

## Seminar on Comparative and Collaborative Research into Branded Content

University of East London

15 June 2017

# **The Creative Identity of Branded Content Marketing Industry. A London-Based Research Project**

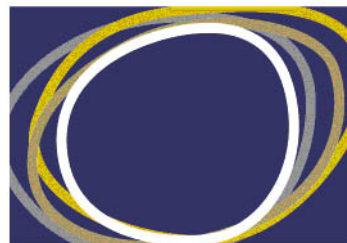
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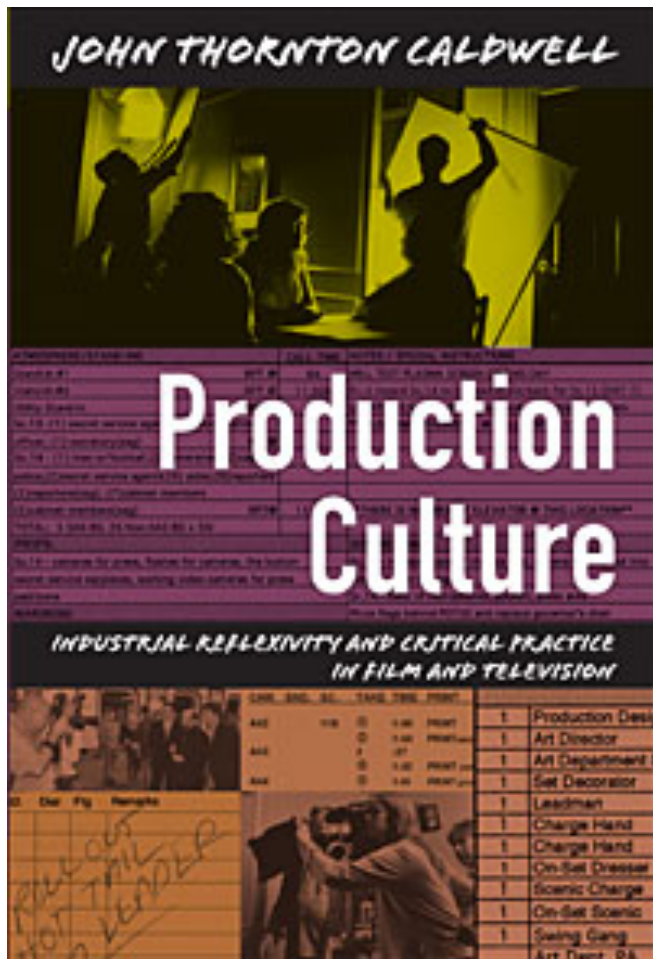
FONDS NATIONAL SUISSE  
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«We can profitably view branding, syndication, and marketing theory as a form of “**industrial identity theory.**” (Caldwell 2008: p. 234)

«While such things have their own literature in management studies and in the business trade, I want to ask different questions. Specifically, how do organizational identity goals drive these activities; what kinds of **cultural metaphors and tropes** are deployed to achieve these ends; and, finally, what kind of economic logic does each identity activity fulfill in film and television?» (p. 236)

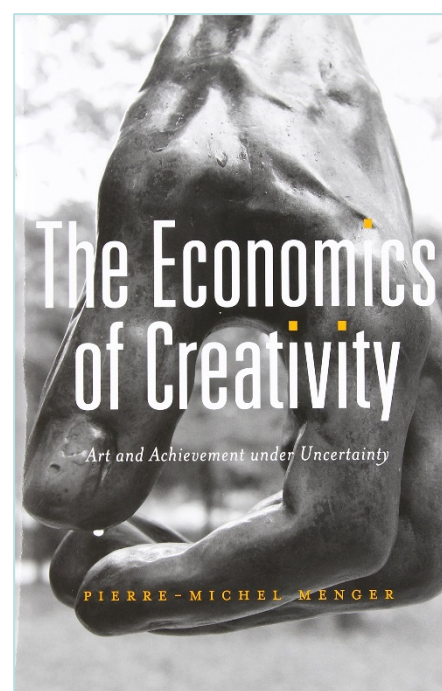
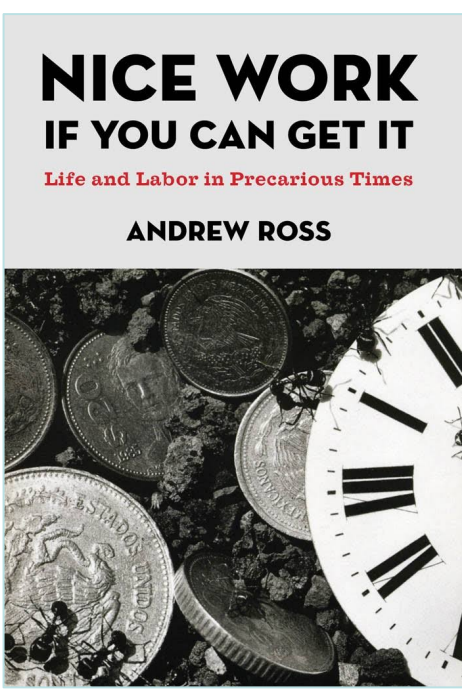
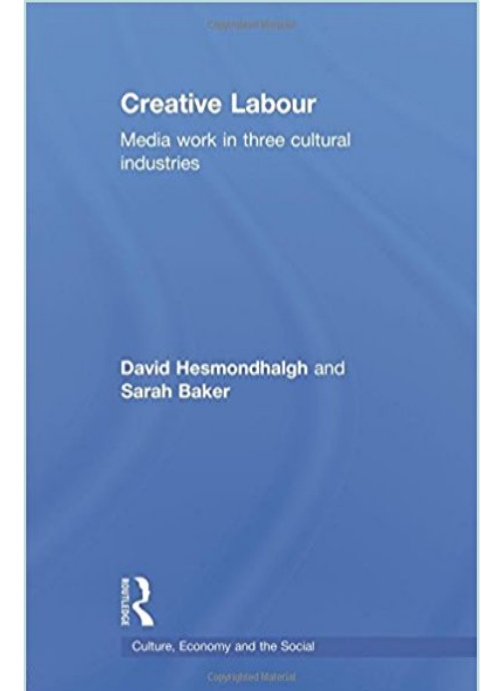
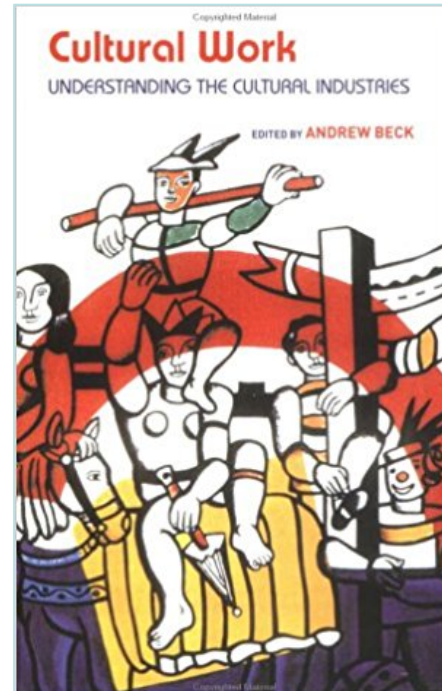
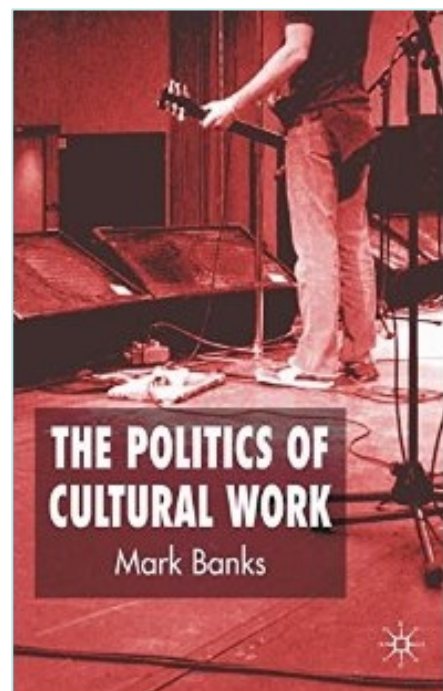
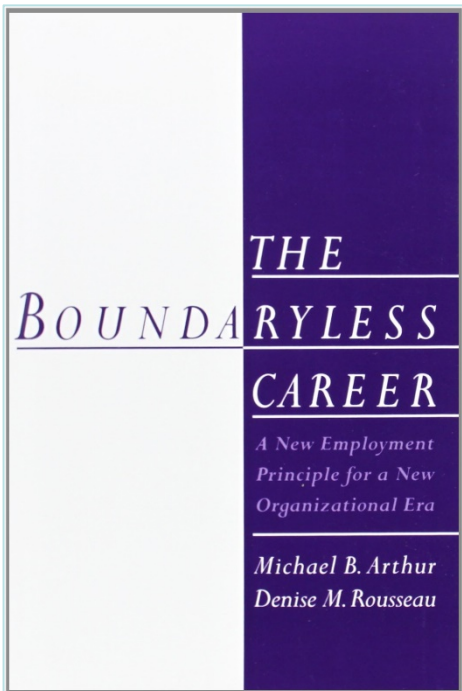
# From *Advertising* to *Creativity*

**CANNES  
LIONS**  
20-26 JUNE 2010  
57TH INTERNATIONAL ADVERTISING FESTIVAL

A white silhouette of a lion's head and neck, facing right, with its mouth slightly open. The lion is positioned to the right of the text, with its head overlapping the word 'LIONS'.

**CANNES  
LIONS**  
58TH INTERNATIONAL FESTIVAL OF CREATIVITY  
19-25 JUNE 2011

An orange silhouette of a lion's head and neck, facing right, with its mouth slightly open. The lion is positioned to the right of the text, with its head overlapping the word 'LIONS'.



# “Artistic” vs. “Commercial” Creativity

- in film and television: e.g. Banks 2007; Christopherson 2008; Hesmondhalgh & Baker 2008
  - in fine arts: e.g. Taylor & Littleton 2008
  - in music: e.g. Hesmondhalgh & Baker 2010
  - in performing arts: e.g. Eikhof & Haunschild 2007
  - in fashion: e.g. McRobbie 2016
- and
- in advertising: e.g. Nixon 2003

# Research objectives

1. To demonstrate that branded content marketers construct their “industrial identity” (Caldwell 2008) within the realms of creativity and entertainment, rather than those of commerce and advertising.
2. To analyse how the creative industrial identity of branded content marketing is constructed top-down through the use of a “rhetoric of creativity” (Bilton 2010) in official industry texts.
3. To verify whether and how the official creative identity of branded content marketing is embraced/rejected/negotiated, bottom-up, by individual actors working in the sector, and notably by the traditionally opposed categories of “suits” and “creatives” (Hackley & Kover 2007).
4. To uncover the specific logics (notably economic and artistic logics, Bourdieu 1972, 1980) that frame the attitudes of suits and creatives towards the creative industrial identity of branded content.
5. To understand whether and how such attitudes affect suits and creatives in their work-based identities (Du Gay 1996).

# Methods and Sources

1. To demonstrate that branded content marketers construct their “industrial identity” (Caldwell 2008) within the realms of creativity and entertainment, rather than those of commerce and advertising.
2. To analyse how the creative industrial identity of branded content marketing is constructed top-down through the use of a “rhetoric of creativity” (Bilton 2010) in official industry texts.

**Textual analysis on a selection of publicly available official industry texts such as reports, guidelines for best practices, news and research papers. Sources for these data will be official industry bodies such as: the Branded Content Marketing Association; the Institute of Practitioners in Advertising; the Cannes Lions International Festival of Creativity.**

5. To understand whether and how such attitudes affect suits and creatives the in their work-based identities (Du Gay 1996).



# Methods and Sources

Semi-structured interviews with individual actors in branded content marketing. Interviewees will be from both management (the “suits”) and creative professions (the “creatives”). In addition to interviews, interface ethnography (Ortner 2009) will be conducted in the context of semi-public industry events. The study will focus on professionals working in the production of branded content in the audiovisual format.

3. To verify whether and how the top-down creative identity of branded content marketing is responded to, bottom-up, by individual actors working in the sector, and notably by the traditionally opposed categories of “suits” and “creatives” (Hackley & Kover 2007).
4. To uncover the specific logics (notably economic and artistic logics, Bourdieu 1972, 1980) that frame the attitudes of suits and creatives towards the creative industrial identity of branded content.
5. To understand whether and how such attitudes affect suits and creatives in their work-based identities (Du Gay 1996).

*Thank you for your attention!*



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