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Collection of Abstracts

Keynotes:

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"SPEC-WORLD, CRAFT-WORLD, BRAND-WORLD"

Productive recent attempts to generalize about "digital labor" or "creative labor in the digital era" sometimes underestimate the ways we are almost always dealing with blended labor systems in contemporary television—even within the same institutions (studio, network, VFX divisions). As a result media scholars are stuck with the difficult task of explaining how the same current screen form or genre might result from very different or contradictory (and sometime invisible) work arrangements or organizational partnerships. This predicament—one outcome, many causes—greatly complicates the tasks of both scholars and professionals. On the one hand, it muddies the water for scholars who hope to scientifically research and systematically isolate factors behind current onscreen and cultural practices; but it also throws a wrench into traditional professional ways of mentoring and developing labor competencies as well. This paper argues that the blended labor systems—and their links to different economic conditions—might be best understood according to a three-part model that scholars, media aspirants, investors, and producers alike must now constantly negotiate to survive. This model consists of three intersecting arrangements: the "Craft-World," the "Brand-World," and the "Spec-World." With so much at stake between these three competing labor regimes, professional workers, aspirants, and scholars alike must make sense of a mind-numbingly complex and dense para-industrial buffer as they seek to understand and/or master the new industrial mediascape. Navigating television's cultural buffers—which are now inseparable from what was once viewed as industry proper—requires considerable awareness and adroitness in the work-world. This predicament means that the cultural practices of production are now as necessary a part of a worker's skill-set as the physical dimension of production crafts once were.

Biographical statement:
"John Caldwell is Professor of Cinema and Media Studies at the University of California, Los Angeles. His research and teaching focus on contemporary film and television, technologies, and creative labor. Caldwell (MFA Cal Arts, PhD Northwestern) has authored and edited several books, including *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Duke UP 2008), *Production Studies: Cultural Studies of Media Industries*, (Routledge, 2009, co-edited), *Televisuality: Style, Crisis, and Authority in American Television*, (Rutgers UP, 1995), *Electronic Media and Technoculture* (Rutgers UP, 2000), and *New Media: Theories and Practices of Digitextuality,* (Routledge, 2003). He is currently working on a book entitled *Para-Industries* (Rutgers UP, forthcoming). Caldwell produced and directed the film *Rancho California,* which premiered at Sundance in 2002. His awards include: German Bauhaus IKKM Fellow (2012), an Annenberg Faculty Fellow, University of Pennsylvannia (2012), UCLA Distinguished Teaching Award (2010), and National

Endowment for the Arts Fellowships (1979, 1985). His current ethnographic fieldwork focuses on L.A.'s post-production cultures."

Lothar Mikos
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"Digitalization, Fragmentation and the Future of TV Production"
Television and film are becoming more and more individualized. New media infrastructures like telecommunication and the internet opened new platforms for classical content of the "old media" and addressed more specialised audiences. Regarding the so called reflexive modernization (Beck, Giddens, Lash 1994) a social transformation of audiences took place. Parallel the spread of satellite technology and the deregulation of broadcasting in Europe have brought with them a huge increase in the demand for programming, and hence a global television market. Digitalization and the integration of traditional media and telecommunication have also allowed audiovisual media products such as television programs to be marketed and used on other technical platforms besides conventional television. Individual television programs must therefore be considered both in the context of a multimedia offering as part of convergence culture, and in the context of the viewers' overall (and individualized) media uses and media repertoires. From the producers' point of view, this means that they must try to address the viewers' various use habits with different offers that refer to the same product. The increase of program demand in a multi-channel environment is accompanied by a decrease of production budgets. The statement will deal with strategies for producing "Quality TV" in digitalized, globalized, and fragmented television market.

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David Hesmondhalgh,
Professor, University of Leeds

Towards a Moral Economy of Television
No one could disagree that television has been marketised in recent decades. How should we evaluate this? I argue that existing approaches to the question of markets in television studies and media studies have been inadequate, Building on 'moral economy' approaches, I suggest some ways in which we might develop a more thoroughly critical yet nuanced understanding of the advantages and considerable drawbacks of markets as cultural-economic institutions.

David Hesmondhalgh is Professor at University of Leeds, UK, author of The Cultural Industries (3. edition, Sage, 2013) and Creative Labour (Routledge, 2011)

Lotte Lindegaard,
Head of TV 2 Denmark, Denmark:

Surprise! The main channels are still living!
During the last year media researchers have predicted that the main television channels will loose a large-scale number of viewers. But it is possible in a Danish context – despite the competition of Facebook, Twitter, Netflix, SVOD, a vast number of niche channels and a lot more – to have 800.000 viewers (out of a total population of 5mill) for at factual television series like *Bonderøven* ('Bumkin') on DR1 and 1,2 mill for television drama series. Public Service broadcasters are expanding, series about death in primetime attract a huge audience and the numbers of police cars are at the same

time declining. What on earth is going on the Danish television market? And what does the future looks like?

Papers sessions

1. Line Hassall Thomsen

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New Struggles, Old Ideals

At a time where journalistic production is undergoing rapid change and ever growing competition public service news journalists are experiencing their values and ideals of professionalism as being increasingly challenged. Drawing on a recent fieldwork at BBC News and ITV News (UK), DR TV Avisen and TV2 Nyhederne (DK), this paper explores new ways of organising news work and illustrates how the changed working routines, new newsroom and economic constraints are experiences to pressure the values of journalistic professionalism.

Recently, researchers have argued that the journalism profession is facing an apocalypse. The critical discussion of the state of journalism today has been joined by academics, journalists and the public. With this thesis I show that though journalists struggle with the current changes to working routines they have not lost professional ideals. Discussing these ideals the paper illustrates how shared values such as 'The Good News Story' and 'doing a Public Service' are constantly worked toward in the everyday newsroom negotiations. Concluding, the paper argues that the ideals of professionalism in new production can be seen as traditional broadcast media's strongest selling point in an ever fragmented media sphere.

2. Hanne Bruun

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Democracy lives on DR2 every Thursday at 8 pm": Producing User Involving Political Talk Shows.

Expected user participation in online communities is coined by the '90-1-9'-rule (Benckler 2006). In cross platform television integrating social media there are similar huge differences in the amount of participation the individual shows generate (Bechmann 2010). This paper argues that the success that some cross platform television phenomena achieve in involving the empirical users is not a result of the interactive and interpersonal media platforms used by the producers of the phenomena. Managing the intentionality and communicative qualities of the genre involved (Scannell 1995; Livingstone & Lunt 1994; Bruun 1999) in combination with staging a coherent ethos in the specific format seem paramount to platforms. This combination is able to produce a lucrative positioning of the implicit viewer-user, and the suggestion is that this might be the key to understanding the success of some phenomena (Bruun 2007, forthcoming).

The paper is based on results from the analysis of the Facebook activities of the users in a cross platform political talk show phenomenon called 'Debatten'. The show is produced for the PSM-supplement channel DR2 in Denmark, and it consists of television, a website at dr.dk and a Facebook-profile and has a share of viewing of 6% and ratings of 2,4%. Each weekly show of 50 minutes generates between 250-300 comments on Facebook during the live broadcast, which means that around 20% of the viewers choose to participate. The commentary produced is however not put to use across the platforms during the show, even if the interaction is moderated by guest hosts, follows the political debate in the live broadcast carefully, and generates high quality and relevant

commentary. Finally, the paper will discuss the possible reasons for this 'non-integration' of platforms in cross platform television phenomena, and discuss whether non-integration might be important to their user involving qualities.

3. Dr Sarah Arnold,

Lecturer in Film & Digital Media, Falmouth University

Television 3.0: Netflix, TV drama, audience and algorithms
Questions about the ontological and phenomenological status of television are situated around the junctures of industry, text and audience. Unlike Film Studies, which for much of its young history was caught up in questions about the former two, Television Studies holistic methodology has produced a rich field of interrogation which has been more enthusiastic about the ways in which television intersects with other media. The terms Television 1.0 and Television 2.0 have occasionally been used to periodise the significant turning points in the recent history of television. These mark the moments of television's expansion from traditional broadcast (Television 1.0) to private broadcast such as satellite and cable providers (Television 2.0). Now critical thinking has centred upon the more recent expansion into non-platform specific broadcast systems. These three loose phases not only refer to institutional restructurings but also to the ways in which television texts and audiences have been positioned and responded to as a result. The term Television 3.0 has been floated both as a technological and conceptual way of articulating the move towards consumer-led and particularly online consumption of television content. While this might imply the democratisation of television given the scope of choice and availability for the consumer, it is crucial to consider how the recent institutional models of Television 3.0 have negotiated this media landscape.

This paper considers the means by which Netflix has entered the market as a provider of television content, using Big Data algorithms based on user records to determine consumer tastes and trends. Thus while Television 3.0 is more generally discussed in terms of tactical (to use De Certeau's term) participatory engagement, it instead subjects audiences to micro-level monitoring and surveillance (to follow in Foucault's terms) which, in turn threatens the innovative potential in terms of content itself.

4. Eleanor Roseblade

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The Independent Television Production Sector in UK Broadcast Television.
The UK Independent Television Production Sector has grown over 300% in the past fifteen years. With a 2 billion pound turnover per annum it has developed a long way from its modest origins. Prevailing orthodoxy invokes free market philosophy, promoted under Thatcher, to explain its nascent dynamism and development. This paper argues that there is an alternative explanation.

When the period of UK broadcast history between the Annan Report (1977) and the Peacock Committee (1986) is viewed not in opposition but as transition, analysis using Mannheim and the concept of "generational consciousness"(Pilcher (1994)) helps inform and broaden our understanding of the emergence of the Independent Sector, and consequentially to raise questions regarding the more traditional "culture versus market / old versus new" view of the broadcast industry (Harvey 2000). Semi-structured interview with independent producers from both 1985 and 2012 provide the research from which this paper will re-examine the original ideals and diverse, sometimes contradictory, drivers of the Independent Television Production Sector and will question how far they have been fulfilled and how far they remain applicable in today's industry. In doing so, it will also examine and question to what degree this sector is perceived, and perceives itself, as different from the rest of the broadcast industry; in final analysis this paper will assess the

Independent Production Sector's potential for survival and future development in a rapidly changing environment.

5. Heidi Philipsen & Tobias Hochscherf,

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Television Dogmas of Creativity? The Cross-Fertilisation of Film and Television as a Prerequisite for Danish Television's Recent Success

Following on in the footsteps of the acclaimed Danish films of the 1990s, the number of Scandinavian television series that have been captivating audiences in Europe, the US and elsewhere is significant. Besides ratings and export revenues, the programmes also fared well at international festivals as illustrated by their numerous awards. Above all this achievement is associated with slick dramas produced by public service broadcaster Danmarks Radio (DR), including *The Killing* (*Forbrydelsen*, DR 2007-) or *Borgen* (2010-). Like many from in- and outside the TV industry, the British newspaper *Independent* was rather puzzled by this track record, posing the question: 'How does Danish TV company DR keep churning out the hits?' (12 May 2012).

One way of answering this question is to look more closely at the conditions of production. Rather than random success stories, as we argue, DR has established a system to harness creativity as a specific mode of production. Paramount to this is an institutionalised process for creative innovation specified in the broadcaster's 'television dogmas for production'. The choice of words was not at all coincidental as DR has adopted aspects from the much-admired Dogma film movement of the 1990s. Taking Eva Novrup Redvall's recent study on production practices of the DR Sunday night series as a point of departure (2012), our paper focuses on the *auteur*-oriented 'one vision' concept and 'scaffolding' as a Danish audiovisual learning method. Going beyond existing scholarship, we intend to demonstrate that DR's production model was essentially moulded after Danish film practices. In so doing, we analyse the complex cross-fertilisation of the film and television industry as well as the interplay of production processes at DR so as to offer a nuanced and systematic study of creative processes behind Danish TV's recent success.

6. Susanne Eichner

University of Film and Television Potsdam-Babelsberg, Germany

Agency as the new Pleasure. Examining Points of Attachment through Agency in Television.

Questions of empowerment, media literacy or intertextuality are considered as crucial aspects of pleasurable media text experience (e.g. Fiske 1996, Hobbs 2005). But what does it mean for the recipient to be empowered? What is the concrete pleasure of mastering intertextuality? And in what ways do we enjoy media literacy? In this paper I want to consider these aspects (among others) as elements of a specific mode of reception, the mode of agency. The aim of this paper is to establish agency as a worthwhile mode of reception and to identify points of agency in different television formats such as series and reality shows.

Agency, as it is argued, allows the recipients via divers entry points of a text to conceive themselves as agents in the text or as agents in the handling of a media text. Agency as a mode of reception has been elaborated in my previous work on Agency in the Media (Eichner 2013). It this paper I want to focus on the various textual points of television formats that induce or trigger the mode of agency. The mode of agency differs from pervious concepts, since it strives to integrate seemingly differing aspects that nonetheless induce the same mode of reception – agency, the felt capability to act and to make a difference. As analogous concepts such as empowerment or intertextuality indicate, agency is connected to specific pleasures of media experience and thus a category most interesting for media producers. In providing a "tool-kit" to identify these "agency-points" with a surplus value for the process of reception it offers an interesting projection for media

producers and creative professionals, since it will be possible to evaluate media products in relation the their "agency-appeal".

7. Stefania Marghitu

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Product Placement and Embedded Advertising in Network Television
This paper will seek to analyze the incorporation of embedded advertising and ingrained product placement in recent serial network television in American programming. With the increased usage of DVR functions and network television's continued reliance on advertising, new practices ensue viewers will still be exposed to sponsors if they fast forward through commercials. For example, Subway is attempting new methods to place their brand on audience's mind. A central drama and plot point in *Nashville*, the possible building of a local baseball stadium, eventually began to be called the 'Subway stadium.' Likewise, the series *The Office* used a 'meta' product placement in which a baseball player states Subway's slogan, 'Eat Fresh,' during a reading of a script he wishes to fund, and is confident he is subliminally rather than blatantly endorsing the fast food sandwich shop. Other series such as *Revenge* use mini advertisements for Nordstrom with series actors, so viewers will be mistaken it is the actual series.

What are the implications of heightened product placement in recent serial television when considering the possible 'quality' and ethical dilemmas in contrast to heightened programming from premium, subscriber-based channels? What can we assume for the future of television-making if this continues in the years to come, and how is advertising used in streaming sites for primetime television such as Hulu?

8. Neil Stevenson

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Making political talk television
In what ways do production cultures inform how political talk television appears on-screen? The production of news and current affairs is often explained by appealing to political economy theory; that is, production is shaped structurally and most notably, by allocation of resources and the resulting norms embedded within production. However, structures are maintained by individual practices, norms, routines, *perceptions*, and values (Giddens, 1984). As Hesmondhalgh notes (2010: 146), 'analysing media production means thinking about how producers exercise their relative power to create and circulate communicative products.' I look at political talk television in three countries, Britain, Australia, and America. Political talk shows span three types of television: public service, free-to-air, and pay. The main methodology is interviews with executive producers of political talk shows. I ask three core questions that attempt to combine structure-agency perspectives:
   - In what ways do producers perceive their show's aims, production values, production processes, and audiences? How does this relate to the production of political talk?
   - How do producers' perceptions of the wider media ecology and their institutional requirements and values relate to the production of political talk?
   - To what extent and in what ways are specific political talk *formats* a response to practical problems of news production?

Answers to these questions attempt to interrogate both structural and ideational production factors into thinking about political talk television. Furthermore, Hesmondhalgh points out that while most production studies have generated 'rich and fascinating detail … it remains to be seen whether such research can be integrated into an explanatory … framework' (Hesmondhalgh, 2010: 153). This research seeks to remedy this and attempts to outline a framework for the production of political talk television.

Finally, in looking ahead to future developments for political talk television, I qualitatively look at Huff Post Live, which is an American based online political talk streaming service. It also airs

on American cable (AXS) television and is linked to website The Huffington Post. The case study highlights: the foregrounding of real-time social engagement and participation; convergence (the blurring of boundaries between formerly distinct media, as well as the cross-purposing of content); and innovative online developments like the ability of audience members to preview upcoming and archived segments, as well as the provision of selected "readings" and links related to each segment. The more important issue here is that the political talk platform is used as a community centred on political talk and could serve as a future model of political talk television.

9. Pia Majbritt Jensen & Anne Marit Waade,

Media Studies, Aarhus University

"When public service drama travels – production funding models and the schisms involved"
This paper will focus on strategic and international aspects of contemporary popular Danish TV drama productions. Based on two cases, *The Killing* (*Forbrydelsen*) and *The Bridge* (*Broen*), we will investigate how and to what extend international funding and collaboration through either co-productions, canned programming export revenues, pre-sale or format sale are influencing the Danish public service broadcaster DR's Drama production. The investigation is carried out in order to discuss the schisms involved when a public service broadcaster – whose traditional obligations arguably pertain to the national sphere – becomes a player in the international market for television content.

DR's drama productions have in recent years experienced an unprecedented export success. Especially *The Killing*'s relative success with the British audience in its original version on BBC Four and its sale as a format to the USA, where it was adapted for the cable network AMC, marked an interesting shift. It became apparent that DR drama in particular – and Danish television drama in general – had something to offer even to the two most impenetrable television markets in the world. This success, however, has not happened over-night but is a result of a conscious and two-decade long strategy on behalf of DR's Drama Division to open up to international markets and to win more international prizes, all of which has been achieved. The success has also lead to an unprecedented interest in DR's drama productions and paved the way for alternative and external ways of funding productions such as *canned program export revenues*, *co-productions*, *pre-sale* and *format sale*. Based on our empirical and theoretical analysis of the different funding models we will discuss potential advantages and disadvantages in doing so for a public service broadcaster, whose primary remit – to serve the national interest – may suffer as a result.

10. Joanna MacDonnell MA

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Doing it Live: Drama in the 21st
Since the start of the 21st Century, Live Television Drama in the UK has been used to celebrate broadcast milestones. Police drama "The Bill" broadcast two live episodes, the first in 2003 to celebrate its 20th anniversary and the second in 2005 to celebrate the 50th anniversary of ITV, soap opera "EastEnders" was broadcast live in 2010 to celebrate its 25th anniversary, "Coronation Street" in 2000 and 2010 to commemorate for its 40th and 50th anniversaries and "Emmerdale" to celebrate its 40th anniversary in 2012. This paper centres round the concepts of 'liveness' and the ways in which live television drama is being used as a medium to engage audiences, win ratings and push boundaries thus taking the television medium back to historical broadcast techniques in a digital age. This paper will take an industry focus on the production preparation and subsequent broadcast of the live episode of police drama "The Bill" in 2005. The live episode saw a breakthrough in live drama broadcasting as it was the first time that dramatic stunt sequences had been performed live; the episode included a high fall, gun shots, window breaks, squibs, a car roll and an explosion, spawning

subsequent stunt driven live drama episodes. It will reveal some of the television trickery, unique to live drama, used to execute the stunts and will discuss the difficulties experienced during the live episode, how problems were overcome and the visibility of the technical hitches to the audience. The paper will reflect on the broadcast and the purpose and relevance of live television in an age where technology drives us towards creating a perfect production through the use of pre-recorded material and post production techniques, and discuss if live stunts can stand up to the scrutiny of a sophisticated audience in a digital post-production age?

11. Luca Barra,

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Scheduling, reloaded: Italian multichannel and changing professional practices
The switch-off to digital terrestrial television (completed in 2012), as well as the development of satellite television (with pay-TV operator Sky Italia), have deeply transformed the Italian television market. The launch of a large number of new networks – sometimes independent, sometimes part of large transnational groups, more often tied to "traditional" public service and commercial broadcasters – has recently led to a complex (and somewhat "mature") multi-channel scenario. Several studies have mapped the gradual emergence of new languages (as the low-cost production forms) and new genres (as the rise of factual programming), and some research has been made on the changing consumption practices and "convergent" discourses in this modified environment. However, this development has deeply affected also the broadcasters' activities and routines, leading to gradual changes in television programming and scheduling logics, practices and processes. Therefore, the presentation will focus on the reactions and on the challenges of TV executives' "production (and distribution) cultures" inside this scenario, which has forced to modify long-lasting production habits and pre-comprehensions. With examples from Italian TV schedules, completed and reinforced by several interviews with national network professionals, some crucial aspects will be analyzed: the growing importance of TV brand identities and their role in "homogenising" programmes and schedules; the serialization of single items into cycles and genres; the valorisation of the library and the necessity to shape and provide meaning to reruns, catch-ups and repeats; the creation of events to "give light to the channel"; the different use of audience measurement systems and the network positioning strategies; etc.

12. Dr. Daithi Mac Sithigh

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"What's not to like about TV-like? Production and distribution as seen by regulators"
Late in the negotiation of the Audiovisual Media Services Directive, the European Union adopted a definition (for regulatory purposes) of on-demand audiovisual media services which included a principle that the extent to which a given service was "television-like" would affect its legal status. Although adopted in response to criticism that the EU was proposing to 'regulate the Internet', it has in practice provided national regulators with a series of difficult questions to answer. In the UK (which has the highest number of relevant services, including many services directed at other member states), it has prompted regulators to commission audience research. This paper is a critical assessment of that research, including the degree to which factors of production (duration, titles, end credits, camera quality) and distribution (platform, file format, availability) affect the decisions of regulatory bodies. It is argued that some decisions reflect a simple, idealised and dated notion of 'television' that does not acknowledge the diversity of approaches to production in the present-day

industry. With the EU now having published a Green Paper on 'connected TV", the author proposes a fresh approach to regulation that is neither medium-neutral nor medium-specific, and how research can be incorporated into the next phase of EU media regulation.

13. David Fernández-Quijada,

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Researching television production: trends in the last decade
This paper presents an exploratory analysis of the scientific research on television production in the last decade applying bibliometric techniques. The study considers articles published between 2003 and 2012 in journals indexed in the Social Sciences and Humanities subject areas of the Scopus database. Articles considered were those which included the terms television and production in their title, abstract or keywords. As a result, 494 papers published in 10 languages in 160 different journals were selected for the sample. Among other aspects, the analysis considers the institutional affiliation of authors, their country of origin, the typology of authorship (individual or multiple), the collaboration patterns, the language of the papers and the main journals were this research was published.

The results reveal a field still fragmented, with no researchers nor specific institutions leading the research in quantitative terms. The absence of specific journals targeting the field also scatters these articles across a high number of outlets, including some from areas other than communication due to its cross-disciplinary nature. In fact, the four most cited papers come from these other areas. Also the topics are diverse although some core issues can be identified. These results inform us about the research patterns related with television production; also its evolution during the last decade can be traced thanks to its longitudinal nature. At the end, it allows researchers and institutions to map and identify the field of television production research, its trends, its core journals and its main production centres according to the topics studied.

14. Lynge Agger Gemzøe,

MA, Media Studies, Aarhus University

The transatlantic remake and Nordic Noir
This paper seeks to explore the use of local detail in the transatlantic remake. As I stated in a paper earlier this year: "The transatlantic remake is, in principle, old news. For years and years Hollywood has remade French cinema as documented by Durham (1998) and Mazdon (2000). While France was probably the best place to look for inspiration in times past from Hollywood's point of view, the North is currently rising: *Brothers* (2009), *Let Me In* (2010) and *The Girl with the Dragon Tattoo* (2011) are all recent examples of Hollywood remakes based on Scandinavian originals." (Gemzøe 2013:1). While these are all movies, Danish tv-series *Forbrydelsen* (2007 – 2012) has been remade as *The Killing* (2010 -) and the rights to remake tv-series *Borgen* (2010 – 2013), *Broen* (2011 -) and *Den som dræber* (2011 -) have all been sold to American production companies.

While the remake is obviously popular, it is not a particularly acknowledged category. In *Film Remakes*, Constantine Verevis discusses the popular notion that foreign films are stripped of local detail and political content in the remakes to exploit the English-language markets (Verevis 2006: 3). Verevis nuances this somewhat black and white view of the remake with the idea that one can remake to honor the original and that the remake might be made in an effort to surpass the original. None of these explanations seem to fit for what is currently happening, however: The movies and tv-series maybe do want to exploit the English-language market, but they are hardly stripped of local detail. The local detail and Scandinavian feel seem to be an important part of for example *The Girl with the Dragon Tattoo*, filmed in Sweden, and *The Killing*, filmed in rainy Seattle and sticking with many of the Nordic names. But how is the Nordic feel expressed in an American context?

15. Rossend Sánchez Baró

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Amazon's Production Model: Interaction and Participatory Fandom

While Netflix pays attention to innovation in consumer habits, Amazon is focusing on changing the traditional forms of television production. By means of his production company, Amazon Studios, the streaming platform relies on participatory methods in order to discover new talent and developing their projects. Amazon offers to worldwide creators the opportunity to submit a proposal in a very simple way. They just have to create a profile on Amazon Studios and upload a script and a mini-bible for their series idea. Therefore, the streaming company breaks the traditional broadcast model, controlled by big producer companies, so the communication between the channel and the creators becomes more personal.

On the other hand, Amazon is also aware of the importance of fandom in television and is aiming for a production system based on interaction. That implies a change of the traditional model: Amazon concentrates on finding the potential audience before finishing the product. So the streaming platform offers to the audience the opportunity to take part in the development of all its series: the viewers can write a review of the bible, suggest changes or even write their own version of the pilot script.

What Amazon proposes, in conclusion, is a massive focus group concept in which any of us can participate guiding the development of any project. This paradigm shift could have a lot of influence on the networks in a near future. On one hand, the alteration of the production methods offers the possibility of discovering new talent. On the other, forced by Amazon, traditional channels may be compelled to turn their upfronts in a process opened for participation.

16. Dr. Manel Jiménez-Morales

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Immersive contents for new television

The convergence between the communication and the electronic media has developed a new way to conceive new creation formats and audiovisual productions. While a few years ago the High Definition television struggled to change the contents outlook with interesting results but discreet modifications in the industrial procedures, now the 3D television received the baton to move on.

Indeed, the main shift in the industry has to do with augmented reality. After the application of this technology in the weather forecast services and sports, augmented reality has been explored in other genres. Series like *Tokyo Control* (Sky PerfecTV) or *Savety Geeks SVI* (Independent), and games as *Strictly Come Dancing* (BBC), *Big Brother Brasil* (Rede Globo) or *Miss Universe* (NBC - Xbox Live) could prove it extensively

Nevertheless, the real, expected step forward is the individual's involvement in the reception of the contents and, especially, in the co-creation of experiences and narratives. The birth of immersive systems, that already allows the consumer to participate in television programmes both as an empowered spectator and an active story-teller, means a revolution in the way to create contents. Audiences are changing mere optical experiences for complex haptical actions and this twist is asking for new paradigms in the industry and renewed professionals. These so-called "immersive contents" allow participate the viewers and even interact with other unknown tele-users. The next movement is finding out how to conciliate these "immersive contents" with traditional narratives in an effective and not just experimental way.

This paper would like to explore some approaches that seak to get a combination of "viewer's experience" and the construction of a story-telling, as the Spanish project "Immersive TV". It will combine a qualitative research based on in-depth interviews with narrative methodologies.

17. Berber Hagedoorn, MA

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NostalgieNet: 'Living history' and collective memory on the digital theme channel
While the medium of television has still not received the same attention in memory studies compared to literature, film, photography and cultural studies, recent studies have started to demonstrate the crucial role of television in the everyday process of remembering and forgetting (Holdsworth 2011; Pajala 2010; Hoskins 2004; Bourdon 2003). I argue that in the current multi-media landscape, television programming needs to be reconsidered as a significant agent in the reconstruction of experiences of the past in the present, by means of the circulation of history and memory on digital platforms.

The Dutch digital theme channel *NostalgieNet* [NostalgiaNet] will serve as a main case study. Firstly, to consider the crucial role played by programme makers (from managers to producers and archivists) in the construction and circulation of 'living history' in the multi-platform era, and secondly, to demonstrate the role of national collective memory in the creative act of scheduling on the digital theme channel. Drawing upon a variety of archives and archival materials from the period 1940-1990, *NostalgieNet* re-broadcasts popular Dutch TV series and films and produces its own nostalgic programming. This commercial channel is part of the standard package of leading suppliers of digital TV in the Netherlands, and functions as a dynamic multi-platform archive by means of its video-on-demand service. As a multi-media platform, *NostalgieNet* caters to its audience by means of a web shop, magazine, website, newsletter and interactive services on Facebook and Twitter – including possibilities of 'co-authorship' regarding its own programming. The programming is targeted towards an older audience (45-65 years old), but is also valued by younger viewers as 'cult' programming. The platform emphasises nostalgia as 'living history': important events, years, and dates connected to national collective memory are the incentive for its scheduling. In this manner, the digital theme channel provides access to history and memory via a different strategy than traditional broadcast TV: by functioning as a 'thematic periodical' (Müller 2012). Within a flow of 24/7 programming, previously broadcast images and audiovisual archive materials are repurposed and further enhanced by positioning these images in new historical and televisual contexts.

18. Andrea Esser

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TV Broadcasting: Surviving in the 21st century
Towards the end of the 20th century broadcasting was feared to be dead. In many European countries, the major national free-TV channels were struggling to hold their mass audiences and to grow or even retain their advertising income. It was widely assumed that gradually the industry would move towards narrowcasting and pay-TV. But broadcasters fought back, often managing to keep or even grow audiences by adding channels and establishing broadcast families. Contrarily, some original niche channels were moving away from narrowcasting and subscription funding. MTV, for instance, increasingly offered reality TV and drama series. Discovery left its documentary niche and launched free-TV channels in Germany and Italy.

This paper wants to elucidate some of the strategies broadcasters adapted to face the challenges generated by the increasingly competitive environment. Drawing on academic and trade literature, the paper will identify several management objectives and 'solutions' that have become evident in recent years. In particular it will explore four areas: The objective of 'de-risking' (Chalaby 2010; Esser 2013), addressed through TV Format acquisition. Attracting the scarce good of 'attention'

(Armbruster and Mikos 2009) and creating audience loyalty, both obtained through strong brands, 'intertextual commodities' (Marshall 2002), 'affective economics' (Jenkins 2006, Roberts 2006), social TV, interactivity and 'textual convergence' (Caldwell, 2004). And finally, the objective of broadening income sources, notably achieved through franchising, merchandising, product placement, sponsorship and phone-ins (Esser 2009, 2013).

All strategies will be illuminated through a variety of examples, including *Keeping up with the Kardashians, The Only Way is Essex, The X Factor, Germany's next Top Model* and *Game of Thrones*. The paper will conclude by claiming that broadcasting is not dead. On the contrary, it is a key player in the current attention economy.

19. Dyfrig Jones,

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Participatory Publics? Maximising the public's place within the BBC
The right of citizens to participate in the political process is fundamental to the existence of liberal-democratic nations. Public Service Broadcasting (PSB), while varying greatly from one national context to another, can broadly be described as a set of institutional and regulatory practices that have a basis in this liberal-democratic (or social-democratic) emphasis on participation. Yet, while all European systems of PSB aim to provide spaces in which citizens are able to participate in the democratic process, the model of participation that is often adopted is a heavily minimalist one (as defined by Carpentier, 2011) where citizens are forced to speak only through professional proxies.

It has been argued that the emergence of online communication has engendered a participatory culture that enables citizens to participate in democratic debate in a more direct manner. Yet this participatory culture relies heavily upon commercial media institutions that has led to concerns about the privatisation of the public sphere function of the media. Commercialised participatory culture therefore forces us to look again at the core values that underpin public service media, and how these values may be re-tooled for the 21st century.

This paper will look in detail at the regulatory and institutional structures that govern PSB in the UK, with the focus being on the role of Britain's largest media institution, the BBC. The emphasis of the paper will be on the production context of the BBC, looking in detail at existing academic work on BBC projects which have sought to broaden the potential for audience participation through non-traditional means. A critical analysis of the limiting nature of both production cultures at the BBC, and the restrictive nature of broadcast compliance at the BBC will be presented.

In conclusion the paper will present a survey of alternative models of future PSB provision that have been discussed in the UK and elsewhere during the past decade. The potential for maximising democratic media participation through these models will be discussed, as well as the challenges of future broadcasting regulatory reform in the UK.

20. [1]Prof. Dr. Reinhard & [2]Prof. Dr. Jürgen E. Müller

University of Bayreuth (Germany)
[1]Media Management & [2]Media Studies

New Television – New Economies
Academic discourses on making television in the 21st century are marked by statements about the ‚newness' of TV in the digital era. Digital media landscapes of next generation TV production and TV reception seem to have gained new dimensions and offer numerous new options to producers and viewers. In this paper we describe what is new about the next generation TV and we discuss impacts and implications for TV production and reception from both media and marketing-management perspectives.

In form of a first historical and theoretical step we shall focus on central aspects and questions of so called new television, such as the 'blurring' of this medium, its interactivity, its

mobility and liveness, its recyclings and remediations, its transformation of mass media communication to personal communication in order to satisfy personal needs, etc. Especially the changing of fundamental processes of *making and using* television in times of glocalization, fragmentation, convergence, cross-media, value co-creation and prosumerism are highlighted.

The second step of this paper will link these aspects and questions of the emerging media to new forms of media economies in general and of managing the next generation TV in particular. Media users are becoming more and more active viewers and consumers in this context. Thus, research will benefit from analysing the relevance of media users as important actors in the media business in general and in interactive value co-creation of TV in particular. We shall discuss the possibilities of empirical research with regard to these new economies and to new activities and patterns of reception and present first results of a pilot study in this field.

21. Katharina Brummer

Department of Social and Economic Geography, Uppsala University

Title: The concept of quality in Swedish television productions
In light of the growing TV industry in Sweden competition is intensified. Production companies have increased in number and public service has gone through major organizational changes in order to adapt to the new conditions of the market. Stockholm is the major cluster for TV production. As a consequence production firms are located there. Competition has risen and a certain trend of specialization has taken place. SVT has increased its collaboration with other production companies and also exports its own formats. As quality plays a crucial part in TV-production it is relevant to understand the stakeholders and their definition of the concept of quality in relation to production and what role it plays in the interconnection between the decision makers and the creators. This paper will address the concept of quality and how the different stakeholders define quality in TV production. A network of gate-keepers within production and broad casting can be identified in the cluster of the TV-industry. Using qualitative interviews similarities and differences of the concept of quality were discovered. The major differences are related to genres. Therefore three genres were singled out for comparison. Reality shows, Series and Documentaries. Firstly the gate-keepers definitions in relation to genres are analyzed through interviews. Secondly participatory observation in two productions is carried through. By observing and interacting with the production and those involved the concept of quality is addressed in the creative context. I argue that there are differences in the conceptualization of quality between different stakeholders and in different contexts. Hence there is a complexity in the definition within TV-production which is identified and discussed in this paper.

22. Dr. Jane Arthurs

Professor in Television, Middlesex University.

Sexuality, Celebrity and Corporate Branding at the BBC
Celebrity branding is an increasingly important dimension in creating and maintaining the BBC's reputation in an era of intensified competition for viewers. It follows that the BBC's legitimacy is increasingly dependent on how it handles any difficulties that arise between the corporation and its celebrities. This has been demonstrated most starkly in the crisis over the BBC's handling of the revelations about Jimmy Savile, and their failure to broadcast an investigation into allegations that he sexual y assaulted hundreds of under-age girls but there are other cases which also exemplify the corporate risks and gendered blind spots in the BBC's handling of its relationships to its celebrity presenters. This paper examines the reputational risks associated with charismatic forms of masculine celebrity and, conversely, growing public criticism of the invisibility of older women on television since Miriam O'Reilly's successful legal challenge to being made redundant as a presenter. I will be using the concept of gendered professionalism to examine these public relations crises and the different kinds of risk embodied by the sexualisation of male and female celebrities. I will argue

that the success of the BBC's strategic commitment to creative risk taking and diversity depends on its ability to understand and navigate the complex politics of gender, age and sexualisation in a changing cultural environment.

23. Matilde Delgado, Núria García-Muñoz, Iliana Ferrer, Belén Monclús, Gina Plana

Universitat Autònoma de Barcelona

New forms of advertising in Spanish television: challenging legality to search profitability
The first decades of the 21st century have witnessed many changes in the audiovisual landscape and many scholars claim that television is actually undergoing a transition. The effects of digitization and the exploitation of multimedia resources have been crucial to the design of the new panorama and they have not only affected the programmatic content of the broadcasters but also their financing strategies. In this regard, it is particularly significant the emergence of a complex engineering concerning advertising insertion, revealed by the multiple forms in which brands appear on TV screens. These new forms of advertising often challenge the limits established by the latest European regulations all across the continent, so it is important to put these practices under observation.

In this context, this paper analyzes the Spanish television market (La1, La2, TV3, Antena3 TV, Telecinco, Cuatro and La Sexta), especially significant both because of the multiplicity of new forms of advertising insertion and because of the huge amount of advertising in the national channels. The data collected here come from the research project "Innovaciones programáticas y de inserción publicitaria en la TDT generalista europea" (ref. CSO2009-12822) funded by the Ministry of Education and Science of Spain and conducted by the research group GRISS (ref. 2009SGR1013). To carry out this investigation on both the programming and the advertising messages, we have worked with a combination of quantitative and qualitative methodological tools, applied to the analysis of a week of television programming during the 2011-2012 season. As to advertising in Spanish television, the results show programmers' large ability to stay within the law with innovative techniques, but also speak of their constant challenge to legality in order to seek profitability.

24. Tiina Räisä

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TV formats in Nordic context
TV formats as a way of cost-efficiency seeking production rational, and the interpretations of this kind of practices in a specific language and cultural context is the subject of our presentation. The research project focuses on TV formats in Nordic context. The analysis of an interview material conducted amongst Finnish public service and independent TV producers highlights a constant uncertainty; the producers are totally dependent of the broadcasters that, again, are preoccupied by filling slots. A "free", or "independent "producer" can only deliver ideas, content that can address the predestinated audience groups. To deliver or propose something that is outside the box appears to rather impossible.

On the other side, by persistency, sticking to one own idea and to create new program ideas it is also possible to create new TV formats. The world of TV formats is not an equal one; the Anglo-American hegemony has made the TV distribution one sided. The life style, or life management programs rule; diet shows, remaking programs that are designed to meet the needs of a white, working class or middle class viewer. For the Nordic TV business, at least in Finland, the formula has so far been to adapt the many TV formats that is on the float. The model could be described as, on the one hand, producing-selling, and, on another hand, a buying-adapting logic. Some efforts has been recently to conquer the international format business with Finnish TV formats (a program

about social awareness and helping your neighbor, Duudsonit tuli taloon, and a live broadcast family entertainment, Putous) but the path to international success seems to be rather long.

25. Anna Zoellner,
University of Leeds, UK

Factual Production in the UK and Germany: Facing the Challenges of a New Broadcasting Culture
This paper focuses on the production culture in independent television production companies in the UK and Germany. In both countries there has been a shift from a predominantly public-service orientated broadcasting environment to a commercialised, competitive and consumer-orientated television industry, which carries implications for production practice and programming. In the course of these developments the independent production sector has gained greater significance but it is also particularly vulnerable to commercial pressures.

Based on ethnographic production research, this paper examines the experience of British and German television workers in the independent sector, and explores the way in which changed industry structures interact with traditional production cultures. It discusses the complex ways in which television workers adapt to such creativity-commerce tensions, highlighting the importance of professional identity, occupational values and genre traditions in this context.

Research results show that practitioners in the independent sector are, on the one hand, acceptant of their commercial supplier role and the creative constraints it entails and, on the other hand, critically reflexive about the production culture and their own role within it. The paper addresses the interplay of these competing values in the context of commercial commissioning strategies and discusses the consequences, firstly, for the professional experience of independent television production, and secondly, for the nature of the programmes created in these conditions.

26. Jeanette Steemers
University of Westminster, UK

Selling British Television in the Twenty-First Century
In the British media "home-grown" television programmes are frequently heralded as international success stories, attracting audiences and acclaim around the world. Costume drama *Downton Abbey* is a case in point as the most recently lauded triumph, selling to 226 countries. However, the success of *Downton,* particularly in the US, where it has become the most watched show on public service network, PBS, is indicative of changes within the broader UK production environment. The series follows hard on the heels of a long line of co-productions with PBS Masterpiece Theatre dating back to the 1970s. Yet this is not a BBC or ITV production, but a production by UK producer, Carnival, which has been owned by US-based NBC Universal since August 2008. Similarly another major British export, the children's series *Thomas and Friends*, is now part of US toy company Mattel's brands, following the purchase of UK-based HIT Entertainment in 2011 for $680m. Other UK super-indies under US ownership include Shedmedia (TimeWarner) and the Shine Group (News Corp).

Using Steemers's study of British television in the global marketplace, *Selling Television* (2004) as a starting point, this paper seeks to explain some of the shifts within the UK production industry and its drive for exports, First it considers changes in ownership driven by mergers and acquisitions, which have created larger companies, with international production capabilities, who are more capable of accessing funding in the crucial US market, and marketing and producing content on a global scale. Second it considers policy interventions, which have had an impact on Britain's ability to exports. This begins with the UK government's introduction of a new intellectual property rights regime in 2003 which allowed indies to retain rights and build assets (Chalaby, 2010; Steemers, 2004), before considering more recent interventions in 2012-2013 focused around tax breaks for animation, drama and video games. Third it considers the development of exceptional entertainment formats, which have altered the way the programming market functions, with Britain emerging as both a leading format creator and producer (Frapa 2009). Finally it considers the role of domestic

broadcasters in commissioning and funding content that may work internationally. Based on industry data (COBA, Ofcom), it is clearly apparent that public service free-to-air broadcasters (BBC, ITV) are still the main source of exportable programmes and formats, even if pay TV rival Sky continues to increase its investment in British production.

This analysis suggests that the understanding of 'national content' while still important is becoming weaker based on the international ownership of key production companies, the weakening spending power of domestic free-to-air broadcasters, the growth of formatted programming, policy interventions that invite further internationalisation of content, and continuing changes in the way that television content is likely to be distributed in future.

27.Jakob Isak Nielsen

Associate Professor, Aarhus University

House of Cards (2013) and The Paradoxical Role of Netflix.

Since the late 1990s when HBO ventured into original programming and launched its triad of *Oz* (1997-2003), *Sex and the City* (1998-2004) and *The Sopranos* (1999-2007) the competition within American TV series has been played out amongst three types of networks and corresponding economic models: series commissioned by advertiser-based broadcast networks, series commissioned by subscription-based premium cable networks and series commissioned by basic cable networks that rely on a combination of subscription and advertiser funding. Each of these platforms informs the audiovisual strategy of the respective series – most clearly as regards representational scope (e.g. language use, sex and violence) but also as regards stylistics, narrative orchestration, thematic concerns and genre choices (see Nielsen et al, 2011).

February 1st 2013 saw the launch of the first fully Netflix-funded series, *House of Cards* (2013), available exclusively on the company's streaming service (Netflix also had a share in *Lilyhammer* (2012-) but this series was commissioned by Norwegian NRK *in association* with Netflix and German distributor Red Arrow International. It also premiered on a flow TV-platform (NRK1) before being made available on Netflix as opposed to *House of Cards)*. The situation is interesting for a number of reasons. First, Netflix seems to enter into competition with the very conglomerates (particularly their premium and basic cable subsidiaries) whom they rely on for acquiring rights for streaming content. Second, all episodes of *House of Cards* were launched at once - a distribution method that may work well for some series but appears to undercut the week-to-week build-up of suspense and guesswork that crime series such as *The Killing* (AMC 2011-) rely on. Third, it raises questions about the very essence of the object of study. Can we even talk of *House of Cards* as a TV-series? This paper will discuss the implications of Netflix' venture into commissioned serial fiction, describing the company's paradoxical role in the market, the distribution strategy of *House of Cards* as well as estimating the stylistic, thematic, narrative and genre strategies of the show in relation to the norms and traditions of contemporary American TV series.

28. Katrine Broe Sørensen,

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Production Culture in the making. *Development and challenges of the independent television production industry in Denmark.*

Danish television consists of two major public service and two minor commercial broadcasters DR, TV2, and commercial TV3 and SBS. The launch of commercial television and TV2 in 1988 marks the beginning of the development of an independent production industry. This paper contributes to a discussion of possible challenges in the current market by introducing 3 historical stages in which the production industry's working conditions change. It focuses on the most recent stage of the industry's development in Denmark after 2009, where two central factors seems to influence the

sector significantly: First, the digitalisation of the television signal in 2009 contributes to new distribution channels for television content, which means greater competition among broadcasters for audience attention. In 2012 competition intensifies with the entry of streaming services in Denmark, which results in an increasing demand for national produced content. Second, a new situation surrounding TV2 is emerging as the main channel is loosing ground in the market due to fewer viewers and loss of advertising money. The paper argues that the structural development of the independent sector influences a production culture in the making.

Based on these findings, the paper suggests possible consequence and challenges for the production culture in the present media systemic context: The intensified competition between broadcasters could result in a concession-like market structure when broadcasters choose already successful companies and formats, which challenges the creative innovation and economy of the production culture. Furthermore, the independent sector will not be able to meet new demands due to lack of qualified labour even though the sector is a popular working environment. This indicates a paradox within the production culture itself. These questions will be tested in further empirical research.

29. Ranit Grossaug
The Hebrew University of Jerusalem

When Bourdieu Met Latour at Children's Television
Peterson and Ananad (2004) suggest researching technological changes as part of the production perspective; and indeed, technology has changed the viewing habits of audiences in the last decade in terms of new platforms, time shifting, and means of payment. These changes also influence the structure of communication organizations. In an effort to understand the role of technology in media production, I propose a new integration of two theories.

Bourdieu (1984) argued that when new actors enter a field they challenge old actors and alter it. Latour's (1992) actor network theory enables us to see technology as a social agent. Combining these approaches allows us to explain changes currently occurring in television production: they help us grasp how new technologies work as actors in a cultural field, how their affordances (Hutchby, 2001) are simultaneously unclear, in flux and transformative of business models, (Caldwell, 2006), and how human actors attempt to cope with them.

Aiming to clarify questions regarding the production of children's television, I conducted extensive ethnographic research at the Hop! Group, a central communication organization in Israel which broadcasts to pre-school children. Although small, Hop! is also a well-known and highly-reputed player in the global market. The combination of these characteristics and the need to engage parents and children in the context of regulatory and intrinsic moral restrictions aggravates of economic stress, in turn sharpening the dilemmas involved in coping with new technologies.

I witnessed changes in the structure of the organization and its modus operandi. Some of the changes included collaboration with other platforms or with human actors from different fields or those who have a seemingly 'natural' approach to technology. These changes can be best understood by regarding technologies not just as agents in Latour's (1992) sense, but as actors in Bourdieu's (1984) sense.

30. Paul Kerr
Middlesex University, UK

Classical British Television: Factual Television Style & Mode of Production since 1982 (with apologies to Bordwell, Staiger and Thompson)
To avoid attributing recent changes in television to either human agency (directorial auteurism, commissioner whim) digital technology (technological determinism) or the broader zeitgeist (reflection theory) I want to ask a naive question: Why do television documentary modes change in specific ways at specific times? To answer this question I want to rely on two sets of empirical data –

a two year AHRC-funded research project into television documentary (2010-2012) of which I was Co-Investigator, and 20+ years experience as a British television producer and director (1984-2007). One familiar explanation for such changes, of course, is that television is being transformed by, in the words of the call for papers of this very conference, "Digitalization, multiple media platforms and the mushrooming of television channels". However, most British television documentaries are still watched on TV, not the internet or via social media, so I focus here on recent developments in British television.

This paper examines the shift in British television documentary from vertically integrated broadcasters' in-house, producer-unit programme-making to commissioned-out, independent, package-unit production. Whilst much has been written about the economic and employment consequences of independent production, there has been little attempt to investigate its consequences on programming. By adopting and adapting the pioneering work on the independent production in Hollywood in the 1950s (Bordwell, Staiger & Thompson, 1985), particularly Staiger's observations about the shift from studio to location filming, packaging of talent projects, the casualisation of the workforce and subsequent multiskilling, generic hybridity and demographic targeting - this paper asks whether the recent parallel shift in British TV helped transform the forms and formats of British documentary. I want to consider independently produced TV Documentary or, in current terminology, factual television, as the primary site of - and partial explanation for - the most profound transformations of television programme forms.

31. Lea Gamula

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Educating a new generation of writers and producers for TV-series in Europe - developments at European film schools

While the adaption of TV-formats or TV-series in general are well researched, the perspective of TV production and teaching new ways of development, writing and production is not focused in terms of research yet, as well as the correlation between production, education and success. The success of TV-series in the global field shows interesting factors: the Scandinavian countries are really efficient and successful with their TV-series production in both national and international ways, beneath a lot of other factors, because of their adaption of US- American TV-production systems and a new way of teaching. But right now filmschools all over Europe start to focus upon the education in TV- series dramaturgy, writing and production. Remarkable is, that most of them use certain patterns which can be found in the US-system of film and television education and production, such as showrunner and writers rooms.

Educational systems should be seen as part of the production system, as the filmschools and the business grow more and more together. The contribution tries to show on the one hand the success of Scandinavian latest TV-series regarding the aspects of changed production and on the other hand the change of educational ways of teaching TV-series in a globalised view. Looking at Denmark and Scandinavie shows some first ideas, but the questions which are raised can be seen in a more universal way: What does it mean, if the whole educational filmschool system in Europe tries to change the education in some ways to an American one? What does the globalization and internationalisation of education mean for the product, the TV-series? Is changing the educational system and production a way to find out of for example Germany TV-series calamity?

32. Elisa Bertolotti

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Alternative paths in making TV animated series. A close observation

For some years I have studied, through ethnographic research, a limited number of animation projects currently in production. Two of those realities were working on animated television series. From different places, background and perspectives they were trying alternative paths to design TV series, from the production and distribution point of view. In Paris, Florent Lazare was making, in collaboration with the young production company Kawanimation, PFFUIT PFFUIT PFFUIT, a series about ecology. From a strong authorial perspective, he was trying solutions to seriality, to share the work and to delegate. The project was a Kawanimation's Investment and used the web as a sounding board to find substantial fundings to produce the entire series. In Berceto, Italy, Giacomo Agnetti, with his production company Magicmind corporation, had managed to make a pilot for a series about love in just two weeks with two persons, subverting the idea that to do a good product would be necessary exceptional means and time. In the transition to the collaboration with a more traditional and larger production company, he perceived the benefits, but also the limits on the structural planning changes. Both projects started without waiting that a traditional production for TV series was ready for them. On the contrary, both have put in place strategies to get to work on TV series looking for alternative channels through the use of digital techniques, web, multi-media platforms. Here I will explain these two cases trying to highlight the production and distribution projects as well as the procedural and technical aspects designed in relation to material limits (resources, people involved, time).