



## What Makes Danish TV Series Travel?

TV drama series as cultural export, transnational production and reception

### Summary

The project investigates *why and how Danish TV drama currently is travelling*. Our hypothesis is that specific transformations and value creations are happening at all stages in the production system of Danish TV drama production, from the idea to the production, distribution and reception processes, respectively. The phenomenon calls for a theoretical rethinking of centre/periphery complexity within global TV, in particular cultural proximities, travelling style, production value and the role of small nations' TV production. The project conducts empirical studies both of production (export, co-production, remakes) and reception (audience studies on three levels), by developing the Screen Idea System model to study the process of travelling TV drama series.

### 1. The project's objectives, research questions and hypothesis

Danish TV drama series travel the globe and challenge basic public understandings of – and theoretical approaches to – national and public service TV drama production (e.g. Agger 2011a, Jensen and Waade 2013, Nielsen 2012c, Bondebjerg and Redvall 2014) as well as methodological approaches to the study of production and reception across countries and continents and how small countries' travelling drama series challenge the centre-periphery dichotomy of the global media industry. On this background, we ask the following research question: **What makes Danish TV drama travel?** Our hypothesis is that specific transformations and value creations are happening at all stages of Danish TV drama production, from idea to production, distribution and reception. Our ambition is to develop theories that can capture this process in detail: a value chain that includes cultural, branding, economic and societal values (Johnson 2012) and *hype* made by different agents, paratexts and processes (Gray 2010). To fully answer the research question, the project encompasses four distinct sub-questions, each of them illuminating significant parts of this process and including a particular set of empirical materials and theoretical approaches:

- 1) How can we consider Danish TV drama series as an international brand?
- 2) What, from a transnational production perspective, makes Danish TV series travel?
- 3) How are the Danish TV drama series interpreted and valued among audiences abroad, in countries like Australia, Brazil, Germany, Turkey and the US?
- 4) How are small nations' drama series challenging the centre-periphery complex in global media industry and culture?

## 2. Academic and societal perspectives and the research team's gender profile

Following the rise of Scandinavian crime stories as an international bestseller and blockbuster industry, and the subsequent popularity of what some have termed the *Nordic noir* genre, Danish television crime series have also risen to fame internationally. *The Killing* and *Borgen*, which were transmitted on BBC 4 (cultural and A/B demographic) in the UK, became Saturday night cult viewing gathering a very respectable rating of more than four million. Why? Apart from great female leads (remember the jumper in *The Killing* also became a cult object of desire in London), the city of Copenhagen and the surrounding landscapes offered all the menace of an intense thriller capable of twists and turns within a melancholic drama, which appealed to the sensibilities of a northern European psyche. *The Killing* has been adapted for a US market, and *The Bridge* has been remade in both an US/Mexico and an UK/France version. The series illustrate changing conditions in Danish TV drama production, in particular the internationalisation of public broadcaster DR's Drama Division. The international attention given to Danish TV drama has generated massive publicity, for instance in the form of reviews, documentary series such as 'Nordic Noir', BBC 2010, and popular also books such as Forshaw's *Death in a Cold Climate* (2012) and *Nordic Noir* (2013). There has been a growing academic interest in Danish TV drama series, for instance *The Journal of Popular Television's* special issue on 'Danish TV Drama' (autumn 2013). **In a Danish context, however, there is no coordinated research investigation into what this phenomenon signifies.** The research carried out in this project focuses on the different cultural, institutional, economic and policy aspects of Danish TV drama as an international brand and export. There are some related projects within the field, e.g. *Crime Fiction and Crime Journalism in Scandinavia* (FKK 2007-2010), *Mediating Cultural Encounters Through European Screens* (HERA 2013-2015 including Redvall/Bondebjerg as Danish participants), and *Media Experiences* (Wallenberg's Foundation 2013-2016, Annette Hill). The first of these projects has contributed to the research field with a relevant theoretical, empirical and methodological background. This proposal builds on the last two projects, which conduct empirical, comparative studies of film and TV series in a European context comprising Denmark, Sweden, Belgium and the UK, and data collection across the projects will be carried out. Although there are other projects, for example *Spaces of Television: Production, Site and Style* (UK, AHRC 2010-2014) and *Success in the Film and Television Industries* (LUC, funded by the Norwegian Research Council), significantly different research questions are employed in this project. The contribution that will be made by this proposal relates to the way in which specific Danish TV drama series have been received outside the culture of their origin.

One of the main aims and outputs of the research project is to establish a **Media Production Research Network**, gathering researchers from media and business studies, and to organise PhD courses and a **visiting scholar programme**. This would include all research partners, their

respective institutions and PhD researchers, thereby creating a platform for continued research. The network would contribute to Production Studies, which is a new and emerging field within the study of media and the creative industry. It would be embedded in Media Studies at Aarhus University, which has played a significant role in the development of this emerging field internationally. The **research team** comprises both men and woman as well as junior and senior researchers.

### 3. State of the art and the project's theoretical ambitions

The overall ambition is to develop conceptual frames that facilitate the understanding of the relationship between national and transnational production systems, specifically the relationship between small, innovative public service-based production systems and larger commercial industries. First, we will illuminate the concept of '**travel**' itself: it has undergone a transformation from being a non-academic metaphor to becoming an academic term describing the export of TV series and drama series adapted, remade and positioned for an international market (Mikos and Perotta 2012). The concept still needs to be developed, and our take on the travelling culture of media products and practices across heterogeneous boundaries is to include theories that privilege movement, translation, transformation and displacement as found in the works of Latour (1986), Callon (1986) and Czarniawska and Sevón (2005). Second, we want to develop the concept of '**production value**'. So far it has no exact theoretical definition but is significant to the study since it encompasses a *balance* of market interests and aesthetic values. Related terms are Wyatt's (1995) 'high concept' and 'quality TV' (McCabe and Akass 2007, Jancovich 2003, Rothmund 2011, Thompson 1996). 'Quality TV' is used as a trade name for certain HBO and AMC TV series, a cross-generic designation, a mark of quality and an aesthetic concept as well as for ideals of democratic, cultural impacts and 'good television' (Nelson 2007). We want to rethink the concept of 'quality TV' in relation to Danish drama series by looking at Nestingen's (2008) notion of 'medium concept', including particular institutional and generic affiliations as well as Flew's (2012) perspectives on transforming values and production systems within the creative industry.

Third, we seek to develop **transnational media studies**, e.g. by discussing Ellis' description of broadcast TV as 'an essentially national activity for the vast majority of its audience' (Ellis 1992: 5) in relation to concepts of globalisation and centre-periphery reflected in the argument that it is no longer possible to conceive global processes in terms of the dominance of a single centre over the peripheries (Featherstone et al. 1995) and Lotman's (1990, applied by O'Regan 1996) concepts of negotiating cultural relations as 'a change-over between centre and periphery' (Lotman 1990: 145). Hjort (1996) has drawn attention to the options of small nations concerning production strategies, and her distinction between 'opaque', 'translatable' and 'international' elements is of relevance to the project, e.g. 'cross filming' as a concept expressing a convenient, often successful dual

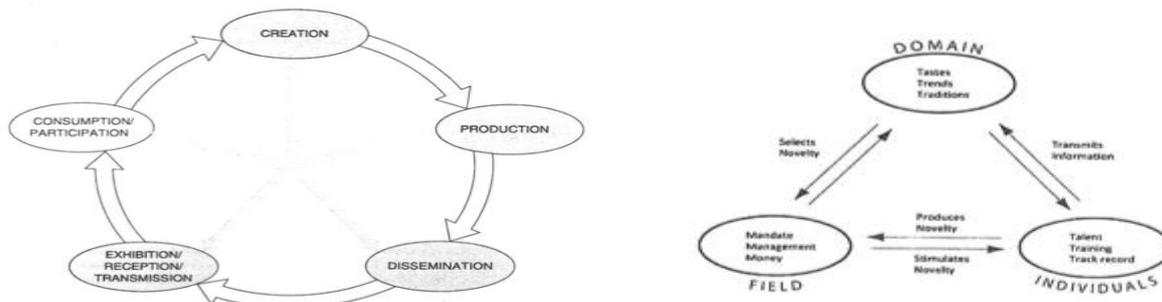
orientation towards audiences. The demands of the international TV market influence the local Danish TV drama market because producers have strived to achieve certain production values in order, for example, to win international prizes. This *subtle internationalisation of Danish TV drama from within* is due to the fact that Danish TV drama has been influenced by American and British TV industry to create their production dogmas (Redvall 2011). The increasing use of co-productions not only secures international funding, but also internationalises the content of the series subtly (Betz 2001). Straubhaar (2007) argues that there are certain proximities at play in the worldwide exchange of audiovisual content, including genre, value (e.g. ethics, religious beliefs, moral codes) and thematic proximity (e.g. gender inequality and immigration) across cultures. As Denmark is arguably geo-linguistically and culturally removed from Australia, Germany and the US – and even more so from Brazil and Turkey – our ambition is to pursue and further develop Straubhaar's different proximities and the idea of 'travelling style'.

Finally, the popularity of the Danish drama series abroad challenges the notion of English as '**the language of advantage**' (Collins 1989), since the Anglophone TV industry has long enjoyed prominence and privilege in global/international affairs. The English language is intricately linked to processes of globalisation, and it circulates vividly in the spheres of international forums, technology, global media and business (Pennycook 2010). Although not denying the constructive part it plays as the language of international communication that facilitates interaction and movement of knowledge, scholars have also highlighted its imperialistic dimensions (Phillipson 1992) and referred to it as a *Tyrannosaurus Rex* 'gobbling up' multiple domains (Swales 1997). Recent investigations of global English have attempted to bridge the divide and explored the ways in which the English language collaborates with other languages in transcultural flows and cosmopolitan relations (Pennycook 2007, Canagarajah 2013). Travelling Danish series thus challenge the idea that trading foreign audiovisual content in local markets inevitably involves a certain degree of 'cultural discount'. According to this economic theory, a foreign programme loses some of its value because the local culture in the new market as it did into the local culture of its home market (McFadyen et al. 2000). Contrary to this argument, we suggest that the exoticism and strangeness may become part of the viewers' fascination with the series and thus an *added value* – a *cultural mark-up* - in the minds of broadcasters, viewers and critics.

#### **4. Methodology: Transnational studies of Danish TV drama series**

To answer the posed question this project will engage in close textual analyses, study the production cultures from which exported TV series emerge, analyse the particular media systemic context that subtends the production of Danish TV series as well as their recent history and traditions, study the acquisition processes and carry out international audience studies to better understand the way

viewers in selected foreign markets experience and understand Danish TV series. By following UNESCO's idea of Value Creation within creative industry (Flew 2009, fig 1), and the Screen Idea System (Redvall 2013, fig 2) derived from creativity theories, we will develop a **model** for studying travelling TV drama series and the particular **value creations**<sup>1</sup> at all stages of Danish TV drama production, from idea to production, distribution and reception.



We will develop methodological approaches on three levels: a) Danish TV drama as international brand: studying **texts and paratexts** in context. b) Transnational **production study**: production values, funding systems, co-productions and remakes. c) A transnational, comparative **audience study** carried out in five countries: Australia, Brazil, Germany, Turkey and the US. The countries are chosen for a variety of reasons. First, broadcasters in all countries have bought *The Killing*, *The Bridge* and *Borgen*. This means that we can focus on the same series in our interviews, making our study truly comparative. Second, the countries are all non-Nordic and hence, to varying degrees, removed from Denmark geo-linguistically and culturally, which enables us to explore the appeal of the series in terms of various other proximities. Finally, the countries represent a comparatively large variety when it comes to 1) geography and geo-linguistic and cultural distance to Denmark, 2) national languages and linguistic affiliation with larger transnational language communities such as the Anglophone world (Australia, US) and the Lusophone world (Brazil) or with global diaspora (Turkey), 3) TV market size and import/export ratios, and 4) how broadcasters 'translate' exported content: that is, do they subtitle as in Australia/Turkey, dub as in Brazil/Germany, or do they prefer to remake/adapt as in the US?

## 5. Research team and organisation

The project consists of four clusters, each related to one of the subprojects including data collection, organisation of conferences and publications, and with one senior researcher as coordinator (\*).

Project coordinator: **(RQ4\*)** Anne Marit Waade, Associated Professor, Arts/Media Studies, AU

Senior researchers: **(RQ1\*)** Gunhild Agger, Professor, Culture and Global Studies, AAU

<sup>1</sup> The AU Ideas funded project 2014-15 will conduct a pilot project (*The Bridge*) to develop this empirical model.

(RQ2\*) Jakob Isak Nielsen, Associated Professor, Arts/Media Studies, AU

(RQ3\*) Pia Majbritt Jensen, Associated Professor, Arts/Media Studies, AU

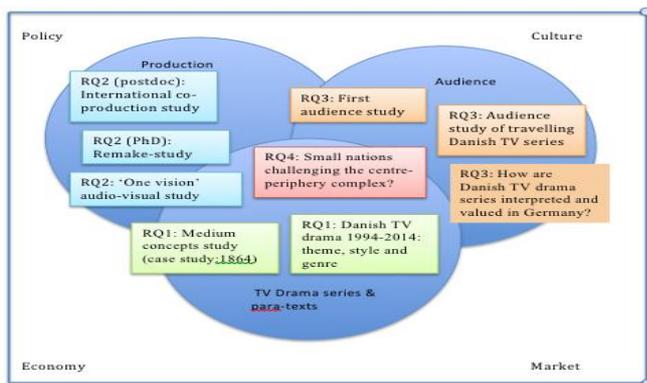
(RQ2) Eva Redvall, senior researcher, Film and Media, KU (2 years)

Junior researchers: (RQ3) Susanne Eichner, Lecturer, HFF, Potsdam (1 year postdoc)

(RQ4) Ushma C. Jacobsen, Asst. Prof. Global Communication/ BSS, AU

(RQ1) Kim T. Hansen, Asst. Professor, Culture and Global Studies, AAU

PhD project: (RQ2) Lyng Agger Gemzøe, MA, Arts/Media Studies, AU (3 years)



The project includes comprehensive empirical studies. As project coordinator, Waade takes advantage of her experience as a research programme director at Aarhus University. In addition she has completed a recent empirical study of the Wallander production, participated in several research projects and publications, and organised international conferences and PhD courses.

## 6. Subprojects, empirical studies and research questions

Each subproject will use the empirical data and findings that are compiled across the subprojects. Each cluster has specific methodological and theoretical objectives:

### **RQ1: How can we consider Danish TV drama series as an international brand?**

The main transformations to be studied are the changing roles of the national public service broadcasters, focusing on the history of current drama series, significant genre, style (e.g. 'Nordic Noir') and narrative elements. By analysing texts and paratexts, the subproject aims to develop a context-related textual analytical approach, including two studies, one giving an overview of all Danish TV drama series and one being case based. 1) *The history of transforming Danish TV drama series 1994-2014* aims to map the main tendencies in the development of institutions, drama divisions and public perception of Danish TV drama in a Nordic and a transnational perspective (Agger 2005). Major drama productions will be analysed with a focus on their contributions to innovation, mainly in *theme*, *genre* and *style*, in the new Danish public service drama. 2) *Medium concepts in Danish TV drama: Media policy, public service, markets and production values reflected in '1864'*. We will illuminate the relationship between media policies and production

values by applying a multimodal approach combining theories of media policy and close TV drama analysis in order to uncover how certain medium concepts (Nestingen 2008) have an effect on the final media product. The case *1864* (2014) is chosen to study the role of new, independent production companies in the market (Miso Film producing for DR) with transnational co-funding.

**RQ2: From a transnational production view: what makes Danish TV series travel?** The main transformation to be studied is the significant internationalisation of production culture and funding systems, e.g. international awards, EU funding, co-financing, presale, co-productions and remakes. Based on a Screen Idea System model (Redvall 2013), the project focuses on the interplay between practitioners, the domain and the experts during the financial and artistic negotiations of new series. This part includes three different studies, all of them aiming to develop different methodological approaches to the subject. 1) *Trans(national) Aesthetics*. We will analyse the history of audiovisual aesthetics – particularly audiovisual *style* – in DR’s TV series and the *generative mechanisms* (Gomery & Allen 1985) that subtend this development. DR developed the look and sound of their series to differentiate them from others in the international marketplace (Nielsen 2012c, Jensen 2013a). We work from the hypothesis that *Riget* (DR, 1994) marked a paradigm shift as to how audio-visual aesthetics came to boost the export potential of DR’s series. By including a stagnant co-production with HBO (Nielsen 2012b), the subproject will discuss *the limits* of the on-going internationalisation of DR’s series.

2) **Postdoc: Transnational co-production study of Danish TV drama** (ENR). While the DR in-house production unit DR Fiction has been the powerhouse behind most of the acclaimed series of the 1990s and 2000s, the production landscape is currently undergoing major changes with local production companies and transnational players trying to establish themselves in the Scandinavian marketplace. This project analyses these developments through qualitative case studies of the financing and development stages behind three emerging series *co-produced by Danish companies* and major US or European partners. Redvall has previously conducted major production studies (Redvall 2010, 2013) and has a substantial network in place for getting access to these kinds of ‘behind the scenes’ processes. Whereas there have been case studies of co-production and the increased internationalisation of the industry in Scandinavian film studies (e.g. Finney 1996, Jäckel 1996, Brandstrup and Redvall 2005, Bondebjerg and Redvall 2011), the mostly nationally oriented Nordic TV production has not previously encouraged this kind of research. However, the industrial changes influence the resulting series in regard to aspects such as choice of content, cast, visual style, language, genres and formats. This project thus contributes with new knowledge on structures and collaborations at a time of change as well as with knowledge on the financial reasoning and creative choices behind series intended for international as well as national audiences.

3) **PhD project:** *Trans-national remake study of Danish TV drama* (LAG). The success of Danish TV drama has recently resulted in a number of remakes such as *The Killing* (US 2010-13), *The Bridge* (US 2013) and *The Tunnel* (UK/FR 2013) all based on Danish/Danish-Swedish originals. Adaptations and remakes can be discussed in different ways. Hutcheon (2006) labels adaptations as '(re-)interpretations and (re-)creations'. Moran (2010) makes a differentiation between 'open' and 'close' adaptations. Whereas close adaptations are approximations of the original, open adaptations are free in localising the original format. Verevis (2006) argues that remaking is very complex and can refer to industrial, technological, textual and cultural practices. Jensen (2007) argues that differences between originals and adaptations are often linked to production systems. Based on theories on global TV and travelling cultures (Straubhaar 2007), the core of the study will be interviews with scriptwriters who have to rethink and rewrite foreign originals to fit a new national audience. The project focuses on the American remakes because they are the most abundant, the cases, though, allow for interesting secondary perspectives on the cultural transformations; The UK/France remake of *Broen* and the Turkish remake of *Forbydelsen*. Furthermore, the project seeks to describe the Danish/Scandinavian transnational remake as a category. Transatlantic remakes have been studied primarily from an English, French or American point of view (Mazdon 2000, Durham 1998, Weissmann 2012, Larkey 2009), which is arguably different from a Danish perspective in size, production and culture.

### **RQ3: How are Danish TV drama series interpreted and valued abroad?**

The main transformations to be studied are changes in values and interpretation among audiences across cultures. With proximity as a starting point, we want to investigate four hypotheses: a) The Danish series thrive on international audiences' desired proximity to modernity (Iwabuchi 1997) in so far as the Danish way of life, e.g. high gender equality and living standards, to varying degrees, is more 'modern' than the Australian, American, Brazilian, German and Turkish ways of life. b) The Danish series internationally appeal to people with a 'cosmopolitan' (as opposed to 'local') outlook on life (Hannerz 1996, Beck 2003), which basically means the well-educated and well-travelled with much cultural capital (Bourdieu 1984). c) Because of the 'transcultural state' of the world in which cultures are not homogenous but interpenetrated (Welsch, quoted in Hepp 2009 and Stehling 2013), Danish series are read in similar ways by different cultural audiences. d) The Danish series possess a certain 'cultural shareability' (Singhal and Udornpim 1997) and 'narrative transparency' (Olson 1999) as far as themes, values and archetypes are concerned (e.g. Liebes and Katz 1990). The comparative audience study in the five countries is carried out on **three levels**: 1) A *gatekeeper study*, which includes qualitative interviews with commissioning editors of the Australian, American, Brazilian, German and Turkish broadcasters who acquired the recent Danish

export successes *The Killing*, *The Bridge* and *Borgen*. These editors are crucial gatekeepers of the countries in question insofar as they must appreciate the series and believe the series will be beneficial to their specific channel audiences. Interviewing them will help us understand the attraction of the Danish series in the global market and whether or not Danish series hold any added values (in terms of exoticism, strangeness, familiarity, hype or aesthetic/artistic superiority) compared to both local series and other exported series. A study of MIPTV in Cannes may also be included. 2) A *quantitative audience study*, which comprises data on the series' ratings and target groups in the five countries. 3) A *qualitative audience study*, which consists of qualitative focus group interviews with relevant audiences in the selected countries and in Denmark as a comparative reference. Fan site studies may also be included.

**Postdoc:** *How are Danish TV drama series interpreted and valued in Germany?* (SE) Germany is the most important market for Danish TV series, not only when it comes to co-funding and collaboration among producers and broadcasters across the countries but also regarding popularity among viewers and market share (ZFD 2013). The added values of Danish series in Germany can be located on the level of aesthetics and narration (e.g. 'nordic image', double stories) that distinguishes them from German and American TV series. By following the overall hypotheses for RQ2, the analyses will be related to theories on TV serial culture and democratic agency (Eichner 2014, Eichner & Mikos 2013). The project will be conducted within the first year of the project period, focusing on the pilot study of *The Bridge*, and conducting studies on all three levels. The project furthermore aims to develop a specific research design for trans-national audience studies which will be used to answer RQ3.

#### **RQ4: How is small nations' drama production challenging the centre-periphery complex?**

This project is based on findings from the other subprojects and aims to develop the theoretical and analytical perspectives. First, we suggest a 'transnational production value chain' as a concept for understanding the travelling drama series and the specific values created: economic, branding, aesthetics, societal and cultural (Flew 2012). The study will also include media tourism and collaborations across branches (tourism and media) for marketing and funding benefits (Beeton 2005, Reijnders 2011, Waade 2013). It focuses on the transformation and internationalisation of the productions, e.g. how the production dogmas ('one vision', 'double plot' etc.) become part of the branding and industrial reflexivity (Nielsen 2012a, Caldwell 2008, Johnson 2012). *The Bridge* will be used as an example to illustrate this significant 'meta travelling style' and exoticism using Nordic-specific genre, design, architecture, settings, climate, welfare system, gender and sexuality as explicit production values (Jensen and Waade 2013, Agger 2011b). By this meta-perspective, the subproject will rethink the concepts of travelling style (Mikos and Perotta 2012), media hype (Gray

2010), the relation between creative industries and national branding (McElroy 2011). Second, we will *rethink the concepts of centre-periphery complex within media industry*. We will contribute to the academic discussion of cultural proximities (e.g. Straubhaar 2007), Scandinavian standards for ‘quality TV’ as cultural export (Nestingen 2008, Rittenhofer 2011) and the role of small nations’ production systems in a global context (e.g. Hjort 1996, Redvall and Bondebjerg 2014). The study also focuses on how Danish TV drama series de-centre English as the language of advantage.

## 6. Collaborative institutions and researchers, and impacts on the media industry

The project will be conducted in dialogue with an international board of experts, and they will be invited to contribute to conferences and publications as well as collaborate on PhD courses, support our empirical study abroad and take part in the visiting scholar programme. The project includes interdisciplinary collaboration focusing on the media industry, transnational cultural export and media brand building, gathering highly competent and internationally acknowledged researchers from both **business** and **media** studies. Our findings and ideas will thus be continuously developed in a dialogue with these prominent researchers within the field (see att. CV’s and confirmations):

- Principal lecturer **Andrea Esser**, Roehampton Univ./UK
- Professor **Lothar Mikos**, HFF/Germany
- Professor **Albert Moran**, Griffith Univ./Australia
- Professor **Sue Turnbull**, University of Wollongong/Australia
- Professor **Jeannette Steemers**, Westminster University, London
- Associate Professor **Andrew Nestingen**, Univ. of Washington/US
- Professor **Josh Straubhaar**, Univ. of Texas/US
- Associate Professor **Yesim Kaptan**, Izmir University of Economics/Turkey,
- Dr. **Allesandro Meleiro**, Centre for Image and Sound, Universidade Fed. de São Carlos, Brazil,
- Lecturer **Ruth McElroy**, University of South Wales/UK
- Professor **Ib Bondebjerg**, Film and Media/KU
- Professor **Annette Hill**, University of Lund/Sweden
- Associate Professor **Iris Rittenhofer**, Global Communication/AU
- Associate Professor **Hanne Bruun**, Media Studies/AU
- Associate Professor **Trine Bille**, Creative Industry/CBS.

A range of highly relevant **industrial partners** dealing with production and export of Danish TV drama series will support our empirical studies and make use of our findings (**Ingolf Gabold**/Eyeworks, **Piv Bernth**/DR Fiction, **Bo Erhardt**/Nimbus Film, **Peter Bose**/Miso Film, **Helene Averøe**/DR Sale and **Veena Sud**/KMF Films, BBC4, **Tasja Abel**/ZDF Enterprise etc.).

Visiting scholar programme (**preliminary plan**) mainly financed by other sources (e.g. AUFF).

Scholar	Affiliation	Visiting scholar at	Period	Main function
Dr Andrea Esser	Roehampton University, UK	AU, Media Studies	Autumn 2014	Media Industry (teaching, research application, support fields studies)
Professor Sue Turnbull	Univeristy of Wollangong, Australia	Aarhus University	Autumn 2015	Danish crime series (WP1)
PhD student Lyngø A Gemzøe	Aarhus University	University of Washington, Seattle	Spring 2016	Visiting PhD scholar, case study
Associate Professor Anne Marit Waade	Aarhus University	(tba, Aus/US)	Spring 2015	
Tbc				

## 7. Research plan

### FKK What makes Danish TV Drama series travel? 2014-2018

	Fall 2014				Spring 2015				Fall 2015				Spring 2016				Fall 2016				Spring 2017				Fall 2017				Spring 2018			
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Internal seminars																																
Pilotproject <i>The Bridge</i> (AU Ideas grant)																																
RQ1: Empirical data collection (GA*)																																
RQ2: Empirical data collection (JIN*)																																
RQ3: Empirical data collection (PMJ*)																																
PhD project (LAG)																																
Postdoc (SE)																																
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Conferences IAMCR/Nordmedia/ECREA																																
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Website (+updates)																																
Organise international workshops																																
Organise PhD courses/workshops																																
Organise conference																																
Publications																																

We need support to accomplish the empirical studies (interviewing, scripting, translation). This can partly be conducted by students: Danish, or from the collaborative institutions.

**International workshops, conferences and PhD courses (preliminary plan):** 1<sup>st</sup>: *Danish TV drama as international brand*, AU (coordinators: GA, AMW). 2<sup>nd</sup>: *Transnational TV drama: Distribution, export, co-production*, in collaboration with Mikos/HFF, KU/CMI, CBS partners and industrial partners (org. JIN & ENR). 3<sup>rd</sup>: *Transnational audience study: Methods, concepts and perspectives*, in collaboration with Andrea Esser, Ib Bondebjerg/HERA and Albert Moran (in London) (coordinators: PMJ, UCJ). **International PhD courses:** *Transnational TV drama serial culture* in collaboration with partners. **International conference:** *Small among giants – How small nations' TV drama series travel internationally*, in collaboration with Nestingen & McElroy (AMW, PMJ).

## 8. Dissemination plan

Except for journal articles (16), papers and special issues of *Northern Lights* and *Popular Culture: The International Journal of Media and Culture*, we aim to publish an international book series in English: GA: *Danish TV drama 1994-2014*, AMW and KTH: *Nordic Noir: production values and hype*, PMJ, ES & UCJ: *Travelling Danish TV series: Transnational audience studies*, JIN and ENR: *Transnational TV production studies, co-production and remakes*.