**Bärbel Göbel-Stolz, PhD**

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**Work Experience**

Course-Director, Senior Lecturer,

Coventry University, U.K. 2018 - crrnt

Senior Lecturer,

Coventry University, U.K. 2017-2018

Visiting Faculty,

Karlshochschule International University,

Karlsruhe, Germany 2017

Visiting Assistant Professor,

Indiana University, Bloomington 2013 - 2016

Lecturer, University of Kansas 2012

**Education**

PhD, Film and Media Studies, University of Kansas May 2011

MA, Theater and Film, University of Kansas 2007

Master’s Program, American Studies, University of Kansas 2004 - 2005

American Studies, University of Stuttgart, Germany 2002 - 2004

State Acknowledge Actress – Stage Performance 2001

**Research Trajectory:**

Creative media industries in focus, I predominantly explore the transnational exchange and transcultural productions of serialized fiction, its global production, marketing, and trading practices. Interdisciplinary at its very core, my work includes technology linked scholarship on digital platforms and emerging technologies, utilizes contemporary media theory (post digital sensibilities and media configurations to permit a focus on transitory experiences) in it exploration of texts, industries, audiences, and production, advocating a new analytical method, the circuit-of-affect in academic work on global TV.

**Dissertation:**

*“In Search of the Audience”- Forty Years of German Public Television and its Audience Driven Commercialization*. Diss. University of Kansas, 2011. Ann Arbor: UMI, 2011.

**Languages:**

English / German – Fluent French / Dutch – Rudimentary

**Publications**

**Peer-Reviewed**

“The CW, Legitimate Television, and Gendering” *CST Online*. <http://cstonline.net/?p=3435> (Dec 8, 2016)

“Once Upon a Crime – *Tatort* Germany’s Longest Running Police Procedural” *German Television*. Ed. Powell, Larson. Berghahn Books: London, 2016.

“Public Industry: The Commercialization of Public Broadcasting” *Media Economies: Perspectives on American Cultural Practices.* Eds.Hartwig, Marcel, Evelyne Keitel and Günther Süß. Trier: WVT, 2014. 79-100

“Find it on Your Own’: International Television Trade and On-Demand Culture”(Revise and Resubmit)

“Global Viewers, Local Transmedia – Understanding Program Hierarchies in Today’s Televisual Industries Environment” (Submitted for Initial Review)

**Edited Volumes**

“Fiction Programming on German Pay TV.” *Tutta un'altra fiction. La serialità pay in Italia e nel mondo. Il modello Sky*, Massimo Scaglioni and Luca Barra (eds.), Carocci: Rome, 2013.

“Cinderella Needs a little TLC - The Fairy Godmother of Poor Brides” *In Media Res – A MediaCommons Project.* <http://mediacommons.futureofthebook.org/imr/2012/06/22/cinderella-needs-little-tlc-fairy-godmother-poor-brides>(June 22, 2012)

**Monographs**

*German Cinema and the Nation’s Past: Contemporary German Film and its Treatment of National History*. Munich: VDM Verlag, 2007.

**Book Reviews**

*Die Welt von “Game of Thrones”: Kulturwissenschaftliche Perspektiven auf George R.R. Martins “A Song of Ice and Fire* by Michael Baumann, Robert Baumgartner, Tobias Eder, and Markus May (eds.) *Critical Studies in Television* 12.4.December 2017

*Transnational Television in Europe: Reconfiguring Global Communications Networks* byJean L. Chalaby,

and *TV China* by Zhu, Ying and Chris Berry (eds.). *Scope* 19. February 2011.

*Understanding the Global TV Format,* by Albert Moran and Justin Malbon,

and *Television Entertainment*, by Jonathan Gray*.* *Scope* 16. February 2010.

**Conference Papers**

“Global IPTV, Netflix,“Soul-Communism”: Transnational Dramas for a Transnational Audience” (Transnational Television Drama, Aarhus University, Denmark, June 6 – 8, 2018)

“Activating Affect - Selling the International Series to Transcultural Markets”

(Media Industries: Current Debates and Future Directions, London, UK, April 18 – 20, 2018)

“Monsters under the Bed: Mothers and Wives in TV’s Gothic Imagination” (Console-ing Passions, East Carolina University, Greenville, USA, July 27–29, 2017)

“One World for All – Audiences, Exhibitors and United Worldbuilding” (Media Mutations Conference 9, University of Bologna, Bologna, Italy, May 23-24, 2017)

“Far or Wide? –Global TV Industries and Audiences In a Transnational/Transmedia ‘Circuit of Affect’” (Society of Cinema and Media Studies (SCMS) Annual Conference, Atlanta, USA, April 2016)

“Beyond Television: International Program Trade and New Hierarchies” *TV in the Age of Transnationalisation and Transmedialisation Conference* (MAB and ECREA Television Studies, London, GB, June 22-23, 2015)

“Teen TV Heroines: The CW’s Audience Expansion and Changing Gender Norms” (Console-ing Passions Conference, Dublin, Ireland, June 18-20, 2015)

“Shifting Tastes and On-Demand Access: The Business of U.S. TV Program Sales in Germany” (Society of Cinema and Media Studies (SCMS) Conference, Montreal, Canada, March 25-29, 2015)

“The Golden Age of Teen TV is Now: The CW and Audience Expansion” (Film and History, Madison, Wisconsin, Oct 30 – Nov 2, 2014)

“‘The Outcome of Chaos Can Never Be Predicted. (*Revenge* 1.15)’—Classic Narrative Structures in Contemporary Complex Television” (Society of Cinema and Media Studies (SCMS) Conference, Chicago, March, 2013)

“Poor is the New Wonderful- Family Ethics in TV Comedy and Drama” (Society of Cinema and Media Studies (SCMS) Conference, Boston, March, 2012)

**Leadership/Professional Service - Selection**

Karlshochschule – Mentoring: Bachelor’s Thesis 2017 – cur.

Indiana University – Mentoring: BA Honor Student / PhD Candidate 2013 / 2014

NECS Transnational Television Studies – Workgroup Leader 2016 – cur.

SCMS Scholarly Interest Group Coordinating Committee – Co-Chair 2017 - 2020

SCMS Television Studies Scholarly Interest Group - Co-Chair 2016 - 2019

SCMS Program Committee – Field: Media Industries 2015 - 2016

Lead Organizer: University of Kansas Media Studies Symposium 2011

**Professional Associations**

SCMS (Society for Cinema and Media Studies)

NECS (European Network for Cinema and Media Studies)

GfM (Gesellschaft für Medienwissenschaft)

ECREA (European Communication Research and Education Association)

Communities:

YECREA (Young Scholars Network - European Communication Research and Education

Association)

MAB (Media Across Borders)

Social Media - Academic

Organizer / Administrator

Facebook:

SCMS Television Studies SIG site

SCMS SIG Coordinating Committee site

Researching (Transnational) Media site

Tumblr:

SCMS Television Studies SIG tumblr

**Web Profile**

Twitter: @baerbel79

Facebook: <https://www.facebook.com/baerbelgstolz>

Website: [www.whatsupwithtv.wordpress.com](http://www.whatsupwithtv.wordpress.com)

**Awards/Nominations - Selection**

Dept. of Film and Media: Excellency in Scholarship, Teaching and Service 2011

KU Production: Film and Media Studies – Women in Film – Scholarship 2010 & 2011

KU Graduate School Summer Research Fellowship (highly competitive) 2009

**References for Bärbel Göbel-Stolz,**

(production related reference list upon request)

Dr. Liz Evans **Deputy Director - Institute for Screen Industries** Research Dept of Culture, Film & Media

**The University of Nottingham**

University Park

Nottingham, NG7 2RD

Tel: 0115 951 4241

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Prof. Gary Edgerton **Professor and Dean - College of Communication**

218D Fairbanks Center

**Butler University**

4600 Sunset Avenue

Indianapolis, Indiana

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Email: [gedgerto@butler.edu](mailto:gedgerto@butler.edu)

Prof. Elizabeth Ellcessor **Assistant Professor**

The Media School,

**Indiana University**

Bloomington, IN, 47405

**Tel.:** 812-855-4379

Email: [eellcess@indiana.edu](mailto:eellcess@indiana.edu)

Prof. Michael Baskett **Graduate Advisor; Associate Professor**

Department of Film and Media Studies

1621 West 9th Street

**University of Kansas**

Lawrence, KS, 66044

Tel.: 785-864-1384

[eiga@ku.edu](mailto:eiga@ku.edu)

**Production Related Experience - Overview**

Assistant to Madison Davis Lacy, Producer at FireThorn Productions

2010 and 2012 (ca 34 months)

Assistant to Executive Producers (2010/2011)

Function as point of contact for internal employees and external parties scheduling meetings with my superiors.

Update and maintain a pre-production, meetings, and production schedules:

calendar organization, invitation/RSVP management, coordinating event elements (updating lists for security for example, ensuring equipment, room, slot orders, proofing documents and ensuring availability of necessary documents to all intended parties)

Arrange travel: including car service, air travel and hotels.

Collect and organize documents for the company including scripts, budgets, casting lists and other documents regarding current and upcoming projects.

Assistant to Executive Producers (2012)

Researching and selecting pool of crew for Exec to choose from (utilizing national backgrounds for tax credits abroad etc.)

Helped with coordinating shoots and production schedules on set.

Maintaining, and overseeing existing budgets, schedules, and casting procedures.

Researching and opening conversation in regards to funding opportunities from national, regional, and interest-group funds, appropriate to the project at hand and its market trajectory.

Production Assistant to Matt Jacobson (DP)

Destination Planet Negro (2012)

“Rocket Girl” aka SFX technician in scenes pertaining to rocket landing and take -off: smoke effects, close up details, framing stand-in

The Only Good Indian (2007-2008)

Script Continuity Supervisor: researching historic accuracy

Bunker Hill (2007)

Production Assistant: coffee runs/copying documents/helping with crafts services