



## **Media Production Analysis Working Group**

Abstracts of papers accepted for presentation in the Online Conference Papers of the  
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<sup>1</sup> These are the abstracts of the papers accepted by the IAMCR section or working group named above for presentation in the Online Conference Papers component of the 2020 annual conference. This publication will be updated prior to the conference to include the papers that are actually included in the final programme. To be included in the programme, authors must submit their paper by 19 June 2020 and register for the conference.

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# **Technologically Empowered Production Cultures in Post-TVIII**

## **China: Creative Freedoms and Implicit Fears in Chinese**

### **Television Production Practices**

#### **Authors**

Lisa Lin - University of Kent

#### **Abstract**

The current moment of Chinese television, which I term here ‘post-TVIII with Chinese characteristics’, is an ideological, cultural and financial paradox between party ideology and commercialisation, between digital technologies and institutional backdrops. This study investigates the shifting production cultures and convergence strategies among Chinese media institutions, and how these inform the daily production practices of Chinese television practitioners in the digital era. To understand the shifting production cultures and strategies, three media institutions that have originated from three different periods of Chinese television – China Central Television, Hunan Broadcasting System and Tencent Video – have been chosen as case studies. This paper adopts production studies as the main research method in order to fill the research gap on Chinese television micro-level production practices, combining ethnography with policy and textual analysis of screen forms and digital interfaces. In particular, to provide a ‘thick description’ (Geertz, 1975) of working conditions and production practices operating within Chinese production cultures, I conducted 25 formal and informal interviews, two participant observations, archival collection of governmental documents, the annual official policy proclamations from the SAPPRFT and screen forms between May 2016 and December 2017. Informed by ethnographic data, this paper analyses the key discourses of Chinese television’s convergence-era production cultures which have been shaped not only by the duopolistic forces of a market economy and ideology, but also by China’s national and institutional innovation strategies.

I argue that each institution must navigate these tensions at the national, corporate and individual levels, and that they do so in ways that are intimately connected to the distinct historical periods in which they were born. The various courses navigated by Chinese media institutions reveal how the current Chinese television landscape is marked by a series of almost impossible binaries that operate at all levels, between innovation and stasis, fears and freedoms, financial rewards and political obligations, and between corporate strategies and daily practices. Within the navigation of these binaries I argue that whilst much of post-TVIII production strategies, practices and cultures are marked by the kinds of ideological controls and fears found by scholars such as Keane (2001, 2009, 2015), Curtin (2012, 2015) and Fung (2008, 2009), there is also space for individual workers to find creative freedoms and sites of resistance: but not always on terms that would be recognised by western scholars of production cultures and media work. This study suggests that innovation strategies and digital technologies have fostered conditions for new production cultures of creativity which produce what I term technologically empowered screen (TES) forms. I argue that these TES

forms represent a technologically-deterministic production and regulatory culture that aligns creativity with the incessant march of technology, and this is unique to the Chinese capitalist socio-economic conditions that shape the production cultures of Chinese television. This paper reveals how Chinese practitioners have resided their creative freedoms within these TES forms which can at once demonstrate compliance with state ideology and corporate strategy but also leave room for resistance and resilience to one-party state ideology.

### **Submission ID**

515

## **The Communication Model of Museum in the Digital Age: A Case Study of the Forbidden City**

### **Authors**

Yilin Lin - University of Sheffield

### **Abstract**

Recent research emphasizes the role of technology, like the Internet of Things (IoT), cloud computing, and virtual reality, in reshaping the museum industry. As technology brings a new opportunity to integrate the museum industry into the communication process, many general museums are actively exploring their future paths by utilizing digital interactive technologies.

This research study employs communication models and theories to examine how digital transformation impacts museum, exhibitions, and their audiences and shapes a new communication model of museum. Using the Forbidden City as a case, the researcher looks at how digital media practices, from digitization of collections and immersive digital experiences to social media interaction, are applied and how the Forbidden City uses digital channels to explore the new communication model from a technical perspective.

The result section of the case study indicates the new museum communication strategy in the digital context and the mutual interaction among the audience, museum, and data. The researcher also proposes a new “multi-interaction” communication model, which positions data as a bridge to enhance the interaction between the audience and the museum.

The research study addresses the two following aspects: How to choose a medium? Which model is the most effective in museum communication? With the intention to provide new ideas that transform a given museum into its digital variant, this research presentation creates a framework that releases digital from the constraints of the traditional communication model of museum.

### **Submission ID**

765

# **Back to the Country: Slow Reality Television Production and Rural Tourism In China**

## **Authors**

Shuo Liu - Loughborough University

Graham Murdock - Loughborough University

## **Abstract**

In China, the transition to an increasingly commercialised and competitive television environment has fuelled a search for innovative program formats. Reality television, borrowed or adapted from formats originated in Europe and North America, offered a ready-made option. The success of the adapted singing contest format -*Super Girl* and the popularity of the coproduced program-*Go Brother* confirmed the genre's ability to engage mass audiences and established reality television as a central component in program planning. Alongside continuing adaptations of imported formats however, recent years have seen an increasing growth of formats that speak to national conditions and employ a variant of 'slow television'. The original 'slow' format, developed in Norway and taken up elsewhere across Europe used an extended program length to record slowly unfolding action. The Chinese variants employ standard program lengths but features the 'slower' pace of rural life.

Rather than being filmed in the inhouse studio, these shows tend to be shot outdoors on location in the countryside and feature well-know people living in reconstructed modern rural houses and reproducing central features of peasant lifestyles against an idyllic landscape.

*Back to the Field* is one of the most significant and popular examples of this new genre with 6.41 billion views on the Mango TV online platform, and 19.33 billion posts on Weibo. The show's popularity has boosted rural tourism with the three filming villages all becoming famous visiting places and the filmed cottages being turned to be commercial rural cottages for visitors.

This research takes *Back to the Field* as a case study. Drawing on in-depth interviews with the program producers and ethnography in the filming villages it explores the key elements informing the thinking behind the program, placing it in the context of current changes of complete television production, and the search for program innovations and collaborations with different social sectors that address the growing general popularity of rural tourism and lifestyle consumption.

## **Submission ID**

833

# **Exploring the Structural Changes of Chinese Film Co-production Network under the Influence of Digital Capital**

## **Authors**

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Wei Cui - Sichuan University of Media and Communications

## **Abstract**

In the post-industrial society, inter-organizational collaboration is a more flexible approach to integrating various recourses for media production. Taking the film industry in China as an example, the majority of theatrical films are made by more than two companies rather than independently. This collaboration turns out to form a networked production field. Within the network, the nodes are production companies, which are connected by co-production relationships. With the expansion of digital capital, newcomers have emerged in this field, which are Internet companies. The digital companies take advantage of the economic capital and digital recourses to expand their structural power, challenging the established structures of this field.

The aim of this study is to examine the structural changes in the film production field of China and the impact of the co-production teams' structural properties on the economic success of the movies they produced. We tested our hypotheses by analyzing the co-production network of film studios and digital companies whose films were released between 2008 and 2016. The structural properties were analyzed by using social network analysis. And the impact of the structural properties on financial performance was examined by regression models.

Relying on social network analysis, the first part of the study examined the structural evolution of the co-production network. The results showed that the Internet companies, especially the digital giants, had replaced the state-owned studios to become the incumbents of the field which controlled the dominant positions in the network. The digital companies have experienced three stages when they moved from the periphery to the center: the stable period, the transition period and the transformation period. The second part of the study analyzed the impact of the companies' structural positions on the box office of the films they produced. The results suggested that centrality and spanning structural holes could lead to economic success. These findings showed that the social capitals, especially those that could encourage innovation, had a positive influence on the financial performance.

Our findings indicate that power and resources tend to be centralized in the actual collaboration between digital companies and film studios in China. Relying on their economic resources, digital giants occupied the dominant positions in the production field, accumulating their social capital. And this social capital, in return, enhanced their economic capital. Based on the findings, we also discuss the gap between the industrial reality and the "digital myth" constructed by digital giants.

**Submission ID**

915

**Children in the Production Sets of Tamil Reality Television****Authors**

Sithara Puli Venkatesh - University of Madras

**Abstract**

This study explores the production practices of Tamil reality television programs and the children participating in them using frameworks of *Reification* (Lukacs, 1923) and *Biopolitics* (Foucault, 1979) to examine the cultural and ideological aspects of institutional power and parental domination in the production sets and the attendant practices of Tamil reality television. Tamil reality television has been chosen as it caters to a huge domestic and diasporic market outside India. Reality television shows that revolve around the lives of children have become popular to audiences of all ages, which is evident in their success across diverse channels and various demographics (Palmer, 2013). With the increase in the number of reality shows and child participants arises a critical need of questioning the power of those in authority over the most powerless group, child artists, who cannot provide mature consent towards the work they do with adults. Child artists, being the glamourised and unquestioned quotient of child labour, have always escaped critical scrutiny from the society and academics. This paper rises critical questions on: (i) Prevalence of ethical production practices involving child participants (ii) Is it a safe shooting ambience for child artists? (iii) Are there any measures taken to protect the physical, emotional and psychological well-being of a child participant? The researcher being an insider in the reality television programmes, as a freelance floor director and coordinator for more than ten years now, this paper takes leverage of the same. Self-reflexive auto-ethnographic writing, supported by in-depth interviews with child artists, parents and production crew, forms the backbone of this paper. The study is part of my doctoral research in progress and covers a sample of 8 dance reality shows in five different Tamil channels with 18 child artists.

*Keywords: Children, Tamil Reality Television, Production Practices, Reification, Biopolitics, Lukacs, Foucault*

**Submission ID**

927

**Women make movies: Technology and Documentary filmmaking in India****Authors**

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## **Abstract**

When it comes to understanding women in filmmaking, the most forgotten aspect is their relationship with technology. While conversations around the aesthetics and politics of the content of documentaries made by women are increasingly becoming visible, what gets overlooked are the processes that entail the making of the film. Women's skewed presence in documentary filmmaking calls for an engagement with how we understand women making films, and the gaps in how we imagine their representation, notably where women in 'technical' roles like editing, cinematography and sound design are still considered heterodoxy.

The objective of the paper is to extend the idea of representation of women in filmmaking to also include the various processes that involve the making of a documentary film. Feminist research on technology provides us with an understanding that the relationship of women with technology is mediated by historical and social exclusions and the 'black-boxing' of knowledge processes (Wajcman, 1991). This framework not only supports the re-evaluation of language, access, and relationship with technology but also reveals that 'doing' technology for women involves addressing these gaps in the methods of producing a film. This is done not to feminise filmmaking or pose the woman filmmaker as the "absolute opposition" of traditional filmmaking methods, ie. not to say something is wrong with women for not being present but to ask if something is wrong with technology (Rowbatham, 1995 45). The paper aims to address this by looking at how women sound designers, editors and cinematographers enable us to rethink how we understand the various processes of filmmaking, storytelling and hence the content and aesthetics of films.

The paper further engages with the larger debate on the representation of women as filmmakers using the framework of "situatedness" with respect to technology (Haraway, 1998). It intends to call for a rethinking of the methods of filmmaking that are exclusionary on the lines of gender and caste, to realise that representation would then require a more robust understanding of not just what is visible but also the gaps in access, language, and experience within these casteist, capitalist, patriarchal structures.

Using semi-structured in-depth interviews with women cinematographers, editors, sound designers and directors of documentary films in India, the paper aims to bring to perspective what representation in filmmaking means. Moreover, such a phenomenological exercise is intended to complicate the singular idea of a woman and be wary of differences based on region, caste, class, and skill. The objective is to insist on understanding representation not just with regard to content and aesthetics but also include methods, language and access to filmmaking. As Minh-Ha asks, "How is one to cope with a "film theory" that can never theorize "about" film, but only with concepts that film raises in relation to concepts of other practices?" (1993 92)

## **Submission ID**

1356



# **Interactive documentaries and ethics: what industrial deep texts teach us**

## **Authors**

Willemien Sanders - Utecht University, Ins

## **Abstract**

During the last decade, alongside a renewed interest in documentary ethics (see, for instance, Chiu 2015, Namhee 2017), documentaries have gone interactive. The role of technology fundamentally changes the production constellation which, in addition to filmmaker, participant and audience now includes tech companies (Rose 2018). This has consequences for the ethical questions we ask.

Interactive technologies change the way filmmakers are able to create arguments, since their stories are fragmented and users need to 'stitch together' a narrative. Filmmakers need to hand over part of their authorship to audiences, but also to designers and developers, whose collaboration they need to create their i-docs (to or tech companies if they use existing software). What does this mean for their ethical deliberations and independence?

In interactive documentaries (i-docs, Gaudenzi 2013), participants are no longer included in a finished project and their position in a story becomes unfixed. What does this mean for the idea of 'informed consent', already a contested issue? Interfaces encourage users to push buttons and click links (Odorico 2015, Pold 2005), which impedes moral engagement by users. Users also increasingly perform labour by sharing data and content, for instance in participatory projects. The reliance on telecom and technology companies for creating, hosting and distributing online i-docs forces us to query issues of power, public values, and independence.

A lot of empirical research in production studies heavily relies on interviews. For this paper, I explore ethics and interactive documentaries by analysing what Caldwell (2009) has labelled industrial deep texts. I will explore this professional discourse to understand how they address these issues. I will specifically look at interviews with filmmakers, designers and developers as well as at 'about' and other information pages of interactive projects, press kits and other professional discourse. I will focus on a number of recent interactive webdocumentaries. How do these texts reflect and address concerns about ethical issues that surface due to interactive technologies?

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## **Submission ID**

1435

## **Intention of Adoption on Artificial Intelligence in the Media**

### **Industry**

### **Authors**

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### **Abstract**

Artificial intelligence (AI), as one of the most promising technologies that may reshape the media industry, is drawing more attention in both industry and academia. Presently, the media and AI technology are embracing each other at a rapid pace. However, studies on the interaction between the two subjects are lagging. It's critical to explore the mechanism behind the adoption of AI in the media industry. Therefore, this research tried to answer: 1) what are the main factors that influence the media firms to adopt AI; and 2) how will the media firms trade off those factors for decision making?

The boundaries of the media industry as well as media firms are presently disappearing. Media firms are becoming organizers of public, media-based communication and therefore could be categorized into 6 types: 1) Newspaper; 2) Radio & TV; 3) Movie; 4) Publication; 5) Game; 6) Internet platform. Meanwhile, artificial intelligence covers eight main disciplines: 1) machine learning; 2) deep learning neural work; 3) rules-based systems; 4) natural language processing; 5) Computer vision; 6) Speech recognition; 7) robotic process automation, and 8) robots.

Most studies on the adoption of AI technology are concentrated in fields of agriculture, the bio-medical industry, and computer networking. The few studies on media industry still neglected to

observe the reasons and mechanism for adoption of AI in the whole media industry. This research made theoretical contribution by discovering appropriate influential variables in integration of AI technology and media firms, to supplement, develop and update theoretical frames for technology adoption. It can help the media industry discover the factors that influence the adoption of AI, further discover the inner combination mechanism between the industry and technology, and therefore promote the recognition, acceptance and adoption of AI.

This study, borrowing insights from other theories, mainly followed a quantitative and empirical way under the frame of Technology Acceptance Model (TAM). In this theoretic frame, the intention of technology adoption in media industry is determined by the media firm's perceived ease of use (PEU) and perceived usefulness (PU), both of which are influenced by external variables: 1) technological ones including technological difficulty, adoption cost, task fit, and effect demonstrability; 2) organizational ones including organization attribute, structures, innovation and openness, resource richness, and technology experience; and 3) environmental ones including law and regulations, social norms, communication channels, policy support, competition and users' demand.

In-depth interviews and focus groups were firstly conducted among 30 media firms to pretest and adjust the model, followed by surveys on around 150 managers of media firms in Beijing, China to test the hypothesis under the adjusted model. It was found that 1) Difficulty and complexity of AI, resource richness, and experience influence the PEU on AI; 2) effect demonstrability of AI, social norms, and user's demand influenced the PU on AI; and 3) both of PEU and PU in turn influence the adoption intention of AI in media firms.

## **Submission ID**

1512

## **Formats, tendencies and audience demands: Today's television series in the international market**

### **Authors**

Karen Arriaza Ibarra - Universidad Complut

### **Abstract**

It's been some years now since TV series moved from traditional television and became an important asset of VOD platforms throughout the world. This has become relevant in a two-sided way: 1) It has opened new possibilities for all creative audiovisual producers coming from different regions, from the most wealthy to the ones in farther regions, and 2) It has also favoured the fact that cultural expressions typical from one region can be spread widely, thus creating authentic 'genres' that in some cases prevail for years. Through these two factors television series have been able to 'find their way' in a digital world and continue to conquer audiences despite the undeniable

fact that there exists a fragmentation determined by borders, market size, export capacity, cultural specificities, and of course, language (Bondebjerg et al., 2017).

This paper analyses the main formats, tendencies and audience demands for today's television series in the international market. What are the main issues and characters of today's most-watched television series around the world? Have they changed considerably their focus from the times of analogue television? Which of their recurrent ideas and arguments are still valid?

In this paper several issues / themes as they are perceived in today's different cultures will be analysed. Some of the most relevant VOD platforms in every continent and their products will also be mentioned, as they have played an important role in the cultural evolution of today's television formats as well.

## **Submission ID**

1579

# **Sino-Danish Film Co-production and Collaboration: Opportunities and Challenges in Digital Era**

## **Authors**

Yu Ma - University of Copenhagen

## **Abstract**

With the development of new media and the popularity of high-speed wireless internet, the digital era changes the mode of international film co-production on many perspectives, such as various funding sources, distribution modes and collaborative modes. Since China became the second-largest film market in terms of the box-office in 2012, Chinese film producers are actively looking for international film co-productions and collaborations with the fast expansion of the film industry. In 2017, China and Denmark signed a film co-production treaty and opens a gateway for co-productions and collaborations. One co-production was terminated but the two sides finished a few collaborative films in past three years. The purpose of this study is to analyse the current dynamics of film collaborations between China and Denmark, providing a comprehensive understanding of Sino-Danish film co-production and collaboration, clarifying opportunities and challenges of Sino-Danish co-production to filmmakers, production companies and film institutions. It addressed what are the impetus of Sino-Danish film co-production and collaboration based on different cultures, languages, censorship system, financing models, and why only a few collaborative films were done.

Although many scholars paid attention to international film co-production, Sino-Foreign co-production is still an under-represented topic in academic research, especially co-production between China and small film industries. The paper discusses theoretical definitions of co-production by analysing research from several scholars, enriching the definition of international film co-production and collaborations. This research applies a multi-approach methodology including document analysis on organisational and institutional documentation, data analysis on

movie admission box office data, case studies on one collaborative film “*Chines Widow*”, and qualitative interviews with both Chinese and Danish filmmakers, companies and institutions.

The paper looks the motivations for Danish and Chinese filmmakers to collaborate and analyses the opportunities and challenges from different perspectives, presenting a general process of current Sino-Danish film collaboration from set-up procedure to distribution ends. It also discusses the potential to reach more international audiences based on a case study. Furthermore, the findings of the study filling the gap in co-production studies between China and small countries.

**Keywords: International Film Co-production; Film Industry; International Media Production**

## **Submission ID**

1855

# **Algorithmic domestication: the actor network of entrepreneurial media production in Chinese short video platforms**

## **Authors**

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Wenhong Wang - Beijing University of Posts and Telecommunications

He Liang - Beijing University

## **Abstract**

Short video platforms (SVP) are fast-growing media in which a large amount of user-generated content is aggregated from and distributed to billions of mobile Internet users every day in China. Akin to other Internet platforms, SVP operators utilize algorithmic recommending to improve the efficiency of delivering content to like-minded users and facilitate personalized experiences. Except for the technological innovation, the popularity of SVP can be attributed to the national strategy of mass entrepreneurship and innovation, which has stimulated piles of entrepreneurs to join in SVP and pursue the commercialization of content production. Consequently, the entrepreneurial production of short videos in algorithm-driven platforms is a pervasive media practice in China.

The Domestication Theory and the Actor-network Theory are similar in interpreting the implications of new technologies on social practices (Berker et al., 2006; Couldry, 2008). However, they are distinctive in that the former emphasizes on revealing transforming details while the latter highlights non-human factors and networked relationships (ibid.). In this paper, they are integrated to clarify the interaction of different actants: entrepreneurs, platform managers, algorithmic technologies and platform rules. Based on the analytic framework, the interactive process can be divided into three stages: problematization, alliance and mobilization.

Empirical data were selected within six months (from June to December 2019). The author interviewed six managers at different positions of two platforms (Douyin and Kuaishou), as well as six short video entrepreneurs who are producing different categories of short videos and vary on the numbers of followers. Therefore, the data sources can present the current situation integrally.

With initial analysis, it was found that two times of algorithmic domestication occurring in the production of short videos; each constructs an actor network. Firstly, the network of responsibility consensus is led by content managers and supported by technological and commercial managers. Secondly, the network of pattern consensus is led by head producers and supported by middle and tail producers. Algorithmic rules play the role of obligatory passage point in each network and domesticate other actants in all the three stages. Moreover, they connect the two networks and stand in the center of platform power.

Domesticated in algorithm-driven platforms, short video entrepreneurs discipline themselves with platform managers' professional suggestions and community leaders' inspiring experiences. The latter is manipulated by the former because they rely on the managers to strengthen their competencies. As a result, the short video production in algorithm-driven platforms is deeply intervened by commercial incentives embedded in programmable codes that are inaccessible to the public, which degrades the nature of openness and transparency of online culture.

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## **Submission ID**

2148

# **An Ethnographic Study of Journalistic Podcasting in India**

## **Authors**

Sneha Mehendale - Symbiosis Institute of Media and Communication

## **Abstract**

Journalism has been in a state of flux for some time now. With convergent newsrooms, cross-platform output and newer business models in the picture, the new-age journalistic practice has become a potent field for ethnographic inquiry. This paper documents some early findings of an ongoing ethnographic study of Indian journalistic podcasting.

Following the global buzz that podcasting has created, Indian digital newsrooms have taken it up for the past couple of years. Podcasts seem to be appealing to the new-age, informed audience with a quest for qualitative content. How is podcast appropriated by the newsrooms as a journalistic content format in terms of production and dissemination and how does it affect the journalistic

practice, hence become pertinent questions. This study draws upon the ‘blown-up newsroom’ concept in modern journalism studies where newsroom as a structure has lost its centrality in the news production process. Journalistic production is now a fluid phenomenon with a diversity of influences. Any ethnography, thus, is not only of a newsroom but of a wider news ‘ecosystem’, which begins from the newsroom and extends beyond it. This study, therefore, uses Actor-Network Theory (ANT) as the basic framework because it helps in tracing this diversity of actors without any a-priori definitions or set expectations of them. The methodology adopted here comprises field observations as well as in-depth interviews with the newsroom personnel involved in podcasting. Producing journalistic output in a new content format affects journalistic practice on many levels. Why do newsrooms take up podcasting and how does the podcast production process pan out in the newsroom is a key question to map out the shifts that this paper deals with.

The initial findings here suggest that Indian digital newsrooms have taken up podcasting as another latest offering in their 'digital-content' bouquet. Despite the buzz, they are yet to normalize podcasts as a journalistic content format. The podcasting journalists remain a nebulous group in the organizational structure. Due to this lack of mainstreaming, however, podcasting journalists report a high level of agency when it comes to news selection and construction.

The study also explores sub-themes like the content vs. technology battle of the production process as inherent in the technique of attractive headlines and emerging business models. Importantly, these field observations, identify another site of production of journalistic podcasts, along with the newsroom and the studios. Smartphone messenger apps are these sites where journalists share initial information, debate about the construction of news, frame a particular podcast and even disseminate the final produced output.

The study contextualizes these observations on journalistic podcasting into the wider journalism industry, highlighting the flux that it currently is in.

## **Submission ID**

2294

## **Transnational Labor and Precarity in Chinese and Korean Film Co-production**

### **Authors**

Suhyun Kim - Kyoto University



## **Abstract**

Co-productions in film industry have a long geopolitical history in East Asian regions including Japan, Korea, China, Taiwan as well as Hong Kong. Especially, there have been fluctuations in film co-production between Korea and China since the 2000s. Chinese media market expanded glamorously since the 2000s and demanded more storytelling contents from East Asian countries in order to fill up the increasing channels and the internet platforms. Meanwhile, in the early 2000, the Korean film industry was in gridlock without growth of productions, and there was no demand for staff in its film labor market. Filmmaking labor was always considered as low-wage job in Korea, so many specialists left the field according to the decrease of opportunities to work. The custom of freelancers' working conditions such as not signing a labor contract even continued to the 2010s. Therefore, film laborers had to cross the border to China to make a living.

This paper will focus on transnational labor migration and precarity in the Chinese and Korean film industries. I investigate how Korean film crew who participated in international co-production with Chinese units internalize themselves into the co-production system through transnational labor migration. Not only do they go through a simple socialization that they adapt themselves to the new production system, but they also experience ambiguity and frustration when they are posited as in-betweenness of Korean and Chinese production systems. In this short-term adaptation process, Korean film workers experience the Chinese film production system and division of labor, which is different from that of Korea. As they confront the power of Chinese filmmaking system and capital dominance, the workers take a step into the daily internalization of Chinese global hegemony. A case study of a film worker will illustrate the labor circumstances in international film co-production. In this case, there is less room for the state intervention, and their transnational labor remains very personal. However, the films co-produced by the Korean and Chinese labor force are promoted and released in the name of 'International Co-production' only in China.

## **Submission ID**

2345

# **Experiences of External Interference Among Finnish Journalists – An Interview Study**

## **Authors**

Ilmari Hiltunen - Tampere University

## **Abstract**

With the rise of populist politicians fanning anti-media sentiments and the emergence of new threats like online harassment, defamation, and intimidation, journalists are subjected to wide range of new challenges in contemporary communication environment. While multiple organizations track statistics on extreme intimidation behaviors such as murder or imprisonment of journalists, systematic research on any of the less severe forms of interference or their implications to professional or personal life of journalists have been rare. This is especially true in the context of



democratic and stable Western societies, where external pressure and threats have rarely been studied and there has long existed a tendency to take physical and mental safety of journalists for granted.

Finland, like the rest of the Nordic countries, has generally ranked high in measures of press freedom. This research represents an exploratory attempt to empirically study experiences of external interference and its perceived implications among Finnish journalists. Based on applied thematic analysis (ATA) of 31 semi-structured interviews with Finnish working journalists collected using critical case sampling (n=15) supplemented with maximum variety sampling (n=16), this qualitative research explores *how external interference affects the journalism production and the professional and personal lives of journalists in Finland*. With journalists from diverse demographics (women and men of different ages and experience), types of employment, occupational positions, media outlets, geographical levels (national, regional, and local), and specializations present in the sample, the study is based on information-rich tapestry of experiences and perspectives to the phenomenon.

For this study, external interference is defined as all active and/or invasive methods external actors use to interfere in the journalistic process and/or influence journalists to shape editorial content. This definition emphasizes the individual experience and perspective of the journalist and makes it possible to simultaneously study low-intensity interference like verbal abuse or pressure alongside more intrusive and aggressive methods ranging from intimidation to physical violence. This allows for a nuanced overall picture of different aspects of the interference and its implications for journalism and journalists.

The research identifies three main themes in the data: new detrimental phenomena brought on by the fragmentation and transformation of journalistic public sphere, the dissolution of professional and private roles of the journalist, and the paramount importance of organizational trust, support and communication in journalism outlets. The findings demonstrate how combined effects of external interference that journalists encounter increasingly seep from professional realm also to private life. Simultaneously, the research seeks to understand how these effects are mediated on both organizational and individual level.

By using Finland as a case example, this research demonstrates how external interference manifests and affects journalists within a democratic Western country that has strong legal, cultural, and institutional safeguards for press freedom and autonomy. As this area of journalism production has seldom been studied in context of countries with high press freedom, this research provides important addition to global debates surrounding the challenges of journalists in transforming communication environment.

## **Submission ID**

2878

# **Constructing Stories of Diversity: Inclusive pedagogies through media-production**

## **Authors**

Sonia De La Cruz - University of Washington Tacoma

## **Abstract**

This presentation will address how various participatory practices for media production can be used to engage college students in dialogue and reflection about issues of diversity and inclusion on their university campus. I focus on a student-produced video project titled '*Telling Our Stories*,' which documents the experiences that University of Washington - Tacoma students have with regards to one or various aspects of their identity, whether related to race, ethnicity, class, gender, sexuality, disability, place of origin, etc. The goal of this project was to understand how student's identity, and overall way of seeing the world, affect their college experience, whether in the classroom or across other spaces on their campus. This project is especially significant to this community of students since they are part of a campus where 51% of the study body are identified as students of color or belonging to a traditional marginalized community.

This presentation will highlight different strategies for integrating a critical race conceptual framework with practices of media production. More specifically, I will discuss how we framed the video stories as counter-narratives that challenge the dominant institutional narratives about student life as a homogenous one. This project not only complicates the ways college students' experiences are represented, but the participatory practices of producing this work gave students a space through which to be heard and seen by the larger college community.

This presentation helps raise important questions about inclusivity, representation and voice that illuminate the IAMCR 2020 conference theme, including thinking about how in the process of producing media content marginalized communities make themselves visible and encourage critical reflections about equity and diversity in their local communities. What's more, it stands as an example of how as academics/teachers we can implement inclusive pedagogies in media production in a way that engages students in conversation about diversity and difference.

## **Submission ID**

3225

# **Politics intervene: How journalism startups balance their inclusive agenda and social media goals**

## **Authors**

Darsana Vijay - University of Amsterdam

## **Abstract**

In recent years, several digital-native news startups with progressive and inclusive agendas have come up in India. They resist the trend of hyperpartisan legacy news coverage that panders to the politicians and corporates by espousing political and professional ideals. However, they come to depend on social media platforms to reach and interact with their audience. Existing literature warns that platforms encourage journalists to chase after engagement metrics at the expense of key journalistic values and autonomy. This paper investigates how digital news startups balance their political commitment with their social media ambitions and challenges.

Startups, with their corrective agenda and commitment to inclusive politics, have a significant role to play as Indian journalism grapples with the increasing sway of business in politics and media and the journalistic ideal that advocates redistribution and giving voice to the marginalized. Social media platforms exacerbate this situation: journalism that chases shares and likes becomes less representative and inclusive. Journalists show reluctance to cover minority issues, which can mean low engagement, low traffic and ultimately low revenue. How can startups, who occupy a more precarious position compared to established legacy media, pursue inclusive coverage, focus on minority issues and criticize hegemonic power?

The reasons that motivate alternative or progressive news startups to use social media, the constraints they experience there, how they negotiate and resist platform pressures and what resources they draw from to do so are explored through an exemplary investigation into seven journalism startups in India. The dynamic between bids placed by social media platforms on journalistic production and how the sense-making practices of news organizations influence the negotiation of platform power is brought out.

An interdisciplinary research agenda that combines approaches from platform studies and (journalistic) production studies is advocated in this paper. While platform studies literature can help us map the various levels at which platforms influence production, we lack insight into journalists' agency in resisting platform power and why it varies. Newsroom ethnographies and experiential approaches reveal the role of journalists' sense-making, context, organizational cultures etc in their navigation of social media. However, they do not adequately engage with platform power.

The findings indicate that social media platforms have become vital infrastructure that supports the creation, circulation and consumption of news. Even journalists who seek to reduce the extent of corporate influence on their work have to comply with some platform regulations, though they do not perceive them as such. Though they accepted some platform diktats, they do not completely give into platform logic either. How journalism startups defined their politics, positioned themselves in relation to mainstream practice and sought audience's legitimacy determined how they made sense of and resisted platform power.

## **Submission ID**

3736

## **Turkish television goes global: National productions, transnational audiences**

### **Authors**

Ece Algan - Loughborough University London

Yesim Kaptan - Kent State University

### **Abstract**

Although it has been less than two decades since Turkish TV exports first met transnational audiences, they have already enjoyed unprecedented global success with no signs of slowing. The worldwide distribution of Turkish TV series, the expansion of national format trade, the increase in transnational co-productions, the global ties of private and public broadcasting institutions, and the recent changes in the political economic structure of neoliberal Turkey have transformed a national industry into a transnational TV market. As the relationship between the national and transnational has become increasingly complicated, which was further exacerbated by the rise of new platforms and digital television, the case of Turkish television illustrates the intricate and complex role that emerging industries play in global television flows. By situating Turkish television within the contemporary global developments of international TV markets and its own national sociopolitical, economic and cultural dynamics, this paper will explore both the ripple effects of emerging industries' entrance into global markets and the political implications in the domestic realm of its transformation into a global growth industry. We will also offer a brief overview of the sociopolitical, cultural and economic struggles surrounding TV production, distribution and reception in Turkey since the beginning of TV broadcasting. The changing dynamics of the cultural and political economy of Turkey's television industry, including its structural and ideological transformation, the transnational aspirations of Turkish media, and the implications of its transnationalization will be discussed via examples that indicate key turning points in its history.

### **Submission ID**

3912

## **Exploring Relationships between Journalists and Audience in Georgia**

### **Authors**

Marina Kevkhishvili - Ivane Javakhishvili Tbilisi State University

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## **Abstract**

Social media regained the scholar's attention due to its disruptive nature and different transformation process in a journalism environment. The digital age has brought the fragmentation and the increased the autonomy of audiences (Napoli, 2011), facilitated a connection with them as networked of actors (Ferrucci, 2018) and changed relationships with news organizations and audience. This caused challenges for journalists. The transition from the traditional media model to online operations had an impact on the news work practice of journalists and brought changes in professional journalistic news production practice. In addition, Social media use has resulted negatively in unreliable information spreading by journalists that impacted on the credibility of news organizations and journalism as an institution. (Lecheler and Kruikemeier 2016).

Digital revolution has put Georgian journalism at a similar condition to other countries around the world. It became possible to contribute to news production and distribution in various ways. Due to increased audience participation in news production on social media, it is required to establish new ways of dialogue between journalism and audience at national and international level. Changed relationships between audience and journalism come to the questions. What possibilities are to engage an audience in news production within media outlets? How can journalists build relationships, communities among their users on social media? How the audience contribute news production and distribution process to strengthen their legitimacy?

Therefore, the aim of this paper is to explore the importance of audience communication for media outlets in Georgia. In particular, the purpose of this study is to explore the ways journalists build relationships with audience and audience involvement in the news production process and distribution on a daily basis. Objectives are to gather and analyse qualitative data based on journalist's experiences working for media outlets (newspaper, public service broadcasting, Radio, online portals).

The research questions are based on the dimensions used by David Domingo's (2008) analytical model to analyse the news production stages (Access to and study of information; Sampling and filtering; Data processing and editing; Dissemination; Interpretation). The analytical model will help me to ensure rules or identify uncertainties that contribute or limit particular stages of news production. The empirical study is based on the utility of institutional theory to understand the role of the audience in the news production process and distribution. I argue that the integration of social relationships and cooperation enhance the legitimacy of journalism.

## **Submission ID**

3914