

Cultural Production and Cultural Work

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A research area of the programme for Work & Culture
at the National Institute for Working Life in Norrköping,
Sweden

1999-2003

PREFACE

The following is a presentation of the programme for *Cultural Production and Cultural Work*, launched in 1999 at the National Institute for Working Life (NIWL) in Norrköping, Sweden. The presentation outlines its scope in autumn 2001. After that, the NIWL had to make budget cuts and decided to withdraw from cultural research, with the result that this whole programme had to be cancelled. Its most vital constituents have been transferred to other sites, first of all to the Department of Culture Studies (Tema Q) at Linköping University, where Johan Fornäs, Erling Bjurström, Lars Lagergren, Svante Beckman and others now continue the research mentioned below, in new and continually evolving forms (for further information, see <http://www.liu.se/temaq>).

PROGRAMME

An overall research area of the programme for Work and Culture at the National Institute for Working Life in Norrköping was *Cultural Production and Cultural Work*. As cultural aspects pervade more and more sectors of society and working life, cultural production seems to become increasingly important. This “culturalization” touches on late-modern social transformations and is exemplified in discussions of issues such as “post-industrial society,” “network society,” “media society,” “information society,” “consumer society,” and “the society of the spectacle.” Such discussions suggest that the production of goods and services in society becomes more and more geared towards distributing such knowledge, information and experiences that can be called aesthetic. Simultaneously with these tendencies at mediatization and aestheticization of broad areas of society, cultural production itself transforms as an effect of ongoing technological, social, political and economic changes.

At present, the time spent on production of cultural goods in Sweden is probably greater than what is spent on material goods, at least if not only art in a narrow sense is taken into account but also media, leisure and education. Its portion of the total production seems to be on the increase. This shift also indicates that the specific working conditions in cultural production, which till now have appeared to be exceptions, will become widespread in working life in general. Many of the patterns of working life that are said to belong to the future have long been established in the field of cultural production. This is the case in the forms of production and vocational training that are found between the formal and informal sectors, as well as in situations where people combine regular employment with, for example, running a company, and for people who have many different occupations. Hereby, the new “culture society” is an important source of research about the significance, meaning and consequences of greater flexibility in working life.

Culture cannot be unambiguously defined. A variety of competing and intersecting meanings of the term identify culture as collective ideas and forms of life, artistic work and products, or symbolically mediated communication and intersubjective production of meaning. This does not mean that culture is only a question of community and commonly shared habits and ideas, it is as much a question of conflicts and of what distinguishes people and groups from one another. Furthermore, culture includes the institutionalized arts and artefacts, but also the aesthetic practices and products of media, popular, and everyday culture. Cultural studies includes both the study of culture as a *domain*, e.g. the cultural sector, arts, entertainment and the aesthetics of the everyday, and a study of every conceivable human phenomenon from a *cultural perspective*, focusing on symbolic communication, form and meaning. The programme Cultural Production and Cultural Work put the stress on modern society’s drawing up of boundaries in and around the cultural field.

Research

For the established national research on working life, cultural production and cultural work is and largely remains an unexplored field. The slight research interest

in cultural work reflects the weak presence of union structures in the cultural field. The extensive commitment in the public sector to subsidize cultural production, train cultural producers and support less well-off groups of cultural workers economically has not been followed up by much research of the socio-economic contexts of cultural work.

The establishment of the Work and Culture programme at the National Institute for Working Life in Norrköping was carried out in connection with Linköping University's contributions to interdisciplinary cultural studies at Campus Norrköping (Linköping University in Norrköping), especially the newly started Tema Q (Department of Culture Studies), with which Work and Culture closely collaborated. Culture has been a guiding concept in the developmental strategies of the municipality of Norrköping for many years, with conscious undertakings for both modern media producers and traditional cultural institutions such as museums, theatres and a symphonic orchestra. Together these factors have created favourable conditions for far-reaching collaboration between Work and Culture, the University and the local cultural life. The transition from traditional industrial society to a new society of culture has found a monumental physical expression in Norrköping, where the industrial landscape of abandoned factories in the city centre is now filled with a variety of educational and cultural producers.

The interests of the research programme Cultural Work and Cultural Production stretched from theoretical questions about the meaning and usefulness of culture as a concept in research and in other contexts, to empirical studies of the concrete conditions of cultural work. The purpose was to capture important tendencies in the social status and conditions for cultural production by way of historical conceptual analysis and empirical studies. The basis of the programme was scientifically qualified critical research, aiming at deepening our basic understanding of current processes in cultural production. From this foundation we also tried to transmit the knowledge to both the general public and consumers of culture, as well as to the different participants in cultural life.

Boundaries

The boundaries of cultural production are changing, both externally and internally. *Externally*, the limits of the cultural field shift. The limits for what is regarded as cultural production are not given. Form, design and symbolic value become more and more important in the production of utilities – from cars to coffee machines. Processes that can be described in terms such as “culturalization,” “aestheticization,” and “mediatization” expand the cultural field and increase its importance, both socially and economically. Areas of everyday life and society that used not to be regarded as cultural are continuously drawn into the cultural sphere, something that makes traditional delimitations of culture problematic. Around the main branches of the cultural sector, dynamic but diffuse spheres of overlapping cultural activities congregate in design, religion, education and other activities where cultural elements are especially significant although they are usually not identified as being part of the cultural field proper. The cultures of the spectacle belong here as well, for example sports, circuses, talent contests and beauty pageants, festivals and tourism. Since many aspects of culture has at least some relevance for all human activity, it is possible to find a moment of cultural production in almost any social field.

Internally, the cultural field is differentiated along a number of dividing lines, which often cross or overlap. Aesthetic lines between high and low art, art and

entertainment, cultivation and experience, and avant-garde and mainstream also play important roles in cultural policy and in debates about quality. Established dividing lines between different art forms or forms of expression (theatre, film, music, literature, the visual arts, etc.) are challenged at present, mostly by new hybrid multimedia, where companies form new conglomerates at the same time as formerly separate genres mix in the use of digital media technologies. Other limits that have been displaced concern issues such as national/foreign, male/female and young/old in cultural life.

All boundaries shift historically, and differ in different contexts. These transformations often cause unrest in society and turn into problems in cultural policy. At present there is a great need for a closer examination of these processes, to see how the conception of culture is delimited and how it changes in different social discourses and practices. The forces of the marketplace organize cultural production through the structures of the markets of goods and labour, marketing and advertising. The authorities set up the framework by legislation, employment measures and cultural policy. In the discussions of culture in civil society its identity and internal dividing lines are constantly reformulated. A deeper understanding of present-day cultural production and cultural work presupposes historical, social and cultural contextualization.

Main themes

The programme was consequently centred on questions of cultural work and cultural production, whose processes, development and conditions were studied from a number of different perspectives through research, seminars, publications and other activities. Here we focused on themes such as artistic creation and the organizational and economic conditions of cultural work, cultural transmission and consumption, institutions of cultural heritage, art schools, and the delimitation and regulation of cultural production in the judicial system, cultural policy, public debates and cultural research. An overarching theme was the processes of cultural modernity as a whole.

Cultural creativity. Here we studied the creative processes in the different art forms. The focus was on the exercise of creative practices and the works that result. Cultural and aesthetic creation is based on, and combines, theoretical perspectives as well as so-called tacit knowledge in the form of bodily “feeling” for the material, the craft, composition and symbolic structures. The individual artistic process must be understood against the backdrop of theoretical and practical traditions of knowledge in the art world. In performative arts such as theatre, mime, music, and dance the artist is physically present in his work. The work of art takes shape before the eyes of the audience. In forms of art such as literature or film the creative process is separate in time and space from the presentation and consumption of the work. Creativity is the condition for all these forms of work, but cannot only be found in the cultural and artistic fields. Creativity is also often ascribed to executives, entrepreneurs, scientists, technicians and even young computer hackers. Understood as originality or genius, creativity has been valued highly in the arts ever since Romanticism, and its connection with questions of skill and tradition changes with time, styles, and cultural area.

The organization of cultural work. Here we dealt with the growth, limits and specific conditions of cultural production. This area of research brings together historical and contemporary studies of the institutional organization of cultural production, as well as of the labour market for cultural workers and the Government’s regulation of it. Here we ask questions about what is considered to belong to this sector, about its

absolute and relative size and its differentiation in terms of the means of production, and about forms of representation, aesthetic expression and union affiliation, and courses of studies and forms of practice that lead to specific producers' becoming established in different cultural fields of production and professions. Here an interesting grey area between professionalism and amateurism is found, as well as between producer and transmitter. The economy of cultural production concerns, on the one hand, its absolute and relative sales volume, and on the other hand, its system of production, distribution and consumption, with the division into a publicly subsidised and a commercially funded sector, a division that largely coincides with the hierarchical distinction between high and low culture. The concepts of work and production have to be examined from an explicitly cultural perspective as well, since the traditional boundaries between work and leisure have become problematic today. The organization of work, wage-conditions, work environment, terms of employment, and the specific circumstances and content of cultural production, all belong to the conditions of the cultural sector. Not least important are questions of unemployment for cultural workers, and the commitment of the authorities in this area, as a complicated interplay between the labour market and cultural policy. Studies of concrete cultural work throw light on the social structures and the limits within which it is rooted, as well as its organization, division of labour, work routines, professional identities, networks in and between places of work. Here we investigated the cultures of specific professions and places of work, but also the common culture of different participants within a whole cultural field. Professional roles and tasks are distributed according to orders of identity as determined by age, ethnicity and gender. Analyses of the participants' views of their own work and their use of concepts such as art, aesthetics, entertainment and education reveal the boundaries, hierarchies, and forms of co-operation within and in-between different cultural fields of production. Such analyses can be put in relation with the place of cultural production within the economic system, both when it comes to the cultural labour-markets, public subsidies, professionalization and institutional forms, as well as sales of cultural products in different markets and the organizational forms of the union in cultural work.

Cultural transmission and consumption. Cultural works and competence are transmitted in a number of different ways, both over time and in physical and social space. A first form of transmission consists of artefacts being distributed from the producer to the user either as freely available public means or as commercially distributed commodities. The systems of cultural distribution have been severely affected by modern electronic and digital media. The attitudes in society towards these changes are ambivalent: on the one hand they bring a promise of expanded availability of "good" culture, and on the other hand, they are regarded as a threat towards the same culture. Here is a divide between traditional institutions of cultural transmission such as educational associations and State authorities and institutions, on the one hand, and on the other commercial media entrepreneurs such as television and record companies. Furthermore, cultural production presupposes a public of consumers whose varying tastes work together with the intentions of the cultural workers. The boundaries between production and consumption are very vague in an increasing number of cultural areas, partly because of new, interactive and digital media technologies, something that makes it more than necessary to link the study of cultural work to studies of cultural practice where factors such as level of education, class, gender, and ethnic and geographic extraction are considered. As the term "consumer society" indicates it is possible to discern a long-term movement from the area of production to consumption in modern society.

Institutions of cultural heritage. Another form of cultural transmission has to do with the preservation of artefacts over time through institutions that have taken it upon themselves to establish, manage and regulate the so-called cultural heritage on behalf of posterity. Notions of the transmission of a common cultural heritage, which used to be seemingly self-evident, have become problematic because of the increasing multiplicity in post-industrial society. The historical development of museums reveals a lot about a society's view of its history and future, and here also new technologies and new social patterns have rapidly changed the conditions.

Artistic education. The complex of problems of the transmission of culture also includes questions about how forms of conception, creation and interpretation are transmitted from generation to generation in pedagogy and education. Aesthetic competence is reproduced in artistic educational programmes among other places. These are very different in different cultural areas, and there are no comparative knowledge about the varied institutional conditions for the transmission of competence. In certain areas, there is a developed system of state subsidised courses of study from beginner's level to academies and university colleges; in other areas these matters are arranged much more informally by the market, in apprenticeship, educational associations and completely informal training. Hereby the ways into the cultural professions seem very different for different participants in the cultural sector, something that is a result of the social status of different artistic genres.

The regulation of cultural life. A fourth form of transmission concerns how aesthetic competence is distributed between different parts of the social body through historically changing cultures of knowledge, where academic cultural research itself belongs. With its various media, the cultural sphere is a forum for a continuous discussion and evaluation of cultural production. Public debates and criticism work together with both the cultural sciences' ambition to interpret culture and its conditions, and with State and municipal efforts to regulate and support cultural production through the judicial system and subsidies. Cultural policy and legislation are consequently central sub-themes. But the perspective also broadens to include a more general cultural discussion, where actors from the market and civil society (organizations, popular movements, educational associations and independent debaters) try to influence Governmental cultural policy in different ways. An historical retrospect on the institutionalization of culture and art makes clear the relations of power between different cultural fields and their relationships to State power, the market and different parts of civil society. Here, the ways cultural production is socially regulated becomes plain, as well as where places of conflict between participants in the cultural field exist and how they choose to define the concept of culture and to thematize the role of culture in contemporary society. Historical analyses of the concepts of culture and their use and meanings in different contexts and periods may deepen a critical understanding of their present uses in both the sciences as well as in the arts, politics and the everyday.

Cultural modernization. Culture is not only about tenacious structures and historical heritage, but just as much about present-day tendencies and progressive innovations. Technology, economy and politics also have their tenacious structures (which thereby do not automatically turn into culture), and culture also is on the move. The historical dimension is a necessary background to important studies of the innovative dynamics of cultural production. Social processes of modernization, e.g. aestheticization, mediatization and globalization, transform the conditions of cultural production. The processes of modernization contain ambivalent tendencies and lines of development, which simultaneously contribute to the creation, consolidation and dissolution of cultural boundaries. In its present state, the modernization process

includes the technicalization of art, which is directly contrary to early modernity which strictly distinguished between technology and art. At the same time it is important to pay attention to the ways art ever since the 19th century has seen itself as an important interpreter of modernity. Late modern developments question established ways of creating culture but at the same time they put culture at the centre of wider and wider areas of society.

PROJECTS

The borders of cultural production.

The meaning of culture and the cultural field is constantly changing. Sometimes these changes occur through symbolic struggles, with significant implications in cultural policy for cultural workers' freedom of expression and the autonomy and responsibility of art. There are plans for a series of studies of how cultural production is defined, regulated and maintained, with one point of departure in renown cases that have been the object of legal actions or lively public debates. In this area, **Ulf Olsson** in November 2001 organised the conference "Culture, power, disciplining".

Swedish research on cultural work and production.

In the autumn of 1999, **Johan M. Sanne** wrote a report that identified the problems in the field of cultural work/production.

International research on cultural work and production.

Leonor Camauër published a report of relevant centres, projects and publication in this area. The inventory identifies central institutions where such research is pursued, important projects in the field and seminal publications on these themes.

The cultural labour market.

Mikael Hjerm and Svante Beckman started preparing a report with basic statistical data on cultural workers' conditions (employment forms, incomes, education etc.) in Sweden on the cultural sector of the labour market, where the arts as well as media, design and other cultural industries are included.

Is culture an obstacle or a prerequisite for economic growth?

Lennart Erixon investigated the limits of culture as an economic field and a sector of production, to shed light on economic theories about the connection between culture and economic growth and the role of the cultural sector in the development and use of new information technologies and media. He scrutinized economic arguments for public production and funding of activities that belong to the cultural sector according to competing definitions.

Worlds apart.

In the spring of 2000, **Cajsa Lagerkvist** produced a preparatory study about the immigrants' situation as cultural and media workers in the labour market, focusing

in particular on actors, painters, musicians and journalists. These studies are continued within Tema Q (Department of Culture Studies) of Linköping University.

From cultural imperialism to hybridity.

In 1999/2000 **Amanda Lagerkvist** produced an overview of the theories and the literature of cultural distribution as they have been expressed in debates about concepts such as mass culture, cultural imperialism, Americanization, globalization, creolization, hybridity and post-colonialism.

Culture in two cities.

Anne-Li Lindgren ("Tema B" – Child studies) and **Lena Gemzöe** (Centre for Women Studies at Stockholm University) study the historical development and the present state of cultural policy and cultural life in Norrköping and Linköping. The study is lead by Johan Fornäs and funded by Eastsweden Municipality Research Centre (where it is now situated) together with the municipalities of Norrköping and Linköping.

Cultural work – what's that?

Svante Beckman investigates the concept of cultural work. The project is carried out at Tema Q (Department of Culture Studies) of Linköping University. It is part of a larger research programme on the cultural sector in collaboration with researchers from Linköping University, the Royal Institute of Technology (KTH), Umeå University and the University College of Borås: "Culture in Information Society: Culture as a Sector of Society and the Challenges of Cultural Policy."

The social function and professional role of museums.

Svante Beckman carries out a small project together with researchers at the Linköping and Stockholm Universities about the changing ideas of the social function of museums and the connected shifts of the kinds of competence that are associated with and prioritized in the work at museums.

Time and taste.

Erling Bjurström writes a book about the idea of time and changes in taste in modern society. In the book he analyses the development of different taste games and their rootedness in society, and how different conceptions of time today cross one another and create tensions in the everyday organization of work and leisure.

Entertaining women.

Marika V Lagercrantz writes a book about the working conditions in Swedish entertainment business as reflected in the career of the music-hall star and director Anna Hofmann, 1890–1912.

An event in time.

Lars Lagergren carries out a cultural-sociological study of a mass-cultural event from its inception to realization. The so-called Saxtorp Grand Prix for motorcycles was run in the 1930s and it displays several interesting (social, cultural and organizational) aspects, which are investigated through documents, press clippings and interviews. This has been published in a book.

Ways to the limelight.

Lars Lagergren works on a study of the ways into cultural professions where the disciplining of the body is central: ballet, acrobatics and ice hockey. Here the boundaries dividing amateurism from professionalism are investigated in relation to gender relations and the institutional position between high- and low-brow taste.

Cultural production in an industrialized town.

Lars Lagergren and Anette Thörnquist (The National Institute for Working Life/The Culture of Work programme in Norrköping) will collaborate with Branch 97 of the Swedish Metalworkers' Union in Finspång to produce an anthology with the provisional title "Metall, företag och kommun" [Metal, Business and Municipality]. The purpose is to describe, analyse and explain in a long-term perspective how society, business, work environment and labour culture in Finspång have developed in the 20th century. Within the framework of this project, local cultural production will be looked at.

Strindberg, madness and literary history.

Ulf Olsson investigated how madness and psychiatry was put to use by August Strindberg, but also used against him. Until our days madness has been an important part in the determination of this author, and thereby also of his significance. The project is located at the Department of General and Comparative Literature at Stockholm University. This study was published in a monography.

The work of the writer.

Ulf Olsson studied the professional life of writers – as it has been portrayed in literature itself, in media, in school education, in unions and courses of creative writing – in order to find out how writing today is regulated and disciplined. Different types of writers were analysed, such as "national" and "regional," as well as from different backgrounds – from the ceremonial meeting of the Swedish Academy to readings at local public libraries – where the writers work is carried out or is represented.

Differences: cultural divides in the youth of Swedish jazz.

Johan Fornäs wrote a book and several short articles about the thematizations of identity in Swedish "jazz discourse" 1920-50, as found in interviews, lyrics, films, fiction and essays. In particular, he studied how jazz as an imported African-American genre gave rise to a number of thematizations of identity and difference, where the new was opposed to the old, the young against the elderly, high against low, black against white, male against female in shifting and often contradictory ways.

Advancing cultural studies in Sweden.

Johan Fornäs worked out a national infrastructural initiative for cultural studies. The result of an introductory workshop was published as *Advancing Cultural Studies in Sweden* (1999). An investigatory committee consisted of Svante Beckman, Ulf Hannerz, Lisbeth Larsson, Britta Lundgren, Ove Serhede and the research assistant Åsa Bäckström. A proposal for the organization, content and themes for a collected Swedish effort in the international area of cultural studies, prepared in collaboration with a number of distinguished scholars, was presented in a report in the spring of

2001. (The Swedish Council for Research in the Humanities and the Social Sciences and the Bank of Sweden Tercentenary Foundation 1999-2001.)

Digital borderlands: cultural identity and interactivity on the internet.

Johan Fornäs lead a research group consisting of Kajsa Klein (The Department of Media, Journalism and Communication at Stockholm University), Martina Ladendorf (Roskilde University), Jenny Sundén and Malin Sveningsson ("Tema K" – Communication studies at Linköping University), who each made a cultural study of different internet phenomena: global cyber centres and world citizenship, feminist webzines, bodily self-descriptions in MUDs and cyber romances and other relationships in chat rooms. A mailing list was been set up, an international symposium was held in 2000, an English anthology was published by Peter Lang (*Digital Borderlands: Cultural Studies of Identity and Interactivity on the Internet*, 2002), and four doctoral dissertations have been produced. (The Swedish Council for Research in the Humanities and the Social Sciences, 1998-2000.)

Popular passages: media in modern consumption space.

Johan Fornäs lead an extensive ethnographic study of cultural consumption and production in the media environment of a shopping mall. The research group consisted of Erling Bjurström, Karin Becker (University College of Arts, Crafts and Design/Stockholm), Hillevi Ganetz ("Tema G" – Gender studies/Linköping University) and the research assistant Åsa Bäckström (Stockholm Institute of Education). Göran Bolin, Leonor Camauër, Nanna Gillberg, Martin Gustavsson, Anette Göthlund, Hasse Huss, Lars Kaijser, Martina Ladendorf and Karin Lövgren have all been engaged for limited studies. Annual seminars were arranged with a dozen of Swedish media, culture and consumption researchers. The project published four Swedish books: Bjurström, Fornäs and Ganetz: *Det kommunikativa handlandet: Kulturella perspektiv på medier och konsumtion* [Communicative Action/Shopping: Cultural Perspectives on Media and Consumption] (Nya Doxa 2000); Becker, Bjurström, Fornäs and Ganetz (eds): *Passager: Medier och kultur i ett köpcentrum* [Passages: Media and Culture in a Shopping Centre] (Nya Doxa 2001); Becker, Bjurström, Fornäs and Ganetz (eds): *Medier och människor i konsumtionsrummet* [Media and People in the Space of Consumption] (Nya Doxa 2002) and Gemzöe (ed.): *Nutida etnografi. Reflektioner från mediekonsumtionens fält* [Contemporary Ethnography: Reflections From the Field of Media Consumption] (Nya Doxa 2004). An forthcoming English volume, *Consuming Media*, will summarise the results. (The Bank of Sweden Tercentenary Foundation 1998-2002.)

Seminars and conferences

Seminars were regularly organised within this programme area, either with its own researchers or invited guests who present current research in the field, or in the form of discussions around relevant literature or various kinds of working meetings. Generally such seminars were integrated in the running series that are organised at Work and Culture, while others were held with and for those project groups that are active within the area. On special occasions, the following larger conferences have been organised.

Passages Seminars.

Johan Fornäs and his fellow researchers in the Popular Passages project organise an annual Passages Seminar with specially invited researchers. Since the project moved to Work and Culture, those seminars have thematised “Consumption and Media Use” (Solna Centre 12/11 1999), “Media Use and Media Ethnography” (Stockholm Institute of Education 17/11 2000) and “Media in Spaces of Consumption” (Sorbonne 3, Paris 17/11 2001).

Digital Borderlands.

Johan Fornäs and his fellow researchers in the Digital Borderlands project organised the international workshop “Digital Borderlands: A Cybercultural Symposium” in Norrköping 12-13/5 2000, with some 35 speakers and participants. Papers were then published on the project’s Internet website.

Culture, Power, Discipline.

Ulf Olsson organises a conference in Norrköping 23-24/11 2001 on “Culture, Power, Discipline” with invited speakers and participants from the academic and cultural worlds. The conference will also result in an anthology.

Creative Europe.

Svante Beckman och Johan Fornäs are members of the organising committee for the international research workshop “Creative Europe” in Norrköping 30/11–1/12 2001, dealing with the relations between culture, research and policy. The seminar is an initiative by the Bank of Sweden Tercentenary Foundation together with the Association of Innovative Cooperation in Europe (AICE) in Brussels, and is inspired by a new report on “creativity governance” in European countries from ERICarts in Bonn.

PEOPLE

Head of research

Johan Fornäs (1999-2003; now at Tema Q)

Researchers and research assistants

Erling Bjurström (1999-2002; now at Tema Q)

Marika V. Lagercrantz (1999-2003)

Lars Lagergren (1999-2002; now at Tema Q)

Ulf Olsson (2000-2002; now at the Department of Literature, Stockholm University)

Project researchers

Leonor Camauër (2000-2001)
Lennart Erixon (2000)
Lena Gemzöe (2000)
Anette Göthlund (2000-2001)
Lars Kaijser (2000-2001)
Martina Ladendorf (2000)
Amanda Lagerkvist (1999/2000)
Cajsa Lagerkvist (2000)
Johan M. Sanne (1999)

Affiliated researchers

Karin Becker (1999-2002)
Göran Bolin (1999-2000)
Åsa Bäckström (1999-2002)
Hillevi Ganetz (1999-2002)
Nanna Gillberg (1999/2000)
Martin Gustavsson (1999-2002)
Hasse Huss (1999-2001)
Kajsa Klein (2000-2001)
Martina Ladendorf (1999-2000)
Anne-Li Lindgren (2000-2003)
Karin Lövgren (1999-2001)
Malin Sveningsson (1999-2000)
Jenny Sundén (1999-2000)

PUBLICATIONS

[Works later than 2001 only arbitrarily and selectively mentioned.]

Within the ALI series "Arbetsliv i omvandling" [Working Life in Transition]

Lagerkvist, Amanda (2001): *Från kulturimperialism till hybriditet. En översikt över teorier och litteratur om kulturspridning* [From Cultural Imperialism to Hybridity: An Overview over Theories and Literature on Cultural Dissemination], Stockholm: Arbetslivsinstitutet (Arbetsliv i omvandling 2001:3).

Lagerkvist, Cajsa (2000): *Världar emellan? Frågan om etnisk mångfald i kulturlivet. Förstudie om invandrade kultur- och mediearbetares situation på arbetsmarknaden, med diskussion om vidare forskning* [Worlds Between? The Issue of Ethnic Diversity in Cultural Life. Pilot Study on Immigrant Cultural and Media Workers in the Labour Market, with a Discussion on Future Research], Stockholm: Arbetslivsinstitutet (Arbetsliv i omvandling nr 2000:3).

Sanne, Johan M. (2000): *Arbete, arbetsorganisation och arbetsmarknad för kultur- och medieverksamma. Översikt över forskning och utredning* [Work, Organization of Work and the Labour Market for

Cultural and Media Workers: Overview over Research and Reports], Stockholm: Arbetslivsinstitutet (Arbetsliv i omvandling nr 2000:2).

Within the NIWL-series "Arbetslivsrapporter" [Working Life Reports]

Camauër, Leonor (forthcoming): *Cultural Work and Cultural Production: A Review of International Literature*.

Fornäs, Johan (2001): *Advancing Cultural Studies in Sweden: An infrastructural proposal*, Norrköping: Arbetslivsinstitutet (Arbetslivsrapport 2001:1).

Books

Becker, Karin, Erling Bjurström, Johan Fornäs & Hillevi Ganetz (eds) (2001): *Passager: Medier och kultur i ett köpcentrum* [Passages: Media and Culture in a Shopping Centre]. Nora: Nya Doxa.

Bjurström, Erling, Johan Fornäs & Hillevi Ganetz (2000): *Det kommunikativa handlandet: Kulturella perspektiv på medier och konsumtion* [Communicative Action/Shopping: Cultural Perspectives on Media and Consumption]. Nora: Nya Doxa.

Becker, Karin, Erling Bjurström, Johan Fornäs & Hillevi Ganetz (red.) (2002): *Medier och människor i konsumtionsrummet* [Media and People in the Space of Consumption], Nora: Nya Doxa.

Bjurström, Erling (forthcoming): *Smak och tid* [Taste and Time].

Fornäs, Johan (1999): *Advancing Cultural Studies: Report from an International Workshop at Södergarn Conference Centre, Lidingö near Stockholm, 4-5 February, 1999*, Stockholm: JMK (Reports and papers / Skriftserien 1999:1); parts also published in digital form in *Culture Machine*, 1:2, <http://culturemachine.tees.ac.uk/frm_f1.htm>.

Fornäs, Johan (2004): *Moderna människor. Folkhemmet och jazzen* [Modern People: Jazz and the Swedish Welfare Society], Stockholm: Norstedts.

Fornäs, Johan, Kajsa Klein, Martina Ladendorf, Jenny Sundén & Malin Sveningsson (eds) (2002): *Digital Borderlands: Cultural studies of identity and interactivity on the Internet*, New York: Peter Lang Publishing.

Lagercrantz, Marika V. (forthcoming): *Varietéstjärnan och filmregissören Anna Hofmann. Om arbetsförhållande inom underhållningsbranschen 1890-1912* [Variety Star and Film Director Anna Hofmann: Labour Conditions in Entertainment 1890-1912].

Lagergren, Lars (1999): *Svensk motorcykelkultur* [Swedish Biker Culture] Stockholm/Stehag: Symposium.

Lagergren, Lars (2001): *Saxtorps Grand Prix – Motorcykeltävling och folkfest* [Saxtorp Grand Prix – Motorcycle Race and Popular Festival], Stockholm/Stehag: Symposium.

Olsson, Ulf (2002): *Jag blir galen! Strindberg, vansinnet och vetenskapen* [I'm Going Crazy! Strindberg, Madness and Science], Stockholm / Stehag: Symposium.

Articles

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