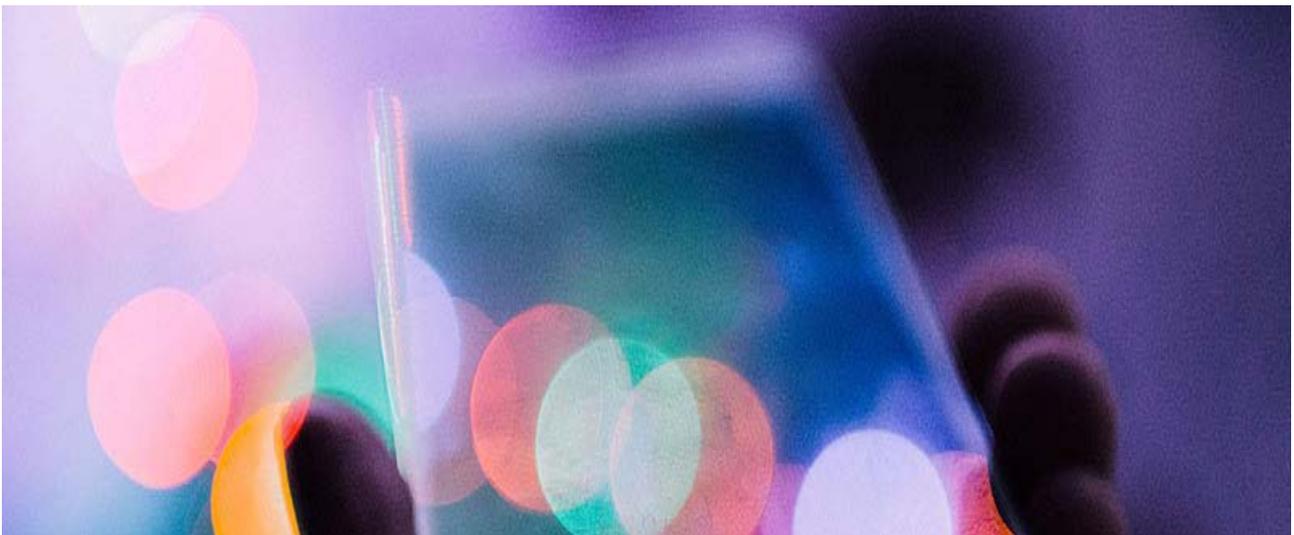


CMIP-seminar (3):

## *Creativity, Intermediaries and Genre in Media Industries and Production Research*

17.8. 2018, 1-5pm room 295, building 5335/Nygaard-bygningen



This CMIP-seminar's focus is on presentations and discussions of ongoing work and preliminary results from research that focus on how creative processes and practices are unfolding in the television industry and the publishing industry: How are theoretical notions of creativity useful in understanding the work of television producers? What is the role of gender and genre in the production process, the production culture and in the self-perceptions of an author? And what are the roles of screen agencies and other intermediaries in shaping the content produced?

The seminar includes the thesis-seminar based on Mads Møller Andersen's upcoming thesis. Associate professor Eva Novrup Redvall, University of Copenhagen, is invited as the opponent.

Reading material for the thesis-seminar will be available to the participant one week before the seminar. The seminar will be held in English even if some of the submitted material will be in Danish.

The seminar is open to all interested. Please send an email to [hbruun@cc.au.dk](mailto:hbruun@cc.au.dk) no later than August 8<sup>th</sup> at 1 pm if you would like to participate. Please check the CMIP website for any changes to the programme

<http://cc.au.dk/en/research/research-centres/centre-for-media-industries-and-production-studies/>

## Programme

1-1:15 pm	Welcome	Hanne Bruun
1:15-2:15 pm	<i>Cultural Intermediaries within Television and Film: Analysing the role of screen agencies</i>  (Abstract below)	Caitriona Noonan, Cardiff University, UK
Break		
2:30-4 pm	Ph.D.-thesis seminar  Ph.D. Project: <i>DR3 and the Creative Pressure</i>  The schedule: 30 minutes for presentation; 30 minutes for dialogue between Mads and Eva; 30 minutes for Q&As from the participants	Ph.D. candidate Mads Møller Andersen, Aarhus University, DK  Opponent: Associate professor Eva Novrup Redvall, Copenhagen University, DK
Break		
4:15-5pm	<i>The Power of Genres: The operative force of genres in creative work.</i>  (abstract below)	Associate professor Ana Alacovska, Copenhagen Business School, DK

Abstracts:

### ***Cultural Intermediaries within Television and Film: Analysing the role of screen agencies***

Caitriona Noonan:

Screen agencies are one of the most prominent pillars of publicly funded intervention in European film and television industries. These agencies are key brokers within the sector connecting creative projects to a specific locale through their funding, training, lobbying and heritage work. They engage in a diverse set of activities which extend beyond the borders of their nations including marketing specific locations and service providers to transnational production companies. In this way their remit is both cultural and economic. However, despite the growth of screen agency networks, there has been little critical research on their activities or their effectiveness. I argue in this presentation that this matters because of the invisible forms of power they potentially exercise through their decision-making and support, and draw on Bourdieu (1984) to critically understand how these agencies use expert knowledge and decision-making to directly shape cultural provision.

This presentation introduces the first large-scale comparative study of screen agencies within several small European nations including Wales and Denmark (and funded by the Arts & Humanities Research Council, UK). This project grows out of previous research of these nations and their creative sectors. The aim is to deepen and extend our critical understanding of the making of creative content and the ways in which cultural policy is materialised in practice. This paper argues for greater critical attention to the complex network of actors that exist in the spaces between cultural production and consumption. It considers some

of the conceptual and methodological challenges of analysing the effect of specific screen agency interventions. For example, how do we (or indeed can we) assess the substantial financial investment given to HBO to film *Game of Thrones* in Northern Ireland and Croatia by the respective screen agencies? Ultimately, the project asks whether screen agencies enable a more sustainable film and television sector and how can they promote the delivery of more culturally diverse content.

## **BIOGRAPHY**

Dr Caitriona Noonan is lecturer in Media and Communication in the School of Journalism, Media and Cultural Studies (JOMEC), Cardiff University. Her research is in the areas of television production, creative labour and cultural policy. She is currently leading a two-year, AHRC funded project: *Screen Agencies as Cultural Intermediaries: Negotiating and Shaping Cultural Policy for the Film and TV Industries within Selected Small Nations*. In 2015 she was part of a successful bid to the AHRC Research Networking Scheme for a project on 'Television from Small Nations' The network with Dr Ruth McElroy (University of South Wales) and Dr Anne Marit Waade (Aarhus University), together with industry partners: the European Broadcasting Union, Royal Television Society (Wales), S4C (Wales) and TG4 (Ireland). The network drew together TV professionals and academics from a range of disciplines to address the specific challenges and opportunities facing broadcasters and producers in small nations.

## **The Power of Genres: The operative force of genres in creative work**

Ana Alacovska

The presentation probes the power of genres to influence creative work and cultural production. Current sociological studies of creative/cultural/media industries theorize genre merely as an upshot of collective boundary ascription and categorization processes, institutional efforts at cataloguing and indexing large media output, as well as marketing strategies for labelling and assigning genres to recognizable audience categories. In contrast, I argue that genres, owing to their internally patterned, structural, formal and functional properties or specificities, get into action in cultural production; they provide the guidelines for appropriate doing, behaving and thinking. Genres, in other words, possess the power to influence, shape and construct the institutional, organizational, collaborative and professional decision-making processes and future expectations in creative industries, rather than being merely the outcome of past and path-dependent collective and social action. This article strides with recent heterogeneous scholarly efforts (Bruun, 2012; 2010; Lena, 2012, Beer, 2012; Born, 2005) at revitalizing the category of genre in all its complexity for the study of the sociological processes of creative work and cultural production. In doing so, the possibilities of developing a genre-oriented study of creative work that takes genres seriously in their formal, semiotic and structural guises, are discussed. A genre-centeredness of creative work studies seems especially propitious for the investigation of the enduring and opaque workings of power structures, collaborative asymmetries and exclusionary work ideologies that more often than not legitimize and even propel social inequalities and outright discrimination in and around creative workplaces.

Empirically, I look at how, two popular fiction genres, those of crime fiction and travel literature exert unconscious, yet obdurate influence over the ways in which competing actors, both institutional and individual, work collaboratively, institutionally and professionally in their respective fields of Scandinavian crime fiction publishing and global travel content industries.