Creativity is a uniquely human trait. However its ubiquity does not mean it is simple to understand. Various investigations into the nature of creativity have focused on an individual’s biology or psychology, or studied the surrounding society and culture in an attempt to pinpoint creative action. These types of studies, while they have their merit, have tended to focus only on one part of the phenomenon at the expense of the others. Instead, as current research suggests, a more valuable explanation of creativity is one that encompasses multiple factors in a system of mutual influence. It is argued that Mihaly Csikszentmihalyi’s systems model of creativity (1988, 1996, 1999) along with Pierre Bourdieu’s discussion of cultural production (1977, 1993, 1996) as examples of confluence approaches provide the best theoretical foundation to examine the complexity of creativity, as they both consider personal influences in conjunction with broader social and cultural contexts. All three of these components, a domain of cultural knowledge, a social field of experts, and individual creators can be identified within the sphere of Australian children’s picture books. Analysis of the data collected examined the connections between these three components to reveal the underlying systemic nature of creativity in Australian children’s picture books. This research employed case study methodology to examine the work processes of and interactions between key producers of Australian children’s picture books. Of the 20 people interviewed, 18 had written or illustrated a picture book. These authors and illustrators provide a broad sample from the population with some at the beginning of their careers producing only a handful of books while others produced more than 60 books over multiple decades. Additionally, a number of these authors and illustrators have worked in other production roles as editors, publishers, and booksellers so they were also able to speak to the function these intermediaries performed within the field. To support the interviews conducted with these participants, various modes of observation were used along with document and artefact analysis. The data gathered through these methods has demonstrated that there is a dynamic relationship constantly evolving between individual producers and the social and cultural structures they exist and work within. This research has concluded then, that rather than being the product of a singular individual, Australian children’s picture books are produced within a complex relation of systemic elements. Producers, often authors and illustrators, work as individuals by drawing upon their respective backgrounds to engage with a domain of knowledge that pre-exists them as well as engaging with a unique social structure consisting of all the cultural intermediaries (such as editors, publishers, and audiences) who regulate that knowledge, in order to produce a novel product. Understanding this complex system is the key to enhancing the abilities of cultural producers and increasing the cultural productivity of both individuals and society.
The book presents an accessible introduction to the range of theories and methods which have been used to study contemporary popular culture. Doing this, it al... The aim of this book is twofold: first, to introduce students and other interested readers to the study of contemporary popular culture; and second, to suggest a map of the development of British cultural studies through a discussion of a range of theories and methods for the study of popular culture. I have not attempted an elaborate mapping of the field. Rather, my aim has been to bring together under discussion a range of approaches which have made a significant contribution to the development of the cultural studies approach to the study of contemporary popular culture. It is hoped the While fairy tales are constantly migrating into new cultures and new media, reinventing themselves along the way, recent years in particular have seen a wave of highly innovative but also highly disputable fairy-tale retellings in popular culture. Indeed, modern fairy-tale adaptations pervading contemporary popular culture drastically subvert, shatter, and alter the public's understanding of the classic fairy tale. By examining several case studies in fairy tale AU fan fiction based on Game of Thrones characters, situations, and settings, this paper demonstrates the genre's ability to construct surprising critiques of real social and historical situations through strategic deployment of impossible wishes made manifest through the magic of fan creativity. A True Story that Reads Like a Fairy-Tale Olga Mäeots Russian children’s literature has experienced great transformations in the last fifty years. Looking back on past years we cannot help notice that the history of Russian children’s literature seems to be an exciting fairy-tale – full of miracles, suspense, heroic deeds for the sake of fantasy, good and evil, beauty and freedom. If we decide to make an overview – a picture that should present the situation – our drawing will inevitably have many dark colours, but looking from a distance one can observe that in a peculiar way they brighten ... Foreign books brought cultural variety and novelty of genres into Soviet children’s literature. True stories about tall tales: A study of creativity and cultural production in contemporary Australian children’s picture books. C Killen. Facilitating the script: Creativity and cultural production for the screen (Unpublished Honours Thesis), E McIntyre. Exit Jesus’: Relating the exegesis and creative production components of a research thesis. B Milech. A Schilo. Creative practices: Understanding the processes of Csikszentmihalyi’s ‘systems model of creativity’ relative to the production of a comedy play (Unpublished Honours Exegesis). N Rippon. What is a learning journal.