

Anne Jerslev

*Celebrities - an entertaining cross-media phenomenon*

Celebrities are a public occupation and the term celebrification designates the process whereby ordinary people – or private persons – are transformed into media persons for a shorter or longer period. Celebrification is thus the dynamic relationship between viewers, users and multiple platforms. What is circulated and re-circulated in this modified media dynamics is information in a particular and entertaining form: information as gossip; knowledge as rumours. In my presentation I want to discuss gossip as a specific form of knowledge involved in processes of celebrification and show how celebrities are constructed in the circulation and re-circulation of stories which are kept alive in a dynamic field between knowing and not knowing enough.

Hanne Bruun

*The Competent Audience? Developments in the Programs and the Production of Danish television satire*

Danish public service television has a tradition of offering satirical sketch comedy as an important part of the entertainment profile. The genre presupposes domains of knowledge held by the audience in order to entertain. During the last 10-15 years the programmes have undergone profound changes, and the genre schema guiding the production of satire seems to have undergone important changes. The presentation highlights two driving forces in this transition in the field of producing television satire. Firstly, the transition is connected to the public service institutions trying to use the genre strategically in the growing media competition. Secondly, the changes are tied to new sources of inspiration regarding form and content influencing the way satire is produced. Both involve changes to a production culture and to an overriding occupational ideology in transition affecting the forms of knowledge presupposed.

Jørgen Stigel

*Humor i dansk tv-reklame: Udviklingstræk*

Udgangspunktet er, hvad der overhovedet kan være rationale for at bruge humor i tv-reklamen: Humorens forbindelser både til andre æstetiske og retoriske virkemidler og til viden og informationstilgængelse, herunder viden om måder at få noget at vide på. Dels hvorfor en forholdsvis stor del af dansk tv-reklame forsøger at være underholdende ved at appellere til morskabscentret for spøg og skæmt. Elementære former, typiske settings og greb, samt faste figurer, karakterer (stereotyper) og ingredienser inden for tv-reklamens humoristiske modi og komediespil gennemgås. I et rids over udviklingstendenser er tesen, 1) at der i stigende grad gøres grin - ikke blot med selve reklameintentionen – men også med selve det at ville være morsom og underholdende (f.eks. ved at plat/pinlig/søgt humor udstilles, men også mere generelt: ved at præsentations- og henvendelsesformer udstilles) 2) at tv-reklamen etablerer særegne komiske figurer og ditto såkaldte universer, der besidder en seriel egenlogik og –dynamik, som tendentielt har autonom karakter 3) at tidligere tiders 'tro på', at det er effektivt blot at sætte kendte komikere på skærmen med vitzigheder eller klovnerier eller benytte sig af modeller fra f.eks. den traditionelle vittighedstegningsunivers af stereotype figurer og settings (eksempelvis 'mand på øde ø' eller 'i fængsel', 'svigermor' eller domina-kvindetypen) er vigende.



## Information

### Location

University of Aarhus  
Conference Centre  
Fredrik Nielsens vej  
8000 Århus C  
Conference room 2, building 1421

### Contact

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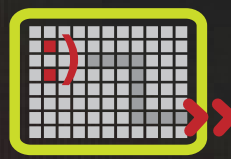
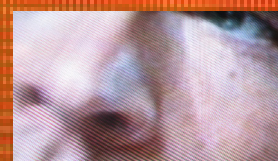
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# Mediated Entertainment and Knowledge

Symposium  
30-31st October 2008



Organized by the research project  
**Television Entertainment:  
Cross-Mediality and Knowledge**  
Department of Information and Media Studies  
University of Aarhus, Denmark



## Mediated Entertainment and Knowledge

The purpose of this symposium is to discuss the relationship between mediated entertainment and knowledge by presenting theoretical and empirical research into different kinds of mediated entertainment. During the later years there has been a growing interest within media research towards entertainment and different genres and phenomena involving an entertainment component. Especially the boom in factual entertainment programming in television has attracted interest - e.g. reality television and lifestyle television. In journalism and education the combination between the more traditional intentions of these forms of communication and entertaining qualities has also been given much attention - e.g. infotainment and edutainment. Unfortunately, in many of these studies entertainment is seen as the vehicle for another communicative intention, and entertainment remains a kind of theoretical and analytical 'black box'.

This symposium seeks to reverse the perspective: The aim is to understand and qualify mediated entertainment as a communicative intention in its own right. It aims to ask and discuss what mediated entertainment might be. It also aims to ask whether knowledge might play a role in entertainment products and experiences. Different kinds of knowledge seem to play a role in a number of entertainment genres, and in some genres knowledge might even be the bedrock of the entertaining qualities in the products.



## Programme

Thursday 30th of October – English session

- 10.00-10.10: *Welcome*  
Kirsten Frandsen, IMV, University of Aarhus, director of research project
- Part one:**  
**Theoretical perspectives on media entertainment**
- 10.10-10.50: *Entertainment: A Psychological Approach*  
Professor Peter Vorderer, Center for Advanced Media Research, VU University Amsterdam
- 10.50-11.30: *Critical theoretical perspectives on media entertainment – revisited*  
Michael Bruun Andersen, Department of communication, journalism and computer science, University of Roskilde, Roskilde
- 11.30-11.45: Break
- 11.45-12.20: *Entertainment and the Pleasure of Learning*  
Lothar Mikos, TV Studies, Hochschule für Film und Fernsehen "Konrad Wolf" Medienwissenschaft, Berlin
- 12.20-13.30: Lunch
- Part two:**  
**Audiences and entertainment – English and Danish session**
- 13.30-14.10: *Game and media specific aspects in sports viewing*  
Kirsten Frandsen, IMV University of Aarhus
- 14.10-14.30: Coffee break
- 14.30-15.10: *Celebrities - an entertaining cross-media phenomenon*  
Anne Jerslev, University of Copenhagen
- 15.10-15.40: Session in Danish: *Production of celebrities – about the relationship between the weeklies and television.*  
Henrik Qvortrup, Editor in chief, Se og Hør

Friday 31th of October – Danish session

- Del tre:**  
**Det humoristiske som kommunikativ strategi i medieret underholdning**
- 10.30-11.10: *Det kompetente publikum?*  
*Program- og produktionsudvikling dansk tv-satire*  
Hanne Bruun, University of Aarhus
- 11.10-11.50: *Hvorfor satire i en multi-platform tid?*  
Peter Gren Larsen, programredaktør, DR 2
- 11.50-13.00: Frokost
- 13.00-13.40: *Udviklinger i tv-reklamens brug af humor*  
Jørgen Stigel, University of Aalborg
- 13.40-14.20: *Komik som løsning?*  
Lone Tvedergaard Bach, & Co



## Abstracts

Peter Vorderer

### *Entertainment: A Psychological Approach*

This presentation will outline a new Two-Level Model of Entertainment Motivation by bringing together and elaborate what used to be labeled "pleasure" and "appreciation", respectively. Pleasure has mainly been studied as a response to media content within Communication, where researchers conceptualized it as "enjoyment", often referring to mood-regulating processes that seem to guide selection processes. And within Psychology, where in the tradition of Berlyne the properties of a stimulus were seen as evoking "comprehension", which in turn is experienced pleasantly. More recently, however, Self-Determination Theory has also shown that many actions are motivated by more abstract, higher-order needs, such as "autonomy", "competence", and "relatedness", and these motives are also guiding exposure to communication and media content. In contrast to pleasure this dimension of motivation can be labeled "appreciation". The presentation will deal with both levels of motivation for entertainment and show how they relate to different forms of content, for different people, and in different situations.

Michael Bruun Andersen

### *"Taking entertainment seriously" - reconsidered.*

A quarter of a century ago the volume *Underholdning i TV* (1981)(Entertainment in Television) was published. It was a turning point in critical television research in Scandinavia in so far as it represents a shift of research focus from news and other factual genres to entertainment forms and formats. The paper will discuss changes in the strategy of critical media research and entertainment as a research object. It will have a particular focus on the relationship between entertainment and journalism as a locus for the study of a general development in television and other media from entertainment as particular genres to entertainment as methods of generating attention and mechanisms of attracting and holding an audiences.

Lothar Mikos

### *Entertainment and the Pleasure of Learning*

Since the beginning of the Cultural Studies Project in the late 1970s products of the entertainment industry were in the focus of this research approach, even when it looked for the triangulation of culture, media and power. The 1980s saw the main works by John Fiske and Lawrence Grossberg coming closer to the centre of popular culture. The role of popular television and popular music were discussed regarding the notions of identity, power relations and pleasure. One of the arguments was, that audiences tend to be active in making meaning of TV shows and rock songs. The term entertainment was not often used in Cultural Studies, instead the project was dealing with the notion of pleasure. With the advent of new reality shows in the beginning of the 21st century like *Big Brother*, *Hell's Kitchen*, *Survivor* and *I'm a Celebrity – Get me out off here!* the public debate and also some studies in the context of CS started a debate on the borders of public and private, notions of authenticity, humiliation of ordinary people on TV etc.

Only in very few cases scholars brought attention to the "idea of learning" (Hill 2005; Mikos et.al. 2004). What could be highlighted here is, that audiences look for symbolic material in popular television as resources for their identities and self-empowerment. Therefore the pleasure of learning with Reality TV, other factual programmes and also drama series is deeply rooted in the social communication in everyday life, the needs and wishes of the audiences and their struggle for a "good life". The paper will deal with the notion of pleasure in Cultural Studies and the "idea of learning" (Hill) in popular television. Based on own empirical research on popular TV formats and political education of youngsters with popular media I will outline some prospects of future research in the area of entertainment and popular media.

Kirsten Frandsen

### *Game and mediaspecific aspects in sportsviewing.*

When television covers a sports event the audiovisual form emphasizes certain aspects of the game in order to attract and entertain the audience. This task is different from game to game due to differences concerning in particular the time and space structure in the specific game. Handball is a sports game, which in Denmark attracts a different audience with a different behavior than for instance football. Part of the reason for this is the specific structures in the game. Seen from an audience perspective the interpreting role of television when covering handball may by first glance appear transparent. Nevertheless the interpretation of the game includes themes which seems not just to originate from the receivers knowledge and experience but also to be strongly supported and conveyed by the audiovisual form and the structure of the game itself.