



## **Media Production Analysis Working Group**

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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 at the 2019 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 confirm their participation to the heads of the section or working group by 11 April 2019 and register for the conference. Your place at the conference is not guaranteed until you have registered and paid the registration fee.

**Id:** 19434

**Title:** The physical impact of material technology in newsmaking

**Session Type:** Individual submission

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**Abstract:** This paper aims to shed some light into the physical impact that material technology is having on media workers. The results presented in this research are based upon seven months of ethnographic fieldwork inside two newsrooms in Santiago, Chile. In these newsrooms, I observed how the infrastructure, temporalities and media forms are changing upon the introduction of new technologies and how the transformation of these sphere is having an impact on the physicality of media workers.

For this research, the infrastructure dimension of media refers to the techniques, sociotechnical systems, and material culture that makes it possible to disseminate information in a multimodal set of possibilities, such as audio, video, and text, and to study how they influence the production of news. Therefore, in this research, the infrastructure not only refers to its material aspect, but also the social relations produced by it and through which it is produced. Thus, the concept of infrastructure in media newsrooms seeks to study those processes in which the social and the technical are indivisibly combined.

Technology is in itself a key concept in this research. Under the umbrella of Foucauldian philosophy, technology is above all social organization. I will build on Foucault's idea that technology does not only refers to merely technical activities. Studying the technological advances inside the newsroom and thinking that they are not the result of, and at the same time shaped by, the professional and social relationships of media workers would be a mistake. In the narrative about the crisis that journalists are facing these days, "when journalism encounters new technologies, new media, and newcomers, the disruptions are narrated as threats to journalistic standards and the ability of journalism to convey the news" (Butler Breese, 2016, p. 31). When journalism is faced with technological innovation, a discourse about the weakening of journalistic standards is conveyed, as if technology was merely an imposition that jeopardizes canons and values inside the newsroom. Indeed, "technological innovations are seen as dangerous and threatening to news quality and the standards of journalism" (Butler Breese, 2016, p. 36). But little is said about the way technology threatens the physical wellbeing of media workers.

The results of this research indicate that the current technological transformations in the infrastructure of media organizations is also having an unnoticed negative impact in journalists and crew members' physicality. These results shed some light into the discussion about how media workers are navigating the adoption of new technologies in their everyday work.

**Id:** 19578

**Title:** Analytical and Operational Model of Transmedia News Coverage of Planned Events: The Case of the 2018 FIFA World Cup Russia

**Session Type:** Individual submission

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**Abstract:** Similar to the transmedia dynamics observed in entertainment, transmedia journalism operates by expanding journalistic narratives on integrated media platforms, in which the audience is involved in a committed way, adding and sharing content through digital environments, especially via online social networks. Transmedia journalism is an elastic term with a wide variety of theoretical possibilities. For Tellería (2016), transmedia journalism is a field scarcely explored and with plenty of possibilities to be implemented. In sum, transmedia journalism is characterized by the involvement of (a) multiple media platforms; (b) content expansion; and (c) audience engagement. Transmedia journalism can take advantage of different media platforms such as television, radio, print media, and, above all, the Internet and mobile media to tell deeper stories. The content expansion, opposed to the repetition of the same message across multiple platforms, is the essence of transmedia storytelling and, therefore, should be the focal point of transmedia journalism as well. The enrichment of the narrative is facilitated by the extended content. Audience engagement involves mechanisms of interactivity, such as the selection of the elements to be explored, the option to read a text, watch a video, enlarge photographs, access maps, click in hyperlinks, and share information through social networks. Moreover, audience engagement deals with participation via, for instance, remixing content and creating original user-generated content. Participation is intertwined with other concepts, especially empowerment and involvement, enhancing the journalistic experience.

Theoretically, this paper discusses the current contributions to the conceptualization of transmedia journalism (Gambarato & Alzamora, 2018) and focuses on the potentialities of applying transmedia dynamics to the news coverage of planned events. The empirical approach addresses Gambarato and Tárzia's (2017) original analytical and operational model that outlines the main features of transmedia strategies focused on the coverage of planned events in news media. Planned events are temporal occurrences that are usually well schematized and publicized in advance. For instance, the

Olympic Games and other major sporting events, such as the FIFA World Cup, are recurring planned events. The relevance of this model is its contribution to overcoming the difficulties of transposing transmedia logic to the journalism realm. The difficulties comprise, for instance, the complexity of the journalism activity in general (Canavilhas, 2014), the necessity of designing and planning distinct paths and content to be produced across multiple media (Renó, 2014), and issues regarding journalism time-constrained brevity (Moloney, 2011). To demonstrate the application of the analytical and operational model for transmedia news coverage of planned events, the case of the transmedia news coverage of the 2018 FIFA World Cup in Russia is presented. The focus is on ten features of the transmedia news coverage produced by the Brazilian broadcaster Globo Network: the premise and purpose, structure and context, news storytelling, worldbuilding, characters, extensions, media platforms and genres, audience and market, engagement, and aesthetics.

**Id:** 19592

**Title:** Opportunities for immersive journalism in the era of digitalization

**Session Type:** Individual submission

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**Abstract:** Media production technologies are reaching a new level in the light of the rapid development of information and communication technologies around the world. One of the promising areas is immersive journalism, which allows the user of a media communication platform to immerse themselves in the atmosphere of the event. Technologies of journalistic immersion of the viewer, reader and listener have been studied for a long time, however, modern realities require a new approach in this direction. Currently, there is not enough demand for a media product of this type of journalism. Western researchers note that the immersive journalist is used only for experimental purposes because of the high cost of content production. Despite this approach, journalistic materials prepared using immersive technologies attract attention with their proximity to the real truth. Nonni De La Peña, a famous American journalist specializing in creating reports using virtual reality, supports this statement. Experts identify three options for the representation of reality: VR (virtual reality), AR (augmented reality), MR (mixed reality). The basic principle of creating a media product here is based on the use of computer graphics in 3D format using virtual reality glasses or a special digital helmet. Meanwhile, a popular and most affordable way to immerse viewers in video journalistic content is video captured on a camera with the capture of space in 360 degrees. Panoramic shooting and high-quality installation allow you to see almost everything that happens around and gets into the field of view of the panoramic camera. Video in such formats is viewed using virtual reality glasses or a computer mouse. The user can move the video image in different directions with the mouse and see what was left behind the frame if this material were taken with a standard camera and mounted in the traditional way. Experts in the media industry are confident that immersive technology will become an integral part of consumer life. This is facilitated by the gradual improvement of citizens' well-being and the rapid development of information and communication technologies. To meet the needs of the audience in penetrating information requires professionals who know the possibilities of immersive journalism. The mentioned ways of creating content of immersive journalism at the beginning should be applied in the educational process of future journalists. To this end, multimedia laboratories are being created on the basis of Western universities, which allow carrying out comprehensive studies of theoretical and practical problems of immersive journalism and modeling content for a virtual narrative. The practice of creating such laboratories should be expanded and implemented in the faculties of journalism.

**Id:** 19706

**Title:** Bifurcated Images of Japan: Liberal Commercial Chinese Newspapers' Production of Japan-related News

**Session Type:** Individual submission

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**Abstract:** Japan is one of the most important foreign countries in China's international relations as she is one of China's closest neighbors and most important trading partners. However, due to war history, political friction and geostrategic rivalry, news narratives about Japan are closely monitored by the state, but often contested by different actors in the political system. This research aims to examine what kinds of news narratives about Japan were produced by the Beijing News, the Oriental Morning Post, and the Southern Metropolis Daily during 2009- 2015. Chinese news media workers perceive these three commercial newspapers as having a liberal stance in the Chinese ideological spectrum. Through in-depth interviews with reporters and editors who are in charge of producing these reports, this research seeks to explain why such kind of news narrative was produced. The existing scholarly work has focused on how the historical war image of Japan in Chinese media was manipulated to defend CCP's regime legitimacy (Blair, 2007; Dirlik, 1991; Downs & Saunders, 1999; He, 2007a, 2007b) and how the anti-Japanese public opinion was manipulated through controlling the Chinese media to serve CCP's Japan policy (Reilly, 2012, 2014; Stockmann, 2010; Weiss, 2013). Although illuminating, this body of research "stressing on the linkage mechanism of the media" (Baum & Potter, 2008) has oversimplified Chinese media as just CCP's propaganda toolkit. They did not look into how and why such the portrayal of Japan was produced, furthermore, they ignore the numerous news coverage on Japanese social issues. Therefore, it is necessary to recognize the perspectives of the news producers themselves, especially when considering that not only the drivers of propaganda, but the market and localized journalistic professional logic also drive Chinese media in general.

This research is based on the media sociology perspective (Shoemaker & Reese, 1996, 2013) and adopted the news production ethnographic approach (Cottle, 2007; Ilan, 2015). It examines the journalistic "field environment" (Lei, 2016) of Beijing, Shanghai, and Guangzhou and analyses the narrative of Japan-related news of three newspapers. In-depth interviews with a total number of 29 current and previous journalists and editors were conducted.

This research shows the reports about Japan are not always the result of state-mandated censorship but often reflects the interaction of both market forces and the constraints of the journalists' professional competence. When covering sporadic issues to Sino-Japanese relations, for example, the Sino-Japanese island disputes and the wartime history, the news narrative stands for the "national interests of China". This "less-informative" narrative stems from reporters' lack of Japanese language training, readers' popularly accepted frames of Sino-Japanese war history, and the self-censorship of newspapers. The image of Japan as impenitent was amplified. When the three

newspapers depict Japanese social issues, the selection of news topics is based on journalists and editors' intention to provoke reflections on China's own problems. The 'self-otherization' of China motivates journalists to cover such topics as Japanese environmental issues, soccer system, and the aging society. The multifaceted and bifurcated image of Japan was presented in these three newspapers.

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**Id:** 19898

**Title:** Escaping a rock and a hard place: the documentary sector between art and business

**Session Type:** Individual submission

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**Abstract:** Due to its specific character, as both an audiovisual media product and an art form, documentary finds itself stuck between artistic aspirations and commercial constraints.

Documentary professionals in Europe are particularly concerned with the future of documentary as a space for public debate, as material and immaterial public support is decreasing. In addition, new technologies, such as new digital distribution platforms, disperse audiences. While they increase creative opportunity as well as interest in documentary (Austin, 2007), they have not yet resulted in robust alternative revenue sources. This precarious position complicates the formulation of a clear policy for the sector.

In 2017, the European Documentary Network (EDN, [www.edn.dk](http://www.edn.dk)) initiated the Media and Society project in an effort to develop policy recommendations to strengthen the documentary sector in Europe. Part of this initiative was a stakeholder consultation with professionals in the documentary sector. Filmmakers, producers, commissioning editors, policymakers and other documentary professionals were invited to share their experiences and opinions. We took part in this project by (1) developing a survey (N=211), by (2) guiding EDN in conducting focus group interviews (N=7), and (3) by analysing the results. The main question that accompanied this research was: how do stakeholders situate the European documentary sector within the wider context of arts, culture and media industries? Due to the limited study of documentary within Cultural/Creative Industries research, and because of the project parameters, we opted for a bottom-up approach, akin to grounded theory. This led to a survey with multiple quantitative questions about financing, production and distribution practices. The focus group was guided by perceived challenges, opportunities and policy priorities for documentary.

It is evident from the data obtained that the documentary sector is a fragmented and economically fragile sector, characterised by a multitasking culture (Bilton, 2007), a flexible labour market (Blair, 2001, 2003; Steine and Schneider, 2013), small incomes and turnover, and a dependency on public funding (Sørensen, 2012; Zoellner, 2009). The results further suggest that documentary suffers from its ambiguous character as both part of entertainment and television, and fine arts (Chartrand, 2001, 2016).

On the one hand, respondents see documentary as a form for diverse cultural expressions with a clear societal role (Choi, 2018), that requires government protection. Filmmakers typically combine their art with other (documentary-related) jobs (Bilton, 2007). This might account for an observed lack of networks, collaboration and knowledge exchange. On the other hand, respondents see documentary as a medium capable of attracting larger audiences, potentially profitable through digital/online exploitation (Sørensen, 2014) - especially when focusing on new digital and/or interactive forms and formats. However, knowledge about proper innovative forms still needs to be developed (Ibrus and Ojamaa, 2014). The responses echo the lack of a coherent business model (Baumann and Hasenpusch, 2016) and linear television's continued relevance (Doyle, 2016).

**Id:** 20222

**Title:** La transformación de los procesos de producción publicitaria en España en la última década (2008-2018)

**Session Type:** Individual submission

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**Abstract:** La investigación mostrará, a través del análisis de los resultados de más de 20 entrevistas en profundidad realizadas a profesionales del sector publicitario, la realidad actual de los procesos de producción, los profesionales que intervienen y el rol de cada uno de ellos.

La investigación científica coincide en señalar el organigrama de producción de los anunciantes, las agencias y las productoras antes de la crisis económica española de 2008, como un proceso lineal en el que el anunciante contrataba a una agencia para la realización de una campaña. A su vez la agencia subcontractaba a la productora para la realización del spot audiovisual. No obstante, algunos estudios más actuales ponen en evidencia que estos procesos se han modificado.

Teniendo en cuenta la información facilitada anualmente por InfoAdex respecto a la inversión publicitaria en España (datos de 2017), la recuperación del sector es un hecho. Sin embargo, a través de una investigación basada en entrevistas en profundidad a profesionales del sector, se confirma que algunos de los cambios que se podían achacar a la crisis, siguen produciéndose tras la crisis económica.

Con el objetivo de conocer estos cambios, la presente investigación profundiza en las diferencias y similitudes de los procesos antes y después de la crisis, a través de la experiencia de los profesionales que intervienen en la realización de los spots publicitarios en España.

Los resultados obtenidos ponen en evidencia que los conocimientos audiovisuales de los anunciantes en España han aumentado, que se han producido cambios en las estructuras de las agencias y en las productoras, y que por todo ello las formas de producción son diferentes en la actualidad.

El objetivo de la presente investigación no se limita por tanto a exponer los nuevos procesos, sino que el resultado sirva para proponer un modelo de producción en la que se mejore la relación de los que intervienen y los resultados en cuanto a la relación calidad/presupuesto.

Palabras clave: Sector publicitario, producción publicitaria, procesos de producción, crisis económica, España.

**Id:** 20226

**Title:** The sociality of transforming Hong Kong cinema

**Session Type:** Individual submission

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**Abstract:** Based on the analysis of local film worker's self-description, this research focuses on the sociality of transforming Hong Kong cinema.

“Media capital”, an idea proposed by the media scholar Michael Curtin who takes Hong Kong film and TV industry as the case to characterize a city where talents and money cluster for its vigorous media performance. However, Curtin doubts that Hong Kong can maintain the privilege after its film industry has deeply integrated with mainland China as many senior filmmakers have moved northward for more joint-production projects and enjoyed popularity with greater box-office performance, meaning Hong Kong's geographical clustering effect was dampened due to the rise of Beijing and Shanghai. Obviously, the coproduction arrangement endorsed by government, especially after the bilateral trade agreement CEPA was signed in 2003, results in uneven and asymmetrical development of both sides.

When compared to the prosperous coproductions, those minor Hong Kong-made movies today demonstrate experiential styles that it is said the New Wave of Hong Kong cinema emerges in recent years. As Hong Kong film industry is alive still, it could be an interesting case for cultural industry study that profit-driven motivation could not dominate cultural activities solely while something else backing current Hong Kong cinema needs to be explored. As the transforming genre of Hong Kong cinema has been illustrated by film studies scholars, this research focuses on the sociality of transformation. To understand the localization patterns of industrialized cultural activity, this research investigates the local cluster of Hong Kong film workers with in-depth interview. Under the theoretical frame of capital conversion, which was proposed by Pierre Bourdieu and used for cultural field studies, it is hypothesized that local film workers would have more solid social and cultural capital when they cannot secure economic capital today. Besides, there should be some conversion strategies to realize their cultural/social capital.

After analyzing the eighteen participants' self-descriptions, this study has some findings: 1. The rule of division of labour is not followed strictly that film workers were expected to be multi-skilled and ready for unexpected urgent problem-solving. 2 The lack of storyboard enables the inclusive and collective creativity, instead of the top-down production process. 3. The intense production,

usually the result of tight budget, nurtures the efficiency-first work value which allows the Hong Kong film workers to distinguish themselves from counterparts. 4. The honored workers who are good at efficient problem-solving have better chances to be re-hired and promoted. 5. The high efficiency is embedded in Hong Kong background, which is strengthened by the Cantonese-centered connections. 6. The traditional mentorship has been challenged that seniority is less respected and gradually replaced by the meritocracy belief. 7. The better honored film workers in this cluster will have more opportunities to participate inter-national/regional productions and like to use local cultural elements for his/her own film production, which reflects his/her team's impact.

**Id:** 20264

**Title:** The role of SEO as homogenization element in journalistic content writing in Spain

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**Abstract:** Strategic justification. When in the early nineties of the twentieth century the process of internet hatching and its conversion from a mere communication infrastructure to a huge content store takes place there are no search engines to access but directories with links to web pages grouped by themes, whose maintenance is carried out by human operators. In 1993, the Massachusetts Institute of Technology launched the Wandex service, which facilitates the tracking of contents, although with levels of precision that are still very rudimentary.

The situation changes dramatically since 1998 due to Google, who sees in the pointed shortcomings a significant business opportunity. The implementation of an own algorithm, known as Page Rank, implies that the positioning of a web page depends not only on the webmaster but also on the external links that the site receives, arguing that if the content is used as a reference its quality will be good. An environment is configured in which, in theory, the search engine rewards quality and unique content, natural link building (instead of meaningless links) and respect for the best practices manual developed by Google. However, practice denies such an approach. It is the widespread use of robotics and algorithms for the production and distribution of news that nowadays can more quickly damage quality journalism.

Hypothesis. This particular scenario leads in Spanish case towards a homogenization in the writing of journalistic contents, conditioned by SEO positioning rather than factors of a strictly journalistic nature. We consider that this situation impacts on: the texts of the information, which often abuse on the key words and adopt a redundant writing style; the headlines, in which a clear tendency to sensationalism is perceived as a way to get the internet user click; the structuring of the short links within the URL of the website that must be provided to the CMS, in which sometimes computer programming tricks, closely linked to the clickbaits previously exposed, are found allowing the proliferation of fake news.

Methodology. In order to examine the impact that SEO techniques have on the writing of journalistic contents, we focus our attention on digital native cybermedia, selecting the five that have the largest number of unique visitors in Spanish market: El Confidencial, El Español, OK Diario, El Diario and HuffPost.

Once the sample was determined, individual interviews were carried out with journalists and technician responsables that are carrying out their activity in each of the selected cybermedia, as well as an analysis of the content related to the different information generated in these cyber-journals.

**Id:** 20267

**Title:** Análisis de la narrativa multimedia de actualidad en medios digitales españoles: abuso de hiperenlaces, vídeos suministrados e interactividad temática

**Session Type:** Individual submission

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**Abstract:** Los medios de comunicación digitales cierran su primera etapa de 25 años de consolidación con un futuro aún inimaginable (Salaverría, 2019). Su evolución, en paralelo al desarrollo tecnológico, se traduce en una convergencia mediática multifactorial en torno a nuevos modelos de negocio, soportes cambiantes, vinculación con la audiencia y el despliegue de nuevas narrativas (Deuze, 2003; Lawson-Borders, 2006; Quandt & Singer, 2009). Un entorno que propicia una revisión constante de sus transformaciones y, precisamente, este cuarto de siglo de comunicación digital se presenta aquí como un punto de inflexión propicio para revisar una de las aristas del cambio mediático: el desarrollo y aplicación real de la narrativa multimedia en la información de actualidad.

El periodismo digital encuentra entre sus múltiples desafíos actuales, el de la redacción y edición de noticias. La construcción del mensaje constituye una de las piezas diferenciadoras mediante el uso de narrativas que reflejan dinámicas internas y externas de la producción periodística. Los estudios relacionados con el lenguaje multimedia constatan un proceso dual en el que conviven la mera réplica de las convenciones narrativas de los medios tradicionales (Manovich, 2000; Himelboim, 2010) junto con una creatividad ilimitada propia de la narrativa integrada o hipermedia (Landow, 1995; Paul y Fiebich, 2004; Cover, 2006; Larrondo, 2009; Napoli, 2010; Arias-Robles y García-Avilés, 2018). En medio de ambas realidades narrativas, los cibermedios despliegan a diario diferentes niveles de profundización de los tres rasgos principales a su alcance: hipertextualidad, multimedialidad e interactividad (Nielsen, 1995) y que Scolari (2004) aglutina en las tres gramáticas: textual, gráfica e interactiva. Un despliegue narrativo que aún va más lento y limitado de lo previsto (Palau-Sampio, 2007; Salaverría, 2019).

Para constatarlo, esta investigación se centra en el análisis de la producción multimedia de medios web en España, donde conviven más de 3.000 digitales en activo y de los que un tercio son nativos digitales (Salaverría; Martínez-Costa; Breiner, 2018). El objetivo es analizar la práctica real de la narrativa multimedia en la producción de contenidos destacados de actualidad en medios digitales españoles. Para ello, se recurre a la metodología de análisis de contenido aplicada a dos periódicos nativos digitales (elconfidencial.com y eldiario.es) y otros dos con matriz impresa (elpais.com y

elmundo.es) durante un período de cuatro meses. Sobre una muestra acotada y aleatoria (N=560) se analizan 25 variables en torno a los elementos de hipertextualidad, multimedialidad e interactividad.

Los resultados reflejan una limitada narrativa multimedia en las informaciones de actualidad más destacadas de los medios analizados y la casi inexistencia de narrativa hipermedia. Se constata un abuso de la hipertextualidad con prácticas repetitivas que redirigen a la web del medio; un uso limitado del multilinguaje con predominio de fotografía y vídeos suministrados, sin edición propia; y que la interactividad de la audiencia predomina en los medios no nativos y centrada en temáticas concretas de política o internacional. El estudio alerta, en definitiva, del predominio de una 'narrativa multimedia de inmediatez', poco elaborada e innovadora, ligada a noticias de actualidad que ofrecen los hiperenlaces y la imagen como único elemento 'disruptor' del diseño de producción digital.

**Id:** 20269

**Title:** When data drives news production: A qualitative study of epistemology for knowledge production

**Session Type:** Individual submission

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**Abstract:** Based on four semi-structured interviews with data journalists from three local media outlets in mainland China, this paper explores how data journalists can translate quantitative data into news texts. Trying to analyze how journalists generated with the development of new media technologies can learn from knowledge production methods and logic from disciplines other than journalism. These insights are used to outline the epistemology behind data journalism, the norms and procedures governing the production of knowledge. The conclusion of this paper is that the concept of practical supremacy has become a professional magic weapon for data journalists. Instead, news theory limits the input of methods and logic of other disciplines when news texts are generated.

**Id:** 20413

**Title:** Will it Travel': The Local vs. Global Tug-of-War for Telenovela and Turkish Dizi Producers

**Session Type:** Individual submission

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**Abstract:** Dramatic serialized content currently enjoys a dominant position in the television and OTT global market (Roxborough, 2018). Simultaneously, production, consumption and audience metrics are changing due to digital technologies (Farveen, 2019; Laporte, 2016). In this environment, long-established telenovela production powerhouses—Mexico, Brazil and U.S. Telemundo—face new opportunities and threats that complicate some of the differences between their local and global audiences. With newly elected presidents, Brazil's and Mexico's political and economic conditions are in flux. Telemundo is finally neck and neck with Univision in their quest for the top spot in U.S. Spanish-language television. These two U.S. networks currently navigate the political landscape for Latinos and Latin American immigrants—their main audiences—as drawn by the Trump administration. In addition, new non-Latino-American players, such as Turkey, have been displacing telenovela producers in several markets, including on their own turf (Bowen-Tombari, 2018). Turkish dramas—dizis—have made a global footprint. Annual revenue from overseas sales of Turkish TV shows surpassed \$350 million in October 2016 (Vivarelli, 2017) and continued to exceed the \$300 million mark in 2017, giving Turkey a 25% share of the international market for television fiction ("Turkish TV series, productions showcased at Cannes series festival," 2018). Like Mexico and Brazil, Turkey is undergoing its share of political and economic changes. But, unlike the Mexican, Brazilian and U.S. Spanish-language television markets that are dominated by two broadcasters, the Turkish local market is more complex and intensely competitive with five networks engaged in a nightly cutthroat battle, plus an added layer of strong production companies.

As production decision makers for both telenovelas and dizis factor in their national audiences and contexts, and the global market trends, the perennial tension between prioritizing the domestic or the international market has become even more critical. Underpinned by how they rank local ratings versus global sales, these tensions influence the writing, casting and production processes.

Based on in-depth interviews and observations in Miami and Istanbul, and heeding Caldwell's call for examining media production cultures as "social communities in their own right" (2008, p. 2), this paper examines the tensions between local and global markets for telenovelas and Turkish dizis, and how they impact their production.

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**Id:** 20544

**Title:** Love at First Sight: Narrative Strategies of Media Brand in the Introduction from News APP Download Pages

**Session Type:** Individual submission

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**Abstract:** Being faced with more and more fierce competition, most media choose to use different forms of materials to display media brand cultures, values and their interests of information products, which means various narrative strategies of media brand. As the most characteristic information product of the times, news APP becomes an important exhibition of brand value which extends the Screen Time from download pages to using interfaces. As a result, the introductions of news APP in the application store establish the foundation for users to fall in love with the product at first sight and become the starting station of brand communication. In this study, 95 comprehensive news apps were selected from the top 200 news applications of Apple App Store in China, taking their product introduction text as the research object and analyzing their different components such as cultural perception, function introduction, user feedback and contact message by referring to the Telecom Cellular Model. This paper attempts to explore the narrative strategies of brand communication from the perspectives of symbols, authority basis, emotional interests, functional interests, brand personality and ideal customers. From this, we can get a glimpse of the establishment methods of media brand in China and the culture circle of information which has been built already.

**Id:** 20775

**Title:** The Evolution of TV Socialization in the Era of Intelligence: Human-Computer Separation, Human-Computer Interaction and Interpersonal Communication

**Session Type:** Individual submission

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**Abstract:** The iteration of television and Internet media follows the law of media evolution. From the perspective of media environment, this study made long-term observations on the correlation between TV content and trending topics on social media, and conducted in-depth interviews with 20 users. According to the research results, the changes and future development of TV social function are reviewed from three dimensions: user attributes, technological development and content type. According to the "Tetrad of media effects", when the Internet technology reconstructs the media environment and sets off a massive communication revolution, the "disembedding communication" that shrinks time and space has been "enhanced" and has overcome the traditional "on-the-spot communication". Then, the social function of traditional media represented by TV became "obsolete". In the future, the emergence of intelligent communication technology will be the possible answer to solve the contradictory puzzle between TV and social function. It'll "reverse" the form of people's communication through the scenarized media and promote the "retrieve" of social function of TV. This will push "Human-Computer Separation" turn to "Human-Computer Interaction", and further connects the user's mind to trigger emotional identity, thus returning to the interpersonal communication with the present of body.

**Id:** 20910

**Title:** [Panel] ANÁLISIS DE LAS MEDIACIONES ANTE LAS INNOVACIONES TECNOLÓGICAS [Presentation] Panel description

**Session Type:** Panel Submission

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**Abstract:** Como es sabido, las innovaciones tecnológicas provocan cambios en los procesos de producción y reproducción de las sociedades. Su aplicación en un campo, (por ejemplo, la industria del automóvil), genera cambios en otros (p. e., la distribución de bienes o la planificación urbanística), lo que, a su vez, desencadena consecuencias sobre otros (p. e, el empleo, la demografía, las organizaciones, normas, relaciones, percepciones, etc.). En muchas ocasiones, la aplicación de innovaciones tecnológicas en los sistemas productivos y reproductivos provoca desajustes y obligadas transformaciones en los modos de vida de aquellos sectores de población que se ven afectados por los cambios. Esta es la razón por la cual las tecnologías han sido utilizadas con fines mediadores. Se ponen al servicio de la mediación social que se considera necesaria para el progreso de un determinado modelo de sociedad.

Una forma de mediación social es la mediación comunicativa, la que se lleva a cabo al informar de lo que existe o sucede, de modo que ese objeto de referencia tenga un lugar en la conciencia de los usuarios de la información. Por este motivo, las producciones de noticias, artículos, fotografías, etc. son analizadas en muchas ocasiones como prácticas mediadoras, que unos emisores de información llevan a cabo afectando a las visiones del mundo de unos receptores.

Las innovaciones en las TIC provocan cambios en este tipo de mediaciones sociales, pero no solo en aquellas que afectan a la producción de los media: con los dispositivos, aplicaciones y redes creadas por las TIC en las últimas décadas, están transformándose los modos de iniciar, mantener o finalizar interacciones personales; o los modos de producir y distribuir representaciones sobre los agentes sociales; o los modos de combinar grandes relatos con textos brevísimos, emoticonos, memes, etc. y de transitar entre ellos, cumpliendo, a la vez, funciones de emisores y receptores. Son algunos de los desafíos que los “nuevos medios” presentan para el análisis de las mediaciones.

**Id:** 20911

**Title:** [Panel] ANÁLISIS DE LAS MEDIACIONES ANTE LAS INNOVACIONES TECNOLÓGICAS [Presentation] Repercusiones de la tecnología en nuevas formas de producción mediática

**Session Type:** Panel Submission

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**Abstract:** El desarrollo tecnológico y la socialización en el uso de las TIC están afectando de manera más o menos intensa y rápida a todos los ámbitos de nuestra vida. Esta incidencia se hace sentir también en las actividades productivas, entre ellas -y de manera muy sensible- las dedicadas a la producción y distribución de información en el ámbito de la comunicación pública.

Nos encontramos en un momento histórico en el cual cualquier individuo, únicamente con un teléfono móvil y una conexión a Internet adquiere unas capacidades comunicativas sin precedentes, lo cual entraña grandes retos y amenazas para aquellas instituciones que antaño gozaban del privilegio de erigirse como fuentes de información hegemónicas sobre lo que acontece en el mundo. Pero es que además, la gran capacidad transformadora de la tecnología tiene una afectación directa sobre la producción comunicativa de los llamados tradicionalmente medios de comunicación de masas y, por ende, en la manera en que se articulan los datos para la conformación de los relatos sobre lo que acontece en el mundo.

Un ejercicio comparativo de la producción comunicativa de diversos diarios españoles, en sus versiones impresa y digital, respecto a un mismo fenómeno (en este caso, el auge del partido VOX en las elecciones autonómicas andaluzas del 2 de diciembre de 2018) ha permitido a casi un centenar de alumnos de Periodismo observar y reflexionar sobre este fenómeno a través de una práctica docente que se desarrolló en la asignatura de Teoría de la Comunicación.

Se comprueba que el espacio virtual proporciona a los medios nuevos escenarios y espacios noticiosos, en los que también ocurren cosas que merecen ser contadas. Pero al tiempo que amplía sus objetos de referencia, también permite la generación de otro tipo de relatos, enriquecidos merced a las nuevas capacidades expresivas y a los múltiples mecanismos de verificación de la información que, por otra parte, también son herramientas susceptibles de usos con fines de control social.

**Id:** 20912

**Title:** [Panel] ANÁLISIS DE LAS MEDIACIONES ANTE LAS INNOVACIONES TECNOLÓGICAS [Presentation] Juventud y actividades de ocio mediadas por las TIC: Nuevas dimensiones en las formas de viajar.

**Session Type:** Panel Submission

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**Abstract:** Juventud y actividades de ocio mediadas por las TIC: Nuevas dimensiones en las formas de viajar.

La globalización y el uso de las Tecnologías de la Información y la Comunicación (TIC) han transformado profundamente los modelos sociales, económicos, culturales... La evolución tecnológica, además de estar determinada por el propio desarrollo productivo que origina los avances y progresos científicos, también lo está indefectiblemente por los usos, las prácticas y las representaciones que llevan a cabo los sujetos con dicha tecnología. En este sentido, las generaciones juveniles actuales son pioneras en la incorporación de las TIC a sus prácticas sociales, por aprendizaje, manejo y cercanía cultural.

Los avances tecnológicos han permitido crear entornos de comunicación totalmente nuevos, que no están sujetos a un medio físico y en los que la información se sitúa en el espacio virtual. Estos entornos rompen la unidad de tiempo, espacio y actividad. El ciberespacio se presenta como un ámbito de información, construcción, creación, aprendizaje y descubrimiento, en los que los jóvenes se desenvuelven con especial soltura.

La evolución del consumo del ocio relativo a los viajes y las vacaciones en la era de la globalización ha sufrido grandes transformaciones, reflejo de la complejidad social actual, donde todo se transforma en producto comercializable, que difiere, como sostiene Dachary, del modelo turístico de masas consolidado en el siglo XX en pleno auge de la sociedad de la producción, y cuyo eje era el trabajo y la familia, que tenía como contrapartida las vacaciones, entendidas éstas como el descanso físico y mental y la integración familiar.

La globalización, además del aumento de los viajes, también ha transformado radicalmente los contextos y escenarios relacionados con el tiempo de ocio y el turismo. La estacionalidad tradicional de las vacaciones, así como sus periodos relativamente prolongados de descanso (semanas, quincenas, mes), ha dado paso a un modelo de consumo de ocio más fragmentado en las formas de disfrute del ocio se han vuelto más imprevistas, breves y diversas.

La virtualización de las formas de ocio, comienza desde la propia planificación del viaje; ya no se trata simplemente de informarse y contratar los servicios al modo tradicional a través de una

agencia, un mayorista o una compañía, sino que estas actividades lúdicas se conciben como un proceso que...

- Se desea. Las TIC permiten experimentar virtualmente el viaje navegando por internet a veces por el puro placer de desearlo.
- Se planea. El uso de las TIC en la planificación del viaje se ha impuesto por su comodidad, facilidad, flexibilidad y precio.
- Se busca. Los medios de comunicación tradicionales como cauces de información turística han dado paso a la búsqueda activa de información en internet.
- Se contrata. La facilidad que ofrece Internet y sus múltiples plataformas turísticas y de viaje, conlleva la adquisición de servicios de manera inmediata.

**Id:** 20913

**Title:** [Panel] ANÁLISIS DE LAS MEDIACIONES ANTE LAS INNOVACIONES TECNOLÓGICAS [Presentation] La mediación de las TIC en las relaciones interpersonales

**Session Type:** Panel Submission

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**Abstract:** Esta comunicación ofrece un estudio sobre las mediaciones a las que contribuyen las Tecnologías de la Información y la Comunicación (TIC) cuando se producen las relaciones interpersonales. Vivimos en un momento de transformación sociohistórica que afecta a los vínculos con las personas que forman parte de nuestra red de contactos, ya sean familiares, parejas, amigos o conocidos. Esta tipología de comunicantes se ha podido establecer aplicando modelos discriminativos para describir rasgos característicos que distinguen a cada segmento de sujetos cuando interactúan online. El estudio se basa en el análisis estadístico de datos que proceden de una encuesta realizada en España a una muestra representativa de 2800 internautas de entre 16 y 74 años. Los resultados se pueden dividir en tres ejes principales: el tipo de uso social que realizan los usuarios online; la preferencia de los mismos cuando se relacionan cara a cara, frente a sus interacciones mediadas por las TIC; y la evolución de la denominada “brecha digital” referida a las relaciones interpersonales.

Se comprueba que el uso social que se hace de estas tecnologías presenta un carácter instrumental o afectivo en función de la relación que se tenía previamente o de los lazos que se establezcan con las personas implicadas.

Se indaga en la valoración que realizan los internautas de las interacciones mediadas tecnológicamente frente a las que realizan de forma presencial. Esta valoración difiere en cada categoría de comunicantes en función de variables relacionadas con el nivel de estudios, el estatus socioeconómico, el ámbito familiar o el laboral. Además, se han encontrado diferencias que afectan al género en algunas de las categorías de comunicantes; por ejemplo, en las interacciones familiares. Y se identifica que la brecha digital está disminuyendo en todos los grupos de edad, aunque continúa presentando valores más altos entre el colectivo de personas mayores.

**Id:** 20914

**Title:** [Panel] ANÁLISIS DE LAS MEDIACIONES ANTE LAS INNOVACIONES TECNOLÓGICAS [Presentation] La "otra" brecha digital: el desarrollo desigual de la virtualización entre el trabajo productivo y el reproductivo.

**Session Type:** Panel Submission

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**Abstract:** En la sociedad globalizada, la virtualización de los procesos ha ido ganando terreno en aras de la prevalencia de valores instrumentales de eficacia, eficiencia y rentabilidad económica, aplicados a los ámbitos productivos y reproductivos de la vida social. Sin embargo, según demuestra la investigación realizada, en el ámbito de lo reproductivo y, especialmente en aquellas tareas en las que dichos valores no son prioritarios (tareas domésticas y cuidado de personas y de hogares), el grado de virtualización es muy escaso y vinculado casi exclusivamente al crecimiento orgánico del uso de internet, dando lugar a una brecha digital que distancia a quienes están dentro y fuera del sistema productivo.

En este sentido, la virtualización de las tareas domésticas parece corresponderse con la extensión al hogar de las dinámicas adquiridas en otros ámbitos, como símbolo de estatus y de éxito social: en general, son los individuos más tecnológicos y conectados en los ámbitos productivos quienes en mayor medida han incorporado soluciones virtuales al ámbito doméstico (actividades culinarias, compras y gestiones online...). Se trata de personas pertenecientes a familias acomodadas de entre 50 y 60 años que están conectados permanentemente a Internet por su trabajo y forma de vida. En lo que se refiere al cuidado a personas (del hogar o de otros hogares), el principal elemento motivador para el uso de soluciones virtuales parece ser la necesidad de estar permanentemente conectados con el hogar de referencia (familias con dificultades o con hijos con progenitores mayores o enfermos). Los perfiles de los usuarios que más recurren a la virtualización de estas tareas muestran una mayor presencia de gente relativamente joven (personas de 30 a 39 años) y que no están integradas en el ámbito productivo (estudiantes y personas que se autodenominan "amas de casa", con mayor incidencia entre las mujeres), de lo que se infiere además que también en el territorio virtual se sigue reforzando el tradicional papel de la mujer en el cuidado de las personas.

**Id:** 20915

**Title:** [Panel] ANÁLISIS DE LAS MEDIACIONES ANTE LAS INNOVACIONES TECNOLÓGICAS [Presentation] La convergencia y los desafíos de los "nuevos medios"

**Session Type:** Panel Submission

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**Abstract:** El análisis de las mediaciones que ha dado frutos para mejorar nuestro conocimiento sobre las funciones sociales cumplidas por las producciones de la prensa, la radio o la televisión, tiene que ampliarse y adaptarse ante las innovaciones tecnológicas.

Existen nuevas formas de mediar con las TIC y su análisis tiene pertinencia para saber cómo afectan al conocimiento, el consumo, el ocio o las relaciones sociales en general. Esas nuevas formas de mediar están condicionadas por elementos de distinta naturaleza: entre ellos, las posibilidades técnicas, las regulaciones de su uso y las expectativas y demandas de los usuarios.

La producción comunicativa de nuestro tiempo se caracteriza por ser extraordinariamente abundante, con profusión de imágenes, de transmisión sincrónica y de alcance mundial. Al tiempo, es sabido que, en esa producción, ocupan un lugar muy relevante las representaciones estereotipadas y prejuiciosas, basadas en informaciones sesgadas, o sencillamente falsas.

Es posible que los usuarios -convertidos o no en productores de información- tengan muchas facilidades para encontrar en los múltiples medios de comunicación un agregado de datos, canalizados en los formatos prototípicos de las redes sociales construidas en y mediante internet: tweets, titulares de noticias y artículos, hipertextos, etc. Y también es posible que ese torrente de datos, proporcionados de forma gratuita, incluso personalizada, actúen como un festín que da satisfacciones inmediatas y, al tiempo, les aleja de otros relatos y otras interacciones expresivas y ejecutivas, que podrían ofrecerle unas representaciones más completas de la realidad, sin merma de la diversidad de perspectivas. Expresado de otro modo, la abundancia informativa es esencialmente redundante.

**Id:** 20941

**Title:** Reflexión metodológica para el análisis hermenéutico de documentales de ciencia

**Session Type:** Individual submission

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**Abstract:** Las metodologías de análisis cinematográfico generalmente abordan aspectos formales y narrativos de los filmes (Nichols, 2007 y 2013; Casetti y di Chio, 2016). Por otro lado, los análisis de documentales de ciencia se encauzan principalmente hacia el contenido científico (Silverstone, 1984; Van Dijck, 2006; León, 2010). Ambos enfoques dejan fuera elementos de la filosofía de la ciencia, relacionados con la provisionalidad del conocimiento, la diversidad de métodos, la creatividad, el contexto social, el uso de los modelos, la diferencia entre ciencia y tecnología, entre otros.

Lo anterior evidencia la necesidad de una reflexión metodológica que concilie ambos enfoques para analizar la producción de documentales de ciencia, en tanto medio de comunicación. La metodología de análisis que diseñé pretende identificar, comprender, describir e interpretar aspectos formales, narrativos, simbólicos y de filosofía de la ciencia presentes en un documental de este género. Esta reflexión metodológica ayudaría a establecer parámetros básicos para el análisis exhaustivo de estas producciones. El instrumento conjuga planteamientos teóricos de Paul Ricoeur (2004), Bienvenido León (2010), Citlaly Aguilar (2014), Francesco Casetti y Federico di Chio (2016), Julio Amador (2017) y mi tesis de maestría (Martínez, 2016).

Seleccioné la hermenéutica como herramienta para la interpretación y comprensión del significado, como instrumento teórico y metodológico, porque se adapta al medio de comunicación a analizar, al tiempo que permite distinguir las características peculiares de este sin imponer un modelo apriorístico. La hermenéutica constituye un molde que brinda el soporte necesario para analizar elementos fundamentales del audiovisual, pero también es lo suficientemente flexible para incorporar elementos específicos de la divulgación y la filosofía de la ciencia.

Methodological reflection for the hermeneutic analysis of science documentary films

Film analysis methodologies generally concentrate on formal and narrative aspects of films (Nichols, 2007 and 2013, Casetti and di Chio, 2016). On the other hand, science films analysis favor scientific content (Silverstone, 1984, Van Dijck, 2006, León, 2010). Both approaches overlook relevant aspects of the philosophy of science -like provisional knowledge, methods diversity, creativity, social context, models, difference between science and technology, among others.

The above evidence urgency for a methodological reflection, conciliating both approaches, in order to analyze the production of science films. The methodology resulted will help identify, understand, describe and interpret formal, narrative and symbolic aspects in a science documentary film, in conjunction with philosophy of science elements. This methodology will be advantageous for the exhaustive analysis of these productions. The instrument combines theoretical approaches by Paul Ricoeur (2004), Bienvenido León (2010), Citlaly Aguilar (2014), Francesco Casetti & Federico di Chio (2016), Julio Amador (2017) and my master's thesis (Martínez, 2016).

Hermeneutics was preferred, for the interpretation and understanding of meaning, as theoretical and methodological instrument, for it is suitable to the means of this media analysis. Hermeneutics provides the necessary support to analyze fundamental elements of science films, concurrently is flexible enough to consolidate specific components of science dissemination and philosophy of science.

**Id:** 20979

**Title:** The occupational identity of local media workers and its factors in China'a Case Study of the Chinese local TV employees

**Session Type:** Individual submission

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**Abstract:** In China, Local Television Station (LTVS) specifically refers to the Municipal-level TV Station whose number has reached 293 with employees accounting for around 65% of the total number of TV workers by the end of 2017.

As a major component of the media production, media workers play a significant role in the production of the local TV station. However, due to the impact of social media and peer competition, the LTVS is suffering the problem of staff turnover, unreasonable talent structure and a decline in professional identity. Given that the Chinese government has launched policies to promote media convergence and transformation in response to new changes in media area, these problems were widely thought to impede the progress of media convergence and transformation in the LTVS.

The study is designed to investigate the occupational identity of local TV workers and its factors. Previous researches have indicated that the occupational identity represents the central mechanism of control over one's work value, attitudes and behaviors. Thus, this research could observe the ideology of the local TV practitioners under media convergence and transformation. Also, the study evaluates individual and contextual factors to the occupational identity which could, to a certain extent, further our understanding concerning the production relationship of the local TV especially based on the growth of digital media and mobile communication systems in China. The first task is to design a two-part questionnaire including The Chinese Local TV Workers' Occupational Identity Scale and the influencing features, based on the Vocational Rating Scale (Thomas C. Barrett, Howard E. A. Tinsley, 1977) and the vocational identity development theory (Skorikov, V., & Vondracek, F. W., 1998). The second step is to measure the factors significantly related to the occupational identity of the local TV workers via multiple regression analysis. The third step is to take a certain proportion of samples from the participants in the questionnaire for in-depth interviews, and make further explanations on the research results. A total of 587 workers completed the questionnaire and 68 of them were involved in the in-depth interviews.

The study found that the job satisfaction and willingness of continuity to career lower the overall evaluation of occupational identity, which may indicate that there is a problem with the welfare of employees of the LTVS in China. Additionally, the influence of individual factors on occupational

identity has been proved to be basically similar to previous studies. The special media management and the growth of new media in China, however, have significantly negative effects on the occupational identity. This reflects that in the era of media convergence and transformation, the optimization of media management and the objective perception of new media are especially important for enhancing the occupational identity of the Chinese local TV workers.

**Id:** 21080

**Title:** Bottom-Up Media: Case Studies from Rural India

**Session Type:** Individual submission

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**Abstract:** India has seen a mobile internet revolution of sorts in the past two-three years. Affordable smart phones and even more affordable data packs, not only made day-to-day communication easy for people in the semi-urban and rural areas, they also provided opportunities to the rural youth to tell their stories in their own way using the same technologies. 'Khaas Re TV' (a You Tube channel) and 'Gawakadhchya Goshti' (a web series) are two noteworthy manifestations of the aspiration, potential and capability of rural Indian youth. 'Khaas Re TV' is a non-fiction programme that uses Donald Trump's videos dubbed in Marathi. It appears as if Trump is commenting on current happenings as an elderly person from the local community would. This curious juxtaposition of characters not only induces humour, it also represents the global aspirations of the creators from rural background. 'Gawakadhchya Goshti' on the other hand has fictional stories set in the rural milieu that is also changing rapidly with the forces of globalisation. The case study of these two productions is an in-depth enquiry into the conception, objectives, processes, outcomes of, and learning from content creation by rural youth who had little or no exposure to audio-visual production technology prior to the entry of mobile phones. These programmes are produced in Marathi, the language of the western Indian state of Maharashtra. The creators have been able to monetise the content in a number of ways, giving impetus to continued production. All aspects of content creation are handled by local talent, thereby providing exposure, opportunity and employment to youth from the community. The enquiry is guided by Social Capital Theory. The two initiatives demonstrate successful use of social capital of and by the content creators. These emerge as examples of bottom-up media. The creators wanted to debunk the false, romanticised image of rural life created by the city-based commercial media, and have successfully done so. These productions bear a testimony to the user-friendly qualities of the new information technologies.

**Id:** 21300

**Title:** Innovation and Knowledge-based Dynamic Capabilities in the Media Production Process

**Session Type:** Individual submission

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**Abstract:** This paper provides an empirical study on the media production process in a digital era, with a focus on the impact of knowledge-based dynamic capabilities and innovation on the media organizational learning.

The strategic management theories propose that innovation and dynamic capabilities are among the critical factors that help to improve the efficiency of the organizational production. With the advancement of digital technology, the media production process is getting to be increasingly knowledge-intensive, thus the knowledge-based dynamic capabilities are among the core successful factors for media organizations.

Applying interdisciplinary theories that include the theories of Resource-based View (RBV), Knowledge-based Dynamic Capability and the theories of media production, these authors conducted site investigations in four media clusters in Beijing, where over hundred media content producing companies, cultural design companies and new media companies are located in.

Data from 157 surveys indicate that there is a significant relationship between the knowledge-based dynamic capabilities and media organizational innovation during the media production process, and this relation is moderated by the environmental dynamics that include chaos brought by the technological advancements, complexities in organizational communication and etc. Findings from the empirical study suggest that the higher the environmental dynamics, the stronger linkage between the knowledge-based dynamic capabilities and media organizational innovation.

From the micro-level, the study provides implications to the organizational production of media companies. A number of knowledge-based dynamic capabilities that include the knowledge coding capability, knowledge sharing capability and knowledge recombining capabilities have been proposed, and their impacts on the organizational learning and production have been analyzed, so as to improve the organizational efficiency of the media production.

From the meso-level, the study compares production process of different genres of media, including print, video and social media, in order to find out knowledge-based capabilities associated with

different types of media, so as to understand the industry specific features of various types of media business.

From the macro-level, the paper discusses media systems and policies that help to facilitate the market deregulation and to improve the culture of media innovation, through which the use of new technology can be rewarded and strategic renewals in media production are promoted.

The paper also addresses the issue of duality in media production: on the one hand, media products have explicit commercial value, therefore, the goal for media production is to strive for business success; and on the other hand, media products and services have implicit social values, hence the process of media production also highlights the positive externality to the society. These duality of media products, together with the theoretical and managerial implications of media productions are also discussed in the current article with empirical evidences.

**Id:** 21313

**Title:** Mapping "The Circuit of Culture": A Study of Regional Digital Mediascape in India

**Session Type:** Individual submission

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**Abstract:** With the proliferation of new media technologies in recent times, the production and consumption of media content underwent significant changes. The production and the disseminating of media content are no longer hegemonic and monopolistic. Earlier, big media corporations produced and standardised media content in terms of its genre and form. With emerging digital media platforms like YouTube becoming available to all, the production of alternative narratives and media content by non mainstream media producers increasing in recent times. In fact, the YouTube as digital media platform offers many opportunities to these emerging non mainstream media producers to develop a content which is both the counter or alternative to mainstream or supplement to it. The objective of this paper is to understand this emerging regional digital mediascape in India and map its 'circuit of culture' (Du Gay et al., 1997). This paper is a preliminary attempt and part of larger project to understand the dynamics of this powerful nonmainstream and emerging subculture. Few studies in India have focused on this phenomenon which includes Sangeet Kumer's (2016) comprehensive review in his 'YouTube Nation' and Sriram Mohan and Aswin Punathambekar's (2018) interesting study of 'Localizing YouTube'. To understand this phenomena theoretically, this study makes use of different conceptual frameworks drawing from cultural studies to globalization studies. Within this backdrop, this paper looks at select popular Telugu YouTube channels and adopts the method of textual analysis to demonstrate the emerging regional subculture in India.

**Id:** 21425

**Title:** The impact of global film productions on the local audio-visual labour market

**Session Type:** Individual submission

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**Abstract:** This presentation draws on the case study on the impact of the global film productions on the labour market in the Croatian audio-visual industry. Drawing on the political economy of media and communication approach (Mosco, 2008; Mosco and McKercher 2008) the article argues how for a deeper understanding of labour market dynamics in audio-visual industry a more contextual approach is needed (Coe and Johns, 2004; Curtin and Sanson, 2016; Murdock and Golding, 2016). The research results show the interconnectedness of global film productions and the local labour market on two levels: the sectoral and the organizational. The analysis of the organizational level shows that Croatian audio-visual industry is like any other (European) small-scale industry with fluid labour market that is characterized by semi-permanent work-groups, the domination of project-to-project work, where networking is paramount for continuous employment and where learning-by-doing prevails as an educational model (Blair 2001, Randle and Culkin 2009, Apitzsch 2013, Eikhof and Warhurst 2013; Jones, 2000). In this way, on the organizational level Croatian audio-visual industry is a part of the global production and distribution chains and it easily connects to the global audio-visual workforce demands brought about by the foreign film productions (Miller et al, 2005). However, on the sectoral level, there are number of specific factors stemming from particular socio-political and historical framework (that affect the development of local labour market and consequently of the overall audio-visual industry. These include the political pressures on the independent agency HAVC, the unstable legislative framework that is not well adjusted to the film sector, the tradition of foreign film production in Yugoslavia, and the weak unionisation of workers in this sector. These specificities on the sectoral level consequently influence the organizational level of the labour market in the audio-visual industry, and thus makes it opened to the influence from the foreign film productions and their continuous demands on the local labour market(s) worldwide (Conor, 2011, 2015; Goldsmith and O'Regan, 2005; Elmer and Gasher, 2005; Szczepanik, 2013, 2013) . The case study also indicates the precarious work in audio-visual industry in the former Yugoslavia, which opens further research questions on the continuous fragility of project-to-project work in different political systems.

The case study was based on the exploratory sequential mixed-method design (Cresswell, 2009) that combined the analysis of the quantitative indicators – i.e. fiscal indicators of the Foreign Film Incentive Programme provided by Croatian Audiovisual Centre, data from Croatian Bureau of Statistics and Croatian Employment Service; and qualitative data – based on the expert interviews (Bogner, Littig and Menz, 2009) with key stakeholders of audio-visual production in Croatia using the interview guide approach (Patton 2002).

Key words: audio-visual industry, global film productions, Croatia, political economy of media and communications, labour market.

**Id:** 21451

**Title:** Hierarchical Influences on Domestic Violence News Production in Canada

**Session Type:** Individual submission

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**Abstract:** Explaining news production processes around one persistent form of gendered violence – domestic violence – has never been more vital. Many of the staple newspapers in Canada are crumbling at the very moment that gendered violence is receiving more attention. In this paper, I offer empirical insights into the contemporary state of Canadian newspapers and their coverage of domestic violence by focusing on how journalism as a social institution, media organizations, routines, and journalistic practices influence domestic violence selection and framing. Consistent with past feminist attention to domestic violence news framing, my previous work highlights that Canadian news media continue to rely on episodic or individualized framing, often at the expense of contextualizing the social issue. Much of the thematically framed stories instead focus on the depoliticized and carceral state. The news media also employ victim blame tropes and racialize the violence by suggesting that Indigenous and Black communities are more responsible for violence in and out of the country, rarely contextualizing intra- and inter-community violence. The question becomes, what explains these news patterns? Based on insights from observing three newsrooms, shadowing five journalists, and interviewing over 60 news workers in four Canadian cities, I argue that domestic violence news production is constrained, but not predetermined, by neoliberal economic and discursive restructuring. As a result, news organizations rely heavily on sources and wire and duplicated content, while also engaging in less investigative journalism. Discursively, journalists incorporate discourses of risk and accountability to understand domestic violence. Other factors also strongly influence domestic violence framing, including journalism's ideology and newsroom culture. Through this analysis, this paper will address key gaps in the literature. While there is ample research on how domestic violence, as a form of gendered violence, is covered in the news, there is little to no research explaining how news patterns are produced. It may be well and good to argue that news reinforces rape myths or stereotypes, but this does not explain the differences in news coverage and this does not account for potential change in coverage. There is also a need for continued research into the news production process given the changes in the industry. In this paper, I address these two gaps by explaining what influences contemporary patterns of domestic violence news coverage in Canada, while also offering insights applicable to Canadian news production more broadly.

**Id:** 21659

**Title:** La Film Commission como herramienta de dinamización de la producción audiovisual en un territorio: el caso de España.

**Session Type:** Individual submission

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**Abstract:** El interés en convertir un territorio en un escenario de rodaje de producciones cinematográficas, series televisivas o cualquier otro tipo de producto audiovisual, constituye el principal motor de la puesta en marcha de una Film Office o Film Commission en cualquier localidad, comarca, provincia, región.

La misión de una oficina de rodajes es poner en valor, no solo las bondades de los paisajes, monumentos, clima de un territorio o la capacidad de su gente de acoger equipos de rodaje (logística, predisposición de los ciudadanos) sino también dar visibilidad tanto a los recursos técnicos audiovisuales como a recursos profesionales con los que un equipo de rodaje podría contar en esa ciudad.

Al margen de los indudables beneficios económicos que supone el desplazamiento a un territorio de un equipo de producción audiovisual en términos de gastos en hospedaje y la posterior explotación turística de la presencia de una producción de éxito en el territorio, no cabe ninguna duda que las comisiones fílmicas suponen un instrumento para la industria audiovisual en la medida en la que contribuye a facilitar servicios de diferente índole: solicitud de permisos, identificación de localizaciones, directorios de profesionales, empresas, etc.

Con esta investigación se pretende, en primer lugar, establecer el mapa de Film Commissions/Film Offices en España; en segundo lugar, identificar el modelo de gestión de estas oficinas; y en tercer lugar averiguar los servicios ofrecidos al sector de la producción.

Se trata, por lo tanto, de ofrecer un estudio sincrónico sobre la presencia de las Film Commissions/Film Offices en el territorio español a 2019 y su aportación a la industria audiovisual.

Para lograr los propósitos descritos, el método de trabajo establecido consiste en la localización de las comisiones fílmicas en España; en el diseño de una ficha de análisis que sirva para sistematizar la recogida de datos a partir de la consulta de las páginas web y de la realización de las entrevistas telefónicas con los responsables de las distintas empresas; y finalmente en el tratamiento de la información.

**Id:** 21755

**Title:** Reframing Homelessness: What happens when journalists join together in an effort to report

**Session Type:** Individual submission

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**Abstract:** Leilani Farha, the United Nations special rapporteur on adequate housing, said she couldn't "help but be completely shocked" by what she saw on a tour of San Francisco's homeless communities in 2018. Farha drew international attention to people experiencing homelessness in San Francisco, a situation that the city's media organizations have been working to attenuate. In June 2016, 72 news organizations in the San Francisco Bay Area began working together to focus attention on homelessness. The organizations worked to put aside competitive and, oftentimes, philosophical differences to "flood" the city and its neighboring areas with news on homelessness, what they called an "ongoing human catastrophe." They pooled their resources – reporting, data analysis, photojournalism, video, websites – to publish, broadcast, and share stories. The effort, known as the SF Homeless Project, began as a way to explore possible solutions to homelessness in the city, and the organizations marshaled around the question, "Could San Francisco's varied media outlets join together for a single day of reporting about homelessness, its causes and solutions?" The hope was to generate a "wave" of coverage to "force" politicians to come up with solutions for the community, as journalists from the outlets explored "possible solutions, their costs and viability." After the third annual day of coverage about homelessness, organizations were still collaborating, and media organizations in other cities were asking how could they do the same for their communities.

This mixed-methods research analyzes how the SF Homeless Project represented homelessness and people experiencing homelessness through a quantitative content analysis of approximately 1,300 news articles and a qualitative analysis of 25 hour-long interviews with journalists. The research aim is twofold: to consider the SF Homeless Project's goals alongside the content it produced and to compare the editorial frames used by journalists, both those formally participating in the collaborative effort and those who are not. Findings contribute to a baseline understanding about how journalists frame homelessness and how collaborative news efforts can affect their published work. Additionally, they address a call (Buck, Toro, Ramos, 2004) to reveal how, if at all, the news media have portrayed individuals experiencing homeless and whether or not the framing of that portrayal has changed over time.

In an era of budget cuts and downsizing, media collaborations are not new nor are they specific to San Francisco. Still, the SF Homeless Project collaboration stands out for two reasons: 1) the number and variety of organizations involved and 2) the emphasis on proposing solutions to a systemic and complex issue of a community. In terms of research, this study asks, What, if any, difference did an orchestrated collaboration among media organizations make in terms of coverage (i.e., content produced, frequency of content, tone of content, sources used, etc.)? It also considers

the perceptions among journalists about the impact and potential for spurring solutions to issues of homelessness and displacement through news media collaboration.

**Id:** 21768

**Title:** Film co-production between the UK and China and the politics of Soft power

**Session Type:** Individual submission

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**Abstract:** This research explores the role of film co-production in soft power collaboration in the context of the UK's global post-Brexit role and the new era of UK-China relations. Existing research on film co-production has mainly focused on either US-China arrangements or China's Pan-Asian partners. With China on course to be the world's largest film market by 2020 and the UK eager to access the benefits, film co-productions under the 2014 UK-China Treaty remains under-researched. This paper will take the documentary film *Earth: One Amazing Day* as a case study.

I will first conduct document analyses to outline conceptual thinking about soft power in both nations and detail the differing approaches to the practice of soft power with a focus on film co-production. The data collection will include three types of public documents both in Chinese and English: official government policies and regulations, academic works and national reports, and non-academic and informal documents from trade journals and inter-industry reports. Based on scholarly literature reviews, specialised reviews, and related reports concerning the aforementioned Treaty, I will select potential interviewees including but not limited to the following sectors: a) government policymakers relevant to film industries from both the UK and China, b) film industry professionals and, c) some influential subsidiary interviewees. Finally, I will collect data assessing the global presence of the case study to evaluate the efficacy of this film in projecting soft power.

This research is distinguished by not only focusing on film co-production between the UK and China, but also through providing film insiders' views on the present soft power generation. By combining the latest primary and secondary empirical research, this paper contributes to the understanding of soft power in both empirical and theoretical terms. It therefore represents a potential transformative intervention in intercultural media collaboration related to soft power through detailed document analyses and consultation with diverse film practitioners from both Chinese and English sources.

**Id:** 21801

**Title:** Sound Work, Creativity, Service, and Gender. Production Cultures in German Public Service Radio

**Session Type:** Individual submission

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**Abstract:** During its 100 years of existence, radio has developed a specific production culture. In German Public Service Radio, typical production setups in the studio involve contributors of different professions: DJs, journalists, actors, musicians, directors or ‘Tonmeister’ are surely considered the responsible staff who may claim authorship and creativity. On the other hand there are those I call ‘sound workers’ – sound engineers and sound technicians. Sound workers have been present in radio’s broadcasting and production studios for decades, and often still are now, but I argue that their role regarding content and aesthetics of music, radio drama, or radio programme has often been vague and even contested (cf. Martensen 2017).

Moreover, academic research on radio production has neglected these professions, probably assuming that they do not contribute to the medial outcome in a substantial way. Instead, agency, creativity and authorship has been ascribed to journalists, directors, or presenters of radio shows in particular. Most of the work on radio production takes into view a managerial or even organisation/industry level without considering the micro-level of actual production work within the studio (e.g. Kleinsteuber 2012).

In my talk, I will shed some light on these sound workers below the line, focussing on the age of tape machines (~1945 to ~1995) in Germany and drawing mainly on oral history interviews. While often regarded as technical staff and thus only in charge of operating machines, sound workers often see themselves as ‘auditory designers.’ With respect to music recording, Horning (2004) describes sound workers as musical architects, thus underlining their role in fabricating the aesthetics of the produced piece. In a similar way, sound workers can be seen as architects of the auditory flow/stream (cf. Stadel 2016) of radio programmes.

I will show that especially in German post-war radio stations, sound work was a highly gendered profession (Patka 2018). Since the allies have re-started broadcasting in Germany after WWII, there were remarkably many trained women in technical radio jobs. Up until the mid 70s, the central staff training system has offered two training courses for sound technicians that were officially dedicated to men, and women respectively. Accordingly, male and female sound workers within radio stations were allocated different tasks. Unsurprisingly, this produced a divide not only with respect to financial income and job opportunities, but also with respect to accountability and creativity. While women, operating tape machines, developed specific skills and their own body of knowledge, they still were regarded as ‘helpers’, doing ‘service’ and manual work in order to support the creative crew (cf. Birdsall 2017).

My research is based on oral history interviews, in parts being conducted by students in my seminar on radio production studies; a second resource is archival material. I will provide information from an ongoing research project, so the talk will be open to discussion and does not aim at presenting final results.

**Id:** 21829

**Title:** European public television in an altered media system: the cases of TVE and YLE

**Session Type:** Individual submission

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**Abstract:** The distinctive nature that should characterize public versus private television, based on values of independence, plurality and accountability to society is often in dispute with the interests of economic and political elites. This possibility has become reality quite frequently in the countries of southern Europe or Latin America, where the Polarized System favoured by Daniel Hallin and Paolo Mancini (2004) prevails, that is, a media ecosystem characterized by a very governmentalized public sector, a strong, concentrated and politicized private sector, a press of reduced presence and politically oriented to the elites and a weak professional culture and subjected to instrumentalization. Firm regulation but also a solvent social and professional conscience are often considered powerful antidotes to such problems.

However, the current emergence of ultraconservative parties, governments and ultra-mercantilist policies in different European countries could be altering the classification coined by Hallin and Mancini, as the authors themselves acknowledged (2010). We can see how some public televisions of Democratic Corporatist profile have suffered alarming pressures from the governments of their countries in the form of attacks and threats to the environment and to specific journalists: ORF (Austria), YLE (Finland), DR (Denmark) or SRG-SSR (Switzerland).

Given this altered context, we offer in this communication a comparative study through semi-structured interviews between TVE as a particular reference to the polarized model and YLE as a significant case of the democratic corporatist system. This work is part of the R&D project "Dynamics of Relationship to Social Change: Contexts, Contents, Producers, Public and Producers in the News of TVE and YLE" that comparatively analyzes the speeches of the professionals and news recipients of the two public corporations of both countries in a social and political crisis of the Welfare State.

The first axis of analysis is the questioning that both public corporations are experiencing in the communication industry of their respective countries, especially with regard to the conditions of competition with private channels.

The second line of comparison refers to the regulatory changes that both public companies have experienced in recent years.

In third place, although in the field of TVE independence seems in much worse situation according to the testimonies of the professionals of both chains, in terms of pluralism –the fourth axis of our analysis–, it seems that Finland also presents a complex situation.

Finally, although they are not comparable to the depression experienced by the TVE workers, YLE professionals have been found increasingly more critical. Two trends can be observed: in our first period of observation, towards 2015, there was apparent conformity with which the neoliberal measures of cuts and resource optimization presented as an adaptation to digital information practices. However, towards the beginning of 2017, it can be shown a deeper level of critical unrest, just after the scandal for the alleged interference of YLE News Editor into an investigative story featuring the Prime Minister.

Public TV Service faces great challenges in Europe. The crisis of the Welfare State, the increase of the competition in the media habitat and the informative remediation processes provoked by the digitalization put any public television in front of a multiple questioning to fulfil its role.

**Id:** 21871

**Title:** Back to the Country: Slow Reality Television Production in China

**Session Type:** Individual submission

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In China, the transition to an increasingly commercialised and competitive television environment 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. With more than 400 million viewers Supergirl, adapted from a singing contest format, became one of the most successful TV shows in Chinese broadcasting history confirming the genre's ability to engage mass audiences and establishing reality television as a central component in program planning. Alongside continuing adaptations of imported formats recent years have seen an increasing growth of formats that speak to national conditions.

Since the beginning of 2017, a new strand of reality television programming has emerged in China promoted as slow TV. Unlike the pioneering programs in the genre, produced in Norway, the 'slow' in "slow reality show" does not mean the program is longer than usual. The normal playtime is about one and half hours. Rather, this kind of program aims to show a slow-paced lifestyle. Most are focused on life in small rural communities and invite well-known personalities to live in a reconstructed modern rural house and run a B&B or meet different people in the countryside.

Back to the Field is one of the most significant and popular examples of this new genre with 2 billion views on the Mango TV online platform, and 4.2 billion posts on Weibo.

This research takes Back to the Field as a case study. Drawing on in-depth interviews with the program director and managers it explores the key elements informing the thinking behind the program, placing its development in the context of current changes in the competitive Chinese television market, and the search for program innovations that address the increasingly felt stresses of urban life and capitalize on the new rural romanticism.

**Id:** 21880

**Title:** Thinking Outside the Box: The Rise of Korean Independent Productions and Web Dramas

**Session Type:** Individual submission

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**Abstract:** In South Korea, a new media form called web dramas have started to receive attention from the industry. Web dramas are not simply television dramas moving online, but something more, as they depart from television conventions to become optimized for the ultimate mobile viewing experience. They refer to the professionally-produced serialized dramas made for Internet platforms and are noted for their short narratives – 5 to 20 minutes per episode – which cater to the mobile audiences. In particular, independent production companies have been at the forefront of web drama productions.

The diversity of online distribution platforms is often celebrated as opening up paths for new players to participate in content production. This is evident in the case of the Korean media industry, where the broadcast networks, SBS, KBS, and MBC, hold most of the shares of the media market. In a media industry where resources, structures, and policies are concentrated on network television, independent production companies have struggled to survive. These companies rarely benefit from the success of their content because they are forced to comply with the networks' demands. Unfair contracts that surrender the independent companies' creative control and copyrights over to the networks is a problematic, but common industrial practice to this date. However with web dramas, independent producers no longer have to rely on the networks' limited distribution system and their demands, which contributes to opening up greater space for experimentation in storytelling, style, and representation.

This paper examines how the independent production companies' position outside of the dominant television structure enables different types of innovation and distinctive challenges to existing the contemporary state of television as a medium. Particularly, I extend the status of being "independent" by incorporating McLaughlin's argument that "expert practitioners" who exist within cultural industries can raise theoretical questions when their daily experiences differ from institutional norms. For Korean independent producers, it was not only the open distribution of the Internet, but also the critical stance that came from being independent that allowed them to figure ways to depart from longstanding television industry conventions. Based on 21 interviews with independent producers, I found that many of them were fully aware of their limited agency, especially in comparison to the legacy players. As such, they employed a series of tactics to survive – tactics that often led to innovations in content, form, and business models. Rather than seeing independent production companies' status of being independent as simply a reason for their disadvantages, I show how producers used their marginal status to introduce new practices to web drama production – practices that they perceived help "solve" the problems of existing media industries. For instance, the casting practice of offering special perks to celebrities to appear in web

dramas in lieu of high payment was conceived out of the critique of legacy players' tendency to devote large funds to casting and neglect other production elements. Such efforts in turn, helped web dramas shift away from television dramas conventions and develop its own set of formal-aesthetic traits.

**Id:** 21912

**Title:** Same as 100 years ago' Examining the Value Chain of Feature Films

**Session Type:** Individual submission

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**Abstract:** Media production processes are experiencing constant change. Due to digitalisation, media convergence, the democratization of new technologies and associated innovations, the internal and external dynamics of feature film production processes have been modified – and are currently being further modified – around the world (Ferrer-Roca, 2017, 2019; Iordanova & Cunningham, 2012; Kehoe & Mateer, 2015; Trowbridge, 2013). However, there are production processes within a film value chain that have “barely changed since the days when the Lumière brothers created the very first moving images more than one hundred years ago” (Puttnam, 2004, p. 15). Therefore, this paper aims to highlight these – apparent – contradictions by offering an examination of the four main steps of a feature film value chain: conception and development, production [including pre-production and post-production], distribution and exhibition. First, the paper introduces the film value chain’s within a theoretical and conceptual framework and, by providing a literature review, it points out that one of the main challenges when reviewing literature in this area is precisely the lack of consistency in concepts. Second, it moves on to illustrate the methodological challenges encountered, as well as the strategies applied by the researcher when conducting this study. Precisely, it provides methodological reflections and analyses of the process of conducting this research based on the value chain analysis of the New Zealand feature film industry. In this case, the study has applied a qualitative approach based on semi-structured interviews with key actors and stakeholders along the New Zealand film value chain. It highlights the challenges of access to information and the difficult task of generalising as every feature film project is unique and faces some exclusive production processes. Finally, the paper shares the findings on the analysis of the film value chain for three different types of productions: bottom-tier, middle-tier and top-tier features (Ferrer-Roca, 2017) – highlighting their similarities and explaining their differences – within a New Zealand context. The paper aims to point out, on the one hand, that many film production processes in putting a film together has remained the same for the last hundred years and, on the other hand, it illustrates the methodological challenges in studying the processes of film production.

**Id:** 22046

**Title:** Creative Entrepreneurs and Chinese Media Production in the Digital Era

**Session Type:** Individual submission

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**Abstract:** Previous television studies stress the rise of producers being creative entrepreneurs. Some scholars argued that market force promises the power of media to resist the politics of media, while in the Chinese context, commercialization, as other declaimed, is to reinforce the socialist ideology and governmental apparatus operation. This article aims to answer to what extents commercial forces shape the content of media production and how it is related to creativity in China, especially in the digital era.

In contemporary China, the political dilemma, represented top-to-down ideological power, sets many barriers for media creativity, while it also gives a way to producers and entertainment shows that are separated from the traditional television system and no longer gained governmental subsidies for production. Along with systematic changes, because of the development of online users, more and more internet companies are engaged with media production, in particular, entertainment shows right now. These conditions offer Chinese media production a new starting point for the negotiations between creativity and “political correction”. The increasing number of Chinese television shows are produced by independent companies established by producer entrepreneurs who were previously worked in traditional television stations owned by CCP. Their products aim to sell to online platform or are originally designed for high-tech internet companies, such as Tencent; therefore, are offered with more free spaces for creativity.

Based upon content analysis and ethnographic study with a reality show, Wangzhe Chuji, the television version of Honors of King that is a famous mobile game created by Tencent, and in-depth interviews with related television professionals, the author analyzed the power relation between three parties – commercial parties represented by sponsors, internet company and celebrities, producers and the government – to explore the subtle and complex relationships in Chinese TV production in the digital era. It details the way producers negotiate with commercial forces by utilizing various capitals, such as audiences. It is argued that although the role of producers is far from “blurring the role of producer and advertiser” in the country, commercial power is shaping television production in a way filled with political-manageable creativity. In addition, it also looked into how digital technology reshapes the concept of television.

This article is beneficial to the understanding of Chinese media practices as well as the changes of television in the digital era.

**Id:** 22132

**Title:** Developing a mobile app for the distribution of British short movies in the Chinese market

**Session Type:** Individual submission

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**Abstract:** This paper presents the initial findings from an ongoing project to design a mobile app which will enable short movies by British film makers to be distributed on the Internet in China. The project involves a number of academics in the schools of International Communications, Computer Science and Geography at the University of Nottingham's UK and China campuses working with a Nottingham-based film company to develop the app for commercial use.

While the academics on the project have a good theoretical understanding of the Chinese short movie market, they want to test their hypotheses with an experiential intervention into that market. This type of intervention is particularly needed in a market that, while extremely lucrative (Deloitte 2017), needs to do more to improve the quality of film-making (Makinen 2016). Like the Silicon

Valley platforms which monopolise the means by which short movies can be hosted and distributed, and hence dispense only derisory amounts of money to the creators of the original content (Srniczek 2017; Taplin 2017; Timberg 2015), the powerful BAT (Baidu, Alibaba and Tencent) platforms monopolise the Chinese market too and create the same problems for creators.

One of the most effective ways of making money on the Chinese market is through the use of advertising, a business model which is strongly supported by the Chinese regulatory framework (Fei & Zhou 2016). This does not, though, really benefit the original creators of content. Therefore, the researchers on this project are exploring ways in which China's highly developed micro-payment infrastructure might facilitate reasonable financial rewards for these creators as well the platforms on which their content is hosted.

Currently at proof-of-concept stage, the proposed app represents a means by which the researchers can work with industry partners and the local Ningbo government to create a distribution platform which will enable British short movie makers to licence their films and receive a reasonable return on their creative investment. This paper will report on the progress to date and evaluate whether this type of platform might be usefully developed in short movie markets in other jurisdictions too.

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**Id:** 22158

**Title:** Countering Russian Propaganda: A Study of Social Media Verification Practices in Georgian Media

**Session Type:** Individual submission

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**Abstract:** Increasing consumption of social media as a source of information along with the spread of disinformation has challenged journalists around the world to adopt new ways and practices of online content verification. Georgia, the country of 3.5 million people, is not an exception when it comes to countering the Russian propaganda, coming through diverse channels from its northern neighbor.

Being the most popular social network in Georgia, Facebook has increased the concern among the media activists due to its role in an upswing in nationalism and conservatism as a result of the effectiveness of Russia's misinformation campaign (Lomsadze, September 19, 2017). According to Media Development Fund research (2017), many Georgian online news media legitimize the propaganda and hate speech through re-publishing posts and statuses from Facebook and not providing additional commentaries. The same research shows the increase of propagandistic messages against the USA (25%) compared to the previous year (9%), against the North Atlantic Alliance (18,4%) and the West (14.1%) in general, and negative messages against the EU that have doubled (13,4%), coming from certain online media outlets.

Since there is no policy regarding disinformation and propaganda in the country, it grows fast in online media. Several professional teams, such as Myth Detector by Media Development Fund, Factcheck.ge by Ethics Charter of Georgia, check against the diverse types of disinformation on a

regular basis, including Russian propaganda; but a very few media outlets use resources to verify and debunk the social media content.

While “journalists today have an imperative - and an opportunity - to sift through the mass of content being created and shared to separate true from false, and to help the truth to spread” (Silverman, 2015), adhering to the journalistic norms and ideals, such as impartiality, objectivity, and accuracy (Golding and Elliot, 1979; Shapiro et al., 2013) requires the fruitful verification of social media content (Schifferes and Newman, 2013). How do Georgian media outlets handle the Russian disinformation and misinformation to serve their public and inform them is the purpose of this exploratory research.

Employing the mix of ethnographic methodology and the in-depth interviews with the Georgian leading online newsrooms’ strategies against propaganda, focusing on their verification routines and methods applied to social media content verification, this research will contribute to understanding of the internal dynamics of the media production process within the Georgian online media outlets and explore their views of the journalistic role within the wider propagandistic environment.

**Id:** 22161

**Title:** Print hegemony: the elusiveness of web-first production logics in a Swiss legacy newspaper

**Session Type:** Individual submission

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**Abstract:** Recent studies of news production have largely focused on innovation and fringe journalistic practices. While this has brought helpful insights into tomorrow's newsmaking, those daily practices of dual print-digital journalism that still dominate the industry remain understudied. News workers are faced with the many contradictory logics that such a double production entails, and adjust and negotiate between these in an ongoing attempt to resolve this dilemma.

This submission aims to refocus on more mainstream newsmaking by studying the interrelatedness and power (im)balance between the print and online versions of the Swiss newspaper *Le Temps*, thanks to a combination of a newsroom ethnography, document analysis and interviews. Although the production system underwent a redesign in 2015 in a shift towards a more dynamic web-first publishing logic, many of its attributes continue to impose themselves on the digital output.

This case study identifies and deconstructs production factors, especially those imposed by the respective imperatives of the print and web editions. These are typically inscribed in 'budget meetings', publishing tools as well as symbolic constructs. This research shifts between frames of reference, analyzing how these factors—generally studied in isolation—combine, compete and lock horns.

Empirically, we follow the precarious coming into being of the parallel web and print stories for a random given day. Observing and describing the complex trajectories of news stories, as they move down a virtual production line, an ANT inspired methodology is used to specifically focus on form-related effects of 'production (f)actors': the more or less programmatic actions—often blackboxed—of persons and technologies that successively define and transform content along the way.

This research shows how, in spite of clear prescriptions aimed at favoring the digital edition, numerous factors imputable to the imperatives of the production of a physical newspaper strongly shape the digital edition. In particular, editorial temporalities and relational spatial factors are found to be at the heart of this power struggle.

Many workers in newsrooms sense that the elusiveness of web-first news formats indeed has something to do with the print newspaper. But this research confirms this hunch by pinpointing previously hidden factors, thereby providing at least some answers as to how a dozen or so innocuous sheets of newsprint can prove to be quite so hegemonic.

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**Id:** 22214

**Title:** [Panel] Project development in television production: Challenges, tensions and responses  
[Presentation] Panel Description

**Session Type:** Panel Submission

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**Abstract:** Every television programme passes through various production stages from conception to final text. They might differ in extent and detail, but they are more or less consistent for any production. This panel focuses on the very beginning of this process of creation, when ideas for programmes are conceived, selected and shaped. This development process in film and television production is a crucial yet a relatively undocumented area of media production studies. In an era of plenty, where television content is abundant and competition fierce, the ability to develop interesting ideas, scripts and television formats presents an even more valuable skill that channels, production companies and streaming services can use to differentiate themselves from their competitors. In this context, idea and project development are of great strategic importance for both production staff who want to secure jobs and for the television channels/networks that depend on a steady supply of programme ideas to fill their platforms. But this is not a straightforward process. Rather, it bears creative, economic and political challenges as it is shaped by multiple actors with different objectives and priorities, uneven power relationships, shrinking resources and extensive secrecy.

Our panel explores the socio-cultural and economic factors that determine this particular production phase in order to take us closer to an answer to one of the central questions of media production research: Why do media texts take their particular form? The papers in this panel discuss project development in the television industries across a range of different territories and genres. They provide multiple perspectives on the relationships between television channels and production companies, helping to explain the particularities of the resulting representations.

Paper 1 discusses editorial regimes and resulting creative pressure in the development of factual entertainment programming for Danish television channels, highlighting tensions between novelty and consistency, experimentation and familiarity. Paper 2 investigates the script development of TV drama in Flanders. It focuses on the effects that changes in the television industry, including transnational influences, have on the collaboration between screenwriter, production company and television channel and its implications for TV drama as a genre. Paper 3 focuses on project development for non-scripted entertainment programmes in the context of transnational industry

structures and the format trade. Drawing on a Dutch case study, it explores the tensions between the global and the local in this process. Paper 4 explores the relationship between broadcaster-publishers and independent production companies in factual programme development. Drawing on data from the UK and Germany, it highlights the impact of power, genre and commerce on contemporary programme development.

All papers are based on empirical data gathered through a combination of ethnographic observation, interviews, and document analysis. Jointly they aim to further our understanding of this so far little investigated area of television production. They draw attention to the role of power relationships, commercial priorities and transnational influences in this creative process to explain why certain stories and issues are selected for the public exposure through television platforms - and others are not.

**Id:** 22221

**Title:** Constructing Entrepreneurial Subjectivities in Post-socialist Cultural Industries: The Case of Polish Videogame Industry

**Session Type:** Individual submission

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**Abstract:** In this paper, I will discuss the construction of entrepreneurial subjectivities in the context of Polish videogame industry. Drawing on 44 semi-structured interviews with Polish videogame workers and key industry organisations, this contribution engages with the conference theme by investigating working conditions in Polish videogame industry and workers' perspectives on their often uncertainty project-based employment.

This paper aims to provide empirical and theoretical contribution to critical media industry studies. Firstly, this paper explores working lives of game workers positioned outside main videogame development regions – North America and Asia-Pacific. The focus on Polish game workers enriches academic/our knowledge not only about Eastern European videogame production but also discusses the under-researched subject of post-socialist creative labour (Szczepanik, 2018). Secondly, this contribution engages with a discussion about construction of 'entrepreneurial subjectivities' in the context of post-socialist cultural industries. The idea of 'enterprise' and its relation to new forms of workers' subjectivity has been derived from Foucault's works (2008). Through Foucault's interpretation entrepreneurial subjectivity is inherently a neoliberal subjectivity which is developed as result of historical socio-economic changes that removed previously known institutional and organisational buffers of economic risk. In a broad sense, these changes are associated with the rise of casual work and the shift of responsibility from employer to employee. Previous studies about creative labour present creative workers as ideal entrepreneurial subjects and discuss how workers are embracing an 'entrepreneurial ethos' and apply a variety of strategies to adapt to the uncertain, precarious and often informal environments of work (McRobbie, 2016).

This contribution expands further this discussion by investigating the construction of 'entrepreneurial subjectivities' in the CEE region. Similarly, as in the case of Scharff's (2015) studies, Polish videogame workers' understandings of their work situations was marked by aggressive individualism, emphasis on personal responsibility and repudiation of structural inequalities. However, interviewees also attempted to negotiate various discourses about their work and link them to their local economic and socio-cultural contexts such as socialist past of the country, uneven economic development and prevalence of conservative culture. Therefore, inspired by anthropological studies which focus on analysis of economic behaviour in the Eastern European countries (Makovicky, 2014; Dunn, 2004), I argue for recognising contradictions and complexities within construction of entrepreneurial subjectivities also embedded in a specific economic and socio-cultural context of the post-socialist countries.

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**Id:** 22228

**Title:** [Panel] Project development in television production: Challenges, tensions and responses  
[Presentation] Gatekeeping within the simplicity regime ' The creative pressure in television idea development

**Session Type:** Panel Submission

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**Abstract:** This paper investigates the kinds of creative pressure that can occur when gatekeeping editors at a television channel want to maximise creativity. By drawing on theories about gatekeeping and creativity, and in particular Keith Sawyer's four evaluative regimes (Sawyer 2013), the paper analyses how evaluative regimes are used in TV idea development sessions at the Danish public-service TV channel DR3. The paper contributes by emphasising how creativity in television production can best be described as a complex interplay between a series of social mechanisms where systemic structures and powerful editors play an important role in the evaluation of, which products and ideas are "creative".

The findings from my analysis indicate that the desire of gatekeeping editors to maximise creativity can place significant creative pressure on developers. Creative autonomy is often described as highly desirable, but these findings challenge such notions of autonomy in media industries and suggest that developers might be more comfortable working with familiar genres and find it difficult to follow vague briefs from their editors about so-called experiments. In this sense, greater autonomy can lead to greater expectations and a creative pressure on the developers who are responsible for delivering new and experimental ideas.

Using observations, interviews and briefs from this case study, the paper's analysis also indicates that a simplicity regime is used in their TV idea development with ideas being judged constantly as to whether they are clear and simple enough and that this might be a domain-specific challenge for TV production. In this development process, the developers as a group have a very well developed sense of their superiors' taste, also known as discerned savvy (Draper 2014), which they use to identify whether an idea is likely to get approved by the gatekeeping editors.

Additionally, the findings suggest the presence of a tension and an antithesis between branding (consistency) and creativity (novelty). Because consistency and novelty work against one another, channels must prioritise between these two when developing new programmes and decide to what degree they want to be known for familiar genres used in previous programmes or want to associate the channel brand with new formats and unfamiliar genres.

**Id:** 22231

**Title:** [Panel] Project development in television production: Challenges, tensions and responses  
[Presentation] "Make it more Borgen-y' Shifting TV drama writing in the age of Netflix: the case of VRT in Flanders

**Session Type:** Panel Submission

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**Abstract:** Shifting viewing behavior, cut-backs on the level of public broadcasting, a migration of advertising spend from legacy to online players, and the introduction of over-the-top players like Netflix, Amazon and HBO Go, have clearly affected production and distribution of television drama in Europe.

On the one hand, new platforms and services bring about new opportunities for sales and recoupment of TV drama production. On the other hand, these shifts have increased fragmentation of existing TV drama financing and increased competition between players (Raats and Wauters, 2018; Raats et al. 2016; Doyle, 2016; Lotz, 2018). This is especially the case in smaller television markets, which are traditionally more dependent on public support, have a limited domestic market and have less potential on the international market due to lower budgets and contextual barriers such as language or cultural proximity.

Yet, the popularity of European drama on platforms like Netflix, and the uptake in export of domestic European drama (on services such as Walter Presents), clearly show the cross-border potential of fiction. Productions that have been sold internationally, are often the result of a clear focus on compelling storytelling and high-quality screenwriting. Indeed, the global success of Danish TV drama partly stems from the Danish public service broadcaster's distinct strategy that prioritizes narration/storytelling and privileges screenwriting in the production process (Novrup Redvall, 2013). Strategies like these have been picked up widely, not in the least in Flanders (Dutch-speaking part of Belgium). In Flanders, the volume of television drama productions gradually increased since 2010, and recent years have also seen an uptake in export, with titles as *Hotel Beau Sejour*, *Sense of Tumor*, or *Professor T* being sold internationally.

What makes Flanders somehow different is that TV drama is almost entirely driven by independent producers, and management and decision-making within the public broadcaster VRT, is highly made on the level of channels, rather than a distinct vision on drama as a genre. This creates a specific role for VRT, in which screenwriting collaboration differs on a case to case basis and thus provides additional challenges when developing long-term strategy as a public broadcaster with regard to TV drama production.

This paper contextualizes the increased emphasis on screenwriting and storytelling in Flanders, by focusing on an analysis of the screenwriting process of *Tabula Rasa* (2017, VRT and Caviar), which

gained domestic and international acclaim. The main question we wish to address is, firstly, to what extent shifting production and distribution strategies have affected the screenwriting process of VRT drama, how this has impacted the notion of distinctive TV drama or quality in Flanders, and thirdly, to what extent the powerplay between four different actors (screenwriters, independent producer, co-producing partner, VRT) enables or hampers screenwriting of high-end drama. The paper draws on analysis of different documents in the writing process (treatments, notes, email correspondence), interviews with VRT representatives, the head writer and showrunner of the series, and executive producers. Interviews were conducted from 2016 to December 2018.

**Id:** 22239

**Title:** [Panel] Project development in television production: Challenges, tensions and responses  
[Presentation] Idea development in a transnational field: A Dutch case study

**Session Type:** Panel Submission

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**Abstract:** The development of TV programme ideas is increasingly taking place in a transnational context. Around the world, independent TV production companies are owned by multinational conglomerates and the trade in TV formats facilitates the exchange and integration of ideas, production practices and standards across borders (Chalaby 2016). Whereas industry members themselves celebrate creative synergy and inspiration as the key benefits of transnationalisation, scholars see the rise of a cosmopolitan elite of media workers who share their international orientation, practices, and standards (Kuipers 2011; 2012). Recently, scholarly attention for the actual effects of transnationalisation on TV production organizations, executives, practices and content has grown (Baltruschat 2010; Esser 2016; Havens 2014). This paper focuses on the process of idea development in the transnational field of TV production. How does the development of TV programme ideas actually come about in this field? To what extent is idea development inherently transnational? And how is this transnational orientation concretized in everyday work practices?

Data for this study was collected during 10 weeks of participant observation and interviews at a Dutch independent production company that was founded in 2018 by two Dutch TV executives together with the American production and distribution giant MGM. Processes and practices of developing, pitching and pre-producing non-scripted entertainment shows were observed. The analysis is multimodal, combining insights gained from the interviews with those of the participant observation.

The results show how foreign ownership, the global format trade, and international personal networks in the production industry shape the selection, development and sales of new programme ideas. By analysing one project in further detail, this study shows how the development of entertainment programming is situated in a complex force field in which not only the global market

and international ownership structures, but also personal networks and local production contexts affect the output of production companies. We argue that transnationalisation encompasses more than ownership structures and format adaptations; it is deeply and banally rooted in everyday practices in the TV production industry. However, the celebratory accounts on the benefits of transnationalisation, articulated by managers and executives alike, are countered by a complex forcefield that is both locally and globally situated.

**Id:** 22242

**Title:** [Panel] Project development in television production: Challenges, tensions and responses  
[Presentation] Commissioning and independent production: Power, risk and creativity

**Session Type:** Panel Submission

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**Abstract:** In the context of digitalisation, global economic integration and legislative liberalisation, cultural production has been dramatically transformed, altering the production context and broadcasting environment for television producers. The introduction of new communication technologies and platforms, and the rapid expansion of the global television market place have increased competition, audience fragmentation and consequently changed practices and priorities in television production. This paper explores what the continuing uncertainty and change in the television industries means for the development of new programme content.

It investigates the implications of systemic structures for creative agency in a broadcaster-publisher system, exploring the relationship between commissioning editors at television platforms and independent production companies who compete for a commissioning contract. Asking how and why specific content is selected for representation, the paper highlights the relevance of socio-cultural and economic factors for this process, including the role of genre values, professional identity, and territorial particularities (such as the implications of transnational positioning and language).

The paper draws on ethnographic and interview data from development teams in British and German production companies who specialise in factual and documentary production. The paper demonstrates how (a) the tensions between commercial aspirations and public service/genre values, (b) the uneven power relationships in the commissioning system, and (c) the inequalities of an increasingly concentrated sector where multinational 'super-indies' compete with (and increasingly acquire) small and medium-sized companies all impact on the creative strategies employed by development teams. These include firstly, attempts at greater rationalisation, standardisation and control in the production practice, and secondly, creative compromise in the creation of the text. In the case of factual programme production, this involves risk aversion in the commissioning process, an increase of formatted and serial programming, and an emphasis on the extraordinary and the extreme in factual content or form with links to celebrity culture. All of these tendencies contribute to a generic shift of television documentary and a reinterpretation of cultural values and professional identity of programme makers.

The data shows great similarities between the two studied territories rooted in cultural proximity and similar industry structures, but it also highlights differences based on different cultural attitudes towards genre and commercialism and different standing in the transnational context. These results highlight the methodological and theoretical relevance of genre and national context for media

production research, suggesting the need for a more theoretical and methodological conceptualisation of these factors in media production studies.

**Id:** 22353

**Title:** Objectivity, subjectivity, and the Other in South African documentary production: navigating the "circle of looks" in a multicultural society in transformation.

**Session Type:** Individual submission

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**Abstract:** Documentary filmmakers are increasingly called upon to be aware of the consequences of the power imbalances in the filming context. Ruby (1980:156) points out that filmmakers have an ethical, political, aesthetic, and scientific obligation to be reflexive and self-critical. This is even more so in a society like South Africa, with sharp divisions along racial, ethnic, economic lines and a myriad different perspectives and cultural contexts.

This paper is structured in the form of a wide-ranging conversation between two South African documentary filmmaker-academics. Unpacking several theoretical perspectives in the light of their personal and professional experience, they examine the relationship between vulnerable subjects and the filmmaker, and how the filmmaker shapes the personal histories of subjects in the production process. Power imbalances inherent in the documentary production process, if acknowledged and confronted, can allow marginalised voices to emerge. Trinh rejects the notion that documentary offers the viewer an uncomplicated window into reality (Trinh, 1992:96). This 'cinema of the authentic image' which harnesses the technology of film in the pursuit of naturalism and the illusion that we are watching the real world unfold. The authors argue that the way to avoid this aesthetic is through the inclusion of personal stories and a dialogue with both subject matter and participants, what they call being 'objectively reflexive'. This position of detachment, while being completely responsive and open, enables creativity and engagement with technology, while not losing sight of the human subjects involved. Trinh (1992:104) describes the process as follows: 'Creativity and objectivity seem to run into conflict. ... What I see is life looking at me. I am looking through a circle in a circle of looks'. Filmmakers working within this collective of voices cannot aspire to a completely objective view of the world and the people in it.

When working in multicultural communities like South Africa, Botha (2011:313-314) advocates for a kind of indigenous research (also applicable to filmmaking) which is 'ethically and culturally appropriate' to the study of indigenous people. By acknowledging the interconnectedness of 'physical, mental, emotional, and spiritual aspects of individuals with all living things and with the earth,' these kinds of indigenous knowledges can seek to address issues of colonialism and the postcolonial rejection of the West as the only authorised creator of knowledge about the world and 're-establish the experiences and ways of knowing that have been silenced by dominant western knowledge communities' (Botha, loc.cit.II).

**Id:** 22385

**Title:** Producing "not so important" news in online media

**Session Type:** Individual submission

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**Abstract:** This conference paper examines the production process of ‘not so important’ news in online media, such as the news on European Union (EU) affairs. The paper aims at observing: (a) the extent to which online reporting could generate more prominent, more pluralistic and less ethnocentric coverage; (b) the extent to which the journalistic culture and the newsworthiness of the topics affect the production process in online news media. Numerous studies on European integration have underlined the paradox that whilst European Union policies have a considerable effect on the lives of member states’ citizens, the policy-making process itself does not attract appropriate attention by citizens (Banchoff and Smith 2005; Eriksen and Fossum 2004). A number of studies exploring the role of the media in this phenomenon argues that media rather contribute to the formation of the above paradox (Gleissner and De Vreese 2005; Koopmans 2007, Statham 2008). The main argument is that the domestic media contribute to the public’s inadequate awareness by providing little and partial visibility to EU-related affairs. Given the emergence and establishment of online news media, a number of studies have argued that there is a need to reconsider the role of online journalism and its potential contribution to citizens’ political awareness via more extensive dissemination and pluralistic analysis of political activities (Deuze 2003; Tumber 2014), including EU politics (Michailidou, Trenz and De Wilde 2014). Although many academics in journalism studies argue that developments in political journalism need to be studied in relation to larger social, financial, technological and political factors (Albæk et al. 2014; Benson 2014; Kuhn and Neveu 2002), most of the existing studies on EU coverage are limited to a content analysis approach. The originality of this paper is that it explores how and to what extent online media report about EU events, as well as what factors influence this coverage. The above issue is scrutinised in the Cypriot context: a context where the economic crisis has negatively affected both the working conditions in newsroom and the public opinion on EU. The research draws on a multi-method research design that approaches the journalistic coverage of politics in online media at the level of both the process of production and the message. The analysis is based on an interview survey with news producers of six online media that differ regarding their journalistic culture and on a corpus of 252 news reports on European Union politics delivered by these media. The findings suggest that online technology leads the media to decrease their investment in both personnel and in time for the coverage of “not so important” topics. Fewer personnel and time for news production lead to the reduction of authentic coverage, which is easily replaced by reports from news agencies and institutional press releases – that is reinforcing churnalism. However, media with different journalistic cultures exploit in their own way the potential of online medium: for maintaining and reinforcing their existing profile with fewer personnel and less time spent.

**Id:** 22787

**Title:** Analyzing Podium Podcast, Prisa Radio's digital sound content platform for Spanish-speaking countries

**Session Type:** Individual submission

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**Abstract:** At the end of September 2018, two years after its birth (June 7, 2016), Podium Podcast had a catalogue of 66 sound products distributed in 447 episodes with more than 1,000 listening hours of podcasts in Spanish. A repertoire that grows daily. Undoubtedly, the aim of Prisa Radio to create a platform which enhances the production and distribution of podcasts in Spanish (Moreno, 2017) has been more than achieved. In line with other initiatives such as Radiophotopathy and Panoply (Bonini, 2017), this enterprise open up new market expectations for the Spanish radio industry with an economic model still sustainable in advertising investment and the on air broadcasting (Martí, et al., 2015).

Podium Podcast adapts to the new dynamics of consumption (Moreno, 2017, Amoedo & Martínez-Costa, 2016). On the one hand, it breaks the traditional structure of radio communication (Ortiz Sobrino, 2017; Gonzalez & Salgado, 2011). On the other, it promotes a sense of commitment between the content and its potential audience (Jenkins et al., 2015).

This paper analyzes this new platform as a whole and determine its differentiating characteristics in terms of production and distribution of sound content on the net. This study is part of the research “The podcast in the digital sound environment: podcast modelling proposal”, carried out by the Catalan Radio Observatory (GRISS-UAB), which analyze the new model of production and distribution of radio broadcasters in the digital context where the podcast becomes the central axis of the audio business model. For this research, we elaborated an own proposal of modelling the different types of podcast in current digital sound ecosystem. This is an integral classification model

which explores features related with content, production, advertising, distribution, consumption and social networks. The methodological approach designed provided quantitative and qualitative data, obtained from content analysis and in-depth interviews with those responsible for this innovative project. The content analysis was structured around variables (32) that delve into the variety of content that make up its catalogue, formal and narrative features of the products, production and distribution strategies of its content and the use of social networks such as Facebook, Twitter and YouTube. The sample analyzed the products offered on the platform at September 2018. The interviews allowed to obtain information in relation to the conception, philosophy, objectives and the market positioning of this project.

The results show that Podium Podcast offer is focused on informative, entertainment (mainly serial fiction) and hybrid (infotainment) content. There are both original products and the presence of current programs or the sound archive files of Cadena SER (talk radio station of PRISA Radio). New forms of financing are included such as branded content or syndications with existing podcasts. A notable problem was observed in the tagging of its products, derived from divergent strategies according to the way of distribution. The analysis revealed that Podiumpodcast.com acquires a transmedia dimension in the use of social networks, especially on YouTube, where its products present an audiovisual narration and also offer additional content aimed at satisfying other consumer needs.

**Id:** 22831

**Title:** Journalism for mobile devices in social media (JD2MS), the adoption of new narratives in search of new experiences

**Session Type:** Individual submission

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**Abstract:** Brazil has 120.7 million internet users and 42.1 million households connected to the network. The smartphone is the device used by 96% of users to access internet, of which 77% use social media and 55% access news content. Mobile journalism explores the potential of digital technology and it engages the reader/user in multimedia immersion practices. In these possibilities of communication offered by Instagram Stories there is a process of innovation by traditional vehicles that migrated part of their production of content to the social media. Mobile journalism is a practice that creates new semantics in the way of bringing information to the user through an innovative platform. In addition, doing journalism on mobile devices in social media (JD2MS) involves creating new experiences by bringing information. It also reflects on how to format the narrative and what kind of experience end-users will experience. This is because JD2MS is not just about new support, but about new narratives, new solutions for news publishing aimed at better ways of serving the public, exploring the full potential of technology. We analyze the narratives practiced in JD2MS as a new format, based on the functionalities of the digital technology of the platform. Instagram is the network with greater engagement and preferred by 47.1% of users among social media. The profiles followed for this paper are: @jornaloglobo (O Globo), @folhadespaulo (Folha de S.Paulo) and @estadao (Estadão). Initial observations of these profiles point that the practice of JD2MS is incipient and not yet consolidated, since there is a discrepancy in the way of performing both by the same vehicle at different times and among the newspaper companies. It also shows that new narratives implanted especially in Instagram Stories, used in a differentiated way by each vehicle. Inspiration in traditional formats is noticeable. By similarity, this can lead the user to feel more comfortable to follow journalism on a platform that had previously served for entertainment. The use of the Instagram's own resources (gifs, mentions, hashtags) also acts on the familiarity of the reader. By using social media to make journalism, communication vehicles enjoy the potential of reaching the platform, as well as the existing public and the gratuitous creation and use of profiles.

**Id:** 22849

**Title:** Crowd asset, online digital platforms and the pressure on media makers

**Session Type:** Individual submission

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**Abstract:** The development of online platforms guided by algorithms and supported by new business models converted in the primary way through which people gather resources or promote their activities, either online and offline. Authors, such Jenkins (2006) and Patel (2017), argue that the increased popularity of social media platforms in recent years has opened up cultural production to almost everyone who can access it, resulting in a proliferation of amateur cultural production and collaborative co-creative production.

The development of online platforms guided by algorithms and supported by new business models converted in the primary way through which people gather resources or promote their activities, either online and offline. Authors, such Jenkins (2006) and Patel (2017), argue that the increased popularity of social media platforms in recent years has opened up cultural production to almost everyone who can access it, resulting in a proliferation of amateur cultural production and collaborative co-creative production.

Online crowdfunding is conceptualized as a collaborative system to raise funds for specific projects, and crowdsponsoring is the sum of donation and reward-based models without financial reward for backers who voluntarily adhere. Its application to arts is growing internationally (Bannerman, 2013), with some effectiveness evidences about its potential as a tool for social engagement and value co-creation. Scholars argue that one strength of sharing economy is the so called “crowd asset, linked to non-monetary benefits of crowdfunding as crowd wisdom and feedback, considering the crowd as a source of information” (Marom, Swart, Grell 2015 : 2). Therefore we question what are the crowd asset resources and by who and how are they capitalized. In this paper we intend to investigate the characteristics and effects of online platforms and algorithms application to creative industries and artistic projects’ production and communication within crowdfunding ecosystem.

We aim to describe and analyze how online platforms and algorithms materialize their technicality and social constructions, as well as which affordances are provided to their users. We pretend to integrate this analytical perspective with the more in depth (personal and professional) experiences of 2.0 media makers, creative industries workers life-histories to understand the

challenges and market pressures that they are facing and which are the future priorities about their career development and skills required.

To achieve our objectives we select as case-study the main Portuguese crowdsponsoring platform, drawing on quantitative and qualitative data, to cross social media analysis, content and statistical analysis with in-depth interviews with platform's managers and users.

Recent implementation of different models to share creative and economic resource share, online and offline, are considered for further research development and comparison.

**Id:** 22863

**Title:** Business journalism and public relations in Zimbabwe

**Session Type:** Individual submission

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**Abstract:** This article explores the relationship between business journalists and public relations officials in Zimbabwe. It explores the nature of interaction between business journalists and public relations officials seeking to promote good corporate image, and how that influences what is available in the news concerning corporates. While similar studies have been carried out, these have for the most part been situated in advanced capitalist economies such as Europe and the USA. This study makes a departure from such and focuses on an economy that was described by Zimbabwe's former Reserve Bank governor as a casino economy. It is an economy that has sometimes seemed to be on autopilot due to alleged lack of leadership from authorities. The media environment in the country is characterised by polarisation between public but state-controlled media and privately-owned media. The study therefore also explores the relationship between journalists and public relations official in the context of this polarised media environment. Situated in the sociology of news production, the study explores to what extent the media in Zimbabwe act as arenas for corporates to present packaged ideas of themselves while at the same time constructing certain versions about corporates to the public. Using semi-structured interviews with selected journalists from the state-controlled and privately-owned media, and public relations officials from Zimbabwe's corporate sector, the study establishes that journalists and public relations officials have a mutually respectful and beneficial relationship. The difficult economic conditions have given public relations officials leverage over journalists, but there is often resistance from journalists to do 'public relations' work for corporates.

Key words: Zimbabwe, Business journalists, Public relations officials, media, economy

**Id:** 22901

**Title:** When Media Production is Multiplied by Policies: A Case Study on the South China Film and TV Center

**Session Type:** Individual submission

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**Abstract:** This paper observes the establishment (2016) of the South China Film and TV Center as a media base in Guangdong, a key locale on the south route of the “One Belt One Road” initiative (aka The Belt-and-Road initiative) and the recent practices in the South China Film and TV Center. The Center was established when the Chinese government implemented a series of policies at State level, which reflects China’s strategic practices respectively in the media industry, the cultural and tourism industries, and the regional development. Therefore, the paper begins with an investigation on: (1) the legislative practices at State level: the media-convergence policy and the film industry promotion law; (2) the institutional restructuring of the Chinese government: the merger of the China National Tourism Administration and the Ministry of Culture; (3) China’s regional development strategies: from the Guangdong-Hong Kong-Macao Bay Area domestically to the overseas Belt-and-Road region in the neighborhood of South China. Based on the policy studies related to the media production in South China, a field study of the industrial practices of film and TV companies in the South China Film and TV Center, their productions and the domestic and overseas markets particularly the Southeast Asian market is also conducted to probe into the local practices in terms of (1) the local and regional policy-making to stimulate and promote media productions and distributions inside and outside South China; (2) actions the local governments in Guangdong province has taken to develop their media industries by merging with the tourism industry; (3) comparative studies of Guangdong as a media production area in South China and other areas, e.g.: Beijing in North China, Shanghai and Zhejiang in East China, and Huoerguosi as a unique media financial center to explore the interactions between strategies and the media industry and reactions of the market, with the aim to examine China’s readiness to establish the proposed cultural-maritime Silk Road by adopting transnational film and TV production as a State-level strategic practice.

**Id:** 23014

**Title:** Big Data and The New Norm of Production Analysis in Chinese Screen Industry

**Session Type:** Individual submission

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**Abstract:** Nowadays, the idea of datafication has been highly mentioned and broadly used for scientific and commercial purposes. It transforms the known world into another distinct spectacle through entangled informational 'quantum'. As the big data laboratorial-commercial cooperation models regarding physics studies succeeded, the idea of data-driven technologies starts to infuse into various knowledge-scope. It is increasingly adopted in socio-humanistic disciplines, particularly media studies. Datafication is shaping current Chinese media sphere and screen industry; meanwhile, develops a new norm in evaluating commercial screen products such as films and TV shows, analogue to customer research, during pre-production and publicity. Along with the expansion of use of big data technologies, the intricate questions are forthwith raised: how the application of big data performs in screen industry where farraginous data carried by multi-medium or omni-media; whether it might replace or partially replace man work in the industry, referring to McLuhan (1964) and Baudrillard (1994). The dispute comes to further normalcy when it is intermingled with the big data technologies at production stage. Sometimes, it might doubt that big data could undermine the creativity of Chinese screen industry and the aesthetics (Kant: 1790) of Chinese creative workers, if the mechanisation of creativity cannot be processed in appropriate methods (Amarel: 1966).

It is controversial that simple datafication might not reveal the authentic information, as this research notes: data-driven technologies and algorithmic systems are far from straightforward, due to the complexity of textual analysis of media contexts. Socio-cultural data are rather easily discriminated in opaque ways through subjective bias written into the programmes, which can be intentional or unintentional. At another end of audience reception studies, data are analysed by neuroscience and physiology researchers in taxon order, namely neurocimatics (Hasson et al., 2008). It is believed that these data can explicitly show the internal reactions of audience other than those collected by computational programmes online. Hence, the advance of data methodology needs to be concerned while processing data analysis of current social and humanistic studies.

Unlike using big data technology in the areas of natural science, many Chinese pan-entertainment big data enterprises currently still put efforts on the 'conservative' digital data mining and opinion data analysis via a single type of convergent mediums, while several companies are also able to prolong the scope of the research subjects to behavioural data analysis of audience receptions under their own enterprise properties. In this research, the discussions are taken in political-economics and cultural approaches. In order to exemplify, the fieldwork conducts several interviews of two big data entertainment companies who are both specialised in screen production.

Keywords: big data, Chinese screen industry, audience studies, textual analysis, mechanisation of creativity at production stage

**Id:** 23144

**Title:** National cross-innovation systems vs platformization: Very small and very large media enterprises co-innovating with tourism, education and health care

**Session Type:** Individual submission

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**Abstract:** The paper reports on the results of a large scale research project that investigated the co-innovation processes between audiovisual media (film, TV, videogames, VR, AR, etc.) industries and three other sectors – education, tourism, health care. The empirical research took two years to carry out, involved 7 Nordic and Baltic countries (Estonia, Latvia, Lithuania, Finland, Sweden, Denmark, (Northern) Germany) and consisted of 144 interviews with industry professionals and policy makers, as well as of ethnographic research on start-up companies operating between industries and documentary research.

In conceptual terms the study combined economic studies of innovation systems with studies of mediatization, media convergence and trans- and cross-media studies and with other approaches within media and culture studies. As part of such interdisciplinary work and theory development we elaborated on a new concept, cross-innovation, referring to co-innovation and convergence processes taking place between different sectors of digital service economies. The proposition is that digitisation and mediatization processes are conditioning new inter-sector dialogues and the emergence of new cross-innovation systems at the borderlines of formerly distinct industries. The study put a special emphasis on the opportunities and challenges for small countries and their media industries as they build locally relevant cross-innovation systems in the era of media globalisation and platformization of services.

The findings tell a series of complex stories. Among others: how global platformization (in terms of Jose van Dijck) of tourism undermines the emergence of related cross-innovation systems in small countries; how fragmentation of local education and health care markets does not enable the scalability of innovations, but protects local innovation systems for being overtaken by global platform giants; how incumbent private media industries prefer not to directly co-innovate with the public sector, especially in the area of education, and therefore a new sub-sector – EdTech sector – has been emerging as a transitory system, facilitating cooperation between media, tech and education sectors; how strong policy support for developing a “VR health” cluster produces a dynamic set of start-companies experimenting with new opportunities, but are challenged by health information systems being highly fragmented and therefore limiting opportunities for scalable growth; how start-up companies innovating in these areas get demotivated by the risk of global platforms entering the same fields.

In this paper we will present the main findings of the project – the main motives as well as challenges for media industries in small countries when cross-innovating with other sectors in the era of platformisation and mediatisation.

**Id:** 23150

**Title:** Time norms and temporal frames in media work

**Session Type:** Individual submission

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**Abstract:** Regardless of the studies referring to acceleration of time in journalistic work or crunch culture in game development, the empirical research on the role of time norms in media work is scarce. In our research, the main question is: What kind of time norms and temporal practices dominate in journalistic work and game development?

We perceive time norms as shared patterns of expected temporal activity, which affect media employees' relation to time management, deadlines and prioritization of tasks (cf. Aeon & Aguinis 2017). We focus on perceptions and practices that make visible, question or reinforce time norms and temporal frames in media work.

Our data was collected in two Finnish media organizations, a small game studio and an editorial office of a local newspaper, from December 2017 to June 2018. Our principal method was a photo-interview in which participants took photos in work situations in which they somehow "felt" or took notice of time or temporality. After that, we conducted interviews in which the participants recounted how temporality or time management related to their photos. Discussing the photographs facilitated a more free-flowing informal dialogue between the participant and the researcher than would arise from talk-alone interviews. Moreover, the photographs made the ways participants structure time more concrete and contextualized.

In both organizations, the "core work" is associated with the tasks that forward directly the final media product. However, work processes require also other activities and practices that are not reflected when thinking one's working hours and time management. The main difference between the organizations' temporality is the work rhythm, which is faster and more hectic in the editorial office compared to the game studio, in which people move almost daily between projects but deadlines are not usually pressing. In the photo-interviews, game developers produce themselves as technical experts and problem solvers (see Whitson 2018) who reflect time mainly in the situations when they negotiate with the technology or anticipate the duration of stages of the work. Journalists perceive themselves as professionals who meet continuously the challenge to produce content on schedule and fulfill both organizational and professional expectations (see Reich & Godler 2014; Zelizer 2018). Their work involves competing temporal frames that they negotiate and reconcile in a routine manner. These parallel temporal frames are linked to professionalism, efficiency and common goals of the newsroom. Altogether, our study indicates that in the studies of media work it is important to explore organization-specific time norms and temporal frames because they affect media employees' capacity to produce high-quality content and compose a supportive work community.

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**Id:** 23247

**Title:** Role of Community Radio to increase Agricultural production

**Session Type:** Individual submission

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**Abstract:** Nepal is an agricultural country with 76% of the population involved in farming and 28% of the land is used for agriculture. However, owing to the lack of agricultural awareness, a large number of youth are fleeing from the agriculture profession to trade or other employment. Dhading, a neighboring district of the Kathmandu valley, has been popular for the vegetable production for decades, and it has been exporting 25% of the Kathmandu valley's total vegetable consumption. There are seven community radios in the district that promote agricultural issues through various radio programs to foster awareness and motivation to farming with modern technology. Additionally, other commercial local radio stations also produce at least two hours of radio program everyday related to farmers and farming in the district.

In this research paper, I would like to argue that community radios in Dhading are an effective medium to promote agricultural awareness and motivate the young generation in agro-farming with modern approaches. The research will specifically focus on whether the radio programs on farmers and farming have helped in making farmers aware of new farming skills and motivating local youths to farming.

This study will employ qualitative case study approach with three distinct data collections methods: five focus group discussion (FGD) with seven to nine persons on each group, 10-15 key informant interviews (KII) of 45 minutes to one hour in length, and three to five field observations to compare and evaluate the claims by participants of FGDs and KII. According to Yin (2009), three distinct data collection methods will increase the accuracy and reliability of the research data. All the focus group participants will be local farmers, and they will be asked questions related to their awareness about the new technology skills and farming approaches. After the FGDs, the researcher will visit the fields to verify the claims by FGD participants and the actual farming situation in the field. After analyzing the data of FGDs and field observation, key issues will be identified and based on that the potential KII participants will be selected. KII will be a mixed group comprising radio program producers, community leaders in villages, and government officials in the district responsible for agriculture development.

The following questions will guide the FGDs and the KII: Are the farmers aware of local radio programs about agriculture farming? Are the programs helpful in learning new information and skills to support their farming? Is there any noticeable difference in farming productions before and after radio programs? Are the second generation of farmers have demonstrable interests in farming? Is there any relation between their interests and radio programs? How sort of radio programs can be more effective in promoting farming awareness?

The findings of the study will be analyzed by using grounded theory approach (Strauss and Corbin, 1990), in which open coding, axial coding, and selective coding process will help systematically analyzing the data of the three methods. The outcome of the study will be helpful in assessing the effectiveness of radio programs in facilitating farmers' concerns.