

- Adorno, T. W., Clausen, C., & Klitgaard, O. (1972). Fjernsynet som ideologi. I T. W. Adorno, C. Clausen, & O. Klitgaard, *Kritiske modeller* (s. 40–54). København: Rhodos.
- Agger, G. (2013). Fiktionsgenrer i tv. I *Kommunikations- og medieleksikon*. Hentet fra <https://medieogkommunikationsleksikon.dk/fiktionsgenrer-i-tv-2/>
- Agger, G., & Krimi og Kriminaljournalistik i Skandinavien. (2008). *Arbejdsrapport. Krimitypologi: kriterier og eksempler Nr. 8 Nr. 8*.
- Babe, R. E. (2016). Theodor Adorno and Dallas Smythe: Culture Industry / Consciousness Industry and the Political Economy of Media and Communication. I D. Berry, *Revisiting the Frankfurt School* (s. 91–117). New York: Routledge.
- Barnard, S. (2000). Chronology and Themes. I S. Barnard, *Studying radio* (s. 99–128). London : New York: Arnold ; Co-published in the United States of America by Oxford University Press.
- Bignell, J. (2013). *An introduction to television studies* (3rd ed). London: Routledge.
- Bignell, J., & Lacey, S. (Red.). (2005). *Popular television drama: critical perspectives*. Manchester: Manchester University Press.
- Bondebjerg, I., Redvall, E. N., Helles, R., Lai, S. S., Søndergaard, H., & Astrupgaard, C. (2017). The Darker Sides of Society: Crime Drama. I I. Bondebjerg, E. N. Redvall, R. Helles, S. S. Lai, H. Søndergaard, & C. Astrupgaard, *Transnational European Television Drama* (s. 223–255). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-319-62806-6_9
- Bordwell, D. (1996). Contemporary Film Studies and the Vicissitudes of Grand Theory. I D. Bordwell & N. Carroll (Red.), *Post-theory: reconstructing film studies* (s. 3–36). Madison: University of Wisconsin Press.
- Bruhn Jensen, K. (2013). *Medier og samfund: en introduktion*. Frederiksberg: Samfundslitteratur.
- Brügger, N. (2002). Theoretical Reflections on Media and Media History. I N. Brügger & S. Kolstrup, *Media History: Theories, Methods, Analysis* (s. 33–66). Århus: Århus Univeritetsforlag.
- Carey, J. W. (2007). A Short History of Journalism for Journalist. *The Harvard International Journal of Press/Politics*, 12(1), 3–16.
- Castells, M. (2000). Materials for an exploratory theory of the network society. *The British*

- Journal of Sociology*, 51(1), 5–24. <https://doi.org/10.1111/j.1468-4446.2000.00005.x>
- Christensen, J. R. (2003). Diplopia, Or Ontological Intertextuality in Pastiche. I B. Dorfman, *Culture Media Theory Practice – Perspectives* (s. 234–246). Aalborg: Aalborg Universitetsforlag.
- Christensen, J. R., & Christiansen, S. L. (2016). *Filmanalyse*. Aarhus: Systime.
- Christensen, Jørgen Riber, & Hansen, K. T. (2014). *Vækst og innovation i nordjysk medieproduktion* (Forskningsrapport). Aalborg: Aalborg Universitet.
- Christensen, Jørgen Riber, Hansen, K. T., Simonsen, T. M., & Kristensen, L. T. (2016). *Film- og tv-produktion i Nordjylland* (Forskningsrapport). Aalborg: Aalborg Universitet.
- Christensen, S. (2016). Metamorphosis and Modulation: Darren Aronofsky's Black Swan. I S. Denson & J. Leyda, *Post-Cinema: Theorizing 21st-Century Film*. Falmer: REFRAME Books.
- Cottle, S. (2004). Producing Nature(s): On the Changing Production Ecology of Natural History TV. *Media, Culture & Society*, 26(1), 81–101. <https://doi.org/10.1177/0163443704039494>
- Creeber, G. (2015). *The Television Genre Book*. London: BFI Palgrave.
- Creeber, Glen. (2015). Killing us softly: Investigating the aesthetics, philosophy and influence of Nordic Noir television. *The Journal of Popular Television*, 3(1), 21–35. https://doi.org/10.1386/jptv.3.1.21_1
- Crusafon, C. (2015). The European Audiovisual Space: How European Media Policy Has Set the Pace of Its Development. I I. Bondebjerg, E. N. Redvall, & A. Higson (Red.), *European Cinema and Television* (s. 81–101). London: Palgrave Macmillan UK. https://doi.org/10.1057/9781137356888_5
- Davidsen, A. E. (2005). Follow that laughter! Historien bag sitcom-genrens uendelige komedier. *Kosmorama*, 235, 70–78.
- Denson, S., & Leyda, J. (2016). Perspectives on Post-Cinema: An Introduction. I S. Denson & J. Leyda, *Post-Cinema: Theorizing 21st-Century Film*. Falmer: REFRAME Books.
- Doane, M. A. (1982). Film and the Masquerade: Theorising the Female Spectator. *Screen*, 23(3–4), 74–88. <https://doi.org/10.1093/screen/23.3-4.74>
- Doane, M. A. (1988). Masquerade Reconsidered: Further Thoughts on the Female Spectator. *Discourse*, 11(1), 42–54.
- Eco, U. (1990). Fornylse i det serielle. I U. Eco, *Om spejle og andre forunderlige fænomener* (s.

114–138). Kbh.: Forum.

Ellis, J. (1992). *Visible fictions: cinema, television, video* (Rev. ed). London ; New York: Routledge.

Ellis, J. (2000). *Seeing things: television in the age of uncertainty*. London ; New York: I.B. Tauris.

Elsaesser, T., & Hagener, M. (2010). Cinema as eye - Look and gaze. I T. Elsaesser & M. Hagener, *Film theory: an introduction through the senses* (s. 82–107). New York: Routledge.

Evans, E. (2011). Transmedia Storytelling: Defining Transmedia Storytelling. I E. Evans, *Transmedia television: audiences, new media, and daily life*. New York: Taylor & Francis.

Finnemann, N. O. (2005). *Internettet i mediehistorisk perspektiv*. Århus: Århus Univeritetsforlag.

Finnemann, N. O. (2011). Mediatization theory and digital media. *Communications*, 36(1), 67–89.
<https://doi.org/10.1515/comm.2011.004>

Fuchs, C. (2014). *Social media: a critical introduction*. Los Angeles: SAGE.

Gervais, M. (2001). *The Office*.

Giddens, A. (1991). *Modernitet og selvidentitet: selvet og samfundet under sen-moderniteten*. Kbh.: Hans Reitzel.

Gjelsvik, A., & Bruhn, J. (2011). Listen Carefully – The Wires opgør med politiserien. I H. Højer, J. Nielsen, & A. Halskov, *Fjernsyn for viderekomne*. (s. 115–129). 16:9 Bøger.

Grodal, T. K. (2009). *Embodied visions: evolution, emotion, culture, and film*. Oxford ; New York: Oxford University Press.

Groves, T. (2003, marts 21). Cinema/Affect/Writing. Hentet 16. juli 2017, fra
http://sensesofcinema.com/2003/feature-articles/writing_cinema_affect/

Hall, S. (1996). Encoding / Decoding. I P. Marris & S. Thornham (Red.), *Media studies: a reader* (s. 51–61). Edinburgh: Edinburgh University Press.

Halskov, A. (2011). Fra artig til arty. Smarte sitcoms til smarte seere. *Kosmorama*, 57(248), 150–159.

Hansen, K. T. (2016). Tidlig filmteori og Hævnens nat. I J. R. Christensen & S. L. Christiansen, *Filmanalyse* (s. 19–34). Aarhus: Systime.

Hansen, Kim Toft. (2016). Ole Bornedals Danmarksfilm. I T. H. Hansen (Red.), *1864: Tv-serien, historien, kritikken*. Aalborg: Aalborg Universitetsforlag.

- Hansen, Kim Toft, & Waade, A. M. (2017). Conclusion: Nordic Noir Beyond the Nordic. I K. Toft Hansen & A. M. Waade, *Locating Nordic Noir* (s. 291–306). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-319-59815-4_14
- Hansen, Ole Ertløv. (2007). Mediebrugeren – en opgave for kognitionsforskningen. I C. Jantzen & Thellefsen T., *Videnskabelig begrebsdannelse* (s. 107–118). Aalborg: Aalborg Universitetsforlag.
- Hargreaves, I. (2014). *Journalism: a very short introduction* (Second edition). New York, NY: Oxford University Press.
- Hartvigson, N. H. (2005). Konstruktioner og maskespil. Komediekarakterer i film og teater. *Kosmorama*, 235, 59–69.
- Hjarvard, S. (2008). En sociologisk teori: Medialiseringen af kultur og samfund. I S. Hjarvard, *En verden af medier: medialiseringen af politik, sprog, religion og leg* (1. udg, s. 13–60). Frederiksberg: Samfundslitteratur.
- Hoesterey, I. (2001). *Pastiche: cultural memory in art, film, literature*. Bloomington: Indiana University Press.
- Holmes, S., & Redmond, S. (2006). Introduction: Understanding Celebrity Culture. I S. Holmes & S. Redmond, *Framing celebrity: new directions in celebrity culture* (s. 1–16). New York: Routledge.
- Haastруп, H. K. (2003). I virkeligheden er det fiktion – The Blair Witch Project. I H. Jørgensen & R. Schubart, *Made in America – tendenser i amerikansk film* (s. 157–172). København: Gads Forlag.
- Jackson, P. (1995). *Forgotten Silver*.
- Jacobsen, Michael Hviid, & Antoft, R. (2006). Poetisk fantasi: perspektiver i en poetisk inspireret kreativ sociologi. *Social kritik*, 18(107), 62–75.
- Jacobsen, Micheal Hviid, & Antoft, R. (2006). Fra sociologisk til poetisk fantasi: Om sociologisk horisontudvidelse via det skønlitterære univers. *Dansk sociologi*, 17(2), 87–91.
- Jensen, K. (Red.). (2016). *Dansk mediehistorie. Bind 4: 1995 - 2015* (2. udgave, Bd. 4). Frederiksberg: Samfundslitteratur.
- Jerslev, A. (2004). *Vi ses på TV: medier og intimitet*. [Kbh.]: Gyldendal.
- Juhasz, A., & Lerner, J. (2006). Taxonomies of the Fake Documentary. I A. Juhasz & J. Lerner, *F*

- is for phony: fake documentary and trust's undoing* (s. 1–35). Minneapolis: University of Minnesota Press.
- Kaplan, E. A. (1983). Is the Gaze Male? I E. A. Kaplan, *Women and film: both sides of the camera* (s. 23–35). New York: Methuen.
- Kristensen, J., & Christensen, J. R. (2011). Reklamer som sagprosaetekster - nu med viraler. I J. Asmussen, *Faktiske tekster: fra sagprosa til reality* (2. udg., s. 149–174). København: Hans Reitzels Forlag.
- Kritik. (2005). Temanummer om Neuroæstetik. *Tidsskriftet Kritik*, 174.
- Krogager, S. G. S. (2016). Children cooking media food: exploring media (food) literacy through experimental methods. I J. Leer, J. Leer, & K. K. Povlsen, *Food and media: practices, distinctions and heterotopias* (s. 185–196). London ; New York, NY: Routledge.
- Krogager, S. G. S., Povlsen, K. K., & Degn, H.-P. (2015). Patterns of Media Use and Reflections on Media among young Danes. *Nordicom Review*, 36(2), 97–112. <https://doi.org/10.1515/nor-2015-0019>
- Leiss, W., & Botterill, J. (Red.). (2005). *Social communication in advertising: consumption in the mediated marketplace* (3rd ed). New York: Routledge.
- Lyotard, J.-F. (1997). *The postmodern condition: a report on knowledge*. Manchester: Manchester University Press.
- Madsen, P., & Svendsen, E. (2007). Dansk radios historie – en oversigt. I P. Madsen & E. Svendsen, *Medier* (s. 10–19). København: Gyldendal.
- Manovich, L. (2016). What is Digital Cinema? I S. Denson & J. Leyda, *Post-Cinema: Theorizing 21st-Century Film*. Falmer: REFRAME Books.
- McLane, B. A., & Bellis, J. C. (2007). Direct Cinema and Cinéma Vérité. I B. A. McLane & J. C. Bellis, *A new history of documentary film* (s. 208–224). London: Continuum.
- McLuhan, M. (1964). *Understanding media: the extensions of man*. New York: Routledge.
- Meyrowitz, J. (1986). Media, Situations, Behavior. I J. Meyrowitz, *No sense of place: the impact of electronic media on social behavior* (1. issued as an Oxford Univ. Press paperback, s. 35–51). New York, NY.: Oxford Univ. Press.
- Meyrowitz, Joshua. (1994). Medium Theory for a New Millenium. I D. Crowley & D. Mitchell, *Communication Theory Today* (s. 50–77). Cambridge: Polity Press.

- Mittell, J. (2012, maj 21). Transmedia Storytelling. Hentet 16. juli 2017, fra <http://mcpres.media-commons.org/complextelevision/transmedia-storytelling/>
- Moore, S. (2012). *Media, place and mobility*. Houndmills, Basingstoke, Hampshire ; New York: Palgrave Macmillan.
- Mulvey, L. (1999). Visual Pleasure and Narrative Cinema. I L. Braudy & M. Cohen (Red.), *Film theory and criticism: introductory readings* (s. 833–844). New York: Oxford University Press.
- Murdock, G., & Jensen. (2012). Media, culture, and modern times: social science investigations. I *A Handbook of Media and Communication research* (s. 49–69).
- Nannicelli, T., & Taberham, P. (2014). Introduction: Contemporary Cognitive Media Theory. I T. Nannicelli & P. Taberham (Red.), *Cognitive media theory*. New York ; London: Routledge, Taylor & Francis Group.
- Nichols, B. (2010). How Do Documentaries Differ from Other Types of Film? I B. Nichols, *Introduction to documentary* (2nd ed, s. 20–41). Bloomington: Indiana University Press.
- Olsen, M. (2018). *Fagdidaktik i mediefag*. Frederiksberg: Frydenlund.
- Petersen, B. (2011). Den serielle fortælleform. *Kosmorama*, 57(248), 3–34.
- Petersen, L. K. (2000). Hvad er mediesociologi? *Dansk Sociologi*, 2(11).
- Reiner, R. (1984). *This is Spinal Tap*. Embassy Pictures.
- Riber Christensen, J. (2004). Erfaringsdannelse i multimedial formidling og opbygning af fjernundervisningsmoduler. I M. Georgsen & J. Bennedsen, *Fleksibel læring: erfaringer, konsekvenser og muligheder med ikt* (s. 71–84). Aalborg: Aalborg universitetsforlag.
- Riber Christensen, J. (2005). Bare der nu er timer nok til at opfylde kravene? *Dansk Noter*, 2, 6–9.
- Riber Christensen, J., Ertløv Hansen, O., & Mosebo Simonsen, T. (2017). *Medieproduktion: kommunikation med levende billeder*. Kbh.: Samfundslitteratur.
- Riber Christensen, J., & Kristensen, J. (2004). Om at undervise i reklamer. *Prent, September*, 23–27.
- Rojek, C. (2001). Celebrity and Celetoid. I C. Rojek, *Celebrity* (s. 9–49). London: Reaktion Books.
- Roscoe, J., & Hight, C. (2001). *Faking it: mock-documentary and the subversion of factuality*. Manchester ; New York : New York: Manchester University Press ; Distributed exclusively in

the U.S.A. by Palgrave.

Rutherford, A. (2003, marts 21). Cinema and Embodied Affect. Hentet 16. juli 2017, fra

http://sensesofcinema.com/2003/feature-articles/embodied_affect/

Scaggs, J. (2005). *Crime Fiction*. London: Routledge.

Schantz Lauridsen, P., & Svendsen, E. (2015). *Medieanalyse*. Frederiksberg C.: Samfundslitteratur.

Shaviro, S. (2010). Post-Cinematic Affect: On Grace Jones, Boarding Gate and Southland Tales. *Film-Philosophy*, 14(1), 1–102.

Shaviro, S. (2016). Affect/Emotion. *The Cine-Files*, 10.

Shaviro, Steven. (1993). Film Theory and Visual Fascination. I Steven Shaviro, *The cinematic body* (s. 1–65). Minneapolis: University of Minnesota Press.

Shaviro, Steven. (2016). Post-Continuity: An Introduction. I S. Denson & J. Leyda, *Post-Cinema: Theorizing 21st-Century Film*. Falmer: REFRAME Books.

Simonsen, T. M. (2017). War of the Worlds og radiomediet som iscenesætter. I S. Christiansen (Red.), *Skriverier i luften: festskrift til Jørgen Riber Christensen* (s. 251–267). Aalborg: Aalborg Universitetsforlag.

Sobchack, V. (2000). What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh. *Senses of Cinema*, 5.

Stemers, J. (2010). The BBC's Role in the Changing Production Ecology of Preschool Television in Britain. *Television & New Media*, 11(1), 37–61. <https://doi.org/10.1177/1527476409343796>

Stewart, C., Lavelle, M., & Kowaltzke, A. (2000). *Media and Meaning: an introduction*. London: British Film Institute.

Thompson, K. (2003). *Storytelling in Film and Television*. Cambridge: Harvard University Press.

Thompson, Kristin. (2005). The Dispersal of Narrative: Adaptations, Sequels, Serials, Spin-offs, and Sagas. I Kristin Thompson, *Storytelling in film and television*. Cambridge, Mass: Harvard University Press.

Turow, J. (2011). *The daily you: how the new advertising industry is defining your identity and your worth*. New Haven: Yale University Press.

UNICEF Sverige. (u.å.). *Likes don't save lives - UNICEF Sweden TV commercial*. Hentet fra

https://www.youtube.com/watch?v=2_M0SDk3ZaM