

<b>School/Department:</b>	Erasmus School of History, Culture and Communication – Department of Media and Communication  &  Erasmus School of Social and Behavioral Sciences – Department of Sociology
<b>Project Title:</b>	The discursive formations of femininities and masculinities - reality TV adaptations in China and the UK
<b>Abstract:</b>	<p>Global trade in TV formats is a carefully studied topic. Especially reality-TV formats are point of attention as they form the catalyst for the transnationalisation of the TV-industry (Chalaby, 2011, 2015). Reality-formats have a framework (also called skeleton) which can be filled in on a local level; turning reality-formats in the ultimate genre to travel globally.</p> <p>Content wise, studies on local adaptations of reality formats show contractionary results. While on the one hand reality formats seem exclusively tailored to local audiences (Roscoe, 2004), on the other hand formats suffer from 'forced localization'. Often, changes in the format are not due to producers' decisions, but to other factors as: material circumstances, media landscape, local legislation et cetera (Van Keulen &amp; Krijnen, 2014).</p> <p>Ultimately, studies suggest to recognize multiple layers of meaning-making in reality-TV. While some layers (in specific the filmic and the narrative layer) show clear local adaptation, the symbolic layer does not (Moran, 2009)}. Surprisingly, especially notions of masculinity and femininity in terms of gender performativities, seem to be carried over by the format (Van Keulen &amp; Krijnen, 2014) (Kuipers, 2012).</p> <p>This project centralizes on the notion of transnationalisation of discursive formations of femininity and masculinity and how the trade in reality-TV formats contributes to that. Which gender formations can be distinguished? How does the interplay between the different levels of meaning making contribute? And last but not least, reality-TV is viewed as embedded in several structures: market, legislation, technology, media landscape and production context. How does this power configuration impact the discursive formations of gender?</p>

	<p>Chalaby, J. K. (2011). The making of an entertainment revolution: How the TV format trade became a global industry. <i>European Journal of Communication</i>, 26(4), 293-309.</p> <p>Chalaby, J. K. (2015). The advent of the transnational TV format trading system: a global commodity chain analysis. <i>Media, Culture &amp; Society</i>, 37(3), 460-478.</p> <p>Kuipers, G. (2012). South Park boys and Sex and the City women: Television trade, narrowcasting and the export of gender categories. <i>Interactions: Studies in Communication and Culture</i>, 2(3), 179-196.</p> <p>Moran, A. (2009). When TV formats are translated. In A. Moran (Ed.), <i>TV Formats Worldwide: Localizing Global Programmes</i> (pp. 39-54). Bristol: Intellect.</p> <p>Roscoe, J. (2004). Watching Big Brother at work: a production study of Big Brother Australia. In E. Matthijs &amp; J. Jones (Eds.), <i>Big Brother International: Formats, Critics and Publics</i> (pp. 181-193). London: Wallflower Press.</p> <p>Van Keulen, J., &amp; Krijnen, T. (2014). The limitations of localization: A cross-cultural comparative study of Farmer Wants a Wife. <i>International Journal of Cultural Studies</i>, 17(3), 277-292.</p>
<p><b>Requirements of candidate:</b></p>	<p><b>Background:</b></p> <ul style="list-style-type: none"> <li>• At least an MSc, MA or MPhil degree in Sociology or Media and Communication studies or a related field.</li> <li>• Excellent results in first degree/graduate study.</li> <li>• The project will preferably use qualitative research methods. Therefore, students should be familiar with how qualitative research is conducted and how qualitative data is analyzed. The use of more innovative qualitative methods is especially encouraged.</li> </ul> <p><b>Master's degree:</b> Yes</p> <p><b>English requirement:</b>          IELTS Grade: 7.5 (minimal 6.0 per component)          or          TOEFL: 100 (minimal 20 per component)</p>

<p><b>Supervisor information:</b></p>	<p>The project will be supervised by:</p> <ul style="list-style-type: none"> <li>• <b>Prof. dr. Liesbet Van Zoonen</b> (promotor)</li> <li>• <b>Dr. Tonny Krijnen</b> (co-promotor). Dr. Tonny Krijnen will serve as the daily supervisor of the candidate.</li> </ul> <p><b><u>Prof. dr. L. Van Zoonen</u></b>  <i>Email address:</i> <a href="mailto:vanzoonen@essb.eur.nl">vanzoonen@essb.eur.nl</a>  <i>Personal website:</i> <a href="https://www.egsh.eur.nl/people/liesbet-van-zoonen/">https://www.egsh.eur.nl/people/liesbet-van-zoonen/</a></p> <p><u><i>Selections of Relevant Publications (last 5 years):</i></u></p> <p>Van Bohemen, S., den Hertog, L., &amp; van Zoonen, L. (2018). Music as a resource for the sexual self: An exploration of how young people in the Netherlands use music for good sex. <i>Poetics</i>, 66, 19-29.</p> <p>Müller, F., van Zoonen, L., &amp; de Roode, L. (2017). Anti-Racist Communication in Soccer: A Spoilt Vocabulary?. In Alleyne, M. (ed). <i>Anti-racism and Multiculturalism</i>. pp. 83-102, London: Routledge.</p> <p>Harmer, E. and L. van Zoonen (2016). Gendered Citizenship: Representations of women voters in newspaper coverage of UK elections 1918-2010. In: Danielsen, H., Jegersted, K., Muriaas, L. &amp; Ytre-Arne, B. (eds) (2016). <i>Gendered Citizenship and the Politics of Representation</i>. London: Palgrave MacMillan, p. 161-185.</p> <p>Hirzalla, F. &amp; L. van Zoonen (2016). "The Muslims are coming"; the enactment of morality in activist Muslim comedy. <i>HUMOR</i>, 29(2), p. 261-287.</p> <p>Vosmeer, M., Jansz, J. &amp; L. van Zoonen (2015). I'd like to have a house like that: female players of The Sims. <i>Academic Quarter. Journal for humanistic research</i>, 11(11), p. 129-142.</p> <p>Müller, F., Van Zoonen, L. &amp; F. Hirzalla (2014). Fitna, Fear-based Communication and the Moderating Role of Public Debate. <i>Middle East Journal of Culture and Communication</i>, 7(1), p. 82 – 100.</p> <p>Van Zoonen, L., Turner, G. &amp; J. Harvey (2014). Confusion, control and comfort: premediating identity management in film and television. <i>Information, Communication and Society</i>, online first: <a href="http://dx.doi.org/10.1080/1369118X.2013.870592">http://dx.doi.org/10.1080/1369118X.2013.870592</a>.</p>
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Duits, L. & L. van Zoonen (2013). Zum Umgang mit Sexualisierung. In Loist, S., Kannengiesser, S & J. Bleicher (Hg). *Sexy Media? Gender/Queertheoretische Analysen in den Medien- und Kommunikationawissenschaften*. Bielefeld: Transcript Verlag. (This is a translation of Duits & Van Zoonen, 2011).

van Bohemen, S., van Zoonen, L., & Aupers, S. (2013). Negotiating Gender through Fun and Play: Radical Femininity and Fantasy in the Red Hat Society. *Journal of Contemporary Ethnography*, 0891241613505865.

Van Bohemen, S., van Zoonen, L., & Aupers, S. (2013). Performing the 'fun'self: How members of the Red Hat Society negotiate cultural discourses of femininity and ageing. *European Journal of Cultural Studies*, 16(4), 424-439.

Hamid-Turksoy, N., van Zoonen, L., & Kuipers, G. (2013). "I dumped my husband for a Turkish toyboy" Romance Tourism and Intersectionality in British Tabloid Newspapers. *Feminist Media Studies*, 14(5), p. 806-821.

Van Zoonen, L. (2013). Reflections on a passport. In Bennett, P., & McDougall, J. (Eds.). (2013). *Barthes' "Mythologies" Today: Readings of Contemporary Culture* (Vol. 52). Routledge, p. 80 – 86.

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**Recent Publications (last 5 years):**

Krijnen, T. (2017). Feminist Theory and the Media. In L. Van Zoonen (Ed.). *International Encyclopedia of Media Effects*. Malden: Wiley-Blackwell.

Krijnen, T. & Verboord, M. (2016). The moral value of TV genres: the moral reception of segmented TV audiences. *The Social Science Journal*, 53(4), 417-426, doi: <http://dx.doi.org/10.1016/j.soscij.2016.04.004>

Veenstra, A., Kersten, A., Krijnen, T., Biltreyst, D. & Meers, P. (2016). Understanding *The Hobbit*: the cross-national and cross-linguistic reception of a global media product in Belgium, France and the Netherlands. *Participations. International Journal of Audience & Reception Studies*, 13(2), 496-518.

	<p>Krijnen, T. &amp; Van Bauwel, S. (2015). <i>Gender and Media. Representing, Producing, Consuming</i>. London: Routledge.</p> <p>Van Keulen, J. &amp; Krijnen, T. (2014). The Globalization Debate and the Limitations of the Localization of TV Formats: A Cross-Cultural Comparative Case Study. <i>International Journal of Cultural Studies</i>, 17(3): 276-291.</p> <p>Novak, D. &amp; Krijnen, T. (2014). Exploring Visual Aspects of Audience Membership: Media Studies and Photovoice. In: F. Darling Wolf (Ed.). <i>The International Encyclopedia of Media Studies: Research Methods in Media studies, Volume 7</i> (pp. 445-472). Malden: Wiley-Blackwell.</p> <p>Krijnen, T., Slot, M. &amp; Novak, D. (Eds.) (2013). Special issue of <i>Tijdschrift voor Communicatiewetenschap</i>, 41(4).</p> <p>Krijnen, T., Slot, M. &amp; Novak, D. (2013). Redactioneel. Fokke en Sukke krijgen antwoord. <i>Tijdschrift voor Communicatiewetenschap</i>, 41(4): 330-331.</p>
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