

Unboxing TV questions/issues: Complicating Authorship and Cultural Labor

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To begin: It's always worth forcing ourselves to answer: Why is it important to study production/authorship/cultural labor? What is at stake? What can such inquiry tell us? Why does it matter?

- What questions/concerns are specific to authorship and cultural labor in television?
In what ways are issues for television the same as those for other media?
- Do different kinds of television engender different kinds of questions about authorship and cultural labor? Broadcast versus cable; fiction versus non-fiction; prime-time vs. non-prime-time; U.S./Hollywood vs. local U.S.; U.S./Hollywood vs. international production (or co-production)

Defining production --We have conceived of panel as having broadly to do with the matter of "production" in television

- What kinds of practices do we include as production?
- What kinds of labor do we consider to be cultural labor?

Understanding authorship

- What is the role of authorship in television?
- What discourses of authorship are currently circulating? Where do they come from and why do they appear now? When do they begin? What is their history?
- How does a convergent media environment complicate authorship?

Production/reception relationship

- Various models of cultural circulation have pointed to the connections and blurred lines between processes of production and those of reception
 - How do we conceive theoretically the relationship between these two sites?
What is the utility of considering their overlaps?
 - Most TV scholars would accept that fans/viewers are authors/producers. Does this mean something different or have a different impact in convergence culture than previously?
 - How does the study of fan production—even if that production has a direct influence on industrial production—provide insight into industrial production?

Studying production

- How does a tension between structure and agency play out in contemporary television production, particularly in new or emergent contexts (e.g. international co-production, outsourced production, convergent media production)?
- What are some of the methodological challenges to the study of television production?
- Assuming one achieves access, what can the observation of production reveal? What can interviews with production personnel reveal? What might remain obscured for the researcher?