauss@medienwissenschaft.uni-siegen.de

Television from Mother India: the consumption of Indian television by women of the South Asian diaspora in the UK
Mita Lad (Edge Hill University/UK)

In her study of south Asian youths in Southall, West London, Marie Gillespie gave us insight into the consumption practices of not only the youths but their families as well. She noted that the families she observed had video recordings of television programmes from India, in particular episodes of the 1987 Doordarshan dramatization of the Ramayana. At the time of her study, the late 1980’s, these video recordings made the consumption of content from India much easier for the diaspora.

The proliferation and availability of paid for cable channels made it even easier for content to be consumed. Many households in the UK were now able to watch programmes on networks like Zee TV. Today, the internet in addition to the vast numbers of satellite and digital channels has made the consumption of content from India more accessible. Yet little work has actually examined just who or how or why the Indian diaspora in the U.K. consume these programmes.

This paper will be a presentation of results of a survey conducted as part of an on-going PhD project that is examining the spectatorial positioning of Indian diasporic women to the programmes they consume on channels like Star Plus and Sony Entertainment. The survey hopes to establish what kinds of television from India is being consumed by different generations of Gujarati speaking Indian Hindu diasporic women living in Preston, Lancashire. I hope to particularly draw attention to the consumption practices of mothers and daughters as I argue that there is a generational divide as to who is consuming programming from India.

Mita Lad is a PhD candidate in the Department of Media at Edge Hill University. Mita gained her bachelors’ from Staffordshire University in 2002 and her masters’ from the Universiteit van Amsterdam in 2004. Prior to joining Edge Hill, Mita was teaching at the One Academy of Communication Design in Malaysia. Her PhD is an exploration of the Hindu concept of darshan and how it relates to television viewing practices of the Indian diaspora in the U.K. Contact: Ladm@edgehill.ac.uk
Televisual Language and Transnational Format Adaptations: Comparing Serial Television Narratives
Edward Larkey (University of Maryland, Baltimore County, Maryland/USA)

When serial fictional television narratives produced in one country are remade in other countries, remakes undergo major or minor changes in narrative structure and content, casting, location, music and sound, camera work, and other areas to achieve greater cultural proximity (Straubhaar 2007). These changes are designed to more closely align the remakes with respective local viewer cultural expectations, history, and experiences, an increasingly ubiquitous practice involving reproductions both within and between distinct cultural-linguistic regions. This paper will illustrate the application of a unique methodology to compare and contrast different versions of the same fictional television narratives: one episode of the German crime series Stahlnetz, a remake of the US crime series Dragnet.

Most successful German adaptations, in contrast to Latin American, or Korean adaptations of Japanese dramas, diverge quite substantially from the original versions, and therefore present a methodological challenge for comparative analysis. Comparing different versions provides insight into how symbolic resources are multiplied and localized as a result of cultural globalization, how they are incorporated into the localized social imagination, cultural identities and historical narratives of different people, and illustrate how these local identities and narratives are constituted transnationally and transculturally.

I will apply a film semiotic framework to delineate a distinct transnational and transcultural televisual “language” in each country's productions. This language includes both qualitative and quantitative components that can be described, correlated, compared, and analyzed using digital tools to examine if and how shot type, length, and scene, along with music and other components can be correlated with their role in the narrative structure and content. The quantitative parameters of this language relate to a specific economy of time of the narrative components, and ultimately facilitate a comparison.

Edward Larkey is Professor of German Studies and Intercultural Communication at the University of Maryland, Baltimore County (USA), where he is directing a student research project on television format adaptations. After publishing a book on the commercialization of popular music in the East German radio networks in the 1970s and 80s (in German: Populäre Musik und die Kommerzialisierung des DDR-Rundfunks, LIT-Verlag, 2007), he has more recently turned his attention to television formats. He has published several articles on that topic, and is currently working on a book project comparing US, UK, and German format adaptations. Contact: larkey@umbc.edu

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Telenovelas and transmedia extensions: Exploring transmedialisation strategies in contemporary Brazilian television.
Rodrigo Lessa and Renata Cerqueira (Salvador da Bahia/Brazil)

This paper aims to investigate the transmedialisation strategies surrounding Brazilian telenovelas. The work will consider the diversity of approaches regarding broader practices of transmedialisation, in order to present a comprehensive overview of contemporary Brazilian television production. One of our key concepts is the idea of transmedia extension: a secondary text associated to a main text and located in a different media platform. By exploring the transmedia extensions of telenovelas, we will be able to address the issues of transmedialisation in a broader sense, which include but are not limited to transmedia storytelling.

In order to do that, the first step is to differentiate the types of transmedia extensions surrounding Brazilian telenovelas. Although some practices may be perceived as the same in terms of international television production, we believe Brazilian television has been applying transmedia extensions in a very particular way, mostly because of the unique characteristics of its main fictional product, i.e. telenovelas. We believe that the telenovelas format imposes particular needs in terms of transmedia extensions, and because of that, the paper will also address the formal features of telenovelas’ text. Previous works done by the proponents indicate that the nature of telenovelas make it impossible to Brazilian media producers simply import successful international
cases of transmedia storytelling, especially the ones seen in the US television. Therefore, the paper will share with an international audience of scholars the specific ways in which Brazilian television deals with the contemporary trend of transmedialisation in its fictional production.

The paper will include data about 22 Brazilian telenovelas that aired in 2010, 2011, and 2012. The data was gathered during May 2013 and was part of a multi-group research project called OBITEL – Ibero-American Observatory of Television Fiction.

Rodrigo Lessa is a PhD candidate at the Graduate Program on Contemporary Communication and Culture, in Salvador da Bahia, Brazil. Currently, he holds a position of Visiting Researcher at the University of Hertfordshire (United Kingdom) from December 2014 to November 2015, working under supervision of Professor Dr. Steven Peacock. Rodrigo Lessa holds a Master degree in Contemporary Communication and Culture and a Bachelor degree in Social Communications (with an emphasis on Journalism). Contact: lessaro@gmail.com

Renata Cerqueira is a PhD candidate at the Graduate Program on Contemporary Communication and Culture, in Salvador da Bahia, Brazil. She holds a Master degree in Contemporary Communication and Culture and a Bachelor degree in Social Communications (with an emphasis on Journalism). Contact: renatacbc@gmail.com

Transnational Narratives of Identity, and the Intermedial: the Uses of TV in Slumdog Millionaire
Kenneth A Longden (University of Winchester/UK)

With reference to Lucia Nagib’s work on the Intermedial and Intercultural, this paper will examine the ways in which Danny Boyle’s Slumdog Millionaire uses a transnational TV Format to demarcate national and transnational narratives of identity. It will examine the processes of re-inscription involved both in transnational TV formats and narratives of identity, but it will also consider the politics of intermediality in relation to the film and its portrayal of temporary transnational spaces and identities.

Kenneth Longden spent 10 years as part of the academic staff at Liverpool John Moores University for the School of Media, Critical, and Creative Arts. He has written for The Directory of World Cinema (German Cinema), JAST, Palgrave MacMillan (Global Jane Austen), Film and History: an Interdisciplinary Journal on Television and Film, and for the HEA, of which he is a Fellow. In 2011 he moved to the University of Winchester to start an MPhil/PhD in Transnational Narratives of Identity. Contact: kenandrew1@hotmail.com

Portugal no Coração1 - Music and performance as nation-building force on Television
Sofia Vieira Lopes (Universidade Nova de Lisboa/Portugal)

RTP Song Contest (Festival RTP da Canção - FRTPC) is the longest Television song contest in Portugal, broadcasted by Portuguese Public Channel (RTP) fifty times since 1964. Due to the audio-visual nature of the TV, music and performance are crucial discursive tools. The winner of the Portuguese contest represents Portugal in the Eurovision Song Contest (ESC) and his/her performances acquire different meanings in both contexts, shaped by aesthetic, political and economic decisions.

This paper is work in progresses and is based on an analysis of the FRTPC winning performances and Portuguese performances in ESC. Grounded in the ideas outlined by international scholars (Bolin, 2000, Baker, 2008, Jordan, 2013) and considering the historical background, I discuss the discursive strategies both in the national and international contexts. I want to understand how ESC as a transnational and highly globalized framework may have influenced the Portuguese musical and performance choices. «Being inside and outsider at the same time» (Meyrowitz, 1986), the concept of the glocal is now present in the songs negotiating Portuguese and European identities.

I start from Dolan’s concept of Utopian Performatives (2005) and Ahmed’s work (2004) concerning Cultural Politics of Emotion to present a survey of the national identity strategies and discourses in composition and
performance to confirm their role as a medium for identity politics. Through Dolan’s concept of Dramaturgy of feeling, I verify if the performances are really designed as a privileged pathway to nation-building while I analyze the importance of press speeches on songs and competitions. For such, it is also important a critical review on Portuguese researchers’ approaches on saudade (Leal, 2000) as a national cultural capital (Löfgren, 1986). In this context of constant identity negotiation, nation, imagined community (Anderson, 1983), Europeanity, and Portugalisidade concepts are negotiated and placed in display (Mitrovic, 2010) that combines Entertainment and Utopia (Dyer, 1977).

Sofia Vieira Lopes is a PhD student at the Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa (FCSH-UNL), with an Ethnomusicology project entitled “Playback: The RTP Song Contest in the production and mediation of music in Portugal (1964-2012). She holds a BA and Master’s Degree in Ethnomusicology from FCSH-UNL. She works at INET-MD (Ethnomusicology Institute) on the project: "The music industry in Portugal in the 20th century" and teaches History of Music on professional courses. She carried out fieldwork on Portuguese Wind Bands and published a book: 150 anos da Sociedade Musical Euterpe de Portalegre (2014). Her current research interests focus on Ethnomusicology, Popular Music Studies, Music Industry, Music and Media, and Identity. Contact: sofiavieiralopes@gmail.com

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**Early internationalization of German TV before 1990**

Lothar Mikos (Film University Babelsberg/Germany))

Since the beginning of German television, the makers of programs have imitated show ideas and concepts from those countries that, like Great Britain and the US, had a decade more experience with programming and the invention of individual shows or series. As West German television was thus influenced by Britain and the US, the Soviet Union played an analogous role for East German television. Eurovision in the West and Intervision in the East were forums for programming exchange, and platforms for the joint production of shows such as the Eurovision Song Contest. Buying family and detective series was part of day-to-day business for the two public networks in West Germany. In the 1960s and 70s, their programming was replete with serials such as Auf der Flucht (original title: The Fugitive), 77 Sunset Strip, Die Zwei (The Persuaders!), Mit Schirm, Charme und Melone (The Avengers), Tennis, Schläger und Kanonen (I Spy), Bezaubernde Jeannie (I Dream of Jeannie), and comedy series such as those of Marty Feldman and Benny Hill. There were also some adaptations of foreign formats. Ein Herz und eine Seele, an adaptation of the British sitcom Till Death Us Do Part was very successful. Also some American entertainment and quizshows were adapted, f.e. Alles oder Nichts (origin: The $ 64000 Question), Das Elternspiel (origin: Parent’s Game), and Gut gefragt ist halb gewonnen (origin: Twenty Questions).

In the first wave of globalization, which Timothy Havens (2006) situates in the years from 1957 to 1972, the proportion of the US television industry’s total revenues that was earned through export sales increased to over 40%, while in Europe the exchange of programs in the Eurovision network increased from 440 hours in 1960 to 1138 hours in 1972. In the Eastern Bloc, programming exchange in the Intervision network also increased, from 170 hours in 1960 to 1124 in 1972 and 2759 in 1980 (cf. Eugster 1983). These figures alone show that television programming was being increasingly internationalized.

The paper will outline more extensively the early internationalization of television in Germany and contextualize this by the development of international programme exchange and format trade, and the media politics in Germany.

Lothar Mikos is Professor of Television Studies in the Department of Media Studies at the University of Film and Television “Konrad Wolf” in Potsdam-Babelsberg, Germany and Managing Director of the Erich Pommer Institute for Media Law, Media Economy and Media Research. His main research interests are Convergence Culture, International TV Format Trade, Digital Distribution of Moving Images, Digitalization of Film and Television, Audience Studies, Popular Film Genres and Television Formats. He is also Chair of the Television Studies Section of the European Communication Research and Education Association (ECREA). He has published several books in German. His latest publication in English: “Travelling Style: Aesthetic Differences and Similarities in National Adaptations of Yo Soy Betty, La Fea” in International Journal of Cultural Studies, 15, 1, 2012 (with Marta Perrotta, Rome). Contact: lmikos@filmuniversitaet.de
Between comedy & drama – genre strategies in Danish and American television dramedy

Mads Møller Andersen (Aarhus University/Denmark)

Most dramedy series use both drama and comedy elements, they mix serial and episodic formats, they mix 30- and 60-minute formats, they prefer location shoots over studio shoots, and they do not use laugh tracks (Berg 1991; Haastrup 2011; Andersen 2014). But it is difficult to draw clear-cut genre lines between drama, comedy and dramedy. Many TV shows could call themselves dramedy if they wanted to and therefore it is worth noticing which genre labels these shows actually choose to employ. The Danish channels DR and TV 2 have both used this genre in shows like Lærkevej (TV 2, 2009-10), Lykke (DR, 2011-12), Rita (TV 2, 2012-15), and Bankerot (DR, 2014- ). Especially Lærkevej was clearly inspired by the American dramedy Desperate Housewives (ABC, 2004-12). Both Danish and American TV networks have recently used the dramedy genre but in distinctly different ways. The American shows demonstrate an obvious female trend and use a range of different labels like “comedy-drama”, “dark comedy”, or no clear labelling whatsoever, and the Danish experiments choose to ignore the “dramedy” label entirely. The fragmented use of different labels throughout the marketing of this genre is a testament to the degree of uncertainty and strategic positioning that characterizes the dramedy genre in recent years. And in both countries the dramedy is being overshadowed by the ongoing “golden age” of hour-long drama. Furthermore, American streaming services like HBO and Netflix have entered the Danish market and at the same time Danish TV fiction is succeeding abroad. That the evolution of the dramedy genre is happening at this point in TV history seems striking since the TV networks more than ever need to differentiate themselves from their competitors in both a national and global market. So what strategic considerations could the genre transformations of the dramedy serve?

Mads Møller Andersen is a part-time lecturer at the Department of Aesthetics and Communication - Media Studies at Aarhus University in Denmark, and an aspiring PhD student. Contact: mandersen@dac.au.dk

EUscreenXL: European television heritage online and tensions between national and transnational perspectives

Eggo Müller (Utrecht University/the Netherlands)

With the increasing availability of televisual heritage online, new possibilities of conducting comparative research into transnational television histories, programming and circulation have emerged. However, national languages, archival policies, university curricula and theoretical perspectives still seem to form barriers for transnational exchange and collaboration in the research television history, production, distribution and reception. This paper explores some of the tensions between national and transnational perspectives in comparative television research, based on the experiences of the EUscreen project and platform (euscreen.eu).

In this project, 32 European audiovisual archives, universities and ICT partners from 22 European countries collaborate to make European television heritage accessible for broadcasters, researchers and the general public. The paper argues that many of the complicating factors for transnational television research derive from a non-simultaneity of everyday practicalities, national frameworks and European policies.

Eggo Müller is Professor of Media and Communication at Utrecht University. He is co-director of the Centre of Television in Transition and leads the EU-funded project EUscreenXL, a cooperation of 32 television archives, software developers and universities to make European audiovisual heritage accessible online. His research and teaching centres on the history and transformation of television, popular culture, media entertainment and participatory cultures in the digital media environment. As part of the European consortium SiFTI, he contributes to the research of the sustainability of TV and film production in the vast transforming media landscape. Contact: e.mueller@uu.nl

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Ireland’s Platform Wars
Kenneth Murphy (Dublin Institute of Technology/Ireland)

Ireland’s Free DTT platform (Saorview) has just 12% of market share in a digital television market that is dominated by global media corporations, BSkyB and UPC (combined 70% share of television households). In 2013 the Irish broadcasting regulator published a report suggesting that any commercial dimension to DTT was likely to fail and that the future of the terrestrial platform was itself extremely doubtful. The question thus arises as to how indigenous television may continue to thrive and be competitive in a scenario where the indigenous platform that underpins it is weak.

The current article is concerned with documenting the changed power dynamics in Irish television as the domestic channels accommodate themselves to competition with globally integrated distributor/broadcasters. Whereas presence on these platforms is guaranteed for the indigenous broadcasters the scale and size of these operators, not to mention their control of significant junctures of the value chain, raises significant challenges for those broadcasters. The article will evaluate the battle for television rights to the national sport of Gaelic Football and Hurling in 2014 as a case study in how structural change is making itself felt in the acquisition of rights and the migration of content across channels. It will point to the complex interplay of the transnational and the local and the new ecologies of cultural production that emerge therein.

The paper will briefly contextualise Ireland’s digital transition pointing to the dynamics and outcomes of the move to platform competition. It will then detail the position and strategies of the key players in Irish broadcasting, post transition. It will finally provide a case study of the competition for GAA sports rights to evaluate how changed power relations’ present changed contexts for the televised broadcast of one of Ireland’s key cultural resources.

Kenneth Murphy, PhD, is a lecturer in the School of Media, Dublin Institute of Technology. His key research interests include transition in media industries, media policy and the public sphere. He has published on these issues in Trends in Communication, the International Journal of Media and Cultural Politics, the International Journal of Digital Television, the Irish Communications Review and the Irish Studies Review. Contact: kenneth.murphy@dit.ie

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Localization of Masterchef South Africa
Martin Ndlela (Hedmark University College/Norway)

This paper explores the localization of the reality cooking show MasterChef to the South African context. It locates the analysis within the global-local nexus. The analysis is based on Braman’s (1996) typology of localization processes based on either the primary or secondary locality, with primary localization deriving from a traditional environment in which the local is identified with physical place. The local in its material forms constitute culture. The secondary localization is based on the modernistic environment in which the local is defined as a culturally based reference point. From a critical cultural perspective, the paper examines localization strategies, the limitations and the nature of changes made to the format in order to make it meaningful and culturally significant to the locale. Selected extracts of the show are analyzed qualitatively and their aesthetic elements examined. Examples of localization are manifested through the selection of recipes that resonate with sections of the diverse South African audience. Cultural sensitivity is also reflected in the efforts by the MasterChef production and culinary team to accommodate religious beliefs such the Islamic faith.

Martin Ndlela is associate professor of media and communication at Hedmark University College in Norway. His research interests include the study of global television formats and their adaptation to sub-Saharan Africa. His publication in the area include ‘Television Across Boundaries: Localisation of Big Brother Africa’, Critical Studies in Television, 8(2). 2013) and ‘Global television formats in Africa - Localizing idols’ in Oren, T. and Shahaf, S., eds., Global television formats. Understanding television across borders. Contact: nkosi.ndlela@hihm.no

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Points of Contact, Points of Distance: Danish & American TV Production Cultures

Jakob Isak Nielsen (Aarhus University/Denmark)

For some time now, Danish TV drama series have experienced critical and commercial success vastly disproportionate to the size of the production community that produces these series. Historically, the mini-series *Riget* (1994) & *Charlot and Charlotte* (1996) as well as the long-form series *T axa* (1998) mark significant starting points for the on-going development, often referred to as a “Golden Age” (e.g. Nordström 2004). Both academics and representatives from the production community have pointed at the production cultural circumstances when suggesting generative mechanisms subfending this success (e.g. Gabold in Nielsen 2012, Redvall 2011). Against a backdrop of theoretical positions (e.g. Maneschi 1998, Olson 2000, Tinic 2003, Caldwell 2008), this paper will critically discuss two seemingly contradictory discourses that emerge from the literature, namely the “discourse of national specificity” and the “discourse of Americanization.” The paper will supplement this discussion with interviews with experienced production personnel that have first-hand experience from both Danish and American production cultures from the 1990s and onwards.

Jakob Isak Nielsen is Associate Professor at Aarhus University (Denmark), where he currently heads the Department of Aesthetics and Communication - Media Studies. He has widely published on Danish television, film and the role of Netflix and leads the production studies part of the "What Makes Danish Television Drama Series Travel? project (FKK, 2014-18, [http://danishtvdrama.au.dk](http://danishtvdrama.au.dk)). Contact: jakobisak@dac.au.dk

Border Intimacies: Television Adaptations and Neurodiversity as Difference and Global Metaphor

Tasha Oren (University of Wisconsin-Milwaukee/USA)

This presentation examines the particular challenges, opportunities and cultural resonances of scripted cross-national adaptations. In this paper, I use the extended case study of the Swedish/Danish co-produced *Broen/Bron* (Hans Rosenfeldt, co-produced by Sveriges Television/Danmarks Radio/ZDF, 2011-present) along with its US adaptation *The Bridge* (Elwood Reid and Meredith Stiehm, produced by Shine America/FX network, 2013-2014) and the latest British/French adaptation, *The Tunnel/Tunnel* (Ben Richards, co-produced by Sky and Canal+, 2013).

While all three productions are bilingual (making the U.S. version particularly significant in the American–aggressively monolingual–context), the source text and British/French adaptations are joint productions, their mode of production (and narrative emphasis) suggesting lesser cultural and industrial distance, as compared with the US/Mexican industrial relationship and narrative focus. The talk thus begins with considering this multinational format adaptation as a particular, contemporary model for television programming and storytelling, with its own layered mapping of contact zones. I then turn to the show’s narrative re-figurations as an ideal lens through which to examine the specifics of production, conditions for adaptation, and local reception.

Building on these general parallels between itinerant stories and production/reception histories, I consider the specific narrative components of the program’s various iterations in the context of Danish Noir, cross-national settings, the TV detective genre, and the female protagonist in each version. As the professionally rule-bound and socially detached Aspergian detective, Saga Noren/Sonya Cross/Elise Wasserman is a particularly potent figure, whom I take up as the narrative’s center. As I argue, the cross-cultural reworkings of the female detective on the autism spectrum gains legibility in light of the growing visibility of neurodiversity as a legitimate component of identity and cultural difference. Yet it also functions as a symbolic stand-in for the televsual experience of negotiating difference in the age of global media proximity.

Tasha Oren is an associate professor of English and Media Studies at the University of Wisconsin-Milwaukee. She is the author of *Demon in the Box: Jews, Arabs, Politics and Culture* (Rutgers) and co-editor of *Global Formats: Understanding Television Across Borders* (Routledge), *East Main Street: Asian American Popular Culture* (NYU), *Global Currents: Media and Technology Now* (Rutgers), and the forthcoming *Global Asian America: Transnational Media and Migration* (NYU) and *The Handbook of Contemporary Feminism* (Routledge).
She has published numerous articles and chapters on television formats, screenwriting, and global media, and is currently completing *FoodTV*, a manuscript on food television formats (an early chapter from which she presented at the 2013 MAB conference), and a co-authored volume (with Aniko Imre and Nitin Govil) on global media and politics—both forthcoming from Routledge. Contact: tgoren@uwm.edu

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**A Corazón Abierto as a cultural adaptation of Grey’s Anatomy**

Anamaria Pabon-Maldonado (University of Bremen/Germany)

This paper presents a study, in which the differences between the format and contents of North America’s TV show *Grey's Anatomy* (Rhimes, 2005) and its Colombian adaptation *A Corazón Abierto* (Sánchez Cristo, 2010) is analysed. The study considers the purchase and adaptations of foreign formats in the Colombian television market. It takes into account the concepts of flow and contra-flow (Thussu, 2007), cultural translation (Conway, 2011) and cultural universals and lacunas (Rohn, 2011). With the analysis of both North American and Colombian productions, I define how Colombian culture was conceived and captured by the national producers, and how they modified the different format parameters form the original series in order to make it *Colombian*.

**Anamaria Pabon-Maldonado** is a young researcher who has a special interest in the analysis of transcultural communication and the use of media in conflict scenarios. Currently she does an M.A. in Media Culture at Universität Bremen (Deutschland). She participated as a student researcher during her B.A. in Audiovisual Communication at Universidad de La Sabana (Colombia). Her graduation project about the Colombian adaptation of Grey’s Anatomy was awarded a prize for academic excellence. Contact: ana.pabonmaldonado@gmail.com

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**Transforming “Female” Programmes. Factual Entertainment Formats from International TV to Italian Digital Channels for Women**

Cecilia Penati (Libera Università di Lingue e Comunicazione, Milan/Italy) and Anna Sfardini (Università Cattolica del Sacro Cuore, Milan/Italy)

Channels explicitly dedicated to women and focused on the genre of factual entertainment represent an increasingly relevant phenomenon within contemporary Italian television, as confirmed by their pervasive presence both on free and pay TV and by the progressive consolidation of their ratings. They represent one of the main factors of innovation and change in the contemporary Italian digital television environment, and one of the most interesting examples of the coexistence of national-specific and international visions on “how to make television”. Since 2004, openly female channels made their first appearance in digital television both as branches of international media corporations (such as Diva Universal, E!, Real Time, Fox Life), and as Italian-specific attempts (Lei, La5, La7d, Lady Channel), often modelled on international examples. Each of these brands differs from the others due to the specific and unique model of woman that inspire its editorial line.

Our paper aims to reflect on the multi-layered and complex relationship between national and international in the landscape of Italian digital “female channels”: we focus particularly on programming, analysing how TV channels for women are experimenting new logics in the use and circulation of TV formats. In fact, some popular international franchise of factual entertainment circulate within these channels in multiple forms: the original one, some international versions and, sometimes, the Italian adaptation. The paper explores how, in the narrow set of themes that characterises female factual entertainment (real estate and home decoration, beauty, cooking, wedding bells), some topics are more suitable to be adapted for the national television, for instance the tutorials on beauty and make up with their “pragmatic mission”. Or the wedding ceremony, and its culture-specific traditions: we consider specifically some examples, such as *Non ditelo alla sposa*, the Italian version of *Don't Tell the Bride*, and *Il boss delle cerimonie*, inspired by *My Big Fat Gypsy Wedding*.

**Cecilia Penati** is adjunct professor of “Media for Arts” at IULM – Libera Università di Lingue e Comunicazione, in Milan. She is also adjunct professor of “Languages of Radio and Television” and “Analysis of Convergent
Television” at Università Cattolica del Sacro Cuore, Milan. She is senior researcher at Ce.R.T.A., Centro di Ricerca sulla Televisione e gli Audiovisivi, of the same University. She is the author of the books Il focolare elettronico. Televisione italiana delle origini e culture di visione (2013), and of La tv delle donne. Brand, programmi e pubblici (2015, with Anna Sfardini). Contact: Anna.sfardini@unicatt.it

Anna Sfardini is adjunct professor of “Intercultural Communication” and “Media Consumption: Analysis and Research” at the Università Cattolica del Sacro Cuore, Milan. Since 2008 she is senior researcher at Ce.R.T.A., Centro di Ricerca sulla Televisione e gli Audiovisivi, of the same University. Her research interests are focused on the processes of media convergence, the practices of media consumption, the dynamics of mediatisation and popularization of political discourse. She is the author of MultiTV. L’esperienza televisiva nell’età della convergenza (co-authored with Massimo Scaglioni); Reality Tv, Politica Pop (co-authored with Gianpietro Mazzoleni) and La tv delle donne. Brand, programmi e pubblici (2015, with Cecilia Penati). Contact: Anna.sfardini@unicatt.it

The origin of fiction in the major European markets
Emili Pardo, Sheila Guerrero, Celina Navarro and Gina Plana (Autonomous University of Barcelona)

Fiction is a programmatic genre with a strategic role within the European television schedules. Domestic fiction has had a significant weight since the 1990s when production increased significantly due to the economic consolidation of the private channels. However, original fiction from other television markets is still present in European channels, both in public and commercial broadcasters.

This study has been carried interest out within GRISS (Research Group on Image, Sound and Synthesis) of the Department of Audiovisual Communication and Advertising at the Autonomous University of Barcelona (Spain). Its main objective is to analyze the origin of fiction in the five major European markets: UK, Germany, France, Spain and Italy.

The analyzed sample includes four whole weeks of programming throughout the 2012-13 season from 27 European generalist channels. We have considered all the slots and fiction content have been differentiated between cinema, serial fiction and animation series to facilitate comparison between countries, channels and genres.

The results show fiction flows in Europe and the degree of dependence of the different countries to foreign markets. The five countries analyzed are those with a stronger television market in Europe and with more production capacity. However, the crisis has affected all markets. This point is relevant for interpreting the level of domestic and imported production.

In addition, we will see which are the sources of content that are used by the five countries in both the private and the public sector. Thus we will ascertain if the channels resort regularly to other catalogs besides the North American.

Emili Pardo, Sheila Guerrero, Celina Navarro and Gina Plana are members of the consolidate Research Group GRISS (Group of Research of Image, Sound and Synthesis) at the Autonomous University of Barcelona. GRISS was created in 1980 and recognized by the Generalitat de Catalunya (Grup 2014SGR1674) and it is part of the Department of Audiovisual Communication and Advertising. It focuses on the study of the communication process in all audiovisual media, including new types and forms of media. The various projects carried out are focused on the processes of production, diffusion and reception. Contact details: Celina.Navarro@uab.cat
Rewriting French animation: from Serge Danot’s *Manège enchanté* to Eric Thompson’s *Magic Roundabout*
Cécile Renaud (University of Roehampton, UK)

Animation, particularly when targeting younger audiences, has long been considered an exception to the norm of subtitling in British audio-visual culture. Whilst the tentative dubbing of a handful of French-language live action features raised criticisms for using dubbing vs subtitling in terms of quality and authenticity, the dubbing of animated products into English rarely generates such discourses, and TV programmes are often distributed in a dubbed format occulting their foreignness and the translation processes which they have undergone. The 1960s series *Le Manège enchanté/The Magic Roundabout* epitomises how much the localisation of the dubbed programme can affect the identity of the French import. The French-language production created by Serge Danot, was purchased by the BBC who commissioned Eric Thompson to narrate its translation. Ignoring the French audio, he wrote his own narrative from the images appearing on screen. Examining the process undergone by the series in crossing the Channel, this paper considers the impact of dubbing and rewriting on notions of authorship and on the national identity of the cultural import.

Cécile Renaud is Lecturer in French at the University of Roehampton. Her research interests primarily focus on the contemporary cross-cultural consumption of European-language cinema, her AHRC-funded doctoral thesis obtained at the University of Southampton thus examined the distribution, marketing and exhibition of French cinema in Britain in the twenty-first century taking into account consumption contexts ranging from festivals to home viewing as well as considering the shaping of images of Frenchness and French identity. Recent research endeavours include projects in the fields of audio-visual translation and of French animation. Contact: Cécile.Renaud@roehampton.ac.uk

What do Coke and *The Bridge* have in common?
Iris Rittenhofer (Aarhus University/Denmark)

The presentation takes outset in the question of how we may explain the success of a TV drama series? It suggests that the question is not to be approached as a phenomenon specific to the television industry, or as a technological development in its own right. The paper offers an alternative way of departure; it approaches the phenomenon of travelling TV series from a business perspective, and more precisely the perspective of globalizing business routines as we know them from international organizations or MNC’s such as Coca Cola. Those routines are shared across industries, driven by internationalization, liberalization and technology development, and span features of convergence as well as divergence.

Iris Rittenhofer is Associate Professor at Aarhus University (Denmark) in the Department of Business Communication. Her work field spans inter- and transdisciplinary social sciences research and is located at the interface of society, management, business and communication. Her current focus areas are globalization, creative industries, SMEs, sustainability and ecology. A major concern of her work is the development of research strategies, conceptual issues and postmodern scientific theory, in combination with empirical investigations of contemporary transformations. Contact: iri@bcom.au.dk

Assimilating bought-in programmes: broadcasters, press packs and the pre-image
Paul Rixon (University of Roehampton/UK)

Broadcasters have to market their services to the public. To survive they need to attract a certain number and type of viewer, whether to uphold the argument for public forms of financing or to gain adequate commercial backing. One way they do this is by using their own outlets to advertise and to position their schedules and programmes in the minds of the public, such as with trailers; another way is to engage with other media outlets and sources active in the mediated public sphere, such as TV Critics. Part of the means by which they try to shape the public perception of their work is to create press packs, which not only inform critics and media professionals which programmes will be screened but to create, what Ellis (1982) has called, a pre-image of the
programme: a way of viewing and understanding the programme even before it is released. Through such means they try to position a programme in what they see as the most advantageous way possible (Rixon, 2011). In this paper, taking up this idea I will explore how British broadcasters use such devices as the press pack to position bought-in programmes as part of their own output. How they create a pre-image of the programme that will both position and frame the programme for the domestic audience and how they attempt to link the programme with their channel in the mind of the viewer. To help in this analysis I will focus on a small range of co-produced and bought-in programmes, such as Rome, CSI and Pan Am. Indeed, as an example of how a channel can successfully link a bought-in programme with a British channel one can look at the way, for many British viewers, the successful American series Friends became inextricably linked to Channel Four, who showed the series over many years on Fridays at 9pm.

Paul Rixon is a Principal Lecturer in Media and Culture at the University of Roehampton, UK. My area of research includes: broadcasting, new technologies and the role of public critics. I have published two monographs, one on American television programme on British television screens and the other a history of British television criticism, as well as other numerous chapters and articles. I am currently working on a new book on radio critics to be published by Palgrave. Contact: p.rixon@roehampton.ac.uk

Falcón: Man (and TV Series) from Seville
Rubén Romero Santos (Universidad Carlos III de Madrid/Spain)

Falcón (2012) was the second TV original drama commissioned by Sky Atlantic, but the first one to have a transnational treatment. Based on Robert Wilson’s novels, it was produced by English company Mammoth Screen (Poldark, Monroe, Lost In Austen) and financed by British Sky, Spanish Canal + and German ZDF, with the filming taking place in Seville and Madrid. The main goal of this paper is to study Falcón production and reception and to show the troubles of transnational TV, such as language, cultural discount (Hoskins et al, 1997) and the uneven development of European audio-visual system (Bourdon, 2013). However, the paper will also reveal that Falcón is a cornerstone of how European industry is joining forces to compete against USA fiction (but also against the new European channels born due to DTT) in the pay TV battlefield. In a new context of increasing competition, European pay TV cannot be confined to broadcast only American productions and it is forced to produce their own original TV series. In doing so, we will claim that pay TV has become a new actor in the process of European TV transnationalization as observed by Esser (2009). Finally, the paper displays how the settings of a TV drama (in this case, Seville) are increasingly important as high quality production values (Novrup, 2013). We will conclude that Falcón has established itself as a pattern of successful transnational production for following Sky Atlantic TV series like The Tunnel (2013), Gomorra (2014), or Fortitude (2015).

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Transnational production and distribution models in television drama: Or how a US mafia boss put

*Lilyhammer* on the map

Vilde Schanke Sundet (Lillehammer University College/Norway)

Nordic television drama is recently boosting its attractiveness in both national and global markets, due to television series like “The Killing” (2007-2012), “Borgen” (2010-2013) and “Lilyhammer” (2012-). These series gives promises of a “Nordic noir”, still, they are competing in a highly innovative and global industry currently undergoing transformations regarding production, distribution and consumption.

This paper address transnational production and distribution models in television drama through the case of “Lilyhammer”. The series is based on a partnership between the Norwegian public service broadcaster (NRK) and the international, American-based streaming service (Netflix), which differs greatly in terms of audience reach (national vs. international), business model (licence fee vs. pay TV), and distribution practices (linear broadcasting vs. streaming). How did “Lilyhammer” come about, how was it exported to a transnational marked and what kind of contradictions were caused by the partnership between the “national” NRK and the “international” Netflix? And, more theoretically, how is the ongoing transnationalisation influencing the production and distribution of television drama? Using perspectives from industry studies and production studies, this paper aims to contribute to the field of television studies by addressing the issue of globalisation and transnationalisation in drama production.

Empirically, the paper is based on a two-folded methodology: First, elite interviews with key executives and decision makers producing and distributing “Lilyhammer”, and secondly, an analysis of the controversies following the television series, as covered in a selection of trade press and newspapers.

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Decentering Television’s Formula Art: Israel in the New Format-Driven Global Television Environment

Sharon Shahaf (Georgia State University, Atlanta/US)

In recent decades, new trade in television formats has helped traditionally isolated industries, especially in the non-English speaking world to break through the linguistic barriers that hindered their participation in the finished global trade. Moreover, as the medium is faced with growing pressures to adjust to the presence of new media convergence, the newly integrated television industries around the world are interacting through format trades in their efforts to rework the medium’s popular forms, and control their relationship with their audience. Formatting practices are thus at the heart of new television globalization – not simply participating in but actively shaping trends like the (re)turn to quality drama or the push for ‘digitally native’ programming. These trends – fuelled by new audience practices of consumption and interaction with new media (binge-viewing; live-tweeting) – impact creative decisions in boardrooms in L.A., Tel Aviv and Seoul. These, in turn, can impact production in Belgrade, Beirut, Rio de Janeiro or Moscow.

The response to a globally prevalent new technological environment by an internationally diverse group of creative industries professionals thus marks a radical decentering of the process through which the medium generates and regenerates its ‘formula art’ (Fiske 1987). To illustrate the complexity of flows involved here – and the complication of the core/periphery relationship they entail – one would be hard pressed to find a better example than the recent developments that have turned the Israeli television industry into an unlikely ‘global Cinderella’. Understanding why and how Israeli companies achieved their global success stands to teach us
something about the reconfiguration of the centre-periphery relationship in contemporary ‘planet TV’. This paper therefore proposes to discuss the Israeli case study as a way to demonstrate the radical decentring potential of new transnational format flows.

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Emerging dynamics in audiences’ mobile consumption of trans-media products: the cases Game of Thrones and Mad Men as a comparative study between Italy and New Zealand

Carmen Spanò (University of Auckland/New Zealand)

Television as a ‘traditional’ medium has been changing for a number of years due to the development of a complex scenario characterized by the growing proliferation of platforms and interconnection of multiple media forms. In this multi-modal environment rich in on-demand content, audiences operate as active users of media content by exercising control over their viewing schedules, and by integrating media texts into their lives according to new patterns of consumption.

My analysis investigates this new form of agency possessed by the audience with reference to two television texts: Game of Thrones and Mad Men. The two popular American TV shows are ‘typical’ products of the convergence era (Jenkins, 2006), which is characterized by trans-media storytelling. Trans-media is “one of the most widespread strategies of media corporations” (Scolari 590) today because it is employed to transform imaginary worlds into expanded narrative brands. Audiences’ freedom in the modes of consumption, however, is limited by the control that media corporations still exert on the circulation of media texts; this ‘struggle’ for media content management becomes central for the understanding of the changes in the television text and in audiences’ behaviours.

My research is structured as a comparative study between two countries: Italy and New Zealand. Comparative research has been applied by scholars as a valid way to investigate audience practices. However, there is still a dearth of International, cross-cultural comparisons. In selecting and comparing two nations that are different from the dominant media market (the US), my study aims to show that audiences’ behaviours are specific to the culture and society to which they belong. The methodology employed for the data collection is the focus group, which allows for a rich understanding of individuals’ attitudes and habits in consuming trans-media products and of the relational and social dynamics that define them.

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Material Practices and Journalistic Devices in British Media Coverage of Danish TV Series

Kirsten Sparre (Aarhus University/Denmark)

Danish TV series such as Forbrydelsen (The Killing), Borgen and Broen (The Bridge) have become very popular in Britain since Forbrydelsen was first broadcast on BBC Four in 2011. The popularity has been both reflected in and reinforced by coverage produced by journalists and TV critics working for a wide range of media. Applying theories about cultural intermediaries (Maguire and Matthews 2010, De Propis and Mwaura 2013) to journalism, this paper analyses media coverage of the Danish TV series in selected British mainstream and industry media in order to identify specific journalistic devices and strategies that are used in creating value and shaping the perceptions and preferences of TV viewers with regards to these series. They include devices such as “Pick of the week”; using one series as a yardstick for others; making a series a term of reference for wider phenomena; devoting a blog to discussing a particular series with readers and many more. According to Maguire and Matthews (2010), studies of such material practices are an underutilized entry point to the study of media. Due to their popularity, however, media coverage of Danish TV series in British media is particularly suitable as a vehicle to develop an understanding of the broad repertoire of journalistic devices and strategies for value creation in the consumption area of the value chain, and the factors and qualities of the series that prompt journalists and TV critics to use these devices.

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The challenge of producing local content in a transforming children’s audiovisual sector

Jeanette Steemers (Westminster University/London)

Children’s television already stands out as one of the most globalised forms of audiovisual production, raising concerns about global corporate interests undermining locally produced content and children’s rights. These concerns have been reinforced by the market power and practices of large US media conglomerates, Disney, Time Warner (Cartoon Network) and Viacom (Nickelodeon), who have promoted their brands and electronic spaces as “places” children can enjoy irrespective of regional or local cultural affinities (White and Preston, 2005). This is a position at odds with the views of many national governments, broadcasters and advocacy groups, who argue for stories which reflect local cultures, and which give children an identity grounded in geographical place and experience. Attempts to balance these forces of localisation and globalisation raise interesting questions about the future political economy of children’s media industries, particularly as television undergoes a transitional phase determined by rapidly changing consumption habits, the rise of video on demand (VOD) and online video sharing sites such as YouTube, which launched a children’s service in February 2015. This paper considers the national policy initiatives and corporate strategies which deliver the context for localisation, and provide the terrain for the contestation, negotiation and accommodation of local, regional and national requirements. Drawing on examples from Europe, it explores the changing policy contexts of audiovisual production for children, and the extent to which national policy initiatives can still determine levels of local content in the face of a distribution revolution, which is disrupting institutional relationships, cultural hierarchies and conventional business models. In particular it focuses on the tensions between two different types of positive regulatory intervention - namely the support of public service children’s content that meets societal expectations around universal access, diversity, independence and distinctiveness on the one hand, and tax breaks and subsidies on the other, that make production more attractive in a global market place.
Jeanette Steemers is Professor of Media and Communications, and Co-Director of the Communication and Media Research Institute, at the University of Westminster. Her books include Regaining the Initiative for Public Service Media (ed., 2012 with G. Lowe); Creating Preschool Television: A Story of Commerce, Creativity and Curriculum (2010), Selling Television: British Television in the Global Marketplace (2004), European Television Industries (2005, with P. Iosifidis and M. Wheeler), Changing Channels: The Prospect for Television in a Digital Age (ed., 1998). She has an industry background having worked as an analyst for CIT Research and research manager at children’s producer HIT Entertainment. Contact: j.steemers@westminster.ac.uk

Variations on a Theme: Nordic Noir, Bron/Broen, and Glocalization
Tobias Steiner (Universität Hamburg, Germany)

Following the success of Nordic Noirs such as Forbrydelsen (DR Danmark, 2007-) and The Killing (AMC/Netflix, 2011-14), one of the most recent Nordic Noir examples, Bron/Broen (Sveriges Television/DR Danmark/ZDF, 2011-), has become a veritable glocalization phenomenon. Mimicking strategies of international successes such as Betty, la Fea/Ugly Betty, Bron/Broen’s narrative has now been retold several times in a variety of international contexts.

While the original show was sold to more than 150 countries, and translated/dubbed versions quickly found enthusiastic audiences in the UK (The Bridge, BBC4, 2012-) and in Germany (Die Brücke – Transit in den Tod, ZDF, 2012-), the format has also been completely transplanted into other transnational settings, with The Bridge (US) (FX, 2013-) adding a US/Mexican border context and The Tunnel (Canal+/Sky Atlantic, 2013-) focusing on the French/British border in the Channel Tunnel between Calais, France, and Folkestone, UK.

Incurring Jason Mittell’s (2004) call for historical situatedness in regards to genre analysis, I suggest a brief diachronic overview of glocalization processes in order to situate the Nordic Noir within the international format trade. As a case study, I then propose an analysis of the three pilots’ first minutes in order to show how Bron/Broen has heavily been used as a textual template that is referenced and paid tribute to within the adaptations of The Bridge (US) and The Tunnel. This template, as I will demonstrate, is being employed in all three shows, with each show’s narrative then slowly diverging from the original version, thus displaying ways of narrative modulation of glocalized formats that use globally-successful generic patterns and add local refinements in order to produce adaptations that seem both strangely familiar and intriguingly new at the same time.

Tobias Steiner. After having completed my MA in Television Studies at Birkbeck, University of London in 2012, I now am a part-time PhD candidate at the Department of English and American Studies at Universität Hamburg, Germany, and an associate member of the Graduate School Media and Communication (GMaC/RCMC). Parallel to that, I work as a research fellow at Universität Hamburg’s Universitätskolleg and have been teaching American Television history at the university’s Department for Media and Communications. My PhD project (working title: “US Television’s (Hi)Stories of Transnational Pasts: Serial TV Drama as Medium of Cultural Memory”) focuses on an integration of the televisual medium into the context of Cultural Memory Studies through an analysis of US-American television series. Contact: steiner.tvstudies@gmail.com

Is Slumdog Millionaire: A: ‘feel- good movie’ ; B: Bollywood melodrama; C: Danny Boyle’s masterpiece or D: a feature length ad for Who Wants to be a Millionaire? Your Final Answer......
Jane Stokes (University of East London/UK)

This paper investigates the relationship between one of the most successful global franchises in television history, Who Wants to be a Millionaire, and Slumdog Millionaire (dir. Danny Boyle, 2008). The film script is based on Vikas Swarup’s novel, Q and A, the protagonist of which is a young itinerant who wins the Indian version of Who Wants to be a Millionaire, and is then investigated for fraud by the police at the instigation of the American production company. Ram proves to his lawyer that he knows the answers by recounting vignettes from his life demonstrating how he acquired the relevant cultural competence. Our hero meets many villains in
this damning satire of Indian society, but especial opprobrium is reserved for people who work in the film and television. The show at the centre of Q and A is *Who Wants to Win a Billion* is barely sufficiently different from *Who Wants to be a Millionaire* to keep the lawyers at bay. But while Celador, the producers of *Who Wants to be a Millionaire*, may have had a case for litigation against Swarup, instead they commissioned Simon Beaufoy (*The Full Monty*) to write a screenplay and hired Danny Boyle to direct. As producers of both *Who Wants to be a Millionaire* and *Slumdog Millionaire*, Celador transformed a potentially toxic property into a massive global advertising campaign for their television franchise thus undermining a core message of Swarup’s novel. Both properties benefitted from the relationship: the success of *Slumdog Millionaire* being in no small measure due to the brand recognition afforded by its association with *Who Wants to be a Millionaire*; and the television franchise being given a new lease of life as a consequence of the cross media promotion the film afforded.

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The dilemma of non-western countries in the global format trade

Miao Tang (Communication University of China)

Ever since television entertainment formats became a global business, western countries have been in a leading position in this industry. Even though globalization is not a one-way dissemination of westernization, westernization is the undoubtedly widest spread ideology. A format will not travel globally unless it has been adapted in a UK or US market first. This puts non-western countries in a dilemma. If they follow the western value to create formats, then their format will fail for being uninspired because the meaning of buying a format is to introduce a new idea. Also it would undermine the originality of their own TV industry in the long term. If they produce formats based on their own value system and reflect their own culture, it may fail to be understood and accepted by western producers and audience.

This paper assumes that a format expresses a cultural system. Every detail in the ‘bible’ implies values, thinking models, and the ideology from its original culture. That is one of the important reasons why formats from non-western countries are unlikely to be popular in western countries. The paper draws on case studies of three formats from non-western countries, Israeli *Rising Star*, Japanese *Takeshi Castle* and China’s *Sing My Song*, from a cultural globalization perspective. All of these three were sold to western countries but never achieved, and are unlikely to achieve the same global success as western formats. Their comparative study aims to identify the common points that led to the unpopularity of the three formats. The finding indicates that the asymmetrical world order generates an asymmetrical model in global format trade. The popularity of a format worldwide has little to do with creativity. Instead it is strongly connected to whether it implants a ‘universal value’, which is another name of western value.

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Streaming Across Borders: Netflix Welcomes “Foreign TV”

Paul Torre (University of Northern Iowa/USA)

Foreign television series are streaming to America, and Netflix is the Statue of Liberty, offering a safe haven to these huddled masses, yearning to breathe free. Media Distribution used to be about a calibrated strategy of *windowing*, where media content was licensed to a broadcaster, and circumscribed by territorial borders and term limits. Television distribution rights were negotiated according to this pattern, with separate arrangements for each country, and short- or long-term deals controlling how often a program could be scheduled and
broadcast. Rights holders at the Hollywood studios benefited from this system as they licensed their many coveted properties, controlling these exports with an iron hand. Very few foreign television properties were allowed to enter the U.S. market—American prejudices and anti-immigration sentiment are not uncommon, and these unfriendly views often barred foreign voices in media. There were many barriers to entry protecting the U.S. market for television series, but as distribution platforms have expanded beyond broadcast, cable and satellite to streaming, Netflix, Hulu and other over-the-top services are now offering new homes for foreign television, giving viewers new opportunities of cultural exchange with exotic and intriguing series from other lands. And streaming content is always available for snacking or binging, making constraints on accessibility obsolete. In this paper, I explore the place of Netflix, and its increasingly heterogeneous content, within the American media landscape. Netflix’s acquisition of foreign television series, particularly from European producers, is an integral part of its marketing strategy and distribution practices. And Netflix is one of several streaming services offering dozens of imports, co-productions and formats, populated with an array of European talent from both film and television. I also examine Netflix’s expanding role in global media circulation, as it launches services in other media territories.

Paul Torre is Assistant Professor in Media Industry Leadership with the Department of Communication Studies at the University of Northern Iowa. His entertainment industry experience includes positions in film and television development, production, marketing, distribution and legal affairs. He served as Vice President of Programming and Production for the German media conglomerate KirchMedia, working in Hollywood and overseeing television co-productions and arranging international distribution with the major studios. His research explores entertainment industry structures and practices, media regulations and policies, the interplay between U.S. and global media markets, and how new technologies are shaping the media business models of the future. His research has appeared in the Journal of Television and New Media, and in anthologies on global media distribution, satellite television, and the political economy of media. Contact: paul.torre@uni.edu

Adapting American Series To Turkish Television: The Case of The O.C.
Selin Tüzün Ateşalp (Marmara University) and Babacan Taşdemir (Akdeniz University/Turkey)

In Turkey, national television channels generally allocate primetime to TV dramas that reach a broad audience. They invest heavily in domestic television drama in search for high ratings and audience fidelity. The primary goal of Turkish producers and channels is to succeed in the domestic market; however, Turkish drama is also exported to foreign markets, particularly the Middle East and North Africa (MENA), the Balkan Peninsula, and Central Asia. The channels are continually searching for appealing new stories to meet the growing demand, provided they are not too risky. The remake of The O.C. (MedCezi, 2013-), produced by Ay Yapım, is one of the successful examples of adapted television drama in Turkish television history. In MedCezi the plotline has been modified according to the necessities and constraints of the domestic market. For example, the main character’s connections with his past life and broken family, and the melodramatic elements have become an integral part of the story. Moreover the Turkish version is family-oriented. In our study an analysis focusing on narrative differences between the original and adapted series is accompanied by a critical political-economic evaluation focusing on the peculiarities in Turkey and the Turkish television drama sector. Interviews conducted with the professionals from the Turkish television sector provide us with a better understanding of the political, economic and cultural dynamics of the domestic television drama sector in Turkey. We conclude that on one hand, the rapidly growing television market makes adaptations one of the prominent ways of surviving in fierce competition, on the other hand, the prevailing conservative discourse (mixed with profit motives) in the country and concomitant self-censorship of television producers and channels determine the way and style the narration is adapted.

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Aesthetic proximity or a transnational aesthetic? The role of stylistic elements in format localisation
Jolien van Keulen (Vrije Universiteit Brussel/Free University of Brussels/Belgium)

In this paper ‘aesthetic proximity’ is proposed as a new layer of the concept of cultural proximity. As audiences prefer content that is culturally close to them, transnational formats get adapted to local culture and structures. Straubhaar’s cultural proximity is a multi-layered concept usually discussed in terms of geographic, linguistic and genre proximity. However, as television is essentially a visual medium, the question arises how visual program elements are of importance for the notion of proximity. Aspects of style and aesthetics, such as camera use and montage, could also be culturally bound (Hallenberger). Little research has been done on the role of stylistic elements in format localisation and on how these elements are altered (or not) during this process (Mikos & Perrotta). This is an interesting topic because the format trade is characterized by an extensive transnational exchange in knowledge and production practices, in the form of ‘flying producers’ or even directly instructing cameramen to get certain shots (Moran), potentially making all local versions look the same and attenuating localisation. Therefore, knowledge of to what extent stylistic elements are local or transnational also contributes to understanding the format as a potential bearer of transnational aesthetics. The aim of this paper is to detect this possible transnational aesthetic in format programs.

This paper discusses the ways in which stylistic elements are adjusted during format localisation, in order to determine to what extent television aesthetics are culturally bound. The idea of ‘aesthetic proximity’ is examined theoretically and further explored through a comparison of the Australian adaptation (six hours) and the Dutch version (ten hours) of the British format Farmer wants a Wife, using a qualitative content analysis of visual elements. Preliminary results show that stylistic elements such as camera use and montage differ, thus supporting the notion of ‘aesthetic proximity’.

Jolien van Keulen obtained an MA in Media Studies at the Erasmus University of Rotterdam and she is currently a Teaching Assistant and PhD Student at the Department of Media and Communication Studies, Free University of Brussels. Her research focuses on the adaptation and localisation of transnational television content. Contact: jolien.van.keulen@vub.ac.be

“Behind Every Series is a Strong Woman”: Gender as transnational production value in the Danish TV drama series.
Anne Marit Waade (Aarhus University/Denmark)

On the industry-initiated fan-site ‘Nordic Noir and Beyond’ (http://nordicnoir.tv), one of their recent news is about strong women in Nordic crime series. The heading is “Behind Every Series is a Strong Woman”, and the article refers to significant female leading characters as Lisbeth Salander, Sarah Lund, Saga Norén, the Prime Minister Katrine Nyborg and Gro Grønnegaard in The Legacy. The author argues that the leading female characters encompass strengths and weaknesses, and “this esoteric insight into these strong women has created a resilient richness that appeals to a wide audience and transcends gender inequality that confirms them as television’s greatest heroines”. A recent audience study and media coverage study of Danish television drama series in Germany (Eichner, 2015) is emphasizing the same: the strong, leading female characters are playing a significant part of the Danish television drama series as international brand. The actresses become brands themselves and travel from series to series (Sofie Grabøl in Fortitude) and they are used to promote the series. Academic work has focused on this gender issue within Nordic crime fiction and drama series (Agger 2010), and

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e.g. “femi-crime” and “crime drama heroines” are used both as academic terms and promotional tools. I will look at the female characters in Danish television drama series not so much to illuminate their conceptual and dramaturgic functions nor their reference to culture-specific conditions in the Nordic region, but rather how they have come to represent production value and are used to promote the series internationally.

Anne Marit Waade’s research interests are on screen industries, in particular collaborations across industries (media and tourism) and mediated places. She is the project leader of the nationally funded research on "What Makes Danish Television Drama Series Travel? (FKK, 2014-18, http://danishtvdrama.au.dk). She is the director of the research programme "Cultural Transformations" at DAC, Aarhus University, and has recently been engaged in projects on Digital Heritage and Commercials (Danish National Library 2006-7), TV Entertainment (FKK 2006-9, www.tvunderholdning.au.dk) and Crime Fiction and Crime Journalism in Scandinavia (FKK 2007–10, www.krimiforsk.aau.dk). She is involved in a Scandinavian interdisciplinary research network on Emotional geography and has co-edited the book Re-Investing Authenticity – Emotion, Place and Tourism (2010). Contact: amwaade@dac.au.dk

Just Another Channel?: Netflix, Imported Drama and Brand Integration
Sam Ward (University of Nottingham/UK)

At the 2014 BAFTA Television Awards two of the four nominees in the International category had not been shown in their entirety on any British channel. Breaking Bad had only been given graveyard slots some years previously for its first two series before disappearing from the schedules altogether, while House of Cards (which was also nominated for the publicly polled Audience Award) had not been available via broadcast signals at all. Instead, both remained available exclusively on web-based streaming service Netflix, which had launched in the UK in 2012 and proceeded to overtake its closest rival Amazon Instant Video as Britain’s most popular subscription streaming service. This paper will ask how this apparent acceptance of Netflix was made possible and assess its significance in relation to the conference themes of television’s paratextual localization and the international distribution of programmes. It will examine the promotional discourse that has surrounded Netflix in Britain in order to show that instead of claiming to replace either scheduled or domestic television, the platform has cultivated an impression of its brand as integral to the established national television ecosystem.

Two distinct forms that this integration has taken will be identified. Firstly, Netflix has mobilised the promotional value of its non-British content in order to provoke explicit comparison with several domestic, traditional channels. Because importation was already key to those channels, the themes of transportation and discovery running through Netflix’s on-screen trailers have allowed its transnational position to help rather than hinder its local appeal. Secondly, that approach to content has been accompanied by more concrete integration via the technological and infrastructural objects of digital television. Netflix has formed partnerships with telecommunications companies (some that would otherwise be rivals), which position the service as a supplementary enhancement rather than an alternative to existing services.

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Web Series as Para-Television
Martin Zeller-Jacques (Queen Margaret University/UK)

In less than a decade since the emergence of Youtube as a viable platform for online video distribution we have seen web video develop from an irreverent amateur form to an increasingly polished and professionalized alternative to conventional television. Many web series continue to employ signifiers of authenticity in an
attempt to distinguish themselves from mainstream or legacy media forms, while others employ commentary, satire or parody to similar effect. Meanwhile, the textual forms, which have emerged through hybrid platforms such as Netflix and Amazon Instant Video have adopted most of the structural and stylistic devices characteristic of contemporary television production.

In this paper I theorize the emergent form of the web series as a kind of para-television. (Santo, 2008) Coined by Avi Santo to describe a relationship between HBO original series and conventional television drama which was framed as simultaneously distant and deeply interdependent, para-television remains a useful way of theorising liminal and developing forms of web video textuality. Like the HBO original series, which inspired the term, contemporary web series maintain a conflicted relationship with conventional television forms. They derive much of their cachet from their distinction from conventional television and the perceived authenticity of their address to niche communities of viewers and fans, but they also tend to draw explicitly upon the conventions of television in the way they develop their address and their narrative structures.

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**International aspects of factual TV production: The case of Great Britain and Germany**

Anna Zoellner (University of Leeds/UK)

Although television production, distribution and consumption increasingly transcend national borders, nation states remain – for now – a useful analytical category for studying the relationship between structure and agency in television production. But it is important to investigate these transnational flows and interconnections and how they shape and respond to national production cultures. Based on an ethnographic study that combined participant observation and interviews, this paper discusses the international activities of independent factual TV producers in Europe. In particular, it compares the positioning of factual programme producers in Great Britain and Germany within the global television marketplace and describes how it defines their day-to-day production priorities and activities.

In addition to different cultural contexts, the paper considers the diverse structural conditions television producers experience and how they influence their transnational activities including the selection and framing of programme content. It investigates the influence of cultural and regulatory particularities, including language, cultural proximity, licensing regulation and public funding, and links them to different practices concerning international collaboration and sales strategies in the two countries. Finally, it relates these observations of British and German production culture to developments within the factual television genre and highlights the influence of the international on domestic television cultures. In so doing the paper draws attention to the persisting structural and cultural differences that co-exist parallel to the dominant tendencies of international commercial standardisation in television production.

**Anna Zoellner** is Lecturer in Media Industries at the University of Leeds with a professional background in television production. Her research interests are at the intersection of media industries, media production studies, cultural labour research, and television studies with a methodological interest in ethnography and internationally comparative research. She has published several book chapters on her work and articles in journals including *Mass Communication and Society, Journal for the Study of British Cultures* and *Journal of Media Practice*. Contact: a.zoellner@leeds.ac.uk