

Mediestudier: Aktuella perspektiv och forskningsfrågor, 7,5 hp, FV7317

HT2014 Kursansvarig Patrick Vonderau
patrick.vonderau@ims.su.se

READINGS

Recommended Course Book

Caldwell, J. 2008. *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham, NJ: Duke University Press).

Obligatory Class Readings

Alvarado, M. 1981, "Authorship, Organization and Production," *Australian Journal of Screen Theory* 9/10, 11-35.

Arthurs, J. 2012. "Distant suffering, proper distance: Cosmopolitan ethics in the film portrayal of trafficked women," *International Journal of Media & Cultural Politics* 8(2), 141–158.

Baker, W.E. / Faulkner, R. 1991 "Role as Resource in the Hollywood Film Industry," *The American Journal of Sociology* 97 (2), 279-309.

Bechky, B. A. 2006. "Gaffers, Gofers, and Grips: Role-Based Coordination in Temporary Organizations," in *Organization Science* 17 (1), 3-21.

Born, G. 2002. "Reflexivity and Ambivalence: Culture, Creativity and Government in the BBC," *Cultural Values* 6 (1-2), 65-90.

Born, G. 2010. "The Social and the Aesthetic: For a Post-Bourdieuian Theory of Cultural Production," *Cultural Sociology* 4, 171-208.

Caldwell, J. 2008. *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham, NJ: Duke University Press).

Conor, B. 2013. *Screenwriting: Creative Work and Professional Practice*. London/New York: Routledge.

Cubitt, S. "The Political Economy of Cosmopolis," in *Digital Labor: The Internet as Playground and Factory*, ed. Trebor Scholz (London/New York: Routledge), 58-68.

Currah, A. 2007. "Hollywood, the Internet and the World: A Geography of Disruptive Innovation," *Industry & Innovation* 14 (4), 359-384.

Faulkner, R. 1976. "Dilemmas in Commercial Work. Hollywood Film Composers and their Clients," *Urban Life* 5 (1), 3–32.

Garsten, C and A. Nyqvist, eds. 2013. *Organizational Anthropology. Doing Ethnography in and Among Complex Organizations* (London: Pluto Press).

Gill, R. 2010. "Life is a Pitch: Managing the Self in New Media Work," in *Managing Media Work*, ed. Mark Deuze (London: Sage), 249-262.

Hennion, A. 1989. "An Intermediary between Production and Consumption: The Producer of Popular Music," *Science, Technology & Human Values* (14) 4, 400-424.

Holt, J. and A. Perren, eds. 2009. *Media Industries: History, Theory, and Method* (Malden, MA: Wiley-Blackwell).

Lindquist, J. 2010. "Images and Evidence: Human Trafficking, Auditing, and the Production of Illicit Markets in Southeast Asia and Beyond," *Public Culture* 22 (2), 223–236.

Mayer, V., M. Banks and J. Caldwell, eds. 2009. *Production Studies. Cultural Studies of Media Industries* (London/New York: Routledge).

McLagan, M. 2005. "Circuits of Suffering," *PoLAR: Political and Legal Anthropology Review* 28 (2), 223–239.

Ortner, S. 2010. "Access: Reflections on Studying Up in Hollywood," *Ethnography* 11 (2), 211-233.

Scolari, C.A. 2009. "Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding," *International Journal of Communication* 3, 586-606.

Staiger, J. 2003. "Authorship Approaches" in *Authorship and Film*, eds. D. Gerstner and J. Staiger (London/New York: Routledge), 27-57.

Staiger, J. 1979. "Dividing Labor for Production Control: Thomas Ince and the Rise of the Studio System," *Cinema Journal* 18 (2), 16-25.

Sutton, D. 2009. "Cinema by Design: Hollywood as a Networked Neighbourhood," in *Design and*

Creativity: Policy, Management, and Practice, eds. G. Julier and L. Moore (New York: Berg), 174-190.

Szczepanik, P. and P. Vonderau, eds. 2013. *Behind the Screens: Inside European Production Cultures* (New York: Palgrave MacMillan).

Texts for Individual Presentations

Aksoy, A. and Robins, K. 1992. "Hollywood for the 21st Century: Global Competition for Critical Mass in Image Markets" *Cambridge Journal of Economics* 16, 1-22.

Banks, M. 2006. *Bodies of Work: Rituals of Doubling and the Erasure of Film/TV Production Labor*. Unpublished Diss. University of California at Los Angeles.

Becker, H. S. 1974. "Art as Collective Action," in *American Sociological Review* 39 (6), 767-776.

Born, G. 2005. *Uncertain Vision. Birt, Dyke and the Reinvention of the BBC* (London: Secker & Warburg).

Cantor, M. 1971. *The Hollywood TV Producer: His Work and his Audience*. New Brunswick: Transaction.

Curtis, S. 2008. "The Last Word: Images in Hitchcock's Working Method," in *Casting A Shadow. Creating the Alfred Hitchcock Film*, ed. W. Schmenner and C. Granoff (Evanston/Illinois: Northwestern University Press / The Mary and Leigh Block Museum of Art), 15-28.

DiMaggio, P. and Hirsch, P. M. 1976. "Production Organization in the Arts," *American Behavioral Scientist* (19) 6, 735-752.

Faulkner, R.R. 1976. "Dilemmas in Commercial Work: Hollywood Film Composers and their Clients," *Journal of Contemporary Ethnography* 5 (3), 3-32.

Ganti, T. 2012. *Producing Bollywood: Inside the Contemporary Hindi Film Industry* (Durham, NJ: Duke University Press).

Gitlin, T. 1983. *Inside Prime Time*. Berkeley: University of California Press.

Grimaud, E. 2013. "Pacts of Embodiment: A Comparative Ethnography of Filmmakers' Gestures", in Szczepanik and Vonderau 2013, 61-72.

Grindstaff, L. 2002. *The Money Shot. Trash, Class, and the Making of TV Talk Shows* (Chicago: The University of Chicago Press).

Hannerz, U. 2004. *Foreign News. Exploring the Word of Foreign Correspondents* (Chicago: The University of Chicago Press).

Hirsch, P.M. 1972. "Processing Fads and Fashions: An Organization-Set Analysis of Cultural Industry Systems" *The American Journal of Sociology* (77) 4, 639-659.

Kapsis, R. E. 1986. "Hollywood Filmmaking and Audience Image," in *Media, Audience, and Social Structure*, eds. S. J. Ball-Rokeach and M. G. Cantor (Beverly Hills: Sag), 161-173.

Kohn, N. 2006. *Pursuing Hollywood. Seduction, Obsession, Dread*. Lanham, MD: Altamira.

Martin, S. 2012. "Stunt Workers and Spectacle" in *Film and Risk*, ed. Mette Hjort (Detroit: Wayne State University Press), 97-114.

Mayer, V. 2011. *Below the Line: Producers and Production Studies in the New Television Economy* (Durham: Duke University Press).

Mayer, V., M. Banks and J. Caldwell, eds. 2009. *Production Studies. Cultural Studies of Media Industries* (London/New York: Routledge).

Powdermaker, H. 1950. *Hollywood: The Dream Factory*. New York: Little, Brown & Co.

Rosten, L.C. 1941. *Hollywood: The Movie Colony, the Movie Makers*. New York: Harcourt Brace.

Sullivan, "Leo C. Rosten's Hollywood" in Mayer/Banks/Caldwell 2009 pp. 39-53

Storper, M. and S. Christopherson. 1978. "Flexible Specialization and Regional Industrial Agglomerations: The Case of the U.S. Motion Picture Industry," *Annals of the Association of American Geographers* (77) 1, 104-117