

ESF Exploratory Workshop on  
**Being European -  
Film, Television, Cultural Policy and Everyday Life**

Copenhagen, Denmark, 22-25 May 2012

Convened by:  
**Ib Bondebjerg, Caroline Pauwels and Andrew Higson**

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**SCIENTIFIC REPORT**

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*Co-sponsored by*

*Centre For Modern European Studies,  
University of Copenhagen*



*Department of Theatre, Film and Television,  
University of York*

THE UNIVERSITY *of York*

## 1. Executive summary

The BEU workshop took place from the evening of May 22 to the afternoon of May 25 2012 at University of Copenhagen, Denmark. The evening of May 22 was an informal social gathering and welcome reception at The Danish Film Institute, where people were introduced to each other, and where Ib Bondebjerg as the local host and convenor welcomed everybody. But the central part of the workshop lasted for 2 ½ days. 21 researchers from 10 different countries took part and presented papers during those days, at the Brandes auditorium in the old, central part of the University of Copenhagen. The discussions were organized in 8 thematic panels of two hours each with 2-3 presentations in each panel. Each presentation was given 20 minutes and two discussants had been appointed for each panel and in total one hour of discussion after the panel presentations. There were very lively and stimulating discussions in connection with the panels. The discussants had received presentations before the workshop, and they had each ten minutes to raise more general discussion themes based on the presentations, and after that there was a free debate. Apart from good and stimulating discussions, the participants had lots of social interaction during lunch breaks and dinner, and the social interaction was also stimulated by the fact that all participants from abroad stayed at the same hotel.

The overall objectives of the workshop was – as indicated in the application – to bring together researchers from humanities and social sciences to discuss methods and theories for the comparative study of film, media and cultural policy in Europe, and to analyse to what degree and how film and media influence the culture and everyday life of Europeans and contribute to the formation of identities and European integration. Researchers in the workshop had a background in film and media studies, sociology, anthropology, cultural geography, European ethnology and political science. Some of the researchers work with questions of cultural politics or the question of a European public sphere others with the audience dimension of media and communication, some work on film and television genres or with film and media policy. Some of the presentations had a very heavy empirical dimension on media, audiences and the social and political agenda and use of media, others raised more theoretical questions and suggested new theoretical approaches and methods that were still on an experimental level. But all researchers present at the workshop were working with different dimensions of European integration, culture and politics and with transnational, comparative studies. The presentations and discussions at the workshop were very fruitful and promising, because we managed to activate the interdisciplinary dimension and to bring different approaches to the study of European media and culture together.

In the final panel, the three convenors each dealt with some of the most important issues raised in the workshop and also indicated ways forward with new research. On the question of *interdisciplinarity*, there was a clear consensus on the necessity of continued research on media, culture and everyday life, drawing on both the humanities and social science theories and methods. It was however also indicated that although a much higher level of interdisciplinarity was present in this workshop and in the discussions, than normally at conferences and workshops on aspects of Europe, this research network would need to develop more focused case studies of media and European culture phenomenon, bringing the different disciplines, methods and theories in more direct contact and integrate the interdisciplinarity in the analysis of the same or more directly comparative data and topics.

One of the aims of the workshop was also to push for a broader development of *comparative film and media studies on a European level*. The workshop brought together analytical examples from different European countries and in many of the papers there was also a strong comparative, transnational dimension in the study of television, film, politics and

everyday life. This was done either by comparing media genres across countries, by studying the effects of European policies in several countries or by following distribution and audience responses to TV program, films and specific European culture initiatives (like for instance the EU cultural capital project or the present success in Europe of Danish TV drama, dealt with directly in two papers). But in the future research in this network we will aim at a deeper and more ambitious form of comparative studies. This can be done by looking at the distribution and effects of different film and media genres in three or more countries and by designing a methodological framework that can be used in all the involved countries and where the different disciplines contribute in a more integrated way.

There was a clear understanding in the workshop presentations and discussions that the *role of film and media culture in European integration, culture and everyday life* is clearly underestimated in current research on Europe and in the policies on a transnational, European level. Not only is the budget for culture much smaller than all the other policy areas in the EU, but many countries also hold back on transnational policies in this area. On top of that much of the research on European integration or on media and communication in Europe is rather political science driven, focusing on news media and not taking film and media culture in a broader sense into consideration, and very often rejecting and neglecting the role of fiction films, popular series or documentaries in the forming of European mentalities and identities. So the Being European project is about putting film, media, cultural policy and everyday life on the agenda, because culture and cultural products are extremely important for the way we think and feel as Europeans and for the images we have of other Europeans. Film and television distribute narratives that are representations of our European reality and culture – in all its diverse forms. By watching screen representations, we encounter European others and the culture and everyday life they are imbedded in. So when Europeans get engaged in screen stories and representations from other parts of Europe a sense of Europeanness is also created. We need to study in what forms and with which results these experiences of European film and television are absorbed in our everyday lives.

The study of film, television, audiences and the way this interact with European identity building and integration cannot be studied without close attention to the *institutional dimensions, both film and media policy on the national and European level and those technologies and platforms* that make cultural products circulate. This includes studies of how Europe is dealt with and discussed in the national public spheres in Europe and to what degree some kind of European public sphere is developing. It also includes studies of how and to what degree cultural policy in the area of especially film and television is working and whether this policy is at all creating more co-production and co-distribution in Europe. Much of the earlier data on film and television deal with box office and ticket sales in cinemas or viewers of broadcast television. But the whole scene of film and media consumption is rapidly changing because new digital platforms will individualize consumption and make it mobile across platforms. People will be able to watch film and television from many countries on computers and ipads, and part the continued work in this project is to analyze how this can change established national patterns of consumption.

There was a clear consensus at the end of the workshop to continue working together in this group and to try to get funding for a real research project. The BEU research network is institutionally located at the Centre for Modern European Studies (CEMES, [www.cemes.ku.dk](http://www.cemes.ku.dk)) at the University of Copenhagen, who also sponsored the workshop, but with the two other convenor's departments (Dept. of Theatre, Film and television, York University) and Dept. of Media and Communication, Vrije University of Brussels) as affiliated partners. The three convenors will be in charge of the publication of the book *Being European. Film, Television, Culture and Everyday Life*, which will come out in 2013, but they will also seek new funding, as will other participants in the workshop, so hopefully more

integrated forms of research projects will be one of the most important results of this workshop and research network.

## 2. Scientific content of the event

The Workshop was, as already indicated divided into eight sessions, with a specific, thematic focus.

### **Session 1 : Reading cultures, media and everyday life: theoretical and methodological perspectives**

This session was mainly about sociological, ethological and anthropological perspectives on media and everyday life.

*Michael Meyen* (GER) presented a paper on *Film, Everyday Life and (European) Identity*. He is a sociologist working with audiences and media reception. His presentation reported on a focus group analysis of young German students view of Europe and European film, a smaller, preliminary qualitative study to be developed further. The analysis showed that media and film are part of everyday life and frame concepts of Europe, but that other factors are also very important t.

*Ben Highmore* (UK) presented a paper on *Ordinary Media, Extraordinary Renditions: Attention, Location and Affect*, which represented an ethnological approach to the comparative study of European film and television. Using Nordic crime examples, the paper points to the establishing of transnational emotional and interregional experiences and forms of imagination.

*Monica Sassatelli's* (UK) presentation, *Narratives of European Identity* moved the anthropological and sociological dimension of culture and identity to a more institutional and cultural policy level. The paper dealt with different constructions of institutional narratives of Europe, but also Europe as it looks through Museums on Europe and her analytical examples included the role of EU's concept European Capital of Culture.

In the discussion of this panel, the two discussants, Cathleen Kantner and Tim Edensor primarily focused on theoretical and methodological aspects, and one of the main points was that the grounding of studies of media effects and responses to media in a broader knowledge of everyday life is important. The regional, the local is still important even in an era of increased globalization and transnational. Cultural exchanges, both mediated forms and institutional initiatives, are always interpreted and transformed in a dialogue with the local and everyday frame and mentality.

### **Session 2: Culture and the public sphere between the national and the European**

This session was the most political science and media sociology driven session at the workshop, but all the papers adressed the question of a European public sphere and thus the role of media in European integration and identity formation, and the presentations and discussion afterwards very much focused on also culture and cultural policy.

*Cathleen Kantner* (GER) presented a paper on *Transnational Public Spheres and Identities* which theoretically and empirically dealt with the transnationalization of the life worlds of European citizens. She is a professor of international relations and European studies and she pointed to the lack of focus on such things as popular culture, life style, material consumption etc. in the study of European integration.

*Hans-Jörg Trenz* (DK) presented a paper, co-authored with the UK researcher Paul Statham, on *The Accidental Politicization of Europe. Trend or Episode?* It is a comparative analysis of European, political debates in national media and public spheres, but reflecting a growing politicization of the debates that relate to different visions of Europe and different forms of identity politics.

*Katharina Sarikakis* (AUS), presented a paper on *Cultural policy and Europe in Crisis*, in which she used the present economic crisis in Europe to raise more general issues. She pointed to a tendency to a crisis also in cultural policies, but also discussed the different forms of cultural policy in Europe.

In the following discussion the two discussants, Ib Bondebjerg and Michael Meyen raised questions on the role of culture in the study of European integration. There was a lively discussion of the role of culture for the forming of a European public sphere, and for the need to include film, television and popular culture in the analysis. Politics and news media are important, but we also need to look deeper into other forms of cultural consumption and the role this plays for European integration and the everyday life of Europeans. Cultural policy is therefore important, and not secondary to other policy areas. The question of how to study identities and values was also raised, and although the Eurobarometer is useful, there was a consensus that this was clearly not enough.

### **Session 3: 15.30 – 17.30: European values, European identities**

This session conveniently took off from where the former ended, going more deeply into European values and identities as they can be described and analyzed with an ethnographic, regional look or with more sweeping historical, transnational dimensions.

*Tim Edensor's* (UK) paper *Everyday European and National Spaces* deals with cultural ethnography and the gravity that the local and national culture still has in our everyday life, despite globalization. He analyzed the dynamic between local UK culture and European and global cultures.

*Barbara Törnquist-Plewa's* (SWE) presentation took us into *Historical transformations of East-West Divisions in Europe* and dealt with the long durée of historical divisions in Europe between east and west. This division dates back much further than the cold war period, and it is still today important to understand despite the enlargement of EU with the former communist countries.

*Lene Otto* (DK) in *The Politics of European Remembrance* also dealt with the longer historical perspectives. The 'politics' of remembrance in Europe is part of Europe's identity and cultural heritage, for instance in relation to traumatic events and common political history. Analysis of for instance museums or national collective memorials can lead into important knowledge about how the national and European memory is constructed.

In the discussion the two discussants, Ben Highmore and Hans-Jörg Trenz took up questions related to both the question of whether there is a common European history and memory that we share or to what degree we have very differentiated memories. Also the question of the 'banal Europeanness' that we hardly notice because it is so imbedded in everyday structures and the more public rituals and institutionalized cultural forms were raised. The discussion also focused on the role of cultural institutions and policies in keeping and developing memory and the role of film and media. Many Europeans probably get their most vivid images of the past through film and television.

## Day 2: Thursday May 24

### Session 4: National Cinemas – European Cinemas

This session was the first real film and television session, and the questions raised here were all related to the question of how different forms of national film and television cultures and can be said to reflect or be part of a wider European film and media culture, through film policies, themes related to a European dimension, through co-production or by reaching European markets with success.

*Andrew Higson (UK)* presented a paper on *British cinema, Europe and the global reach for audiences* in which he argued that UK as a film nation is split between a strong tradition for cooperation with the US and a European market that is not really significant as a united market but as a market divided into national markets. In the paper he analyzed different types of UK films and their reception outside UK.

*Ib Bondebjerg/Eva Novrup Redvall's (DK)* paper *Breaking Borders: contemporary Danish TV drama* illustrated the TV culture of a small, European nation with a quite surprising, recent success on the US and European market for different forms of TV drama. The presentation analyzed the production culture behind this series and its distribution. A case study of the reception of *The Killing* in the UK, based on *The Guardian* material tried to point to how TV series reception can raise issues of cultural identity and belonging.

*Ewa Mazierska's (UK)*, *The West and the East in Eastern European Cinema: The Case of Skolimovski, Tarr and Ounpuu* returned to the question of the east west division in Europe, but this time seen from three important East European directors. The three directors represent an international art cinema tradition with East origin, but they seem to paint a very critical image of both the East and the West.

The discussants, *Laura Rascaroli (UK)* and *Joseph Garncarz (GER)* discussed both methodology in the three papers and the conclusions on the European dimension in different forms in film and television. The methodology of the three papers included policy analysis, empirical data on production and reception, production studies and reception and audience studies. We need all these methodological dimensions, but important to combine the question of representation with reception and the cultural negotiations between films and different European audiences. Another question of importance, how much of film and television is universal (genre, narration, story etc) and how much is specific national, local?

### Session 5: Genres, audiences and the culture of everyday life

This session in many ways continued main themes from the former session by focusing of film as both production culture, film as representation of a European reality and film reception.

*Leif Ove Larsen (NORW)* in his paper, *Multicultural Societies and National Cinemas*, analyzed recent Norwegian cinema with focus on the strong development away from a traditional, national, homogeneous 'white' cinema. New Norwegian directors with a foreign national-ethnic background and also other Norwegian directors have taken up globalization and transnational, cultural meetings and conflicts in their films.

*Diog O'Connell's (IR)* paper *Small cinema – big neighbour: Coproducing stories in a European Context* is another case story from a small, European film and television culture in the shadow of both Hollywood and the UK. With a both historical and contemporary perspective the paper analyzes the co-production between Ireland and the rest of Europe, and asks whether this has changed the direction and representation of Irish cinema.

*Laura Rascaroli* (IRL) introduces another, more broad perspective in *On the Mobility of Films and the Foreignness of Europe* by focusing on both the policies and support mechanisms that support co-production and co-distribution in Europe. But the paper also looks into the barriers that films from other European countries can create on national markets, because of language or other local, regional dimensions. The paper deals with case studies on this 'foreignness' of national films and also addresses the role of new digital forms of distribution.

The discussants, Ewa Mazierska and Barbara Törnquist-Plewa raised questions of the role of stereotypes in transnational communication and the question whether co-production and wider distribution could be said to influence and change stereotypes. The question was also raised of the universal, of common frames necessary for transnational understanding and the specificity and difference in cultural forms and expressions.

### **Session 6: Production cultures, institutional frameworks: the national and European dimension**

This session returned to more institutional macro-structures in European film and television culture with focus on European support mechanisms and media policies.

*Caroline Pauwels/Sophie de Vinck* (BEL) presented a paper, *Between Construction and Constraint: Building Effective Film Support Policies that go Beyond Borders*, dealing with the strong national constraints on the European film market, defined by a rather weak European policy and support on the one hand and a strong national protectionism on the other. The rise of a new digital market crossing borders is both a challenge and an opportunity.

*Carmina Crusafon's* (SPA) paper, *Trends in European media policy and the Development of a European, Audiovisual Space* deals with EU's ambitious media policy and the endeavour to create a single, European audiovisual space. So far this has had little success, but the paper analyzes the new challenges brought about by digitalization and the EU 2020 agenda for a Creative Europe.

The two discussants, Katharine Sarikakis and Andrew Higson, raised issues related to the EU policies and their seemingly lack of success, to how to measure impact of film and television on the European market and on the digital challenge. How do we strengthen the collaboration across borders, when the existing EU policy have not managed to do so, what are the basis of existing and continuing conflicts, what will it take to support networks? Discussion also took up the digital challenge, and the problem that we have no reliable data on the development, because existing data focus on traditional platforms.

### **Day 3: Friday May 25**

#### **Session 7: European audiences – national, European and American dimensions**

This session deals with European audiences and national and European film and television cultures in relation to the American influence. European film and media culture is dominated by American products, products that are very popular with the audience and which have influenced European culture very strongly.

*Joseph Garnicarz'* (GER) paper *National film cultures and Hollywood: audience perspectives* gives a rich, empirical analysis of historical and contemporary trends of American films in Europe. The long term analysis confirms a pattern in which audiences in Europe in general have preferred national films and American films over all other types of films.

*Milly Buonanno's* (ITAL) paper, *European and American Television: The Italian case*, confirms this general pattern, but in television, and from a national perspective. Italian television drama has been very much driven by local themes and stories. But in the paper it is also clearly pointed out that the American influence on genre, form and style is significant, just as there is a clear European dimension and inspiration.

The discussants, Leif Ove Larsen and Monica Sassatelli, generally praised the papers for both the rich empirical data and for the broader and more general questions raised. The papers demonstrate that film and media culture have national roots, but also that they are results of global/European interaction. The papers were also discussed from a reception point of view, and here it was pointed out, that qualitative data on audiences are only one part of this story, we need to go behind this and find out more about what audiences really think and imagine. We probably also need to reevaluate the national : should American film and media products not in a way be seen as part of European and national cultures ?

### **Session 8: Directions for future research: comparative European research on Film/TV, cultural policy and everyday life**

As already spelled out in details in section 1 of this report, the last session was a session where the three convenors, Ib Bondebjerg, Andrew Higson and Caroline Pauwels, tried to sum up the discussions and suggest future directives and initiatives on research. The ESF representative, Kiss Balázs, also presented an overview of potential sources for further support to research activities. The conclusions from the workshop was that :

- The humanities and social science interdisciplinarity between people from sociology, anthropology, European Ethnology, political science, cultural policy studies and from film and television studies is a good match, but we need to deepen the interdisciplinarity by focusing on comparative case studies and by developing a common methodological framework for future research.
- The comparative dimension of the workshop and the research network behind it is important and innovative compared to a still very dominating tendency to study European culture from a nation driven perspective. Focus must be shifted to audiences, policies and the ways in which film and television are distributed and received and integrated in everyday life on a comparative, European scale. We must look at how how film and television programs of different types from a selected number of countries reflect and represent a cultural reality and how interact with both a national space and a broader, cultural framework. Only by going deeper into stories of production, distribution and reception can we uncover the role of European film and television in the construction of identities and as part of a European integration and imaginary.
- There was a further agreement on the importance of the policy dimension, the role of institutional and technological factors behind the intention of creating a European audiovisual space. The workshop clearly demonstrated that the European policies so far have not managed to create a broad, European cultural space, and that national policies often go against this European policy. But the new digital development will be both a challenge and a possibility for a broad European platform. So one of reasons for looking into distribution and reception is also that such deeper studies and new data can influence our understanding of the hidden mechanisms in cultural exchange and thus guide future policies in the area.



### 3. Assessment of the results, contribution to the future direction of the field, outcome

The results and scientific main points from this workshop is presented under 2, but more concrete actions and suggestions were also made:

- *Book publication*: A book with the title Being European. Film, Television, Culture and Everyday Life, edited by Ib Bondebjerg, Andrew Higson and Caroline Pauwels will be submitted by December 2012 to a major academic publisher.
- *Interactive web site with discussion forum and blogs*: BEU already exists as a website under Centre For modern European Studies ([www.cemes.ku.dk](http://www.cemes.ku.dk)). But a more ambitious website with the same main host will be launched in Fall 2012, including a discussion forum, a site for publishing working papers and a blog area.
- *Application for HERA program*: Several participants in the EU are or have been involved in applications for HERA, and the three convenors of the workshop have launched a proposal which went on to the second round
- *Application for COST*: Several participants in the workshop are already or are planning to apply for COST-projects.
- *Application for European Research Council*: During the last session of the workshop it was discussed to plan applications for either advanced grants or synergy grants. The three convenors will meet twice in Fall 2012 to plan this.
- *Joint national fundings*: It was also pointed out in the final panel discussions, that there are certain possibilities to use the national research council systems to build national projects, which can then be linked. The three convenors will discuss this possibility further

### 4. Final programme

#### Arrival: Tuesday, May 22

19.30: Welcome reception, The Danish Film Institute

#### Day 1: Wednesday, May 23

9.30 – 10

Welcome by ESF-representative: Dr. Kiss Balázs, Hungarian Academy of Sciences, Budapest, Hungary

Welcome and introduction (Ib, Andrew & Caroline)

#### Session 1: 10-12: Reading cultures, media and everyday life: theoretical and methodological perspectives

Michael Meyen (GER): Film, Everyday Life and (European) Identity

Ben Highmore (UK): Ordinary Media, Extraordinary Renditions: Attention, Location, Affect

Monica Sassatelli (UK): Narratives of European Identity

Chair: Ib Bondebjerg.

Discussants: Cathleen Kantner, Tim Edensor

#### Lunch

#### Session 2: 13-15: Culture and the public sphere between the national and the European

Cathleen Kantner (GER): Transnational Public spheres and Identities

Hans-Jörg Trenz (DK): The Accidental Politicization of Europe. Trend or Episode?

Katharina Sarikakis (AUS): Cultural policy and Europe in Crisis

Chair: Andrew Higson

Discussants: Ib Bondebjerg, Michael Meyen

#### Coffee break

**Session 3: 15.30 – 17.30: European values, European identities**

Tim Edensor (UK): Everyday European and National Spaces

Barbara Törnquist-Plewa (SWE): Historical transformations of East-West Divisions in Europe

Lene Otto (DK): The Politics of European Remembrance

Chair: Caroline Pauwels

Discussants: Ben Highmore, Hans-Jörg Trenz

**Dinner****Day 2: Thursday May 24****Session 4: 10-12: National Cinemas – European Cinemas**

Andrew Higson (UK): British cinema, Europe and the global reach for audiences

Ib Bondebjerg/Eva Novrup Redvall (DK): Breaking Borders: contemporary Danish TV drama

Ewa Mazierska (UK): The West and the East in Eastern European Cinema: The Case of Skolimovski, Tarr and Ounpuu

Chair: Caroline Pauwels

Discussants: Laura Rascaroli (UK), Joseph Garncarz (GER)

**Lunch****Session 5: 13-15: Genres, audiences and the culture of everyday life**

Leif Ove Larsen (NORW): Multicultural Societies and National Cinemas

Diog O'Connell (IR): Small cinema – big neighbour: Coproducing stories in a European Context

Laura Rascaroli (IRL): On the Mobility of Films and the Foreignness of Europe

Chair: Andrew Higson

Discussants: Ewa Mazierska, Barbara Törnquist-Plewa

**Coffee break****Session 6: 15.30 – 17.30: Production cultures, institutional frameworks: the national and European dimension**

Caroline Pauwels/Sophie de Vinck (BEL): Between Construction and Constraint: Building Effective Film Support Policies that go Beyond Borders

Carmina Crusafon (SPA): Trends in European media policy and the development of a European, audiovisual space.

Chair: Ib Bondebjerg

Discussants: Katharine Sarikakis, Andrew Higson

**Dinner****Day 3: Friday May 25****Session 7: 10 - 12: European audiences – national, European and American Dimensions**

Joseph Garncarz (GER): National film cultures and Hollywood: audience perspectives

Milly Buonanno (ITAL): European and American Television: The Italian case

Chair: Ib Bondebjerg

Discussants: Leif Ove Larsen, Monica Sassatelli

**Lunch****Session 8: 13-15: Directions for future research: comparative European research on Film/TV, cultural policy and everyday life**

Chair: Katharine Sarikakis

Panel: Ib Bondebjerg, Andrew Higson, Caroline Pauwels

## 5. Final list of participants

1. Ib Bondebjerg, professor, Department of Media, Cognition and Communication, University of Copenhagen, Denmark
2. Milly Buonanno, professor, Department of Communication and Social Research, University of Rome, Director of the School of Television Drama, Italy
3. Carmina Crusafon, senior lecturer, Department of Journalism and Communication Studies, The Autonomie University of Barcelona, Spain
4. Tim Edensor, senior lecturer, Department of Geography and the Environment, Manchester Metropolitan University, England
5. Joseph Garncarz, professor, Institute for Media Culture and Theatre, University of Cologne, Germany
6. Ben Highmore, reader, Department of Media and Cultural Studies, University of Sussex, England
7. Andrew Higson, professor, Department of Theatre, Film and Television, University of York, England
8. Cathleen Kantner, professor, Department of International Relations and European studies, Stuttgart University, Germany
9. Leif Ove Larsen, professor, Department of Information Science and Media Studies, University of Bergen, Norway
10. Ewa Mazierska, professor, School of Journalism, Media and Communication, University of Central Lancashire, England
11. Michael Meyen, professor, Institute of Communication and Media Research, University of Munich, Germany
12. Diog O'Connell, lecturer, Institute of Art, Design & Technology, Dún Laoghaire, Ireland
13. Lene Otto, associate professor, Section for European Ethnology, University of Copenhagen, Denmark
14. Caroline Pauwels, professor, Department of Media and Communication, Vrije University of Brussels, Belgium
15. Laura Rascaroli, senior lecturer, Department of Film Studies, University College of Cork, Ireland
16. Eva Novrup Redvall, assistant professor, Department of Media, Cognition and Communication, University of Copenhagen, Denmark
17. Katharine Sarikakis, professor, Institute for Journalism and Communication Science, University of Vienna, Austria
18. Monica Sassatelli, lecturer, Department of Sociology, Goldschmidth University of London, England
19. Hans-Jörg Trenz, professor, Centre for Modern European Studies and Department of Media, Cognition and Communication, University of Copenhagen, Denmark
20. Barbara Törnquist-Plewa, professor, Center for European Studies, University of Lund, Sweden
21. Sophie De Vinck, senior researcher, Department of Media and Communication, Vrije University of Brussels, Belgium

## 6. Statistical information on participants

### Nationality:

England (5)  
 Germany (3)  
 Ireland (2)  
 Sweden (1)  
 Italy (1)

Denmark (4)  
 Belgium (2)  
 Austria (1)  
 Norway (1)  
 Spain (1)

### Gender:

Female (13)

Men (8)