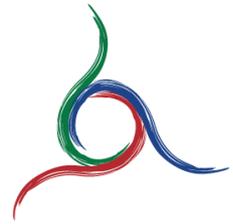


# IAMCR 2018



## **Media Production Analysis Working Group**

Abstracts of papers accepted for presentation at the annual conference of the  
**International Association for Media and Communication Research<sup>1</sup>**

### **IAMCR**

**Eugene, Oregon, USA  
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<sup>1</sup> These are the abstracts of the papers accepted by IAMCR section or working group named above for presentation at the 2018 annual conference. This publication will be updated prior to the conference to include the papers that will actually be presented at the conference.

**Id:** 17359

**Title:** 'A Queer Advantage' Television Production and Queer Media Work

**Session Type:** Individual submission

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**Abstract:** Within queer media studies, the analysis of screen texts, as well as approaches to understanding screen audiences and research have dominated most of the field. However, sexuality has not been such a central concern within the sub-discipline of media production studies. Key texts in the field have failed to address sexuality as a dimension of media, identity or inequality. For instance, Hesmondalgh and Baker acknowledge that sexuality 'has an important role to play in sex inequality in the workplace' (2015:24) but in their analysis of media work in *Creative Labour* (2011), they refer to sexuality only in a minor way and in the context of subject matter content. Similarly, Banks (2007), Deuze (2009, 2011), and Florida (2002), while acknowledging gender disparities, make no mention of sexuality as a further dimension of inequalities in the industry.

Exceptions to the omission of sexuality as a focus of analysis in cultural production studies include Caldwell (2008), Moore (2009) and Mayer (2011). In particular, Mayer's examination of sexuality is limited to casting but it raises further questions around the extent to which cultural scripts of sexuality imply a queer 'advantage' in certain sections of production, but also whether that 'advantage' correlates with practices of undervaluing sexualized labour. In raising this question, the focus of production studies research needs to be, not just on what queer media workers do in production, but also on the way that institutions and organisations have structured sexuality to the industry's own ends and the impacts of those industry demands on queer ways of working in screen production.

To that end, the key focus of this paper is on the ways in which queer identities are incorporated into production practices and how those incorporations can advantage or disadvantage queer workers in screen production industries. In so doing, this paper will present the findings of a qualitative based research project within Ireland. Through 20 semi-structured interviews with LGBTQ media workers within Ireland's media industry, this paper will question whether there is a queer advantage to working in media production and will highlight the working conditions for queer media workers in Ireland. This paper is significant as it will be one of the first to offer sensitive, qualitative insight into LGBTQ media workers' experiences and will also account for the broader LGBT community, rather than just gay men.

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**Id:** 17493

**Title:** Periodismo e institucionalidad de la prensa escrita universitaria en Colombia

**Session Type:** Individual submission

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**Abstract:** Las universidades funcionan bajo una lógica de fijación respecto al poder, donde el conocimiento, también catalogado como discurso, se convierte en poder y autoridad. Es así como la institución legítima, produce, reproduce y difunde ese conocimiento (discurso) como verdadero. “Los diversos fines a los que puede servir un sistema educativo están desigualmente alejados de los fines que los diferentes grupos asignan, explícitamente o no, a la educación y, por eso, desigualmente conformes a sus intereses” (Bourdieu y Passeron, 2003, p.98), situación que se relaciona proporcionalmente con la construcción de la autoridad en la institución y con sus estructuras de poder y de dominio del conocimiento para ejercer ciertas influencias sobre las diversas esferas de la vida humana.

Por otra parte, el periodismo, para lograr una presencia permanente en la vida cotidiana, desarrolla acciones que caracterizan su producción mediática. En primer lugar, hace uso de la actualidad (los últimos hechos noticiosos que ocurran en la sociedad). Recurre así mismo a la periodicidad de la información (de acuerdo con periodos cortos y regulares). La repetición que acompaña normalmente a la periodicidad refuerza el mensaje subsanando las debilidades propias del medio. Y como última característica se tiene la difusión que hace referencia a la circulación o distribución de los mensajes, y consiste en la proyección que el medio tenga en la sociedad.

Es por lo anterior que el objetivo principal de la investigación es Analizar cómo influye el ámbito institucional en las agendas periodísticas y las rutinas de producción de los medios escritos universitarios en Colombia, además de Historizar los medios escritos universitarios del país; Describir y analizar la línea editorial, las estrategias de contenido y los procesos de producción de los periódicos universitarios escogidos y definir lo que consideran noticia o temas publicables y lo que se permite o no publicar.

Desde sus orígenes la universidad se ha visto como el dominio del conocimiento para ejercer influencia sobre la vida humana, sobre todo religiosa y ortodoxa, pues desde la colonia en España (país de donde deviene el origen de las universidades colombianas) el poder del clero era evidente, sin embargo, hoy en día, existen dos condiciones que hacen que a pesar del tiempo, se siga manteniendo: "estatus otorgado a la universidad como centro del saber y la otra referida a la forma organizativa que toma la universidad desde sus orígenes" (Murcia y Gamboa, 2014). Otra condición podría ser la universidad como institución social y autonomía en su proceder, pero ¿qué tanto se pueden cumplir dichas condiciones?

“Medios de comunicación, escuelas o iglesias son parte de una compleja estructura ideológica que contribuye desde una relativa autonomía a la consolidación -o a la destrucción- de un sistema de poder, o, para decirlo en términos gramscianos, de un sistema hegemónico” (Espeche, 2011, p.40), y desde el periodismo universitario y sus instituciones, se conforma la estructura a la que se refiere Espeche por lo que necesariamente la hegemonía influye a la hora de permitir que el ciudadano tenga acceso a la pluralidad informativa.

**Id:** 17513

**Title:** Transmedia Analysis of Grozny: Nine Cities

**Session Type:** Individual submission

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**Abstract:** Grozny: Nine Cities is a transmedia experience created by Russian documentary photographer/journalist Olga Kravets, documentary photographer/filmmaker Maria Morina, and photojournalist Oksana Yushko. The long-term (2009-2014) collaborative project depicts the hidden layers of Grozny, the capital of Chechnya, a city coping with the aftermath of two wars. This nonfictional cultural project intends to raise awareness of the post-war suffering the population faces and start the necessary dialogue between Chechens and Russians, fighting against their mutual prejudices and unifying both communities. Grozny: Nine Cities is inspired by the American author Thornton Wilder's novel *Theophilus North* (1973). In the book, the protagonist divides Newport, Rhode Island, into nine distinct but intersecting "cities." Every city has nine layers of existence, nine cities hidden in one. Therefore, the project deconstructs Grozny in a clear intermedial reference to *Theophilus North*. The nine cities function as installments of the story that help organize and expand the content. The paper discusses the premises of interactive documentary (Gaudenzi, 2013; Kerrigan and Velikovskiy, 2015; Uricchio et al., 2015), slow journalism (Gambarato, 2016; Greenberg, 2012; Le Masurier, 2015), and transmediality (Gambarato, 2012, 2013; Jenkins, 2006) as the theoretical background in which the transmedia analysis of the project is founded. The methodological approach to analyzing the project is the original transmedia project design analytical model by Gambarato (2013) that outlines the features of the design process behind transmedia experiences. The research methods also involve a semi-structured interview with Olga Kravets, one of the project's authors, which is a valuable contribution to the discussion. Grozny: Nine Cities explores online as well as offline extensions in order to embrace the diverse facets of its complex storyworld in the midst of convergence cultures.

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**Id:** 17646

**Title:** Ecosong: The Environmental Conundrums of Media Production

**Session Type:** Individual submission

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**Abstract:** Ecosong developed out of a desire to help community partners reach new audiences (Ecosong.net). Specifically, we create music videos for environmental organizations and feature musicians living in our partners' service areas and watersheds. Led by faculty at the University of Minnesota, the project has helped mobilize communities, reach new audiences, and gain festival recognition. Yet, it has also forced us to grapple with the contradictions of environmentalist media production, some of the same conundrums expressed by musicians that I have interviewed and observed during my fieldwork (2016).

Musicians face several environmental challenges. For example, most professional musicians rely on energy intensive touring to earn a living. Not only does that present a problem for environmentalist musicians, it can communicate a contradictory message to their audiences, as evidenced by criticisms of U2. However, a few musicians, such as Dana Lyons and Jack Johnson, have come up with innovative ways to minimize the impact of touring while maximizing their tours' environmental messaging and benefits.

Media production is no less resource intensive. For example, at Ecosong we cycle through camera and audio deck batteries quickly and use the services of giant, unsustainable server farms. In helping partner organizations with their local media campaigns, we placed the discussion of sustainable production to the side as we focus our creativity on producing quality media.

Nevertheless, we have developed a few methods worthy of further assessment and analysis. For example, by combining local production, social media, and film festival distribution we have greatly lessened the need for travel. In that regard, we are realizing the elusive "digital dividend."

Now Ecosong's relative success has led to new conundrums. We have become part of a larger, global project taking the "field to media" method to Haiti, Tanzania, India, China, and the Salish Sea (WA and BC). Along with colleagues at Indiana University and University of Illinois we received generous grant support from the "Humanities in a Changing Climate" program to undertake that global effort. Now the project will require far more travel than Ecosong's local engagements. The interdisciplinary team is going to make sustainability central to our production work, experimentation, and publication, looking for new ways to minimize environmental impacts and maximize eco-social benefits.

Unfortunately, there is no existing algorithm for completing a cost-benefit assessment of research, performance, or production. Even long after a project is completed it is difficult to determine the

extent to which environmental goals have been accomplished. However, that statement is equally true for the work of climate scientists and others whose research involves extensive travel, resources, and privilege. Nevertheless, thinking about our work in terms of ecological systems and relationships could help us to improve media production as a material act and form of communication. Examples from the Ecosong project will be used for context, as objects of analysis, and illustration.

**Id:** 17736

**Title:** Monkey Business: Fields of Cultural Production in the Creation of Wildlife Media

**Session Type:** Individual submission

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**Abstract:** Pierre Bourdieu (1998), in his critique of television, wrote that “we are getting closer and closer to the point where the social world is primarily described—and in a sense prescribed—by television” (p. 22). Television’s description/prescription does not end at the social world; the natural world receives a similar treatment, evidenced in the commercially lucrative, publicly popular, yet chronically understudied genre of wildlife media. In a time when much, if not most, of the public receives its information concerning wildlife through a growing number of media avenues and programming outlets, many actual wildlife species are quickly spiraling toward extinction due to human activity. This juxtaposition—or disconnect—creates the need to study not only the content of this media at the meso-level, but to also investigate the producers who shape the raw footage of wildlife into character and plot-driven narratives for consumers of an increasingly commercial industry.

While there exist a few pieces on the history, texts, and cultural implications of wildlife media (Mitman [1999]; Bouse [2000]; Chris [2002]; and others), this paper analyzes the methods and motives of the production of these texts through interviews with their producers. Implementing Bourdieu’s (1993, 1996) work on fields of cultural production, this paper explores the concepts of capital, field, and habitus in relation to the choices made by producers in concern to the heteronomous or autonomous positioning of the content of their work, beginning in pre-production and ending with the final media product. This paper employs one-on-one interviews in a production studies context (as codified and implemented by Caldwell [2009]; Ortnor [2013]; and others). The sample for this case study includes six subjects, each of them wildlife producers of content for outlets including Nat Geo WILD, the Discovery Channel, Animal Planet, the BBC Natural History Unit, among others.

This study aims to illuminate how a variety of factors—including economic, creative, social, and technology—affect the images of wildlife that are widely distributed to the mass audience. Beyond a study of the fields of cultural production privileged in this media, this paper also explores the opinions of the sample toward their obligation (or lack of) for presenting conservation-focused narratives in their work. While the results are nuanced, evidence suggests that the capital that funds specific projects, the experience and position of the producer in the field, as well as the sub-field of wildlife media in which a specific producer works, tends to influence the locus of the messaging.

**Id:** 17817

**Title:** Interactive / Transmedia Documentary: Convergence Culture Meets Actuality Storytelling

**Session Type:** Individual submission

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**Abstract:** Since the very first YouTube video was uploaded on 23 April 2005, over 300 hours of video are now being uploaded every minute while the total number of people using YouTube is over 1.3 billion—that’s roughly one-third of all internet users!—and these people are watching about a billion hours of video daily (YouTube, 2017). In the current “mediascape” (Appaduria, 1990), with the rising number of multimodal devices and the exponential growth in messages conveyed through multiple channels, the public’s relationship with mainstream media (top-down) and “participatory culture” (bottom-up) has undermined the Culture Industry (Horkheimer & Adorno, 1969, Adorno, 1975, Andrae, 1979) and disrupted the notions of authority and authorship (Burnett, 2011). The consequence of this “media convergence” is the lowering of the cost of entry and the expansion of who has access to the means of cultural production and circulation which is at the heart of “participatory culture” (Jenkins, et al., 2016). As a result, a burgeoning multitude of producer/users—or, “producers”—are now active on social media sites, engaging with new topics and pushing the boundaries of storytelling and distribution. This has, in turn, allowed for the development of spontaneous practices of engagement through collaborative creation and the collective consumption of narrative worlds as people easily cross the boundaries of single-line stories (Murray, 1997). With the “convergence” of media and information technologies, the emergence of the “producer,” and the concomitant liberation of the means and mode of production and the multi-channel circulation—or “networked spread” (Jenkins, Ford, & Green, 2013)—of mediated storytelling, “producers” can distribute and engage with (and within) the multiple media incarnations of narrative—i.e., storyworlds—across multiple media platforms (Ryan & Thon, 2014).

This paper is an exploration of the technical and social forces wrought by the advent of immersive, participatory, user-driven, multi-platform interactive documentary melding with the rise of “convergence culture” (Jenkins, 2006). What emerges is a new mediated literacy, one that is building a new syntax and vocabulary for telling compelling stories and evolving a new communication ecology. Complicating the ethics of this new form of storyworld building is the assignment of different roles for the traditional “author,” “subject,” and “audience” of the story. Each of these participants is immersed in the narrative discourse and actively engaged in co-constructing the actuality through the very act of storytelling itself.

\*\*\*Citations available upon request (they won't fit within the abstract word limit!)\*\*

**Id:** 17911

**Title:** Production of Quality TV Drama Series in Germany

**Session Type:** Individual submission

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**Abstract:** Since television has become a mass medium serial drama production was important to build audiences and bind them more tightly to TV channels. Historically this was important in the beginning of television in the 1950s and 1960s of the 20th century, in the 1980s when the deregulation of the television market in Western Europe started the competition of public service and commercial television, in the late 1990s and the first decade of the 21st century to strengthen the market position of cable networks and subscription channels in the USA, and finally in the second decade of 21st century when platforms such as Amazon Prime and Netflix entered the market of audio-visual content.

Television drama series have changed aesthetically and economically on the one hand, and on the other hand they are used by audiences in different ways than in the late 20th century. Since Netflix has put a full season of “House of Cards” online at the same time, the distribution of TV drama series has changed massively (Mikos 2016). In Germany the Danish-German series “The Team” was available online before it was aired on the free TV channel ZDF in 2015. In collaboration with Twitter they collected followers, and after reaching 25,000 hashtags the final episode of the season was released online. German broadcasters didn’t produce for an international market. But competitors in Europe (e.g. in Denmark, Sweden, Norway and Belgium) and of platforms (e.g. Amazon Prime, Netflix) force broadcasters and productions companies to develop new production structures and produce so called quality content.

The paper will discuss the development of new German TV drama series that can be labelled as quality TV in the context of theories of production culture (Banks et.al. 2016; Bondebjerg et.al. 2017; Caldwell 2008; Redvall 2013). In a study of the TV drama series production culture in Germany in 2017 we conducted 20 qualitative interviews with authors, producers and broadcasters of twelve different series that were produced since 2015. The results show how the production culture in Germany is changing and what the label quality TV means to professionals.

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**Id:** 17939

**Title:** Japan's Image in China's Rapidly Evolving Media Environment: The Role of Commercial Newspapers.

**Session Type:** Individual submission

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**Abstract:** The role of the media, in particular, the print media in China has never been an exciting topic insofar as Western scholars and literature is concerned. The common in most studies is that the media is the propaganda arm of the Chinese Communist Party, always beholden to the political tasks of carrying the Party's messages. Previous studies, for example from James Reilly and Daniela Stockmann, focus on analyzing commercialized newspapers' negative news tone of the coverage of Japan and conclude that the controlled news content about Japan ensures Chinese Communist Party's successful public mobilization. Other studies attribute the anti-Japan public opinion to both of the commercial newspapers' negative portrayal of Japan and the "patriotic education" at school. These studies often posit a direct causal relationship between state propaganda, negative media image of Japan and public opinion in China. Challenging these traditional theoretical frameworks, this paper problematizes this direct causal relationship and argues that the role that the actors in the Chinese media environment are often completely overlooked in these previous studies. By focusing on the role of traditional print media in China in a rapidly modernizing media environment, the paper scrutinizes the liberal commercialized newspaper as an independent actor in Chinese media's Japan-related news production.

The paper traces how since the embarking of the media reform (commercialization) in 1978, the commercialized newspapers achieved significant profits and obtained more credibility than the state-run media organizations. Some of the commercialized papers began to show a more liberal stance in ideological spectrum. The liberal commercialized newspapers, like the Southern Metropolis Daily, the Southern Weekend and the Beijing News started to demonstrate journalistic professionalism during the news production. This paper considers this changes contextualized in Chinese media landscape, and examines how these changes will exert the impact on Chinese media's production of the Japan-related news in general. In illustrating the conceptual argument, this paper utilizes the Beijing News, a liberal commercialized newspaper as a case. This paper utilizes content analysis and case studies to examine Beijing News' coverage of Japan that published during 2009 to 2015 and conducts in-depth interviews with the current and previous editors, editors-in-chief, and reporters of the Beijing News and Xinhua News agency, as well as correspondents in Tokyo based on field work. This paper illustrates that the current financial difficulties of the commercial liberal papers accelerating the control in reporting Japan-related hard news back to Xinhua. The "bi-directional dependency" between the liberal commercialized newspapers and the Xinhua News Agency has shifted into newspapers' dependency on Xinhua. This paper will further discuss the framework proposed by Shoemaker and Reese, to demonstrate the interactions between the economic constraints of the commercialized liberal papers and the external censorship's impact on producing Japan-related news in authoritarian China. Because the

commercialized newspaper in China is an essential part of the domestic social-political environment for foreign policy decision making, so this study will add some new perspectives when discussing the changing Chinese media environment and China's Japan policy relations.

**Id:** 18149

**Title:** Watching from the 'inside': Researching the everyday newsmaking practices of journalists in Nigerian print newsrooms

**Session Type:** Individual submission

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**Abstract:** While the presence of new information and communication technologies is believed to create a more 'open' media space, the Nigerian media landscape presents one fraught with contradictions. This paper provides insider perspectives on some of the strategies and challenges of studying the everyday newsmaking practices of Nigerian journalists and how the 'creative' appropriation of new media technologies is taking place in these newsrooms. Drawing on empirical data from an ethnographic study of four Nigerian print newsrooms, this study argues that embedded social, cultural, economic and political factors not only shape how journalists adopt new media technologies in their daily routines, but they also impact on how a researcher is granted access to study these journalists in their 'natural habitat'. The paper discusses some of the realities and challenges of researching African, and in particular, Nigerian, journalism practices in a fast-changing digital era. It also highlights the significance of rapport and 'who you know' or rather 'who knows you' in gaining access to facilitate media production ethnography in Nigerian print newsrooms. The study finds that the traditional newsroom ethnography approach, which combines interviews, participant observations together with an analysis of media artefacts produced by these journalists, remain useful in unpacking how journalists navigate the new media terrain. This allows for context-specific theorising from 'within' that ensures that the researcher is constantly engaging in reflexivity, while capturing nuances from a variety of perspectives. Although methods such as network ethnography, virtual ethnography, among others, continue to provide useful alternatives for studying subjects online, it is useful to note the centrality of local context factors which importantly shape how such methods may be deployed so as not to ignore the often subtle cultural dimensions of the news production process.

**Id:** 18274

**Title:** Producing a braided documentary voice

**Session Type:** Individual submission

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**Abstract:** Voice has long served as a metaphor for documentary authorship (see, for instance, Nichols 1983, 1991). In recent years the singular vision of authorship that it implies has been called into question. The complexities of documentary production as well as a recent interest in digitally facilitated forms of participatory production have highlighted the ‘braided’ nature of documentary voice (FitzSimons 2009). To date, the implications of this shift have not been researched extensively. To understand it properly, we need to return to conventional linear film production first and analyse the way braided voices are produced.

Documentaries are made within a complex production context, involving issues of professional identity, organisational structure, technology and quality (Carpentier 2011). These issues shape, i.e., facilitate and/or constrain participation in the process, including the collaboration between filmmaker and participant. However, for voice to be produced within this collaboration, the voices of those involved must be acknowledged. As Couldry (2010) argues: speaking becomes voice only when it is heard and recognized.

In this paper we return to original research for our PhD theses to reconsider our data from the perspective of voice, because we have found this a useful way of interrogating the openness and attentiveness of the documentary maker to the needs and motivations of the documentary participant. We rely on our case studies of documentary production, most notably interviews with filmmakers and participants.

We argue that documentary participants are aware of their contribution as performance and of their motivations. By zooming in on a number of examples, we discuss the way participants constructed their ‘braid’ around issues of (professional) identity and mutual involvement and reciprocity as well as through processes of both exclusion and inclusion of material. We argue that approaching the concept of documentary voice through production and including recognition allows us to uncover the production of the various braids of a documentary’s voice. With this we hope to further develop the concept of the braided documentary voice.

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**Id:** 18484

**Title:** Creating Their Own Digital Production Studios As The New Business Model for Mega Influencers' A Case Study on Chriselle Lim and CINC Studios

**Session Type:** Individual submission

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**Abstract:** What has changed in the world of digital labor now that "work for hire" on-screen Hollywood talent are realigning their "celebrity" to become owned and operated online studios and forge alignments with marketing agencies/brands so that they can sell themselves as a "brand" to generate profits? My research examines this new business model and its implications for what it means to be a creator in the online/digital space by looking at CINC Studios, which is a digital content-creating and marketing studio founded by a renown digital influencer Chriselle Lim that officially launched just a few months ago in October 2017. The dual role of Chriselle and her team in both the Chriselle Factor (Chriselle's brand as an influencer) and CINC Studios (Chriselle's production company for bands) is still very unusual in the world of super influencers. Through analyzing a combination of interviews, metatexts, and economic/industrial information, I map out Chriselle's trajectory and business model. This new model turns to brands for growing revenue, instead of directly turning to one's fan base in the model of starting product lines. I, however, argue that this new model still share similar labor-related issues in various way: 1) the tension between their "authentic" content that displays their personal tastes/views/values and their source of income as influencers through brand sponsorship, partnership, and collaboration; 2) the tension between their free creative labor as creative guidances and the growth of their revenue as businesses (usually by introducing their own product lines); 3) the tension between being the face (and brain) of a personal brand and staying behind the scene for corporate brands; and 4) the tension between having a paid job to help build the brand of a super influencer and being rising influencers themselves.

**Id:** 18517

**Title:** Co-production in European documentaries: developments in partnerships and transnational collaborations (2008-2017)

**Session Type:** Individual submission

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**Abstract:** Documentaries can be considered merit goods, which are products or services that carry positive externalities for society but which are underprovided by the market because of their low exchange value. Production strategies and policies for documentaries have traditionally been focused on co-productions with public service broadcasters. The convergence between public and commercial television - especially on generalist channels -, trends of de-regulation in many European countries, the rising political pressure on public broadcasters, and the uncertainties concerning funding and distribution possibilities in a changing media landscape, all challenge the idea of public service broadcasters as ‘the’ guardian for merit goods delivery in the media sector. The way in which other players could contribute to such public services in media remains largely disregarded, whereas ‘new’ platforms have entered the documentary scene, distributing and sometimes even co-producing documentaries (e.g. The Guardian, Netflix, Amazon). In addition, more and more locally based production companies in Europe are on the lookout for transnational co-production partners to complement the limited local funding and distribution revenues. Hence, opportunities and challenges for producing and distributing documentaries present themselves in an increasingly internationalized and digitalized media landscape.

The main question this paper wants to tackle is whether and how European co-productions with established (local) players and new players, has altered over the last 10 years. Secondly, we want to understand which challenges and opportunities these developments hold for documentary production and distribution practices, and -policies. This study makes use of a quantitative analysis of documentary productions between 2008 and 2017 in the European Union. Data collection rests on the database of the International Documentary Film Festival in Amsterdam (IDFA), a renowned documentary festival and market, which has kindly agreed to share its data for the purpose of this research. The preliminary results show that the ecology where documentaries traditionally operate has been expanded, but that the production still greatly depend on established public players which are increasingly under pressure.

**Id:** 18532

**Title:** "Sustainability of the Black Press as Social Justice: A Digital Technology Gap Survey and Case Study."

**Session Type:** Individual submission

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**Abstract:** This paper delves into the history of the Black Press in the United States of America and its adoption of new digital technologies followed by a case study into how three Black Press newspapers in Florida adopted new digital technologies and how their publishers, editors and reporters learned and adopted new ways of producing and distributing news with digital technologies. Finally, the paper presents the results of a survey of the Black Press newspapers submitted through the National Newspaper Publishers Association (NNPA, a.k.a Black Press) with questions derived from the case study.

The primary goals of this research are:

- 1) To explore how Black Press newspapers have adapted to new digital technologies based on their use of hardware, software and social and online media, the level and means of technological training within the newsrooms, and the ways the adoption of new technologies change the systems and processes in the newsroom.
- 2) To create an initial baseline to measure how Black Press newspapers adopt new technologies to serve as measuring tool to test technology and knowledge gap hypotheses between Black Press newspapers and other community and ethnic news outlets.
- 3) And to provide a practical theory of how Black Press newspapers can improve their processes of technology adoption in ways that are both useful and meaningful for their own purposes. This should become the basis of a theoretical model that can be used to establish best practices guidelines and actual workshops and training services directed at Black Press news outlets.

This research has been conducted within a critical pragmatic framework in trying not only to reveal the current state of the phenomenon being analyzed, but also putting it in historical and sociological context while looking for both structural (including infra and superstructural opportunities) and practical (everyday adaptations and best practices) solutions. The literature review conducted for this study has shown the different social and social justice roles of the Black Press, the importance of a strong Black Press in presenting an alternative and more realistic narrative of Black

communities in the United States, and the hardships faced by the Black Press throughout history because of its reliance on passionate publishers and editors, who may not have formal journalism or business training, making many Black Press outlets more susceptible to be affected by economic, socio-cultural and technological changes.

**Id:** 18579

**Title:** Journalism by emoji's: A day in the life of a SoMe editor

**Session Type:** Individual submission

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**Abstract:** This study takes its starting point in the observation that most major news organizations today employ social media editors. But what do the SoMe editors do in practice, what stories are chosen and which are not, and what are the relations between the SoMe editor and other positions and work flows in the news organization? The study is based on fieldwork inside the newsroom of a national TV news organization conducted by the two authors in the Winter of 2017 and the spring of 2018

In recent years, major news organizations have hired social media editors whose job it is to ensure the constant flow of stories on the social media pages of the news organization. Research have argued that the introduction of social media has affected the general news values for instance by instituting "shareability" as a professional norm in the newsroom (see for instance Harcup & O'Neill 2016). Another strain of studies focus on the algorithms of social media and what that means to the news flow (see for instance Taina 2016). But very little research has been conducted inside news organizations and looked at the interplay between the social media platform and other platforms of the news organizations. Are the SoMe editors for instance an integral part of the journalistic work flow or 'an organization within the organization'. We also know very little about the day-to-day routines of the social media editors: What stories do they choose and why those, what are their primary sources, what are their research and fact checking procedures?

Using the Danish broadcaster TV 2 as a case, the study describes news values and gatekeeping processes of the SoMe editor and the self-perception of journalist trained SoMe editors.

Concluding, the study discusses whether a new form of journalism is appearing in the newsroom; a journalism practice best described as "journalism by emoji's".

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**Id:** 18650

**Title:** Inside the TV Newsroom: Profession under Pressure

**Session Type:** Individual submission

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**Abstract:** Today TV journalists feel pressured like never before. How is this threat experienced inside traditional public service newsrooms? And how does the age of social media and market logic affect TV journalists in the everyday? This study explores the journalism profession through extensive fieldwork among public service news journalists.

Based on a ten-year period of ethnographic fieldwork inside TV newsrooms in the UK (BBC and ITV) and Denmark (DR and TV2), this study has a unique productions-focus. The study began with a fifteen-month intensive fieldwork period in 2007, followed by countless revisits, the last of which took place in November 2017. The long duration of fieldwork makes it possible to give a situated description of the extent to which working practices have changed inside the newsrooms throughout the last ten years. Further, the study reveals the many similarities between journalistic practices at commercially funded and license funded TV newsrooms.

Using theories of Communities of Practice (Wenger, 1998) the profession of journalism is introduced as a closed-knit group, sharing values of Good News Work. These values are shown to be increasingly clashing with those of management and market logic. Public service journalists are introduced as driven by shared ideal typical values much akin to the old professional logic of journalism. The study identifies three journalistic character traits with the predominant one being that of The Scout, sensing a duty to help educate and 'dress the viewer up to better understand the world'. A key factor of the shared ideals is that journalism is done to better the world, educate the people and hold authorities accountable on behalf of the public.

The study reveals how journalists sense their work as an increasing struggle to suit both professional ideals of good journalism and new management demands of multi-skilling, collaboration and multi-platform journalism. The current challenges to traditional media production could be seen as opportunities to strengthen the values of the profession, and as Broersma and Peters have suggested, view 'this public service element of journalism' as 'its definitive mission' (Broersma and Peters 2013: 11).

Concluding, it is illustrated that though journalists struggle with the current challenges they have not lost their professional ideals. These ideals can be seen as traditional broadcast media's strongest selling point.

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**Id:** 18705

**Title:** [Panel] Precarious, Threatened, Vital: Fixers and Local Journalists in the Production of Global News [Presentation] Panel description

**Session Type:** Panel Submission

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**Abstract:** This panel will bring together researchers engaged in concerning local ‘fixers’, journalists and photojournalists who produce news for a global audience. There have been copious research over the years on foreign correspondents, as well as on journalists working in different national contexts. Studies on news professionals working in their own countries but for a distant audience have been rarer (e.g. Pedelty, 1995). However, the number and importance of such local news professionals engaged in global news production has grown in recent years. Local individuals are engaged by foreign journalists as logistical and linguistic aides, known as ‘fixers’ (Hamilton & Jenner, 2004). Local journalists (Hamilton & Erickson, 2006) and photojournalists (Paterson, 2011) are also increasingly employed by global news organizations to produce news meant for distant and diverse global audiences. The few researchers (Tumber and Webster, 2006; Palmer and Fontan, 2007; Bunce, 2010, 2011, 2015; Murrell, 2010, 2015) who have studied the role and the work done by these local/global news professionals have mostly done so in terms of the socio-cultural and practice-related differences of the local news professionals to foreign correspondents and global news organizations they work with (Palmer, 2016). Nonetheless, these researchers, through different theoretical lenses, have sought to answer a diverse array of questions about local/global news production. Beyond presenting the most up-to-date research being done on this particular form and area of news production, the aim of the panel is to also foster dialogue about methodological, theoretical and practical perspectives among academic researchers and UNESCO initiatives on safety of journalists. This panel revises a panel scheduled for the 2017 conference which was unavoidably cancelled.

**Id:** 18707

**Title:** Journalist or aid worker' Making news at specialist humanitarian news outlets

**Session Type:** Individual submission

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**Abstract:** The world is currently facing the largest humanitarian crisis since the end of the Second World War, with more than 20 million people facing starvation and famine. At the same time, our ability to learn about these crises is severely limited because of economic challenges in the journalism industry. Most news organisations around the world are struggling to survive, let alone provide in-depth public interest reporting.

In this context, specialist, not-for-profit humanitarian news outlets such as Reliefweb, the Thomson Reuters Foundation and IRIN have become crucial sources of information. Their journalists identify and frame news about crises for audiences around the world. In addition, their reporting is often reproduced by mainstream outlets and is heavily relied upon by the humanitarian sector itself in planning their response to crises. Despite this central role, we know very little about the values and routines guiding news production at these specialist outlets.

In this paper, we examine how journalists working for specialist humanitarian news outlets approach their work – and how it differs from the routines and practices in more mainstream news organisations. We draw on the results of interviews with over 50 journalists at Devex, Goats and Soda (NPR), the Guardian Global Development site, Inter Press Service, IRIN, News Deeply, Reliefweb and the Thomson Reuters Foundation. In addition, we have carried out several content analyses of their outputs and spent a year conducting newsroom observations at IRIN (formerly the United Nation's humanitarian newswire).

We demonstrate that there are a unique set of doxic values that guide journalistic work within these specialist humanitarian news outlets. Notably, these values are informed by a combination of both humanitarian and journalistic principles. The journalists have a tendency to favour collaboration with other news organisations, rather than competition. They are far less concerned with the timeliness of events - leading to a preference for aggregation and analysis over breaking news. These journalists also have a tendency to hold outcome-oriented role perceptions. But they often seek to achieve these outcomes, not through conventional investigative or 'watchdog' journalism, but by directly creating dialogue amongst elite or specialist communities.

We conclude this paper by illustrating how these particular journalistic values affect the format, focus and framing of news and, ultimately, their implications for the media's role in supporting humanitarian action. This paper responds directly to the call for fresh, empirical perspectives on the dynamics that underlie news production and global representations of humanitarian crises.

**Id:** 18710

**Title:** [Panel] Precarious, Threatened, Vital: Fixers and Local Journalists in the Production of Global News [Presentation] Local and international influences: Image production of Afghan photojournalists working for international audiences

**Session Type:** Panel Submission

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**Abstract:** Based on interviews with 18 Afghan photojournalists who produce news-images for international audiences, the paper will utilize the Hierarchy of Influences model (2014) to understand the work of local photojournalists within international news production. It will describe the local and international ‘influences’ perceived by the photojournalists in their news-image production. These influences ranged from the perceived importance of local – geographic, linguistic and cultural – knowledge of Afghanistan to importance placed upon emulating photographs produced and published in international news media. Based on these and other local and international influences, the paper will describe how these influences in the Afghan photojournalists’ image production were both contradictory and complementary to each other. Through reporting the findings of the first study conducted on local-foreign professional photojournalism so far, the paper will add to previous understanding of local-foreign news production both as a ‘site of struggle’ (Bunce, 2015) and as a ‘collaborative’ process (Palmer, 2016).

**Id:** 18715

**Title:** [Panel] Precarious, Threatened, Vital: Fixers and Local Journalists in the Production of Global News [Presentation] Playing to Both Sides: Local Fixers and the Labor of Networking with Sources

**Session Type:** Panel Submission

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**Abstract:** This paper draws upon in-depth interviews with 75 news fixers from over 30 countries, in order to analyze a crucial element of fixers' labor: networking with potential news sources. Because foreign reporters—and most especially, “parachute” journalists—often do not have the time, funding, or proper cultural background needed to cultivate their own list of potential interviewees in the various regions they visit, these journalists instead rely on fixers to provide them with people to interview. Fixers sometimes spend years building trust with their contacts, some of whom are dangerous people to displease. Because of this, fixers must also ensure that their foreign clients do not upset their local contacts by showing cultural ignorance or insensitivity. This paper ultimately argues that in networking with local sources on behalf of foreign journalists, news fixers engage in a complicated, but necessary dance of “playing to both sides,” appeasing the local contact who will be valuable for future fixing jobs, while also helping the journalist get the story.

**Id:** 18717

**Title:** [Panel] Precarious, Threatened, Vital: Fixers and Local Journalists in the Production of Global News [Presentation] Local stringers in Sub Saharan Africa

**Session Type:** Panel Submission

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**Abstract:** Over the past twenty years, local stringers have become important producers of international news about Africa. Some commentators have welcomed this as a positive corrective to historical, western-dominated reporting of the continent. But many are concerned that local stringers may be uniquely vulnerable to persecution from their government, as well as exploitation from global news outlets. This paper investigates the working conditions and news values of stringers in five sub Saharan countries: Nigeria, Senegal, Kenya, Uganda and South Africa, based on interviews with 70 journalists in these countries. These interviews found substantive variation between stringers' experiences; while some played a major, agenda setting role in their outlet's reporting, others felt more like cogs, producing dictated content on demand. These findings add nuance to our understanding of how news about Africa is produced, and the extent to which local voices are include in global media content.

**Id:** 18719

**Title:** [Panel] Precarious, Threatened, Vital: Fixers and Local Journalists in the Production of Global News [Presentation] The development of roles in Kosovo: From fixers to journalists

**Session Type:** Panel Submission

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**Abstract:** Fixers and work provided by them in the field has been critically examined by many researchers, however the importance of fixers should not only be seen from content and conflict perspective but rather also from production perspective as well as from the development perspective. The example of Kosovar journalists that gained practice during 1997-1999 conflict in Kosovo shows that working for foreign media provides a solid framework of training for further active work in journalism. Recent research reveal how reporters are drawn between a professional cause, such as reporting facts, and one or more political cause, which might be reporting in line with a political or ethnic group. Their background for fact reporting; the combination of international reporters with high skills and no involvement in conflict and the local fixers with cultural, societal and lingual skills provides a good opportunity for mutual benefit both in production of conflict news as well as development of local capacities in news reporting. By traveling with international reporters, fixers are able to fill a need for information regarding conflict and gather important information from the field. The experience from working as fixers actually started a professionalization of journalism in Kosovo. This might seem like a paradox, but research shows that the role of media in the 1997-1999 war led to a somewhat surprising event: the birth of eyewitness reporting in Kosovo, meaning a contribution to professionalization.

**Id:** 18740

**Title:** A day in the life of a dubbing studio

**Session Type:** Individual submission

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**Abstract:** The global trade in media commodities involves an entire secondary mechanism intended to port, acclimatise, and make palatable foreign content to a local audience. This process, known as ‘localization,’ is typically associated with linguistic conversion but can involve other forms of adaptation such as editing or replacing portions of both sound and image with content specifically tailored to local tastes and customs, a process referred to as ‘culturalization.’ The industry lore on localization and culturalization presents the work of adaptation as an unstable and bewildering terrain requiring constant learning and flexibility. A form of “industrial reflexivity,” this genre of knowledge transfers onto the field of cultural production the temperament of post-industrial, post-national working practices, emerging as “part of both corporate macrostrategies and human microstrategies” for balancing acts of power within the global cultural industries (Caldwell 34).

To illustrate such strategies, my presentation looks at ways of acquiring knowledge in the localization industry by comparing cultural geography publications to the more situated and tacit forms of expertise transfer by practitioners at the dubbing studio. Much ‘culturalization’ theory relies on assumptions about the world that are presented as self-evident: that the market dictates the terms, that success depends on a sensitive adaptation of a film or a game to local contexts, but also, that audiences from various cultures ultimately desire the same geopolitical ideals of social and political order. Upon closer examination of how cultural and linguistic transactions occur, in the form of dubbed media, we begin to see that abstract assumptions cannot explain what happens in practice. My presentation aims to demonstrate that industry lore introduces new cultural geographies in which culture is positioned as abstract and illusory, and creative work is in constant need of correction and tutelage. How do actors involved in global media trade think? What cultural differences do they imagine, so that they may overcome them? Following the ethnographic turn in critical screen industry studies and production cultures present in the recent work Meyer, Perren, Holt, Deuze, Hesmondhalgh, Tinic, Banks, and others, I will examine how a global media cultural compass is fashioned to create a need for expert navigators, which in turn influences production environments and shapes the experience of dubbed media. Alongside examples from my own post-production studio work, I will analyse the discursive localization and culturalization strategies employed by highly specialized print media (in contrast to direct exchanges of information at the studio) as para-governmentality tools, or psy-technologies, aiming to shape and control “industries, practices, and subjects . . . in ambiguous and chaotic ways” (Conor 122) for the purpose of dominating foreign markets and mobilizing maximum public attention.

**Id:** 18823

**Title:** Use of algorithms and robots in the media to produce and write the news. State of the art and perspectives

**Session Type:** Individual submission

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**Abstract:** Justification of the subject. The role of journalists is to tell the true reality, but advanced computer systems can write news automatically introducing a selection of algorithms in a robot, and lead to a new journalistic model (Jung, Song, Kim et al., 2017). Companies such as Automated Insights or Narrative Science, compose simple and understandable stories aimed at certain target / reader niches for Deloitte, MasterCard, Credit Suisse or Yahoo, but also for newspaper companies such as Associated Press. The Guardian, Le Monde, The New York Times, LA Times or the Swedish newspaper Svenska Dagbladet have similar experiences, and even Forbes (Gani & Haddou, 2014). But the most significant are The Washington Post, which since 2016 has been making news about sports and politics through the Heliograf robot.

Research questions. The alarms jump with the possibility that the use of robots can damage the substance of journalism, stories told by people for other people, if the standards of quality and reliability necessary in a democratic society are not achieved because the algorithmic origin prevents deepening. In this context we pose the following questions:

RQ1: To what extent can this technology be used beyond the mass treatment of economic and sports data and breaking news?

RQ2: Can complex stories be prepared without the intervention of journalists and, therefore, without professional criteria?

RQ3: Is this new news production system going to be imposed?

Hypothesis. One of the keys to the use of robots is related to the increase in the volume of published news, with more "clicks" and more economic advantages, because it improves the positioning in the networks and can increase advertising. But there is a second aspect that also interests us: now the bots facilitate the work of journalists, but a greater technological development could suppose a gradual substitution.

Method. On automation and use of robots there are abundant contributions: Bucher, 2017; Hil, 2016; Morozov, 2014; Seaver, 2013; Steiner, 2012; Hussain and Kumar, 2012; Pariser, 2011; Evans, 2011 or Berry, 1993, among others. But not so much about journalism, although there are interesting texts: Jung et al., 2017; Lokot and Diakopoulos, 2016; Diakopoulos, 2015; Larsson and Hallvard, 2015, etc. After the bibliographic review we are studying samples of The New York Times, The Guardian, Le Monde and The Washington Post to check the results of the selection of

algorithms of each medium, and we also review, to the extent that the means allow it, the characteristics of their robots. We also conducted semi-structured interviews with media executives to check their future proposals.

Some results. The mining of data (Big Data) extracted with tools of artificial intelligence (Deep Learning) allows businessmen and editors to eliminate works carried out until now by professional journalists. This has positive aspects: speed, cost reduction, ease of execution or increase in the number of visits by users. But it supposes negative charges: they are not totally reliable information, their structure is flat, not qualitative, nor contextualized and can be used in an interested way.

**Id:** 18851

**Title:** Business news production practices in Zimbabwe

**Session Type:** Individual submission

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**Abstract:** The article explores the challenges of producing a largely business focussed newspaper in a country with a dwindling formal economy and political survival by the ruling ZANU PF party has overshadowed sound economic choices. The study takes, as a case study, the Financial Gazette, the country's most prominent business newspaper whose ownership has changed several times since its formation in 1965. The country has gone through severe political and economic challenges since 2000 that presented various challenges for news production, particularly by privately owned newspapers. Through interviews and observation, this qualitative study interrogates how a business newspaper navigates an environment where it is common sensical to focus on political news that is almost guaranteed a larger audience. Theoretically situated in the sociology of news production, the study makes a break with studies that have focused on general/political news production in the country, to focus on business news production. The study finds that a combination of ownership, political, economic, cultural and social factors have influenced the practice of producing business news in Zimbabwe. While these factors influence non-financial newspapers as well, they become complicated for financial journalists whose target market has been dwindling not only because of a shift in technology, but hostile economic choices the country has made since 2000 as well. Furthermore, many of the journalists have no formal training in financial journalism but were trained in-house. They are often torn between a strict adherence to professional ethics and the organisation's quest for survival in a difficult economy. While journalists admit to having agency, they also acknowledge their work is often interfered with in both overt and subtle ways from both within the organisation and outside.

Key words: Business news, Financial Gazette, News production, Zimbabwe

**Id:** 18865

**Title:** Radio stations' experimentation with Facebook Live

**Session Type:** Individual submission

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**Abstract:** Facebook Live has been introduced in January 2016 (LiveFB, 2016) with the slogans such as “Have engaging conversations with your followers,” “Reach new audiences in new ways,” and “Connect instantly.” Zuckerberg furthermore has described Facebook Live as mass medium “[l]ike having a TV camera in your pocket.” This study analyzes practices implications of Facebook live to mass media, specifically focusing on the radio stations, that are traditionally considered as audio medium. Analysis was based on the top hit radio stations focusing on the ways they explore Facebook live as part of radio stations' social media stream. This study aims at contributing to the previous research on social media practices by the radio stations (Herrera-Damas & Hermida, 2014; Spangardt, Ruth, & Schramm, 2016). What types of events, contexts do they stream live? And more importantly, are they liked or shared by their audiences? What are the sociotechnical implications of Facebook live?

To assess the prevalence of Facebook Live phenomenon since it has been introduced, 22 top hit radio stations in the USA have been analysed based on two composite weeks sampled from the time frame that ranged from January to September 2016 resulted in 402 messages posted by the radio stations with the average of 19 posts per day.

Results of the study show that only 13 radio stations out of 22 have experimented with Facebook Live. Out of 402 posts, 57 were Facebook live segments. Qualitative thematic analysis of these segments has identified three major themes: 1) location: a few radio stations have used Facebook live streaming in-studio (soliciting give-aways, asking to submit selfies); others have taken advantage of the local sites of interest (NYC cruise, Broadway in the Boros); 2) Facebook Live as has been also treated as off-air; this was a prevalent choice; 3) Facebook Live has been also found to be used as a self-casting of individual radio announcers expressing their own views.

These findings show that radio stations experiment with the technological-algorithmic benefits of Live streaming – given that it allows for their radio station to gain higher prominence in visibility on a given Facebook feed through localism, yet the announcers were found to need to tap into selfie/vlogger online practices.

**Id:** 19030

**Title:** Facing South: China's Intending Move in Transnational Production of Film and TV

**Session Type:** Individual submission

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**Abstract:** The recent Chinese TV drama *Delicious Destiny* (美味奇缘, *meiwei qiyuan*, 2017) reflects an important geographic shift in China's cultural industry policies in Film and TV sectors. After ceasing cooperation with Korea due to the so-called "ban on Korean pop stars", China's TV entertainment companies have turned to pop stars from other countries in the Asia-Pacific region, emphasizing latent cultural bonds associated with the "One Belt One Road" regions. *Delicious Destiny* was the first Chinese TV drama to feature a Thai actor, Mike D'Angelo (real name: Pirat Nitipaisalkul), as a leading role in this period. In this TV series, Mike was portrayed a rich Chinese young man from modern Shanghai named Li Yuzhe (李雨哲). To establish a fantasy connection with a geographical imaginary of Thailand, the narrative revolves around Yuzhe, whose father had worked in Thailand where he sired an unknown and illegitimate son. In the finale, Yuzhe facilitates his family to accept his half-brother, embodying traditional Chinese family values of filial piety and brotherly bond, an imagined brotherhood with Thailand, implying China's current standpoint in terms of the cultural industry strategy in the region.

This paper argues that the TV production, *Delicious Destiny*, is a turning point reflecting China's moving television/film co-production relationships towards Southeast Asia by analyzing the strategic, legislative and diplomatic factors that lead to the industrial shift in China's TV/film production. This undertaking is also revealed by the recent establishment of the South Film and TV Center as a media base in Guangdong, a key locale on the south route of the "One Belt One Road" initiative. In addition to *Delicious Destiny*, this paper observes recent practices in the South Film and TV Center, mainly including (1) government-mandated preferential policies for attracting investment, boosting local and trans-regional/national media (film, TV and internet/new media) co-productions; (2) organizational actions in promoting Kung-fu themed media production with the aim of building cultural connections with Southeast Asia through Kung-fu as the agent for implementing China's Global Cultural Strategy (文化走出去, *wenhua zouchuqu*) across Southeast Asia; (3) a field study of the industrial practices of film and TV companies in the South Film and TV Center, their productions and the domestic and overseas markets particularly the Southeast Asian market. Building on a critical analysis of the TV series, *Delicious Destiny*, and the foundation of the new media base in South China, this paper investigates the strategic impact on shaping China's media industry specifically the film/TV production, exploring the interactions between strategies and the media industry and reactions of the market, with the aim to examine China's readiness to "face south" to establish the proposed cultural-maritime Silk Road by adopting transnational film and TV production as a state-level strategic practice.

**Id:** 19105

**Title:** Conducting Research in Media Production Studies - An Approach to Sustaining Television Programming in Jamaica

**Session Type:** Individual submission

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**Abstract:** Television has developed far beyond its early beginnings to move from a technological novelty to an international industry. While the place of television in people's lives depends on individual choice, location and resources, it provides a wealth of areas to study including history, audiences, production, content, technology, among others. Given its relatively short history, television's important role as a reflection of national identity and a chronicle of cultural expression may not have been fully supported in some media markets. Consequently, this led to a lack of systematic and comprehensive preservation of television content, especially in environments where resources are limited.

The authors reflect on how an integration of data-gathering methods can be applied to documenting the history of television in Jamaica - an environment characterized by inadequate production resources and incomplete cataloguing. These limitations were addressed with a creative application of various research approaches that emphasize the importance of recording the early days of television to establish a platform for further research that includes but is not limited to television studies. The research project utilized oral histories, interviews, reviews of television programs, periodicals, promotional material, social media and archive data about individuals, organizations and television stations. In order to deal with the issue of recall of events from various interviewees, for example, their recollections were cross-referenced with information from other sources. This helped to create a more accurate description of television production and programming practices in Jamaica.

The need to preserve audiovisual content and make the information accessible for sustaining media production research effort is underscored. While the paper explores the challenges of applying various data gathering approaches to television production studies, it also underlines concerns relating to more recent technology that provide an abundance of content available for retrieval for future analysis. This technological development, if managed properly, provides opportunities for the on-going study of television programming and production as a prolific area of research.

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**Abstract:** Audio media composition has long been employed by sound studies practitioners as a way of both interrogating and representing their experiences in the field. As far back as the 1970s, the World Soundscape Project (a team of researchers and composers led by R. Murray Schafer) engaged composition using the everyday sounds of Vancouver, Canada, to comment on the increasing noisiness of the city (1973). More recently, anthropologist Steven Feld called for an "anthropology in sound" (2004) that uses audio media as a way of cultivating new imaginings of one's ethnographic encounters. But what happens when the act of composition is engaged not immediately following one's fieldwork experiences, but after years of theorizing and writing about them?

I argue that revisiting ethnographic moments from the perspective of an audio media producer generates new memories and unexplored encounters, even if those very moments have long been interrogated on an intellectual level. It offers new insights and approaches to representing people and places in ways that are socially and culturally, not to mention personally, salient. Borrowing from anthropologist Alexandrine Boudreault-Fournier's idea of "sonic imagination" (2016), I explore a soundscape composition that I recently developed using audio recordings I captured nearly five years ago. As I reflect upon that process, I maintain that my "sonic imagination", though informed by the years I spent writing about my ethnographic encounters, was nevertheless enriched by the process of composition.

Throughout this paper, I explore the process of developing an audio media composition based on an ethnographic moment I engaged at length in the context of my doctoral dissertation. The composition is comprised of a series of recordings I captured in Havana Cuba, a city in which I explored the politics of sound and listening. Working intimately with these recordings enabled me to hear social meanings and political potential that I simply could not communicate in using more traditional, text-based modes of ethnographic expression. But more importantly, it enabled me to access memories and observations that might otherwise have remained unheard and therefore unspoken.