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# Media Production Analysis Working Group

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**Id:** 12007

**Title:** Transformation of Creative Ideas and Power Negotiations in Project Network: An Ethnographic Study of TV Format Localisation Production in China

**Session Type:** Individual submission

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**Abstract:** Television format has been globally popular in the past twenty years as a unique global-local setting to observe how power excises among media workers, institutions, nation and foreign format owners in both domestic and global context to deal with several different contradictions as well as reach a consent in television production process. As the biggest television market around the world, China is experiencing a media reform in which television format, as a creative and commercial industry, is promoting both the image of nation and business value chain. It has been several studies trying to indicate the process of formatted show's localization; however, the format localization requires a detailed investigation that asks researchers to go beyond the production itself. In order to reveal the underline story, this paper apply ethnographic method and aims to reveal the way the Chinese creative workers localize a Korean reality show, Running Man, and test an argument that television format localization is a process full of complex power negotiations within political, economic, local/foreign cultural and legal powers, among different subjects, in which on the one hand the nation plays its hegemony function through coercion and ideological propaganda in order to maintain its power with legitimacy while creative workers act as negotiation power on the other. This paper employs the ideas of power from Max Weber and Michel Foucault to establish its own theoretical framework that power is neither imposed and centralised nor dispersed and compliance in Chinese entertainment media agenda, but is negotiated power which is neither top-down nor down-top, but mixed.

As an ethnographic study, the researcher worked as an intern for nearly half a year in a Chinese television channel in order to participant and observe the Chinese-Korean production process. This ethnographic study reveals how different parties interplay and negotiate in the process of format localization, namely the government, foreign format owner, celebrities, sponsors, creative workers, and audiences. The field notes and in-depth interviews are organized by network analysis in which internal project network engaging more with production professionals, both Korean and Chinese production crews, and the external network involving with social factors from outside of production team. The paper evaluates how the two networks run separately and interactively, and the power relation within these two networks.

The detailed analysis of negotiated power, as a third way, aims to contribute to the

understanding of theoretical power relations in Chinese television industry in contemporary media production studies.

**Id:** 12098

**Title:** Searching for a story: Creative retrieval practices of media professionals

**Session Type:** Individual submission

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**Abstract:** Media professionals such as news editors, image researchers, and documentary filmmakers increasingly rely on online access to digital content within audiovisual archives to create stories (Huurnink, Hollink, and De Rijke). Seeking and finding audiovisual sources therefore requires an in-depth knowledge of how to find sources digitally. This paper presents qualitative research insights into how media professionals search and use digital archives to create (trans)medial narratives. In these storytelling practices, production cultures, search technologies and user ideas intertwine. The paper proposes to unravel the dynamics of story production, using the notion of creative retrieval. The term combines ideas from media studies about the effects of media convergence on media content (Erdal), theories about serendipitous information retrieval (Toms), and anthropological studies of creativity (Hallam and Ingold). The paper furthermore exemplifies an ongoing research project in which, to support creative retrieval by media professionals, a user-centered design approach guides the development of a new search technology: an open source self-learning search algorithm.

This paper specifically highlights the role of user-technology interactions within the media production process. Research outcomes are theoretically and methodologically based on the recognition that a focus on media users is key to understand how media technologies gain shape and meaning. This view, developed by Science and Technology Studies (Oudshoorn and Pinch; Silverstone and Haddon), also forms the basis of the research's qualitative user-centered design approach; media professionals are involved in co-design workshops and semi-structured interviews to better understand their search culture and to iteratively build the new search algorithm that accommodates audiovisual storytelling needs.

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**Id:** 12252

**Title:** Paths to success for different types of media production

**Session Type:** Individual submission

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**Abstract:** Keywords
Success factors, transmedia production, online survey, media professionals, qualitative comparative analysis

Abstract
In times of digitalization, production across different types of media such as film, television, radio and online converges. Physical means of distribution become less important and distinct media categories are increasingly replaced by transmedia story worlds or brands. Therefore, we suggest seriality and content as dimensions for differentiation in media production. Seriality is closely connected to the media trait as experience good. While serials or daily news are to a certain extent assessable, for one-

off productions, this trait is more problematic. In addition, there are differences regarding the distribution of fixed costs as well as the organization of processes. The content dimension ranges from pure information to pure entertainment. Here we also find differences concerning costs and common processes as well as questions of ethics and user expectations. However, traditional media categories are not only about technology and habitualization of media use. Media categories also set the backdrop for routines and "cultures" in production.

In a recent study, we identified building blocks of media success, which are applicable across different types of media and means of distribution: content, design, environmental orientation, internal processes, organizational aspects, leadership, human resources, marketing, distribution, external evaluation and societal relevance. We also found the proposed dimensions of seriality and content to be suitable means of distinction in media production. Therefore, we want to answer the following research question: Which building blocks of media success are most important for different types of media production?

The focus of the proposed paper and presentation shall be the standardized measurement and analysis of the identified building blocks of media success for different types of media production (one-off vs. continuous & information vs. entertainment). We designed a questionnaire based on an extensive literature review and 20 case studies to survey 333 media professionals in print, audiovisual and online media in Austria, Germany, and Switzerland. The data was subsequently subjected to qualitative comparative analysis (QCA). The method is well suited for success factor research. It allows standardised causal analyses and simultaneous testing of several conditions. In addition, it avoids problems of multi-collinearity (causal factors are not treated as rivalling, but as ingredients of complex causal relations) and equifinality (more than one combination of factors can lead to the outcome success).

Our results provide insights in the most promising combinations of building blocks of media success (paths). The presentation will elaborate on the empirical findings in detail and, in doing so, identify paths to success for different types of media production.

**Id:** 12406

**Title:** Swiss investigative journalists under pressure : the role of fifth estate in shaping collective memory

**Session Type:** Individual submission

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**Abstract:** Within the field of Journalism Studies, very little research has focused on the dynamics and constraints – both internal and external – that shape the journalistic production process of investigative journalists' work. Investigative journalism depends, among others, on the way in which a State and its public administration manage, distribute or protect information (Hunter, 1997); on access to sources, including political and judicial, or from the police and the intelligence community (Chalaby, 2004 ; Marchetti, 2000); on the level of the freedom of the press; on the complexity of the subject matter (for example information protected by trade secrets/confidentiality, by national security or military secrecy; see MacFayden, 2008); on time, budget and other resource-related constraints (Harcup, 2009); on accessibility by the foreign media or archives declassified by third-party States; or, more recently, on the possibility of collaborating on investigations undertaken by transnational networks of investigative journalists exploiting "leaks" and confidential information submitted by whistleblowers (such as the diplomatic cables published via WikiLeaks; see De Burgh et al., 2008; Hunter, 2011; Coronel, 2012). Last but not least, the recent developments in the use of the internet and intrusive digital technologies (hidden cameras, mobile reporting, hacking, etc.) may one the one hand have contributed towards the opening up of new fields, approaches and structures for investigative journalism (Labarthe, 2016), as well as new ways of accessing information. On the other hand, they emphasize the fundamental problem of the risks related to computer surveillance and thus, of the digital footprint (on email, on the "cloud", or other platforms for sharing and archiving information) that can threaten the protection of journalists' sources.
How do these new technologies impact on the ability of investigative journalists in Switzerland to contribute, thanks to their disclosures, to the documenting, relaying and publishing of certain events and hidden chapters of our contemporary history ? And thus, in contributing to enrich and safeguard a form of "collective memory" (Olick, 2003)?
The present work seeks to present the results of a qualitative empirical ethnographic study, based on a series of in-depth semi-structured interviews conducted in 2014 and 2015 with twelve investigative journalists working or having previously worked in Switzerland. Our study focuses on the external (computer surveillance; monitoring of journalists' activities; restricting journalists from accessing governmental information;

blacklisting; threats of lawsuits; pressure directed at the media and its management by pressure groups, advertisers, etc.) and internal constraints (censorship and self-censorship; the abandoning of investigations; non-publication or information retracted from news outlets' websites; the publication of disclaimers and "counter-investigations", etc.). We refer to the concept of the fifth estate (Franklin, 2005), in order to better understand the pressures and surveillance imposed on journalists by civil servants, PR officials and "storytellers". Our results will then be compared to those of two previous studies, focusing on the conditions of journalistic production process in Switzerland (Bonfadelli et al., 2012) and the practices of investigative journalism in European countries, including Switzerland (Van Eijk et al., 2005).

**Id:** 12655

**Title:** Changes of newspaper production under the impact of media convergence

**Session Type:** Individual submission

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**Abstract:** Facing up to survival crisis caused by drifting audience and declining revenue, newspaper publishers have universally employed advanced technologies to upgrade their productivity. Moreover, in order to supplement the loss of advertising income, they have managed to capitalize on the productivity through operating diversified commercial businesses. Therefore, both technological applications and commercial activities have impact on current newspaper production. In China, the impact is in accordance with the national strategy of media convergence, which is a policy priority recently proposed by the state government. Consequently, driven by survival need and motivated by policy preference, Chinese newspaper publishers have actively embarked on integrating editorial productivity, technological approaches and commercial activities. Drawing on the case study of two leading metropolitan newspaper companies in China – the Qianjiang News Chain and the Nandu News Chain, this study sets out to investigate how newspaper production have been impacted by media convergence. Previous research has analysed the influences of either technologies or commercial activities on newspaper production, but few has explored the effect generated by the two factors simultaneously. However, field materials collected in the two newspaper companies have shown, contemporary changes of newspaper production are associated with those two at the same time. More importantly, because the fact that production is heavily influenced by corporate financial situation, to what extent the technological application could contribute to the productivity is partly decided by how successful the commercial activity is operated. Based on the findings of present study, there are three fundamental changes of newspaper production. Firstly, new production unit or system is dedicatedly built for thoroughly integrating journalists/editors, commercial staffs and technicians. Secondly, production process is re-constructed and working pace is speeded as the response to the implement of technological tools and commercial projects. Thirdly, on the one hand, newspaper content has become more adaptive to multi-platform distribution; while on the other, the content is possibly interfered by commercial interest. After all, these changes bring not only challenges of transformation but also concerns about the breach of established code of professional conduct. Accordingly the implication of changed newspaper production on regulatory policymaking is discussed in relevant issues. Because newspaper production is substantially impacted by technological applications and commercial activities at the same time, integrated examination of these three factors contributes to the research of media production. Meanwhile, the challenge of changing production is not merely

confronted by newspaper companies in China, therefore the most recent empirical evidence from China could inspire the development of newspaper business in other regions.

**Id:** 12660

**Title:** Creativity in TV production ' DR3's channel strategy

**Session Type:** Individual submission

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**Abstract:** Key words: television, production studies, public service, creativity, digitization

The purpose of this paper is to construct a theoretical and empirical starting point which can be used to understand the connections between new and old creative strategies in television production. An important context for this paper is the digital transformation that television is undergoing where online streaming is growing (DR 2015) and new viewing habits like cord-cutting and binge-watching is challenging traditional television theories (Strangelove 2015). Especially younger users are abandoning flow TV and this development is somewhat redefining the framework for TV production practices.
My PhD project consists of a production analysis of the influence of systemic production conditions on creativity (Csikszentmihalyi 1988, 1999) in television production (spring 2016-spring 2019). My project uses the Danish public service television institution DR's new channel for a younger audience (age 15-39) DR3 as a case study that embodies this transition from linear flow TV to the purely digital television channel. DR3 was launched in 2013 in a tense situation as the Danish public service media institution DR's reaction to an intensified technological, political, and competitive pressure with challenges for DR and for traditional flow television in general (Williams 1975). That DR3's programmes in spite of these obstacles are described as experimental and fairly original (MediaWatch, 05/05/2014, 10/04/2015) points to the influence of systemic conditions on creativity in a collective production process like television production (Frandsen 2007; Redvall 2010; Sawyer 2012).
In its current situation DR3 has chosen a creative strategy that combines elements of both classic flow television and purely digital television. Television seems to be reacting to present changes in technology and audience habits that currently put DR3 in a rather paradoxical situation where their target audience is starting to abandon flow TV. Consequently, many of DR3's programmes try to incorporate Facebook, Twitter, Instagram, and Snapchat in an effort to encourage participation by mimicking the supposed social media habits of their target audience. But at the same time DR3 has created several unconventional live events (Dayan & Katz 1992) and many live shows that theoretically could be considered a return to one of television's classic strengths: liveness. It is not yet decided whether DR3 will remain a flow channel or become a purely digital channel (like BBC3) but upcoming public service committee hearings will

decide this in 2017.

My approach conceptualizes how creativity in TV production could emerge through a combination of strategic branding (Johnson 2012) and experiment. The project's mixed methodological approach consists of ethnographic observations of selected productions, interviews with production team members, document analysis of relevant strategic documents, organizational analysis, and textual analysis. The preliminary findings so far suggest that original flagship programmes play a decisive role as bearers of both creative originality and strategic pragmatism.

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**Id:** 12670

**Title:** The crowdsourcing features in P3 project. From an initial experience towards a steady collaborative digital community'

**Session Type:** Individual submission

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**Abstract:** P3 was launched in 2011, as a result of a co-project carried out by the University of Porto and the newspaper Público, a Portuguese quality paper, also known for its innovation in graphics and layout. Therefore, P3, which is an online publication that stems from a traditional press model, fits the "looking back – looking forward" approach, due to the quality engagement to the original Público, but also by featuring a new journalism project: "The P3 is directed to all young people (but not exclusively) that strayed from mainstream media for lack of identification with the traditional topics. It is a general information site (...) and it is our concern that this site is made by and for young people." Also: "(…) Recommendation of contents and interaction on social networks are a central goal, as so to reinforce and encourage the participation of users. In other words, we count on your texts and your pictures." Accordingly, P3 can be seen as a result of new conceptions of the online journalism, mainly in the sense that the frontier between the traditional contents producers and users tended to dim (Briggs, 2007: 28). The Internet allowed the emergence of contents produced by audiences, and putting traditional journalistic roles under various forms of pressure. Considering access as presence, interaction as the construction of socio-communicative relationships, and participation linked to power and decision-making (Carpentier, 2015:23), the growth of online journalism seems to point two paths: the mainstream journalism, in which traditional roles tend to be kept; and the participatory forms that can take innovative formats (Metzger, 2007). Furthermore this second path may also refers to crowdsourcing journalism (Howe, 2006), that enables the use of the audience's talent (crowd). Besides, the users' community has a new logic of collaboration and dissemination of information,

that leads to new concepts as gatewatching and curator which performs a new sense of shared editorial responsibility (Bruns, 2011).  In this study we aim to compare the results from a previous analysis (Lima, Frias, 2014) of some of the parameters identified in P3, and new data, in order to answer to the following questions:
- Is it possible to identify a new trend of public participation?
- Wich are the allowed UGCs in the project and what kind of participation does P3 suggest to digital natives?
For this purpose, P3 activity will be analyzed during one month after 3 years of the official launching, combining quantitative and qualitative approaches for 312 published articles.
The goal is to verify if there was a reinforcement of collaborative formats and if there are new trends and in which editorial sections.

**Id:** 12679

**Title:** Independent film making challenging the modes of established film production methods in Finland

**Session Type:** Individual submission

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**Abstract:** European film production has been based on national public financial support and domestic cultural production ideologies for decades. This model is challenged by digitalization, globalisation and media convergence. The consumer-turned-producer and professional producer now exist side by side, creating tensions in the field of audio-visual media production. (Deuze 2007)

'Independent film production' which can be defined as production made without the financing of national public institutions and outside the established media production system, is becoming more and more visible and commercially significant in the area of audio-visual production.

In my post-graduate study, I will map the culture of 'independent' or 'in-your-own-terms' media production that young aspiring filmmakers are creating. This culture is rooted in fan production and participatory culture, but is also building new means in media production, which is challenging the ways of the traditional production process. (Jenkins 2006)

My paper describes the independent film production process in relation to the established film production system. The new productions are gathering mass audiences and at the same time deprived of public financial support. I consider how non-professional producers negotiate their relationship with film production institutions and mainstream media publicity.

Several projects in the Nordic countries have been set up to narrow the gap between professional and non-professional film producers. These have not been very successful, leaving independent producers to make do with the prevailing system. At the same time the publicly supported film production business is at a crisis. In Finland The Finnish Film Foundation is accused of corrupt procedures and is under scrutiny. Also the resources of public film support are diminishing with the downfall of the welfare state. (Gilje&al 2010, Ministry of Education and Culture in Finland 2015)

New ideas and models of financing and resourcing film production are emerging. These

include crowd sourcing, tax incentives and private investment. Independent film production is seeking to benefit from these, but also trying to find other non-traditional ways to secure production. This can been seen as a competitive strategy in the global media production field and something the national film production business can also benefit from.

The data of my study consists of interviews with Finnish independent film makers. These are interpreted by qualitative methods within the context of cultural studies. I also include expert interviews with Finnish film professionals to perceive the procedures of the industry, sometimes hidden and based on silent knowledge. (Silverman 2006)

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Ministry of Education and Culture Finland (2015): Digital content production market in Finland. The requirements of growth and development.

**Id:** 12689

**Title:** Pressure to publish: the perceived structures of online news production

**Session Type:** Individual submission

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**Abstract:** For news organisations, in particular newspaper brands, adapting to a new digital product has been a challenging transition and one which still has no clear solution, as uncertainty between a physical print product and website prevails. Work routines and cultures built up over decades cannot be easily displaced, yet there are perceptions about what the digital landscape can offer and how news organisations should be responding. Journalists typically have an inherent normative aspiration to tell a story as quickly as possible – which the internet facilitates – yet how does this desire for constant updates intertwine with protecting "original" content contained in the print product, and what factors influence the time a story appears on a website? This paper looks at five news websites over 14 weeks and their output of stories relating to the single policy area of health in the Republic of Ireland (n=1,101). It analyses the times of day that stories appeared and how this relates to the author; whether they were a specialised reporter, general reporter, or the story featured no byline. Structuration theory is used as a framework in which to consider how and why content is being produced and published in the manner it is. Of particular relevance are the "interpretive schemes" – the means by which perceived structures are translated into action. The structures which actors perceive may not be as rigid as they think, yet the fact they interpret them in such a way becomes a powerful driver in production routines. In particular, the perceived need to constantly publish stories – because online news facilitates instant publication, and journalists seek to inform the public in an efficient manner, while also competing with rival news outlets – is an important consideration when discussed alongside what actually triggered the story. This becomes relevant if an outside actor was involved, such as those seeking to control a message by sending out information subsidies. A case study is used to demonstrate how stories develop over a day and what factors "triggered" the stories' publication at various times. The news event is a story in which an elderly patient could not access a hospital bed due to hospital overcrowding. It raises questions over whether the balance of power lies with external actors who are providing information – typically in the form of press releases – to journalists, who are operating with this perceived need for continued updates of stories. The paper includes both newspaper-brand websites and online-only websites to consider what, if any, difference is visible in their approach to publishing. Results show the newspaper brands are still heavily influenced by the print product with a significant proportion of stories being "saved" for the print edition first, while online-only websites appear to operate in different time cycles. This raises further

questions about the source networks and sourcing patterns used, and in particular the role of external actors in stories which are uploaded during the daytime hours.

**Id:** 12806

**Title:** Listen to my Day - Analysing Soundscape compositions of millennials

**Session Type:** Individual submission

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**Abstract:** This paper examines digital audio work produced by third level media students over three  years. The projects comprise of  field recordings of their everyday gathered through soundwalks which were developed into eight to ten minute audio productions. While the students have quite an open brief and may focus on a space, place or certain objects however the sample chosen all use the vehicle of the story of 'my day' to offer structure and progression to their pieces.

The analysis of these final fifty projects offers insight into the world of the millennials and the representation of their day. Without the use of voice narration, the sound pieces produced offer voice to the experience of the individuals.  Human voices may function as backdrop hubbub, texture and accent - not performing instructional or narration roles. Each audio piece is accompanied by a written element which offers rational and contextualisation of the piece, so that  the process and consideration of the producers is analysed alongside the sound productions themselves.

Initial quantitative analysis yields information on which key elements are common to the works which represent their daily lives such as travel, study, self care and leisure time. And finds similarities in both the elements considered to be representative and the amounts of time devoted to each within the audio composition. A subsequent set of codes allowed for noting how much processing was involved in the audio post-production, the use of layering and pan position within a mix of key elements, the choice of key sound sources to operate as keynote, sound mark and sound signal. Through these codes the paper offers more detailed unpacking of the audio pieces.

Arising out of deeper qualitative analysis key themes such as the intrusion or embeddedness  of technology into everyday life, purposeful self- care or representation of study provide rich material which affords opportunities to investigate the keys sound sources used to represent activity or rest, and how these millennials work with representations of technology and nature. Gender provides a useful overarching framework to further refine this analysis. So that while certain elements may constitute an essential part of the day in the audio pieces may be similar, the length of time devoted to the representation along with the treatment of the audio and significantly the sound sources chosen for the representation offers patterns which differ according to gender.

The paper offers consideration to debates around the authenticity of soundscape productions and the level of editing and/or processing involved and how the producers negotiate this.  The process of developing a soundscape though 'found sound' or soundwalks opens itself to consideration of listening pedagogies and consideration is given to the tensions between 'ear cleanings' practices and organised listening through alternative protocols for listings, which may just as they offer a way to break free from domination listening modes, may themselves become another form of 'right listening' and enculturation.

**Id:** 12854

**Title:** Accountability and Transparency in Data Journalism. The case of Italy.

**Session Type:** Individual submission

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**Abstract:** The journalistic field is increasingly shaped by growing computing capabilities, bigger database storage capacities as well as the release of data from public administration due to the principle of open government. The use of data in the journalistic production process is thus flourishing, which is emphasized by the growing number of data journalism departments within traditional news organizations and newly established, independent data journalism start-ups. So far, attempts to systematize the field of data journalism have emphasized potential implications, opportunities and pitfalls for journalism, particularly with regard to questions of journalistic professionalism and ethics. Hence, an increasing number of scholars is studying data journalism practices. However, research has focused so far, on Anglo-American and Scandinavian countries. By analyzing the data journalism community in Italy, this paper investigates a journalistic culture that have been ignored so far. Given the traditional features of this Mediterranean country (with a high level of political parallelism, a journalism more strongly oriented to comments and a low level of professionalism), the analysis of data journalism production appears to be meaningful especially in reference to two concepts: accountability and transparency.
The research is based on 18 semi-structured interviews, which cover almost the whole Italian community of data journalism in terms of news organizations and start-ups. The interviews focused on the practices related to the production process: how are journalists accessing, scraping, processing, editing and visualizing data. The study adopted reconstruction interviews, too: during the interview, journalists were asked to comment specific steps of the production process based on news items they had actually realized. Although accountability and transparency are still a challenge for data journalism in Italy given the cultural context, Italian data journalists show a deep concern for providing the most reliable information in each step of the production process. The article sheds light on the practices (and instruments) Italian data journalists are adopting in their outputs in order to be transparent and to be held to account for their work. The study shows that Italian data journalist show a distinct awareness of transparency and accountability,

mainly because of the lack of an institutionalized path of data journalism education. In order to become a data journalist, the journalists had to acquire new knowledge and expertise (as many of them had a traditional journalistic background) by embracing ideas, practices and tools, originating from cultures such as open source and network journalism. Moreover, Italian data journalists are confronted with peculiarities of their journalistic sub-field: data journalists in Italy are freelancers in a highly competitive market that aim 1) to publish in Italian news media; 2) to publish in international news outlets, often by collaboration with international journalists; 3) to gain prizes and grants (journalismgrant.org, http://journalismfund.eu, www.pewresearch.org/) where the high professional standards are requested by default. The heterodox education path as well as the highly competitive and professional sub-field may explain why, compared to the traditional representation of the Italian journalistic culture, data journalists adopt more rigorous professional standards particularly with regard to accountability and transparency.

**Id:** 12857

**Title:** The challenges of producing news for children in complex political and security cultures

**Session Type:** Individual submission

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**Abstract:** News production is generally challenging. It is especially challenging in countries such as Israel, due to the extreme political and security situation (Lemish & Pick-Alony, 2014). Such complex political cultures are marked by frequent news reports of terror attacks (e.g., suicide bombings, stabbings) and missiles attacks, which create unique news production dilemmas.

Children's television news is a genre aimed at adapting news for children's cognitive and emotional abilities (Alon-Tirosh & Lemish, 2014; Carter, 2013; Messenger Davies, 2007). It aspires to contribute to children's political and social socialization by overcoming children's tendency to avoid consuming the news. Studies that have explored news production for children have primarily focused on producing such programs at times of wars or crisis (e.g., Lemish & Götz, 2007). Other studies explored news production during routine times in countries such as England, the Netherlands and the US (e.g., Matthews, 2010).

Producing children's news in countries with complex political and security cultures holds special challenges. The current study attempted to shed light on these challenges and on producers' techniques for addressing the production of routine children's news by examining the unique context of Israel. For this purpose, semi-structured interviews were conducted with 15 creators involved in the production of three Israeli children's news programs. The interviewees were asked to reflect on their work challenges and practices. The findings indicate that the creators share the conception that standard news programs are not adapted for children. Rather, children need news programs that are cognitively and emotionally adapted for them (e.g., children should be protected from highly emotional cover styles and be presented with a calmer news format that is less likely to have harmful effects on young viewers).

The program creators believe that the content of children's news should not differ substantially from that of general news programs. Further, they believe that children can and should be exposed to nearly all topics. The primary difference regarding content is that in addition to the items commonly found in the news, children's news should feature content that enriches viewers' general knowledge or that is drawn from their worlds as children.

The creators suggested that adapting news for children involves rendering it more comprehensible and palatable. They also indicated that children's news requires a

different editing style than that commonly found in news programs, including achieving a balance between heavier and lighter content, and generating a youthful atmosphere.

In conclusion, this study addressed an area of research that has attracted little academic attention thus far. It examined the production of news programs for children in the unique context of Israel in routine times rather than during war or crisis situations. The study revealed that children's news program creators in Israel routinely struggle with the task of adapting complex, daunting news content for children out of the belief that children should be appropriately informed about such content.

**Id:** 12879

**Title:** Creative Labour and Public Value: Contextual Specificity and Impact on Colombian Public Broadcasting System

**Session Type:** Individual submission

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**Abstract:** The study of media production practices, creative labour and public service broadcasting (PSB) has been mostly based on cases and discussions from the Anglo global north, as well as it has happened with the majority of the available literature on these subjects. When applying concepts such as autonomy and public value to dissimilar cases, it is evident that the current understandings are highly contextualised; moreover, this is also evidence of a massive gap in the comprehension of both how PSB is produced in the non-Anglo global South, and what the working conditions for the employees are. Accordingly, there is a need to compare if European literature on PSB and cultural work, and its versions of these features, apply for small non-Anglo-American countries where neo-liberalism is the economic model, but where other socio-political and cultural contexts might add to what we already know about cultural labour. Based on this, while my study is conducted in light of European literature and draws on its insights, I also move my focus beyond this, and I examine how creative labour and production are played out in a Latin American, and specifically Colombian, context.
In this paper I present the main findings of an ethnographic study conducted inside a public service channel in Colombia, a country with a long democratic tradition in South America, with a highly politicised public service media system, and with a government model of broadcasted governance. Under this context, as I shall explain, television producers struggle to follow the public service aims and to freely express their agency and autonomy as creative professionals. Therefore, my aim is to describe through TV producers' perceptions and daily practices, how PSB operates in a small country where there is state control of media; also, what both narrative surrounding and guiding TV producers' performance are; and finally, how they value themselves in their public service role through their work duties. The impact of media regulations and state control over cultural workers is understudied. In particular, much uncertainty still exists about the relationship between state control and public service TV production, and about the ways this setting affects the perceptions of cultural workers (TV producers) of their own role and their outcomes.
I argue that to better acknowledge the features of producing public service television under state control, it is necessary to understand first the producers' perceptions of the notion of public value and the way those ideas mesh with their actual working environment and conditions.

**Id:** 13036

**Title:** Indie Labour ' The (changing) nature of work in factual TV production

**Session Type:** Individual submission

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**Abstract:** Media production research has made a significant contribution to our understanding of what it means to work in the media. Critical sociological accounts of cultural labour have become an established research tradition in recent years. With regard to independent television production, academic research has drawn attention to problematic working conditions that are symptomatic of contemporary television industries in general, including insecurity and exploitation as a result of casualised and de-unionised work relationships (e.g. Ursell 2000, Lee 2012), problems of diversity/inequality in employment and career progression (e.g. Antcliff 2005, Hallam 2007), and the challenges of emotional labour (e.g. Grindstaff 2002, Hesmondhalgh and Baker 2008). Building on and adding to this body of work, this paper explores the consequences of the particular situation of independent production companies within the television system for the experience of work in this sector.

Independents' positioning within the television system does not only have economic but also creative implications. I argue that the power deficit of many independent production companies compared to television commissioning editors - combined with economic factors including undercapitalisation, relatively low profit margins, and high levels of competition - have affected their self-understanding and resulting production practice. Independents tend to act mostly as service providers for television networks/distributors rather than as creative collaborators or innovators. In addition, the sector favours established large-scale organisations, and its networked structure creates barriers for new and smaller entrants.

Based on ethnographic and interview data in independent factual production, I discuss how these challenges and pressures are passed on to the individual workers and describe how they manifest themselves in production practice. I will show how attempts to rationalise production lead to changing work roles, multiskilling demands and reduced training opportunities. I argue that these developments are accompanied by a systematic devaluation of technical skill and craftsmanship and a slightly naïve belief in digital technology that 'anyone can use'. In addition, attempts to standardise production and to make it more predictable demand a high degree of scripting, formatting, and multi-season high-volume productions. I reflect on how workers perceive their work and how they experience and manage these creative constraints, drawing attention to the central

importance of professional identity, craft and commercial logic in media production.

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**Id:** 13257

**Title:** The Rise of Reliance Entertainment: A Networked Organization from the Global South

**Session Type:** Individual submission

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**Abstract:** Reliance Entertainment is an important emerging media conglomerate from India. Founded in 2005 the company's profile grew internationally when, at the peak of the US economic recession, Steven Spielberg's DreamWorks found a surprise backer in India's Reliance Entertainment. Subsequently, Reliance struck deals to produce and develop movies for production houses run by major Hollywood actors like George Clooney and Brad Pitt. Alongside
film production and development deals, Reliance also became involved in theatrical exhibition in the US. Through strategic partnerships and acquisitions (most recently with China's Wanda Group), Reliance Entertainment has established a significant global footprint in various media sectors from film production to game development. The company is strengthening its foothold in foreign markets through partnerships and localization strategies in markets across the globe including lateral markets like Malaysia and China.

Despite Reliance's growing global profile, scholarship has largely framed the rise of such conglomerates and "contraflows" from emerging economies as insignificant within the context of western media globalization. The rise of economies from the Global South and their realignment through political forums like BRICS necessitate a reassessment of these conglomerates' media capacity (Keane 2006). Castells and management/organization behavior scholars have argued that in today's global networked society organization forms are evolving from conglomerates to "networked organizations". This paper seeks to contextualize the emergence of Reliance Entertainment as a "networked organization" from the global south.
Using the theorization of a networked media organization as a complex structure of "interlocked media businesses" and parallel political and business regulations, the paper establishes Reliance Entertainment as a networked organization. Through journalistic/trade publications, company reports and interviews with executives, the paper maps the "networked organization" attributes onto Reliance. In so doing, I address the following research questions:
1. Is Reliance Entertainment a networked organization and to what extent is the globalization of Reliance enabled by its networked structure?
2. Which are the key nodes that give the Reliance Entertainment hub its meaning and

consolidate its position?

3. Which global companies are included in their network and does this have any bearing on the kind of content produced for specific markets and production practices?

**Id:** 13310

**Title:** Newsroom Practices, Emerging Technology in News Production and Social Factors influencing Journalistic practice in Nigeria

**Session Type:** Individual submission

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**Abstract:** This paper examines the changes happening in the Nigerian newsrooms and news organisations against the background of technological change and how it influences journalistic practices. It also examines the factors influencing journalistic practices.
It seeks to contribute to the understanding of how "African journalists have forged new ways of practicing journalism in the context of technological changes in newsrooms, as well as in the wider context of news production" Atton and Mabweazara (2011:668)
Whilst highlighting the influence/"effects" of technology on journalists and journalistic practices in Nigeria, it also acknowledges how the journalists have utilized these technologies in highly political and culturally sensitive areas and have created a synergy of negotiations with these technologies.
This study reveals findings on newsroom practice in news organisations, implication of technology on the practice of journalism and factor influencing journalism practice in Nigeria. The study adopts political economy theory as postulated by Hallini and Manchini. This theory was used a theoretical guide for designing an Interview questionnaire for audio data gathering. These two theories were adopted to establish a focused data gathering approach in order to know whether News is reported as it occurs or they are results of social construction.

**Id:** 13384

**Title:** Helping and Hindering: Impacts of Hollywood Trade Associations and Labor Unions on the Production Culture Of Hollywood Film Sound

**Session Type:** Individual submission

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**Abstract:** This paper concerns Hollywood labor unions and trade associations that impact the professional culture of Hollywood film sound. Through a political economic theoretical framework and textual analysis of practitioner discourse, the Motion Picture Editors Guild labor organization will be investigated, along with its interactions with the industry professionals, in order to illuminate the functions it serves within the professional culture of Hollywood film sound. The political economy inquiry of the production culture will be augmented with an investigation of practitioner discourse found in union publications, published interviews, the Sound Article List and other forums that concerns union based issues and functions. The history of the unionization of post-production sound practitioners will aid in revealing how unions impact the production culture of contemporary Hollywood film sound and how unions interact with the issues of labor and status.

Many aspects of the Hollywood film industry uphold a hierarchical division of labor that draws sharp distinctions between above-the-line and below-the-line crafts and practitioners, a distinction which is also pronounced in the structures of labor unions. One such instance is the above-the-line guild the Directors Guild of America that contributes to the hierarchical division of labor is through its control over many aspects of screen credits. Similarly the above-the-line trade association the Alliance of Motion Picture And Television Producers impacts the status of Hollywood film sound. While above-the-line unions and guilds interact with below-the-line crafts through actions that uphold a hierarchical division of labor, the major function of below-the-line guilds and unions is to ensure employment and a standard of working conditions for its members. This examination of the Motion Picture Editors Guild will illuminate the importance of the basic functions of unions to uphold and reinforce minimum wages, benefits and working conditions, which will be revealed to the largest benefits of union membership. This paper will also investigate how the rules and regulations the unions set in their basic agreements affect film sound practitioners in terms of their work roles. Throughout this investigation, it will be suggested that, beyond employment and wages, unions hold key functions within the production culture of Hollywood film sound as they provide a community to foster discussions that interact with issues of labor and hold a responsibility to educate and train and familiarize its members with current production

practices. However, union regulations and collective bargaining agreements constrict emerging production practices that are beneficial to filmmaking, to film sound practitioners professional identities and inhibit improvement in the status of sound in varying ways.

**Id:** 13509

**Title:** Why 'news values' do not explain news selection: theoretical and methodological issues

**Session Type:** Individual submission

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**Abstract:** This paper addresses theoretical and methodological issues of a project aiming to produce empirical evidence useful in explaining the dynamics behind the process of news selection and evaluation. Conceptually, the question is approached through a meso-sociological perspective (Bourdieu, 1998; Champagne, 2005; Benson, 2013), and argues that theories of 'news values' (Galtung and Ruge, 1965; Harcup and O'Neill, 2001; 2009; 2015) cannot adequately explain the factors at play during the decision-making process of news production, as exclusive dependence on them would leave grey areas or unexplained residuals behind (Westerståhl and Johansson, 1986; 1994). The same is argued for studies methodologically based primarily on content analyses, an important reason being that such methods let any potential news that remain unpublished totally escape their attention and, therefore, assessment (Rosengren, 1970; 1974).

The approach followed in this project adopts a meso-sociological or field perspective, arguing its suitability in pursuit of an explanation considering both the internal to the journalistic field logic, and the external influences other fields -such as the ones of politics and economy- exercise on journalists as a peer group (Hesmondhalgh, 2006; Dickinson, 2008; 2010). Conceptualisation of inferences deriving from the empirical observations is facilitated through application of a comparative research design (Hantrais, 1995; 1999; Esser and Hanitzsch, 2012). This is used to compare and contrast reportorial and editorial perceptions of the issues in question, as expressed in the United Kingdom, Sweden and Greece, three countries of varying journalistic cultures (Hallin and Mancini, 2004; Hanitzsch, 2007).

To methodologically match the above theoretical assertions, a mixed methods approach has been selected (Collins and O'Cathain, 2009; Plano Clark and Badiee, 2010; Bryman, 2012), comprising a survey of journalists via questionnaire and focus group discussions. The quantitative component of the methodology produces indications of the prevalent views, logic and habitual choices (Jasso, 2006); also, offering points and ideas that can be studied in greater depth through the qualitative part of the investigation. The focus group discussions adopt a quasi-experimental design simulating regular editorial meetings. During these sessions, the participating journalists play a news game (Eldridge, 1993; Philo, 1993; Kitzinger, 1993) of collective gate keeping (Buckalew, 1969; Helfer and Van

Aelst, 2016), used to reveal the dominant logic and important factors governing the process of news selection in each of the three countries.

A preliminary analysis of empirical findings of this ongoing research project are presented at the Conference, their emphasis being on demonstrating the appropriateness of the conceptual and methodological instruments applied.

**Id:** 13523

**Title:** PANEL Making humanitarian news: Money, Power and Boundaries

**Session Type:** Panel Submission

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**Abstract:** PANEL Making humanitarian news: Money, Power and Boundaries
PANEL RATIONALE: Numerous researchers have highlighted the potentially important roles which humanitarian news plays in shaping audiences' understanding of the world (Cottle 2009). There is also a strong tradition of academic research that assesses the quantity and content of international news coverage of humanitarian issues. Much of this research has concluded that such coverage is sporadic, overly-simplistic and de-contextualised (e.g. Franks 2013). However, very few scholars have ever explored the conditions of production that shape this news. What social, economic and political factors drive the selection and framing of these stories in mainstream news and other kinds of organisations?

In this panel, we draw on our inter-disciplinary expertise - in journalism studies, media studies and development studies – as well as a wealth of empirical data generated over three different research projects, to begin to answer some of these questions. The papers in this panel present research on news production in a variety of different contexts including physical and online newsrooms and in the field. Moreover, we consider journalistic practices in both mainstream and niche news media organisations. Paper one and two study the challenges of defining 'humanitarianism' in the news production process. Paper three and four look at important external factors influencing production processes: funders and sources. This panel will be relevant to scholars in diverse fields of global media and communication, sociology of journalism, production studies and media ethics.

Collectively these papers will substantively increase our knowledge about humanitarian news and the factors that influence its production. This is a particularly pressing research agenda at a time when, according to the United Nations Office for the Coordination of Humanitarian Affairs (OCHA), between 2004 and 2014, the number of people affected by humanitarian crises almost doubled. At the same time, the international news media, facing significant economic pressures in the digital era, has cut back the number of foreign correspondents posted around the world. Those who remain are often desk bound, and have little time and resources to cover even the largest of crises – let alone the day-to-day evolution of complicated humanitarian emergencies.

Chair and discussant – Dr Jonathan Ong, University of Leicester, author of The Poverty of Television

1.	Dr Kate Wright - "My empire trumps your empire" Internal struggles over the relationship of humanitarianism to news production at Save the Children UK

2.	Glenda Cooper - "The odd mucky weekend, not a one night stand" Journalists, aid agencies and boundary (re)negotiation in reporting humanitarian disasters today

3.	Dr Mel Bunce - Journalists, news values and the boundaries of humanitarianism:

4.	Dr Martin Scott - The future of humanitarian news: A study of the changing production processes at IRIN

**Id:** 13525

**Title:** PANEL: Making humanitarian news: Money, Power and Boundaries

**Session Type:** Panel Submission

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**Abstract:** PAPER TITLE: "My empire trumps your empire?" Internal struggles over the relationship of humanitarianism to news production at Save the Children UK."
What is "humanitarianism"? How should it shape humanitarian organisations' engagement with the norms and practices of mainstream news? This paper explains why and how different approaches to these questions not only shape tensions between humanitarian organisations, they also shape struggles within them (Orgad 2013). It argues that the spread of media logic (Cottle and Nolan 2007) does not marginalise INGOs' moral and political values. Instead, it leads to new combinations of economic, normative, and editorial values which are often in tension with one another.
In order to make this argument, this paper uses data drawn from thirteen semi-structured interviews with those whose decisions shaped the production of an audio slideshow about a former child soldier in South Sudan, which appeared on BBC News Online. This production process involved a BBC journalist collaborating with Save the Children UK, which is widely seen as one of the most commercially-driven aid agencies. However, the piece had had been initiated by a multimedia producer appointed by the agency's Humanitarian Head, Gareth Owen, and had been designed for a smaller niche outlet, The Guardian's "Child's Eye" series - an off-shoot of the paper's "Global Development" section online.
The row between Save's Humanitarian staff and its press office over editorial control and the placement of the piece was also closely bound up with different ways of orienting "humanitarianism" to "news". This was because Owen had appointed his own multimedia officer as part of a "rear-guard action" against the charity's press office, which he thought had "forgotten" the "humanitarian value" of "giving voice" to vulnerable others in its haste to fund-raise. But the press office was convinced that making greater compromises with mainstream news values would enable them to place the piece in a more popular news outlet, so fulfilling their "humanitarian" goal of making a wider audience aware of at least some of the issues.
The effects of the dispute on the child who was represented were extremely worrying because the last minute change of plan meant that he and his family were not properly informed about the purpose of their media participation. Indeed, they only found out a month later - long after a slideshow about them had been published on one of the most popular news websites in the world.

**Id:** 13527

**Title:** PANEL Making humanitarian news: Money, Power and Boundaries

**Session Type:** Panel Submission

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**Abstract:** PAPER TITLE: Journalists, news values and the boundaries of humanitarianism
As noted in the first paper on this panel, 'humanitarianism' is a hotly contested and politicized concept, and its definition can vary at the individual, organizational and institutional level, leading to tensions within the news production chain.

This paper adds to our understanding by presenting rich ethnographic data from a twelve-month newsroom study of IRN, the world's largest humanitarian news outlet. This study examines how journalists define and debate the boundaries of humanitarianism, and the social, meso-level factors that shape this process.

The newsroom ethnography included observations of the daily editorial meetings where journalists debated which stories to report. These observations find that journalists vary considerably in what issues they perceive to be "humanitarian". In editorial meetings, the journalists found it particularly difficult to draw boundaries between humanitarian news, development news and human rights reporting. While some journalists had a very narrow definition, others were expansive and inclusive, wanting to report on any issues which "impact humans".

The paper examines whose views prevail when there was disagreement. It argues that humanitarianism is (among other things) an ideological concept that is socially-constructed (over and over) to serve the needs of a specific news day. In this process, the status and hierarchy of staff play an important role. Where there is conflict around whether a story is 'newsworthy' or not, the opinion of a journalist with high social capital holds more sway than a journalist with little. These findings echo the premise of Bourdieu's field theory that, 'where you speak from' is equally important, if not more so than, 'what you say' (Schultz, 2011: 86).

**Id:** 13528

**Title:** PANEL Making humanitarian news: Money, Power and Boundaries

**Session Type:** Panel Submission

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**Abstract:** PAPER TITLE: Foundation funding and humanitarian news
Today the largest dedicated providers of international development and humanitarian news – including Alertnet, The Guardian Global Development website and IRIN - are all supported by philanthropic foundations. Many other non-specialist international news organisations have also received grants from foundations to produce humanitarian and/or development news. Over the last three years, for example, the Bill and Melinda Gates Foundation has provided funding for such coverage to Rockhopper Productions ($2.5m), AllAfrica.com ($2.3m), The Pulitzer Center on Crisis Reporting ($1.9m), Public Radio International ($1.6m), the Sundance Institute ($1.2m), the Al-Jazeera Media Network ($1m) and Le Monde ($441k). Such funding is vital for ensuring that humanitarian and development issues continue to feature regularly in the news media at a time when international coverage in particular is facing significant economic pressures.
Despite its importance, the implications of foundation funding for humanitarian/development news coverage are rarely discussed or studied empirically. Consideration of the influence of foundation funding on international news in general is, at the moment, limited to theoretical critique or brief critical discussions of anecdotal examples. As Browne (2010:890) puts it, 'there has not, as yet, been any comprehensive content analysis of the work produced by foundation-funded journalists and it would be unfair to jump to critical conclusions via anecdote'. Research which does exist focuses almost exclusively on the influence of US foundations on US media – with no research to-date on the funding of humanitarian or development news.
In this paper we present the results of a recent study that seeks to address this important research gap. Since November 2014 we have been analysing the changing content and production practices at IRIN – the world's largest humanitarian news agency – as it moved from UN funding to foundation funding. Drawing on the results of twenty interviews, a newsroom ethnography and a content analysis, we consider whether journalistic practices have changed as a result of the different ownership and funding models. This paper builds on the second paper of this panel, looking at the macro-level factors that inform news work.
The data suggests that the move to foundation funding, in this case study, introduced new forms of 'market logic' into the newsroom. Foundation funding is often short term and non-sustainable; managers constantly engaged in seeking new funds, and diversifying income streams. Editors and journalists were acutely aware of the need to generate higher

views-counts and 'impact', and this explicitly and implicitly informed their news work. The paper concludes by considering the implications of different funding models for humanitarian news content in the future.

**Id:** 13532

**Title:** PANEL Making humanitarian news: Money, Power and Boundaries

**Session Type:** Panel Submission

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**Abstract:** PAPER TITLE: "The odd mucky weekend, not a one night stand" Journalists, aid agencies and boundary (re)negotiation in reporting humanitarian disasters today
This paper examines how aid agencies and journalists redefine the boundaries of their respective fields in humanitarian crises (Powers 2015a, 2015b). As is well established, the sources that journalists employ not only help select which stories achieve a high media profile, but also play a huge part in framing the story (Manning, 2001; Cottle, 1999; Hansen, 1999). Thus, during humanitarian crises, aid agencies have often acted as powerful gatekeepers to disaster zones. As well as persuading journalists to cover various stories in the first place, this has also traditionally included providing flights, transport, fixers and translators to journalists – and more recently, text and images. Questions were raised around transparency and objectivity in reporting as a result, although the result is often neither "complete collaboration or opposition" (Waisbord, 2011).
In the increased speed of the '1,440 news cycle' (Bruno, 2011) verification and reliability also becomes increasingly important. The entry of user-generated content has also altered the power dynamics in this formerly close relationship.  This paper draws on 40 semi-structured qualitative interviews with UK national journalists (broadcast, print and online) and aid agencies belonging to the Disaster Emergencies Committee, the umbrella organization that comes together at the time of the biggest humanitarian disasters. Carried out in the aftermath of significant events such as the Haiti earthquake, the 2011 Great East Japan quake and the ongoing humanitarian crisis in Syria, the interviews, which lasted between 45-75 minutes, were an opportunity to speak to decision makers in depth. As a result, this paper aims to show how journalists and aid agencies articulate this close, and at times even "mutually exploitative" relationship (Cooper, forthcoming). In particular it will:
•	compare and contrast what assistance journalists say they will accept from aid agencies, and what aid agencies report
•	examine boundary (re)negotiations occurring during such stories not just  due to news organization cost-cutting and professionalization of international NGOs  but because of external changes to their fields of activity.
•	analyse the challenge to both by the introduction of user-generated content into the journalistic field.

**Id:** 13541

**Title:** DEVELOPING NEW BUSINESS MODELS FOR CONTENT CREATION IN THE CHINESE CREATIVE INDUSTRIES

**Session Type:** Individual submission

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**Abstract:** Confounding those who argue that barriers to entry to online markets are being lowered through the widespread diffusion of low cost digital media devices and software, entertainment markets have become more concentrated in recent years, such that a small number of conglomerates tend to dominate each sector (Elberse 2013; Hesmondhalgh 2012). This tendency is even more pronounced in online entertainment markets, where access to electronic products is predominantly managed through gate-keepers like Amazon, Facebook, Google and Apple. Although Chinese equivalents such as Alibaba, Tencent, Sina and Sohu might not have the same near-monopoly status enjoyed by Google and Apple in certain western markets, increasing monopolization of online markets generally benefits mainly the owners of gate-keeping companies and the advertising industry parasitic on online content.

How to divert the proceeds of online content into the hands of the creators rather than the gate-keepers is a question that has long concerned artists and creative workers as well as scholars. Part of the answer to this question will involve innovative uses of technology, especially where they have the capacity to deliver micropayments to these content creators. This has been explored by UK and American practitioners and scholars in relation to the music industry, newspapers and film (Graybeal & Hayes 2011; Lanier 2013; Leyshon 2014; Taylor 2014), and there have been developments in 'blockchain' technology which have the potential to contribute to the creation of efficient micropayment models (Bartlett 2015). As Ren and Montgomery (2012) have demonstrated in relation to online literature, the Chinese Internet is a site of many different innovative models for providing direct payments to original creators.

Based on a series of semi-structured interviews with Chinese practitioners in the fields of music, journalism, video games and film, this paper presents the initial findings of a team of researchers who are considering what online business models might be appropriate for generating revenue in the Chinese creative industries. While there are plans to present these findings in east Asia, this is an opportunity also to discuss our research with scholars outside that region.

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**Id:** 13570

**Title:** Genres-in-action: The role of genres in the production of Scandinavian crime fiction

**Session Type:** Individual submission

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**Abstract:** The article investigates the ways in which the producers of Scandinavian crime fiction within the Danish publishing field go about their daily work—making editorial and aesthetic choices, taking promotional and book design decisions, as well as developing investment, hiring, acquisition and right sales strategies. The producer practice and agency however is not examined in a vacuum, but it is always cross-referenced with the structural, formal and functional properties of the genre of crime fiction so as to arrive at a nuanced and comprehensive understanding of media production in tune with the ways in which media professionals themselves think of, relate to and imagine their work.

After reviewing the treatment of genres in a range of sociological, anthropological, organizational, media and cultural studies scholarship, the article draws on the Yale school of cultural sociology as well as the rhetoric and pragmatist studies of genres at the workplace, to develop 'a structural hermeneutics' approach (Alexander and Smith, 2001) to media production. It is the basic premise of structural hermeneutics that culture (myths, symbols, stories, genres, owing to the actionable, structural and autonomous patterning) shapes and influences the social institutions, structural arrangements and organizations of production, rather than being merely shaped and determined by these structural forces. In this view, genres are active ingredients of media production that render the professional work doable, pertinent, interpretable, valuable and above all measurable, both in economic and aesthetic/professional terms. Empirically the article builds on an ongoing qualitative study, consisting of in-depth interviews and some participant observation of the production of Scandinavian crime fiction in Denmark. The interviews are conducted with publishers, writers, editors, sales managers, book fair organizers, literary agents, literary critics, translators and similar. In accordance with the theoretical assumptions of structural hermeneutics, the data-gathering is always conducted in reference with the structural and formal genre properties, gleaned from extant crime fiction genre analyses, with which and against which the producer accounts are solicited and evaluated.

**Id:** 13584

**Title:** Perceptions of Negativity among Muslim Sources Engaging with News Media

**Session Type:** Individual submission

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**Abstract:** The conceptions sources have of journalists has a bearing on whether and in what ways those sources engage with the news media. In this paper, I consider the contribution of Muslim sources to news in a context of reported negativity. My data come from qualitative fieldwork conducted in Glasgow, Scotland from 2012-14, studying relationships between journalists and Muslim sources through a combination of methods, with an emphasis on interviews. In these interviews, sources articulated an overwhelmingly negative conception of journalists and media organisations: for them, either the content of the coverage or the attitude of the reporters and their employers was mired in negativity. I place these comments in the context of the interviews as a whole and the interviews in the context of time and place – Scotland in the UK, a few years on from the 7/7 attacks and preparing for a referendum on national independence. I consider synonyms participants used for "negativity" and what they suggest about the conceptions participants are trying to convey, and I evaluate their strategies of directly or indirectly attributing this negative view to the media. I also problematise the minority instances of participants who did not express a negative conception of the media's coverage of Muslims. Participants who had greater proximity to the news media, for example by working in journalism or politics, tended to express a more fine-grained conception of media attitudes and coverage, but this was not absolute. I compare these expressions of negative coverage with scholarship on the content of media representations of Muslims, which itself struggles with the word "negative" as a qualifier of coverage (e.g., Richardson 2004; Moore et al. 2008). I conclude the paper with a brief discussion of why sources who identify as Muslim would bother participating in media production, given what they perceive as such a negative attitude. I answer this with reference to an almost fatalistic understanding of Islamophobia in British institutions and to Nick Couldry's concept of "media meta-capital" (2003), which imposes its power and priorities on other fields of public life. This case study helps us consider what sources think of the media coverage to which they contribute and how those perceptions condition the extent and kind of their contributions.

**Id:** 13899

**Title:** Visions of Nationalism in Reality TV - An Analysis of Arab Children's Collective Identity in Live Safari

**Session Type:** Individual submission

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**Abstract:** At a time when media platforms are taking an increasingly central role in the lives of Arab youth, especially with the influx of Western media, it is important to investigate how the industry positions itself with regards to locally produced content. This research looks into the ideal visions of role models, especially concerning identity, which are in display for Arab children. The paper analyses a highly popular Arab children's reality TV show, Live Safari, as a case study. Live Safari is a Survivor-esque show where children throughout the Arab world travel to a remote nature preserve, and compete in teams on adventurous activities. Through examining the show's production, this research presents important aspects of collective identity and nationalism that manifest for young audiences of the region. As the Arab world struggles with political unrest and identity loss, visions of national belonging for children are crucial to future ideals of adult citizenship.

The research consists of in-depth interviews with show producers, as well as connections to childhood media studies. The research is bilingual, with direct access to producers and their insights. The paper explores childhood media studies to elaborate on childhood agency. A key aspect of the research is whether Live Safari invites children into self conceptualization, or whether it possibly curates behaviour as reflective of society ideals.

Ultimately, this research hopes to uncover the complex tension between the representation of an Arab identity, and individual nationalism through competition format. By creating this influence, we see the emergence of children being treated as citizens. In recognizing elements that influence the adapting of Western format shows to local television for children, the study underscores the region's prevailing discourse on a collective Arab identity, opposing nationalist ethos.

**Id:** 13912

**Title:** Researching News Production at Net-Native News Organisations: Early Observations and Challenges

**Session Type:** Individual submission

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**Abstract:** In the digital age, news is produced by an increasingly diverse range of social actors, yet current scholarship on journalism does not adequately reflect this. Discussions over the perceived 'crisis' in journalism have resulted in a disproportionate amount of attention being directed towards traditional 'legacy' news organisations, where research has shown that despite the impact of digital technologies, many established practices of publishing, filtering and selecting news remain intact (e.g. Singer 2005; Robinson 2007; Domingo et al. 2008; O'Sullivan and Heinonen 2008; Thurman 2008; Weinhold 2010).

In an attempt to better account for the diversity and complexity of the current news landscape, this study focuses on net-native news organisations. This category of companies, the majority of which have been founded in the Internet era, are different from legacy news outlets in that they produce news and other content solely for an online audience. These organisations merit closer attention, partly because so little is known about them, but also because many of them are experiencing growth and attracting investment at a time when many legacy news outlets are in decline (Pew 2015).

On a basic level, finding out exactly what it is these news organisations do is important. There are virtually no published studies detailing the types of content they produce, or the practices, norms, routines, or standards that exist in their sites of news production. As a result, we are largely left guessing whether these organisations differ from legacy news outlets, or indeed, to what extent they might differ from one another. On a deeper level, exploring the work of net-natives is important because it has the potential to provide us with a fresh look at how journalism is changing in the new media environment.

This paper presents preliminary observations from production research now underway with such net-native news organisations and reviews the challenges of researching production in such organisations.

**Id:** 14070

**Title:** Nostalgia for a Past That Never Existed' An ethnography among cultural producer presenting their addiction to vintage music gears in Sweden and France.

**Session Type:** Individual submission

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**Abstract:** As some authors suggests, in recent cultural production, there has been a nostalgia - also know as 'ersatz nostalgia' or 'armchair nostalgia'- for a past cultural producers never experienced, a consistent feeling among consumers and producers to regret things or a period of time they never lived and therefore never lost (Appadurai, 1996; Featherstone, 1991; Reynolds, 2011; Russo, 2014).

This article examines how memory is constructed and remediated by emphasizing on an unknown but dreamed past among a crowd of 'young' cultural producers. Indeed, cultural production recent fame toward vintage gear in cultural production gives a good example of how cultural memory might be remembered, reproduced and storied.
This presentation is drawn from participant observations and interviews, led for four years, among music producers, aging from 20 to 35 years old, in Sweden and France to understand their particular interest toward so-called 'vintage' gears.

The data collected confirms that some specific music gears, despite being massively produced are, turning increasingly into symbolic goods, subject to speculation on their potential outstanding capacity, promoted on Web 2.0 platforms and blogs. Some of these gears, despite being costly, unreliable and unpractical trend back in cultural production as the authentic sound from the past.
This study suggests that it concerns very specific gears and it is subject to speculation from a group of 'new cultural intermediaries' (Bourdieu, 1984). While it never have been so easy to produce cultural goods in such high quality in music, as well as in other media (Deuze, 2007), looking into the past and promote dirty, raw aesthetic, might be a way to make sense of the prolific cultural production and be distinguished from mainstream or amateur cultural production. Indeed a constantly evolving world, where boundaries are increasingly fluid and unstable, an imaginary culture of the past might help individuals to be rooted and cope with their everyday life. Nevertheless, looking into the past might be also a way to pursue class distinction, with those who know, those who can afford, and the others.