➔ ***PANEL: PUBLIC CERVICE MEDIA***
➔ ***Ulrika Sjöberg, Malmö University & Ingegerd Rydin, Halmstad University, Sweden***

Producers and Audiences. International Conference.

Lund University, March 20, 2014

Ulrika Sjöberg, Malmö University
Ingegerd Rydin, Halmstad University

Public service production in transition: Challenges for attracting the young audience

Abstract

Convergence culture and the transmedial distribution of programming and other media services have created both opportunities and challenges for new kinds of audio-visual stories and formats. The licence-fee financed public service company Swedish Television (SVT) has introduced a number of online services since the mid 1990s, when it started to use the web. At present a lot of effort and resources is invested in developing new web services and ensuring that its site (svt.se) is competitive, especially when it comes to children and youth. One challenge in order to survive in the increasingly commercial kid's culture is to create program formats that are appealing, not only in comparison to other commercial TV productions, but in comparison to other kinds of Internet services as well, such as YouTube, Facebook and gaming in general. Another problem facing public broadcasting companies is increasing tensions between professionalism and Internet's amateur culture. The latter is characterised by a sharing collective intelligence, user-generated content and a "publish then filter mentality" (Jenkins, 2006; Shirky, 2008). Still another challenge is connected to organizational changes, such as outsourcing of production elements, due to both economical circumstances and new technological services.

To gain an inside perspective of how these challenges are met by Swedish television, interviews with producers, project leaders and web designers working with output aimed for a young audience, as well as analysis of policy as well as strategic documents, have been conducted. The concept of institutional reflexivity (Giddens 1991) will be in focus throughout this paper for wider understanding of how Swedish Television with their aspirations to be a player in the future media landscape is forced to examine and reflect upon its own self-image, previous knowledge, traditions, habits, daily practices and organisational set-up. The project is funded by the Knowledge Foundation, Sweden.

Keywords: Public service, Swedish Television, production of new media formats, young audience, institutional reflexivity.

➔ ***PANEL: PUBLIC CERVICE MEDIA***
➔ ***Tiziano Bonini, University of Milan, Italy***

From Mass Audiences to Networked Listeners: The Four Ages of Listener Participation

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There have been several attempts to periodise the history of audiences. One of the best known analyses is that by Abercrombie and Longhurst (1998). They identified three broad phases of audiences: the simple, co-located, face-to-face audience; the mass audience; and the diffused audience, which is "no longer contained in particular places and times, but rather part and parcel of all aspects of daily life" (Abercrombie and Longhurst 1998, in Livingstone 2005:26). The diffused audience seems to be the most appropriate category for describing contemporary audiences, but Abercrombie and Longhurst published their work in 1998, at the beginning of the web 1.0 era, and their periodisation now needs to be updated, given the great changes in the use of media content caused by the Internet and its further developments (web 2.0, social media). For this reason, this work aims to propose a different historical periodisation of radio listening, one that is similar to Abercrombie and Longhurst's work, but more suitable for the comprehension of the properties of a media public in the age of the network society. The periodisation developed in the paper identifies four historical ages corresponding to four different auditory regimes, the last of which is characterized by the hybridisation of broadcasting media with networked media.

The periodisation proposed here will attempt to portray how participation in public radio has changed over time, and investigate the causes that have determined the emergence of a new relationship between radio and the public. This work will highlight the different potentialities of the public's participation, inscribed in each auditory regime.

The historical analysis proposed here shows us how research regarding the interaction with radio and the participation in the public sphere generated by radio has always been a permanent feature in the history of the radio audience. Audiences have always longed to participate in radio, but over time this participation has taken on different forms and features.

➔ ***PANEL: PUBLIC CERVICE MEDIA***
➔ ***Alejandra Castaño-Echeverri, Uni. of Medellin Colombia/Uni. of Leicester, UK***

Producers and audiences in the context of public service television in Colombia

Paper by Alejandra Castaño-Echeverri
For Producers and Audiences International Conference 2014, Lunds Universitet

The Western tradition of public service media usually takes for granted the benefits of having an independent, pluralist media among democratic societies, because of its important contributions to the illustration of the citizens and therefore, their participation in debates about topics in the public interest. However, in some countries where this standpoint is accepted, reality is not close to this ideal. This is the case of Colombia, where there are two public national television stations, one of them with 43 years on air, but still with a very low impact on viewer's construction of political and contextual reality. These two channels are fully funded by the Colombian government, a fact that has shaped their production dynamics, as well as the ways producers choose representations and formats to reconfigure reality. Those representations seem not to be appealing to audiences, since ratings are exceptionally low, in spite of the programs they show that have been worldly awarded.

This situation reveals a paradox between academic discourses on public service production, which glorify the quality of the programmes even when they don't have a representative amount of viewers, and those discourses by audiences, which state that public television is a need for improving their quality of life. These particularities of the Colombian context will be analysed under the narrative paradigm and the affect theory; the former states that translating experiences or ideas into stories, would reinforce the experience of communication for every actor involved in the process, and the latter states that humans tend to experience the same affect that other person they're watching is experiencing, and that it is through affection that communication can be more effective. Thus, we will intend to provide a comprehension on how producers imagine their audience and produce audiovisual texts according to that preconceived idea of their viewers.

➔ ***PANEL: PUBLIC SERVICE MEDIA***

➔ ***Juan Francisco Gutierrez Lozano, University of Malaga, Spain***

"Producers and Audiences" International Conference
Media and Communication Research Department
Lund University,
Sweden, March 20th 2014

Proposal of paper

Audiences abroad and Public Service Television: The image of 'TVE Internacional' through the opinions of Spanish emigrants

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The satellite signals and the end of the monopoly of European State-owned channels in the 1980s led to a substantial change in television, and in the lives of many groups of emigrants living abroad. The arrival of global television put an end to the stagnant national conception linked to the main public broadcasting services. The creation, monitoring and production of multiple international channels linked either to States or different cultural communities was undertaken not only to convey information to displaced or foreign audiences, but also to strengthen and maintain cultural traditions, and to improve internationally the image of each nation (or region, like in the Spanish case). These channels have developed symbolical broadcasts that have been interpreted differently by the first generations of national emigrants and by the children they had abroad.

This paper will focus on the role and the offer of the Spanish International worldwide channel, 'Televisión Española (TVE) Internacional', and on how Spanish audiences abroad maintain a conflictive relation with its contents and programming. On air since 1989, 'TVE Internacional' broadcasts the main news programmes, fiction series, shows and even international formats (as 'Masterchef') produced or adapted by TVE. Obviously, its target audience includes the Spanish population in the diaspora and also the Spanish-speaking audience worldwide.

The digital technologies and Internet has modified recently its potential, but 'TVE International' is still the most representative international Spanish channel. Nevertheless, when Spanish emigrants are asked about its values, they offer a critical point about its lack of good service, its incapacity for showing a settled and updated image of the country, and its failure in attending their interests. In this trend, this paper will offer the main goals and first results of a qualitative audience research in progress about memory and TV consumption of Spanish emigrants in Europe.

Biographical note

Juan Francisco Gutiérrez Lozano is Senior Lecturer in Journalism at the University of Málaga (Spain). His recent publications (about Memory, Audience research and Spanish Television History) include chapters in *After the Break: Television Theory Today* (Amsterdam University Press, 2013) and *Popular Television in Authoritarian Europe* (Manchester University Press, 2013). He is currently main researcher of the project titled: "Audiences abroad. Television memory and reception habits of Spanish emigrants and European migrants in Spain", funded by Spanish Ministry of Economy and Competitiveness (Spain) 2013-2015.

➔ ***PANEL: PRODUCTION CULTURES***

➔ ***Martina Schuegraf, „Konrad Wolf“ in Potsdam, Germany***

How do celebrities (musicians, actresses and actors, entertainer...) use the media to evolve their images? How do they reach their audiences around the globe and spread global messages, which constitute local and global effects? What impact do digital and online media have in this process?

In my analysis, I explore the process of medial production strategies used by celebrities and their agencies to communicate their presentations and images to a globalized world. Nowadays, that implies also to get in touch with their fans via social media. Moreover fans as social media users “celebritizise” themselves while getting visible on social media platforms, for example the so-called YouTube Celebs. To study these different strategies I analyze medial discourses, which constitute images and celebrity brands.

Staging or medial productions operate with different methods. They use images, information and communication to produce reality. Therefore different social media platforms like facebook, twitter, instagram etc. are important in particular. Celebrities use social media to interact with their fans, with the audience and vice versa. Usually they follow specific intentions. In the artistic context that means spreading messages to commercialize their “authentic” self. But the question is: What impact do these production strategies have on mediated discourses and finally on the celebrity self?

Daniel Dayan and Elihu Katz consider television to be no representation or copy of real events. They claim that practices of staging produce events, which implies that television doesn’t only report about events but brings them into existence (Dayan/Katz 1994). The same is true for social media. That means medial images do not represent reality but constitute reality. Thus, celebrities are dependent on a multisided system of presentations, commentaries, interactions and staging strategies by users, fans, agencies, critics and so on. In this perspective, Celebrity isn’t a fixed entity but a negotiation concept of social and cultural meaning.

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➔ ***PANEL: PRODUCTION CULTURES***

➔ ***Kim Louise Walden, University of Hertfordshire, UK***

Awards, honours and prizes: a 'cultural value stock exchange' for media producers and audiences.

In *The Field of Cultural of Production*, Pierre Bourdieu asserts that 'a work is not made once but by everybody who is interested in it' and this would certainly seem to be true of awards, honours and prizes. In a culture which values prestige so highly, awards have become an increasingly prominent cultural practice as well as a nexus for producers and audiences interests to interact.

Over the last twenty years a number of awards have sprung up to recognise the emergence of transmedia, from the Prix Ars Electronica and the Flash film festival to the Webby and Movie Viral Awards. These awards reflect the interests of a diverse range of stakeholders including professional academies, agencies and associations for advertising, promotion and entertainment, as well as media technology-sponsored awards, Net art events, web design communities, film festivals and fan communities. And all, in one way or another, are interested in 'speaking' about this developing cultural form, articulating what it is and what it can be.

Awards play their part in shaping and asserting the value and, therefore, the meaning of these emergent media forms in a number of key ways:

- as a channel of communication, both inwards and outwards for the industry and its institutions;
- as a form of short-hand communication that audiences use to inform their media consumption ; and
- as a measure of cultural impact and as a form of cultural consecration.

Drawing on both field work and interviews, this paper aims to investigate how transmedia awards, honours and prizes broker the relationship between producers and audiences. It will examine their origins, their underlying rationale as well as how they operate in relation to one another. The paper will suggest that the work of Michel Foucault and Pierre Bourdieu can be usefully applied in analysing the dynamics of this 'cultural value stock exchange' (Bourdieu, 1993:137)

Kim Walden

➔ ***PANEL: PRODUCTION CULTURES***
➔ ***AnneMarie Dorland, University of Calgary, Canada***

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For: Producers and Audiences International Conference

Title: *The Encoding Audience: Towards New Methods of Research and Collaboration in Informance Design Practice*

Abstract:

How is the creative process of graphic designers altered when audience-inclusive research methods such as collaboration and observation are integrated into daily studio practice? This paper will challenge traditional notions of production and audience research through an examination of audience-inclusive cultural production within the design studio. To do so, it will share findings from an ethnographic and interview based study of graphic designers in major Canadian studios engaged with methods of audience-collaboration and audience-inclusive production. The findings from this study suggest new ways of understanding the relationships between producers and audiences, contributing to existing scholarship regarding cultural production (Tunstall, 2010). This paper will propose that through the use of sociological research methodologies such as participant observation, interviews and informance, designers are actively assuming proxy audience membership – complicating the dialectic of encoder/decoder as proposed by Hall (1980). By modifying existing models of the 'circuit of culture' as proposed by du Gay et al., (1997) through the addition of active audience/collaborators within the stage of production, and by employing this modified model as both a methodological and theoretical framework, I will question how new forms of cultural production practice complicate traditional notions of the producer-audience dialectic.

Key words: media production; cultural producers;

Bio: AnneMarie Dorland is a PhD student in the Department of Communication and Culture at the University of Calgary, a design anthropology researcher and a graphic designer.

➔ ***PANEL: PRODUCTION CULTURES***

➔ ***Carolina Martinez, Lund University, Sweden***

Swedish Producers of Child-directed Advertising: Self-representation and Audience Construction

This presentation will focus on a group of media producers which have received little scholarly attention: producers of child-directed advertising. The practice of advertising to children is often framed as morally questionable, and this is especially the case in Sweden where advertising directed to children is banned on television channels broadcasting from within the country. However, digital media has opened up new arenas to target children and, consequently, has also resulted in more marketers and agency practitioners engaged in the practice of advertising to children. I will present findings from an interview study with 19 Swedish advertising producers where the focus has been on analysing how the producers represent themselves and their practices, and how they construct the child advertising audience. The interview data has been analysed using the discourse analytical approach developed by Margaret Wetherell and Jonathan Potter (Potter & Wetherell 1987; Wetherell & Potter 1993), where discourse in social interaction is understood as action oriented, and constitutive of the social world. Central analytical tools used within this approach, and also in the present study, are the concepts of *subject position* and *interpretative repertoires*. The analysis maps the various rhetorical strategies used by the producers to represent themselves as good and morally responsible practitioners. Various strategies are used in order to opt out of the subject position "producers of child-directed advertising", and one strategy is to depict their own practices as something else than advertising, such as" pedagogical and safe games", while constructing television advertising as problematic, thus locating the problems elsewhere. With the same aim, the producers also in connection to this draw on the dominant discourse (interpretative repertoire) on child-directed advertising, using words such as "you should not *expose* children to advertising" (quote from interview). My presentation will highlight the variety of self-representational (language) practices used by the producers in the interviews.

➔ ***PANEL: PRODUCTION CULTURES***

➔ ***Tobias Linné, Lund University Sweden***

Happy Cows on Instagram

An Analysis of Dairy Industry Media Strategies

Aims and Purposes

The concept of "happy meat" has been used to describe how meat producers try to meet the demands of consumers concerned with how their food is produced, and address larger societal concerns about sustainability in food production. This project deals with a similar trend in dairy production, how the external communication of the dairy industry often shows images of healthy cows on green pastures under a clear blue sky, and stresses openness and traceability with regard to the production processes. In social media, and in different promotional events cows are also often represented as active subjects, along with detailed information about their social and emotional lives.

The project analyses how the dairy industry's promotion of happy cows can be seen as a way to offer assurance of care for the animals to concerned consumers. More specifically, the project addresses questions like:

*How is the agency and voices of animals represented in the dairy industry's communication?

*How can the individual agency of the cows be understood in relation to the roles they are given in the dairy industry's promotional activities?

What subversive functions can the presence of animals in the dairy industry's communication have?

Methods and Empirical Material

The project builds upon several different empirical methods and materials. Firstly, participant observations have been conducted at pasture release events in southern Sweden during the spring of 2012 and 2013.

Secondly, in-depth interviews focused on opinion building in relation to dairy production/consumption have been conducted with representatives of dairy companies operating in Sweden and with dairy farmers. Thirdly, material from the Swedish dairy industry's external communication has been analysed, including web pages, Facebook and Instagram accounts, YouTube clips and printed promotional material. The empirical analysis also incorporates public reactions in commentary fields in social media.

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➔ ***PANEL: DRAMA***
➔ ***Ana Alacovska, Copenhagen Business School, Denmark***

ABSTRACT

Genre:
the mediator between production and reception studies

Ana Alacovska, External lecturer
Copenhagen Business School

In this presentation, I offer a critical synthesis of indicative, yet frequently disconnected, scholarly, theoretical and empirical efforts at rapprochement between reception and production studies. I review a range of approaches originating from media and communication studies, cultural studies, sociology of culture, cultural anthropology, and hermeneutics that have traditionally and historically exposed the mediating power of genres to link in circuits production and reception, producers and audiences. Upon this theoretical discussion, I elucidate the renowned analytical vigour of the concept of genre for a comprehensive, non-reductionist sociological study of the interplay between production and reception; an analytical stance that seems even more expedient amidst pervasive digitization, hailed for blurring the boundaries between media producers and consumers. I thus develop a tentative analytical agenda predicated on genres as active ingredients in the process of production and reception (rather than treating genres as mere textual properties, classification of, backdrops for, contracts between, or even interpretive, mental schemes for production/reception). Genres afford, enable or limit, producer and audience practice by way of producers and audiences actively engaging with, mobilizing and deploying the genre-specific resources in their respective, and converging, practices and performances. Beyond and above new media's affordances, producer and audience mutually interact and even collaborate primarily within genre-specific worlds, whereby the genre plays an enabling, cohering and productive role. For this purpose, I look at insights generated in socio-cognitive, pragmatic and linguistic anthropology's studies of genre, but also Ricoeur's hermeneutics/poetics, all of which conceptualize genres as a set of affordances, which furnish (audiences/producers) appropriate, culturally and socially sanctioned ways of doing, feeling, behaving, acting and thinking. I situate empirically this theoretical concern in an in-depth study of the production-reception of a specific popular culture genre, that of travel guidebooks, and in a preliminary study of Scandinavian crime fiction.

➔ ***PANEL: DRAMA***

➔ ***Pia Majbritt Jensen, Aarhus University, Denmark***

Export patterns and Global Impact of Danish Drama Series

Danish drama series – in particular originating from Denmark's main public broadcaster DR – have experienced an unprecedented boom in non-Nordic exports of late. Series such as *the Killing* and *Borgen* have been sold for subtitling and dubbing in countries as diverse as Australia, Brazil, Germany, Great Britain, Italy, Japan, Spain, Russia, South Korea and Turkey. Through an historical analysis of importing countries and, importantly, importing channels of five DR drama series – *Unit one* (*Rejseholdet*, 2000-2004), *The Eagle* (2004-2006, *Örnen*). *The Killing* (*Forbrydelsen*, 2007-2012), *Borgen* (2010-2013) and *The Bridge* (*Bron/Broen*, 2011-2013, coproduced with Swedish SVT) – this paper will identity the series' export patterns around the world presently as well as historically. This analysis points to the fact that the recent series (*The Killing*, *Borgen* and *The Bridge*) have been exported more or less globally, whilst the older series (*Unit One* and *The Eagle*) were mainly exported regionally in a 'geo-linguistic' sense and to countries with democratic-corporatist media systemic features in their broadcasting systems. Also, there are clear indications that the further the series move away from Denmark (both in regards to 'geo-linguistic' regions and media systemic models) the more 'niche' the importing channels become. Finally, the paper will discuss the global impact of this international export increase of the Danish series in relation to the wider popularity of Nordic/Scandinavian TV and film and to the increased global exports of other 'smaller' audio-visual markets and countries such as Israel and Columbia.

➔ ***PANEL: DRAMA***

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Abstract

Producers and Audience conference

Lund University, Sweden, 20 March 2014

In the footsteps of Saga Norén

Film induced tourism and tourism induced television production

I will take the popular Scandinavian crime series and the Danish television drama series as the starting point, and discuss location/setting as a production value in television productions. Location has so far been a practical term describing the place where the series is shot. 'Nordic noir' has become a trademark for Scandinavian television series and include both stylistic and narrative characteristics, in which the regions' landscape, climate, nature and provincial culture play a significant role in the series' plot and cinematic style beside the region's gender and welfare specific cultures (Jensen & Waade, 2013). Based on empirical location studies of *Wallander* (Yellow Bird, 2008-2012), *The Bridge* (SVT1 & DR1, 2011-2013) and *Dicte* (Misofilm/TV2, 2013-2014), respectively, I will argue that location in television production has been undergoing a transformation from 'location to destination' - from insignificant 'non-places' to significant places with certain *production values*. E.g. the regions' landscapes and climate are emphasized in the extra bonus material (Gray, 2010; Waade, 2013), and film tours and film apps become part of the television series' trans-media franchise (Thompson, 2007). In Malmö, you can walk in the footstep of Saga Norén (*The Bridge*), in Ystad you can walk in the footstep of *Inspector Wallander*, and in Aarhus you can download a film-app that takes you in the footstep of *Dicte*. Sue Beeton, a tourism management scholar, describes 'film induced tourism' as a growing industry, including fan tourism (Beeton 2005). I will suggest that we experience 'tourism induced television production' for funding and marketing purposes. Fan and film tourist practices as well as the fact that film locations have become a commodity and branding strategies in television production has achieved comprehensive research attention within tourism studies, but has remained overlooked within media studies.

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➔ ***PANEL: DRAMA***

➔ ***Joanna MacDonnell, University of Brighton UK***

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Celebrating through liveness: the relationship between the producer and their audience on live television drama.

In an age where audiences do not necessary watch the linear broadcast of programmes one approach to bring an audience together to watch a programme simultaneously is the promise of an event or spectacle which is broadcast live. Within television drama both in Europe and the USA there has been a proclivity since the 1990's for channel controllers to commission live episodes of popular dramas, soap operas, sitcoms and also live TV films. Within the UK since 2000 these have been used to celebrate landmark episodes of dramas and soap operas such as EastEnders (BBC) Coronation Street (ITV), Emmerdale (ITV) and The Bill (ITV). The premise behind such high profile programmes working in this way is to grow the audience and also to enhance the audience experience of the programme and produce a piece of event television which itself will create a media 'buzz'.

Using empirical and ethnographic data this paper will discuss the role of the producer and the production team on the live episodes and the increased pressure productions find themselves under to deliver new and exciting content to attract audiences. One of the devices used is the inclusion of live stunt sequences previously only seen in heavily post produced feature films and television dramas. This paper will reveal some of the production techniques used in the live episodes to create the stunts and the ways in which the producer and director work with the production team, the actors and the writer to create the live episodes.

➔ ***PANEL: DRAMA***

➔ ***Delphine Ngehndab, Brunel University, UK***

When cultures meet: a reception study of the meaning women make in the consumption of foreign soap operas

Within the context of debates concerning the impact of global media on local spaces, this study will explore the manner local women in Bamenda, Cameroon respond to texts produced internationally and consumed locally mainly distributed by private and public media. The study will also attempt to understand local women's preference for foreign soap opera in neglect of locally-produced soap operas noting that production and consumption are intricately linked. The study will further examine the meaning local women make of foreign soap opera, and the specific, class, age, ethnic and other identities they inhabit. Given the myriad of differences (age, ethnic group, educational background, religion, and tribe) that exist within the public sphere (public market) in which these local women operate, the study will probe whether these women use soap operas as a common ground to neutralise their variance enabling them to function on "equal terms". The study will also examine the criteria used by private television stations in broadcasting foreign soap operas. The study will combine two approaches: political economy and cultural studies. This study combines both approaches in concurrence with the view that a combination of both approaches provides a fruitful way to proceed to study text audience relationships. The theoretical framework of the study will be drawn between authors who advocate the deterministic power of the media (media imperialism, homogenisation) and those who argue about the interpretive freedom of the audiences (heterogenisation, hybridisation). Both schools of thought agree that media messages play a pivotal role in shaping people's behaviours. In order to obtain best responses to the research questions, the following main methods will be employed: qualitative survey, participant observation, focus group interviews and in-depth interviews.

➔ ***PANEL: DRAMA***

➔ ***Paul Rixon, University of Roehampton, UK***

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Producers and Audiences: International Conference

Controlling the brand: the producer, publicity and the critic

All producers and broadcasters attempt to control the reception of their programmes; to do this they create a pre-image of their programmes (Fiske 1994). They either do this directly, through trailers or bill board adverts or with an engagement with the work of third persons such as television critics. As competition has increased so broadcasters and producers have become increasingly attuned to the need to control and nurture the reception of their programmes leading to the creation of more detailed publicity material. This information is now mostly supplied over the World Wide Web and is multimedia in form. Such material is selected and shaped to try to provide a particular way to think about the programme, to offer a ready-made framework for critics to use. The hope is the critic will, in some way, echo this in their work and this will then become part of the way viewers understand the programme and the wider brand.

In this paper I will explore the publicity material provided by the BBC for its series *Sherlock Holmes* (2010) and how critics, in varying degrees, came to reflect this material in their reviews. While these attempts to shape how the programme was accepted and framed discursively was never completely achieved, as many other factors came into play, such an analysis of the publicity material helps us understand, at a time of change in the sector, the way producers are trying to control the reception of their programme, the way they are written about, valued and positioned. As I will seek to show, the role of publicity material is not straight forward, it must be viewed as working as part of a meta-text, of interconnecting texts, which surround any programme, where different actors and groups contest and struggle over its meaning. It is, however, a sign of the wish of producers to control their brand at a time of huge shifts in the television landscape.

➔ *PANEL: FANS*

➔ *Sophie Einwächer, Mannheim University, Germany*

Fan Communities as Social Network Markets

According to a broad consensus in the field of Cultural Studies, media fans can be considered very productive individuals: they appropriate, transform and subvert meaning, they engage in social and political projects and in consumer activism. However, fan productivity has mostly been described as a semiotic productivity enabling new readings and new meanings of original works. Yet, with digital communication media and global online networks the often-discussed productivity of fandom has acquired a new economic dimension.

Drawing on qualitative interviews with German "executive fans" dedicated to fantasy films and literature who are active in the analogue and in the digital realm, this presentation addresses the significance of fandom to what has become known as the ‚Cultural and Creative Industries'. I will present statistical and ethnographic data derived from popular fantasy fan sites (UK/USA/Germany) arguing that fans have ceased to be marginal actors in subcultural niche communities. Understanding fan engagement as an effort that requires a certain investment but also as an activity from which profit can be generated – most prominently in favor of the original (admired) product and its distributors – I will present economically significant actions and transactions of fantasy fans.

My argumentation is twofold: Addressing the significance of fandom within the Cultural and Creative Industries, I will first argue that within a social network market structure (Potts et al. 2008) fans act as agents and promoters of cultural products helping corporate producers achieve their marketing goals and reaching their target groups. In the second part of my presentation I will go on to illustrate that in creating supposedly derivative work certain active fans develop their very own style and artistic features. They produce and distribute innovative media content thus contributing as entrepreneurs to the very culture in which they originally participated as consumers.

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➔ ***PANEL: FANS***

➔ ***Eve Smith, Liverpool John Moores University, UK***

Crowdfunding, fan labour and professionalising the amateur in the making of Terry Pratchett's *Troll Bridge*.

In August 2003 a group of Australian Discworld Fans gained permission from author Terry Pratchett to make a live action fan film of his short story *Troll Bridge*. The original funding mechanism for the project was subscription. As this was a fan film, none of the people involved expected to be paid or to make money from the film. However, a company, Snowgum Films, was set up in order to administrate the funding and production.

In 2005 Pratchett visited Australia where the Snowgum team screened their work in progress for him. This included some extra scenes with new dialogue they had written. Pratchett agreed to write additional dialogue to replace this so that the film could realize sections of the story that had not originally been written as dialogue.

Over the next few years Snowgum Films worked on other projects, with the Troll Bridge project ticking over in the background; Until in 2009 when they reviewed the Troll Bridge material to their embarrassment. The original impetus to make the fan film had led to them learning how to make films. In 2009 the project was restarted from scratch. A Kickstarter campaign was launched in 2011 to raise the money for location shooting in New Zealand, while the studio shooting was done in HD utilising Green Screen technology. The film is due to be complete in 2013 over 10 years after the project began.

As the quality of the trailers for *Troll Bridge* is arguably better than some of the Discworld adaptations that have appeared on Sky, speculation is rife over whether the completed project will have a commercial value unanticipated at its conception as a fan film. This paper will discuss this project in relation to the shifts in funding mechanisms available, the issues around fan labour and the rewards appropriate for fan labour and the change in expectations of quality and professionalism that these funding mechanisms bring.

Eve Smith

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Author Biog

In 2004 Eve Smith left the world of management accountancy to become an academic. Her research on Terry Pratchett's *Discworld* series has been published in *Diegesis, Participations,* and *Comedy Studies*. She is a sessional lecturer in Media, Culture and Communication at Liverpool John Moores University and also teaches research and study skills to international students on pathway courses into postgraduate study at University of Liverpool.

➔ ***PANEL: FANS***
➔ ***Bertha Chin, UK***

Captain of the 'ship': The production of the celebrity persona and fan policing by Bertha Chin (UK).

American celebrities, such as the star of *Arrow* (CW, 2012-present) Stephen Amell and one of the lead actors of *Sleepy Hollow* (Fox, 2013-present) Orlando Jones, have taken to social media networks such as Twitter, Facebook and Tumblr to maintain their own celebrity persona and to interact with their fans. In the actors' interaction with fans across the various platforms, both Amell and Jones have openly acknowledged specific groups of fans who support the relationship of certain characters on their shows, known in fandom as 'shippers' (Jones also openly acknowledge shippers from a different show aired on a different network in America). These actors' actions are often said to be "breaking the fourth wall" as they engage directly with, and are assumed to be openly supporting a specific group of fans, and they have thus been subjected to several controversies in fandom. While they are celebrated as the "captain of the ship" by fans who support the same relationship, others criticise their involvement. Jones, for example, was subjected to an onslaught of fan hate when he tweeted in support of the Dean/Castiel pairing (otherwise known as Destiel) from *Supernatural*, and in a Twitter exchange with a fan, was told not to publicise the 'ugly side of fandom' (i.e. the conflict and hate) if he wanted to identify as one of the fans.

This begets the question of limitations and policing in the producer-fan relationship. While studies have celebrated the blurring of boundaries between producers and fans, in this paper, I want to suggest and explore the policing that fans place on the producer-fan relationship.

➔ ***PANEL: FANS***

➔ ***Rosana Vivar, University of Granada, Spain***

Cult Film Fandom and Festivity in Spain: Notes on *San Sebastian Horror and Fantasy Film Festival,* 2012---2013

Since its opening in 1989 the San Sebastian Horror and Fantasy Film Festival (SSHFFF) has been a focal point for locals with a passion for cult movies, bmovies, horror, science fiction, and exploitation movies. While the SITGES International Fantastic Film Festival of Catalonia is a world reference for highly specialized horror and sci---fi fans,SSHFFF has built its identity upon a more modest principle, serving as an alternative to SITGES for fans seeking a more intimate, laid---back event. Taking place in late October, the festival is well known among regulars and locals for its impudent iconoclastic audience, whose heckling of guests has become a highlight of the event. Organisers encourage participation through fanzine meetings, concerts or on---line contests, while hard---core fans spontaneously convert the main festival venue into a bacchanal where the shouting out of witticisms during the screenings is de rigueur. At the same time, the theatre serves as a platform to communicate with and influence the organisers. My intention is to analyse the implication of festivity in the shaping of a genre film community that despite its uncouth members, its taste for marginal film and its niche---like condition maintains a privileged position within San Sebastian's annual cultural programme. Drawing on the work of the historian Johan Huizinga (1954) and sociologist Roger Caillois (1967), I will examine how the presence of different forms of play in SSHFFF such as parody, ritual, fan works, and their relationship with the place, have contributed to this subculture growing stronger in Spain. Ultimately, I will consider whether this "playful conduct" can be studied at the festival site within the framework of participatory cultures (Jenkins, 1992, 2006). In doing this I will employ the concept of Participatory Culture often discussed within digital fandom debates and expand it to event---based fandom.

Keywords: San Sebastian Horror and Fantasy Film Festival, festivity, play, fandom, film community, cult films, Participatory Culture

➔ ***PANEL: FANS***
➔ ***Bethan Jones, United Kingdom***

The Third Sphere: Finding Space for Aca-Fans in Audience/Poducer Discourse

Bethan Jones

The field of audience studies has undergone something of a change in the last twenty years. From considering film and television viewers to be passive consumers, scholars now recognise the active role that audiences play in the construction and reception of texts. Similarly, understandings of the shifting nature of the 'producer' has changed within the field of production studies. This work has been fuelled, at least in part, by the development of fan studies, with academics like Henry Jenkins, Matt Hills and Jonathan Gray arguing that fans actively work with a text to change its meaning, or uncover hidden meanings, through fan cultural production. The position of these 'aca-fans', however, has remained understudied in relation to audience/producer relationships.

Work on aca-fans predominantly focuses on the methodological considerations of studying fandom: the positioning of the aca-fan in relation to their object of study, their fandom and other fans. Rarely, however, are aca-fans examined as producers and audiences in their own right. This paper seeks to problematise the notion of the aca-fan, positioning the scholar as both producer and audience but at the same time occupying a precarious position between the two; neither fully prodcuer or fully fan. I draw on Jason Mittell's understanding of the aca-fan as "a hybrid of academic and fan critics that acknowledges and interweaves both intellectual and emotional cultural engagements" to argue that the absence of aca-fans from current discourse around producers and audiences prevents us from fully engaging with arguments about audience/producer relationships. I suggest that aca-fandom is a useful means by which we can understand the dual role of media audiences as producers and consumers and further argue that the engagement of aca-fans in both producerly and fannish activities complicate current understandings of media audiences and producers.

➔ ***PANEL: TRANSMEDIA***

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Challenges and perspectives on designing an environment for distributed collaborative animation production: the case of Morevna project.

Keywords: distributed animation production, audio-visual media, collaboration, open source culture

Animation is considered to be one of the most important creative forms of the twenty-first century (Wells, 2002) a form of cultural practice that is both art and craft, and in the same time a "process in which the cartoonist, illustrator, fine artist, screenwriter, musician, camera operator and motion picture director combine their skills to create a new breed of artist – the animator" (Blair, 1994 6). In the same time, the ubiquitisation of Internet has enabled a change in the way creative production occurs allowing projects, such as Wikipedia, to mobilize individuals to collaborate and create independent and/or nonproprietary media built through volunteer contributions, and often by non-professionals. Whereas collaborative creative work on the Internet has been often discussed as flat, decentralized and nonhierarchical, theorized by Benkler as "commons-based peer production" (Benkler, 2006) aspects of which are often seen through the prism of fandomJenkins, 2006, and gift cultures (Raymond, 1998), the discussion omits to engage with problems and requirements for enabling the creation of complex, resource-demanding visual media such as animation. This paper aims at elaborating a critique of the concept of commons-based peer production based on empirical material gathered from the production of one "open source" animation short film: "Morevna project", coordinated from the city of Gorno-Altaysk in Russia, which has been working on developing a workflow to allow distributed, non-proprietary animation creation, as well as individual customization of animated films by both spectators and animators. More specifically, the starting point of the paper will be the role and specifics of the collaborations contributing to "Morevna project" development as seen from the perspective of the animation producer, and how are these structured in the animation production process. The material used in this paper consists of personal unstructured interviews, online ethnographical participatory observation and public production notes gathered during 2012-2013.

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➔ ***PANEL: TRANSMEDIA***

➔ ***Karin Fast, Karlstad University Sweden***

Abstract proposal for the *'Producers and Audience: International Conference'*, March 20, 2014, Lund University

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'In the end they do what they want – so why even ask us?'

Perspectives on the production and consumption of transmedial entertainment'

Today's converging entertainment industries create transmedial brand worlds in which consumers are expected to become deeply immersed. Integrated marketing campaigns connected to these worlds invite consumers to act as 'co-producers'. While such an altered consumer identity has been taken as evidence of enhanced consumer agency, it has also been recognized as a source of consumer exploitation.

In my recently published thesis, *More than meets the eye: Transmedial entertainment as a site of pleasure resistance and exploitation* (2012), I analyzed the increasingly ambivalent power relationships that exist between agents in the contemporary entertainment industry and their most dedicated customers – the fans. The study employs a multiperspectival theoretical framework, in that cultural studies theory is combined with perspectives from political economy. Existing theory on transmedial textuality, branding, and fandom is applied to one particular franchise, Hasbro's *Transformers*. This world, home of both industrial and fan-based creativity, is studied through analyses of official and unofficial content as well as through interviews with professionals and fans.

The case study shows that companies and fans contribute to the building and promotion of the *Transformers* brand world – in collaboration and in conflict. While fan productivity occasionally takes place without direct encouragement from the companies involved, it is also largely anticipated and desired by marketers. The findings suggest that consumer enjoyment potentially translates into industrial benefits, including free brand promotion. Ultimately, the study acknowledges transmedial brand worlds as, simultaneously, sites of pleasure, resistance, and exploitation.

In a conference paper, I would draw on data generated within the frames of my thesis to provide nuanced perspectives on the complexities and ambivalences that mark today's relationships between professional producers and fans. While a lot of studies are exclusively focused on either production or consumption, this one accentuates the need to do integrated analyses that consider the dynamics that surface at their intersection.

➔ ***PANEL: TRANSMEDIA***

➔ ***Rampazzo Gambarato, National Research University Higher School of Economics, Russia***

Transmedia Project Design Analysis of "Final Punishment"

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Abstract

As a relatively new and elusive subject, transmedia storytelling does not have its own specific methods and methodology of analysis. This was my main motivation to propose a transmedia project design analytical model aimed at outlining relevant aspects that could contribute to understand the process of development of transmedia projects (Gambarato, 2013). This research first succinctly presents the referred original analytical model to approach cases of transmedia projects and later applies it to Final Punishment, an award-winning multiplatform series produced in Brazil by the Portuguese BeActive – one of the pioneer transmedia production companies. In 2009 BeActive, in partnership with Oi Telecom (one of the major Brazilian telecommunication companies), launched Final Punishment. The transmedia project, built as an international format, focuses on eight women imprisoned in a fictitious high-security prison in Rio de Janeiro. The detention center is controlled by computer system and, after the surveillance connection was lost, an executioner started killing the convicts in the same way they committed their crimes. The project invites the audience to search for clues that would enable them to figure out a password that could save the inmates. However, week after week, one of the women dies, maintaining the suspense and audience engagement. Final Punishment intentionally blurred the line between reality and fiction. The strongest critique to the transmedia project is that it actually crossed the line, making people believe both that the story was real and that they could save the victimized female prisoners, which was not the case. From the production point of view, this was the easiest option and also guaranteed the storyline created by the authors. From the audience perspective, the lack of possibility of participation in the destiny of the story is frustrating when the idea that was sold was that yes, you can and you should save them. Ethical issues around transmedia projects are not rare, particularly regarding mock stories, as could be seen in the Swedish project The Truth about Marika (2007). In this case, also combining an ARG and a TV series, the audience was invited to search for a lost young woman as it was a true missing person case. It was heavily criticized because people believed it was, in fact, a true story and the prime time TV series was considered inappropriate for using the time to broadcast a pretended case of missing person instead of telling the true stories of several people reported lost in Sweden. In conclusion, however, the inconsistencies generated by the audacious initiative to produce a story blurring the line between reality and fiction in a country accustomed to mostly trust everything that appears on media, did not take out the brightness of Final Punishment. Brazil and Portugal united efforts and made a (small) difference in the transmedia realm.

➔ ***PANEL: TRANSMEDIA***

➔ ***Jakub Macek, Masaryk University, Czech Republic***

From TV to other screens and back: transformation of TV viewership in context of 'media ensembles' concept

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The television homes and domestic audiences have changed – with multiplication of media we witness significant shifts in audiences' practices. The shifts are mainly described with emphasize on convergent and fragmented character of media practices and are usually captured with focus on particular media objects / platforms / agency. However, how to approach the audiences' practices as a complex phenomena, not reduced to one particular facet?

I follow this question and present an outcome from the research project 'New and old media in everyday life: media audiences at the time of transforming media uses': a concept of 'media ensembles'. The concept is based on Giddens' theory of structuration and develops the tradition of domestication research with its accent on the double articulation of media and dialectic relation between public and domestic contexts: it is based on a notion that audiences construct their media-related practices as changeable and negotiated system that fulfills their socially / culturally conditioned needs and that re-creates boundaries between public and private spaces.

I will explicate the concept on an analysis of transformation of TV viewership of current Czech viewers. When approached as part of media ensembles, their TV related practices can be analysed both in relation to the content curation / reception and uses of media objects. The analysis suggests that role of TV is strongly influenced by position of other domestic media and that the viewership in studied homes (1) is increasingly decentralized in terms of used objects, (2) experienced as fragmented in terms of particular practices ('watching TV' is replaced by 'watching TV shows', 'watching news' etc.), and (3) interestingly de-nationalized (e.g. nation-wide TV as the source of content is being substituted by international online sources).

The paper is based on qualitative, ethnographically oriented research conducted in 2012–2013 on sample of more than 40 homes.

➔ ***PANEL: TELEVISION***
➔ ***Rihl & C. Wegener, Academy of Film and Television „Konrad Wolf“ in Potsdam, Germany***

Motives of Participatory Media Behaviour on Reality TV: An Empirical Study Using the Example of Popular Talent Shows

Claudia Wegener / Alexander Rihl

New formats of television do not approach viewers as mere recipients. They also call on people to join in, thus allowing the audience to become active participants. This is particularly evident with the internationally successful talent shows, which rely on the participation of the audience and are indeed able to motivate it to do so. While the reception of reality television is now widely researched, participation in it remains a research desideratum. There are only isolated studies in the literature that question the motives and expectations of those who actively participate in these television shows. It is this aspect that the present study takes up. It uses the example of the talent formats "Germany's Next Top Model" and "Popstars" to research what motives the female candidates have for applying for these shows, and by the same token what these are for performing on television. A total of 133 participants were surveyed in this exploratory, quantitative study. As the results show, the participants do consider the medial conditions of their performance, but all the same they see in it a chance to make their careers a reality and compete in order to assert their own power and success.

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➔ ***PANEL: TELEVISION***
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Abstract for International Conference "Producers and Audiences"
Media and Communication Research, Lund University, Sweden, March 20th 2014

Social impact and/or popularity?
Documentary production in the digital age

Commercial objectives and imperatives have arguably increased their foothold in the television industries in recent years. Both commercial and public service broadcasters compete fiercely for the attention of an increasingly fragmented audience. In the course of this development, schedulers, controllers and commissioning editors are largely influenced by assumptions of popularity in their editorial decisions. Factual programming has received renewed attention in this context since formatted entertainment-focused programmes have demonstrated their potential for high audience ratings, additional income through international sales and relatively low production costs. In contrast, factual programming that is deemed less popular – including documentary – runs the risk of being marginalised on television screens.
Based on an ethnographic production study in independent factual production in Great Britain and Germany, this paper examines the impact audiences have on the conception of new documentary programmes. It explores this question from a producer perspective and describes how documentary producers have to negotiate their creative agency managing tensions between the focus on audience popularity and genre-related values of social impact. On the one hand, research findings highlight the impact of commercial audience considerations on creative decisions and show how the focus on ratings encourages risk-aversion and an editorial preference for extraordinariness. On the other hand, the research revealed the continued persistence of traditional genre values of documentary among the programme makers, including in particular ambitions of relevance and achieving social impact with the programming they create.

These two objectives towards the television audience frequently diverge when it comes to creative choices in programme development. The paper considers the resulting tensions, discusses producers' coping strategies and evaluates their effect on the created texts. In this context, it assesses problems of applying a market logic to cultural production, addresses concerns about programme quality and reveals the limits of producers' knowledge of their actual (and potential) viewers.

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➔ ***PANEL: TELEVISION***

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Defining 'good' religious television the case of the *Islam Channel*, United Kingdom

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Abstract

Simon Frith (2000) once questioned the meaning of 'good television'. Is television good for advertisers or viewers? Good for large or small companies? Good for investors or television professionals? Frith's enquiries remain unclear on what knowledge or judgement that the decisions about 'good' or 'bad' television rest. Despite such vagueness, Frith suggests that the judgement of 'good television' is highly problematic in television production process because of contradictions between 'commercial, technical and aesthetic criteria' (p.48). Georgina Born's (2004) ethnographic research into the BBC, on the other hand, notes that 'good television condenses a variety of expressive commentaries that extend the way we understand the human condition' (p.395). Hence, drawing on literature from media production studies and cultural studies approaches, this paper explores the meaning of 'good television' given by television professionals working for the *Islam Channel*, an English-language religious broadcaster based in Central London. It also addresses how these television professionals engaged with their audience. Preliminary results show that the judgements of 'good television' in religious television production are made based upon individuals' religious precepts and ways they understand the society and 'understand the human condition' (e.g. Georgina Born 2004). Moreover, television professionals often refer to 'good television' as TV programmes that are not only entertaining and educating audience, but also connecting Muslim and non-Muslim. (215 words excluding title)

Keywords: media production, audience, television production, proselytization, religious television, interfaith

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➔ ***PANEL: TELEVISION***

➔ ***Jacob Isak Nielsen, Aarhus University, Denmark***

Blockbuster TV

Blockbusters are usually thought of as a cinematic phenomenon (e.g. King 2001, Shone 2004, Hayes & Bing 2004, Hall & Neale 2010). This paper will instead focus on blockbuster *television.* The paper will elaborate on a previous discussion of the term (Nielsen 2011: 249-251) and present a different take on it than the ones invoked by the few scholars who have applied the term in relation to TV (Staiger 2000, Hill & Hu 2008, Eichner 2013). According to Amanda D. Lotz contemporary U.S. television has been "reconfigured in recent decades as a medium that most commonly addresses fragmented and specialized audience groups" (2007: 5). In a market oriented towards niche programming and narrowcast series (on basic and premium cable in particular), a strategy for re-establishing a mass audience for American TV series has emerged, more accurately *an international mass audience*. It involves choices at the level of production (e.g. spectacle aesthetics, multi-ethnic and international cast), marketing (e.g. using a renowned *auteur* as a selling proposition), and distribution (e.g. shortening the window between domestic and international premieres) (see Nielsen 2011: 249-251).

Given the uncertain status of the television industry – including the question of whether it is evolving into something that is not a "television" industry at all – these strategies are still tenuous and liable to be changed in the course of the following years. Are we dealing with a short-lived phenomenon or are we witnessing the emergence of a more stabile mode of production? Focusing on three cases, *Lost* (ABC, 2004-2010), *Heroes* (NBC, 2006-2010) and *Terra Nova* (Fox, 2011), this paper will address and interrogate the phenomenon of blockbuster TV as it relates to the abovementioned perspectives focusing on the production practices, the mode of address and the challenge that this form of television drama poses to viewing modes commonly associated with the social rituals of television viewing (e.g. John Ellis' *glance* theory, 1992 [1982]).

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➔ ***PANEL: ONLINE ENGAGEMENT***

➔ ***Antonella Mascio & Roberta Paltrinieri, Univeristy of Bologna, Italy***

Social Network Sites as a privileged places for the audience. The example of Facebook.

Throughout the years Facebook has changed not only because of its technological or graphic developments, but mostly due to the diverse ways by which users and corporations have employed it. In particular, we would like to present an analysis of some *quality* and *teen dramas* filling many Facebook pages, some managed by "institutional" broadcasters, others assigned and managed by audiences, autonomously and spontaneously.

Connection levels between the series and their audiences within Facebook are therefore different and give rise to relations of different nature, so much so that the identity of the author appears to be at times blurred and confused (corporation, actors, audience..). In particular three, often interwoven, levels emerge:

- "official" pages dedicated to series, where there are always new developments and in-depths concerning scene shootings and characters. They are usually run by the corporations revealing themselves also through authorship marks interspersed in the profile space;
- personal pages of the characters, where they talk about themselves and stage themselves as would-be individuals by showing a continuity between the world of fiction and reality. There are different kinds of them: in some cases they are run by the corporation, in other instances they are produced by audiences who fill the gaps left in the series by staging on Facebook other details of the medial protagonists' lives through a daily narration of their private lives. These are the cases when the profile manager attempts to virtually be on the same wavelength as the character in order to live – even within the boundaries of Facebook – the imaginary world of the series;
- the pages of each individual fan defining their identity also starting from fragments of the series introduced in their profiles.

In most cases characters become "digital friends", a concept that should be further and thoroughly explored in order to understand the effects that these kinds of relations produce in real life. What does being a "Facebook friend" of character "x" or "y" mean? What kinds of imagery are thus being evoked? Which kind of translation may be observed in the different typologies of Facebook pages linked to a successful series? May we say that today the viewing and following of a TV series also comprises the daily tracking of its developments on Facebook?

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➔ ***PANEL: ONLINE ENGAGEMENT***

➔ ***Anne Möllen, University of Bremen, Germany***

Producing political online comment forums as interactive communicative spaces – citizens' communicative practices and forum technology

This presentation is going to critically examine how political online comment forums are produced as communicative spaces through the interplay of citizens' communicative practices on the one hand and a forums' technological and organizational set---up on the other hand. First, I will analyse stabilizing moments in citizens' online interactions, by identifying typical interactive patterns that make up the interaction order (Goffman 1983) in an online comment forum. Secondly, it will then be demonstrated how contextual dimensions such as the design of a forum – including programming and regulation – open up or prevent certain communicative optionalities (Wright und Street 2007). It is argued that the interplay of interactive patterns and technological as well as organizational context dimensions set a stabilizing frame for the communicative practices to come. By taking online comment forums as an example, this presentation will therefore exemplify how certain 'molding forces' can develop from a media technology and its attribution, which then produces communicative spaces with distinct media specificities (Hepp 2012 pp.14).

I will draw from the results of a sociolinguistically oriented interaction analysis of citizens' comments collected in Austrian, German, British, French and European online comment forums. Additionally, technical forum descriptions were produced for each forum. The material was collected during a seven---day---period around the European Council summit in June 2012 as part of a project on "The Transnationalization of Public Spheres in the EU"1. I will present which interactive patterns are emerging across these forums and how these intersect with the forums' technological set---up, for example how a forum's infrastructure can restrict the transnational scope of a discussion and vice versa. By integrating a focus on practices with a focus on context dimensions, an analytical framework is presented that addresses power structures between citizens and media organisations in the production of communicative spaces online.

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1 The data used in this project is taken from the research project "The Transnationalization Of Public Spheres in the EU: Citizens' (re)actions" (project director Prof. Dr. Andreas Hepp), which is part of the Collaborative Research Centre 597 "Transformations of the State" and funded by the German Research Foundation (Deutsche Forschungsgemeinschaft, DFG).

➔ ***PANEL: ONLINE ENGAGEMENT***

➔ ***Gabriel Moreno, Northumbria University, UK***

Visualizing simultaneity in the Diasporic Public Sphere of Mexicans in the United States

Media have been long claimed to enable the activities of diasporas in various sites of dispersal, but the nature of such activities is diffuse, in need of systematisation and theorisation, particularly when it comes to assessing the role of Information and Communication Technologies (ICTs) as vehicles for the political participation of communities embedded in circuits of international migration. Drawing on data from quantitative analysis of comments in the news forums of Univision.com, the most popular Spanish-language US-based website, this paper suggests that explorations of interactive spaces afforded by digital news media provide a dynamic platform to visualize the prospects for the civically-minded involvement of diasporas in their countries of origin and residence. In this case, a breakdown of the frequency of comments poured in response to a variety of news sections about Mexico and the US, uncovered a lively range of interactions on the part of news forum participants, signalling simultaneous interest in on-going events and processes in the two countries. The dual national orientations highlighted by these findings "touch base" with the body of literature about media and migration, most recently identified by research on digital diasporas, whilst offering a more refined conceptualization of transnational public spheres, and of the contribution of virtual methodologies to this area of investigation.

Key words: Simultaneity; Transnational public spheres; Political participation; On-line news forums; Virtual methodologies.

➔ ***PANEL: ONLINE ENGAGEMENT***

➔ ***Colin Porlezza , City University London, UK & Sergio Splendore, Università degli studi di Milano, Italy***

Between Begging Journalists and Generous Audiences
Issues of Accountability, Transparency and User Participation in Crowdfunded Journalism

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During the last ten years, communication sciences have framed the interaction between journalists and their readers in two different ways: either they emphasize the raise of citizens' voices as part of the communicative process (Gillmore 2004), or they underline the importance and the strengthening of the brand in legacy media organizations for user participation (Schäfer 2011). However, these notions barely refer to forms of crowdfunded journalism, although crowdfunding, considered as a new business model in which journalists rely – and depend – on (micro-)payments by a large number of supporters to finance their reporting, can be considered as a form of 'audience participation' as well.

Particularly in the case of crowdfunded journalism, there might be issues with regard to editorial independence, given that the roles of the fundraiser and the journalist usually overlap. This raises questions about, first, the ethical implications in terms of accountability and transparency (Heikkilä et al. 2012) and second, what forms of audience participation do these web pages include (Domingo et al. 2008). The paper wants thus to shed light on the different practices of online accountability as well as on the different forms of user participation in crowdfunded journalism. It presents the results of selected case studies in different European countries such as Italy (pubblicobene.it), the Netherlands (decorrespondent.nl), United Kingdom (Vimeo) and Germany (krautreporter.de).

The study used a two-step methodological approach by first presenting the results from a content analysis of two crowdfunded journalism platforms and two crowdfunding platforms specialized in journalism with regard to practices of media accountability, transparency and user participation. Second, the paper presents findings from in-depth interviews with selected journalists and editors for each webpage in reference to the ethical concerns of crowdfunding and the potentials and pitfalls of user participation. The study provides evidence of concrete ethical challenges particularly in terms of transparency and the responsibility towards the donors.

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➔ ***PANEL: ONLINE ENGAGEMENT***
➔ ***Riitta Perälä, Aalto University, Finland***

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Engaging with blogs and blogging

As media fragmentation and audience autonomy increase there is a need to find suitable methods to study media use and engaging with media. In this paper I focus on the important media practices – especially reading and writing blogs – of ten 16–18 year-old lead-users (10 females + 2 males). The data was collected in 2012 using two methods: online media diaries and Q-sorting interviews.

Engaging with media can be seen as a combination of experiences a user has of a specific media brand and its content (Peck & Malthouse, 2011). These experiences can be both practical and mental, e.g. finding information related to one's interests or building identity. Obviously also other, such as social and spatial aspects, are a significant part of media use. I treat engagements as 'media practices', which allow including various kinds of experiences under one conception (Peterson, 2010).

Reading blogs was the most important media practice for the participants in this study. Many followed actively more than ten blogs, for various reasons, e.g. topic of interest, peer information or identifying with the blogger. Content similar to blogs was followed on YouTube from specific channels and individual users' vlogs.

Another meaningful media practice for the participants was blogging. The topics of their blogs varied from fashion to games. Blogs were used as diaries and for creative intentions: sharing poems or photographs. One participant had a co-blog with three friends. Facebook was considered important, but its use was mainly communicating with friends, and other SNS (WeHeartIt, Tumblr) were used for inspiration rather than sharing content.

Q-sorting interviews provided 'personal media landscapes', which show all media titles the participants use, in the order of importance. These help to indicate the interrelations between media practices, and why certain practices are considered more engaging than others.

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