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# IAMCR 2015

## Media Production Analysis Working Group

**Abstracts of papers presented at the annual conference of the  
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- 1 We have endeavoured to ensure that these are the abstracts presented in Montréal. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included. Please advise us of any errors at [support2015@iamcr-ocs.org](mailto:support2015@iamcr-ocs.org).
  - 2 The email addresses have been intentionally altered to prevent harvesting by spammers.

**Id:** 9289

**Title:** Patterns of successful media production

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**Abstract:** The literature on success factors of the media is as extensive, as it is patchy. Most studies concentrate on limited samples consisting of offerings from just one media category (e.g. newspapers, movies, etc.) or content type (e.g. TV-formats). In the context of converging media development, production and consumption, distinct media categories are increasingly replaced by trans-medial story worlds or 'brands. It follows, that research on success factors of media products ought to no longer be divided along the eroding borders of media technologies. We try to integrate the results from existing studies in a framework that is built upon basic characteristics of media and is thus applicable to trans-medial products. Instead of technological distribution criteria we distinguish media along two dimensions: seriality and content focus. 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 how well fix cost can be spread across the editions of a product. The content dimension ranges from pure information to pure entertainment. Here we find differences concerning costs, common processes, user expectations, and questions of ethics. However, traditional media categories are not only about technology and habitualization of media use. Media categories also set the frame for routines and 'cultures' in the production. Therefore, our research

question is whether trans-medial success factors also extend to actual processes in media production. While the increase in convergent products would suggest that these factors apply there, traditions, path dependencies, and conventional mindsets might work against this. To empirically answer this question, we are currently conducting interviews for 18 cases that cover the possible combinations of the dimensions in the trans-medial framework. Success factors relevant in at least one media technology were derived from the literature, and combined into a catalogue of process-related success factors. Questions assessing these factors were formulated. The interviewees describe to what extent these factors were 'intentionally or accidentally' influential in the development, production or distribution of the media product. Furthermore, they are asked to provide additional success factors they experienced in the process. The interviews are to be condensed and analyzed in a qualitative content analysis, where we group media product around similar drivers of success in terms of process features. If the resulting groups can be distinguished along our two proposed dimensions, we can consider the convergence to have trickled down to the level of production cultures. **KEYWORDS** Trans-media typology, success factors, qualitative method, case studies

**Id:** 9536

**Title:** Aspiration and Ambivalence among Muslim News Sources: A Case Study in Glasgow

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**Abstract:** The conference theme addresses the ambiguous power of communication. Whereas structuralist scholars in the tradition of Stuart Hall have characterised certain news sources as 'primary definers' with a hegemonic ability to influence journalists, a counter-stream of scholarship suggests the relationship between journalists and sources is more contingent. Such scholars direct attention to source strategies for securing news coverage. Coverage becomes an accomplishment, and efforts to secure it are sometimes successful and sometimes not. In this paper, I examine this ambiguity in relation to news sources who identify as Muslim in Glasgow, Scotland. Based on interviews, observation, and documentary analysis, my paper focuses on the work of a Muslim women's centre as its members maintain and advance their position as a reliable source for journalists. I narrate the centre's positive change of fortune whilst publicising a media campaign in 2012, analysing reasons for this with respect to their media strategies. I then examine the group's trajectory since, as members try to capitalise on their momentum. Group members discuss their aspiration to nurture reciprocal relationships with journalists, but they also discuss ambivalence about the worth of pursuing such a relationship. I consider the former quality (aspiration) in light of Nick Couldry's concept of media meta-capital and the pervasive power of media to impose their priorities other social fields. The latter quality (ambivalence) results from what members perceive as a failure of their communication strategies, and I identify internal and external factors that contribute to this. These include dynamics between colleagues, possession of social capital, the importance of 'Muslim stories' for mainstream journalists, and the vulnerability of stories to the news cycle. The empirical data support the theory of news as an accomplishment and challenge the concept of primary definition; however, the result for this source group is not unalloyed success: members cannot assume easy access to journalists and publicity for their centre's activity. In this paper, I imagine a discrete category of news sources 'Muslim sources' and consider their media relations in the context of the literature on journalist-source relations generally. Their experiences with negotiating and maintaining relationships expand our understanding of how and why groups engage with journalists in the continuing work of making the news, even as they enrich research on the fraught relationship between Muslims and the media.

**Id:** 9773

**Title:** One way or the other: financing strategies of independent production companies

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**Abstract:** This paper discusses different ways independent production companies tackle the challenge to produce films they identify with, to survive in the industry, and the role innovation plays in their production practices. In the Netherlands, as elsewhere, there is an increasing demand for cultural endeavours to be financially self-supporting, following budget cuts in and cuts in cultural funding. With this in mind, it seems a matter of course that film producers make sure to generate more revenue and that they do this by turning to more popular genres and performers, and by relying on proven concepts, such as successful genre films, sequels, and remakes, all well-known strategies for risk reduction (Goettler and Leslie 2005; von Rimscha 2015). It also seems a matter of course that they rely on innovative ways of production, distribution, and marketing to achieve their goals. At the same time, many in the creative industries, above as well as below-the-line, specifically value the creative aspect of their work (Dex et al. 2000). Independent production companies often have specific profiles, advertised on their websites in words and reflected in their portfolios. Given the contemporary production circumstances, specifically in countries where cultural production has traditionally been generously funded via public and private funds, film producers will have to consider new ways of realising the films that matter to them, and to make them successful. This paper focuses on the strategies and innovations two Dutch independent production companies follow to survive in the industry and make films they value and identify with. Based on interviews with several employees, both permanent and freelance, as well as an analyses of the companies' web pages and their portfolios, we argue that most of the innovation in these firms deals with financing rather than distribution and marketing. Still, the two production companies seem to have different strategies: one uses international co-production as its main strategy, while the other diversifies its catalogue and produces more popular films to finance films with a personal vision. We also argue that innovation is not an intrinsically valued aspect of their work that informs various practices, but is related specifically to answering to budget and funding cuts. Dex, S., J. Willis, R. Paterson, and E. Sheppard. 2000. 'Freelance Workers and Contract Uncertainty: The Effects of Contractual Changes in the Television Industry.' *Work, Employment & Society* 14 (2): 283-305. doi:10.1177/09500170022118419. Goettler, Ronald L., and Phillip Leslie. 2005. 'Cofinancing to Manage Risk in the Motion Picture Industry.' *Journal of Economics Management Strategy* 14 (2): 231-61. doi:10.1111/j.1530-9134.2005.00041.x. Von Rimscha, M. Bjørn. 2015. 'Handling Financial and Creative Risk in German Film Production.' *Wide Screen* 3 (1):

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**Id:** 9848

**Title:** Production Studies and Media Labor Research: Toward a Shared Methodological Practice

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**Abstract:** This paper analyzes methodological practice within media production research. I begin by identifying synergies between two disparate areas of media industries studies: Production Studies, with roots in Cinema Studies, and ethnographies of digital labor that have Media and Communication (rather than cinematic) genealogies. Despite their distinct disciplinary lineages, I argue, these emerging fields of media production research share investments in analysis of undervalued, under-theorized forms of media industries labor. This paper proposes a combined research method that borrows from each scholarly tradition in order to address heightened convergence across media industries. Combining their research practices bolsters modes of scholarly attention to diverse forms of labor within media industries while emphasizing shared labor struggles throughout sectors of media production, pointing toward the development of shared strategies of resistance to capitalist power structures. A newly developing area of media production research, Production Studies utilizes both political economic and cultural analysis to examine the precarious formations of laborers who work in media production. Intended as a corrective to a tendency within film scholarship to accept Hollywood's hierarchies of creativity, Production Studies assumes that diverse forms of industrial labor shape media production, regardless of industrial compensation. As suggested by Production Studies monographs, such as John Caldwell's *Cultures of Production* (2009), a study of Hollywood's production workforce, and Vicki Mayer's *Below the Line* (2011), an analysis of TV production that begins with an ethnography of factory workers, Production Studies often incorporates ethnographic approaches to the study of work that occurs outside the bounds of labor conventionally understood as making a creative contribution to media production. Although production studies scholars frequently refer to media industries, however, they tend to conflate 'media' with 'film and television.' For example, all sixteen case studies included in the anthology *Production Studies* (2009), edited by Mayer, Caldwell, and Miranda Banks, center on film and television production. This paper thus responds to the anthology's introductory call that 'future scholars will contribute their own disciplinary roots and routes to this emerging body of intellectual inquiries' (2009: 6) by expanding the scope of Production Studies' research beyond Hollywood, toward an inclusion of technology industries. By linking Production Studies scholarship to research of digital labor within Media and Communication Studies, I emphasize how these areas of research are mutually invested in identifying the exploitation of labor by capitalist media production processes and in developing critical methodologies that identify potentials of shared resistance. Recent scholarship on digital media production from a Media and Communication Studies vantage point include the anthology *Digital Labor* (2013), which indexes a range of critical approaches to media labor under capitalism, as well as multiple book-length labor ethnographies, including Melissa Gregg's *Work's Intimacy* (2011), Gina Neff's *Venture Labor* (2012), and Alice Marwick's *Status Update* (2013). Like research in Production Studies, these monographs undertake ethnographic analyses of media

production, and devote scholarly attention capitalist exploitation of labor. This paper proposes encompassing these areas of research within Production Studies frameworks, as a means of mobilizing critical resistance to capitalism within media production.



**Id:** 10040

**Title:** TV Series and European Co-Productions

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**Abstract:** There's a vivid scene of co-production in the European film industry based on bi-national co-production agreements and the European Convention on Cinematic Co-Production. Even since the beginning of the European film industry a lot of co-productions took place. Traditions were established, especially in the Scandinavian countries and in the German speaking countries. The same is true for television drama production. Most of the Scandinavian crime series were co-financed by German TV. The multiplication of TV channels in the past decade has given rise to an enormous need of content. At the same time budgets decrease in a fragmented market. In this situation co-productions are able to increase budgets by collecting money from all co-producing or co-financing partners. Therefore an increasing demand for co-producing European TV series has changed the modes of production. Most of the popular European TV series of the past decade are co-productions. Because pooling of resources is the main advantage of co-production, some new European TV series are produced with budgets that are able to compete with Quality-US-Series. My paper will give an overview of the structures and patterns of co-productions and will use some case studies of European TV drama series for analysing their co-production structure.

**Id:** 10135

**Title:** Putting the management into news production studies: a meta-analysis

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**Abstract:** This paper explores the nature of communication of traditional newspapers on social media from the organisational perspective. There is no lack of literature studying the impact of social media on the profession of journalism at the micro level, or culture and society at the macro level. However, few scholars study the effect(s) of social media on news organisations at the meso level: management of news production on social media platforms. The impact of social media on news organisations, especially the management of the changing journalistic practices, should not be assumed and underestimated. Drawn upon the strategic management literature, this paper focuses on resources and the context where resources exist and flow. Resource-based view scholars deconstruct an organisation as a bundle of tangible and intangible resources. They argue that resource configuration is a means to explain and sustain competitive advantage of the organisation. Another group of scholars in strategy study combine the resource-based view with neoinstitutional thinking. They proposed that the institutional context exerts an important influence on an organisation's resource selection processes and thus on sustainable competitive advantage. The study of resource is curtail to media management research, helping uncover management dynamics in newspaper organisations and provide a glimpse into their future. This paper draws on a three-month empirical study at two newspapers in China and New Zealand. A total of 31 managers, journalists and editors have been interviewed. Posts and comments of the two newspapers on social media have been coded and analysed. The combination of qualitative and quantitative research methods enables me to study the management of news production internally and externally. It is found that, although they have embellished similar presence on social media with a variety of interaction features, the two studied newspapers are struggling in adapting the traditional model of managing news production to the communication system of social media, which is characterised by being digital, networked, asymmetric, and converging/diverging. Although they have similar, clearly-stated digital strategy, the processes of resource selection are different, and in turn generating various strategic outcomes. In front of various types of resources, some managers value 'institutional resource' at most, which plays a resisting role in fulfilling the digital strategy, while some diffuse managerial resources to grassroots journalists, thus the digital strategy is much more fulfilled. These findings show how concepts related to organisational studies can be utilised to further our theoretical understanding of online journalism and changing news production. It employs resource-based views to provide another interpretation of the existing empirical research on news production. It also highlights the importance of the institutional context of news production in the manager's resource selection processes. It concludes by suggesting that news managers need to better their understanding of social media, and re-allocate the existing resources to adapt to the networked communication context.

**Id:** 10304

**Title:** Professional norms and strategies for user involvement in media production

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**Abstract:** The aim of this paper is to investigate attitudes with regard to how the new ideals of participation in the online world are balanced with norms associated with the editorial standards of print media. The research question is: How does professional norms affect the strategies for user involvement in online news production? Four strategic types of user involvement have been identified. The Donation strategy includes users in the production of content. The Distribution strategy utilizes viral marketing in order to invite potential users to consume this content, while the Deliberation strategy enables users to react and interact. The Data gathering strategy accumulate information about users and their interaction in order to better serve the same users and potential advertisers (Krumsvik, 2013). Even though the technological need for gatekeeping (Barzilai-Nahon, 2009; Shoemaker & Vos, 2009; Singer, 2013) has diminished, there is still a perceived need for editorial control rooted in industry norms. While the newspaper industry are challenged in their traditional position as the most important forum for public dialogue (Ihlebak & Krumsvik 2014), findings suggest that the Deliberation and Donation strategies are becoming less important, while the Distribution and Data strategies are increasingly gaining priority (Krumsvik 2015). Within the emerging field of media innovation research, industry norms are identified among internal and exogenous influences of innovations in the media (Storsul & Krumsvik 2013). This paper aims to investigate how the norms associated with the gatekeeper role might influence the development of new products and services. The empirical analysis draws upon surveys of Norwegian newspaper executives, the people responsible for developing strategy, and online news workers, the people responsible for carrying out the tasks in the newsroom. The Norwegian Media Businesses' Association (MBL), the National Association of Local Newspapers (LLA), and the Norwegian Online News Association (NONA) provided e-mail addresses. The findings will be generalizable to most sophisticated media markets. References: Barzilai-Nahon K (2009) Gatekeeping: A critical review. *Annual Review of Information Science and Technology* 43(1). doi: 10.1002/aris.2009.1440430117 .Ihlebak, K. A. & Krumsvik, A. H (2014). Editorial power and public participation in online newspapers. *Journalism: Theory, Practice and Criticism*. Published online before print February 17, 2014, doi: 10.1177/1464884913520200. Krumsvik, A. H. (2015). Strategier for brukermedvirkning [Strategies for User Involvement]. In R. W. Vaagan & J. Barland (Eds.). *Entreprenørskap og ledelse i media [Media Entrepreneurship and Management]*. Oslo: Cappelen Damm Akademisk. Krumsvik, A. H. (2013). Towards a Typology of Strategies for User Involvement. In M. Friedrichsen & W. Mühl-Benninghaus (Eds.), *Handbook of Social Media Management* (pp. 655-669). Berlin: Springer. Shoemaker, P. and Vos, T. (2009) Gatekeeping Theory. New York and London: Routledge. Singer, J. (2013) User-generated visibility: Secondary gatekeeping in a shared media space. *New Media & Society*. Epub ahead of print 15 March 2013. DOI: 10.1177/1461444813477833. Storsul, T. & Krumsvik, A. H. (2013). What is

Media Innovation' In T. Storsul & A. H. Krumsvik (Eds.), Media Innovations: A Multidisciplinary Study of Change (pp. 13-26). Gothenburg: Nordicom.

**Id:** 10456

**Title:** Remote-Control Reporting the 'Islamic State': New strategies for gathering and verifying user-generated content from conflict zones

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**Abstract:** Title: Remote-Control Reporting the 'Islamic State': New strategies for gathering and verifying user-generated content from conflict zones Name: Andrew Mills Affiliation: Journalism Program, Northwestern University in Qatar Address: PO Box 34102, Doha, Qatar Email: andrew.mill\_@\_orthwestern.edu This study examines the processes that international news organizations have followed to gather and verify user-generated content acquired via social media networks about the 'Islamic State'. This examination of journalistic practice comes as the use of social media and digital communication is revolutionizing the way international news organizations cover conflicts. Conflicts of the past were largely covered by reporters who bore direct witness to the events of war. But since at least 2012, the dangers of being on the ground in Syria and Northern Iraq are so extreme and the barriers to obtaining first-hand information are so high that news organizations have had to rely on information gleaned from tens of thousands of videos shot by amateurs and shared widely on social media or by activist organizations. The use of user-generated content to cover the 'Islamic State' has introduced a new set of challenges that reporters and news organizations face as they venture to sift through and verify news and information that has been gathered digitally, especially from conflict zones like Syria and Northern Iraq. The overall objective of this study is to understand the strategies and workflows that news organizations have developed to verify facts about conflict that have been gathered digitally. Methodologically, this study focuses on the work of several major English-language international news organizations that have provided consistent coverage of the 'Islamic State' across multiple forms of media. Semi-structured telephone interviews were conducted with each news organization to gauge its general views on the use of user-generated content to cover conflict, focusing on the strategies, workflows, policies and guidelines surrounding digital newsgathering that are specific to reporting on a conflict situation. The research team is also conducting an exploratory analysis that identifies a purposive sample of stories about 'Islamic State' from each news organization and asking the person responsible for each story about how its facts were gathered and, if applicable, verified. News organizations create and then follow journalistic routines to verify and ultimately make decisions about whether or not to use news and information that has been gathered digitally. As this study explores the ways media workers do their jobs and the rules or guidelines their news organization imposes on them, it builds on other examinations of routine practices of journalism in news organizations. Using the coverage of the 'Islamic State' as a case study has proven to be particularly fruitful for these goals because user-generated content has never before played as central a role in the coverage of conflict as it has with the conflict in Syria and Northern Iraq.

**Id:** 10526

**Title:** An Auto-Ethnographic Reflection on Making a Personal Historical Documentary: Micro Resistance to the Hegemony of Silenced Past

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**Abstract:** The central goal of the proposed research is to investigate my own independent, small-scale documentary production process when faced with political obstacles that threaten my investigative documentary storytelling. My research will be conducted and reported through an auto-ethnographic methodology grounded in detailed description, analysis and reflection upon the dynamics of the production process in making two documentaries. Both documentaries are about private stories embedded in contested histories. I will reflect upon my processes as a documentary filmmaker working outside of the industry mainstream. The documentary projects are linked because both are my own and have similar investigative goals: to delve into a personal story embedded within a larger historical context. The first is Ask J. Edgar Hoover, a production conducted in the American South that investigates the 1964 'accidentally' killing by the Greenwood, Mississippi police of a white, middle class businessman who supported integration during the African-American Civil Rights movement. The second is the making of I Used to be Greek, about the diaspora/expulsion and immigration to the United States of my own Ottoman Greek Christian family during the rise in the 1920s of the Turkish Republic. Ask J. Edgar Hoover ' The Greenwood, Mississippi police and other authorities claim all official records of the police department's accidental killing of Henry Harrison, appear to be lost and that access to public records is impossible because of bad storage conditions. Are these gatekeepers protecting their department and their city from my investigation because what might be uncovered is intentional murder' How do I as the filmmaker find avenues to investigate beyond the Greenwood police department's dismissive and perfunctory responses without endangering my project and myself' I Used to be Greek ' This documentary centers on my own Ottoman Greek Christian family who were among the 1.5 million Christians expelled from their Asia Minor homeland during the rise of the modern Turkish nation. In recent years, the increasingly repressive actions of Turkey's Erdo'an administration chill participation by Turks in my documentary investigation. Exploration of my family's Turkish roots is seriously compromised by a Turkish law that criminalizes citizens' making statements that question past actions of the Turkish government against ethnic minorities. In both productions I must negotiate political barriers, silencing of sources and alter my storytelling and production techniques in response to these limitations. By engaging in an auto-ethnographic method to reflect upon these challenges I will report how as an independent, unaffiliated documentary filmmaker, I conduct micro-resistance to hegemonic silencing of the past by using alternative routes to telling a relevant and missing story using 'under the radar,' small-scale investigative and production techniques.

**Id:** 10809

**Title:** Calling for a Committed Audience - Production of Web Content for a Multiplatform TV Serial

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**Abstract:** The strengthening impact of social media has changed the way we understand television. Especially in the case of television fiction, the relation to viewers has shifted dramatically. Accordingly, television broadcasting companies have been forced to invent new means of reaching especially the younger audiences. Multiplatform productions and new forms of marketing are altering the whole concept of television. That is why we need more detailed analysis of the new modes of production and of the new kind of professional roles. This study takes a look at the production of Uusi Paiva/ New Day (2010-), a three-times-a-week multiplatform serial created by the Finnish broadcasting company YLE. The serial targets especially teenagers by providing a variety of related content in the net. In addition to its own web pages, UP actively utilizes both Facebook, Flickr, Instagram, Twitter, Spotify and YouTube. Via social media platforms the users can check out topical content ranging from photos and music videos to actor interviews and making of videos. Furthermore, the fictive characters have their own Facebook profiles and you can follow them chatting together. All the web content is produced by a dedicated web team of the Uusi Paiva serial. In this paper I ethnographically analyze the work of this web team. Preliminary fieldwork shows that the main goal of their work is to create and maintain a loyal audience for the serial. Superficial critique would easily consider their work merely as branding and marketing the serial. Yet, as the serial is a public service production the team has certain pre-established frames for their work. Social responsibility, educational aspects and ethical guidelines of public service must be taken into account. The paper closely examines the web team's strategies of creating and maintaining viewers' long-lasting and affective engagement with the TV serial. How do they balance between the public service duties and engaging the audience? How do they reflect their goals and practices especially in relation to mainly teen age audience of the serial? What is the role they want to give to the participants? Through observing and interviewing the web team at work (and other related actors within the production process) the study explores what it means in practice when a television serial is transformed from a story told via television set into a multiplatform service. The research is funded by Academy of Finland.



**Id:** 10819

**Title:** Professional Identities of Hollywood Film Sound Practitioners

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**Abstract:** Within the Hollywood film industry, sound is marginalized as the lowest status filmmaking craft as a result of the hierarchical division of labor, hiring practices, mistreatment at industrial events and a long held stereotype as a technical craft. The professional culture of Hollywood film sound is wrought with social, political and occupational misgivings as a result of sound's lower status. At the heart of these issues are film sound practitioners negotiations over their professional identities. Drawing on naturally occurring practitioner discourse, this paper examines the belief systems of Hollywood film sound practitioners surrounding the topic of professional identities in terms of artistic and technical polarities. The paper begins with a discussion of theories of professional identities. The examination commences with an industrial analysis of above-the-line and below-the-line distinctions and distinctions of film production work roles by the U.S. Bureau of Labor. Industrial reflexive practitioner is utilized to illuminate the collective, internal and external professional identities of Hollywood film sound practitioners. The paper concludes with an examination of how practitioners theorize over changing perceptions of film sound and the professional identities of film sound practitioners. This paper utilized an initial grounded theory research project to identify the reoccurring and important topics discussed by Hollywood film sound practitioners. This initial research examined naturally occurring practitioner discourse in email discussion groups such as the Sound Article List and the Sound Design List as well as within the professional journals of the Cinema Audio Society and the Motion Picture Editors Guild. The research revealed that Hollywood film sound practitioners critically analyze and theorize over social, occupational and political aspects of their work. A major issue of concern was identified as the politically fused issue of professional identities in terms of creative versus technical work. This highly discussed topic among Hollywood film sound practitioners impacts hiring practices, the level of collaboration in the filmmaking process, as well as the status of sound within the industry. This paper builds on the multiple methodologies of media industries research and introduces an industrial reflexive practitioner discourse based methodology. This methodology provides an opportunity for empirical research into media industries that does not require ethnography or participant observation. Consistent with the media industry research methodologies, this research utilizes critical analysis of artifacts, in this case industrial reflexive practitioner discourse that addresses social, cultural and occupational significances and reveals practitioner belief systems and the responses, resistances and negotiations that are occurring within the professional culture. Industrial reflexive practitioner discourse is examined in conjunction with archival and historical research, political economy and industrial analysis to contextualize the professional discourse within the industrial and occupational world of the practitioners. This holistic approach to the study of professional cultures and the occupational and ideological concerns and negotiations of practitioners offers an alternative methodology for media industry research. This investigation of industrial reflexive professional



discourse illuminates a dynamic picture of the professional culture of Hollywood film sound and how practitioners conceive and negotiate their professional identities and status within the industry.

**Id:** 10881

**Title:** Children in Broadcast Media: Realities of Child Participation in Bangladesh TV Programmes

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**Abstract:** Child participation has been central to materializing children's media and information rights. Generally, children are consumers of media but not always active participants in the production process. Enabling children to influence and produce media programmes will increase their access to mainstream media, help to raise their voices in the media; and be useful in ensuring their stake in equitable social development. The article no. 12, 13, 16 and 17 of the UN Convention of the Rights of the Child (CRC) partially or directly mention about children's right to mass media and appropriate information. CRC Article 13 (1) states that, 'The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice'. According to article 31(1), 'States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts'. While child participation is an integral part of CRC, in Bangladesh, profit-oriented media, socio-political conditions, economic structures and lack of knowledge and skills affect the process to engaging children in the media. Today, children live in an all pervasive media world. Despite the fact that they are surrounded by different kinds of media outputs, many children living particularly in the developing countries, like Bangladesh do not have access to media and appropriate information, let alone about participating in programme planning or media production. There is a lack of sufficient quality information for making a complete understanding of the children's access to TV programmes and level of participation. This paper provides information on the current situation of child participation in two television stations - state run Bangladesh Television (BTV) and one private television channel. Using qualitative research methods this study analyzes the level of child participation in the production process as well as identifies challenges to effective participation in state-run and private television channels for creating intended impact of the programmes produced for children, by children or with children.

**Id:** 10997

**Title:** The rise of Europe's TV production conglomerates: Challenging American hegemony in light entertainment.

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**Abstract:** In the last ten years, the TV entertainment business has seen a rebalancing of powers between American and European production companies. Concurrent with the rapid growth of the TV format trade, sizeable international production-distribution conglomerates have formed across Europe, taking the leadership in light entertainment away from the US studios. This paper--a contribution to media ownership debates--will look at the rise of these European-based conglomerates and at recent attempts of US-based multi-nationals to restore their decade old export leadership, in all television genres. For the past 10-15 years, Europe has been at the forefront of developing and exporting light entertainment formats, franchised and sold for local adaptation around the world (Esser 2013, Torre 2012). On the back of a) the international success of the 'super-formats', Who Wants to be a Millionaire' (1998), Big Brother (1999), Survivor (2000) and Idols (2001) (Chalaby, 2012), b) a substantial number of later internationally popular formats and c) a favorable policy development in the UK, especially British but also other European production companies expanded internationally. European distributors started forming and through a process of ongoing mergers and acquisitions large producer-distributors emerged, including Endemol, Fremantle Media, All3Media, Shine Group, Banijay Group, Red Arrow and Zodiak Media Group. These companies expanded globally, with production and distribution outlets in dozens of countries on several continents. For the first time in history, European based producer-distributors could rival the US studios. European producers had finally created a powerful global distribution network'an advantage the US studios have benefitted from for decades. As far as light entertainment is concerned, the export balance visibly shifted (see, for example, Jäger and Behrens 2009) and with it the power balance between the different players in the international TV entertainment market. But is US hegemony in television entertainment really 'in decline' (Tunstall 2007)' In recent years, all American media conglomerates with significant investments in television have started to fight back, using their deep pockets to buy successful European production and distribution companies. Slow to wake up to the business potential that especially factual entertainment offered, they are now seeking to re-establish their leadership. The paper uses annual reports, company websites, press releases, trade journal literature and elite interviews with European producer-distributors to trace the latter's trajectory and to assess the power shifts in relation to their American counterparts during the last 10-15 years. Furthermore, it will address the consequences that large international production-distribution conglomerates may have for television production overall and conclude by asking: Does the location of the head office matter' Chalaby, J. (2012) 'At the origin of a global industry: The TV format trade as an Anglo-American invention', Media, Culture and Society, 34:1, 36-52. Esser, A. (2013) The format business: franchising television content, International Journal of Digital Television, 4:1, 141-58. Jäger, E. and S. Behrens (2009), The FRAPA report 2009. Cologne: FRAPA. Torre, P. (2012), 'Reversal of

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**Id:** 11061

**Title:** Updating Media: How Consultants and Innovation Managers face the Future of the Industry

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**Abstract:** Media production processes are being dramatically transformed to meet current and future challenges. Innovation seems to be the key to transform organizations and to anticipate and manage change (Pavlik, 2013). In this context consultants and innovation managers are playing a leading role in charge of rethinking media and planning according to the emerging needs. This involves a holistic attitude that combines methods and approaches from business, science and technology journalism (Nordfors, 2004a, 2004b; Kauhanen & Noppari, 2007). The media consultant is the professional profile that best meets the concerns of the media industry: web traffic, credibility, aesthetics, revenue, newsroom management, emergence of new media, image on social media or journalistic narratives (Franklin, 2012) between other issues detailed in Innovation in Newspapers World Report 2014 (Burke et al, 2014). The perceived value of consultant advice has increased with the advent of the economic crisis. Redesign, newsroom reorganization, and implementation of new technological advances often depend on them. However, in spite of its importance, there is scarce research on its role, and therefore the profession of consultant is not well known. At the same time, a variety of media companies (Vocento, Prisa) started founding innovation departments in 2014 to design their present and future strategies. The role of innovation manager is essential. This paper presents the insights of major players in the field of the future of media, covering the trends, the opportunities for improvement, and the difficulties faced by media consultants and innovation managers in an economical crisis scenario. Our qualitative research aims to gather suggestions for surviving in the media business, offering critical views on how to manage innovation. To achieve those goals twelve semi-structured, in-depth interviews were held with recognized media consultants and innovation managers from Argentina, the United States and Spain between November 2014 and January 2015. Their recommendations include, amongst numerous others, the creation of multidisciplinary teams where journalists are integrated, and the revamping of websites at least every two years, although they admit that the changes never are well received by the audience in the short term. This study is part of the national research project 'Active Audiences and Journalism: Innovation Strategies in Media Companies and New Professional Profiles', funded by the Ministry of Economy and Competitiveness. References Burke, J. et al. (Eds.) (2014). Innovation in Newspapers World Report 2014. WAN-IFRA. Franklin, B. (2012). The future of journalism: developments and debates. Journalism studies 13 (5-6): 663-681. DOI:10.1080/1461670X.2012.712301 Kauhanen, E. & Noppari, E. (2007). Innovation, Journalism and

Future. Final report of the research project Innovation Journalism in Finland. Tekes, Technology Review 200/2007. Nordfors, D. (2004a). Innovation Journalism. Presentation in The Competitiveness Institute's 7th Global Conference Building Innovative Clusters for Competitive Advantage, September 27 - October 1 2004, Ottawa, Canada. Nordfors, D. (2004b). The Role of Journalism in Innovation Systems. Innovation Journalism, Vol 1 no 7, 8th November, 2004. Pavlik, J.V. (2013). Innovation and the Future of Journalism. Digital Journalism 1 n° 2: 181-193.

**Id:** 11182

**Title:** What Implications Do the Various Stages of Production Have on the Development of Role Models in Arab Children's Television Shows'

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**Abstract:** This paper examines the development of roles models in Arab children's television. Broadly defined as characters who act as an example by influencing others, television role models embody specific discourses about childhood. Arab children are primarily exposed to two types of children's television shows: Shows imported from foreign countries that are then dubbed in the Arabic language, and locally produced Arabic language shows. With channels like Al Jazeera Children Channel, SpaceToon, MBC3 and others, indigenous television productions aimed for children are increasingly growing with little academic analytical interest. The relevant research available mostly examines the societies in which Arab youth live in"with only subtle mention of the influence of media"or other studies that evaluate the effects of imported television shows on non-Arab.Role models are the outcome of production processes and routines covering four stages. The four stages are as follows: Research and development, pre-production, production, and post-production. While the latter three are mandatory stages in any television production, the research and development stage is optional, but does provide the producers with various advantages.By focusing on the research and development stage, this paper addresses the following questions: How are characters developed' How do producers set their goals' How do they select their themes' What elements are used to enhance children's attachment and identification with these role models' To explore these questions, this paper is divided into three sections: After a brief review of the uses of the concept of children and childhood in television production, the paper first paves the ground for detailed production analysis. Secondly, the bulk of the paper is dedicated to formulating a typology of goals and themes based on a series of in-depth interviews with producers of children's television in the Arab world. Finally, this paper identifies financial, commercial and creative networks that support, inspire and often control television productions.Using a combination of archival research, fieldwork and interviews with television executives, this paper investigates this increasingly pervasive media phenomenon of Arab children's television. More importantly, examining media production practices helps direct our attention away from an emphasis on effects-based research, because media production analysis allows for an understanding of how children's television is developed and subsequently constructed with specific goals.

**Id:** 11191

**Title:** Run Away, Turn Away. Runaway Productions and Local Audiovisual Production

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**Abstract:** The case of runaway productions has caused a large concern from the perspective of (the unions of) audio-visual workers from 'outgoing' countries. This concern is twofold; firstly, it is based on the fear for the loss of jobs on the 'local' level; and secondly, it is based on regards around the diminishing of the labour rights and the lowering of labour costs of audiovisual workers on the global scale (Mosco and McKercher, 2008). Although there are differences between particular runaway productions ' the first being based on the economic reasons (of lower production costs) and the other based on the aesthetic reasoning (finding the new and different locations, etc), in a number of cases the division line between the two is difficult to discern. Taking into account the global flow of the cultural and audiovisual products and services, thus, the impact of the (global) cultural industries (Lash and Lury, 2007) and the transnationalisation of audiences and labour (Mosco, 2008), it is ever more difficult to establish the common ground for the labour rights protection on the global scale. The notion that runaway productions bring jobs and funding to particular locations under the hegemonic discourse of 'growth and jobs', needs to be critically reassessed from the angle of the quality of these jobs, labour right protection and the overall sustainability of such (cultural) development (Katunari' and Cvjeti'anin, 2001) in a particular locations. These questions will be examined in a particular local context, that is, from a Croatian perspective as one of the 'small nodes' of the global culture industry network, which had its' historical background of 'runaway productions' also during the former Yugoslavia. I will present results from a case study of the 'runaway productions' in Croatia in the period of 2013-2014 which came about as a result of the new Film Production Incentive Programme initiated by the Government in 2012, which resulted with hosting series such as 'Game of Thrones', 'Borgia' etc. This case study analysis will be based on the exploratory sequential mixed-method design (Cresswell, 2009) that will combine the analysis of the quantitative indicators ' i.e. fiscal indicators of the Incentive Programme provided by Croatian Audiovisual Centre (HAVC) and qualitative data ' based on the semi-structured expert interviews (also referred to as the interview guide approach [Patton 2002]) with key stakeholders of audiovisual production in Croatia.



**Id:** 11196

**Title:** PANEL: Advancing Media Production Research ' an update on the state of research

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**Abstract:** This is a proposal for a panel connected to a recent project of the Media Production Analysis Working Group involving a 2013 conference and resulting book, due for 2015/16 publication. The panel will serve as a follow-up to the 2013 'Advancing Media Production Research' conference hosted by the (then) Institute of Communication Studies at the University of Leeds and the Media Production Analysis Working Group. This was the first ever combined ICA post-conference / IAMCR-pre-conference. The panel will additionally preview the book resulting from that event, entitled 'Advancing Media Production Research: Shifting Sites, Methods, and Politics.' The book is due in late 2015/early 2016 from the new IAMCR/Palgrave series, Global Transformations in Media and Communication Research. The book explores contemporary challenges in understanding the nature of cultural production, and is based on discussions, addresses, and papers presented at the Leeds conference and further papers presented to that working group at the Dublin conference of the IAMCR. The book focuses on the research process, including methodological and theoretical concerns. It takes an international and interdisciplinary approach to examining how to advance ethnographical immersion in the study of cultural production (and similar and related research strategies), across a wide range of genres. Chapter authors offer novel approaches to revealing the hidden nature of media production through engagement with alternative theoretical paradigms and through methodological innovation, and explore emerging challenges to production research. This panel uses the book as a framework to generate discussion. There will be brief presentations from chapter authors about their contribution to the book, followed by a discussion of key ideas to emerge from the conference and the book project which offer opportunities to 'advance media production research'. The panel will be chaired by Chris Paterson, co-editor of Advancing Media Production Research: Shifting Sites, Methods, and Politics, and provisionally other working group officers may participate informally; provisionally, MPA WG Chair Roel Puijk will act as discussant. At the time of this submission, the main panellists will be the following chapter authors: Chris Paterson, 'PANEL: Book overview and reflections on the state of news production research' Daniel Perrin, 'PANEL: UPDATE- What process-oriented research can tell us about journalism' Michael Munnik: 'PANEL: UPDATE- Using the Self as Resource in Media Production Research' Frederik Lesage: 'PANEL: UPDATE- Cultural biographies of application software'

**Id:** 11234

**Title:** PANEL: Book overview and reflections on the state of news production research

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**Abstract:** This abstract is part of the panel submitted to the MPA Working Group by Chris Paterson, entitled 'Advancing Media Production Research ' an update on the state of research'. This panel provides a follow-up to the 2013 IAMCR/ICA Advancing Media Production Research conference and the resulting IAMCR book, soon to be published. With contributions from several book authors, the panel will point toward strategies to advance the state of research into media production. The submitter will chair the panel and provide the brief presentation described in this abstract. The presentation will provide an overview of the forthcoming book "Advancing Media Production Research: Shifting Sites, Methods, and Politics" and a brief synopsis of the author's chapter in that book, examining the state of news production research. Much of the ethnographically informed research into news production of the past decade has usefully shown that utopian myths about revolutionary change in the nature of journalism have been just that, and that new news production suffers from many of the same constraints as old news production, only with new constraints like twenty-four hour production cycles and shovelware dependence on public relations and wire services to meet content production targets serving only to constrain it further. There is ample, though often anecdotal, evidence that news producing organisations are increasingly closed to researchers, making the discussion of how we are informed about how we are informed, ever more pressing. This paper sets out the accomplishments of news production research to date and outlines some of the key challenges for the future..

**Id:** 11323

**Title:** " Producción y distribución cinematográfica en México. El caso de Mantarraya Producciones".

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**Abstract:** Mantarraya Producciones ha logrado consolidarse como una productora y distribuidora 'independiente' en México, a través de estrategias de negocio que incluyen la participación de sus películas en festivales internacionales con la finalidad de ampliar las opciones de comercialización, así como la adquisición de un catálogo selecto de obras premiadas internacionalmente para exhibirlas en México. Asimismo, sus producciones representan un caso significativo en el panorama del cine mexicano, sobre todo por las aportaciones estéticas y narrativas que desarrollan, lo cual les ha servido para ser reconocidas internacionalmente. En este sentido, Mantarraya Producciones es un caso excepcional en la cinematografía mexicana porque en términos de producción ha logrado consolidar una forma de trabajo, que incluye la creación y propuesta de un estilo visual particular, y al mismo tiempo, en el caso de la comercialización y distribución ha utilizado las redes y plataformas digitales para incrementar la posibilidades de hacer visible su trabajo y lograr que los comentarios sobre sus películas se extiendan en Internet, con la finalidad de encontrar nichos de mercado para sus obras. Al mismo tiempo, Mantarraya se ha consolidado como una productora eficiente a partir de conformar una red de grupos de trabajo reducidos, lo que implica una sencillez y mínima utilización de recursos técnicos y económicos a partir de un modelo de producción con pocos colaboradores que permite una mayor flexibilidad al momento de la filmación. De hecho, en términos de las prácticas y hábitos de producción, el caso de Mantarraya también es de utilidad para identificar ciertas características y procesos de la transición en las formas de trabajo con dispositivos digitales, como es el caso del director Carlos Reygadas, quien sigue utilizando película en 35mm para filmar sus películas, pero al mismo tiempo utiliza una computadora para editar, lo que implica un proceso de adaptación y nuevas formas de trabajo en un contexto digital. El método de estudio de elegido está basado en un estudio de caso de Mantarraya Producciones, el cual tiene el objetivo de presentar, no sólo algunas de las características de su modelo de producción y distribución, sino también algunas de sus prácticas y hábitos de trabajo en un contexto de transición digital. Por lo tanto, la elección de esta compañía productora radica en exponer a grandes rasgos sus estrategias de financiamiento y sus características de producción, sobre todo, debido a que ha construido el valor agregado de sus películas a partir de colaborar con un equipo de directores en particular.

**Id:** 11389

**Title:** PANEL: UPDATE ' Using the Self as Resource in Media Production Research

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**Abstract:** This abstract is part of the panel submitted to the MPA Working Group by Chris Paterson, entitled 'Advancing Media Production Research ' an update on the state of research'. This panel provides a follow-up to the 2013 IAMCR/ICA Advancing Media Production Research conference and the resulting IAMCR book, soon to be published. With contributions from several book authors, the panel will point toward strategies to advance the state of research into media production. This panellist's contribution will include an update of the research originally presented to the working group in 2013 and included in the book 'Advancing Media Production Research: Shifting Sites, Methods, and Politics.' In brief, that research addressed the problem of researcher effect and proximity blindness among media scholars with prior professional experience in the media. Though these are legitimate concerns, the benefits to be gained by including these insights as data and analysis are worth the work of accounting for them in a rigorously reflexive manner. This is especially the case at a time when negotiating access for traditional newsroom studies is fraught. The panellist narrates challenges from his fieldwork researching relations between journalists and Muslim sources in Glasgow, Scotland and demonstrates how he completed the research by incorporating 'the ethnographic self as resource', a method developed by anthropologists Peter Collins and Anselma Gallinat (2010) which supports the inclusion of his prior work as a broadcast journalist in Ottawa, Canada.

**Id:** 11449

**Title:** Public Storytelling

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**Abstract:** Despite the journalism-education mantra to 'think story,' news media accounts are far away from sheer storytelling. It is more about the punchline first than suspense, more about fragments of information than complete storylines, and more about story selling than telling (Cotter & Perrin, 2016). News journalists do not tell stories, as such ' but they have their own narrative routines that trigger stories and evoke them in the public sphere. This presentation scrutinizes the widespread storytelling approaches that journalists are taught and offers fresh and more focused insights into narrative newsroom practices. The presentation draws on multimethod analyses of structure and situated activity in the Swiss public broadcaster SRG SSR Idée suisse and its interfaces to transcultural news flows. Focusing on one particular case study, it reconstructs public storytelling as a multi-layered, integrative and interactive process of co-adaptation. Findings show that news writing is not ' and must not be ' oriented towards telling entire stories in the sense of classical narrative genres. Instead, it systematically blends linguistic practices of narration, description, argumentation, information hierarchy, and explanation. The stories themselves emerge during appropriation, when the addressees process ' or contest ' journalists' 'communicative offerings' in order to make sense of them. As entire narratives, they become visible only in the follow-up communication to journalistic news, for example as we see in social media. Cotter, Colleen, & Perrin, Daniel (2016 in preparation). Public storytelling. Narrative journalism and beyond. Basingstoke: Palgrave Macmillan. Perrin, Daniel (2015). Realism, social cohesion, and media policy making. The case of Swiss public broadcasting. *European Journal of Applied Linguistics*, 2(1).

**Id:** 11467

**Title:** TOWARDS OPEN NEWSROOMS' TRACING ADAPTABILITY

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**Abstract:** The overall objective of this paper is to examine how do journalists solve the tension between open journalism and participatory practices. As pointed out by Lewis (2014), in recent years the journalism's ideological commitment to control may be giving way to a hybrid logic of adaptability, though research regarding the openness of news organization show contradictory results (Hänska & Shapour, 2013; Zuckerman, 2010; Palmer, 2013; Hermans, Shaap & Bardoel, 2014). Our research questions were "Which forms of collaboration are associated by journalists to audience participation" (RQ1); "Which roles linked to open source reporting are best rated" (RQ2) and "Which variables can be associated to "open journalists" versus "traditional journalists" (RQ3). A Likert scale composed of 99 terms related to the use of Twitter as a tool for open journalism was posted online. Results from 100 Iberoamerican journalists were processed using an econometric model and a Kruskal-Wallis test to assess the impact of age, ownership (public/private) and country as well as identify the prevalence of sets of tasks related to the audience participation within the sample of terms selected for the study using both Spearman's and Kendall's correlation tests.

**Id:** 11477

**Title:** "FOR THE PANEL: Advancing Media Production Research ' an update on the state of research

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**Abstract:** This abstract is part of the panel submitted to the MPA Working Group by Chris Paterson, entitled 'Advancing Media Production Research ' an update on the state of research'. This panel provides a follow-up to the 2013 IAMCR/ICA Advancing Media Production Research conference and the resulting IAMCR book, soon to be published. With contributions from several book authors, the panel will point toward strategies to advance the state of research into media production. This panelist's contribution will include an update of the research originally presented to the working group in 2013 and included in the book 'Advancing Media Production Research: Shifting Sites, Methods, and Politics.' In brief, what product-oriented approaches conceptualize as journalistic stance in news items, is, from a process perspective, the result of newswriting: a complex and emergent interplay of situated production, reproduction, and recontextualization activities (Catenaccio, et al., 2011; Van Hout, 2011; Perrin, 2013) with individuals' psychobiographies, social settings such as newsrooms and the 'ecosystems' (Anderson 2010) beyond, and contextual resources such as 'glocalization' (Khondker, 2004). In my presentation, I address stancing from such a process perspective and discuss the value that process-oriented methodologies can add to production research in journalism. Anderson, Christopher W. (2010). Principles of journalistic symmetry: building news networks before and after the 'publication' of news. Paper presented at the International Symposium on Online Journalism, Austin, TX, 2010-04-23. Catenaccio, Paola, Cotter, Colleen, Desmedt, Mark, Garzone, Giuliana, Jacobs, Geert, Lams, Lutgard, et al. (2011). Position paper. Towards a linguistics of news production. Journal of Pragmatics, 43(7), 1843-1852. Khondker, Habibul Haque (2004). Glocalization as Globalization. Evolution of a sociological concept. Bangladesh e-Journal of Sociology, 1(2), 12-20. Perrin, Daniel (2003). Progression analysis (PA). Investigating writing strategies at the workplace. Journal of Pragmatics, 35(6), 907-921. Perrin, Daniel (2013). The linguistics of newswriting. Amsterdam, New York et al.: John Benjamins. Van Hout, Tom (2011). Framing the news: An ethnographic view of business newswriting. Journal of Pragmatics.

**Id:** 11588

**Title:** PANEL: Advancing Media Production Research ' an update on the state of research

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**Abstract:** Title of paper for panel: UPDATE- Cultural biographies of application software This abstract is part of the panel submitted to the MPA Working Group by Chris Paterson, entitled 'Advancing Media Production Research ' an update on the state of research'. This panel provides a follow-up to the 2013 IAMCR/ICA Advancing Media Production Research conference and the resulting IAMCR book, soon to be published. With contributions from several book authors, the panel will point toward strategies to advance the state of research into media production. This panelist's contribution will include an update of the research originally presented to the working group in 2013 and included in the book 'Advancing Media Production Research: Shifting Sites, Methods, and Politics.' In brief, that research is on the strengths of biographical approaches (Pollock & Williams, 2008; Lesage, 2013) to the study of application software as a part of popular culture. The paper will focus on a case study of Photoshop to demonstrate this. As of 2015, Photoshop's career as the ubiquitous digital imaging application software now spans a quarter century. The paper draws from two years of fieldwork combining document analysis, interviews, and participant observation with a view of detailing Photoshop's biography in order to understand its uneasy status as 'middlebroware': a continually updated, commercially-oriented, digital tool for the production of culture. On the one hand it is a creative tool used by skilled practitioners within diverse, highly specialized disciplines. On the other hand it is a consumer product used in countless ways by millions of professionals and amateurs. Drawing from mediation theory, science and technology studies, and the production of culture tradition, I explore the seemingly irreconcilable conceptualizations of application software as both ready-to-hand tools for the production of culture and as popular commodities of digital culture.