

# **IAMCR 2017**

## **Media Production Analysis Working Group**

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<sup>1</sup> We have endeavoured to ensure that these are the abstracts of the papers actually presented in Cartagena. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included. Email addresses have been intentionally altered to prevent harvesting by spammers.

**Id:** 14282

**Title:** On the adaptations in the terrestrial TV's production practices due to the second screen experience: An analysis of the reconfiguration in Brazilian televisual media production

**Session Type:** Individual submission

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**Abstract:** In considering television as both a technology and a cultural form (Raymond Williams), it is possible to understand the medium as subject to 'in process' reconfigurations (once culture is continuously changing). One of these cultural reconfigurations on TV can be noticed in the materialization of the second screen experience (which corresponds to the viewers' adaptation in the way of watching TV with the usage of a gadget connected to the Internet while TV shows are aired). When observed that the social actors in commercial terrestrial televisual system (audience, broadcasters and advertisers) exert mutual influences on each other (Jonathan Gray; Amanda Lotz), it is possible to say that the reconfiguration related to second screen experience is not limited to viewers: it reaches also broadcasters and advertisers (Giampaolo Colletti; Andrea Materia). This is the reason why production practices are potentially affected with the reconfiguration in televisual experience. Additionally, it is worth noting that while this new experience is perceived due to a hardware device handling (the gadget connected to the Internet), the second screen experience is materialized via software – with the usage of a search tool or a digital social network, depending on the desired experience (to get additional content related to that aired, or to a conversation in backchannel, establishing social TV). Once it is the software in the last instance that effectively promotes the distraction (Mike Proulx; Stacey Shepatin) involving the two screens (the TV set and the gadget ones), it is critical the supply by the broadcasters of an app to enable audience's interactive actions (Jostein Gripsrud). The paper addresses adaptations in broadcasters' TV production practices related to second screen experiences that have been analyzed in an ongoing research conducted by the author supported by an interdisciplinary theoretical framework that covers Production Studies, Project Management and Software Engineering. In the context of mutual influences observed, the app supply enables even ads synchronization between screens (Rafael Carneiro), what can be considered a key action in the TV business model supported by advertising (particularly in terrestrial commercial TV). The scenario is critical in a country like Brazil, where "linear TV" (Pamela Douglas) aired by TV networks has unquestionable cultural relevance and reaches large audiences. Considering the need of management related to the adaptations in televisual ecosystem, the Project Integration Management Knowledge Area (as formulated in the PMBoK Guide) is presented as a key notion which helps to organize the integration and synchronization of software development (to the app supply) during TV's production practices. The managerial processes are then treated as a conceptual alternative to the orchestration of TV production activities, highlighting that the lack of such management potentially increases the alienation in televisual production process (Vicki Mayer) due to the complexification in TV's production practices with the app development. The Globo TV Network, broadcaster that is an audience leader in Brazilian terrestrial commercial television, illustrates the analysis and reflections throughout the paper.

**Id:** 14305

**Title:** Letting more than the pictures do the talking: Afghan photojournalists' perceptions and representations of Afghanistan

**Session Type:** Individual submission

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**Abstract:** A recent study by Chouliaraki (2015) engages with images of conflicts produced ‘from the locals’ perspective’ and notes how non-professional ‘digital witnessing’ has complicated representations of conflict internationally. This study investigates whether local professional image production from conflict zones can also potentially complicate the representation of such conflicts. The study traced the trajectory of local image production in Afghanistan – which has seen ongoing conflict since 2001 – from the self-perceptions of the producers themselves to the images they produce. 16 Afghan photographers with experience in producing images for international audiences from Afghanistan during the more than a decade of conflict, were interviewed in late 2014. Asked whether they thought their image production process was different to that of international photographers working in Afghanistan, 11 of these respondents reported that their local knowledge and familiarity as Afghans affected their image production process. Asked what kinds of images in their experience dominated international photographic representations of Afghanistan, they identified four different subject categories which in their experience dominate images of Afghanistan published internationally: images of war and violence, military personnel, political leaders and actors and ‘negative images’ of social ills and problems in Afghanistan. Asked what kind of images of Afghanistan they preferred or would prefer to be shown internationally, they identified five subject-categories which they preferred themselves: images of the ordinary people of Afghanistan, reconstruction and development efforts in Afghanistan, landscapes and historical sites in the country, sports and recreational activities and images representing the nascent democracy in Afghanistan. They identified one other subject category which they preferred but which they also thought is in demand internationally: images symbolizing the progress of Afghan women since 2001. These 10 subject categories were then tested for their relative absence and presence at the ‘photo-textual’ level (images and captions understood as a single ‘mixed media unit’; based on Verschueren, 2012) in two sets of images of Afghanistan taken between 2001 and 2011 – one by international photographers and the other by Afghan photographers. In nine of the ten subject categories, the image-sets showed correspondence to the Afghan photographers’ perceptions regarding comparative subject preferences. The two image sets were also analysed for their ‘chronotopic’ representation (space, time and actors represented; based on Chouliaraki, 2008) of Afghans and Afghanistan and showed a marked difference in their visual narration of Afghanistan during a decade of conflict. Together the findings of this study show that given their “in-depth perspective of their own culture” (Verschueren, 2012: 158), “local understandings of events” and “local loyalties” (Paterson, 2011: 99) the Afghan photojournalists showed differences to “globally oriented...story frames” (Paterson, 2011: 100) in both their professional self-perception and in their images and visual narration. The study concludes that local professional image production of a conflict, just as non-professional ‘digital witnessing’, may bear differences to and potentially complicate international representations of such conflicts which needs to be investigated by future studies on local image production in other conflict-zones.

**Id:** 14357

**Title:** CREATIVE PUBLICS: Participatory Political Culture and the 2015 Canadian Federal Election

**Session Type:** Individual submission

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**Abstract:** Political participation not only describes voting in elections, writing a letter to the editor, going to town hall discussions, or becoming a member of a political party. Instead, political participation is increasingly constituted through expressive and symbolic modes that involve media and cultural production. While cultural production practices have been central to social and political movements throughout the 20th century,<sup>1</sup> analysis has often treated these modes of expression as vehicles for communicating ideas rather than as forms of everyday political participation in their own right.<sup>2</sup> As new information communication technologies (ICTs) transform how people express themselves and communicate with one another, it is of growing importance to interrogate the relationship between cultural production and participatory politics. This is particularly important if we are to take seriously the question of how to engage younger generations in public life, who are increasingly retreating from traditional political institutions and moving toward forms of engagement rooted in digital culture.

This paper argues for a culture-centric approach to political engagement and suggests that cultural production be understood as inseparable from and essential to political participation—operating both as an instrumental action for community organizing and an expressive activity of self-actualization, dialogue and collective identity formation. First, in order to make my argument, I explore new forms of political engagement arising from digital culture and how these have emerged within the context of neoliberalism. Second, drawing on a sample of media and art projects produced by citizens leading up to the 2015 Canadian federal election, I argue that, increasingly, amateur art and media production is being used as a prevailing form of political discourse in Canada. I also discuss the risks and contradictions associated with political participation and digital capitalism. Building on these ideas, I draw from a field study I led in September 2015, *Creative Publics: Art-making Inspired by the Federal Election*, to argue that experiences of ‘political making’ provide opportunities for more personal forms of public listening and public voice. These are important as they provide new points of entry into a political discourse increasingly driven by personal action frames. Finally, I finish the article by discussing why there is a need for more study and experimentation into this emerging form of political engagement in Canada. While there is a consortium of research practitioners in the United States developing, examining and theorizing new forms of political practice arising from participatory and digital cultures, there are few studies that focus on the Canadian context. This is the case despite the urgency to develop new forms of civic engagement that address younger generations of Canadians, whose retreat from formal politics threatens the legitimacy of extant democratic institutions.

**Id:** 14453

**Title:** How actors in media companies reduce complexity and uncertainty and thereby shape journalistic performance

**Session Type:** Individual submission

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**Abstract:** Introduction

Media markets shape journalistic performance. This causal relationship has been investigated by various quantitative studies. This paper contributes to the literature by systematically analyzing the processes that mediate this causal relationship. I draw on the structure-conduct-performance-model, which states that media markets trigger processes within media companies that shape journalistic performance (von Rimscha/Siegert 2015). Such processes are defined as causal mechanisms (Bennett/Checkel 2014). RQ1: To what extent does complexity and uncertainty reduction manifest itself in these processes? RQ2: To what extent do these processes evolve differently under different organizational conditions (ownership, culture, resources)? RQ3: What effects do these processes have on the performance of digital journalism (accuracy, interactivity, multimedia, relevance, research, scope, timeliness, transparency)?

**Theory**

The product-strategy-formation-framework (Bower/Gilbert 2007) describes the process features: formulation of goals, allocation of resources, design of the structure. The organizational-economic-framework explains how these processes are shaped. It draws on economic theory (Diekmann/Voss 2004) and operationalizes it with organizational theories (e.g., Cyert/March 1963; Williamson 1990; Christensen/Bower 1996; Raisch et al. 2009). It defines coalitions as collective actors in media companies. It explains how their preferences and restrictions drive complexity (e.g., due to conflicting goals) and uncertainty (e.g., due to independencies) and how these actors shape their preferences (goals) and restrictions (resources, structures) to reduce complexity and/or uncertainty. It discusses decision-making processes that drive boundedly rational actors to reduce complexity and uncertainty (e.g., loss aversion, uncertainty aversion) as well as trade-offs and externalities.

**Methods**

Each process (i.e., the formation of one performance feature) represents one case and was investigated on three hierarchical levels (media management, editorial management, editorial departments) and along three sub-processes (formulation of goals, allocation of resources, design of the structure). These processes were investigated during newsroom convergence in two leading Swiss media companies with different ownership structures (NZZ-Mediengruppe, Tamedia), in two newsrooms with different cultures (NZZ, Tages-Anzeiger) and in two types of editorial departments with different resources (business, science). Processes were investigated applying in-depth interviews, document analyses and observations. The realized journalistic performance was investigated based on a content analysis (before and after newsroom convergence). Pattern matching was used to analyze the causal mechanisms. The results were visualized in extensive graphics. Means comparisons were applied to analyze changes of the journalistic performance. Based on this data I formulated hypotheses (Eisenhardt 1989).

## Discussion

The results show that changing markets triggered complexity and uncertainty reduction processes within media companies. Dominant actors shaped these processes by formulating goals, allocating resources and designing structures accordingly. These processes, in turn, shaped journalistic performance. The discussion offers several sets of hypotheses. They explain how actors become dominant in the context of newsroom convergence. They address how organizational cultures affect the formulation of goals, how ownership structures shape the resource allocation and how resources constrain the design of the structure. They discuss psychological mechanisms that drive complexity and uncertainty reduction. They track trade-offs that evolve during these processes (e.g., between hierarchical levels). A further set of hypotheses focuses on the associations between organizational features and the realized journalistic performance.

**Id:** 14508

**Title:** Creativity as critical resource in media production

**Session Type:** Individual submission

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**Abstract:** The paper focuses on the critical impact and role of creativity as human capital for media organizations, media work and media production. Previous research on the central importance of creativity in media production is scarce (see e.g. Malmelin & Nivari-Lindström, 2015; Malmelin & Virta, 2015; Nylund, 2013; Markham, 2012; Berglez, 2011; Hesmondhalgh and Baker, 2011) despite its pivotal strategic significance for media organizations' future success in the complex and rapidly transforming operational environment (Küng, 2011). From the resource-based view of the firm (Penrose, 1959/2009; Mierzejewska, 2011), organizational creativity can be conceptualized as media organizations' core strategic resource for coping with the current changes. In this context, there is an urgent need for new understanding about creativity as a critical resource for media companies as well as media production and its management.

The empirical paper analyzes magazine journalists' views, understandings and interpretations about creativity in their production work in media organizations based in northern Europe. The empirical material was collected by a web-based questionnaire utilizing the critical incident technique, and the data comprise around 150 writings on creative media production. The magazine publishing is a particularly interesting sector of the media industry, because it is characterized by the requirement to adapt to the disruptive, complex, extensive and often unpredictable changes of the industry and its operational contexts.

The paper contributes to the evolving research field of creative media work and its management (e.g. Deuze, 2007). Grounded on the empirical analysis, the paper presents a new theoretical framework for creating understanding about creativity's role and impact in media production as a core organizational resource. This results from combining radical and incremental creativity (e.g. Gilson et al., 2012) with media production and its practices. In addition to the theoretical contribution, the findings offer significant implications for the practices and management of creative media production.

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Penrose, E. (1959/2009). *The Growth of the Firm*. Oxford: Oxford University Press. Fourth Edition.

**Id:** 14664

**Title:** Análisis de la aplicación de las tecnologías de realidad aumentada en los procesos productivos de los medios de comunicación españoles

**Session Type:** Individual submission

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**Abstract:** Justificación estratégica. La tecnología de realidad aumentada es concebida como una combinación del mundo real con el virtual mediante un conjunto de procesos basados en la programación informática y en las posibilidades de almacenamiento de documentación multimedia que proporcionan las nuevas tecnologías de la información y las comunicaciones. Esta combinación de lo real y lo virtual es lo que la diferencia de la realidad virtual, que se centra de manera exclusiva en un entorno no real pese a gestionar objetos y escenarios de apariencia real en los que el usuario tiene la sensación de estar inmerso a través de uno o varios dispositivos externos como gafas, cascos, guantes, incluso trajes especiales... (caso paradigmático de realidad virtual sería el de las dos últimas generaciones de videojuegos).

Quien acuña por vez primera la noción (augmented reality) es Thomas Caudell a comienzos de la década de los noventa del siglo XX, si bien lo que serían buena parte de sus bases estratégicas ya se recogían en los trabajos que investigadores como Heilig, Sutherland o Krueger, entre otros muchos, habían llevado a cabo a partir de los años sesenta. Desde la segunda mitad de los noventa se percibe la gradual aplicación de esta innovación a toda clase de sectores productivos, culminando el proceso a partir de 2010 con lanzamientos comerciales de la repercusión socioeconómica de Project Glass por parte de Google (2012) o Pokémon Go de Niantic (2016).

Hipótesis. La industria de la información ha comenzado a utilizar también sus posibilidades, considerándola como una herramienta alternativa de potencial interés para afrontar algunos de los actuales desafíos ante los que se enfrentan las empresas de la información periodística en el actual entorno Web 2.0, incluyendo la búsqueda de una mayor proximidad con los consumidores más jóvenes o la apuesta por adecuarse a las singularidades de lo que la literatura científica identifica como prosumidores. No obstante, la evolución parece demostrar que su utilización por parte de los medios no resulta tan acusada como en un principio pudiera considerarse.

Metodología. La comunicación presentada centra su atención en el análisis del uso que los medios de comunicación españoles están realizando de esta innovación tecnológica, con el fin de confirmar (o refutar) la hipótesis anteriormente indicada. Se distinguen tres elementos diferenciados:

- Examen de las experiencias pioneras llevadas a cabo por el diario El País (a través de su publicación El Viajero) o las revistas Fotogramas y Grazia, sustentadas en la tecnología QR de códigos bidimensionales.
- Estudio de la sustanciación del fenómeno a partir del desarrollo de apps adhoc en dispositivos móviles como tabletas electrónicas y/o smartphones (en los entornos Apple, Android y Windows).
- Análisis de las experimentaciones a corto y medio plazo basadas en esta innovación que se están llevando a cabo en los laboratorios de los cibermedios españoles que cuentan con un mayor tráfico de usuarios en la Red.

**Id:** 14758

**Title:** La crítica de la cobertura periodística en una revista académica española y una revista brasileña

**Session Type:** Individual submission

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**Abstract:** Este artículo hace una comparación de resultados aislados de estudios realizados en el proyecto "Aportes teóricos y técnicos para una crítica cultural de la noticia". Como proseguimiento de la investigación desarrollada en España, el año 2016, esta etapa intenta comparar los grados y procedimientos de crítica de la cobertura periodística que aparecen en dos revistas académicas: Estudios Sobre el Mensaje Periodístico, de la Universidad Complutense de Madrid (ESMP), y Estudos em Jornalismo e Mídia (EJM), publicada por el Programa de Postgrado en Periodismo de la Universidad Federal de Santa Catarina, Florianópolis, Brasil. A partir de este objeto empírico, circunscrito en cinco años de cada publicación, se seleccionaron los artículos que analizan el tratamiento periodístico en diferentes coberturas, con especial atención a las siguientes variables: temas de las noticias; tipo de medios de comunicación; años de las coberturas en cuestión; géneros periodísticos de los materiales analizados; métodos de análisis adoptados; perspectivas o enfoques de análisis; y el grado de criticidad. El objetivo general es teorizar sobre "cómo critican los que critican" y sistematizar algunas formas de apreciación de distintos objetos de los media de comunicación, en particular de los medios periodísticos. En general, los autores de los artículos critican las coberturas periodísticas por las acciones del periodismo como actor político involucrado en los juegos de intereses partidarios, económicos e de poderes hegemónicos; por los encuadramientos adoptados en su acción de formación de la opinión pública, no trabajando contra prejuicios, estereotipos, discriminaciones y desigualdades, pero para la manutención del status quo; e además critican las coberturas por sus omisiones frente al poder hegemónico.

**Id:** 14759

**Title:** Comparing Media Innovation in Scandinavian and US Newspapers

**Session Type:** Individual submission

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**Abstract:** The comparative study focuses on media innovation in newspaper companies in the US and three Scandinavian countries (Sweden, Norway and Denmark). Many previous studies have focused on the state of media industry in single countries, notably the US, although the industry has distinct features in different countries (Siles and Boczkowski, 2012). Through the comparative setting it is possible to examine the differences in media innovation processes and to study what societal, economic and cultural factors (e.g. Nordic welfare state model) can be found that affect innovation in media production, business models and sources of funding. As theoretical framework in the comparative study we utilize the media system dependency theory (Ball-Rokeach, 1985) that focuses on the ecological relationship between different players in society, in our case mostly media

system activities at the macro-level. Media system activities include organizational structure and goals and organizational policies and procedures (Ball-Rokeach, 1998).

The study contributes theoretically by developing the media system dependency theory as a framework to compare how newspaper companies in different countries perceive and implement innovation in media production. The study provides methodological contribution in joining market and financial performance data with qualitative interview data for analysing media innovation in newspapers. The three data sets have already been gathered in Scandinavia in the spring of 2016, and the research team will carry out a similar study in the US in the spring of 2017. The qualitative part of the study consists of semi-structured in-depth interviews (N=55) with CEOs, editors-in-chief, and other managers in leading newspaper companies. The quantitative data covers years 2005 to 2016; this timespan corresponds well with the accelerating digital transition in the newspaper business.

The master frame in the newspaper industry crisis debate is that the appropriate response is to be found in innovations, new business models and better ways to reach out to audiences (Brüggemann et al., 2016). However, a continuous and aggressive innovation activity may be challenging for newspaper publishers who often need to break loose from the old paper production model. Organizations tend rather to reproduce the concepts of past successes, focusing on incremental changes, rigorous brand alignment, and top down-monitored, commercially steered activities (Järventie-Thesleff, Moisander, & Villi, 2014). Media executives often hesitate to make bold high risk moves because the landscape keeps changing so fast (McDowell, 2011).

The study carried out in Scandinavian newspaper companies demonstrates that they have not been tremendously innovative when it comes to media production, business models and sources of funding. When comparing the Scandinavian and US newspaper companies it is interesting to see how the situation differs in the two regional contexts and if it is possible to pinpoint societal, economic and cultural factors that affect innovation in media production.

**Id:** 14861

**Title:** Análisis de los contenidos audiovisuales subidos a YouTube por Jóvenes santandereanos

**Session Type:** Individual submission

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**Abstract:** Internet se ha convertido en el medio preferido por las poblaciones jóvenes, muchos de los prosumidores de la red son nativos digitales, pero ¿cómo se apropian ellos de Internet?, ¿qué temas les interesan?, ¿qué formatos audiovisuales consumen?, ¿hay una exploración del medio?, ¿cómo es su producción audiovisual?, ¿qué tan importante es la interacción con los otros usuarios? Estos fueron algunos de los cuestionamientos sobre los que trabajó la investigación Consumo cultural y cultura digital en población joven de Bucaramanga inscrito en la línea de investigación “Representaciones, memoria e institucionabilidad” del grupo de investigación transdisciplinariedad, cultura y política de la Universidad Autónoma de Bucaramanga y que contó con la participación de más de 200 jóvenes en su mayoría escolarizados del área metropolitana de Bucaramanga, San Gil y Barrancabermeja.

La investigación tuvo como referente las inquietudes de diversos investigadores de la comunicación entre los cuales está Carlos Scolari (2008) quien en su libro Hipermediaciones plantea diversos escenarios del uso Internet por parte del prosumidor.

El presente artículo es uno de los resultados esperados de la investigación, se centra en la producción audiovisual de los jóvenes anteriormente descritos y mostrará los resultados de la investigación dentro del campo del prosumo en una de las páginas estudiadas: YouTube y desarrollará dos de los objetivos específicos anteriormente citados.

La metodología que se empleó para el análisis de los audiovisuales de YouTube fue la siguiente: Para la selección de los videos se prefirió aquellos que hubiesen sido alojados en la red de video de YouTube y que pertenecieran a jóvenes bumanguenses que de forma activa y continua subieron videos a la red en la época en la que se llevó a cabo el estudio. Para escoger los canales objeto de estudio se recurrió a dos formas de búsqueda, una extensiva por medio de las redes sociales invitando a participar en una encuesta a los jóvenes YouTubers del área metropolitana de

Bucaramanga. La otra forma fue personalizada; se partía del conocimiento previo de dos autores, estudiantes de la carrera de Artes Audiovisuales de la Universidad Autónoma de Bucaramanga, dueños de canales en YouTube que por sus estudios, se diferenciaban de los otros prosumidores hallado, ofreciendo una visión distinta sobre el prosumo.

La metodología empleada para el análisis de los audiovisuales de YouTube consistió en crear a partir de los videos subidos un découpage o guion técnico que permitió hacer un análisis plano a plano del video escogido. En el análisis se centró la atención en los paratextos, la forma de los planos y los hipervínculos que conectaban al video analizado con otros videos o páginas en la web. En cuanto al sonido, se analizó la relación de la música empleada con las imágenes, sin dejar de tener en cuenta los ruidos diegéticos que también aparecían en ella.

A continuación se presentarán los resultados hallados en la investigación.

**Id:** 15304

**Title:** DE LA VIRTUALIZACIÓN ANTROPOLÓGICA A LA VIRTUALIZACIÓN DIGITAL  
Narraciones ciudadanas del "centro comercial de cielos abiertos" de Armenia, Colombia

**Session Type:** Individual submission

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**Abstract:** Área Temática: Producción etnográfica en general

La ponencia presenta el sustento teórico y metodológico del proyecto de investigación que se orienta por las preguntas sobre ¿Qué dicen sobre la gente y la ciudad las virtualizaciones antropológicas presentes en las narrativas que hay sobre la carrera 14 de Armenia y específicamente en el sector conocido como el “Centro Comercial de los Cielos Abiertos”? y sobre ¿Cómo materializar estas narraciones en el mundo digital, virtualizaciones digitales, para divulgar la parte de la identidad quindiana que se refleja en ellas?.

Alrededor de este espacio, construido para la recreación, el consumo y el intercambio ciudadano surgen comentarios, opiniones, chistes o críticas, e incluso leyendas urbanas; actividades socializantes que se desenvuelven a través de la narrativa y a partir de las cuales los ciudadanos expresan su entendimiento del mundo, su consenso de realidad.

Desde el punto de vista teórico se asume que las virtualizaciones han existido desde que el ser humano desarrolló la imaginación, la memoria y el pensamiento abstracto. Nos apoyamos en autores como Serres (2001), para quien “Lo virtual es la misma carne del hombre”, y en Lévy (1995), para quien las virtualizaciones consisten en un mecanismo que está potencialmente dentro de otro y que pueden crecer, estallar o emerger en cualquier momento. Su ejemplo clásico es el de la relación entre una semilla y un árbol; la semilla es actual y el árbol es virtual o mejor dicho, posible. Así mismo dentro de cada uno de nosotros están las competencias narrativas para crear los acuerdos de realidad con que nos movilizamos en la cotidianidad.

En ese orden de ideas, por virtualizaciones antropológicas se entiende la acumulación de información con la que potencialmente se puede reconstruir a la realidad, y que se refleja en las narraciones que identifican a los sujetos mediante el relato de sus propias acciones.

Por virtualizaciones digitales entendemos el traslado o transposición de las virtualizaciones antropológicas al mundo digital. La digitalización enriquece las posibilidades creativas de la humanidad, lo distante se convierte rápidamente en presente, lo imaginado se torna en existente, así

se pretende realizar una labor divulgativa que permita ampliar los recursos narrativos que engrandecen el conocimiento de ese espacio.

La investigación se enmarca dentro de los criterios de la investigación-creación con enfoque cualitativo. Responde a dos tipos de alcance: el descriptivo que hace referencia a las técnicas de la investigación etnográfica para llegar a la comunidad e identificar las narrativas que esta tiene, y el de análisis de contenido con interpretación hermenéutica, para reconocer los sentidos de dichas narraciones.

A las virtualidades antropológicas encontradas se les aplicará la gramática medial de la virtualidad digital. Se realizarán adecuaciones narratológicas, aplicando los recursos propuestos por Poe (1846), con sus criterios para la composición, la aplicación de técnicas sobre creación de videos para YouTube (Jaraba, 2015), y/o las propuestas de narrativa transmedia de Scolari (2013).

**Id:** 15500

**Title:** Observando los procesos de comunicación, creatividad y transformación social en plataformas digitales: La experiencia del Observatorio en Comunicación de la Fundación Universitaria Los Libertadores (Colombia)

**Session Type:** Individual submission

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**Abstract:** El Observatorio en Comunicación de la Fundación Universitaria Los Libertadores propone un ejercicio de observación sobre el papel de la comunicación en los procesos de transformación social. Entendiendo que las plataformas digitales han operado cambios radicales tanto en la construcción como en la difusión de mensajes, resulta indispensable constituir espacios de observación e investigación interdisciplinarios capaces de identificar y analizar productos comunicativos desde la perspectiva de las narrativas y estrategias creativas dirigidas a la transformación social.

La comunicación presenta los ejes articuladores del Observatorio de carácter interdisciplinar (Comunicación Social, periodismo, Diseño Gráfico y Publicidad, programas que integran la Facultad de Ciencias de la Comunicación), y evidencia la importancia de observar diferentes estrategias de comunicación digital, iniciativas de marketing social, diseño incluyente y para el bienestar humano y de campañas de responsabilidad social, entre otras, para comprender las transformaciones sociales y comunicativas que operan desde los escenarios de la comunicación digital.

**Id:** 15595

**Title:** Exploring a new field: documentary impact production in the UK and the Netherlands

**Session Type:** Individual submission

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**Abstract:** This paper discusses documentary impact production in the United Kingdom and the Netherlands. Impact production refers to strategic efforts to achieve specific social change goals using documentary.

Nash and Corner (2016), focusing on the British productional context, refer to such films as 'strategic impact documentaries' and argue that such films try to create impact by linking documentary making and strategic communication. In the USA, strategic impact documentary has a longer history, emerging from collaborations between filmmakers and NGOs and developing into "strategic" storytelling media (Aufderheide and Abrash 2002).

Although the relationship between documentary film and social, political and/or cultural change is not new, the growing significance of documentary sponsorship together with new forms of communication and networking are driving subtle but important shifts in the documentary field. UK based BRITDOC (<https://britdoc.org>) was founded in 2005 and works to enable filmmakers to reach out to specific audiences worldwide in search of social change. BRITDOC has the specific intention to be copied elsewhere. In Netherlands the first edition of the Impact Academy (<http://www.impactacademy.nl>; in Dutch) took place in 2016. Relying on the model set by BRITDOC the Impact Academy trained five documentary impact producers through close collaboration in the development of impact production for their projects.

This paper will present the first results of exploratory research into these new industry activities in the UK and the Netherlands, based on the following research question: How do ideas about impact production relate to other aspects of documentary filmmaking practice? The question will be answered by analyzing interviews with impact producers, analysing the BRITDOC Field Guide and the handbook of the Impact Academy, and by reflecting on meetings of both organisations attended by the researchers. The focus will be on the experience and skills of impact producers, the networks of collaboration and their activities, and the conceptualization of documentary film and film production.

Initial results suggest that impact producers so far rely heavily on the existing documentary ecology in terms of production and financing and distribution seems to be the main site of impact production. They also use the conventional conceptualization of 'authored' documentary films. However, collaboration with new partners present challenges in relation to these conventions. In addition, respondents report ethical challenges related to impact production.

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**Id:** 15656

**Title:** Panel: Techniques and technologies for researching social media

**Session Type:** Panel Submission

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**Abstract:** First line of abstract: This panel will present a series of papers on techniques for researching social media, with an emphasis on the sharing of good practice, the use of open source and accessible tools, and the ethics and technical constraints encountered by researchers in the process.

Second line of abstract: This panel is intended as a working discussion on the methods used by researchers in a variety of fields to access, store, analyse and study the outputs of social media. Social media research is increasingly common in a wide variety of communication fields, from journalism studies to political communication; from identity construction and literary outputs, researchers are increasingly working with content gleaned from social media networks. However, unlike with more established media forms, social media has no standardised archives and no traditionally accepted processes and rules for collecting and analysing the content. The fact that individual social media formats are usually proprietary to a specific platform and company, each with their own technological and regulatory constraints governing access and permanence, further complicates matters. This combination of factors results in individual researchers using a variety of custom-made tools and solutions, many of which may stop working due to changes in technology on the company's part. There is a lot of time and resources spent in developing these methods, and many researchers are put off from researching social media content because of a lack of technological understanding and support, and difficulty in accessing the needed technology and expertise to access, store and analyse the material.

This panel will start a discussion in sharing techniques and methods used to access social media, with an eye to greater understanding and co-operation. The authors represented come from differing areas of media and communications study, and are researching social media for a variety of reasons, but will all focus on technique and method, rather than on the research question, argument and conclusion. The sharing of ideas and processes, from a range of related fields and countries is intrinsic to the collaborate and developmental goals of IAMCR.

**Id:** 15660

**Title:** Panel: Techniques and technologies for researching social media

**Session Type:** Panel Submission

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**Abstract:** Paper Title: Researching Facebook Feeds: ethical and technological issues

Facebook content is not widely researched in the field of social media research. The main reason for this lack of research (and the proliferation of research into Twitter feeds) is the inability to access Facebook content except through the lens of one's own feed. The only published research on the nature of content seen by Facebook users (Bakshy et al., 2015) was conducted with the participation of Facebook itself, and they have not made the raw data feeds public.

This paper will discuss a new project researching the content seen by users on Facebook, made possible through the adaptation of a Facebook service which is currently available, the ability to download one's own news feed for archive purposes (Facebook, 2016), as well as the public API which allows a logged in user to view their news feed as a raw feed (for use in other services, such as Hootsuite offers). Because these services require a user to log in and accept that the data will be downloaded, we have developed a tool which allows a user to log in and download the data, which is then stripped of identifying information, attached to demographic information provided by the user, and uploaded the data to the researcher's archive.

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**Id:** 15931

**Title:** Panel: Techniques and technologies for researching social media

**Session Type:** Panel Submission

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**Abstract:** Paper title: The Social Military: researching social media practices within military spaces

We are living in a network society. Digital communications and social media technologies are creating more complex, spatially separated and unpredictable communities, with profound implications for militaries. In the battlespace where near and far, home and away, distance and intimate are now certainly blurred if not totally befuddled, new types of networks and connections are emerging in ways that challenge existing military knowledge and challenge how we approach and design social media research within military spaces. Because it enables closer and more immediate contact between the front line and the home front, social media plays an increasingly important role in the lives of military personnel and their families. New connectivities hold the potential to strengthen distanced social relationships, which may support personal and group wellbeing, while upholding morale among deployed troops. Social media can help the reintegration of military personnel into civilian life post deployment; making homecoming easier, softening the separation and smoothening the transition from military life on the front line to domestic, family and social life on the home front. To this end, understanding how such connectivities impact on military life and living requires subtle and nuanced methodological approaches.

Crucial to uncovering and understanding these relations, however, are our own embodiments as researchers. This paper therefore explores how we as academic researchers erode and rework these distinctions as we navigate, and inhabit, particular military spaces. Framed within the wider theme of the proposed panel, it deals with uncovering how we as researchers are able to intrude and inhabit restricted, and restrictive, spaces in order to research social media practices, perceptions and behaviours from within. It ties into an extensive study (2013-2016) on the use of social media by members of the UK military and their families, and it engages with military life through a series of separate encounters with armed forces personnel and the spaces they inhabit to explore the blurring of lines and lives through social media. Through 40 focus groups and participatory diagramming with military personnel and their families, the research revealed and visualised the gradual infiltration of social media practices into the central everyday workings of military life. It illustrated how social media complicates the separation of home and away, professional and private, military and civilian, risk and trust. Drawing on examples from this work, the paper discusses the challenges faced when conducting social media research within military spaces, 'at home' and overseas; spaces where questions of access, security, ethics, research design, and positionality become particularly evident. Specifically, getting access was not a simple matter of being 'in' so to speak, but rather being somewhere between 'inside' and 'outside' tracking across multiple sites, encounters and ways of being 'in'. The methods adopted were therefore concerned with the blurring of particular research boundaries and distinctions – through social media and through the researcher's own physical presence within military spaces.

**Id:** 15978

**Title:** Building sustainable film and television businesses: a cross-national perspective

**Session Type:** Individual submission

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**Abstract:** An independent research report (Olsberg SPI 2012) focusing on how to build sustainable film businesses, has identified a number of common factors which have contributed to building successful film companies around the world. These factors are: the ability to share downstream revenues generated by successful content; achieving diversified revenue streams; on-going relationships with successful talent; strong dynamic leadership; international business relationships; supportive and consistent public policy environment; and having more than a fair share of luck! Based on a cross-national study of sustainable film- and television companies in Norway, Denmark, the Netherlands and the UK this paper discusses to what extent the recommendations mentioned in the report apply to the companies in the study. We argue that the report fails to consider why people want to work within the film and television industries, what they want to achieve and what their values are. The paper gives the owners and employees in micro, small and middle-sized companies (SME) in film and television production a voice. We argue that their tales to some extent counterbalances the concern with growth and economic success expressed in most media policy documents. Non-economic values are often the driving force in the numerous SME companies that make up the larger part of the production sector.

Theoretically, the paper is inspired by John Thornton Caldwell's concept of production culture, which he defines as how workers in the film and television industries reflect upon their own practices. However, because Caldwell's definition lacks a link to the company level, this paper is also informed by Edgar Schein's theory of organization culture, defined as a particular problem solving practice that can be more or less useful to the survival of the companies. Within this theoretical framework, the employees of the companies have been interviewed about the values, their management practices and their business strategies while keeping in mind what Caldwell has called the staged 'self-performances' of the interviewees.

Methodologically, the paper is based on case studies of film and television companies in each of the countries mentioned above. A part from interviews of leaders and employees of the businesses, the case studies include a triangulation of resources such as the webpages of the companies, their office space, promotional material, accounts in trade press/specialist journals, newspaper articles and publicly available interviews with company personnel including chat shows and Q&As at screenings, often available online as well as in print. The study also includes to some extent analyses of selected films and television programs produced by the different companies.

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**Id:** 16140

**Title:** Saving the 'Reality Principle' in Journalism in 'Post-Truth' Age: Reflections on the Potential Role of Local News Production

**Session Type:** Individual submission

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**Abstract:** Journalists produce news, resting on consensual ways of viewing an event or people and knowing it. News production is also a collective effort arising out of the relations between ordinary people, political elites and journalists who negotiate how to fix news content. The discussion on the 'post-truth age' alludes to the end of this negotiation process. The comparison of the evidence derived from the US experience and a year of ethnographic research we conducted on Turkish journalists reveal one significant fact: the main problem that journalists face today is not only the substitution of factual truth with lies by political powers (the Trump and Erdoğan' administrations) and the deception of people. Instead of the distortion of reality, the political powers today directly challenge and undermine the journalism's established standards and methods of knowing reality. The political powers impose their own epistemic standards and methods, in which a single fact can be presented sometimes in the most contradictory ways. The way the Trump and Erdoğan administrations present the social reality creates not an illusion but a Baudrillardian 'simulation', which liquidates references to factual information and an order of reason. This type of the identification and presentation of reality propels journalists to engage in a fight not with an epistemic falsehood but with a simulation. We argue that this fight is contingent on not only the journalists' ethical struggle against the political intervention and distortion, but also their ability to develop new ways of connecting and listening to ordinary people to better comprehend the fabric of society. In our presentation, we intend to explore the possibilities of the invention of new vocabularies outside the established descriptions of journalism, as well as the re-organization of journalistic enterprise. This investigation leads us to rethink the role and significance of local news production in the current journalistic practice, as the national press seems to fail to develop a genuine and deep insight into the life histories, concerns, emotions and vulnerabilities of individuals in various social locales. The centrality of the newsroom to news-making activities, constituting the metropolitan ghettos of journalists in capital cities, horse-race political coverage, and the daily struggle for economic and institutional survival reduce journalistic practice to tightly scheduled routine activities without in-depth investigation and creative comprehension of reality. During our ethnographic fieldwork on journalistic activities at the Turkish-Syrian border, for example, we observed that the newsrooms of Turkish national mainstream media organizations led their journalists at the news site to inform themselves about current events through the social media and international news agencies. Being guided by the information flowing from the newsroom, journalists tended to ignore the voices and stories of local individuals and news practitioners. The combination of this mode of the organization of news production with the highly polarized political environment engenders diverse perceptions of reality. The struggle for saving the reality principle in

journalism is directly linked to what kind of journalistic technique, space, and the source-journalist relationship are built on.

**Id:** 16192

**Title:** Willing to listen, willing to speak: On expanding journalist-source relations in times of crisis

**Session Type:** Individual submission

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**Abstract:** The problem of sources is a constant in media production: reliance on ‘the usual suspects’ helps journalists to produce work quickly that fulfils professional expectations. However, it can stultify news content and freeze out new or alternative voices from participating in the production of news. In this paper, I identify a qualitative and quantitative change in the diversity of actors who represent Muslims in Scottish news media – a change triggered by the 9/11 attacks in the United States. Hitherto, media organisations had portrayed Muslims in an essentialised, monolithic way. Muslims were seldom reported on, and in what coverage there was, Muslims were more spoken about than spoken to, with a preference for official rather than unofficial sources. (Richardson 2006). I suggest that these dynamics changed after 9/11, and I illustrate this with fieldwork from Glasgow as a case study. Using qualitative methods drawn from media production analysis, including participant-observation and ethnographic interviews, I identify a shift from a ‘gatekeeper’ model of representing the community to that of a plurality of sources which reveals and insists on the diversity of Muslim communities and voices. I suggest that the crisis of 9/11 presented an opportunity to rebalance the distribution of source voices, as journalists in Glasgow were willing to listen to Muslims precisely at the moment when Muslims in the city were willing to speak. In economic terms, the need for more and deeper coverage led to a demand for knowledgeable sources, and this demand was supplied by Muslims alert to the severity of the moment and the importance of media representation as an element of social life. I argue further that the relationships and practices begun in that period have outlasted the crisis, so that Glasgow now enjoys a plurality of sources able to speak on an issue that has not abated in terms of public or media interest. This focus on producers and on source strategies brings fresh insights to a field dominated by content analysis and a ‘media-centric’ approach.

**Id:** 16357

**Title:** Producing Radio Drama for the Millennial Audience ' Sveriges Radio's 'Voices of the Dead'

**Session Type:** Individual submission

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**Abstract:** A growing concern for the global radio industry is the ageing of radio's most avid and lucrative listeners, the Baby Boomers. Furthermore, much concern exists in how to attract the next generation of radio listeners, The Millennials, the largest cohort of listeners outside the Baby Boomer generation. As radio enters its second century the format of radio drama, once a staple of the medium, is waning in popularity and thus investment. It is therefore an unexpected yet refreshing decision to see a public service radio station buck this trend and invest in drama.

This paper will examine how Sveriges Radio, Sweden's public service broadcaster, has taken a bold and ambitious approach to attract the Millennial audience. The station created and produced a modern radio crime drama series - a gamble that appears to be paying off. Voices of the Dead (De Dödas Röster) written by renowned young adult fantasy writer Sara Bergmark Elfgren, uses mockumentary style production techniques to tell the fictional story of the present-day investigation into the unsolved murder of a 17-year-old girl in 1996. The drama series consists of eight 25-minute episodes over eight consecutive weeks with each episode released as a podcast first and then broadcast the following evening on FM radio. The series was a huge success with over 500,000 downloads in the first two months of release.

Along with hiring an established young adult fantasy writer with an existing audience and social media following, the Sveriges Radio management employed the strategy of involving the station's marketing department to use social media aggressively to generate intrigue and discussion online before, during and after the release of each podcast.

This paper will therefore not only examine the shift in radio drama production to a younger audience and what implications this has for radio producers but also consider the unique marketing and promotion strategy taken by the team to engage the audience. The promotion strategy was integrated into the production programme and was a creative and innovative initiative that received as much effort and consideration as the dramatic series itself. This shift towards radio drama production for Millennials is a new departure for modern radio and may well be the beginning of a new trend in radio production.

This research project draws from interviews with key members of the production and marketing teams at Sveriges Radio, Sweden's public service broadcaster, to analyse the strategy behind, and process of, creating and producing such an ambitious project. This paper will also discuss the success of the project and future directions of radio drama for Millennial audiences in Sweden and elsewhere.

**Id:** 16380

**Title:** New content and production routines in the post radio era: The case study of "Yu: no te pierdas nada"

**Session Type:** Individual submission

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**Abstract:** With the new millennium, Spanish radio has faced different challenges. Among them, the fall of the youth radio audience and the confirmed disaffection of this population segment around the radio as a medium. Later, the global economic crisis led to a significant decrease of advertising revenues. Although Spanish radio was the medium that best withstood the crisis, the lowering of advertising rates -the main source of financing for this medium- and the loss of efficacy and efficiency of traditional advertising (De Aguilera & Baños, 2016) show up the need to develop new projects whose main objective is to encourage advertising investment in the radio through actions that integrate the advertising messages in the content and that are able to generate engagement in the audience, especially those targeted to younger listeners.

In the post-radio era (Ortiz, 2012), the audience has become the basis of the strategies of radio broadcasters and advertisers. In this new scenario of technological convergence and multiplatform distribution, producing radio involves designing content and strategies that connect the offline and online environment and that can offer unique and interesting experiences to listeners-users (Kotler et al., 2009). In this context, branded content, understood as a content created by and around a brand (Pulizzi, 2011; Duncan, 2013), stands as a new way that benefits broadcasters, advertisers and audience. This strategy is born from the association of an advertising brand and a radiophonic brand with the aim of generating content that reflects the values of both with the purpose of establishing links with the audience in order to improve the image of both (Lehu, 2007, 2009; Zhang, 2010).

This paper presents part of the results obtained in the study about the branded content phenomenon in the Spanish radio market. The qualitative methodology applied to carry out this research, developed by the Catalan Radio Observatory (GRISS-UAB), combines the case study and the in-

depth interview with those responsible these contents, considering creators and broadcasters as well as media agencies and/or advertisers involve). Specifically, this text describes the results of the analysis of the project Yu: no te pierdas nada [Yu: do not miss anything]. A multiplatform project, targeted to the young audience, born of the association of Los 40, the Spanish leading music radio station, with the Telecommunications company Vodafone. The project is based on a cross media distribution. The radio content is broadcast simultaneously in the conventional antenna (on air) and in streaming -where the show has one more hour-, is also distributed on YouTube, iTunes and interacts on Facebook, Twitter and Instagram.

This case study presents distinctive features as it is related to branded entertainment, whose development has led to the establishment of a new production model, alternative to the traditional model, that affects from the production and distribution chain of the content to the relationship broadcaster-advertiser. This new model of making radio has required a rethinking of the productive routines and the emergence of a new professional profiles, which have been redefined according to the consumption habits of its audience.

**Id:** 16656

**Title:** 'Cross-innovation systems': How to conceptualise AV-industry's new cooperation models with healthcare, tourism and education'

**Session Type:** Individual submission

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**Abstract:** This paper will report on the initial results of a large R&D project in the Baltic Sea Region of Europe – Cross Motion – that focuses on facilitating and studying ‘cross-innovation’ processes between four sectors – audio-visual content production sector on the one hand and three other sectors – tourism, education, healthcare – on the other. The rationale of the project is that the techniques of audiovisual, interactive, participatory and multiplatform storytelling and forms of gamification are increasingly used in service of these chosen sectors. The understanding is that there is a momentum for inter-sector cooperation to open up new avenues for innovation. At the planning phase several associated emergent markets were identified that the project aims at investigating: video based and gamified e-learning, including applications that teach medical self-treatment; location-based applications that add value to tourism, etc. New policy measures aimed at facilitating innovation in these areas could be seen to enable new revenue streams for digital audiovisual industries and new cost-effective and socially valuable solutions for other sectors.

Regarding the conceptual and empirical work the project’s mission is to study the regional ‘cross-innovation systems’. Cross-innovation systems would be a new concept that is derived from the ‘national innovation systems’ concept. According to the authors of the latter, Christopher Freeman and Bengt-Ake Lundvall, the national innovation system is constituted by interconnected private and public institutions such as commercial enterprises, start-up companies, universities, investment banks, libraries, business incubators, etc. When such a system is well coordinated it starts facilitating the emergence and diffusion of new technologies, which then will start contributing to the national GDP.

Our aim has been to describe and analyse cross-sectoral innovation systems that include also the specifics of audiovisual media industries – what institutions, regulative frameworks, market practices may contribute to their constitution, when are they well coordinated, etc? Secondly, at the time of internationalization and regionalization of media industries – could innovation systems also be analysed as pan-regional systems – what transnational policy actions or other interventions are needed on the regional level? We have been conducting three studies, each focusing on innovation coordination between the audiovisual sector and one of the other three sectors – tourism, health care and education.

As the initial phase of this study we have conducted in 2016 an initial mapping of cross-innovation practices in the region and our paper will report on those. The mapping included collection of secondary data, extensive interviews with 14 benchmarking companies from the region and the study of policy frameworks. Based on this work we have initial proposals on how ‘cross-innovation systems’ tend to evolve regarding AV-industry cooperation with other sectors. Regarding each of the ‘other sectors’ we discuss what characterizes ‘innovation’ in these convergent systems, what tend to be the challenges to innovation coordination in these systems. In conceptual terms our work is based in parts on the media convergence and policy research (Doyle, Hesmondhalgh, Ibrus, Cunningham, etc.), innovation systems research and the ‘cultural science’ approach by Hartley and Potts (2014).

**Id:** 17006

**Title:** Inside/Outside: VOD, distribution and independent film audiences

**Session Type:** Individual submission

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**Abstract:** Little research has been conducted about the audiences for Video-On-demand (VOD) content despite the growth in online viewing and with VOD distribution offering independent film-makers a route to greater audience engagement with lower budget films. This paper draws on research conducted for a UK Arts and Humanities Research Council Nesta Digital R&D for the Arts project in 2014-16 run in collaboration with the screen agency Film London and cinephile VOD platform We Are Colony. The project generated qualitative and quantitative data through observation and interviews with film professionals across 11 film projects, plus focus groups, and an audience survey of 1000 users of the VOD platform. The research reveals that dominant models of film distribution are being challenged by emergent models, despite reluctance to address change by both film-makers and industry intermediaries (distributors, sales agents etc). I explore these attitudes and ways to conceptualise the relationship between online audiences, independent film-makers, industry intermediaries and to map the connections between them. In doing so, I also examine and theorise some of the ethical tensions of conducting critical media production studies research whilst working in collaboration with industry and policy partners.



