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Abstracts

TWG 8

Audience Studies

Thursday, 17 August

15.30-18.00

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The merits of Bourdieu in qualitative audience research: uncovering class and continuity in the fragmented space of media practice

Martin Danielsson, Halmstad University

For someone leaning towards statistical data analyses and showing little interest in the media as an integral part of people's everyday life, French sociologist Pierre Bourdieu has surprisingly much to offer qualitative audience research in an increasingly complex everyday media environment. Drawing on the analytical experiences from a media ethnographic study on digital media practice in the everyday lives of young men (16-19 years) with different class backgrounds, this paper argues that Bourdieusian theory, despite certain limitations, might advance qualitative audience research in the "media manifold" (Couldry, 2012) in at least three important respects:

1. The first merit of Bourdieu's theoretical framework is that it enables us to conceptualize and analyse the seemingly mundane media practices of everyday life as involved in macrostructural power relations and processes, e.g. social class and social reproduction. How people orientate and navigate themselves among the various possibilities embedded in their everyday media environment is clearly a matter of taste, and taste is neither innocent nor neutral in terms of class. Hence, Bourdieu might prevent us from getting stuck in what David Morley (2009) has called "an endless play of contextual specificity and infinite difference".
2. The second merit of Bourdieusian theory in the context of qualitative audience research is that it allows us to grasp digital media practice not as an exceptional, almost elevated kind of practice, but as a variety of practices among other cultural practices. This accomplishes an important break with the still quite prevalent media-centrism and techno-romanticism of early new media studies, and thus makes it possible to pose new, perhaps more critical questions about the various roles of digital media in people's everyday lives.
3. Because Bourdieusian theory allows us to theorize digital media practice as a variety of practices among other cultural practices, i.e. as an inseparable part of entire lifestyles in Bourdieu's sense of the word – lifestyles through which social power relations (e.g. class) are expressed and reproduced – it also has the merit of supporting critical interrogations of the association commonly made between digital innovation, young people and social change. In other words, it makes it possible to uncover and make sense of the social and cultural continuities at play within recent technological changes, as well as the structural differences concealed by the widespread generational rhetoric of "digital natives" and "digital immigrants" (Prensky, 2001).

The case of advertorial: Critical readings and readers' expertise

Heli Katajamäki, University of Vaasa, hkat@uva.fi

Olli Raatikainen, University of Vaasa, ora@uva.fi

The aim of this study is to discover how readers' expertise and experience of society, economics and business can influence their interpretation of an online advertorial (an online newspaper advertisement that gives information about a product in the style of an editorial article) published in a Finnish business newspaper, Kauppalehti. Especially, we will concentrate in finding the differences of readers' ability to read the advertorial critically. In this study, reading critically means that a reader is able to understand, what the communicative purpose and main message of the text is, and identify rhetorical and linguistic meanings that that forms basis for the interpretation.

Theoretical framework of the study

Our analysis is based mainly on Bhatia's (2004) genre theory and Fairclough's (1999) critical discourse analysis. Based on these theories we approach a text as communication: every text is written in order to achieve communicative purposes of the discourse community (Bhatia 2004). On one hand, an expert member of the discourse community has a clear vision of the communicative purposes, which affect the way of writing, including the textual and linguistic choices chosen into the text. On the other hand, from the reader's perspective, her/his reading is dependent on whether s/he is able to interpret the communicative purpose as it is supposed. The communicative purpose is connected to the discourse community, institution (media) and authors of the text. Therefore, the prior knowledge of the media, genre, authors and the issues discussed in the text affects how the text is interpreted. Additionally Kaakinen ja Hyönä (2007) found out that prior knowledge in a subject discussed in the text affects how the reader allocates visual attention during reading.

The methodology used to conduct the study

Methodologically, we approach reading the advertorial as a heuristic process in which the first reading offers a possibility for researchers to understand the initial interpretation. In contrast the readings after the initial reading are more like evaluations of the advertorial's context, and ultimately connected to the question of trustworthiness. In order to shed a light on how the critical reading is performed we use qualitative questions and eye-tracking. Eye-tracking data provides the gaze replay including the scan paths, fixations and saccades of the reader during the reading task. Based the eye-tracking data and interview, we can determine for example how the first reading of the advertorial is processed (speed, linearity, initial interpretation).

Additionally, based on the eye-tracking data, we can determine how (and in which order) the reader searches for information with online search engines to help interpret the news item. An SMI Redn Scientific eye-tracker and SMI Experiment Center software will be used for the tests. The data will be recorded at 60Hz.

Description of the research material

The study is based on experiments done in the usability laboratory of University of Vaasa. The data will be collected by interviews with four readers; two young, inexperienced readers who have no special interest in business news and two experienced newspaper readers who read business newspapers regularly. The readers will read the advertorial which promotes business enterprise. The data will be collected during the spring 2017. The key findings of the study will be presented in the conference.

Sources

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Why so quiet: Exploring self-censorship in and silence in the digital public sphere

Hilde Sakariassen, University of Bergen

Social networking sites have been theorized as the latest generation of a form of public sphere, where new technology offer citizens a platform for public deliberation. This however does not mean that the possibility for civic or political deliberation on these platforms is being utilized. This paper attempt to combine insights from social psychology with research that are coming from media and audience studies, in order to further the understanding as to why social networking sites do not live up to their potential as vibrant digital public spheres in Norway. Examples will be provided based on empirical data from in depth interviews collected in the MeCIn project fall 2016, and from a quantitative perspective using both historical as well as data being collected winter 2017.

From the side of media and audience research the spiral of silence theory argue that people will evaluate the opinion climate and be more inclined to keep their opinions to themselves if it seems to not have the support of the majority, also known as Willingness to self-censor. Recent discussion about echo chambers in social networking sites, post that digital media allow its users to create networks with people that are similar to them, more so than in the physical world. Thus, in theory making it easier for people to speak out in social networking sites as their views are more likely to be in line with those of the majority in their network. The approach from psychology as to why users do not utilize this digital public sphere, can be seen more in connection with individual traits in combination with how communication works on new social networking sites. It is found that users of social networking sites consider their online identity when choosing what to share, and that they will post things coherent with this identity. We also know that people differ on levels of argumentativeness, self-monitoring and self-consciousness among other traits, and that this is something separate from self-censorship since it's not connected to the perception of opinion climate but rather to the individual's own inherent behaviour. And there may be a variety of reasons behind this behaviour. The social networking sites on their side brings specific properties that are unique in computer mediated public sites in comparison with unmediated ones, and that can be seen to enhance or decrease these individual differences. The aim here is to explore how the two approaches may be useful in combination to further how we understand the act of participation or the lack thereof in the digital public sphere.

Talvivaara, the "hopeless case". Analysis of discourse strategies, discursive legitimation and illegitimation in online news and news comments

Veera Kangaspunta, University of Tampere, veera.t.kangaspunta@uta.fi

The Internet age has changed the theoretical discussions on the concept of the public as a group of people participating in public. This study presents a case study of environmental online news from a reader oriented perspective and takes an overview on the readers' comments of online news articles concerning a mining accident of the Finnish Talvivaara company in 2012. The aim is to understand readers' activity as a part of a wider discursive and functional entirety build around the environmental news. The theoretical frame combines two key concepts – discourse strategies and the public. These concepts are linked through the activity of commentators as part of public discussion, since discourse strategies are used and challenged by both the online newspapers and the readers commenting the news.

The research material consists online news and online comments in three Finnish online newspapers from the time period November 2012 – May 2013. From the overall material containing all news from this period, this study includes only the most commented articles per month per newspaper. Therefore there are seven news from each paper and altogether 1 987 comments.

The analysis focuses on the discursive legitimation and illegitimation as a strategic process including multiple functions. The most well-known and typical legitimation strategies are authorization, rationalization, narrativization and moralization which all aim towards gaining the understanding of a (public) acceptance or challenging such acceptance (illegitimation).

In the first level, the analysis aims to disclose the central (environmental) discourses, and in addition, the discursive legitimation strategies included in or connected to them. In the more conceptual level, the discussion emphasizes the functional perspective of the public in using discourse strategies. Consequently, it seems evident that the discursive study of online news comments can provide updated standpoints to not only to the defining discussions around the concept the public but also to the observations of environmental news and journalism as parts of a wider discursive and context-based entirety.

Algorithms, filter bubbles and echo chambers - How news audiences feel about getting their news from Facebook

Kim Christian Schrøder, Roskilde University, kimsc@ruc.dk

The amount of people who get news from social media is growing exponentially. In the 2016 edition of the Reuters Digital News Report, 51% across the entire 28 country sample say that they use social media as a source of news each week. For 12% social media have become their main source of news. Compared with pre-social media times, when news exposure and selection were the prerogative of the individual citizen/consumer, social media are changing the anatomy of people's cross-media news repertoires (Hasebrink & Hepp 2016; Kobbernagel & Schrøder 2016). With social media, the choice of whether a story appears in a feed is increasingly decided by computer algorithms based on the story's recency and popularity, what you've read before, and what your friends have been reading or sharing. This has led to widespread concern that variety of information and views may be lost in an algorithmically-driven filter bubble of personalized news.

Anchored in a theoretical framework of uses-and-gratifications inspired 'worthwhileness' theory (Schrøder & Larsen 2010) and online participatory democracy (Dahlgren 2006; Carpentier 2011), this paper analyzes data from the annual online survey used by the Reuters Digital News Report to explore news consumers' 1) motivations for relying increasingly on social media for their news fare; 2) their assessment of the relative importance of algorithmic versus journalistic/editorial selection mechanisms; and 3) their concerns about the potential lack of democratic value resulting from news diets partly composed by algorithms.

The analysis will focus on a selection of countries included in the 2016 and 2017 Reuters Digital News Reports (in which the author is the principal investigator in Denmark), comparing selected country findings which are representative of the four western media systems (Brüggemann et al. 2014): the Nordic system; the central European system; the western system; and the southern European system.

Preliminary findings from the 2016 study of 28 countries indicate that the key concerns people have over getting personalized news are that they risk missing key information and missing viewpoints that may challenge their own beliefs (Reuters Digital News Report 2016: 13). Many are also worried that their privacy is affected by the monitoring devices built into social media and news aggregators. However, the study only scratches the surface of analyzing differences between the participating countries. The paper will delve into the comparative relations between countries from different media systems, exploring how different political cultures may affect citizens' experience of such vital democratic conditions.

The importance of embarking on a comparative analysis is underscored by the author's more detailed study of these issues in Denmark (2016), which hints at significant differences between findings from this country and those of the cross-national sample: only 8% of the Danes (and 17% of the group 18-24) are interested in having their news filtered by personalizing algorithms; 19% of the Danes (and 21% of the group 18-24) approve of having their news filtered in terms of what their friends share and comment on.

The paper will thus contribute significantly to the discussion of 'echo chambers': while there is no doubt that algorithms are shaping the news experience in the direction of personalized news diets and aligning it with the tastes of the user's social networks, the study may show that the great majority of the news audience are not interested in such tailored news fare. It may herald a democratic problem if the mechanisms of citizens' information flows are not transparent, and if they result in a news picture people do not want.

Friday, 18 August

14.15-15.15

Tobias Olsson and **Dino Viscovi**

“Not a Generation of Non-Users: Variations in Elderly’s Online Practices”

Liudmila Voronova

*“Journalists and audiences on the move: territorial changes, ideological challenges and
“imagined communities” in Ukraine”*

Not a Generation of Non-Users: Variations in Elderly's Online Practices

Tobias Olsson, Lund University

Dino Viscovi, Linnaeus University

Within both research and public debates, internet based media are mainly perceived as young people's media. This becomes particularly obvious in popular conceptualizations such as "the Digital generation", "the Internet generation", or "the Facebook generation". When referring to statistical studies of internet use and internet usage, this perception is also to some extent verified; younger users present both more and more varied patterns of usage. Young people in Sweden, between 16 and 25, spend an average of nearly 40 hours a week on the Internet. However, 50 percent of the elderly (75+) are still non-users (Davidsson & Findahl 2016). Hence, there is some substance in the generational view of users of online media.

There are, however, at least two different but interrelated problems affiliated with such a view. Firstly, the generational view very easily overlooks differences in-between young users. For instance, the notion "Facebook generation" implicitly treats all contemporary individuals in their early twenties as habitual users of social media. Nevertheless, within this category there are in fact also very modest users of social media, and even absolute non-users. Secondly – and most importantly within the frames of this paper – a generational view of internet based media implicitly, by default, treats older people in general and senior citizens in particular as non-users.

Rather than understanding senior citizens as a coherent generation of (non-)users, this paper departs from an ambition to illustrate variations in use of online media among senior citizens. It draws on a large scale Swedish survey (n=1264, response rate 63%). The paper deploys multiple regression analysis in order to map overarching user profiles among Swedish senior citizens. More specifically, it identifies and elaborates on five profiles: administration, consumption, welfare service, media usage and production. The analysis further relates these varying profiles to senior users' assets in terms of material, discursive and social resources. The latter analysis reveals, for instance, how discursive resources (such as "skills in English") have a positive impact on all five user profiles, while social (for instance "having children") and material resources (such as "income") have a positive impact on three and two profiles respectively.

The paper concludes by reflecting on the potential implications of these varying user profiles among senior citizens. What do the variations between different segments of senior citizens mean in terms of their inclusion in or exclusion from a society in which both commercial and public services are reshaped from analogue to digital formats?

Journalists and audiences on the move: territorial changes, ideological challenges and "imagined communities" in Ukraine

Liudmila Voronova, Södertörn University, liudmila.voronova@sh.se

Keywords: audiences, media community, Ukraine, crisis, local, national, transnational

Since 2013, scholars have been discussing events happening in Ukraine from the perspective of the "war of narratives" (Khaldarova and Pantti 2016). In this war, information has become one of the main weapons (Hoskins and O'Loughlin 2010), and fight for the publics has crossed the borders of the ordinary economic and political struggles. Previous research has mainly focused on the attempts of the Russian mainstream state-controlled media and other actors (e.g. trolls on social media) to influence the Russian-speaking audiences in Ukraine, Russia and elsewhere by spreading pro-Kremlin propaganda (see Pantti 2016). Less attention has been given to the Ukrainian media community and the internal processes in it in the period of crisis (Bolin, Jordan & Ståhlberg 2016).

Being a part of the research project "From nation branding to information war", this paper focuses on the visions of the publics by the Ukrainian media community today. The analysis is based on interviews with journalists working for Ukrainian media and representatives of media organizations (such as the National Union of Journalists of Ukraine, the Independent Media Trade Union of Ukraine, the Ukrainian Association of Periodical Press Publishers etc.). How do representatives of the media community imagine and perceive their audiences? What are the changes that have occurred along with the territorial changes – loss of Crimea to Russia and establishment of self-proclaimed "people's republics" in the East of the country? And which language do media producers choose today to speak to their audiences?

Through the prism of "imagined audiences" (e.g. Litt and Hargitai 2016, boyd 2008) and "imagined communities" (Anderson 2006), this paper discusses several aspects of the changes in the visions of the audiences by the Ukrainian media community. First, it focuses on the visions of the audiences by the journalists who due to the crisis had to move geographically and, thus, work for a different audience today. As such, it takes up the cases of journalists who moved from Crimea and the so-called LPR and DPR to Kyiv or other Ukrainian regions. Another case is journalists from Russia who moved to Ukraine for ideological reasons. Second, the paper discusses the reactions of the media community to the need for reaching out to the audiences in Crimea and so-called DPR/LPR, the technological and ideological challenges of this communication. Third, it focuses on a serious challenge and change concerning the language, in which the audiences are addressed. Due to new legislative proposals and, according to some media experts, economic reasons, Ukrainian language is becoming more and more dominant both in broadcast and printed media.

Yet, simultaneously Ukraine is one of successful producers of transnational entertainment products in Russian language (e.g. popular travel show “Oryol i Reshka” by TeenSpirit Production that is broadcast in Ukraine, Russia and Kazakhstan).

Saturday, 19 August

10.15-12.00

Heidi Keinonen, Pia Majbritt Jensen, Anna Maria Lemor & Andrea Esser

"Transnational audiences and modes of engagement: Studying the reception and consumption of musical talent formats"

Torgeir Uberg Nærland

"Audiences, expressive culture and public connection: the case of TV-series"

Paula Haara & Esa Reunanen

"Experiencing Violence in a Cross-Media Environment"

Joanna Doona

"Young adult audiences, news, and news satire: A double-voiced engagement"

Yngvar Kjus

"Music Experience in the Intersection of Concerts and Archives"

Transnational audiences and modes of engagement: Studying the reception and consumption of musical talent formats

Heidi Keinonen, heidikeinonen2@gmail.com

Pia Majbritt Jensen, Anna Maria Lemor, Andrea Esser

Television with its newly emerged cross- and transmedia extensions has recently attracted the interest of media scholars studying engagement. The increasingly transnational audiences have also emerged as a rich source of analysis. Yet, the modes of engagement among transnational television audiences has not been studied. Our aim in this article is to analyse the ways transnational audiences attach themselves to –and sometimes also detach themselves from– musical talent shows.

Despite the growing prominence of the concept of engagement (Napoli 2011), it has yet to result in any kind of clarity or consensus as to what ‘engagement’ actually means. We understand engagement as a set of experiences that audiences have with media texts. These experiences are not only shaped by the content or users but also by the everyday contexts of media consumption. We ask which modes of engagement can be identified among transnational audiences and which are the contextual factors that shape them. By building on Susanne Eichner’s (2015) model of media involvement, we de-construct the concept of audience engagement and address the various modes of engagement that emerge among transnational television audiences. These modes include, for example, engagement with characters and habitual engagement but also disengagement. We discuss the various reasons why audience members do not engage in the first place and also cases in which they actively resist engagement.

We have adopted a theoretical-methodological perspective that can be described as both ‘transcultural’ and ‘glocal’. We conducted focus groups in four zones of consumption in order to gain information on how and why audiences consume these shows. The respondents for the focus groups in Germany, UK, Finland and Denmark were recruited among the most avid viewers of these shows (young people in the 18-24 age bracket and females in the 25-39 age bracket) but the groups also represent multi- and transnational audiences. The shows in question (Idols, The Voice, X Factor and Talent) are either local adaptations of international formats or their original versions travelling around the world. Thus, by analysing the everyday experiences of our transnational focus groups we academically contribute to a discussion that has by far been mainly dominated by industrial and commercial discourses. These approaches usually analyse engagement in terms of the content the audience is consuming, the platforms they are using and the actions they are taking, and aim at gathering information for the purposes of (commercial) television industry. Our aim is, instead, to understand how the audiences are experiencing engagement.

Audiences, expressive culture and public connection: the case of TV-series

Torgeir Uberg Nærland, University of Bergen

How may audiences' engagement with expressive forms of culture (from the novel to video games) enable them to act as informed and critical citizens? Or conversely, does such engagement involve pacification and detachment? These are questions that have generated a rich and indeed conflicting body of literature. Focusing on the genre of TV-series, this paper explores such questions from the perspective of "public connection", what Couldry et al (2010) conceptualise as "a shared orientation towards a public world where matters of common concern are addressed". The key idea is that for democracies to work, citizens need to have a minimum of orientation towards, and knowledge about, issues or problems that are of political significance – in that these require collective solution. Although the concept of public connection in its initial application was primarily geared towards news and media use, this paper argues that it is a concept apt to capture also the ways in which audiences' use of forms of expressive culture may elicit or support an orientation to issues of public and political importance.

Empirically this study is based upon interviews and media diaries conducted in Norway, exploring and charting informants' use of media and culture. Fifty informants, split across age, gender, social and ethno-cultural background, were interviewed twice, intercepted by a four-week long diary phase.

This study explores the ways in which audiences' habits and experiences of watching of TV-series may work to sustain, support or elicit public connection. Or conversely, how the watching of TV-series may be integrated into media habits and repertoires that involve weak public connection and detachment from the space where issues of public and political relevance are addressed. In exploring such questions this study pays particular attention to the significance of socio-cultural background factors in facilitating TV-series audiences' public connection.

Preliminary findings suggest that for many of the informants TV-series do function as a resource for public connection. For many, TV-series dramatize, bring attention to, problematize, give insight into and sustain interest in issues of public and political importance. However, first, these functions are linked to audiences' level of cultural capital, which is significant both in terms of which kind of TV-series they watch, their mode of engagement with TV-series, and in terms of the interpretive resources they bring into their viewing. Second, the level to which people, through TV-series, connect to a public and political world is interlinked with their overall lifestyle and media repertoire. For instance, high and focused news consumption and connective watching of TV-series appear mutually supportive. In the same way low interest in news and disconnective watching appear mutually reinforcing.

These accounts span from the pessimistic accounts of pre-war critical theorists such as Theodor Adorno, to the more ethnographically sensitive perspectives associated with the Birmingham School, to various notions of (counter) publics centred on aesthetics, and to celebratory accounts associated with recent strands of cultural studies. Notably, more recent theorising into citizenship have yielded concepts such as “cultural citizenship” and “civic culture”, which both entail a significant openness to entertainment and expressive forms of culture.

Experiencing Violence in a Cross-Media Environment

Paula Haara, University of Tampere, paula.haara@uta.fi

Esa Reunanen, University of Tampere, esa.reunanen@uta.fi

This study will explore the sources from which Finnish people derive their interpretations and experiences of violence and risk. It will draw on a range of information sources, such as social media platforms, commenting and discussion boards, journalistic media and face-to-face interactions. Information circulates from one media to another, and people's reception supposedly differs, depending on the type of media. Due to social media, information about violence and crime is readily available from multiplied sources. The focus of the study on this kind of 'media manifold' (Couldry & Hepp 2017) and 'cross-media news landscape' (Schrøder & Larsen 2010) will bring a cross-media aspect to the study.

As different media have different situational and contextual use value, the 'worthwhileness' of different media is also situational and context specific (Schrøder & Larsen 2010). In this study, we assume that worthwhileness is also issue specific. From the point of view of audiences, news about violence and crime may create a different compilation of media that is considered worthwhile than, for example, news about politics or sports. The aims of the paper are to determine the specificities of media use when obtaining information about violence and crime. This will bring a thematic aspect to the study.

The study will also pay special attention to the social aspect of media practices. People refer to media content in discussions with friends and family members, and they share and discuss media content in different social media arenas. In this way, media become an integral part of people's social networks (Heikkilä & Ahva 2015). Importantly, the social aspect contributes to the worthwhileness of different media, which is constructed in socially produced discursive practices through interactions with others (Schrøder & Larsen 2010, 528). Thus, in today's age of the Internet and social media, social networks appear to be fundamental to understanding people's media practices.

The paper will focus primarily on methodological issues, with the aim of identifying methodologies to obtain information about people's media practices in a way that takes account of (1) cross-media, (2) thematic (violence and risk) and (3) social aspects. Data will be collected using focus group interviews, with the participants drawn from existing social networks. As a social context, group interviews can elucidate not only how participants try to understand the issue of violence and risk collectively but also the contradictions and evaluations of the different practices of cross-media use. The paper will present the themes of these interviews and the strategies for orienting the discussions productively.

We will conduct the interviews in the spring of 2017 and analyse the data in the summer of 2017. Thus, in the paper, we will be able to present some results of the study. This focus group study is the first part of a larger project entitled The origins of popular views about violence in a changing landscape of media and society (2017–2018) that will be conducted in co-operation with the Institute of Criminology and Legal Policy at the University of Helsinki. The project will also include a national survey on violence and crime. The focus group interviews will be analysed independently, but they will contribute to the ideation of questions for the survey that will be conducted in the autumn of 2017. The findings will contribute to user-focused media-audience research and shed light on methodological and empirical approaches to be used in today's complex digital media landscape.

Young adult audiences, news, and news satire: A double-voiced engagement

Joanna Doona, Lund University

During the past decades, news satire has become increasingly popular in many parts of the world (Baym & Jones 2013), while more traditional news genres – in print and broadcast media – seem to be losing some of its young adult audience (cf. Wadbring 2016). Additionally, in the contemporary media landscape, audiences engage with both news and its satirical counterparts across most media forms. These developments can be related to growing levels of political cynicism and lacking political engagement (cf. Hart & Hartelius 2007) – or, interpreted differently – a lessening of political efficacy (Doona 2016), as well as a growing dissatisfaction with conventional political journalism among young adults (cf. Marchi 2012; Doona 2016).

This paper seeks to understand these relationships and developments further, through the various ways in which young adult audiences engage with, and through, news and news satire. More specifically, it asks in what ways young adult audiences choose, make sense of, and compare news and news satire, in order to contribute to the scholarly discussion on the values of news satire in relation to ‘straight’ news, and the problems facing conventional news media. If young adult audiences harbour what Coleman calls a ‘democratic distaste for fundamentalist certainty’ (2013:383) towards conventional news media, how does news satire challenge such certainty? News satire might be a kind of symbolic leveler, for citizens, as Hariman proposes (2008), but it could also be argued that conventional news should function in a similar fashion: helping audiences to better understand and criticize elite power.

The study draws on conceptual work on news consumption and citizenship (cf. Dahlgren 2009; Coleman 2013); humour, satire and irony (cf. Hutcheon 1994; Day 2011; Corner et al. 2013; Jones 2013) as well as on the analytical framework on audiences by Abercrombie and Longhurst (1998). In various ways, these perspectives stress the active engagement of audiences; the importance of contextualization of such audiences; and the fact that much of contemporary news media needs to problematise its ways of engaging audiences, in order to attract young adults and aid them in the process of becoming citizens. It utilizes data from questionnaires, in-depth interviews and focus group sessions with 31 Swedish young adult (18-35) audiences of the Swedish public service news satire programme *Tankesmedjan* (SR P3, 2010-), to be able to make sense of these different, yet in some ways similar, sources of news. As the study is not yet finished, results are tentative: indicating a complex and ‘double-voiced’ (Bakhtin 1987) engagement with both news and news satire, where young adult audiences struggle with trust, escapism, and how to prioritise news consumption over other pressing aspects of late modern young adult life.

Music Experience in the Intersection of Concerts and Archives

Yngvar Kjus, University of Oslo, yngvar.kjus@media.uio.no

This paper examines the evolving intersections of live and recorded music distribution. These two forms of music delivery (and their intersection) are often evaluated from an economic macro-perspective. Live music has been regarded as advertising for records, and upheavals from digital distribution in recent years have therefore been seen as a reversal of this effect. The relationship between the two domains has barely been approached in terms of the efforts of concert organisers and music distributors to enable communication between artists and their audiences. This paper reveals how digital media can be used to bridge artists' concerts and the growing recorded archives of new online music services, thereby facilitating novel music experiences. It identifies evolving practices through which live-music organisers tap into online music archives to contextualise performances, and online music services bring their archives to life through interactions with concerts and festivals. Case studies involve the Norwegian streaming service WiMP/Tidal and the Øya festival and include several interviews with key personnel as well as music consumption statistics. The paper studies the efforts and techniques of these intermediaries towards (re)gaining the trust of artists and audiences. In doing so, it explores the analytical potential of the psychological terminology of mentalization, which is, in short, the capacity to imagine and respond to what others are thinking and feeling. These processes affect the ways in which new technology is used to integrate and enhance social, perceptual and psychological experiences of music. The paper assesses the power of live and recorded music intermediaries over how people receive and experience music, considering, among other things, the new intersections between the curatorial work conducted by humans and the guidance offered by machines and algorithms of digital music archives.

This paper is meant to be a chapter in a book titled *Live & Recorded: Music Experience in the Digital Millennium*, which sets out to present new insights into the ways in which popular music is created, communicated and experienced in 2000s. Digital technology affords new ways of engaging with music, as well as of interacting with others through music. This goes for live concert performances as well as the making and circulation of recorded music. Moreover, the use of new technology allows for entirely new relationships between live and recorded music, and this book zooms in on those innovations. The relationship between live and recorded music, and the ways in which these modes overlap via digital media is essential to the ways in which people engage and interact with popular music, whether as artists, intermediaries or audience members. The conclusions of this study will derive from analyses based on interviews with artists (about ten), intermediaries or industry professionals (about ten), and audience members (about three hundred via group interviews and an online survey). The study also incorporates

quantitative data on the use of online music services in relation to live concert events. The study informants are primarily based in Norway and many are relatively advanced in terms of using technologies of musical production, distribution and consumption, knowledge that is now global enough to ensure the representativeness of this group to others elsewhere. The informants are engaged in various ways with popular music ranging from indie rock and heavy metal to electronica and jazz.

Saturday, 19 August

14.30-16.15

Andreas Lenander Ægidius

"Digital online music use related to the remediation of the music download as a music stream."

Marika Lüders

"Audience taste cultures in music and television streaming"

Sigrid N. Saabye

"Podcast listening, liveness, and the sense of community"

Digital online music use related to the remediation of the music download as a music stream.

Andreas Lenander Ægidius, University of Southern Denmark, aegidius@sdu.dk

This paper will investigate the restructuring of digital online music use related to the remediation of the music download as a music stream. The paper draws on the empirical findings of my PhD-study based on qualitative interviews with young listeners (n16), professional musicians (n10) and distributors from Spotify, TDC Play, Tidal, and 24/7 Entertainment (n4). Interviewing three different social groups (n30 total) represents a unique approach with which to answer the question how music files are understood and used in the intersection between download-based and stream-based music practices.

The paper draws from a theoretical framework reaching from medium theory though to cultural studies and software studies. The paper presents itself as a theoretical and empirical extension of format theory, which is a recent re-formulation of the aforementioned theories originating from the interdisciplinary field of Sound Studies (Sterne, 2012).

The analysis of perceptions of digital online music use, presented in this paper, is informed by key findings from my PhD-study:

- The sociocultural aspects of digital music use can be seen as articulated through the stream format as the withholding of an already reticent and inconspicuous cultural artefact. Streaming as a product is represented as a very user-friendly substitute to the download-based music use. This is only possible because the distributors have locked the music file of the stream in a highly regulated infrastructure maintained in accordance with the licensed agreements between the music industry and the IT-industry. The listeners seem unaffected by the technological changes and even the less tech-savvy listeners can easily stream-rip to produce music files from stream, which they then re-commodify by adjusting the metadata inscribed in the formats.
- Sound quality does not matter much to the listeners. If necessary they predominantly improve it through hardware changes and search word optimizations. But the musicians value the sound quality of the music formats they use in their production of music. Professionally the musicians balance two strategies. On the one hand trying to maintain the highest appropriate level of 'bitrate' (the recent cultural transcoding (Manovich, 2013) of sound quality). On the other degrading the sound quality of particularly YouTube, which one musician compares to a dustbin, although a vibrant one. Likewise the distributors accept sound quality as competition-

differentiation and all aim to transcode sound quality for infrastructural efficiency whereby the streaming is to be experienced as quick and effortless.

- Visually, the downloaded music file has been remediated as stream for a more immediate music use, where play icons and progress bars afford a different kind of music use than the file-icon of the download that they replace. Finding and collecting music is now afforded by playlists, which as formats are produced to be as inconspicuous as the stream itself. The playlists are ideal for maintaining the listeners entrenched within the streaming system. The musicians are sceptical about the lack of engagement afforded by digital online music and this is also a concern to the distributors who are striving to (re)produce 'the full musical experience' digitally.

Accordingly this paper investigates the use of music formats through the relation between sociocultural and technological conditions of what should be regarded as multi format scenarios. The goal is to understand the meaning of the remediated digital music formats as reflected in the restructuring of everyday digital online music use. This is accomplished through an analysis of the variabilities and patterns in the production, representation, uses, and regulation of the music formats in the circuit of culture (Gay et al., 2013) of the everyday digital online music use.

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Audience taste cultures in music and television streaming

Marika Lüders, University of Oslo, marika.luders@media.uio.no

Introduction and theoretical framework

A significant trajectory in audience-research over the last 25 years is whether we are witnessing a collapse of elite and mass audiences in terms of cultural taste. Peterson's (1992) influential thesis of the "cultural omnivore" suggested that the taste-exclusive highbrow class was obsolete, and perhaps never was an accurate depiction. The omnivore-thesis has been criticised for missing how cultural taste and disposition to a diversity of cultural forms remain moulded by socio-economic positions, as well as critique of inadequate and largely quantitative methods to enquire complex cultural phenomena (see e.g. Rimmer, 2012). Patterns of taste cultures, and consequential audience segmentation are additionally markedly different for different media forms. Television audiences tend to have fluid and overlapping preferences (Bennett, 2006), whereas music preferences tie in with individual preferences, personal memories and life narratives (Turino, 1999).

The objective of this paper is to examine audience taste cultures in the context of music and television streaming services. These services likely influence the music and television repertoires of audiences, and this paper enquires whether and how music and television taste cultures (still) connect with modes of engagement and cultural capital.

Method and research material

Two sets of qualitative data will be analysed to examine the consequences of media streaming services on taste cultures.

The first data-set consists of 23-focus-groups with 107 Spotify-users (aged 18-57), conducted between 2010 and 2013. Participants were recruited at the pop/rock festival *Øya* in Oslo, Norway. The interviews were scheduled after the festival and conducted face-to-face. Interviews were recorded, transcribed verbatim and then coded and analysed using Nvivo 11. This first data-set is limited in scope as it only addresses music streaming, and the format of the focus-groups did not allow enquires that could be used to validate or debunk conceptual models encompassing taste, cultural capital and socio-economic positions.

A second data-set will hence be gathered and analysed. About 20 participants will be recruited and interviewed in-depth about their use of music and television streaming services. This approach will ensure rich, thick and contextual narratives for understanding the consequences of streaming services for individual

user-patterns. Participants will be recruited to represent different age-groups, as well as different socio-economic positions. All participants will be users of both music and television streaming services.

Key findings

A recurring theme among the focus-group participants (data-set 1) is how easy access to vast music libraries makes them much more inclined towards exploring music. The abundance and easy availability of music encourage them to listen to music they did not buy and listen to before. Whereas this might be interpreted as a support for the cultural omnivore thesis, the second data-set is required in order to do a more subtle analysis, where factors inherent to taste as a potential social distinction can be identified and discussed. This data-set will also allow for a comparative analysis of cultural distinctions with the domains of television and music.

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Podcast listening, liveness, and the sense of community

Sigrid N. Saabye, Aarhus University, ssaabye@cc.au.dk

As a broadcast medium, one of the key characteristics of radio is often defined as its ability to create a sense of liveness and community for listeners (Chignell 2009; Crisell 2012; Ellis 2001).

The liveness of radio is both a well-established illusion and a fact: The former, because most of the content of broadcast radio is in fact not live but recorded (Crisell 2012;101 and Chignell 2009;89), but by means of spontaneous talk and direct address combined with time-specific markers (a rhetoric of liveness and community (Ellis 2002;33 and Chignell 2009;11)) it simulates a one-to-one relationship and an unmediated here and now mode of communication (Crisell 2012;102). And the latter, because on the other hand broadcast radio is in fact live, in the sense that its transmission is live (Crisell 2012;101 and Ellis 2002;31): the transmission and listening of radio occur simultaneously, and by this liveness of the radio transmission, listeners are brought together in a community of synchronous listenership. In this sense, the liveness and sense of community is also ascribed to the way in which radio follows and interweaves itself into the everyday life and events of its listeners and hereby connects the listeners to the surrounding world in a shared time and place: the radio not only transmits live, it concerns the common events of the here and now (Chignell 2009;90). Furthermore, it creates a sense of co-presence – of being together – not only with the person(s) speaking on the radio, but also with a whole community of (simultaneous) listeners.

But what about asynchronous, on demand listeners then? Are these experiences of liveness and community absent with regards to time-delayed podcast listening (Chignell 2009;78)?

My answer to these questions, I presume, is going to be negative. My anticipation is, that a comparison of the experience of radio listening to that of podcast listening will not imply a loss of liveness and sense of community – on the contrary, these two experiential qualities might even prove to be more significant for the on demand podcast listener.

By means of an exploratory empirical study (in progress) of the listening practices and experiences (i.a. of temporality, sociality and co-presence) of different Danish podcast listeners, based on logbooks and interviews drawing on various creative methods, I will show that the sense of liveness and community is still there. Most likely in a distinct shape, that is, but probably even to a higher degree because of the unassisted, active choice that inevitably underlies all forms of podcast listening: the podcast listener specifically decides what to hear (choosing between thousands of available audio programmes) and when to hear it (a certain time and with this also a specific listening situation, context and activity) which potentially provides the possibility of a more concentrated and dedicated mode of listening. The sense of liveness is, in this context,

considered primarily a quality of the voice and sound itself (voices are experienced as talking here and now, recorded or not (Scannell 2010;16)) – and a more focused listening practice is thus expected to enhance this experience of liveness of the voice. And furthermore, the sense of community and co-presence with other listeners is expected to be even stronger because the selection of a particular podcast program serves as the entry ticket to a specific community of interests, consisting of listeners with whom you might expect to actually share something: sharing, probably not the here and now, but rather anything else.

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