ABSTRACT

GENDER AND CREATIVITY IN THE CULTURAL INDUSTRIES

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This paper is part of a feminist doctoral project in the sociology of work. As based on gender and competence in the advertising industry as an empirical case, the project focuses on how gender influences work and work influences gender in late capitalism. The concept of creativity constitutes one central focus in the project. Although creativity often work as a loose umbrella term in the industry itself, it seems to work as a more essential reference in relation to recruitment, promotion and prestige, or symbolic power. In the paper I discuss parts of my own interview material from the industry. Some of the analytical questions are: What kinds of working processes and positions are named as creative? And what kinds are not? What are the more subtle or unspoken convergence points of these processes of differentiation on the one hand and normative categories of gender on the other? To what extent can reflections upon these findings shed new light on the gendered division of labour that the advertising industry as well the wider cultural industry (film, music) is marked by? The project draws on symbolic oriented feminism and critical theory of masculinity, as well as new economic sociology.