Analyzing Cross Media Communication – a methodological approach

Film, Media and Communication Section seminar
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Cross media productions

- Collaborative interplay between different media
- Each media playing its specific role and delivering its part of the overall production
- Putting to play the specific strengths of each media
- Creating rich media uses and experiences
- **BUT**: creating challenges when attempting to analyze
- **BECAUSE**: the content develops and changes over time and move between platforms AND imply several actors changing roles in the communicative ‘course of events’
Analysis of user-controlled communication

Content-oriented

• *Communication as composition* (the combined use of various media and applications by audiences (using a player to watch a TV program, using a browser to monitor its website, and news applications to get updates)).

• *Communication as content curation* (i.e. compiling and organising existing bits of material, rather than necessarily creating new content; prominent in sites from del.icio.us to Reddit, or in retweeting patterns around crisis events).

• *Communication as collaboration* (e.g., participating in debates relating to media content (chats, blogs, forums))

• *Communication as participation* (e.g., influencing the content of television, such as using SMS to vote for one’s favorite in a talent show)

• *Communication as co-creation* (the independent creation of media content, e.g. designing new features on Facebook, re-mixing Youtube videos, producing journalistic content in various forums etc.)

Context-oriented

• *Communication as management* (everyday uses of media for coordinating, coping, planning, for life-strategies (training, illness-management, personal well-being…) and for managing periods of crisis)
Cross media productions – e.g. *X-factor*

- Embed possibilities for participation
- Several communication flows to be analyzed:
  - One-to-many (the TV show in itself)
  - One-to-one (chats)
  - Many-to-many (debate forums, quizzes, games…)
  - One-to-one-as-group (communities on e.g. FB)
  - Many-to-one (speaking into the system, Jensen & Heller 2017)
**X-factor as cross media production**

- Website
  - Updates: X-factor app + social media
  - DR blogs

- TV-show: the primary media
  - Mobile phone X-factor app

- Other DR radio and TV shows*
- Aftenshowet*
- Live events

- Other media: may not be (fully) controlled

*+ web and social media presence

Red arrows = participation and co-creation
The emotional intensive storytelling of TV as media

- Et dramatisk plot: casting, udskillelsesløb, kun en vinder…
- Anvendelse af klassiske dramatiske aktanter (især i de to første sæsoner): fast rollemfordeling mellem dommerne: den gode vs. den onde
- Anvendelse af personlige og emotionelt ladede historier
- Anvendelse af emotionelt manipulerende redigering (også i live-udsendelserne): produktion af ’magic moments’: close-ups, krydsklipning, tårer, tårer og flere tårer…
Analysis of communication flows and connections/interplay

- **Uses of web and social media: participation, collaboration and co-creation**
  - **Website**: augments media with large quantities of background material about participants, their reactions to judges, etc.: expanding the opportunity for engagement and interaction and introducing the possibility for participation (guest books, chats, blogs...).
  - **Social media**: connects experiences and spreads them through users’ own networks: Facebook-, Instagram-, Twitter-profiles (...).
  - **Second screen**: simultaneous interaction between TV show and users’ smartphones/tablets: dedicated and meaningful X factor app.

Harvesting web-data (scraping data)
Collecting data via API (application programming interface)
Cross-platform analysis
Second screen production – e.g. Voice

- Additional media (e.g. tablet or smartphone) that allows a television audience to interact with the content they are consuming, such as TV shows.
- The signifying feature in this kind of cross-media production is **synchronicity**:
  - The user engage in **simultaneously** watching live TV shows and partaking in live chats, posting Facebook-updates, tweets and so on
- Engaging both with the TV show as it airs, with its online content and with other users.
The first question goes to you, Christian, a viewer asks: If you win, will you come and sing at my mum’s 50 years anniversary?
Cross-media productions are typically **not** archived as cross-media productions

- not all sources are kept
- sources are kept in different points in time
- sources are kept in different formats
- sources are not linked
Consequences

- Cross-media productions are hard to record
- The interplay between sources is hard to restore
- No full picture
- Restrictions may apply to all elements in the production
- **This implies that we have to build on several methods and data collecting technologies:**
  - web harvesting,
  - harvesting via API
  - ...and a lot of filming and pdf’ing

Ditte Laursen, Niels Brügger & Kjetil Sandvik: "Metoder til indsamling af internetmateriale og deres effekt på senere analyser - Facebook som eksempel", in: Kirsten Drotner and Sara Mosberg Iversen (Eds.) *Digitale Metoder*, Copenhagen: Samfundslitteratur
Communication as management (everyday uses of media for coordinating, coping, planning, for life-strategies (training, illness-management, personal well-being…) and for managing periods of crisis)

Cross-media as spaces of agency

Kjetil Sandvik, Anne Mette Thorhauge & Bjarki Valtysson (eds.): The media and the Mundane. Communication across media in everyday life, Gothenburg: Nordicom
Analyzing crossmedia uses in organizing everyday life

- The smartphone as a communication tool and an everyday tool
- The smartphone as a tool for data collection
- Log data as a resource in qualitative studies