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Abstracts

Division 10

Television and Film Studies

Thursday, 17 August

15.30-18.00

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Generation War – Generating debate: On the emergence of transnational public spheres around historical TV drama

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"I am afraid that a lot of young people will watch this film and not necessarily in the UK, in Germany or in Poland, Russia or other places, [but] maybe in Latin America or in Asia [and] this will be the picture of the Second World War that they will remember and this is disturbing."

Witold Sobków, Polish ambassador to the UK on BBC2, 10 May 2014

Sold to 148 countries, availble on Netflix, on Virgin Atlantic's in-flight entertainment and illegally streamable online, The World War II drama *Generation War* (D 2013) has truly gone global. While this is not a novelty for dramas about WWII, it is a novelty for a German fictionalization of the War years. The German media announced the mini-series as a "milestone in German memory culture" (Leick, March 25, 2013), because it aimed at creating a dialogue between the fading war generation and their offsprings about both wartime suffering and crimes. Viewed by a quarter of the German TV audience on the public service broadcaster ZDF and accompanied by documentaries, debates and extensive press coverage, the series successfully engaged the German public sphere. When exported, however, the decidedly German perspective on WW II revealed faultlines in European memory culture, particularly between Germany and Poland and, by proxy, also the UK.

This paper comparatively analyses the development of the debates in the national and the transnational public spheres in these three countries. First, the framing of the drama by the broadcasters' marketing and scheduling strategies is analysed. Subsequently the press reactions in Germany, Poland and the UK between 2013 and 2015 are surveyed. The material examined consists of the ZDF's marketing material, a selection of 100 articles from the German and 30 from the British press, one German documentary and three televised talk shows about *Generation War*, by ZDF, TVP1 and BBC2. Public sphere theory (Habermas 1989, 2012; Dahlgren 1995, 2009) and transnational memory studies (Assmann 2006, 2013; Rigney 2012) form the theoretical background to this study.

This case study shows how the negative reactions to *Generation War* and the critical framing by foreign media helped to surmount the German public's retreat into the comfort zone of remembering German suffering. Due to the Polish reactions, the ZDF also showed the Polish World War II drama *Warsaw 44* (PL 2014), it co-produced a documentary with TVP and changed its scheduling for *Generation War*'s repeats. In contrast to Aleida Assmann who concludes that the series "dealt a heavy blow to Donald Tusk's politics of

dialogue" (2013), this paper argues that way the Polish and German media networked around the drama suggests that it works towards a dialogic memory and eventually a European perspective on World War II. At the same time, this case study reveals the distinctive role that linear broadcasting and particularly public service channels play in stimulating and shaping the critical reception of national and transnational TV drama. Such programming is lacking at the online streaming services that proliferate fictionalizations of historical and contemporary conflicts worldwide. Illiberal, nationalist reforms of PSBs like they currently happen in Poland also threaten these cross-border conversations.

So, on the one hand this study highlights transnational TV dramas' potential for opening up national perspectives and fostering transnational debate about past and current global conflicts. On the other hand, it reveals the challenges that the free flow of TV drama across borders poses to transnational dialogue about issues of global concern.

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Meaning making in the age of global circulation

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In a media landscape that is more than ever coined by a global trade of content as well as global circulation of meaning the question of the underlying mechanism of the circulation of cultural products becomes even more pressing than before. Within this setting, fictional formats have their own economics, in terms of monetizing aspects as well as in terms of the production of meaning by audiences. The formats allow their audiences to negotiate, broach the issue and remix discourses without necessarily addressing them directly in a local context. The case of Danish Drama TV Series thereby serves as a case to dig into these mechanism that are viral at the level of production, textuality and reception; and it digs in its transferal from a specific geo-cultural location into various kinds of cultural contexts. For instance, in such a context the present discourse of emancipation vs. a backlash – as witnessed in the recent American elections – finds its equation in the strong female protagonists present in Danish crime and drama series. How and why do audiences from different cultural backgrounds and from different socio-political conditions of gender equality negotiate this topic and appropriate it to their everyday lives?

This current study is part of a bigger research project – "What makes Danish TV Drama series travel?" (located at Aarhus University) and presents results form a comparative study of two geographically distinct regions – Germany and Argentina – to shed light on the specificities of the media landscapes as well as on the audience preferences that enabled the formats to successfully "travel" to these distant places.

Taking the argument of Straubhaar (1991, 2007) and his concept of "cultural proximity" as a starting point, this paper empirically explores the specific ways and strategies of audiences in attributing meaning and relating to identificatory concepts of self and others offered by series within a different cultural context. The assumption is that television series can serve as a "container" of narrations, stereotypes, concepts of self and others that can function as an archive of imaginations of regional, national or trans-national representations to which the audiences can relate to. This is possible for several reasons: because they recognize themselves in the text; because the text (via story, audiovisual staging, narrative pattern, etc.) appeals to a "desired proximity of modernity" (Iwabuchi, 2002), (for example, as Denmark representing an idealized society of social stability, state welfare and gender equality); or because they may be read similarly by different cultural and 'national' audiences because of the "transcultural state" of the world where cultural commodities are interpreted similarly by audiences from all kinds of cultural backgrounds.

The study employs a method mix that is adjusted to the two different context: While in Germany Danish drama series are broadcasted to a broad audiences by ZDF, audiences in Argentina are more dedicated fans that can only access the series via online channels. Two different sets of methods – offline qualitative methods (focus groups, interviews, audience ratings) as well as online ethnographic methods and an online survey are combined to meet the two specific conditions.

Provocative television production

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Instead of looking into the changing of viewing habits and technological developments[1], it is intriguing to study the actual television content delivered via broadcast television. Also television content has changed over the years more activating. It seems that today's television needs to be somehow shocking in order to attract viewers. I have launched a term, *provocative television production*, which simply refers to content that is in some way disturbing the common values, norms, and even morality.

The moral and value issues of television have been studied globally for decades[2], but not recently in Finland[3]. I argue that the provocative nature is no longer channel or format restricted – it passes also the content on the more 'respectful' channels in Finland as well. The study is in its beginning, but classification process that bases on coding and identifying themes has already been started.

The methodology used

The topic is approached through a) discourse analysis on television content (2005-2020) (2016-2020), b) internet inquiry to viewers (2017 & 2018), c) content analysis of press & rhetoric (2017-2020) and d) interviews of the production/channels (2018).

Theoretical framework

The approach of the study is both multidisciplinary and intermedial. It bases on qualitative content analysis and reflects with discourse analysis and theory of diagnostic critique. Through these, it is possible to come up with a perception of state of the current society by analyzing popular media.[4]

Research material

The material constitutes of: selected television formats & multiplatform material and media observation from the press. The existing discourses will be approached and categorized through discourse analysis on television content (formats that represents discourses of value & moral + the online material/paratexts) and content analysis of the press and actualized rhetoric (Finnish online magazines Iltalehti & Iltasanomat and their highlighted topics concerning the selected exemplary formats). In addition to content analysis, also online survey and interviews will take place in order to fully comprehend the phenomenon.

The key findings (in-progress)

Provocative discourses & themes	Example TV-shows
The discourse of obscenity (=gender issues & sexuality)	E.g. Temptation Island, Paratiisihotelli, Amerikan unelmavävy
The discourse of abnormality (=otherness, differentness)	E.g. Erilaiset äidit, Toisenlaiset perheet, Jodie Marsh & D-dokumentit,
The discourse of bullying (=desecration)	E.g. Hottikset, Suomen huonoin kuski, Olet mitä syöt, Katastrofikokki
The discourse of morbid/ macabre (=violence & homicides)	E.g. Making a Murderer (Kuoleman synnit, Murha tulee kaupunkiin)
The discourse of spectacle (= combines all the above, the approach is extravagant around the topics)	E.g. Voitolla yöhön, Huippujengi, Maria Hintikka show

Table 1. The provocative discourses detected. Categorizations will be updated.

Provocativeness seems to be predominant factor in both domestic and transnational formats. The detected discourses (+ the preliminary results from the press visibility) will be presented if accepted.

Television is struggling in order to attract viewers. The so-called death struggle of television and its existence does not necessarily have to do anything with the technical aspect, multiple distribution channels & changing of viewing habits but more with quality of the content, or the lack of it to be precise?
The overall results give information on where the provocative choices in the production originate from and why – are they given to us or do they actually originate from the needs of the today's viewer? Are we numb for everything normal and how far will television eventually need to go in order to shock its viewers?
Through this research, the society will gain important knowledge on the current TV-content and the moral- and value discourses it reflects. It will also update the current state of Finnish television content as a factor for maintaining or dissolving societal values.

[1] Pauliina Tuomi, Inviting the Audience – Interactive, Participatory, and Social Television in Finland. Doctoral thesis (article-based). Department of History, Culture and Arts Studies. Digital culture, University of Turku, 2015. http://www.doria.fi/handle/10024/104891

[2] For example Jamie Watson & Robert Arp. What's Good on TV? Understanding Ethics Through Television. Wiley-Blackwell, 2012; Tim Dant. Television and the Moral Imaginary: Society through the Small Screen. Palgrave Macmillan, 2012; June Deery, Reality TV, Cambridge: Polity, 2015.

[3] -E.g. Alasuutari 1996; Rautajoki 2006; Salomäenpää 2010.

[4] Douglas Kellner. Mediakulttuuri. Tampere: Tampere, 1998.

Ratings behaving madly: Danish TV drama's fortuitous success in Australia

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This paper investigates the surprising success of Danish TV drama in Australia via a quantitative study of audience ratings.

Method and theory

We use OzTAM's metropolitan TV ratings data to explore the characteristics of the audience for Danish drama programs in Australia. Using the larger metropolitan sample provides the advantages associated with a large sample size. We purchased OzTAM audience and universe estimates by gender, age and educational attainment for Danish drama series broadcast in Australia since 2005 and for a sample of similar-genre Australian and foreign-language drama series. We compiled the data to calculate average audience and share per episode for each series, and tested for differences between demographic groups. As OzTAM ratings data is provided pre-aggregated rather than at respondent level and we did not have access to variance estimates, we used statistical inference tests for aggregated proportions to test the differences in estimated share across demographic groups, using z tests for gender as it is binomial and the Marascuillo procedure for the multinomial categories age and education.

Findings

Since the turn of the millennium, Danish drama programming has occupied increasing amounts of screen time on Australian SBS's television broadcast service, and attracted a growing audience, making Danish drama a vibrant offering in mainstream television in Australia. Australia and SBS thus stand out as the only country/broadcaster outside of Denmark's wider geo-linguistic region of the Nordic and Central European markets to acquire Danish TV series prior to the relative success of *Forbrydelsen* in the UK. *Rejseholdet*, *Ørnen*, *Nynne* and *Anna Pihl* for example were all broadcast on SBS prior to the broadcast of *Forbrydelsen*, which again was scheduled on SBS one year prior to its broadcast on BBC4. The explanation for this seemingly great openness to non-English-language content is partly found in the remit of SBS. SBS was founded in the 1970s to provide a place for 'special' broadcasting content, in particular multicultural programming in both television and radio, and the broadcaster thus provides a cultural link for migrant communities in Australia as well as a window on the world for all Australians. However, as the Danes are by no means a significant migrant community in Australia (as opposed to for example the English, Italian, Greek, Lebanese or Chinese communities living in Australia), the most important reason why Danish series in

particular are occupying increasing amounts of screen time is the simple fact that SBS' viewers seem to really like them.

This appreciation has seen continuous growth in the hours of Danish content programmed by SBS throughout the 2000s. Total hours of Danish language programming broadcast by SBS, for example, has increased from 20 hours per year in 2001-02 to a high of 157 hours in 2009-10, settling to around 100 hours a year from 2011-12—an overall average increase of 15 per cent per annum. The increase in hours of Danish language programming on SBS coincides with growth in the audience for Danish drama series. Between 2005 and 2016, for example, both the average audience per episode for the first run of a Danish drama series and its average share have grown by an average of 3.3 per cent per annum. This rate of growth is more than eight times that of SBS's total annual share for people aged 16 years and over, which grew at an average 0.4 per cent over the same time period. As well as attracting a growing audience, Danish dramas also tend to attract larger audiences than other foreign language dramas on SBS although they do not, of course, come close to out-competing English language dramas of a similar genre.

Friday, 18 August

09.00-10.00

Helles, *The composition of international success*

Lai, *Co-producing television series: A network analysis of co-producers and distribution in Europe*

The composition of international success

Rasmus Helles and Signe Sophus Lai, University of Copenhagen

Danish television series have in recent years enjoyed an unprecedented level of international success, with series such as *Borgen* (2010-13) and *The Killing* (2007-12) travelling to multiple countries in Europe and beyond. Several explanations for the success have been put forward – ranging from aesthetic and thematic qualities such as identification of Nordic Noir and the prevalence of strong female characters (Agger, 2005; Jensen and Waade, 2013; Wille and Waade, 2016), over particular modes and principles of production (Redvall 2013), to the efficiency of the sales apparatus (Degn et al., 2015; Jensen et al., 2016).

This paper presents a quantitative content analysis (Krippendorff and Bock, 2009; Krippendorff, 2013) of the first episode of the 24 drama series that were produced in Denmark between 2005 and 2014 in order to characterize the series that travel well (defined as reaching five or more European markets) compared to the series that do not. Typically, content analysis of television series is focused on identifying bias, for example in the portrayal of women or minority groups (Gerding and Signorielli, 2014). In this analysis, we extent the coding frame to include aesthetic features in addition to narrative and character motivations and actions (Eskjær and Helles, 2012), similar to the landmark study of the Hollywood style by Bordwell, Thompson and Staiger (1985).

The paper contributes to the analysis of why series travel by taking a comparative look at all series produced in the period of study. Using principal component analysis, we identify similarities and differences between the series across a broad range of visual, narrative, and thematic dimensions, and describe what makes the travelling series stand out, and what they have in common with other Danish series produced in the same period.

We show that there are systematic differences in terms of formal characteristics, narrative style, character interaction, emotions and themes between Danish drama series that travel and series that *do not*. Furthermore, the findings suggest that previous explanations of what makes Danish series travel, emphasising the distinctive *Danishness* of the series, need to be balanced against the characteristics of series that *do not* travel. The analysis suggests that character interaction in well-travelled series is characterized by a higher emphasis on the expression of emotions, whereas less travelled series have a higher share of passive characters. Likewise, characters in well-travelled series tend to be more pragmatic and/or sad, whereas characters in non-travelling series tend to be more aggressive or violent. Also, well-travelled series place more narrative emphasis on questions of politics and the family, whereas less-travelled series emphasize material goods to a higher degree. In terms of visual aesthetics, the well-travelled series make

more extensive use of monochromatic lighting, and scenes play out in institutional settings (such as police stations, schools or factories) in well-travelled series, whereas the less-travelled series have a higher proportion of scenes set in private homes or suburban exterior locations. We conclude the analysis by linking the traits of the well-travelled series to notions of cultural proximity and cross-cultural recognisability, and note that elements of the well-travelled series are more likely to be understandable to audiences across different cultural borders, since they reflect more universally recognizable content or styles.

Co-producing television series: A network analysis of co-producers and distribution in Europe

Signe Sophus Lai and Rasmus Helles, University of Copenhagen

This paper presents a network analysis of television co-production structures and distribution patterns in Europe over a four-year period (2011 to 2014). We map the broadcast of co-produced television fiction across a range of 62 public service and commercial channels in a sample of 12 European countries. In our analysis we look only at intra-European co-productions that involve at least two of the 12 countries. As such, this data reflects the entirety of what has been *shown* – not what has been *produced* – in the period. That is, this is not an inventory of the total market for co-productions in Europe, but it does give a robust indication of the broadcast patterns of co-productions. In this way, the market choices of the range of television broadcasters in the 12 countries will be analysed to give an indication of the way co-productions has led to cultural encounters across these countries. In doing this, we will address questions like: Which countries constitute the key nodes in this European co-production network? What are the most common co-production constellations and pairs? And where do co-productions travel to, inside as well as outside the immediate co-production circle?

The paper presents findings achieved using a novel, empirical approach to the difficult problem of actually identifying the scope of co-production and the patterns of regional collaboration in co-production. Mapping European co-productions in a comprehensive way is difficult, since many co-productions are made, and no centralized documentation of television co-productions exist. By using ratings data on all television series aired across the 62 channels in our sample (which covers approximately 80% of all television viewed in Europe), we derive information of the following topics:

- Which countries do co-producing companies come from?

- What constellations of co-producing countries are most common?

- Where are co-productions from the most common constellations shown?

- How many countries do co-productions reach, and how does co-production reach compare to the reach of single-country productions?

Our analysis departs from a cluster analysis of co-producing countries, which shows three main clusters of co-productions in Europe: A Scandinavian cluster, a Central European cluster and a South European cluster. In addition to these main clusters, we find a range of smaller, dyadic co-production groups (such as French-

Belgian co-productions) which account for a relatively large (~25%) share of the total (N=461) co-productions in our data set.

The analysis of co-production clusters clearly show that the patterns follow either linguistic similarities (as in the case of Scandinavia and Southern Europe) and/or cultural proximities (Pastina and Straubhaar, 2005; Straubhaar, 1991; 2007) to a very pronounced extent.

The paper also analyses the degree to which co-productions can be said to be helpful in garnering cultural encounters (Bondebjerg, 2017), which is a frequent political motivation for supporting and promoting co-production. We do this by looking at the number of countries reached by co-productions and comparing it to the reach of single-country productions. Our results show that co-production is a successful strategy for promoting cultural encounters, since co-productions on average travel furtherer than single-country productions.

Friday, 18 August

10.15-12.00

Bruun, *Scheduling and 'continuity' in the third television paradigm? A production study*

Rautkorpi, *Media professionals meet their audience: Reflections on the co-creative audio-visual working process with amateurs*

Pajala, *Making an "international" TV company: Finnish commercial television MTV's co-productions with partners from socialist countries from the 1960s to the 1980s*

Scheduling and 'Continuity' in the Third Television Paradigm? A Production Study.

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The amount of research on the on-air schedule as an important textual feature of television is small. And the focus on the *production* of this text is even smaller. Recent contributions addressing this issue in the digital era are Caldwell 2003; Doyle, 2013; Johnson 2013; Ihlebæk et al. 2014; Van den Bulck & Enli 2014a, 214b and Bruun 2016a. This paper aims to contribute to this emerging body of research in television studies, and it presents findings from a production study of the changing production culture of schedulers and continuity-producers in Danish public service television. The paper argues that the on-air schedule is a genre produced by media professionals on par with the different genres of television programming (Søndergaard 1994; Bruun 2016b). However, the conceptualisation of this genre among the producers is presently changing due to the growing tensions between a linear and an emerging non-linear television paradigm.

The paper is based on a case study of the work of schedulers and continuity producers for the main channel of the Danish public service provider (PSP), TV 2. The small Danish market (5.5 mill.) is dominated by the two PSPs: TV 2 and DR, with a combined share of 70%, and TV 2 has a share of 36%. The very powerful position of the PSPs in Denmark is however challenged. A mix of commercial breaks and subscription funds the six channel-portfolio of TV 2. This means that the traditional business model of linear television is hugely important for TV 2, even if the audience is moving towards an increasingly non-linear use of television. TV 2 also offers a streaming service funded by subscriptions: TV 2 Play.

The findings show that the tensions between a linear and a non-linear television paradigm have a profound impact on the production practises involved. Above all, a new and fundamental uncertainty regarding what on-air scheduling entails marks the production culture in two ways. First, the traditional working practises inherited from the linear television paradigm are, on the one hand, no longer sufficient to 'herd' the audience towards the economically and politically important 'green pastures' in the portfolio. On the other hand, the production of the on-air schedule has become more important than ever in order to secure an audience of scale. The efforts to brand the provider's communicative ethos have therefore become an increasingly important part of the genre schemata structuring the production culture. Second, the uncertainty shows itself in new insights from a 'work-in-progress' on what is needed to do 'good' scheduling in the ecology of both linear and non-linear platforms offered by the provider.

Based on these disruptions to the genre schemata experienced by the schedulers and continuity producers the paper will finally argue that the contours of what might be a 'third television paradigm' is emerging. This paradigm entails a co-existence of linear and non-linear television and perhaps even a merger between the two. It is being produced by these professionals trying to bridge the tensions between the linear and the non-linear, and to secure the survival of the company and especially its most important activity: the main channel. However, the traditional business model of linear television is becoming increasingly problematic if commercially funded PS-television has to be able to stay strong and develop on the small Danish market in the digital era.

Media professionals meet their audience: reflections on the co-creative audio-visual working process with amateurs

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Distributed cognition and retrospective sense making are nowadays celebrated as promising innovation strategies for media management and production (Küng, 2008). The presentation is based on a case study elaborating how the possibilities of distributed cognition have been realised and utilised in three audio-visual media productions through co-creation with the audience. The data were collected during the year 2016. There are three Finnish media productions based on employees' own innovations and they are as follows:

1) A popular music entertainment series featuring ordinary people as presenters, who were also ready to share their life stories. This was a prime time series with over one-million-person audience and three top awards.

2) A documentary on a world-famous Finnish band's global fans, who were shooting their video stories for the TV documentary and its accompanying Web series.

3) A documentary series about police officers and their clients during night shifts in Finnish towns. The series was screened in half an hour episodes daily.

The study drew on ethnographic interviews, where the audiovisual professionals, that is TV producers, scriptwriters, and directors or cameramen, described their respective work processes and solutions in detail. In all three cases, the interviews with the professionals were conducted in authentic surroundings and step-by-step during the TV production process. The data also included correspondence with the participating citizens. Qualitative content analysis of the end products, that is the episodes of the series or TV documentary/Web series, were maid. The end products were also used as stimuli in a couple of stimulated recall interviews when the professionals reflect their working process. In the latest generation working life under the co-creation theme, the key question is the quality and the continuity of interaction between the co-creating participants (Victor & Boynton, 1998). Furthermore, in the light of the new innovation thinking, utilising diversity in encounters is an essential approach for obtaining alternative viewpoints, leading to innovative results (von Hippel, 2005; Van de Ven, Rogers, Bechara & Sun, 2008). The crucial research questions ask about the quality of interactions among the participants of the co-creative audiovisual production process and whether there is a place for response and reflection in the participants' encounters (Shaw, 2002). The prominent question is also how the televisual and documentary means were used in co-creation. Consequently, the developmental objective of the research is to challenge the self-evidence of

industrial reflections in media production (Caldwell, 2008). In activity theory framework (Engeström, 2008), the aim was to promote professional learning about co-creation and to find new possibilities in acting with the amateurs and in reaching the audience. During the interviewing process the interviewees described their own zone of proximal development (Vygotsky, 1978). The study is also anchored on the field of technology-enhanced professional learning (Littlejohn & Margaryan, 2014). According to this framework, mediating tools like new digital production technologies and new ways of organising work do not merely support learning but, instead, they transform how we learn and how we come to interpret learning (Säljö, 2008). These questions are connected to the professionals' new agency and identity in co-creation (Holland et al., 2001).

Key literature concerning the method:

Küng, L. (2008). Strategic management in the media. London: Sage.

Shaw, P. (2002). Changing conversations in organizations. London: Routledge.

Making an "international" TV company: Finnish commercial television MTV's co-productions with partners from socialist countries from the 1960s to the 1980s

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Co-productions have become increasingly important for European television in the recent decades. However, European co-productions have a long history that has so far received little scholarly attention. In this paper, I discuss Finnish commercial television MTV's co-productions with partners from socialist countries in the 1960s, 1970s, and 1980s. While both academic research and popular memory have framed MTV as a source of American-style entertainment, MTV in fact maintained active connections with the television industry in Eastern Europe, importing both fiction and documentaries from socialist countries, selling advertising time on Hungarian and Romanian television to Western European advertisers, and co-producing programmes with socialist television organizations.

MTV first collaborated with a socialist broadcaster in the late 1960s, when it produced the quiz show *Naapurivisa* ("Neighbourly quiz", 1966–1970) with Estonian television. MTV began to develop its international activities in earnest with the establishment of a Foreign Service unit in 1970. According to its own estimate, MTV had produced few programmes good enough for the international market by 1970. As MTV was hoping to turn itself into a television company of an international standing, co-productions served several goals at once: developing relations with foreign television companies, offering opportunities for professional development, and creating programmes good enough for the international market (some of the co-productions won prizes at international festivals and were successfully sold abroad). MTV sought both Western and Eastern co-production partners, producing a string of programmes with television organizations from socialist countries in the 1970s and 1980s.

MTV's co-productions with socialist television broadcasters were creative collaborations, where professionals from different countries worked on the programmes together. Most co-productions were documentary and entertainment programmes, rather than drama. In terms of the number of programmes, the Soviet Union was the most important partner. Most co-productions with Soviet collaborators were documentaries about Soviet society and culture with themes (e.g. women's social position, notable authors, musicians and filmmakers) that were in line with the goals of Soviet cultural diplomacy. Co-productions with Estonian television followed a different agenda, promoting Finnish–Estonian cultural ties with documentaries about the history of Finno-Ugric peoples and live entertainment. Apart from the Soviet Union, MTV

collaborated especially with East German, Polish, Czechoslovakian, and Hungarian television. MTV regularly co-produced entertainment programmes with these countries from the late 1970s to the early 1980s. Their co-produced documentaries covered a range of topics from Sami culture to Bertolt Brecht's exile in Finland and a whole series about African countries.

I will argue that MTV's co-productions with socialist partners challenge some established ideas concerning the culture of commercial television in Europe. In studies of European television history, commercial television is typically associated with the West, entertainment, and American influences. However, all socialist countries had television advertising, which made them practical partners for MTV – the lone commercial television company in the Nordic countries at the time. The contents of the co-produced programmes show that it was possible to integrate discourse supporting socialist societies in a commercial television environment even outside the socialist bloc. Moreover, while MTV is today primarily identified with entertainment, the documentary genre best served its international efforts; despite attempts to widen the range of exported programmes, MTV found most success with documentaries.

Theoretically and methodologically, the paper builds on television studies (especially conceptualizations of commercial television and television genres) and media history. It contributes to emerging research on television co-productions and socialist television history. The research material consists of archived television programmes and scripts, documents produced by MTV (annual reports, press releases, promotional material), and Finnish press articles about the co-productions (schedule listings and articles in the television magazine *Katso* and MTV's press clipping archives).

Friday 18, August

15.45-17.15

Hiltunen, *Documentary film and the challenges of the migration crisis: Unknown Refugee and Fire at Sea*

Dahl, *Immigrant humour in the Scandinavian public sphere*

Jakobsson, *Hierarchies of speaking and being heard: Voice and social class on television*

Documentary film and the challenges of the migration crisis: *Unknown Refugee* and *Fire at Sea*

Kaisa Hiltunen, University of Jyväskylä

The current migration crisis presents ethical challenges for filmmakers. How to portray refugees in a way that enables them to be seen as subjects instead of as objects and victims, in other words, without merely confirming preconceptions? Two recent documentary films *Unknown Refugee* (Finland, 2016) and *Fire at Sea* (Italy, 2016) approach the crisis from different angles, but both raise issues related to seeing and visibility, humanity and otherness.

According to the director Hamy Ramezan, *Unknown Refugee* was a reaction to the prevailing way of representing refugees as an anonymous "flow", which only victimizes and strengthens prejudices. *Unknown Refugee* observes the refugees' journey across Europe from a close range while Ali Jahangiri, a former refugee just like Ramezan, talks to the people they meet along the way.

Gianfranco Rosi emphasizes in *Fire at Sea* the gap that exists between refugees and ordinary Europeans through the example of the island of Lampedusa. The 12-year-old protagonist's problems with sight become a symbol of indifference.

Unknown Refugee tries to save the refugees from anonymity by giving them voice and by filming them in long takes and close-ups in which they gaze at the camera; in other words, by emphasizing their individuality. *Fire at Sea* spends most of the time filming local people, but finally shows refugees too. The film presents images of suffering and despair, and reveals the system that segregates the refugees from other people.

Both Ramezan and Rosi are keenly aware of the ethics of cinematic representation. Therefore, the paper asks what strategies they use in order to raise awareness of the crisis and to avoid only repeating processes of othering.

The paper leans on the film theories of Vivian Sobchack, Jane Stadler and Bill Nichols. Sobchack and Stadler emphasize that cinematic expression is always expressive of the attitude of the filmmakers and that cinema enables us to share someone else's perception; both the filmmaker's and those filmed. The particular aesthetic strategies used in films contribute to how we see in films. Here lies the key to cinema's ethical potential.

Bill Nichols (1991) has developed an *axiographics* to study the relationship of the documentary filmmaker to the historical world s/he represents. Essential to this perspective is to ask how the ethical stance of the

filmmaker becomes visible and known through the medium to the viewer. Nichols has categorized cinematic gaze into for example *interventional gaze*, human *gaze* and *clinical gaze.*

This study uses the findings of cinematic ethics and Nichols' categories to analyze the strategies of representation in *Unknown Refugee* and *Fire at Sea*. Besides close reading of the films, it asks what kind of an encounter the films seek to create between the spectator and the refugees.

Philosophically this study draws from the insights of philosophers Giorgio Agamben and Jacques Ranciere. Ranciere has talked of the possibilities that art offers for thinking otherwise, for seeing new constellations of possibilities. Agamben has argued that gesture is the true element of cinema, and that cinema has a lot to offer in the realm of ethics and politics. This paper argues that documentaries about the migration crisis need to be considered in a manner that connects ethical, political and aesthetic issues.

Immigrant humour in the Scandinavian public sphere

John Magnus Dahl, Universitetet i Bergen

The social and political functions of humour have been investigated and theorised from different perspectives (Billig 2005, Davies 1982, Meyer 2000). An important part of this has been the study of immigrant satire and comedy: where the comedian and/or the target of the joke belongs to the immigrant population (Gillespie 2003). This subject area has been little investigated in a Scandinavian context. Furthermore, no studies have compared the three countries, or had a public sphere perspective.

This paper will provide a historical account of immigrant humour on Scandinavian television from 1970 till today, including its media reception. The goal of the study is to answer *how immigrant humour has contributed to the wider public discourse on immigration in the three Scandinavian countries.* In addition, the study aims at illuminating and explaining differences in the area between the three countries. A historical-comparative perspective is interesting because it can highlight how humour may have played different roles in changing contexts and similar, yet different public spheres.

The method will be historical method: Systematically collecting, viewing and classifying immigrant humour broadcasted on Scandinavian television, as well as its media reception. The theoretical framework will be public sphere theory, more specifically Habermas' (2005) notion of the wild public sphere. In addition, theories of the social functions of humour (Bakthin 1968, Billig 2005, Freud 1960) will be used to understand the different ways comic popular culture may have contributed to the wider discourse on immigration.

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Hierarchies of speaking and being heard: Voice and social class on television

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How is the opportunity to speak allocated between different social groups in the media? The personal and political importance of having voice has recently gained theoretical attention within the field of media studies. For example Couldry (2010) has argued that voice is a question of democracy and social justice and that social organization, including the media, should foster people´s abilities to speak and be heard. This paper presents a study of the distribution of voice on television in different genres and the relevance of social class for explaining the distribution of voice. The study operationalizes the theoretical notion of voice by asking the questions: who gets to speak to whom on television and under what circumstances?

Based on a content analysis of television in Sweden the results from the study show that people from different classes rarely speak to each other on television and that when they do voice is distributed in a highly unequal way. Whereas upper class people frequently speak to people from the working and middle classes, they are rarely spoken to by members from a class position below their own. Television thus constructs a social hierarchy of voice and authority that reproduces and legitimizes already existing social hierarchies. The analysis covers news, fiction and reality programming using a representative sample of the entire televisual output from the five largest TV channels in Sweden during one year.

Saturday, 19 August

10.15-12.00

Puijk, *Minute for minute: Slow TV in Norwegian public service television*

Johansen, *The shaping of the modern Arctic landscape in films from the North of Norway: Negotiating landscape in Northern regional films*

Stiernstedt, *The country, the city and the "real man": An intersectional perspective on Swedish reality television*

Minute for minute – slow-tv in Norwegian public service television

Roel Puijk, Inland Norway University of Applied Sciences

Since 2009 the Norwegian public-service broadcaster NRK has been experimenting with 'slow' or 'minute-for-minute' television. The climax was a five-day continuous live broadcast of the coastal express along the Norwegian coast in June 2011. This was a successful event that attracted much attention also abroad (Puijk 2015). The basis for these broadcasts is a form for observational documentary combined with what might be called traditional time experience (Johansen 2001, Doane 2005). It has been followed up by various 'minute-to-minute' broadcasts. Over the last years the concept has been applied to a range of programmes that share the characteristic that they are as long as some activity in real time – like the entire length of a train trip, a ship voyage, or the time it takes to shear a sheep, to spin the wool, and to knit a sweater. Although the notion of traditional time is involved these programmes are also related to contemporary developments.

This paper explores how this phenomenon connects to contemporary developments, both inside the NRK and in society. Not only does slow television give the public service broadcaster NRK ample possibility to fulfil one of its duties: to represent different parts of the Norwegian society, it also serves to legitimize their public service remit is through innovation (Sundet 2008).

Viewers are attracted in different ways – a fascination with the slowness, the landscapes they can identify with, but also because it gives (some) the opportunity to be active: to take part and expose themselves on television (as an alternative to selfies on Facebook), to share experiences through social media, etc. As the concept of slow television develops through time, the programme concept develops and resonates to other societal developments. Local communities are involved in travel programs and use it for media tourism, branding of localities and local identity work (Morley, 2013).

The material for this project consists of interviews with local producers of these broadcasts, and representatives of the Broadcasting Division of the NRK responsible for programming the television channels. In addition, representatives from some local municipalities involved in accommodating these programmes have been interviewed. The programmes in question are analysed and the official viewing figures for the programmes (collected by TNS-Gallup) are used as indications of the programs popularity.

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The shaping of the modern Arctic landscape in films from the North of Norway: Negotiating landscape in Northern regional films

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The shaping of the modern Arctic landscape in films from the North of Norway

- Negotiating landscape in northern regional films

This paper will analyze some chosen films produced between 1981 and 2015 where the arctic landscape is debated, in the context of the transitional political, ethnopolitical and cultural north of Norway. An increasing number of films in the period have been produced which negotiate and contest representations of landscape in a traditionally multicultural environment.

The film production in the period can be seen as representations and arenas where landscape currently are beeing negotiated and renegotiated, making way to a much wider spectre of ways to define the arctic landscape today.

This discourse has a starting point within the frame of a national state, in which the representations of the north has been an outsider perspective with long traditions and develops into an insider perspective of the north or the arctic more commonly used in todays discourse.

Travellers to the arctic regions in the north of Norway (as well as in other actic regions) have for long time viewed the arctic landscape as hostile, yet fascinating and this has also been a subject for many filmatic representations through time. Gradually and notably this changed when a new generation of film makers made their films from and within a north norwegian context.

This has lead to a series of films debating colonialism and landscape, ethnicity and landscape, negotiations of nature and culture and living conditions in the arctic landscape.

The films analyzed in this paper are funded by the North Norwegian Film Center.

The North Norwegian film center, founded as the first in Norway funds or partially funds short and documentary film made by film makers from the north or films about the north. The center was formally established in 1981, in a transitional period in the north, when the film makers demanded to be heard in the public with their own stories about the life in the north. These statements were later reformulated to the statement "telling our own stories" in the new Sámi Film Center in 2007.

Methods: Narrative analysis within a cultural and political history context.

Theorethical framework: Postcolonial film studies

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The country, the city and the "real man": an intersectional perspective on Swedish reality television

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During the last decade the relation between social class and television has gained new importance within media studies. The rise of reality television has spurred an interest in how class is performed and represented in this new genre, and research has shown how the unscripted world of reality television often utilizes the inherent conflicts and dramas of social class in order to create and maintain narrative development and tension in the programmes.

Research has shown how reality television in general operates with a "middle-class-gaze" and that working-class people often is portrayed in a negative light (Franco, 2008). This has been most clearly elaborated in relation to so-called makeover formats, in which middle-class people propagate middle-class norms to working-class people, and sometimes go as far as ridiculing or humiliating them on camera (Doyle and Karl, 2008; Meloy, 2009; Ouellette and Hay, 2008; Palmer, 2004; Shugart, 2006; Skeggs, 2009; Tyler, 2008). In many of these shows, there is an implicit denial of the existence of social classes – even as the concept of class underpins the narrative as such – and a dislocation of problems related to social injustices to the realms of psychology and morality (Couldry, 2008; Couldry and Littler, 2011; Skeggs, 2009).

The research in this area has however mainly been conducted within an American and British context, and the national specifics of class and class society that exists in these societies has structured the readings and interpretations of the relationship between class and reality television.

In this paper we take on the question of class and reality television in a Scandinavian, and more specifically Swedish, context. Arguably, class is of great importance in Swedish reality television as well. For example, in our previous research we have shown that working-class people appear twice as often in reality television as in television in general. Nevertheless, social class in Swedish reality television is performed in ways that differ from how it has been described in much previous work. One of the striking features with the Swedish reality genre is that conflicts and relations of the country and the city; the rural and the urban to a high degree is intersected and combined with performances of class in distinct ways.

In this paper we first present a content analysis of the reality genre in Swedish television during the year 2015, in which we show that the "country-city-divide" is a dominant theme in reality shows produced in Sweden. Secondly, we go on to perform an in-depth analysis of one Swedish make-over format – the programme Riktiga karlar [Real men] – broadcasted on TV4 in 2016. The programme is about five working class men, unfit and with considerable overweight, is coached and disciplined to perform a triathlon. The theme of the programme

is hence the transformation from a failed (rural, working class) masculinity to an acceptable and respectable masculine identity (middle-class, self-controlled, urban). The analysis concerns the ways in which class, gender and rural identity intersects in the narrative and how these different identities support and strengthen each other in constructing the identity of the participants and the overall meaning and message of the programme. The issue of class is in general portrayed as issues of rurality and rural identity, and the class differences (or conflicts) that drives the narrative is dislocated to the question of a country-city-divide. We argue that this narrative dynamic has wider social implications and we discuss the ideological dimensions of Swedish reality television.