

Aktuella forskningsprojekt

Postdoc-projekt*

Postdoc-projekt

<i>Juha Herkman</i> Representations of the Nordic Populism	123
<i>Max Hänska-Ahy</i> The Press Coverage of the Euro Crisis in Finland, France, Germany, Greece, Italy and Spain	126
<i>Brita Ytre-Arne</i> Responding to Welfare State Services through Social Media. Communication, Experiences and Public Opinion	127
<i>Anders Olof Larsson</i> Social Media and Agenda-Setting in Election Campaigns	128
<i>Helle Sjøvaag</i> The Impact of Structural Shifts on the News	129
<i>Katariina Kyrölä</i> Shapes of Feeling. Rethinking Body Image and Affective Spectatorship through Feminist Ethnography	131
<i>Eva Novrup Redvall</i> Produktionspraksis bag Danmarks Radios søndagsdramatik	135
<i>Zoran Pecic</i> The Rise of the Chinese Sexual Identity. Queering the Hybrid Spaces of Chinese Cinema	137
Forskningsprojekt från Nordicoms databas NCOM	139

* Nydisputerade forskares projekt finansierade av forskningsstipendier eller forskningstjänst

Representations of the Nordic Populism

Juha Herkman

Department of Social Research,
Media and Communication Studies
University of Helsinki

“Representations of the Nordic Populism” (2013–2018) is an Academy Research Fellow project funded by the Academy of Finland. It aims to study the various media representations and debates on those representations of the contemporary Nordic populist parties and through those analyses, to compare the parties and their national contexts as political phenomena. At the same time, the project will consider the historical particularities of populism in different Nordic countries. A more profound objective of the project is to deepen the comprehension about populism as inherently local, but simultaneously, a general phenomenon.

The project starts from the idea of populism as a “thin” or “complementary” ideology that can “diffuse itself throughout full ideologies” (Stanley 2008). An important dimension in this diffusion is the emotional appeal that populism generates. In most cases, this appeal is anchored to strong anti-elitist argumentation. In other cases, it can be tied to criticism of immigration or even xenophobic or racist manifestations. Nationalism is a common ideological reference-point in populism, and thereby, there is a resistance to multiculturalism or to cross-national alliances such as the European Union (cf. Mudde 2007). Crucial to successful contemporary populist parties is their combination of several objections to established ideologies and power coalitions. In this, contemporary populism has become a part of “social imaginaries” through which people imagine their social surroundings, relationships and sense of legitimacy (Taylor 2004).

Thus, the hypothesis of the project is that, especially in terms of political populism, various media representations have an intrinsic role in the construction of political ideologies, truths, fantasies and visions – social imagination. Hence, comprehending populism requires the analysis of its media representations and of ways how these representations have been used and contested in communicative practices of various communities.

This project will answer the following research questions:

RQ1 What kinds of similarities and differences can be found in the media representations of contemporary Nordic populist parties?

RQ2 What kinds of public and semi-public debates these representations have raised in different countries?

RQ3 How are representations and debates connected to their national histories and contexts?

RQ4 What does the comparison of Nordic populism reveal about populism in general?

Research Methods and Material

The appropriate research methods for this study are both quantitative and qualitative content analysis and focused interviews. The primary research material of quantitative analysis includes the press coverage concerning four contemporary populist parties in the Nordic countries, namely Perussuomalaiset (The Finns Party) in Finland, Sverigedemokraterna (Sweden Democrats) in Sweden, Dansk Folkeparti (Danish People’s party) in Denmark and Fremskrittspartiet (Norwegian Progress party) in Norway. The sample includes media representations of the above parties published in the leading newspaper and leading tabloid paper of each country, one month before and two weeks after the 21st century “key” parliamentary election in which the party achieved a remarkable status in the national parliament.

The quantitative content analysis of the leading newspapers will be supplemented by qualitative case analyses of other media representations concerning the Nordic populist parties. The qualitative analysis will focus on popular, rather than on prestigious media, because the appeal and aversion of populism are inherently connected to popular images and imaginations. Cartoons concerning populist parties and their representatives constitute material for one sub-study, television programmes, such as magazine programmes, document programmes, talk shows and political satires, are material for another exploration. In addition, debates on media representations of populist parties carried out in social media and Internet discussion groups will be selectively analysed. Analyses of debates are supplemented—if possible—with focused interviews of representatives from the parties and media. These materials will be analysed using a discourse or narrative methodology.

The last endeavour of the project compares the country-specific sub-studies and summarises the research on populism for new theoretical and conceptual insights. The target is to achieve a genuine comparative analysis of Nordic populisms.

The proposed research methods and materials are captured in the following table:

Method	Material	Sample period	Themes
Quantitative content analysis, frame analysis	Leading newspaper and leading tabloid paper of a country	1,5 months around the breakthrough elections	Populist parties in news media, election publicity
Visual analysis	Cartoons	Various case studies	Humour, political caricatures
Qualitative content analysis	Television shows, magazines, documents, satires	Case studies around election campaigns	Popular publicity, political satire, images, identities
Discourse or narrative analysis	Debates on representations, social media, focused interviews	Various case studies	Opinions and views of the role of the media in populism
Literature analysis, comparative analysis	Research on populism, conclusions of the country-specific sub-studies	Undefined	Comparative research, meta-theorizations, research concepts

Research Environment

The research will take place at the University of Helsinki, Department of Social Research, but contextualising the country-specific case analyses and mapping the historical paths of Nordic populism call for collaboration with colleagues in these countries. Also analyses of various media materials benefit from native language skills and expertise with local cultural and political contexts. Therefore, the project collaborates with scholars and academic institutes as well as employs native research assistants for collecting and analysing the data in Finland, Sweden, Norway and Denmark.

The Scandinavian partners of the project include the following:

Professor *Jens Rydgren* (Department of Sociology, Stockholm University)

Professor *Sigurd Allern* (Department of Media and Communication, University of Oslo; visiting Professor at the Department of Media Studies, Stockholm University)

Reader *Ester Pollack* (Department of Media Studies, Stockholm University)

Professor *Tor Midtbø* (Department of Comparative Politics, University of Bergen)

Associate Professor and the Head of Film and Media Studies Programme *Christa Lykke Christensen* (Department of Media, Cognition and Communication, University of Copenhagen).

In Finland several scholars from the Universities of Helsinki, Turku, Tampere and Jyväskylä collaborate with the project.

References

- Mudde, C. (2007) *Populist radical right parties in Europe*. Cambridge: Cambridge University Press.
Stanley, B. (2008) The thin ideology of populism. *Journal of political ideologies* 13:1, 95–110.
Taylor, C. (2004) *Modern Social Imaginaries*. Durham: Duke University Press.

The Press Coverage of the Euro Crisis in Finland, France, Germany, Greece, Italy and Spain

Max Hänska-Ahy

Multidisciplinary Opinion and Democracy Research Group
University of Gothenburg

Euro Crisis in the Press

Solving Europe's sovereign debt crisis requires a concerted effort, yet the crisis might turn out to be divisive. Though much of the continent has abolished border controls, shares a common currency and monetary policy, Europe is divided in its news media. I have recently launched a multidisciplinary research project that compares the press coverage of the Euro crisis in Finland, France, Germany, Greece, Italy and Spain. It examines press coverage to understand divergences in public discourses. It also treats press coverage as one indicator of public understanding of the crisis' causes and solutions. If Europeans do not share, through their news media, a common assessment of the basic parameters, causes and solutions of the crisis, any collective European response to the crisis will struggle to gain public legitimation. My collaborators on this project are: Outi Keranen (UCL), Maria Kyriakidou (UEA), Jose Javier Olivas (LSE), Roberto Orsi (Uni Tokyo), Vassilios Paipais (St. Andrews), and Henry Radice (LSE).

Social Media, Journalism and the Arab Spring

Social media was ubiquitous in reporting protests across the Middle East and North Africa, and was crucial for the diffusion of information about ongoing events both within the region and worldwide. But how exactly did the networked linkages between social and broadcast media function. This project asks how social media content moved into broadcast news, which coordinating standards govern the interface between the two and how these standards were defined.

Communication, Rationality and Decision

In communications research questions about rationality are generally examined in the context of collective decision-making, most notably through normative theories of the public sphere. Broadly speaking these fall into either deliberative or social choice theoretic models. While the latter generally takes the preferences of individuals as given (and rational), and proposes aggregation mechanisms, the former holds that rationality itself depends on the communicative interaction between agents. A recent empirical theory of reasoning (the erotetic theory) locates explanations for correct (and fallacious) reasoning in question-answer processes. As question-answer processes may most naturally occur in communicative situations between two or more persons, suggesting that rationality has inherent intersubjective qualities, the erotetic theory could find fruitful applications in communications research. I collaborate with Philipp Koralus (Oxford) to integrate this empirical theory of reasoning with communicative theories of decision-making.

Responding to Welfare State Services through Social Media

Communication, Experiences and Public Opinion

Brita Ytre-Arne

Department of Information Science and Media Studies
University of Bergen

This postdoctoral research project analyses how users respond to welfare state services through social media. As the internet has become an integral aspect of contemporary everyday life and a crucial site for information and debate, research is needed on how internet use contributes to public opinion on a fundamental societal institution such as the welfare state. The internet has enabled new communication channels between welfare services and users, but it can also influence the welfare state through transformations in education, work or family life, or through changes in the political debate about the welfare state and its mediation in the digital public sphere. In particular, the widespread use of social media warrants attention to how the communicative possibilities and challenges of social media might affect relationships with the welfare state.

The main research question for this project is: What is the impact of social media on 1) user communication with welfare state services, 2) the sharing of experiences between welfare service users and 3) formation of public opinion about the welfare state? The question will be answered through three case studies, drawing on various qualitative methods including interviews and discourse analysis and on theoretical perspectives from public sphere theory, sociology and audience and reception research.

One case study investigates how bloggers suffering from ME use social media in order to share experiences, engage in political debate and organize crowdfunding for ME-research. Another case study examines NAV's attempts to communicate with users on Facebook, while the third explores how the values of the welfare state are debated on motherhood discussion forums and "mommy blogs". The findings will provide knowledge about the impact of the internet and social media on users' relationship with the Norwegian welfare state, and thereby contribute to the exploration of the political relevance of social media.

The postdoctoral research project is part of the larger project *Responding to welfare state services: An analysis of users, media and public institutions*, funded by the Research Council of Norway and organized by the Stein Rokkan Centre for Social Studies and the University of Bergen.

Social Media and Agenda-Setting in Election Campaigns

Anders Olof Larsson

Department of Media and Communication
University of Oslo

This postdoctoral work is undertaken as part of the SAC (Social Media and Agenda-Setting during Election Campaigns) project at the Department of Media and Communication, University of Oslo. As the name implies, the project examines how the dynamics between social media and mainstream media impose changes on the public sphere during election campaigns, and to what degree traditional power hierarchies and elite domination is challenged by the new forms of communications emerging in the intersection between social media and mainstream media.

The project will combine theoretical perspectives and empirical findings from studies in the field of political communication, with the recent growing interest in participation and user-generated media. Methodologically, the project combines qualitative and quantitative studies, including social network analysis based on large datasets, content analysis of mainstream media, and interviews with news editors in print and broadcast media.

While an important focus of the work performed within the project is on the uses of social media services for political purposes during election campaigns in the USA, Australia, Sweden and Norway, Larsson also finds it interesting to study such uses outside of times of heightened parliamentary attention. With this in mind, Larsson is interested in studying what is sometimes referred to as permanence in political campaigning. The notion of a “permanent campaign” – that politicians should maintain attention-seeking and citizen-centered activities also outside of election periods – has often been coupled with the use of online tools for communication such as social media. As social media have received and continue to receive plenty of attention from academics and pundits alike, the need for a critical perspective on these uses is obvious. Furthermore, as the study of political communication is, to a not insignificant extent, the study of political elections, Larsson hopes that his expanded focus will help increase our collective understanding of how services like these are used also outside of election campaigns.

The Impact of Structural Shifts on the News

Helle Sjøvaag

Department of Information Science and Media Studies
University of Bergen

The Postdoc project “The Impact of Structural Shifts on the News” is part of a larger project “Journalistic Reorientations”, funded by the Norwegian Research Council, located at the Department of Information Science and Media Studies at the University of Bergen, Norway.

The Postdoc project takes as point of departure that journalism is conditioned by a set of framework conditions that influences the organization, practice and output of journalistic work. In particular, the technological, financial and regulatory structures that surround the journalistic institution set certain boundaries regarding media ownership, in turn thought to have an impact on journalistic production and dissemination.

During the past few decades, technological developments have created a new production environment that has affected journalistic practices as well as audience engagement with news. In adapting to the new technological realities, traditional news media organizations have been inspired to alter their production and ownership structures to shoulder the cost of upgrading their technological infrastructures. Hence, technological changes imply a move towards larger, more centralized organizations. Technology has also, augmented by the recent global economic turmoil, firmly shaken the grounds on which traditional news media have based their business models. The financial losses of traditional advertising-based print media thus represent a further trend encouraging the move towards larger organizations. But media regulation does not want media companies to get too big. Principles informing the regulation of media ownership are based on normative ideals of pluralism and diversity to secure democracy, freedom of speech and a vibrant public sphere. These policy aims are most often operationalized as restrictions on ownership concentration.

As an entry point to a larger investigation of the diversity of the Norwegian news landscape, a quantitative content analysis has been performed on the Norwegian media company Schibsted’s four regional newspapers to establish the extent to which this type of chain ownership – and its recent consolidation efforts – can be said to produce homogenization in news content. The analysis fails to confirm such a hypothesis. Instead, the content profiles of the separate titles seem to confirm a hypothesis of market differentiation intent on securing local audiences by affirming local identity. This tendency is even stronger in the online editions than in the printed editions. The predictable mix of local stories, politics, sports and “news you can use” – lifestyle, consumer and leisure topics relevant to peoples’ everyday lives – suggests regional newspapers in Norway are intent on preserving the printed edition as the primary editorial output of the organization, at the same time securing the brand name by attuning online editions to the local and daily needs of audiences for updated information and recreational content.

Results of the analysis are in publication with international journals. The second stage of the project will involve a wider comparison within and between different ownership structures in Norway, with the aim to evaluate the effect of media regulation on media diversity.

Shapes of Feeling

Rethinking Body Image and Affective Spectatorship through Feminist Ethnography

Katariina Kyrölä

The Department of Media Studies
University of Turku

Two paradoxical concerns about the relation between spectators and media images are an everyday sight in the media today. On one hand, psychologists and media commentators worry about the impact of the idealized media images of slim and toned bodies on the body image of (most often young female) viewers. On the other hand, health educators and obesity researchers complain about the apparent *ineffectiveness* of similar images, since western populations are not getting statistically lighter despite persistent bombarding with messages of the dangers of fat. Both of these popular discourses rely, however, on simplified notions of what happens when we watch, react to, feel with and process media images. My research project, funded by the Academy of Finland 2014–2016, asks *how to methodologically grasp the often invisible but deeply felt relations between of media images and embodied spectators. I propose to do this by rethinking the concept of body image as an affective process through ethnographic research.* The purpose is, in other words, to produce new methodologies and theorization for questions of body image and the media.

Contradictions of Body Image

At the moment, the concept of body image is used in different academic disciplines in contradictory ways. Phenomenological philosophy and feminist thought see body image as a phenomenon that ontologically questions the very binary of representation and corporeality. As such, body image refers to our ability to see ourselves as multiple in time and space, as well as to the culturally located, gendered tendencies in how we move in the world and orientate ourselves towards ourselves and others (e.g. Gatens, 1994; Weiss, 1999). Most of the empirical studies on body image formation and the media (e.g. Wykes & Gunter, 2004) assume, however, a rather different view of body image, evident for example in the belief that it can adequately be measured on an axis of satisfaction–dissatisfaction or feeling “bad” or “good” about one’s body. These latter kinds of studies are mostly conducted in psychology or in the framework of media effects. Thus, the key purpose of my research project is to examine how – or even if – phenomenological and feminist theories on body image and empirical studies on the relations between media images, body images and viewers can be brought together in a fruitful way.

Simultaneously, the study participates in contemporary feminist and cultural studies debates on the concept of affect, seen as the visceral dimensions of experience beyond

conscious reflection and language. While such dimensions have been addressed in feminist studies before, affect remains rather under-employed as a methodological tool in ethnographic audience research (cf. Skeggs, Thumim & Wood, 2012). Furthermore, in body image studies the theorizing of affective dimensions is almost entirely absent. The embodied and subconscious pulls of moving images have been approached through phenomenological (e.g. Sobchack, 2004) and psychoanalytical film theory (e.g. Stacey, 1994), but little work has been done thus far to find common ground between these approaches and the so-called new materialist uses of affect that often see it as a “way out” of suppressive representation (e.g. Coleman, 2009). Such bridging work is what I aim to do while developing affect and body image as methodological tools in connection to each other.

Many studies on affective media do still address media images rather exclusively, rather assuming than actually examining their impact on embodied spectators. A similar assumption can also be found in the by now large body of feminist scholarship on the cultural construction of gendered body norms and eating disorders in the media and popular cultural discourses (e.g. Bordo 1993): the body norms and ideals such discourses produce are assumed to play essential part in the ways we see and feel about our own bodies as well as bodies of others – which seems undeniable – but the studies do not sufficiently address exactly *how* this translation of cultural discourses into lived embodiment might happen.

Most feminist media and empirical studies concerned with body image have also focused overwhelmingly on women or girls. However, I have not limited my research and its participants according to gender, sexuality, class, ethnicity, age, size or ability. This will hopefully enable a wider perspective on dimensions of body image formation, previously left under-examined and -theorized, and complicate the assumption of “negative impact” of media images on primarily young, white, already slim western women.

Material and Methodology

In my earlier doctoral research, I began exploring the notions of affective spectatorship and body image, but in relation to mainstream media images of fat gendered bodies through autoethnography. In the current research project, I want to continue and deepen the concept development and theorization through widening the perspective to varied-size embodiment, ethnography on spectatorship, and more alternative or mostly privately consumed media imagery. Before, I used my own viewing experiences and body history strategically, to the extent these mattered to how I reacted to the images in my research material. This grounded my analysis in an actual embodied viewing experience which helped in genuinely focusing on affect as relations – and question the force of some modes of address, as my actual reactions often did not fall within the expected or called-for affective engagement. However, autoethnography cannot answer the question of how media images may shape body images of various kinds of viewers and engage or disengage them affectively. Relating my earlier work to the current research, I will be able to compare the methodological, ethical and political differences between using autoethnographic accounts and wider ethnographic and media reception material.

The material studied consists of three main subsets:

- 1) Cinema Studies (Stockholm University) students' written reflections on their affective reactions to the film *Precious: Based on the Novel Push by Sapphire* (USA 2009) and to the film *What's Eating Gilbert Grape?* (Lasse Hallström, USA 1993).

The film *Precious* was chosen as a specific focal point, since it has been characterized as heavily moving and its reception has been highly controversial in terms of body size, gender, sexual, class and "race" hierarchies; thus in many ways it is hard to pin down as either "positive" or "negative", "therapeutic" or "harmful." Choosing one particular media product which viewers would have to reflect on, rather than viewers choosing the material themselves, also enables studying affective relations of disengagement. The film was shown during a course I taught at Cinema Studies, Stockholm University during spring 2012 called Moving Images and Gender. The students were asked to reflect on their affective reactions to the film in a written assignment (1–3 pages in English or Swedish). The group included women and men (age 19–68) of various sexual and gender identifications, various nationalities/ethnicities from Europe, Asia and North America, at various stages of study. In the instructions, I asked the students to focus on scenes or moments that felt particularly strong, if there were any; the context of the viewing; their personal history and cultural location; and how or if the bodily appearances of the actors in the film affected the experience or the reactions.

On another course at Cinema Studies called The Film Experience during spring 2012 I collected a smaller set of material as a part of my guest lecture. The students (again of various ages, genders and nationalities) wrote a reflection on the film *What's Eating Gilbert Grape?* after reading a chapter from my doctoral thesis which discussed a character in the movie. The material yielded interestingly different and similar results than the *Precious* reflections.

- 2) Interviews with and online content by makers and viewers of body image activist and "body positive" (audio)visual projects in Australia, the US and Sweden.

Through this subset of material, I explore how mainstream representations of body image issues are being counteracted in activist media production and criticism, when most studies thus far (including my own) have focused on mainstream media images and non-producer viewers, seeing spectatorship as more or less passive beyond individual reflection, processing and meaning-making. Also in most empirical body image studies, image production as intertwining with spectatorship is not at focus (with the notable exception of Coleman 2009). This has implicitly participated in maintaining a gap between viewers and makers of media content, a division that is thoroughly being questioned in the digital era. Through this subset of material I ask: what kind of affective and body image reworking strategies are offered as "alternatives", and how do viewers and producers actually relate to images framed as "positive", liberating or therapeutic?

- 3) Memory work material, collected in collaboration with SKS (Finnish Literature Society, the Folklore Archives), on experiences with and memories of sexual imagery, pornography and body ideals in Finland.

According to my earlier research, sexual imagery is a key area where body size and shape preferences become naturalized as well as challenged, as sexual desire is commonly seen as one of least changeable affective relations. However, there are

no actual ethnographic studies on how body images take shape in relation to viewing sexual imagery or pornography, while there is much discussion on the potential (negative) impact of the pornification of popular culture in a post-feminist context (e.g. Gill 2007).

This subset of material is collected as a part of the larger but thus far unfunded research project *Remembering Sexual Imageries: Pornography, Memory Work and Finnish Media History*, lead by Professor Susanna Paasonen (Media Studies, University of Turku), on memories of pornography in Finland. In practice, the suggestions for topics to write about included questions on how contributors perceive the impact of sexual imageries on their view of they find desirable, pleasurable to watch, or how they see their own bodies sexually. The call for contributions was disseminated in Finnish in May 2012 and continued until October 2012, see: <http://www.finlit.fi/kra/keruut/hamahakki.pdf>. A preliminary analysis of the material indicates that body ideals or body image were not a popular topic amongst the contributors, but that is an interesting research result itself and calls for further thought on how significant porn is for body image formation, or how affective relations to porn spur – or do not spur – reflections over embodiment.

Overall, the project aims to produce new knowledge on theorizing on and methodological uses of concepts affect and body image. Thus, the project has potential to contribute to research across several disciplinary boundaries, from health, medical and psychological research on weight, eating disorders and body image to cultural, feminist and media studies theories and methodologies on studying embodiment and the impact of images. A key societal goal of the research is to shake up the trite, polarized and assumption-based public discourses on gender, body size norms, body image and the media. This requires producing actual empirical research on how body images take shape in relation to varied viewers and previously unstudied media images in more complex, ethically sustainable and theoretically plausible ways than what earlier research has done.

References

- Bordo, S. (1993) *Unbearable Weight. Feminism, Western Culture, and the Body*. Berkeley: University of California Press.
- Coleman, R. (2009) *The Becoming of Bodies. Girls, Images, Experience*. Manchester: Manchester University Press.
- Gatens, M. (1994) *Imaginary Bodies. Ethics, Power and Corporeality*. London & New York: Routledge.
- Gill, R. (2007) 'Postfeminist Media Culture. Elements of a Sensibility', *European Journal of Cultural Studies* 10(2): 147–166.
- Gregg, M. & Seigworth, G.J. (eds) (2010) *The Affect Theory Reader*. Durham & London: Duke University Press.
- Skeggs, B. & Wood, H. (2012) *Reacting to Reality Television: Performance, Audience and Value*. London & New York: Routledge.
- Sobchack, V. (2004) *Carnal Thoughts. Embodiment and Moving Image Culture*. London: University of California Press.
- Stacey, J. (1994) *Star Gazing. Hollywood cinema and female spectatorship*. London & New York: Routledge.
- Weiss, G. (1999) *Body Images. Embodiment as Intercorporeality*. London & New York: Routledge.
- Wykes, M. & Gunter, B. (2004) *The Media and Body Image: If Looks Could Kill*. London: Sage.

Produktionspraksis bag Danmarks Radios søndagsdramatik

Eva Novrup Redvall

Institut for Medier, Erkendelse og Formidling
Københavns Universitet

Introduktion

Med høje seertal søndag efter søndag og fire Emmy-priser for bedste internationale dramaserie siden 2002 har DRs lange dramaserier haft stor succes både nationalt og internationalt de sidste ti år. I 2010'erne har serier som *Borgen* (2010-2013) og *Forbrydelsen* (2007-2012) desuden fået entusiastiske fans uden for landets grænser og været med til at skabe en opfattelse af, at der findes en særlig form for 'DR-serie'. Dette produktionsanalytiske forskningsprojekt undersøger baggrunden for succesen i de institutionelle rammer og kreative samarbejder bag tv-seriernes tilblivelse. Dels ved at kortlægge den historiske udvikling siden DR med *Taxa* (1997-1999) begyndte at arbejde målrettet med at kopiere arbejdsgange fra den amerikanske tv-branche; dels ved at analysere rammerne og samarbejderne under udarbejdelsen af igangværende serier, hhv. tredje sæson af *Borgen* og *Arvingerne* af Maya Ilse (med premiere 1/1-2014).

Målet er at bidrage med ny viden om en central udvikling i dansk fiktionsproduktion, som har skabt tv af høj kvalitet til den nu institutionaliserede drama-slot søndag aften kl. 20. Søndagsdramatikken er blevet et vitalt public service *brand* for DR, og serieproduktionen har samtidig været medvirkende til en markant professionalisering af den danske film- og tv-branche. Forskningsprojektet dokumenterer og analyserer således et centralt kapitel i dansk tv-historie såvel som den aktuelle praksis. Delresultater er foreløbig publiceret i en række danske og engelske artikler, og projektets centrale udgivelse, monografien *Writing and Producing Television Drama in Denmark: From The Kingdom to The Killing*, udkommer fra Palgrave Macmillan i december. Projektet har været tre-årigt og afsluttes i januar 2014.

Baggrund

Baggrunden for projektet var ph.d.-afhandlingen *Manuskriptskrivning som kreativ proces*, som undersøgte samarbejder mellem instruktører og manuskriptforfattere i dansk spillefilm. Blandt konklusionerne var, at selv om der de seneste år var kommet flere professionelle manuskriptforfattere og større respekt for manuskriptskrivning som fag, forventedes visionen bag et projekt stadig at ligge hos instruktøren; manuskriptforfatterne skulle som håndværkere hjælpe med at forløse instruktørernes ideer frem for at være initiativtagere til projekter.

Det fremgik imidlertid også, at den struktur var ved at ændre sig, bl.a. som følge af tv-seriernes stigende succes. I tv-regi er forfatterne tildelt en anden, mere betydningsfuld rolle. Her holder en hovedforfatter og producent sammen med en række episodeforfattere i den samlende vision for en serie, mens instruktører bliver hyret til at forløse et eller

flere afsnit. Rollerne er således markant anderledes, og blandt afhandlingens mange interviewede forfattere og instruktører udtrykte flere stor tilfredshed med dynamikken i at kunne bevæge sig mellem film og tv, hvor man skiftevis er drivkraft bag et eget projekt eller medskaber af andres værk.

Forskningsspørgsmål

Forskningsprojektet undersøger således, hvordan DR siden midten af 1990'erne har arbejdet med at forny sig på seriefronten, og hvordan man skal forstå de forskellige professionelle roller i den proces. Blandt de centrale forskningsspørgsmål har været problemstillinger forbundet med de institutionelle rammer og arbejdsgange bag de seneste års succeserier, og naturen af den kollektive proces, når hovedforfatter, producer, episodeforfattere, instruktører m.fl. samarbejder under konceptudviklingen, manuskriptskrivningen og produktionen af nye værker.

Tv-produktion er som udgangspunkt underlagt strammere rammer og restriktioner end filmproduktion. Spændingen mellem kreativitet og 'constraints' har stået centralt i klassiske tv-studier og er ligeledes et essentielt element inden for forskning i kreative processer og idéudvikling. Projektet belyser det spændingsfelt i en dansk sammenhæng ved at analysere, hvor projekter initieres; hvem der kan siges at have den bærende vision og træffe de centrale valg undervejs; og hvordan projekter udvikler sig fra ide til færdig serie. Med et produktionsanalytisk fokus på strukturer og arbejdsgange bidrager projektet med et nyt blik på dansk tv, som bl.a. supplerer den lange tradition for analyse af public service tv i Norden og mere programanalytiske studier som Gunhild Aggers *Dansk tv-drama – arvesølv og underholdning* (2005).

Teoretiske diskussioner

Projektet bidrager med detaljeret viden om fremkomsten af et professionaliseret produktionsapparat med en forbløffende succesrate. Produktionsanalysen giver en forståelse af de komplekse strukturer bag værkerne, som også har relevans i forhold til værkanalyser og klassiske film- og medievidenskabelige diskussioner. Projektet anvender således bl.a. den genererede viden som afsæt for diskussioner af valg af genre og indhold, af nationale produktionskulturers vilkår i et stadig mere internationaliseret medielandskab og af spørgsmål om individuelt kontra kollektivt *authorship* i de kreative medieindustrier. Desuden perspektiveres der til den generelt øgede interesse for *quality television*, til det amerikanske *showrunner*-system i forhold til DR-modellen og til betydningen af DRs tætte samarbejde med Den Danske Filmskole i forhold til at uddanne kommende forfattere og producere med de ønskede tv-kompetencer.

Fra et samfundsmæssigt og branchemæssigt perspektiv giver det god mening at undersøge public service-produktionsforhold og kreative strategier i en statsstøttet og licensfinansieret film- og tv-branche, hvor finansieringen af film og tv såvel som spørgsmål om kvalitet løbende er til politisk debat under udarbejdelsen af filmaftaler, medieforlig og støtteordninger som fx public service-puljen. Ud over at ville føre dansk film- og medieforskning videre har det således været en ambition at formidle projektets resultater på en måde, så de også har relevans og gennemslagskraft for aktører i branchen og i kulturpolitiske kredse.

The Rise of the Chinese Sexual Identity

Queering the Hybrid Spaces of Chinese Cinema

Zoran Pecic

Department of Culture and Identity
Roskilde University

Background

Homosexuality in China has been discussed and studied for decades. In the present-day mainstream public discourse, for instance, the emergence of non-normative desires in contemporary China is viewed as ‘liberating’ and ‘inevitable’. On the other hand, postcolonial scholars are usually critical of these kinds of narratives where non-Western geographies are positioned as being ‘behind’ those of the West. These critics argue that there exist *culturally specific* sexualities that are *different* from what we are used to in the West. In both cases, what is ignored are the hybrid spaces found in the interplay *between* the Western postmodern influence and China’s present (post)socialist modernity. For nearly two decades, Chinese filmmakers have been exploring the spaces in which non-normative sexuality is framed not as Chinese/Western, global/local, but as hybrid, political and paradoxical. Yet, these spaces have largely gone unnoticed in Queer and Postcolonial Studies, which are pertinent starting points for such an inquiry. Addressing and theorising upon these queer paradoxical spaces is the main contribution of this project.

Aims

This project investigates the queer paradoxical spaces in Chinese cinema. Since film is a medium that is ever in flux and thus pertinent for addressing rapidly changing cultural situations, the project will be based on two research questions which will be answered through film analysis and theoretical reflexion.

1. How do we interpret the queer paradoxical spaces in contemporary Chinese cinema?
2. How can the insights derived from the queer paradoxical spaces in postsocialist Chinese cinema be used in contemporary scholarship on both Chinese culture as well as sexualities located outside the boundaries of Euro-America?

Contribution

The project examines the use of space in postsocialist Chinese cinema as a means for exploring the paradoxical spaces caught in the cultural and sexual divide between postmodern/socialist as well as global/local. By looking at China as a cultural geography located outside Euro-America, the project complicates and nuances our understanding of the heterogeneity of queer cultures. It will expand the ways Western academics theorise non-normative sexualities outside the geographical space of Euro-America.

Output

A conference paper on two films from Mainland China was presented in May 2013 at the *After the Empires – Reflections of European Colonialism in a Globalized World* conference, which was organised by the Department of Culture and Identity at Roskilde University. A selection of papers presented at the conference will be published in 2014. Since the investigations in the project include multiple areas of study, the research will involve other faculty at the Department of Culture and Identity, which in itself is a rich interdisciplinary environment. Through seminars and joint publications on sexuality, gender and culture, the findings will be disseminated nationally and internationally, contributing to Danish research on China in a cross-cultural and global perspective. The overall aim is to publish the entire project as a monograph in 2015.

Forskningsprojekt från Nordicoms databas NCOM

- ***A Century of Radio and Music in Denmark. Music Genres, Radio Genres, and Mediatiation (RAMUND)***

Musik har altid udgjort ca. halvdelen af DRs samlede sendeflade, men ingen har endnu systematisk undersøgt, hvad musik gør ved radio og radio ved musik. Derfor undersøger RAMUND, hvordan radio og musikliv i Danmark har påvirket hinanden i de sidste små 100 år. Musik og radio mødes i musikradio, og projektets hovedopgave er at undersøge en lang række programmer, programserier og sendeflader. En delopgave er at analysere, hvilke typer radio musikradio omfatter, og hvordan de har forandret sig historisk. Møderne mellem musik og radio sker i lyset af en række kulturelle konventioner, artefakter, praksisser og institutioner. De kan forstås som genrekulturer, et begreb der fungerer både konkret som systematiserende og generelt som rammesættende for sociale praksisser. I møderne er radioen er blevet stadig mere dominerende, og for at forstå dens påvirkninger undersøges flere medialiseringerprocesser, som kan blotlægge, hvordan det 20. århundredes musik og musikliv i samspil med radioen har gennemgået en lang række forandringer, der ikke mindst har udfordret selve ideen om, hvad musik er. Møderne bliver undersøgt i 11 delprojekter på et kulturteoretisk grundlag på tværs af populærmusik og klassisk musik. Så omfattende indholdsstudier af dansk radio har ikke tidligere været gennemført, og projektet vil give væsentlige bidrag til både musikkens og radioens historier samt til de teoretiske felter, der ligger bag til glæde for forskere, radiomedarbejdere og offentlighed.

Morten Michelsen, momich@hum.ku.dk

Københavns Universitet, Institut for Kunst- og Kulturvidenskab

Projektperiode: 2013 →

Finansieringskilde: Det Frie Forskningsråd, Kultur og Kommunikation (6 443 533 DKK)

- ***Camera as Cultural Critique: Transcultural Dialogue in a Digitized World***

Projektets mål er at udvikle audiovisuelle medier som metodisk og analytisk redskab til skabelse af dialog i en verden karakteriseret af både stigende global udveksling samt dybe kulturelle, religiøse og økonomiske skel. Antropologisk kulturkritik har traditionelt taget udgangspunkt i dialogiske feltstudier mellem mennesker på tværs af kulturelle skel. Imidlertid er det sjældent, at skriftlige akademiske analyser i sig selv formår at skabe ny dialog og refleksion mellem forskere og informanter. Med dette projekt ønsker vi at udnytte det dialogiske potentiale i audiovisuelle medier til at udvide kulturkritikkens rækkevidde. Social interaktion foregår i stigende omfang gennem nye audiovisuelle og sociale medier. Audiovisuelle medier muliggør en fastholdelse af det sociale umiddelbare, ubestemmelige og komplekse karakter. Det er derfor nødvendigt, at forskningen ikke blot undersøger, men også aktivt udnytter disse medier til skabelse af tværkulturelle dialoger, som kun vanskeligt kan udfoldes gennem traditionel akademisk skrift. Projektet består af seks feltstudier, der eksperimenterer med partcipatoriske og visuel antropologiske metoder i bl.a. Danmark, Egypten, Salomonøerne, Papua Ny Guinea og Brasilien. Projektet er forankret i miljøet omkring det nye Moesgård Museum og Aarhus Universitet, som i 2013 lancerer en international kandidatuddannelse i visuel antropologi. Vores ambition er at etablere Moesgård som et tværfagligt center for eksperimentel visuel antropologi.

Ton Otto, etnoto@hum.au.dk

Aarhus Universitet, Institut for Kultur og Samfund

Projektperiode: 2013 →

Finansieringskilde: Det Frie Forskningsråd, Kultur og Kommunikation (6 479 913 DKK)

- ***Mediating Cultural Encounters Through European Screens (MeCETES)***

In modern societies, cultural encounters are largely mediated encounters. The MeCETES project is founded on the premise that our experience of other Europeans is heavily mediated through cinema and television. As Europeans from particular nations, our understanding of Europe and our sense of Europeaness is achieved partly through encountering representations of Europeans from other nations on screen. Since 1992, the role of culture and the creative industries within Europe has gained in importance, and the EU has developed increasingly comprehensive cultural and media policies as part of the European project. Yet knowledge is limited about which European films and television drama series travel well within Europe, how Europeans engage with screen fictions from or about other European nations, and the role those fictions play in constructing a sense of Europeaness. The MeCETES project will fill this gap by ascertaining how films and television drama enable audiences to encounter other European cultures, the conditions under which those fictions are produced and circulate within Europe, and their consequences for the project of cultural integration, identity building and diversity. We will identify and analyse screen fictions that provide representations of other European, the policy framework and the industrial context of production, distribution and dissemination within which they circulate, and their reception by audiences. We will focus on the period 2005-2015, combining a Europe-wide overview with case studies relating to the UK, Denmark and Belgium, where the three research teams will be based.

Andrew Higson, andrew.higson@york.ac.uk

University of York, Department of Theatre, Film and Television

Ib Bondebjerg, bonde@hum.ku.dk

Københavns Universitet, Institut for Medier, Erkendelse og Formidling, Afdeling for Film- og Medievidenskab

Caroline Pauwels, cpauwels@vub.ac.be

The Vrije Universiteit Brussel, Department of Media & Communications

Projektperiode: 31-05-13 – 01-06-16

Finansieringskilde: Humanities in the European Research Area (HERA) (€ 1 000 000)

- ***Transnational Radio Encounters. Mediations of Nationality, Identity and Community through Radio (TRE)***

Dette fælleseuropæiske forskningsprojekt skal undersøge, hvordan radioen har formet os som europæere, skabt bånd til fjerne kolonier og fremmet forståelsen på tværs af nationale kulturer. Radioen har spillet en vigtig rolle i udviklingen af de nationale identiteter i Europa. Gennem nationale statsradiofonier har ellers brogede befolkninger i de europæiske lande etableret fælles kulturelle referencer og identiteter. Men radioen har også understøttet tværnationale møder og skabt bånd mellem de enkelte lande. Lige fra tidlige forstadier til Det Europæiske Melodi Grandprix i 1920- og 30'ernes Nuits Nationales and European Concert til tidlige forsøg med grænseløs digitalradio i 1990'ernes Horizontal Radio og Rivers and Bridges har lyd gennem højtalere været med til at bringe os sammen i Europa.

Golo Föllmer, projektleder, golo.foellmer@medienkomm.uni-halle.de

Martin-Luther-Universität Halle-Wittenberg, Dept. Medien- und Kommunikationswissenschaft

Per Jauert, pjauert@imv.au.dk

Aarhus Universitet, Institut for Æstetik og Kommunikation

Jacob Kreutzfeldt, jacobk@hum.ku.dk

Torben Sangild, sangild@hum.ku.dk

Morten Michelsen, momich@hum.ku.dk

Københavns Universitet, Institut for Kunst- og Kulturvidenskab

Sonja de Leeuw, J.S.deLeeuw@uu.nl

Alexander Badenoch, A.W.Badenoch@uu.nl

Utrecht University, Institute for Cultural Inquiry (ICON)

Peter Lewis, p.lewis@londonmet.ac.uk

London Metropolitan University, Faculty of Social Sciences and Humanities

Caroline Mitchell, Caroline.Mitchell@sunderland.ac.uk

University of Sunderland, Faculty of Arts, Design and Media

Erik Granly Jensen, erikgranly@sdu.dk

Syddansk Universitet, Institut for Kulturvidenskaber

Marko Ala-Fossi, marko.ala-fossi@uta.fi

University of Tampere, School of Communication, Media and Theatre

Projektperiode: 2013 – 2016

Finansieringskilde: Humanities in the European Research Area (HERA) (€ 1 000 000)

- ***Consolidating Participation in Journalism. Scrutinising Practices in Recognised Participatory Journalism***

This research analyses how and why the notion of 'participation' has become consolidated in European journalism practice. The study concentrates on recognised participatory journalism.

Three different cases will be studied: (1) a pan-European online magazine Cafebabel based in France, (2) a Swedish hyperlocal newspaper Södra Sidan and (3) a Finnish alternative newspaper Voima and its website. The data consists of observation notes, visual documentation and interview material. The objective of the research is to critically evaluate participatory journalism and produce a typology of its participatory practices. This is done in order to understand how and why certain aspects of participation have become consolidated in journalism whereas others have not, and to contribute to the development of rewarding forms of journalistic participation. At the same time, the research develops practice theory as a theoretical framework for journalism studies.

Laura Ahva, laura.ahva@uta.fi

University of Tampere, School of Communication, Media and Theatre, Research Centre for Journalism, Media and Communication (COMET)

Project period: 1.9.2013 – 31.8.2016

Source of financing: Academy of Finland

- ***Towards Freedom of Speech***

Project Towards Freedom of Speech provides a media historical study of the development of the Finnish state of freedom of speech and censorship during 1917-2017. The outcome of the research project defines the impact of religious, juridical, political and self-regulation on freedom of speech and analyses the principles and cultural practices which have supported or restricted.

Kai Ekholm, kai.ekholm@helsinki.fi

University of Helsinki, The National Library of Finland

Source of financing: Helsingin Sanomat Foundation

- ***Anti-racism under Pressure. Social Movements, NGOs and their Mediated Claims-making in Finland (ARAFI)***

The project investigates anti-racist claims made by NGOs and other civil society actors and contemplates the significance of these claims on the public debate and political climate. The supposition is that NGOs/other groups do not get much visibility for their claims in traditional media. Simultaneously, social media campaigns can attract a great number of supporters in short time. This study asks why this is the case and strives to answer what is anti-racism in contemporary mediated societies. The study uses network theory and claims-making analysis on the empirical

material; ethnographic notes, interviews and media texts. The mapping phase targets allNGOs/groups in Finland who declare their main activity to be counter-acting racism. The researcher then follows the media work and PR-activities of 8-10 groups attentively focusing on 2-3 groups closely through ethnographic means. Moreover, journalist interviews and detailed analysis of the claims as such will be included.

Camilla Haavisto, camilla.haavisto@helsinki.fi
Svenska social- och kommunal högskolan vid Helsingfors universitet
Project period: 1.9.2013 – 31.8.2016
Source of financing: Academy of Finland

- ***The Clash of Different Ethical Cultures in the New Media Environment***

The project examines the clash of different ethical cultures in the new media environment. First, the focus is on the challenges that the Internet culture poses for journalistic ethics. Secondly, the project discusses the growing significance of social media as a new platform of media criticism. The empirical data consists of case studies as well as survey and interview material. The project aims at improving journalistic practices.

Juha Herkman, juha.herkman@helsinki.fi
University of Helsinki, Department of Social Research, Media and Communication Studies
Source of financing: Helsingin Sanomat Foundation

- ***The People Are Missing. Documentary Fabulation and the Formation of North Eastern European Cinema 1990-2010***

The project explores documentary films produced in North Eastern Europe in 1990-2010 from the perspective of fabulation. Fabulation refers to creative storytelling that emerges in the dynamic interaction between the filmed subject, the filmmaker and the camera. The study pays particular attention to the self-presentations and speech acts that take place at the moment of filming. The study argues that documentary cinema actively participates in the production of the region's post-Soviet identity by way of fabulation.

Ilona Hongisto, ilona.hongisto@utu.fi
Project period: 1.9.2013 – 31.8.2016
Source of financing: Academy of Finland

- ***MediaClimate 2.0 – Climate Politics and Networked Journalism in the Post-Copenhagen Era***

MediaClimate 2.0 studies climate journalism in the global, networked and open media landscape. It analyses the flows and uses of knowledge, distribution and domestication of discussions of policy choices and the role of journalism in this process. Data focuses on the coverage of the IPCC AR5 -reports (2013-2014) and the mediation of the forthcoming UN COP-summits (Poland 2013 and France 2015) in over 20 countries. The research builds on earlier work started already in 2008.

Risto Kunelius, risto.kunelius@uta.fi
University of Tampere, School of Communication, Media and Theatre, Research Centre for Journalism, Media and Communication (COMET)
Source of financing: Helsingin Sanomat Foundation

- ***The Mediation of Expertise – the Functions of Expert Opinion in News Journalism***

The project analyses the uses of expert opinions in news journalism. The topic is analysed at a general level in the pieces of news published in Helsingin Sanomat, the National Broadcasting service (YLE) and the State News Agency (STT). In addition, journalists and experts will be interviewed. The project elucidates the functions of the use of experts in news journalism, but also produces ideas on improving the use of expert opinion. The results will be published in a book.

Ville Pernaa, vilper@utu.fi

The University of Turku, Centre for Parliamentary Studies

Source of financing: Helsingin Sanomat Foundation

- ***Democracy, Political Representativeness and Equality in New Net Publicities***

Twitter is becoming a new arena for political communication. The study analyses the tweets produced by members of the political elite as well as journalists. The aim of this research is to trace conceptions of political representativeness, democracy and equality constructed in this new kind of political publicity and journalism. The material consists of the chains of micro-blogs on the basis of which emerging political communities, the nature of communication and political agenda is monitored.

Iiris Ruoho, iiris.ruoho@uta.fi

University of Tampere, School of Communication, Media and Theatre, Research Centre for Journalism, Media and Communication (COMET)

Source of financing: Helsingin Sanomat Foundation

- ***Marknadsdriven yttrandefrihet – svenska medier mellan demokrati och marknad***

Kommersiella meddelandens rättsliga status som skyddsvärda yttranden är omdebatterad. Krav på ett utökad skydd för dessa har delvis tillgodosetts i flera rättsordningar runt om i världen. Begreppet marknadsdriven yttrandefrihet används för att fånga denna utveckling. Den centrala frågeställningen i projektet är om demokratin och det fria ordet gynnas av ett stärkt grundlagsskydd för kommersiella yttranden eller inte. Svaret är inte givet. Frågan har knappt berörts i svensk rättsvetenskap. I detta projekt undersöks de rättsliga förändringar som sker i Sverige, EU och USA samt konsekvenser av dessa förändringar tillsammans med mediernas ökade beroende av annonsintäkter. Den centrala frågeställningen besvaras genom två delprojekt: ett som analyserar hur de rättsliga förändringarna ser ut och hur de samverkar med mediebranschens villkor och ett som studerar relationen mellan medieinnehåll och finansiering och hur detta påverkar förtroendet för medier. Vilka konsekvenser får en marknadsdriven yttrandefrihet för demokratin?

Eva-Maria Svensson, Projektledare, eva-maria.svensson@law.gu.se

Handelshögskolan vid Göteborgs universitet, Juridiska institutionen

Maria Edström, Projektledare, maria.edstrom@jmg.gu.se

Göteborgs universitet, Institutionen för medier och kommunikation

Britt Börjesson

Göteborgs universitet, Institutionen för medier och kommunikation

Projektperiod: 01.01.2013 – 31.12.2015

Finansiering: Ragnar Söderbergs stiftelse (2 369 319 SEK)

<http://www.law.gu.se/forskning/forskningsprojekt/Marknadsdriven+yttrandefrihet/>

- ***Transparens och journalistisk trovärdighet***

I tre delprojekt undersöks hur mediekonsumenter reagerar på olika metoder på nyhetssajterna. Fokus kommer att ligga på det skrivna ordet. Den första studien rör den faktiska effekten olika tekniker har på trovärdigheten. Vad man tror sig ha för attityder och beteende och hur man faktiskt gör i praktiken kan skilja sig åt en hel del. Här kommer forskarna att använda olika konstruerade webbsidor som presenterar nyheter på olika sätt, till exempel med och utan rättelser samt med och utan kommentarsfält. I den andra studien ställer forskarna frågan: Vilka attityder har nyhetskonsumenterna till olika tekniker för insyn och medverkan? Här kommer forskarna gå ut med en rikstäckande enkät hem i brevlådan till ett representativt urval av Sveriges befolkning. Den tredje och sista studien är fokusgrupper för att ta reda på varför nyhetskonsumenter värderar olika transparenstekniker på det sätt de gör och hur starka attityderna är.

Michael Karlsson, Projektledare, michael.karlsson@kau.se
Karlstads universitet, Medie- och kommunikationsvetenskap

Christer Clerwall, Projektledare, christer.clerwall@kau.se
Karlstads universitet, Medie- och kommunikationsvetenskap

Lars Nord, Projektledare, lars.nord@miun.se
Mittuniversitet, DEMICOM

Projektperiod: 01.01.2013 – 31.12.2015

Finansiering: Vetenskapsrådet (4 530 000 SEK)

- ***Läsning, tradition och förhandling (LÄST). Läsaktiviteter i svenska klassrum 1967-1969***

Diskussioner om läsande i skolan tar ofta sin utgångspunkt i förändringar inom medielandskapet och huruvida digitala verktyg är lämpliga att använda i läsundervisningen. Det är i efterkrigstidens läskultur som vi idag ser att nya tekniker för produktion, distribution och konsumtion av skriven text inympas. Denna kultur ger förståelse för nya medier, och som vi kan tolka dem som hot eller löften för läsandets framtid som kulturellt, samhälleligt fenomen.

Syftet med LÄST är att undersöka hur läsning som aktivitet tog form och förhandlades i svenska mellanstadieklassrum i slutet av 1960-talet. Detta görs genom ljud- och videinspelningar från 1967-1969. Dessa inspelningar gjordes inom ramen för ett pedagogiskt forskningsprojekt vid Göteborgs universitet, Didaktisk Processanalys. Genom digital tillgång till dessa inspelningar ges möjligheten att studera läsande i grundskolan både som historiskt fenomen, och som vardagsinteraktion. Utifrån DPA-projektets ljud- och bildinspelningar, kommer ett antal fall som illustrerar läsning som aktivitet att byggas upp.

Anna Lund, Projektledare, anna.lundh@hb.se

Högskolan Borås, Institutionen Biblioteks- och informationsvetenskap

Mats Dolatkhan

Högskolan Borås, Institutionen Biblioteks- och informationsvetenskap

Projektperiod: 01.01.2013 – 31.12.2015

Finansiering: Vetenskapsrådet (4 455 000 SEK)