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Voces en conflictos midiáticos: análisis de los medios de comunicación sobre cuestiones de educación en Portugal.

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El estudio analiza y proporciona informes y las posiciones de los principales protagonistas de la Educación y Medios de Comunicación - académicos, periodistas e investigadores de ambas áreas en la cobertura de los medios de impresión y las representaciones sociales resultantes y los significados producidos, centrándose en las reformas educativas iniciadas en Portugal con la promulgación de la Ley no. 46/86, de 14 de octubre. En este trabajo de periodismo de investigación, llevamos a través de entrevistas a los trece años, la percepción de que un grupo de jugadores permitidos - compuesto por periodistas y columnistas, seleccionados por su experiencia en actividades educativas para cubrir - y previstas en el dictamen de formación profesional público, es decir, los formadores de opinión - tienen en la cobertura de los medios de comunicación de las recientes reformas educativas en Portugal. Todos ellos tienen en común que tratan profesionalmente los temas educativos en diversos medios de comunicación portugueses. En resumen, nuestro objetivo es comprender mejor el papel de la cobertura de los medios impresos de los programas educativos en Portugal, de los informes de los formadores de opinión - los periodistas. Por lo tanto, dar prioridad a los medios impresos. Y para responder a nuestras preguntas sobre la cobertura mediática de las reformas y el tema educativo, emprendimos la tarea de conocer a los jugadores, académicos y periodistas, sus opiniones sobre los medios de comunicación de las reformas. Tomamos nota de que, a priori, que los medios de comunicación es vista con recelo por los académicos, que argumentan que los periodistas no suelen ocuparse en profundidad las causas y consecuencias de estas reformas. Y van más allá - también desvelam que algunos de los comentaristas de los Comentaristas o portugués - Los creadores de opinión, son los Voceros del liberalismo y las personas responsables de la mala imagen real del campo educativo portugués. Por lo tanto, este análisis de las prácticas Periodísticas en el ámbito educativo, tiene como objetivo establecer un diálogo entre las más amplio áreas de Medios de Comunicación y Educación, Lo Que Permite una comprensión más detallada de las opiniones de ambos bandos sobre la cobertura de los medios de impresión de las cuestiones educativas en la sociedad portuguesa actual.

Changing production culture in entertainment - A case study of television satire

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Recent contributions to the analysis of specific media production cultures have focused on the creative and innovative work of media producers as well as the texts produced in changing media industrial contexts (Bruun 2010; Caldwell 2008; Cottle 2004; Ytreberg 1999). In line with these contributions, this paper argues that production cultures are also structured by genre. The paper aims to support this claim by presenting results from a production study of the profound changes to satirical sketch comedy entertainment in Danish public service television. The study focuses on the production culture of satire at DR, which is the license fee-financed public

service broadcaster in Denmark. During the last 15 years the self-perpetuating interplay between the recruitment of new types of comedians with specific notions of comedy and a changing production environment has changed what the label 'satire' covers. There has been a shift from what can be termed as political satire to social satire incorporating a strong element of media self-reflexivity as its comic engine. This shift entails an almost paradigmatic change from a kind of satire dominated by an egalitarian mode to satire dominated by an elitist mode (Berger 1996). A political involvement among the producers of satire has been substituted by an interest in portraying social archetypes as well as an interest in doing pastiches and parodies of media conventions in factual entertainment genres. As a consequence the implied audience of the programmes have changed from a mainstream audience towards a targeted audience almost identical with the comedy producers. The paper highlights the driving forces in this transition of the production culture of satire. It argues that the paradigmatic change is influenced by the intensified media competition, by profound organisational changes affecting the relationship between the media provider and the comedians and by the ambiguous perceptions of the role of entertainment in public service media. On the basis of these findings, the paper discusses an emerging culture of 'auteur-like' entertainment very suitable for new media platforms and driven by self-reflexive comedy in Scandinavian public service television. This production culture coexists alongside the production of format-entertainment driven by the major genres of television entertainment. This indicates that multiple and relatively autonomous production cultures probably coexist within a larger production system and that a genre approach to production analysis could help us to understand the differences between them.

How far to the global? Lived experiences of media production at the margins

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Given the often enthusiastic embrace of media globalization, it is easy to forget how distant the global may sometimes seem to those who are not already 'there'. The global, driven by a logic of market and capital, often benefits those already in positions to exploit and participate in the new configurations it brings about; thereby intensifying the disparity between them and the ones left behind. Existing patterns of inclusions and exclusions are reinforced while 'a tremendous number of people and their unprofitable cultural expressions and concerns in terms of gender, sexuality, race, ethnicity, class, age, region, etc' are often left behind (Iwabuchi 1999). This paper is concerned with the production of one such 'unprofitable cultural expression'. What does the global in global media look like for those who produce at its 'margins'? How is it imagined, experienced, or challenged? More specifically, what do the subject positions of cultural producers working at the edges of an otherwise interconnected global media market render visible about the nature of the globalized and globalizing flows of media forms, images, and capital? What are the possibilities realized and anxieties awakened? Based on ethnographic fieldwork done at a minority Malay-language television channel in Singapore, the proposed paper will consider the lived experiences of its producers caught up in the cultural politics behind the establishment and production of the channel, and the shifty attempts to use television to articulate particular imaginings of nation, audiences, communities and cultures, and to produce 'New Malay' subjectivities which are modern, loyal, and ready for the new economy. Through its branding and programming practices, the state-owned television channel tries to interpolate in its viewers a 'unique Singapore Malay identity' – different from other Malays in the region; at home in the bigger world (the global); and yet firmly rooted within the nation-state. Considered from the standpoint of the mostly Malay producers who operate at and around this channel, however, the global, regional, and local are part of the contested terrain over which their marginality has been lived, produced, sustained and challenged. Therefore, even as they make programmes that are broadly in line with the political and pedagogical aims of the channel, they often struggle to reconcile its demands with their lived experiences of marginality and the conflicting pulls of their multifarious modes of identifications. The global and globalizing features that now seem commonplace in media production everywhere are often represented in terms of an expansion of markets, cultural exchange, and other possibilities, but, as the paper hopes to demonstrate, they may also be experienced as exclusionary and marginalizing. Ultimately, it argues for a more nuanced understanding of the global in global media production.

Insurgent rule? Aligning to technological innovation and convergence in media production*Rui Novais* – University of Porto/university of Liverpool, Portugal · rualais@gmail.com*Luisa Silva* – University of Porto, Portugal · silva.luisamc@gmail.com

Digital innovation, warranted an unprecedented marking off from what went before in the media production and brought with it a paradigm or 'isoquant shift' – a significant technological advancement that caused dramatic changes to an environment already characterized by crisis and uncertainty. Indeed, digitalization alongside its catalytic consequence of the convergence are said to have influenced the way journalist, in general, do their job, the nature of news content, the structure and organization of newsroom as well as the relationship between and among news organizations. Against this background, this paper assesses how Portuguese media incumbent and resurgent companies have changed their business practices in terms of organization and production strategies as a result of digitalization and convergence within a particular journalistic *métier* usually disregarded: the photojournalism. To achieve it, the study resorts to a multiple theory approach to the subject, combining three research streams: (evolutionary) economic, regulatory and management theories. The impact of such dramatic changes and the implications in the photojournalism and the way these media professionals are aligning to changes in job design, work processes, organizational culture is gauged through the qualitative interviewing of a representative sample of the Portuguese key media personnel. We argue that digitalization of photography, similarly to the invention of black and white photography in the past, is to be integrated within a cyclical model of technological evolution - dominant design theory - characterized by breakthrough and discontinuity but with the potential of a 'discontinuous innovation' which is likely to become a 'competence destroyer'. We conclude that far from marking the final snap-shot of photojournalism, incumbent or traditional newsrooms will have to resort to the strategies adopted by the insurgent players: outsourcing to freelancers and/or photo-agencies.

Participatory culture in online journalism. A case of a blog team and an institutional online newspaper editorial*Pernilla Severson* – MEDEA Collaborative Media Initiative, School of Arts and Communication, Malmö University, Sweden · pernilla.severson@mah.se

This paper is about journalism and new media. In this proposal an effort is made to provide insight to and understanding of how group edited web logs can be intertwined with institutional online news journalism. The study consists of two Swedish cases: the blog team "Mindpark" and a digital media editorial at a local newspaper called "Sydsvenska Dagbladet". Main theme of the study is to explore the aspects presented by Henry Jenkins and his group on digital media and learning (<http://newmedialiteracies.org/files/working/NMLWhitePaper.pdf>). I mean that their work illustrate concrete aspects of participatory culture that both new media producers and journalists deal with today on a daily basis. It reveals key areas for research oriented towards knowledge as learning processes in media development. Adapted to this study the questions I will deal with are: o What kind of affiliations exists? o What kind of expressions are being produced? o What kind of collaborative problem-solving are being used? o What kind of flows of media are produced and used? An ethnographic study is conducted of both online and offline work; a combination of ethnographic and netnographic approaches. Experiences of studied phenomena are documented in using a research diary and making sound recordings of conversations, semi-structured qualitative interviews and sometimes meetings. According to the netnographic approach I also take part of all forms of internet based communication that is used. This means being present in the social media software applications that are used by the members of blog team and the institutional online news organisation. To guide analytical propositions and insights a constructivist approach is used as an epistemological starting point. Primarily the study leans towards the field of culture theory perspective on new media and practices of new media communication. From the field of journalistic practices and professional identity research made on co-creation and the links to new media and new media culture is used. Examples are given of the increasing intertwined media world where journalists take on a role of making sense of media

development, and also leading how this development should be done. The examples also reveal new media as a professional meeting point for a public conversation between journalists with an interest in new media and new media technology professionals going public with their thoughts on new media development. Main result of the study is that the relationship between new media professionals in different contexts, changes journalistic practices towards a new media logic.

Changes in Radio Program Production and Audience Habit in Korea

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This study attempts to identify the current trends of radio format production in Korea as a symptom of the transformation of new radio services. Digital satellite radio, visible radio and internet radio as distribution channels are changing the traditional radio service environment as well as the listening habits. A new technology emerged to enable easier participation by and interaction with listeners at any time of day. This study conducted a series of in-depth interviews with 20 experienced radio producers, scripters and programming managers of major terrestrial radio broadcasters in Korea. Firstly, this paper aims to explain the types and characteristics of radio formats in Korea. Secondly, it attempts to reveal to what extent and in what aspect experiences of new radio service are different compared to those of traditional radio. Finally, this paper aims to explore the economic and cultural status of the production of radio programs in Korea. The analysis reveals that new radio service lowered the radio listener's age segment noticeably and their listening habits are evolving into interactive and multimodal behavior. Also, radio program producers perceive the audience's participations as the key point for the success of the radio program, and they want to use the new technology's interactivity more in their programs.

Breaking News as radicalisation - the categorisations of news through myths and tasks in 3 Danish Online newsrooms.

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In principle, the digital media as a platform has unlimited space and unlimited continuous publishing. A newspaper online is not a specific number of pages that can be filled out and there is no single day deadline. Magne Lindholm (2008) argues in a study that the online newspaper is more than just an electronic version of the printed newspaper. He notes that the online media is moving in the direction of portals with content that spans far wider than just news, and he suggests that the online newspaper should be seen as an interactive database constantly changing (Lindholm in Ottesen 2008: 54). This seems a world apart from the newsworld Gaye Tuchman (1978) described more than 30 years ago – where she showed how newsworthiness is negotiated in the newsroom, but negotiated in a way where both reporters and editors have an underlying knowledge of not only the different categories of news, but also how the covering of the different categories should take place (Tuchman, 1978; 31-33). News workers did on one hand find it difficult to explain how they distinguish between different kind of news stories, while on the other hand having no trouble in the actual daily news work (Tuchman, 1978; 48). But despite the arrival of Internet, mobile phones and computers and their growing importance in the daily news work and the rise of online journalism over the last 10 years, many of her conclusions seem just as relevant today. On the basis of ethnographic observation in 3 Danish online news rooms this paper examines the categorisation of news made by online journalists in the daily news work. It discusses how online journalists distinguish between the different kinds of news and suggests an elaboration of the typology made by Tuchman (Tuchman 1978). In her study the news workers differentiated between hard news and soft news in their explanations, and again the hard news were put into categories of spot news, developing news and continuing news. The latter being related to time and expectance of occurrence, while developing news were categorised according to the facts emerging along the way. The paper argues that many of the same categorisations are made by online journalist today, but I will argue that the categories are developed,

expanded and to some extent radicalised in online journalism. By using Pierre Bourdieu's field theory the paper discusses how journalists and editors prioritize the different stories in order to create "a good mix" and how the online journalists are using the categorisations to create hierarchies between the different kind of stories. In this way they attempt to position themselves as specialist in what Tuchman labelled developing news, aiming and striving for what today is known as "Breaking News".

Managing the Public Debate: Attitudes and Strategies of Catalan Online Newsrooms towards Comments in News

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Comments in news is the most popular feature for audience participation in online news sites. For citizens, it is a very simple way to react to current events and discuss about them, right after reading the story. For journalists it is a very comfortable way to open-up their websites to participation, as it frames the audience as audience and does not challenge the professional identity of journalism. This research proposes a multi-method approach to assess this wide-spread trend in online journalism. In order to understand the phenomenon, we considered crucial to understand the motivations to foster UGC in online newsrooms and the rules within which participation is happening. We interviewed the editor-in-chief of seven Catalan online newspapers in order to assess the motivations they had to open up their websites to audience comments, their management strategies and their perceptions regarding the quality of audience contributions and how do they change or challenge journalistic practices and values. There is no consensus among editors regarding best practices and the value of UGC, uncertainty seems to be the rule. We also analyzed the legal texts of the websites and the instructions to participants, if available. The online newspapers are very cautious and restrictive in their contracts with readers, trying to keep clear that opinions are the responsibility of each user, even if Spanish legislation holds the editor of a publication responsible of anything that is published within it. A quantitative and qualitative content analysis of a composite week of comments in the sample of online newspapers shows that different managing strategies have direct impact on the number and nature of contributions. Overall, there is two overarching attitudes towards comments in news, one driven by economic motivations -to generate traffic in the website- that leads to positive attitudes towards the phenomenon, and another concerned with the quality of contributions and the legal implications that abuse may have for the company -which leads to a much more reluctant approach to the management of comments.

Documentary Filmmaking Ethics: the filmed vs. the film

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My paper will argue that filmmakers' experiences challenge the dominant discourse on documentary filmmaking ethics with its focus on the wellbeing of the participant. Scholars have predominantly addressed ethics with respect to the question how to treat the participant and not harm her/him. In doing so, they have neglected the filmmaker's position in the production process and her/his commitment to making a good film. Documentary filmmakers invariably encounter moral issues in their work: pushing participants who are less talkative than hoped for, using painful scenes which give the film an extra dimension, facing participants with their own plans for the film, etc. Traditionally, the discourse on documentary film and ethics focuses on the interests of participants and on truth-telling. And although scholars mention some considerations with respect to filmmakers' responsibilities toward the audience and toward their peers, as filmmakers upholding their profession, considerations concerning filmmakers' responsibilities toward their participants dominate the debate. What has

been lacking though is empirical research investigating the way in which scholars' considerations and recommendations relate to the realities of documentary filmmaking. What issues do filmmakers experience, what choices do they make and how can this inform an ethics of documentary filmmaking? Through a survey I have investigated the experiences of an international group of documentary filmmakers with a variety of moral issues with respect to a participant (such as disclosure, representation and information) and with solutions to such issues (such as paying a participant, working in collaboration, and searching for an alternative). All such notions I derived from literature analysis and interviews with Dutch documentary filmmakers. Understanding ethics as principles that guide decisions about the right action rather than the rightness or wrongness of individual actions, I focused on the question how moral issues and solutions are related. What patterns are visible in filmmakers' experiences? Exploratory factor analyses of the data show patterns that express both harmony and conflict, though the former just represented by one factor and the latter by various factors. Higher order factor analyses result in a model which represents both solution and conflict around an unwilling participant. Filmmakers however mainly experienced mutual and continuous communication in which they themselves take the position of a professional, explaining what they want and informing the participant, getting done what is needed for the film, and solving disclosure issues. Issues reflecting concern about the wellbeing of the participant, such as truth, respect for privacy, and care play an individual role, with high mean scores. But they do not play a role in the patterns governing the filmmaker-participant relationship. The results give reason to reconsider the central role of the wellbeing of the participant and to properly include the commitment of filmmakers to their film in documentary filmmaking ethics.

Implications of media convergence in Mexico: the case of Grupo Imagen

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This paper presents the case of Grupo Imagen, the first Mexican group that in 2007 implemented newsrooms integration in its four media, (two radio stations, the legendary newspaper *Excelsior* and its Internet website, as well as the TV Channel 28). In order to know the implications in the productive processes, in the routines of journalists and in the quality of the information I conducted fieldwork for 13 months (from January 2008 to February 2009). In it, quantitative tools (questionnaires) and interviews with directives and reporters were used, as well as observation in the newsroom, and also a content analysis during a week, finding interesting data.

Quality in public service television production.

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Public service broadcasters are normally expected to produce quality programming for the whole nation. Formerly quality criteria were tightly connected to elite's notion of quality – artistic quality of fiction, serious information quality for factual programming. As a result of increased competition with commercial television and influenced by post-modern thinking, the dividing lines between high and low culture (legitimate and barbaric tastes) are less clear today, also for television producers and programmers. But expectations about quality still exist. The paper explores what kind of quality criteria are maintained in NRK (Norwegian Broadcasting Corporation) today. The study is primarily based on the bylaws for NRK and internal quality documents that are the results of a 'quality project'. In addition interviews with producers responsible for program development and people responsible for maintaining quality norms are carried out. One of the findings is that audience satisfaction today enters as an important element of quality judgement, empowering the audience, but at the same time legitimating increased competition with commercial broadcasters. At the same time 'quality' is used in quite another sense – as a description for different content-characteristics. These two meanings of the terms quality seems to be blended but both serve to legitimate that the company fulfils its general duty to deliver quality programming. The study covers not only program quality. Also changes in technological quality are studied. Here

one of the questions is whether technological developments lead to increased quality, as is often argued. It seems that technological development like digitisation both increases technical quality in general, but also lowers the boundaries of what is accepted. For example today high quality digital television is used to mediate moving pictures from the Internet (Skype interviews).

The journalists' view on commercialization

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When discussing the media, the term commercialization is commonly used. The assumption is that the media have become more commercialized than before, and in the media industry this is regarded as something negative per se. Commercialization is a term with very strong connotations, though often unspecified when used. The term can refer to anything from a general change in Western culture, to the media owners' demand on economic growth, or a more celebrity/popular oriented journalism. The journalists themselves can also be seen as part of the commercialization in at least three aspects. First, some journalists work in both journalism and entertainment, or journalism and information/public relations. Second, some journalists have become their own trade marks at the media market. Third, the increase of professionalization among the journalists has led to a set of similar standard of values, which include some features regarding the term commercialization that may have effects on the media content. This paper focuses on the third aspect. The aim is to analyse the journalists' long term views on commercialization, which has been operationalized in to three specific research questions: RQ1: What is the journalists' opinion on the commercialization of the journalism? RQ2: What is the journalists' opinion on the role of the media in relation to the public? RQ3: What is the journalists' opinion on celebrity/popular oriented journalism? The analysis of the journalists' view on commercialization is grounded in two studies performed at the Department of Journalism, Media and Communication at the University of Gothenburg in 1989 and in 2005. The population consists of members of the Swedish Union of Journalists, a professional and trade union organisation where the vast majority of the Swedish journalists are members. The random sample consists of 1.500 (in 1989) and 2.000 (in 2005) individuals. The studies are conducted via mail surveys, with an answering frequency of 60–65 percent. The preliminary results show that, according to the journalists themselves, the journalistic work is much more commercialized today than previous year. There is also a larger acceptance today for the commercialization, than in previous years. Though, different groups of journalists have different opinions. Explanations for the results can be found at several levels. A general commercialization of the Western culture makes it almost impossible for the journalists not to be affected. Furthermore, there is a tension in working in a market oriented organisation when the individual journalists confess to common professional standards and ideals of working at the public's best interest. The journalists as individuals are also of interest. Various theories point out both psychological processes and economic explanations, worthy of discussion. The consequences of commercialization at all three levels—societal, organisational and individual—are discussed in the analyses.

Collaboration in Media Production: How Can Network Theory Explain Today's Digital Media Environment?

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Today's digital media environment is drastically transforming mass communication, particularly in the area of media production – whether it is news, advertising, film and/or video games. Inside each of these media organizations, writers, producers, and editors are collaborating with the public and external groups to transform how a news story is gathered and reported, how a film is made, how an advertising campaign is developed, and/or how the plot of a video game is built. What is collaboration? Kraus (1984) defines collaboration within the context of a workplace - that utilizes shared power, participative decision-making, is nonhierarchical, focuses on functions not roles, operates as an open system, recognizes ongoing processes for feedback, evaluation and

modification, and fosters interdependence (pp.20-21). This study identifies collaboration as the sharing of tasks, accessing tools and resources synchronously, working in similar physical or virtual space areas, and making decisions as a group. This study investigates how collaboration can be considered an integral component in today's digital media environment through the power of networks. Specific examples are addressed in the study to show how collaboration is nurtured and the implications of this form of work and production on the workplace, the producers and the public. Examples discussed in the article include the power of the knowledge community of Wikipedia (Lih, 2009) the phenomena of smart mobs and collaborative group action (Jenkins, 2008, Shirky, 2008), and the power of social media like Facebook (Benkler, 2007) in mass communication among many other examples. Using network theory (Castells, 1996) as the foundation for the study, it helps to identify how collaborative production occurs in each of these media industries making the connections between each contributor – whether inside or outside the organization and their function in the media production process. Collaboration is forming the change in media production. Media production is no longer completed by a linear and assembly-line structure where a gatekeeper would have control over how the media product was created, distributed and received. Collaboration is breaking down these existing structures of production with the creation, the distribution and delivery across a wider net of contributors in a non-linear, horizontal work cycle. In addition, the article concludes with discussion of the implications of how this collaborative media production structure is transforming mass communication in the 21st century.

Digital feature journalism: how discursive practices of an online newsroom affect genre development

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This paper focuses on how the production of feature journalism as genre developed in an online newsroom. As genres in online journalism are increasingly becoming diversified, there is a need for research approaches to online journalism that go beyond the immediacy of breaking news and the rhetoric of the front-page. Furthermore, production studies of journalism in general and online journalism in particular could benefit from a triangulation of methods that bridges the gap between sociologically oriented ethnography and rhetorically oriented genre analysis. This paper attempts at addressing both these shortcomings of previous research on the production of online journalism. It is theoretically framed by the social turn in modern genre theory, implying that genres are understood as mediators between text and society. The paper presents a longitudinal case study of the production of online feature journalism in the Norwegian online newspaper dagbladet.no, which in 2002, as the first online newspaper in Scandinavia, launched a section entirely devoted to feature journalism. The paper combines ethnographic observation of production practices in the newsroom with qualitative interviews and qualitative content analysis of texts in order to sketch a portrait of the discursive practice that frames the production of online feature journalism in dagbladet.no. By such an approach, the paper aims at finding out not only how feature journalism developed in this newsroom, but also why it developed as it did. The findings indicate that the feature journalism of dagbladet.no is more news-driven and reader-involving and less adventure-oriented than traditional feature journalism. The analysis of the discursive practice in dagbladet.no provides possible explanations for why it became so: The online feature journalists were initially strongly influenced by the discursive practice of the rest of the online newsroom, implying a focus on immediacy and actuality. At the same time, the feature journalists distanced themselves from both print feature journalism and online journalism in general, which they found somewhat simple and superficial. Their journalism thus became based on knowledge production and dialogue with the readers rather than closeness to sources and environments, which marks traditional feature journalism. Furthermore, the findings reveal the importance of combining textual analysis with ethnographic analysis of discursive practice when studying genre developments.

Making 'The Daily Me': Technology, economics and habit in the mainstream assimilation of personalized news*Neil Thurman* — City University London, United Kingdom · neilt@soi.city.ac.uk

The mechanisms of personalization deployed by news websites are resulting in an increasing number of editorial decisions being taken by computer algorithms—many of which are under the control of external companies—and by end users. Given the long history and continuing presence of personalization, the lack of attention it has received from journalism scholars is surprising. Barbie Zelizer writes that "work has yet to address fully the more contemporary trends towards . . . personalization". This study addresses that gap by: - developing a taxonomy of news personalization features; - surveying the adoption of those features at eleven national news websites in the US and UK; - gathering qualitative data on professional attitudes to and institutional experience of personalization via interviews with senior editors at the sites surveyed; and - analyzing the data with reference to relevant debates in journalism studies. The study begins by establishing an operational definition of 'personalization' and defining the relevant categories and subcategories of content. Although personalization is often mentioned in passing as a characteristic of digital networked media, attempts to operationalize have frequently been rudimentary. The taxonomy developed for this study divides personalization into two forms based on how users' preferences are determined. Explicit personalization uses direct user inputs; implicit personalization infers preferences from data collected, for example, via a registration process or via the use of software that monitors user activity. In attempting to move beyond questions of definition, this study found that the journalism studies literature provided little in the way of an explicit framework for studying news personalization. However the concept does, as this study's literature review shows, impact on a number of debates within the field, in particular those on: news consumption; content diversity; the institutional and economic context for journalism; and journalists' roles and gate-keeping effects. Qualitative research interviews were conducted with twelve senior online editors at sites including NYTimes.com, BBC News website, Guardian.co.uk, WSJ.com, Telegraph.co.uk and WashingtonPost.com. This method was complemented by two content analyses of each website—the first in 2007, and the second in 2009—to measure the adoption of personalization features over that time period. The results show the range of approaches to personalization at the news sites surveyed, and highlight which forms became more, and less, prevalent over the course of the study. It reveals institutional and professional experiences with and attitudes to personalization including coverage of user demand. The discussion focuses on news sites' intentions to develop implicit personalization and examines the commercial benefits of such an approach, as well as the effects of implicit personalization on: content diversity in the mainstream news media; and established models of journalistic gate-keeping and agenda-setting.

Analyzing workflow in a converged newsroom*Paschalia-Lia Spyridou* — Aristotle University of Thessaloniki, Greece · spyridou@jour.auth.gr*Andreas Veglis* — Aristotle University of Thessaloniki, Greece · veglis@jour.auth.gr

In a period of declining newspaper readership and TV news viewing, and within a digital environment of increasing consumer control, niche content and fragmented attention (Berman et. al, 2007), editors are willing to embrace new technologies in an effort to find viable solutions for news commodities. As the Internet is perceived as a multimedia platform, convergence has currently grown to become the strategic option for many media companies, though various levels of response still make it possible to differentiate among 'leaders, learners and laggards' in the new scenario (Dennis et. al, 2006). The economic imperatives for convergence can be clearly documented. From a business perspective, newsroom convergence tends to be regarded as a cost-saving strategy marked by a move towards integrating the editorial departments for different output channels (Veglis & Pomportsis, 2007) as well as an opportunity for media companies to revise their business model and increase lost revenue. Implementation of technological innovation is usually based on professional and economic decisions, yet technological advances have been the catalyst for this shift. This, of course, does not lead to cross-media cooperation in itself, but greatly enhances its possibilities because digital production systems allow for immediate repurposing of content in formats that are ripe for editing and republishing within the same

organization (García Avilés & Carvajal, 2008). The paper builds on the relevant literature of newsroom convergence and workflow management. It is argued that convergence can be perceived through a five dimensions typology including: a) integrated production, b) multiskilled professionals, c) multiplatform delivery, d) active audience (Domingo et. al, 2007), and e) regulatory settings (Dupagne & Garrison, 2006). Those dimensions are interrelated, yet differ in scope and development according to the economic, professional and cultural conditions, as relevant studies have proved (Dupagne & Garrison, 2006; Domingo et. al, 2007; García Avilés & Carvajal, 2008; Thurman & Lupton, 2008). Media experts, on the other hand, claim that it is essential for all news organizations to build on their capacity to innovate into their organizations. News today is about creating an engaging dialogue with the audience across a multitude of media, from the Internet to mobile devices (Hall, 2004). “Our newsrooms should become real Information Engines... This requires a deep re-engineering of newsrooms in both physical and mental terms” (O’ Brien & Senor, 2008: 13). Recently, Google in collaboration with the New York Times and the Washington Post launched an experimental tool aiming at organizing the huge amount of available information to facilitate productive consumption. At the core of this concept lies the imperative for news organizations to provide increasing pull-oriented content in order to follow the needs of today’s user (Veglis & Pomportis, 2007). Analyzing the production outcome of Google’s tool, it is attempted to provide a model of workflow management in the newsroom. The model is based on the concept of a fully integrated newsroom where creativity, planning, interactivity and content development across all platforms is at the core of the production process. The model aims at obtaining good synergetic effects and well-functioning multiple channel publishing. BERMAN, S. ET. AL. (2007). ‘The End of Advertising As We Know It’, IBM Institute for Business Value study), URL: http://www-03.ibm.com/industries/media/doc/content/bin/media_ibv_advertisingv2.pdf DENNIS, E. ET.AL. (2006). ‘Doing Digital: An Assessment of the Top 25 US Media Companies and their Digital Strategies’, The Journal of Media Business Studies, 3(1): 33–63 DOMINGO D. ET. AL. (2007). ‘Four Dimensions of Journalistic Convergence: A Preliminary Approach to Current Media Trends at Spain’, Paper presented at the International Symposium on Online Journalism, University of Austin, Texas, URL: <http://online.journalism.utexas.edu/2007/papers/Domingo.pdf> DUPAGNE, M. & B. GARRISON (2006). ‘The Meaning and Influence of Convergence - A Qualitative Case study of Newsroom Work at the Tampa News Center’, Journalism Studies, 7(2): 237-255 GARCIA AVILES, J. & M. CARVAJAL (2008). ‘Integrated and Cross-Media Newsroom Convergence: Two Models of Multimedia News Production - The Cases of Novotécnica and La Verdad Multimedia in Spain, Convergence: The International Journal of Research into New Media Technologies, 14(2): 221–239 HALL, T. (2004). ‘BBC News: Rethinking Newsroom Workflow’, May 27, URL: <http://broadcastengineering.com/bbcnews-newsroom-workflow/2004> O’ BRIEN. C. & J. SENOR (2008). ‘The Community Newsroom’, URL: <http://fernandosamaniego.typepad.com/InnovationNewsrooms.pdf> THURMAN, N. & B. LUPTON (2008). ‘Convergence Calls: Multimedia Storytelling at British News Websites’, Convergence: The International Journal of Research into New Media Technologies, 14(4): 439–455 VEGLIS, A. & A. POMPORTSIS (2007), Workflow Management for Cross Media Publishing, presented in the European Computing Conference.

Creative Constraints and Informal Reflexivity in Independent Documentary Development

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Discourses of self-enterprise, privatisation and consumer choice supported by technological developments and neoliberal legislation have shaped the current television production culture in Great Britain and led to a shift from a formerly predominantly public-service orientated broadcasting landscape to a commercialised, competitive and consumer-orientated television industry (Born 2002). This commercialisation has raised concerns about a potential demise of documentary programming nourished by industry developments such as declining budgets and broadcasting slots for documentary compared to a rise in reality programming and factual entertainment (see for example Kilborn 2003). Due to their usually relatively modest rating success, documentaries have low commercial priority for broadcasters compared to other programme genres and are threatened by a sole focus on economic success. This paper focuses on the experience of practitioners in independent production

companies during the development process for new documentary programme ideas. It asks how practitioners deal with the economic and creative constraints they encounter and what agency they possess in the realities of their work life. Based on ethnographic data gathered through participant observation and interviews in independent production companies for documentary, the paper argues that the service-character of the independent production culture combined with risk-averse commissioning strategies indicate a potential reduction and standardisation of independents' creative input with regard to innovation and representation of documentary texts, for example, by favouring the familiar and extraordinary in programme content. The paper then focuses on practitioners' attitudes toward the creative and economic constraints they encounter and argues that they demonstrate both compliancy and informal reflexivity (Born 2002) concerning industry restrictions. The disparity between informal reflexivity and the acceptance of the economic rationality of the television production culture creates ambivalence that bears the potential for emotional conflict and creative frustration. This conflict is resolved partly by practitioners' professional identity and their reliance on occupational standards and values, which can imply a lack of innovation and variation in the developed programming. These occupational standards and values are created by structural developments and individual actions alike; they are largely influenced and shaped by economic imperatives but they are also "sources of variation in media culture" (Elliott 1979:151) with the potential to change and innovate. It can then be argued that practitioners' informal reflexivity represents in itself a form of agency that carries potential for aesthetic innovation in a creatively restrictive environment.

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The Network of News Production

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This paper will provide an ethnographic study of cross-media production routines in a Danish News Organization called Nordjyske Medier (a Media Corporation in the Northern part of Denmark producing news for 5 different platforms). The news corporation was pioneering cross-media production in Europe when they introduced fully integrated news production in September 2003 (Northrop 2005). The study was conducted over a period of four years from 2004 to 2008 and consists of a triangulation of methods such as participant observations including different kinds of formal registration methods, 38 interviews and document analysis. The aim of the paper is to highlight how the concept of (innovation) networks (inspired by Castells 1996, 2009; Latour 1986, 1987) can be a fruitful theoretical and analytical tool to understand the character of and challenges to cross-media news production on different levels. The paper will be divided into a network analysis of three interrelated main areas:

1. The network of different news platforms and the journalist's workflow for different platforms. Cross-media news production has worldwide been organised around a central physical desk for different media responsible editors to be near each other. The section will show how physical nearness to other platforms (journalists responsible for different platforms) in the organizational layout has mixed results according to collaboration between media editors even though the management and journalist evaluate the layout as THE most effective change. Further the section discusses the dilemma of physical nearness in the light of the networked organisation. The physical nearness as a tool for cross-media stabilizes the connections and work routines of the journalists in a destabilized network with shifting connections. Does this result in less adaptive behaviours? Do the media editors foster media separation and specific interpretations of cross-media production?
2. The network of producers within and outside the organisation. The networked news company shifts from having a clear understandings of inside and outside the organisation to more blurred relationships with especially the user e.g. produsage (Bruns 2008, von Hippel 2005; Benkler 2006) as user-engagement, user-involvement, user-producers and user-innovators. The section will show how the company is innovative in integrating users in the production,

but at the same time excluding users to persevere their professional (traditional) journalistic identity. 3. The network of interests shaping cross-media interpretations This section will exemplify how different interests influence the development (Latour: translation) of cross-media. The different interests can be grouped as efficiency, innovation, profession and career. The aim is to show an example of how cross-media as innovation is constantly negotiated involving different interests rather than diffused as one phenomenon (as a supplement to diffusion interpretations such as Singer 2004).

Self conceptions of TV entertainment producers and editors

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How and where media content is produced has a great impact on what is produced at which level of quality. This diagnosis has long been accepted in the context of information media and has been the basis of many studies on journalism (Weaver & Wilhoit, 1996; Scholl & Weischenberg, 1998; Statham, 2007). Journalists are regarded as individuals producing information content in a given legal and social framework. At least in countries that guarantee freedom of expression the legal framework is rather broad in order not to be suspected of censorship. Thus the output quality of the information media is to a large extent determined by the self-conception and commitment of journalists (Hanitzsch, 2009). While researchers have indicated a professionalization of journalism with a distinct set of generally agreed norms, comparatively little is known about the self-conception of media workers producing or editing entertainment rather than information. The proposed contribution addresses this research deficit. Entertainment content has a massive influence on society especially on long-ranging aspects such as values and norms. What we think about homosexuals for instance is more influenced by the way a homosexual character is depicted in our favorite TV soap than by any news story or documentary (von Rimscha & Siegert, 2008). Thus it is essential to understand the orientations and self-conception of those individuals that produce entertainment content. We use a set of rating items first deployed in studies with journalists (Marr, Wyss, Blum, & Bonfadelli, 2001; Weaver & Wilhoit, 1996; Weischenberg, Malik, & Scholl, 2006) and adopt them for an entertainment context. The resulting survey instrument was used in two distinct studies with 150 producers in German speaking countries and 30 TV editors in five European countries (AT, CH, DE, FR, IT). We distinguished between fictional and non fictional entertainment as well as public service broadcasting and commercial broadcasting. The results allow us to provide a first draft of a taxonomy of entertainment producers and editors using factor and cluster analysis. Entertainment producers can be distinguished according to the relative importance of orientations towards profitability, creativity, and common welfare. For editors – public service and commercial – creativity turns out to be less important. Therefore our empiric results challenge the theoretic assumption by some journalism researchers that entertainment producers would be predominantly market oriented whereas journalists would have a welfare orientation to correct for economic constraints (Altmeyden, 2007). Our results suggest, that the self-conception of producers is to a large extent influenced by their creativity orientation which may serve as a corrective to a profitability orientation. However, the editors, even those working at public service broadcasters take a distributors' perspective with a much more market oriented self-conception. The full paper will provide a closer look at the differences between different market segments of fictional and non fictional content as well as the influence of differing market frameworks in the sampled countries. Altmeyden, K.-D. (2007). Differenzierung und Distinktion: Journalismus, unterhaltender Journalismus, Unterhaltungsproduktion. In A. Scholl, R. Renger, & B. Blöbaum (Eds.), *Journalismus und Unterhaltung. Theoretische Ansätze und empirische Befunde* (pp. 133–156). Wiesbaden: VS Verlag. Hanitzsch, T. (2009). Zur Wahrnehmung von Einflüssen im Journalismus. *Medien & Kommunikationswissenschaft*, 57(2), 153–173. Marr, M., Wyss, V., Blum, R., & Bonfadelli, H. (2001). *Journalisten in der Schweiz: Eigenschaften, Einstellungen, Einflüsse*. Konstanz: UVK. Scholl, A., & Weischenberg, S. (1998). *Journalismus in der Gesellschaft: Theorie, Methodologie und Empirie*. Opladen: Westdeutscher Verlag. Statham, P. (2007). Journalists as commentators on European politics: Educators, partisans or ideologues? *European Journal of Communication*, 22(4), 461–477. von Rimscha, M. B., & Siegert, G. (2008). Ökonomie der Unterhaltungsproduktion – Stand der Forschung. In G. Siegert & M. B. von Rimscha (Eds.), *Zur Ökonomie der Unterhaltungsproduktion* (pp. 12–27). Köln: von Halem. Weaver, D. H., &

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The institutional transformation of public television in Spain (TVE): Internal and external perceptions

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The Spanish Public Television (TVE) has suffered during the last three years the deepest institutional transformation in its history, towards the political disengagement of its management model. Since January 2007, the appointment of its CEO main manager no longer depends directly on the Government but on the Parliament. This could mean a departure from five decades of propagandistic use to serve the successive governments, exacerbated in recent years by the multiple allegations of manipulation in the coverage of government management on notorious issues such as the Iraq war, the sinking of the *Prestige* and the resulting discharge of thousands of tons of oil off the Galician coast, or the general strike of June 2002. The process of TVE reform has also led to early retirement of almost half of its workforce (nearly 5,000 workers) through an employment regulation program, and to the adoption of a new funding model from 2010 that bans all commercial advertising in its programming. After assessing the extent of this metamorphosis through content and discourse analysis, and analyzing the new formats and new stagings of their prime time news, we present in this communication the most significant observations on how the audience and the TVE professionals have perceived these changes. This has been done through focus groups with six different sectors of general Spanish population and interviews with 14 information professionals (managers, editors, technical professionals, two early retirees and a journalist who represents the few veteran professionals who chose not to accept the early retirement plan). In this analysis we will focus on the perceptions of both points of view about the levels of independence and pluralism of the new TVE newscasts. We will assess both the similarities and differences in the perception of change among the audience and TVE workers. In addition, we will analyze the positions taken by TVE professionals about the new model of financing for the public broadcaster, introduced surprisingly two years after starting the reform process, and towards which they keep a critical or cautious stance. This research is of greater interest and relevance in Spain, given the lack of a tradition of state television studies in all its areas, as there is in the United Kingdom or Italy. This paper aims to go further and encourage public universities to carry out a public inquiry into state television. This way we hope to illuminate failures, identify strengths and suggest improvements for an essential public service, providing evidence to the debates that affect our areas of expertise: communication policies for the audiovisual sector.

Ethnography of journalistic production – case studies of Brazilian press

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My purpose with this paper is to discuss news production based on the ethnography of Brazilian newsrooms. Journalists have their own routines, determined by the process of gathering, writing and releasing information. In a moment of deep transformations in journalism, with the coming into scene of digital media, it seems to me important to think how news are constructed, which are their criteria, how those criteria are defined and whether they are followed or not. This work is the result of two ethnographic research projects undertaken in two different decades, in the newsrooms of two of the most important newspapers – *Jornal do Brasil* and *O Globo* – and of the most important TV news program in the country – *Jornal Nacional*. In those occasions I followed many Brazilian journalists in their workday routine, discussing their stories, their profession and their relationship with the work. *Jornal do Brasil* exists for more than 100 years and developed an editorial reform in the 1950s which

revolutionized Brazilian press. O Globo is the biggest newspaper in Rio de Janeiro, one of the most influent in the country and part of the same newsgroup of TV Globo, the television network which presents Jornal Nacional since 1969. TV Globo is the fifth biggest television network in the world and the only media outlet present in all of Brazilian territory. Jornal Nacional is the most important prime time news show of the most important TV network in the country, leading program in the Schedule together with soap operas. Its audience is estimated in 40 million people during its 45 minutes. Press – newspapers and magazines – do not come even near to television news shows reach in a society where reading is not a habit for most of the population. With those research projects I could realize the uncountable similarities in the professional practices of reporters and editors of the various news media, as well as the differences between them became clear. Broadcast news programs have very specific structure and functioning, with a more intense rhythm than newspapers. Their stories are anchored in the view of journalists about their public – very wide and diversified – and in the intrinsic relation with image. Newspapers, on the other hand, have an organization and routine that are more similar, with frequently identical stories, even if competition is sharp. One of the points to be stressed is how, even with a distance of almost ten years between the research projects with press and broadcast journalists, it became evident how much the commitment of Brazilian journalists to their profession continues to be intense, influencing the creation of a particular lifestyle and of a particular worldview. Lifestyle and worldview which interfere in the selection and in the elaboration of news.

The role of social networking as a newsgathering tool in the coverage of the Iranian elections in 2009.

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The Iranian presidential elections held on June 12th 2009 were an event of international importance and coverage was extensive worldwide. As tensions rose in the period leading up to election and the world press descended on Iran, a new development became apparent: the importance of social networking as an organising and reporting tool. Newsgathering is an increasingly technological practice, and professional newsgathering is also increasingly under fire from amateur competition in the form of ‘citizen’ or ‘participatory’ journalism. Recent developments in technology and recent financial strictures on journalists have resulted in increased use of non-professional news information or content. In the public eye (although not necessarily in the academic discourse) the debate is often framed as the ‘death of traditional journalism’ and the rise of the new ‘digitally empowered’ masses. Journalists are increasingly being told that they need to use these new technological tools to connect with their Another aspect of the discussion is the importance of new technologies to social and political movements. The use of social networking as an organising tool by the opposition in Iran is often cited as the main example of this, especially by defenders of the importance and relevance of such services. The mainstream western press is possibly the most zealous defender of the significance of such services. Editorials and news stories abounded about the power and impact of these new technologies, from The Guardian to Fox News, everyone leapt in to hail this amazing new way of communicating and of making and reporting the news. Within the context of this somewhat exaggerated discussion, this study, aims to measure the extent to which social networking was actually used as a journalistic tool by the foreign correspondents covering the Iranian election. Working within existing theoretical frameworks of sourcing and newsgathering, and through a detailed content analysis of stories published in the British broadsheet newspapers in the period leading up to and immediately after the election, and supplemental interviews with journalists, the study will establish to what extent journalists relied on social networking as a source of information, of quotes and sources, and how much actual information flowed through these new channels as opposed to the more traditional ones. The analysis attempts to codify the specifics of coverage as published in the press and to lay a foundation of empirical and usable data with which to approach the broader questions of the impact of social networking on traditional media practices.

Characteristics of synergetic production in a 24-hour live channel

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TV2 is the only hybrid public-service channel in Norway, that is to say, they used to have the exclusive right of broadcast advertisement on the national terrestrial network. In 2006 TV2 established the first 24-hour live news channel in Norway, called The News Channel. The organization of The News Channel differs from many other European news channels. The channel runs a broadcasting studio-based production and makes use of the news coverage from different departments in the media house, such as the foreign-news desk, the political department, the economic department, and the domestic-news desk. This kind of production might be called “synergetic” because it is solely based upon the synergies from the other editorial departments. TV2 also calls their News Channel a “synergy desk”. The intention of this article is to map the chief characteristics in the organization and the culture of journalistic production in a 24-hour live news channel. The development of a new way of producing news – here called synergetic production – by combining actors, technology, and culture in a smooth-running desk production both influences the practical aspects of journalism and supplies the media house with valuable knowledge that reduces the dependency on single actors. Findings reveal how the implementation of synergetic production alters the culture of the newsroom. The organization of the 24-hour live news channel appears to emphasize teamwork instead of individual contributions in journalistic practice. Findings also show how the production of synergies from the desk at The News Channel leads to a form of journalism that favours topicality and immediacy. By applying Giddens’ theory of structuration, this article shows that even if The News Channel is organized as a synergy desk, there still exists a dialogue between the actors and the rules and the resources according to which they operate. Giddens defines structure as those rules and resources that are recursively implicated in the reproduction of social systems (Giddens 1984:377). Even if the journalistic latitude in a 24-hour live news channel seems more limited than before, the structure both empowers as well as constrains the social action of everyday work. In this sense, then, structures are both sustained, as well as transformed, by social action. Terje Rasmussen has criticized Giddens for not taking into account material and other similar constraints. He writes: “Since the emphasis is on the duality of structure, constraining features of structures are underdeveloped” (Rasmussen 2002:22). By using the theory of structuration to examine how the new possibilities and constraints are organized and interpreted, this article seeks to further our understanding of the journalistic latitude in a 24-hour live news channel.

Beijing: A media capital where media is produced glocally

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Along with the reform of cultural system, a rapid process of commercialization has taken place in Chinese media industry. However, the change and the development of China’s media industry are by no means engendered by the operation of market and capitals alone. On the contrary, the interweaving of market force and government control fertilizes a quasi-competition environment instead of a complete market economy, in which the importance of government control should be recognized correctly. Encouraged by gaining benefits from implementing market economy in traditional manufacturing industries, Chinese government welcomes competition in media sector and anticipates a similar economic success. Whereas, a strong willpower of government is embodied in the development strategy of Chinese media companies, the competition between Chinese media companies and overseas media companies and even the whole geographic landscape of media industry in China. Therefore, it is safe to say that Chinese media industry develops in a programmatic way. Beijing, the most prominent media hotspot in China, bearing the ambition of being the national media centre of China, is intensively concentrated with media talents and is accordingly recognized as the national decision centre of media industry, the clustering area of domestic media organizations, and the most attractive site for foreign media companies. Thus Beijing is the epitome of what is occurring throughout the whole country such that it is the most suitable research object in terms of demonstrating the complexity of media industry operation

in China. Especially the eastern part of Beijing, Chaoyang District, is rapidly emerging into the most conglomerated area with media companies in China. But deeply beneath this prosperity of media industry in Beijing, the major target of both domestic media companies and overseas media companies is still the domestic market of China rather than the international market albeit an agenda of internationalization has already set for media industry by Chinese government. Based on observations on several media clusters in Beijing and semi-structured interviews with media companies including domestic as well as overseas, borrowing ideas from cultural economic geography, this paper is going to take a close look at the media production network in Beijing, probe into the influence of government willpower on geographic allocation of media industry, build up the causality between government, media production network and the overall development of media industry, and argue that a glocal perspective of research is required to interpret the development of media industry in China.

Are News Promoting Human Rights? – Observing News Production Processes and Its Influence on Human Rights News

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Although human rights are a recent addition to ethical discourse – it was not until World War II that the term entered common usage – the concept of human rights is itself multifaceted and contested in academic debates. This concept, however, is also under constant (re)definition in everyday practices. It would not be naïve to assume that media discourses play a crucial role in that process, contributing to both awareness and debate, most likely in and through the news. Amongst all media genres, journalism in particular plays a crucial role in informing citizens about the world they live in, and hence the importance of comprehending how journalists are covering human rights, why do they do it and the implications that such journalistic choices have upon human rights and their enforcement in day-to-day life. Drawing on an ethnographic research observing television journalists in the newsroom and in the field, this paper sheds light into professional journalists' understandings of human rights as a concept and as a practical set of rights, their implications for citizens, and their perceptions about the role journalism professionals should play with regard to human rights. At the same time, and in addition to journalists' own understandings of human rights, this paper addresses the extent to which journalists' bear human rights in mind on their daily practices, and how they deal with the complex of constraints and limitations that shape the media output, helping us to understand how human rights are to be identified, ignored, or even misrepresented in the news. Finally, this paper also analyses what remains unsaid in the news, in the understanding that the marginalized topics about human rights are equally relevant—if not more revealing—than the topics which make it through the media. Although one should not identify journalists' understandings of human rights with those of the public, this paper reveals that they clearly play a part in defining and legitimising certain ideas over some others, what may have an impact in the shaping of common understandings of human rights. The media, however, do not merely act as simple vehicles for their preferred discourses, rather have the capacity to create discursive spaces for empathy, for civic engagement, and for the (re)negotiation of commonly accepted understandings of human rights. In the current context of globalisation in which the media operate, media messages are affected from, circulate in, and contribute to shape a globalised public sphere, and may ultimately contribute to a more respectful, inclusive and egalitarian global social ethic.

The influence of the Internet on Portuguese press

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After almost fifteen years in the newsrooms, the Internet has today a significant impact on journalistic routines. Though, the transformation of practices in Portuguese newsrooms and, accordingly, the changes in news

management and technical resources still remain as a domain with little research. Since 1995 till 2007, and considering the cyberjournalism as a concept, it's possible to establish for the Portuguese case, roughly, three main periods (BASTOS, 2009). The first one (1995-1998) can be seen as the time of implementation and is also described as the "shalveware" model. Its main feature was the transcription of paper versions or radio or TV traditional news editions. 1999-2000 there was a "boom" in Portuguese cyberjournalism. It was a time of overwhelmed optimism and when first exclusive digital editions were launched, such as Portugal Diário and Diário Digital. It was also when traditional newspapers invested on exclusive digital newsrooms. Short after it was the time of depression and stagnation (2001-2007). The losses in advertisement led to cuts in general. The end of the "digital bubble" was followed by a large period of lack of interest in this area of business and, therefore, little investment was made. Even though some cases such as SIC Online and Visão Online represent the exception on the mainstream. During this new cycle there were several consequences of the investment devaluation. Many journalists abandoned the newly online projects, the actualization of contents was reduced and sites were eventually closed. A part from this scenario, media enterprises were confronted with the fact that online news represented an actual loss in terms of circulation/ audience (AIND, 2003) and tended to regard those projects as a menace to traditional editions. This conservative overview tended to last and only recently a new cycle seems to be in place, at least, in some of the Portuguese media groups. But, in Portugal, there are not enough studies that deepen the knowledge in this area. The aim of this study is to establish how Portuguese daily press deals with changes that occurred since the Internet has been integrated in newsrooms. One of the new challenges for both management and professional is the acquiring of new skills. These imply investments in technology and formation but also the willing from professionals to take part in this transformation of their working environment. The methodological approach of this study will consider contextualization of media management and resources towards the four most-read daily Portuguese newspapers and its consequences in newsrooms, but also how do journalists perceive the features and innovations associated with the Internet. What are the main changes in the profession? Do practitioners believe that the quality of journalism has been raised or lowered? To obtain the answers to these questions it will be established a survey that will produce a sample from journalists working for mentioned diaries.

Help me Investigate: the social practices of investigative journalism

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'Help Me Investigate' is an online tool which aims to help individuals "organise and pursue questions of public interest you think should be investigated" (<http://helpmeininvestigate.com/about>). It provides tools and seeks to build a user base to effect the process of "crowdsourcing" of investigations which might normally be within the realm of investigative journalists. The cost of "quality" journalism has recently been cited by Rupert Murdoch as part of his defence of paywall technology (<http://bit.ly/8W8dif>). The crowdsourcing of investigations, which ostensibly offers free labour, challenges the orthodox view that news investigations are expensive. So to it challenges the traditional notion of the "professional" investigative journalist; it suggests that we can all aspire to be in the elite cadre of newsmakers: we can be citizen investigative journalists. I will show that, textually, the website presents itself using the genre codes and conventions of social networking: users create and maintain profiles; users are scored and ranked within the website through activity criteria ("challenges", "things", "updates" and "completed investigations" representing the individual's social value to the Help me Investigate network much as "followers", "friends", etc. do in other networks); finally, the user's presence within Help Me Investigate is a part of a wider gestalt online identity across other social media. Within the protectionist discourse of established media conservation, the social networking format of Help Me Investigate might be dismissed as informal and banal (cf MP Adrian Sanders, giving evidence at the UK Government Select Committee for 'The future for local and regional media' describing news blogs as "tittle tattle" - <http://bit.ly/8a2lmE>). Through a virtual ethnography I will describe the process of online investigation as it operates both within Help me Investigate, and within a wider ecology of social media (blogs, twitter and physical meet ups). I will demonstrate the value of a distributed and layered network in leveraging social capital (Bourdieu 1983) towards an

investigative goal, and posit that distributed investigation can be both informed and valuable. I also suggest that while the social act of investigation enhances the aggregate social capital available within a network, it also confers individual capital on those who take part; this is drawn into their overall social profile within their wider online and offline networks as part of a role which they perform (Goffman 1959) and a way of marking themselves out as "organic intellectuals" (Gramsci 1971). Bibliography Bourdieu, P. *Forms of Capital* (1983) in Richardson, J. (ed) (1986) *Handbook of Theory & Research for the Sociology of Education*. USA, Greenwood Press. Goffman, E (1959) *The Presentation of Self in Everyday Life*. USA, Anchor Books. Gramsci, A. (1971) *Selections from the prison notebooks of Antonio Gramsci / edited and translated (from the Italian) by Quintin Hoare and Geoffrey Nowell Smith*. London, Lawrence and Wishart.

Disappearing journalistic authority

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Magazines in Finland have been slow in investing in web publishing. They do not put much content from the printed magazines into web and the web sites consist mostly on user discussions. Printed magazines have been guarding their brands and the quality journalistic content but the publishers push for Google optimization and large numbers of web visitors. This has created tension between the well established printed magazines and the upstart digital media units of magazine publishing companies. Practices and responsibilities for producing content for the web are in turmoil and new solutions are being tried out in a large Finnish publishing company. This means using free lancers supervised by the digital media units to produce content for Google optimized web sites and distancing the printed paper from the production of web content. Instead of feeding the web print journalists feed the content of the printed magazines with story ideas from web discussions. Another trend has emerged in newspapers. Emphasis on hyperlocal news and user generated content is increasing and this has changed radically the roles of journalists and rules of journalism and visual style. We have followed the reconstruction of a hyperlocal website of a weekly local newspaper. The aim is to generate most of the content by relying on mobile pictures and news stories produced by what the newspaper calls "lay journalists" – an active group of hundreds of citizens using mobile phones for sending content often almost in real time. The roles, work practices and authority as well identities of news journalists in the user generated newspaper/website are changing rapidly. We present data from these two research sites as examples of a trend of dismantling journalistic control of content and the emergence of a new breed of "lay journalists" and user generated content at the heart of content production.

"O Meu Telejornal' is no longer ours"

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In March 2009, portuguese public TV broadcaster RTP started an internet video news service called 'O Meu Telejornal' (meaning 'My TV News Bulletin'). This service means a step further regarding the usual fragmentation of televised news programs into their individual reports observed on most of the world TV websites. On it the online user is asked not only to watch each separated story from a mosaic of possible choices, but to primarily choose and ordinate, into a unified videoclip, its preferred stories, for a later viewing of the whole sequence. With this, not only the old 'totality' of the news program is broken, but a myriad of new individualised 'totalities' may emerge out of the fragmented pieces of the old one. It also potentially consecrates an increasingly detemporalised relationship between producer and receptor, between the mandatory synchronicity of traditional TV broadcasting and the individual asynchronic processes sponsored by such technological possibilities of fragmentation-recomposition. But it also means that each of the new 'totalities', built as personal sequences,

constitutes a discourse in itself, not similar or even comparable to any other discourse built by random users elsewhere. Our main questions would, then, be: are these internet users able to share their own viewing experience as they are used to as TV news spectators? Are there any new types of shareable discourse emerging from this deconstruction of the old totality? Is the old spectator drowning in a technological ocean of users? Does this mean that the so-called 'post television' era has arrived? More than empirical answers to such questions, one of our aims is to propose the basis for a critical debate on what may be considered a set of paradoxes emerging from a dominant way of conceiving technological apparatuses such as 'O Meu Telejornal'. Our hypothesis is that such apparatuses can only come out of highly spreaded 'technological determinism' inspired concepts that, on one hand, affirm technology as a decisive locomotive of social and individual behaviour change, but on the other hand, tend to keep a dependant relationship between the user and the technology provider: actually, when the producer asks the receptor to do something, to take some action, even if that is presented as a 'do-it-yourself' kind of thing, isn't that a dissimulated way of the producer to still be in control of the whole process of producing and viewing? There's also the paradox of the internet user who is instantly transformed, by means of the apparatus itself, in an immediate spectator to its own created sequence. Our questioning will then revolve around the notion of the 'spectator' and the place it occupies or not in a variety of old and new apparatuses. Through the 'spectator' analysis we think we may be in a better position to discuss how we, as citizens, relate to the changing media landscape.