Etmaal van de Communicatiewetenschap 2014

Programme

Monday February 3

Time	Session	Location
10.00-12.00	Registration open & lunch	Orion
12.00-13.40	Plenary session: opening; keynotes Marcel Dicke & Valerie Frissen	Orion
13.50-14.50	Parallel session 1	Orion
14.50-15.15	Break	Orion
15.25-16.25	Parallel session 2	Orion
16.30-17.30	Parallel session 3	Orion
18.15-18.45	Drinks	PAXX
18.45-19.30	Postersessions	PAXX
19.30-22.00	Dinner & awards ceremony	PAXX
22.00-00.00	Party	PAXX

Tuesday February 4

Time	Session	Location
09.00-10.00	Parallel session 4	Orion
10.05-11.05	Parallel session 5	Orion
11.05-11.35	Break	Orion
11.40-12.40	Plenary session: debate	Orion
12.45-14.00	Lunch, followed by NefCa members meeting	Orion

Location

click on the location for more information

Orion (building 103)
Bronland 1
6708 WH Wageningen

PAXX
Nieuwe Kazernalaan 10
Eliaz Beekmankazerne, gebouw 2
6711 JC Ede

If desired, shuttle busses can bring you from the Orion to PAXX and from PAXX to your hotel.

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Culture & Entertainment

Culture & Entertainment #1

Monday 13:50-14:50
Room C 3042

Chair: Aleit Veenstra

Aleit Veenstra, Philippe Meers and Daniël Biltereyst. Screen(ing) Audiences, Questioning Convergence Culture

Abstract:
'Convergence culture', as coined by Jenkins (2004, 2006), implies 'story-telling' - such as in film - no longer to be merely in the hands of professionals, deciding what and when to screen to whom. The concept of convergence culture is part of a rich body of literature, responding to recent changes in technology (use), entailing concepts as 'produser' (cf. Bruns, 2008) and 'web 2.0' (cf. O'Reilly, 2005). These authors find the Internet to be a platform, meaning no expert knowledge is required to contribute to the content of web pages. As a result, it is argued, the boundaries between user and producer blur, implying a considerable amount of 'agency' on the audience side.

Others, however, question this somewhat celebratory stance, bringing 'structure' back into the equation. Couldry (2011) for example, directs our gaze at possible hierarchal structures in various convergence cultures, and Bird (2011) problematizes the extent to which produsers are indeed submerged in (and hold power over) a media landscape dominated by producers. However, almost ten years after Jenkins introduced the concept of convergence culture, the discussion remains theoretical, as empirical research of the lived 'convergence culture(s)' is confined to case studies.

Our paper will provide an overview of the discussion on convergence culture as it stands today, including theoretical critiques and empirical case studies. Moreover, building on the state of the art, this paper will propose ways to operationalize an in-depth study on convergence culture(s), using film audiences as a vantage point*. Film, as it will be argued, transcends specific media borders, allowing for a cross-media approach surpassing most audience studies (in Europe as well as in the USA), which mostly exclusively focus on television audiences or online media users. In proposing new ways of empirically studying film audiences, rather than merely theorizing on the concept of convergence culture, an important step will be made in truly understanding (converged) audience practices.

Ruud Jacobs, Ard Heuvelman, Somaya Ben Allouch and Oscar Peters. Everybody's a Critic; Influencability of Motion picture Evaluations from Expert and Consumer Reviews

Abstract:
Reviews of movies and other entertainment products are part and parcel of
contemporary popular culture. Whereas writing these reviews was previously reserved for professional critics, in recent years consumers have started to voice their critique online. Research on professional and consumer reviews has, for the most part, tried to gauge their influence on entertainment products' financial success. This means that viewers' judgments of quality, enjoyment and other experiential factors have gone virtually unexplored in their relation to review effects. Two research questions were posed: Do movie reviews influence their readers' opinion on a movie? And: Are there differences between professional and consumer reviews in regard to these effects?
Our research focused on developing an experientially-oriented model that included viewer empathy and involvement with the content. After an analysis of the tonal differences between professional and consumer reviews, fake reviews were composed for each style to critique the movie 'I'm Here', a 30-minute movie directed by Spike Jonze in 2010. Positive and negative versions were made for each, resulting in four reviews that were otherwise identical in content. 78 participants each read one of the reviews while 12 participants were merely presented with objective information on the movie.
The movie was judged as worse by participants that read the negative user review, while the positive reviews did not raise their evaluations above those of the control group. After using SEM to map effects, it became clear that the negative consumer review dampened its readers' evaluation by reducing their involvement with the movie. This dampening was observed even though the participants found this review version to be the least credible. This research corroborated the scant few studies posing that reviews do in fact influence their readership on how movies are evaluated. However, this was also an exploratory study into how involvement and several types of evaluation can be influenced by the written

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opinions of others. Finally, recommendations are made from the data to develop more confirmatory models that can unite disparate fields of research.

Jolien Trekels, Jolien Vangeel, Kathleen Beullens and Steven Eggermont. Personality and adolescents' movie preferences: a reinforcement sensitivity perspective

Abstract:
Over the past decades, substantial scholarly attention has been devoted to the association between personality traits and media use (e.g., Hall, 2005; Krcmar & Kean, 2005; Weaver 1991). However, there is a lack of structure in this literature due to various conceptualizations of personality (Costa & McCrae, 1989). Following the reinforcement sensitivity theory (Gray, 1977), personality traits often described and examined by different models in research are theorized to result from the interaction of two neurobiological systems: the behavioral activation system (BAS) and behavioral inhibition system (BIS). BAS mediates susceptibility to rewarding stimuli and controls approach behavior. BIS, on the other hand, regulates aversive motivation and is related to sensitivity to signals of punishment. Taking into account these general, underlying mechanisms of personality could bring more structure in research. Yet, personality has been rarely conceptualized in terms of BIS and BAS in media research. The present study therefore aims to expand scholarly knowledge on the relationship between personality and media use, and movie viewing in particular, in three ways. First, in contrast to previous research this study looks at personality differences from the perspective of behavioral inhibition (BIS) and activation (BAS), and links individual differences in the functioning of these systems to movie preferences. Second, this study further extends previous research by using the BIS/BAS scale of Carver and White (1994) and introducing the three BAS-subscales (BAS drive, BAS fun seeking, and BAS reward responsiveness) in media research. Third, attention will be given to the nature of this relationship by examining whether a linear or a curvilinear model best describes the link between BIS/BAS and media use.
Adolescents (N=599) filled out a paper-and-pencil questionnaire concerning their viewing of arousing, violent movie genres (horror, thriller, and action), their viewing of less violent and less arousing genres (comedy, documentary, and fantasy) and BIS/BAS profile. Regression analyses, controlling for age and gender, largely confirmed our hypotheses. Respondents' BAS appears to be related with a preference for arousing or violent movie genres, while this appears not to be the case for less arousing genres. Furthermore, when considering BIS and BAS dimensions as dependent variables, some of these relationships seemed to be curvilinear. In addition, the results seem to indicate that the relationship between sensation seeking and particular movie preferences disappears when BAS is entered into the relationship.
Taken together, these results have some important implications. First, BIS/BAS seem to be important constructs and should be incorporated in future media research. Second, the relationship between BIS/BAS profile and media use should not only be considered linearly but future research should investigate curvilinearity as well.

Jono Van Belle. Circling the Mountain: Towards an Integrated Cultural Analysis of Film

Abstract:
This theory-driven paper develops a framework to overcome the rigid distinction between author-, audience- and text-oriented approaches in film studies. Instead, it suggests a holistic approach to film that dwells on the key assumption that film - and culture in general - is manifested or experienced through people. By focusing on the (inter)cultural aspect of film analysis, we further build on the encoding/decoding model of Hall (1980) and Schrøder's (2000) response to that, as well as on the dynamic model for intercultural research by Boden (in press). In particular, this paper argues that it is the identity of the people involved that is central within this new theoretical constellation. This identity is constructed in interaction with their surrounding culture. The framework implies a strong emphasis on cultural reciprocity as it is the reaction to the film rather than the film itself that should be seen as a reflection of a wider society.
These theoretical notions and ideas are empirically applied on the case of Brokeback Mountain (2005), following the complex cultural background of the film's director Ang Lee) and the wide cultural response to the film after its release, also in terms of scholarly interest. In popular culture there are numerous examples of intertextual references, mainly parodies. The large body of scholarly response was used as the main source for the reception study, supplemented by existing reception studies on the film. Applying narrative analysis (Keunen,2007), the study explores the creation of a storyworld in the mind of the recipient on three textual levels: action space, plot space and worldview. Each level is complemented with findings from research on the author and the reception of Brokeback Mountain. The main focus is on textual articulations of Eastern versus Western social and cultural positions, in line with the author's and audiences' background. The study shows that underlying views on time and space are related to our