Mediatization of culture and everyday life

Anne Kaun & Karin Fast

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PART 1

1. Introduction: Mediatization of culture and everyday life

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The sector committee *Mediatization of culture and everyday life* of the *Riksbanken Jubileumsfond*[1] commissioned the following research report. The main aim is to map research concerning the mediatization of culture and everyday life and to consequently point out topics that have been overlooked within the area so far. As mediatization studies have been focusing predominantly on the political field, the sector committee and this report are dedicated to areas – culture and everyday life – that have been addressed only relatively recent (Encheva, Driessens & Verstraeten 2013; Hepp 2011; Hjarvard 2013; Hjarvard & Nybro Petersen 2013).

Besides trying to map overlooked areas of mediatization, the biggest challenge for this report is to identify studies that do not necessarily make use of the mediatization terminology to describe their focus. In choosing such an approach, we aim to pinpoint research that was conducted largely *outside* of the discipline of media and communication studies, in which the concept of mediatization is rooted. Hence, we hope to broaden the understanding of the current state of research on the mediatization of culture and everyday life by including projects and publications with origins in cross-disciplinary collaborations and in other disciplines. A second overarching aim of the report is to identify research centers that are contributing with outstanding work to the area of mediatization research. Through this international outlook, we provide examples of environments and programs contributing with relevant research.

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[1] http://www.rj.se/english/about_rj/sector_committees/mediatisation_of_culture_and_everyday_life, accessed 29 June 2013.

The research report consists of two main parts reflecting these major aims. The first part provides the mapping of the research field that engages with the various aspects of mediatization of culture and everyday life with a focus on Swedish research. The second part is dedicated to mediatization research centers. Here our endeavor has been to provide a balanced international picture including research centers from diverse regions.

1.1 On the current status of media studies and mediatization research

The understanding and significance of mediatization research touches upon a discussion of the current state of media and communication studies as a field or discipline in general. In a recent publication, Nick Couldry (2013) addresses the longstanding yet continuously crucial question about the state of media and communication research in relation to other areas of study. His main argument is that neither media studies nor communication research can be contained within a single field or discipline. This is principally due to changes in the 'real world'. As Couldry argues, the 'space' of media and communication research – the term he prefers to the misleading notion of 'field' or 'discipline'– has always been interdisciplinary and heterogenous. Yet now, times of general confusion in society about what constitutes 'the media' or a 'media company', the boundaries are weaker than ever before. It is not fruitful, Couldry argues, to conduct research based on 'specific media' (such as television, radio, film, etc.) in a media environment marked by changing spaces of production, circulation and consumption. As he suggests, "the space of media (and, implicitly but not separately, communications) research is *not* best understood as a single field but rather a large space of interdisciplinary and multidisciplinary endeavor across and between a multiplicity of domains or (if you will) 'fields'" (Couldry 2013, p. 25).

In the closing remarks of his text, Couldry also addresses the notion of *mediatization* by calling it a "contested concept" (Couldry 2013, p. 25) that generates intensifying yet productive disputes that ultimately indicate that what we deal with as media and communication researchers is important to develop an understanding of current societal questions. This report is not the place to continue the debate about the boundaries of media and communication research in detail. However, Couldry's text signifies in many ways the current status not only of our straggly discipline (if we dare to use that term) but of mediatization research, too. While the *term* 'mediatization',

which we will return to further on, may still be predominantly used by media and communication scholars, the projects, publications and environments reviewed in this report certainly provide evidence of a common interest in mediatization as *a transformative process* amongst scholars from various disciplines including musicology, literature, film, sociology, religion, pedagogics, history, arts, ethnology, anthropology, etc.

Since the mid 2000s in media and communication studies, we have seen a proliferation of research activities centered on the notion of mediatization. Conferences, research programs, projects, articles and books provide a vivid account of many attempts to develop an understanding of the very meaning of the multifaceted concept as well as the complex processes that it typically encompasses. As recently as 2013, three special issues of separate academic journals gathered texts dealing with mediatization. To begin with, this year Nick Couldry and Andreas Hepp edited a special issue entitled 'Conceptualizing mediatization: Contexts, traditions, argument', of the journal *Communication Theory* (vol. 23). In the editorial to the publication, Couldry and Hepp point to three factors and research streams that, in their view, have motivated the development of mediatization as an analytical term: 1) the growing importance of media to people in general (e.g. the normalization of Internet access, the spread of mobile phones and the explosion of social media), 2) the, since the 1980s, diversifying research in the open-ended consequences of the media beyond the traditional 'production-text-audience triangle', and 3) new approaches to power that recognize its reproduction in, as the authors write, "huge networks of linkages, apparatuses, and habits within everyday life" (e.g. Actor Network Theory) (Couldry & Hepp 2013, p. 194). Ultimately, what the concept renders possible, Couldry and Hepp conclude, is an understanding of media 'consequences' beyond simple media 'effects'.

In the second special issue from 2013, 'Mediatization and cultural change' in *MedieKultur: Journal of media and communication research* (vol. 54), Stig Hjarvard and Line Nybro Petersen gathered articles that reveal the impact of media on a range of cultural phenomena and institutions, including consumption, museums and book reading. In motivating the journal issue, the authors argue that:

> In addition to a globalization and commercialization of culture, we are also experiencing a mediatization of culture, which has brought both everyday culture and high arts into new social contexts. This not only makes them available to a larger portion

of society but also transforms the very nature of these cultural practices. (Hjarvard & Nybro Petersen 2013, p. 54)

Indeed, the projects scrutinized for the purpose of this report do imply (in their formulation of research questions as well as in their findings) that some significant changes are taking place in the cultural domains of society –in terms of both everyday life and high arts. Related conclusions are also reached in the 2013 special issue of the journal *Javnost – The Public: Journal of the European Institute for Communication and Culture*, called 'New media, new research challenges' (vol. 20, no. 2)[2]. In the introduction to the publication, editors Peter Golding and Slavko Splichal argue that social, economic, cultural and political life is increasingly involving the media and that, consequently, more research is needed that investigates the impact of media on different aspects of life. The term mediatization occurs in the publication, for instance, in Johan Fornäs' and Charis Xinaris' (2013) article on mediated identity formation, and in Peter Dahlgren's and Claudia Alvares' (2013) on political participation.

Besides these and other publications, including important works such as Stig Hjarvard's *The mediatization of culture and society* (2013), Andreas Hepp's *Cultures of Mediatization* (2012), and Nick Couldry's *Media, society, world: Social theory and digital media practice* (2012), current research activities, conferences and networks, e.g. the ECREA Temporary Working Group Mediatization arranging workshops and panels regularly, point to the increasing relevance of and scholarly interest in mediatization research. While the last part of our report presents such activities more thoroughly – with a focus on international research environments devoted to mediatization research. We would here like to mention two major ongoing research programs that certainly signify the establishment of the mediatization concept as an important analytical framework: *Mediatized Worlds* coordinated by Friedrich Krotz at the University of Bremen and *The Mediatization of Culture* with its main node at the University of Copenhagen (see p. 68 and 69 in this report).

[2] This special issue is based on the European Science Foundation (ESF) Forward Look Report *Media studies: New media, new literacies*, www.esf.org/mediastudies.

1.2 Background

A valuable point of departure for this research overview is the report from Riksbankens Jubileumsfond's research symposium in August 2011 entitled *The mediatization of culture, politics, everyday life and research* (*Medialiseringen av kultur, politik, vardag och forskning*) edited by Johan Fornäs and Anne Kaun. The report provides an overview of the research that suggests that an increasing number of spheres of society are related to and influenced by the media. In the introduction to the mentioned report, Johan Fornäs describes the changes that we experience in our contemporary society in the following way:

> In all fields of culture, the presence of the media changes the rules of aesthetic creation, dissemination and the use of sound, images and texts. To a high degree, mediatization affect reading, the book industry and the school, listening and the music industry, the theater, film and visual culture in both fine-arts and popular culture (Fornäs 2011 p. 5, author's translation).

In the report, it is suggested not only that processes of mediatization, to a considerable degree, affect aesthetic culture and everyday life but also that these very processes have gained little scholarly attention so far. This means, in turn, that our knowledge on the mediatization of culture and everyday life remains inadequate, especially compared to mediatization processes occurring in other spheres of society such as the political field. Fornäs remarks that "[t]he impact of mediatization is relatively less explored in the cultural public sphere and the identity-building practices of everyday life, where instead a variety of loose and unfounded assumptions flourish" (Fornäs 2011, p. 9). Similar observations have been made by other researchers, including Benjamin Krämer who has studied the mediatization of music and remarks that "[s]tudies on mediatization to date have neglected music and art in general, and have concentrated on politics and other fields" (Krämer 2011, p. 471). In addition to this, Fornäs identifies a lack of cross-disciplinary research collaborations between, for example, media researchers and cultural studies scholars. Such cross-disciplinary ventures are underlined as particularly valuable for the development of non-media centric perspectives on the changing role of media in society and culture. Kent Asp argues in his contribution to Fornäs' and Kaun's report that the media *per se* are of secondary interest for mediatization research: "The theory of mediatization does not really focus on the media – the important thing is how

people and different institutions adjust to the media" (Asp 2011, p. 44, author's translation). The adjustment can be made in relation to media technology, but also to the 'rules of the game'[3] that the media as institutions formulate, Asp explains.

Furthermore, Fornäs points out that the link between media and culture is particularly interesting as the media are a "culture-specific technology" (2011, p. 9, author's translation). This refers to the fact that the media are a prerequisite for meaning making practices that define culture and everyday life. "This gives mediatization the meaning of some kind of cultural development of technology, why it should be central to examine precisely the cultural aspects of these processes", Fornäs (2011, p. 9, author's translation) notes, and he argues that the complex interactions that exist between technology, people, social institutions and cultural forms deserve to be made the subject of further research and reflection. Several of the projects which will be mentioned later demonstrate, or intend to demonstrate, technological developments in the field of culture and everyday life but deal also with meaning making processes. Therefore, they also become potentially relevant from a mediatization perspective and thus call for further scrutiny.

1.3 What is mediatization?

The term mediatization is a contested one and several attempts have been made to provide definitions and overviews over the evolution of its meaning (for the latest accounts see Couldry & Hepp 2013; Hjarvard 2013; Jensen 2013). In one of the latest recaps, mediatization is characterized as the shared frame for studies being interested in the "broader consequences of media and communications for everyday life and across social space" (Couldry & Hepp 2013, p. 192). Couldry and Hepp argue that the emergence of the mediatization concept largely outside the Anglo-American context might be interpreted as a sign of a true internationalization of the field, especially this latter point is reflected in the second part of the report presenting current centers for mediatization research. Furthermore, the 2000s with increasing speed and accessibility of the internet, massive distribution of mobile phones, the emergence of different new platforms that engrained media more robustly into our lives, required a new theoretical and methodological approach.

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[3] Here, Asp borrows from Nobel Prize winner Douglass North's (1990) expression "the rules of the game".

Finding a ground in approaches towards media going beyond the audience-production-text line of thought as suggested by Roger Silverstone and Jesus Martin-Barbero, mediatization as a concept was brought on its way by the first decade of the 2000s.

Our aim is here not to repeat the mentioned terminological reviews. In the following, we are, however, providing our working definition that guided us in our choice of projects to be included in the overview.

As the previous report by Kaun (2011) points out, mediatization can be defined in a narrow and broad sense. Both, the narrow, social science oriented approach and the broad, cultural studies approach, refer to changes that are media related. However their stress on causalities and direction of effects is different from each other. We propose to apply a combined definition that tackles commonalities of both approaches.

Our understanding of mediatization encompasses all processes of change that are media induced or that are related to a change in the media landscape over time. In our understanding mediatization also includes changes in the media ecology that are linked to other large-scale social changes. Hence, a historical, process-oriented perspective is crucial. Andreas Hepp (2013) argues in a recent article for diachronic and synchronic mediatization research that encompasses both longer historical analyses and more focused accounts of current changes. This plea for considering the different temporalities of change and consequently mediatization as a process is considered in the report and the choice of projects examined (Sewell 2005).

Studies that are merely interested in media in a representational manner are excluded from the current analysis. These excluded studies are treating media and media content merely as objects of analysis and they are typically not interested in how the specific content, technologies or infrastructures relate to larger process of change. We are, however, considering studies that discuss social change and treat media as one aspect among other factors of and for change applying a non-media centric approach to media studies (Couldry 2012).

1.4 The mediatization of culture and everyday life

As outlined in the previous report commissioned by the Riksbankens Jubileumsfond, there are multiple definitions and understandings of mediatization (see also Hjarvard 2013). The same goes for the notions of culture and everyday life that have been central to many subfields of the humanities

and social sciences. It is, furthermore, rather difficult to develop a clear-cut and meaningful distinction between culture and everyday life, which becomes apparent thinking of the research field of everyday culture and Raymond Williams' (1958 [1989]) suggestions on the ordinariness of culture (see also Hjarvard & Nybro Petersen 2013). For the sake of clarity, we decided, however, to sustain the distinction in the structure of the report.

In order to define culture, we are following Johan Fornäs (2012), who distinguishes between ontological, anthropological, aesthetic and hermeneutic understandings of culture. Whereas the ontological understanding is based on the distinction between nature and man-made culture, the focus of the anthropological understanding is on shared values and norms as well as rituals that constitute and define a separate culture. The aesthetic understanding of culture refers mainly to human artefacts such as literature, art, music, theatre and film and constitutes a specific sector in society. The hermeneutical understanding in turn refers to meaning generating practices, namely the questions of how different signs that are arranged in systems are used to create meaning. In this report we focus mainly on questions of mediatization of culture applying an aesthetical understanding, although projects using a hermeneutical approach are included, often crossing the boundary to the research of everyday life. As a result of the characteristics of the reviewed research, the fields of music, literature and art are dominant in the presentation.

Everyday life can be considered as a specific sphere where cultural processes take shape and are given meaning by individual subjects (Bengtsson 2007). The everyday constitutes the surroundings for experiences that are routine and concrete, context dependent and socially constructed. For a definition Bengtsson quotes Lefebvre arguing that the everyday life refers to:

> what is humble and solid, what is taken for granted and that of which all the parts follow each other in such a regular, unvarying succession that those concerned have no call to question their sequence; thus it is undated and (apparently) insignificant; though it occupies and preoccupies it is practically untellable, and it is the ethics underlying routine and the aesthetics of familiar settings (Lefebvre 1991, p. 24 in Bengtsson 2007, p. 64).

Based on the same principles and of crucial importance for our understanding of everyday life, European ethnology is focusing on everyday life in Western societies, especially on the realm of the familiar. Research in this area stresses the importance of phenomena and practices that often go unnoticed and are

uneventful. Ehn and Löfgren (2010) focus for example on waiting, daydreaming and routines, while Pink (2012) adds commuting, home decoration and housework to the list of possible fields of investigation. Following this understanding of everyday life, the report considers projects that deal with media related changes in practices, meaning making processes and places that constitute the realm of the ordinary. More concretely three major tropes that have previously been identified as major areas of inquiry into everyday life are investigated: identity, practices and place/space (Pink 2012).

1.5 How to map mediatization research – method and material

The mapping of research on mediatization of culture and everyday life is conducted in two steps, as the figure below indicates. Firstly, we map out research projects dealing with media related change with a specific focus on culture and everyday life. Secondly, we identify major institutions conducting cutting-edge research in the field without necessarily labeling their work as mediatization research. In the choice of research institutions we are aiming for a broad scope and regional diversity.

Figure 1: Process scheme of the report

The one factor that the projects selected for presentation in this overview have in common is that they all, to a greater or lesser extent, recognize that the changing media landscape, in one way or another, affects the object in question – music consumption, new narrative forms, artistic expression, or practices of social connection. As will be shown, such recognition is more evident in some projects than others. It should be stressed that the overview does not claim to be all encompassing, but is rather based on *examples* that can be seen as particularly relevant and interesting in relation to the notion of mediatization. As our results indicate, processes of mediatization are touched

upon in all reviewed projects; however, the *extent* to which the projects actually comprise 'mediatization research' is perhaps debatable.

One of our ambitions with this report has also been to provide a broader discussion than merely a description of the selected projects, however interesting these may be. In order to accomplish a widened research review, two main measures have been taken. Firstly, the presentation of each subfield includes a *theoretical contextualization*, in order to situate the selected projects within a frame of accumulated knowledge on changes and mediatization processes that can be seen as relevant to the fields of culture and everyday life respectively. This theoretical contextualization is based on a broad variety of fields that have been contributing to knowledge production on culture and everyday life, i.e. the social sciences as well as humanities. Hence, the approach of this report mirrors the interdisciplinary character of media and communication studies more broadly and of mediatization research in particular. Secondly, the selected projects have served as springboards into other research programs, environments or projects that can be considered relevant in relation to the question discussed in the initial project.

Study part 1: Mediatization research in Sweden

In order to identify research that does not explicitly refer to mediatization and at the same time follow a somewhat systematic approach, we decided to analyze all research projects that have been financed by the two main research funding bodies in Sweden, namely *Riksbankens Jubileumsfond (RJ)* and *Vetenskapsrådet (VR)*. In the sample we have identified all projects using the working definition of mediatization as referring to media related processes of change. In this first step, we went through all project descriptions that are available in the online databases of both institutions. RJ online database includes all projects since 2000, while VR database starts in the year 2001. In the case of RJ, we initially excluded infrastructure projects and analyzed in total 669 project abstracts. In the VR database we searched all projects in the humanities and social sciences[4], which amount to 1,425 projects in total. In a latter step, we also included larger framework and infrastructure projects to develop a broader picture of mediatization research. In this second round of sampling another six projects were identified as relevant for the purpose of this report. As these are large-scale projects encompassing several sub-

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[4] Humaniora-Samhällsvetenskap > Projektfinansering http://vrproj.vr.se/default.asp?funk=ap, accessed 29 June 2013.

projects, which may diverge in terms of their foci on culture or everyday life, we discuss them in a separate section.

The identified projects were consequently scrutinized closer and extended with related international research in order to widen the perspective beyond the Swedish context. In order to do so, we identified key publications of involved researchers and linked these to international, related publications. This widened scope of the analysis also explains the discrepancy between the number of identified projects in the databases and the articles discussed. The analysis of the databases is hence to be considered as a stepping stone into the broad field of research dealing with media related changes that might not explicitly identify itself as mediatization research. Based on the publications we developed overarching themes and tropes in the research dedicated to the mediatization of culture and everyday life. The figure below summarizes our procedure carried out on the projects.

| Analsysis of all funded projects RJ & VR | Identification of mediatization research | Identification of studies of everyday life and culture within this selection | Closer study of the identified research projects |

Figure 2: Process scheme study part 1

Study part 2: Mediatization research centers

The list of research centers contains both institutions that explicitly refer to mediatization as one of their major areas of investigation and institutions that do not use the mediatization terminology, but that contribute with excellent research to the field. In choosing the institutions we aimed at a broad geographical spread. The institutions are to be shortly introduced, including key researchers as well as major publications.

1.6 Limitations

Although we aim to map mediatization research, this report is not all-encompassing. Three limitations are especially important to consider. Firstly, our approach is based on the selection of projects funded by VR and RJ. Even though these organizations represent two of the largest financiers of Swedish

research, we are aware that valuable research is being conducted elsewhere. In order to balance this fact to some degree, we have included references to projects, publications and initiatives beyond the initial sample. In an expanded systematic review, one would of course be able to go even further in both of the general mapping and the contextualization efforts.

The second limitation concerns another aspect of the selection process. Since our starting point has been an analysis of abstracts describing the funded projects, there is the risk that we have excluded projects that might have been of relevance for our endeavor but which did not explicitly include an interest in mediatization processes in relation to culture or everyday life in the abstract. Furthermore, we have also experienced that the explicit focus of research, as expressed in the project application, and the focus of the actual study may diverge. Consequently, we did not include all projects initially identified as interesting in this report.

A third major limitation concerns our selection of research centers. We have aimed for a broad geographical spread and wanted to include universities from around the world. However, there is still a strong Western-dominance when it comes to cutting-edge institutions that are visible on a global scale.

1.7 Mapping mediatization research in Sweden 2000/01–2012

In total we identified 51 individual projects and six framework projects that referred to media related changes of culture and everyday life in their project abstracts more or less explicitly. The disciplines are wide-spread and range from musicology, art, sociology, political sciences as well pedagogics. The largest share of projects derives from media and communication studies, which are also discussed in the overview. However, in line with our initial goals the emphasis is on studies that were conducted outside of the discipline. Our final selection of projects, excluding the larger framework projects, are presented in the figure below.

In the separate sections on mediatization of culture and everyday life, we discuss fewer projects than listed above. This is due to the fact that the projects were either ongoing and no publications could be found or that the publications related to the projects, in contrast to the abstract, did not include a mediatization perspective.
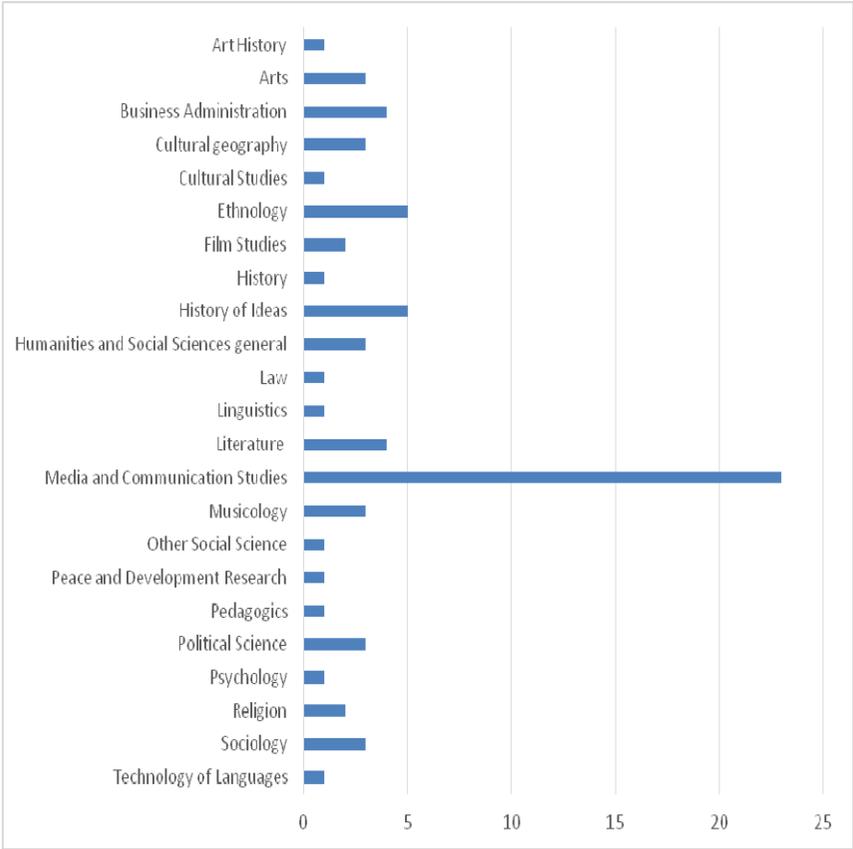

Figure 3: Overview mediatization of culture and everyday life related projects VR 2001–2012 and RJ 2000–2012, N = 52[5]

[5] Excluding large-scale framework projects.

2. Mediatization of culture

KARIN FAST

2.1 Introduction

The metaphor of culture as a 'field' (cf. Bourdieu 1984; 1993) has already been used in the introduction above. As Stig Hjarvard (2008) has also suggested, it is particularly useful in relation to the mediatization concept, since mediatization processes tend to obscure the boundaries between fields. As he suggests:

> Art, for example, is influenced by the market, also a field, in that professional artists make their living by dealing with work of arts, and by the field of politics, inasmuch as cultural policy affects artists' ability to show their works and is the source of stipends and scholarships. Art is also dependent on the media as a field, since media exposure is the key to publicity and fame, which may be converted into other forms of value on the art market or in culture policy contexts (Hjarvard 2008, p. 126).

Drawing on Bourdieu's distinction between the field's 'autonomous' and 'heteronomous' poles[6], Hjarvard delivers the following argument: "If we examine mediatization in the light of Bourdieu's concepts, we find that the media occupy a prominent place in a growing number of fields' hetero-nomous pole, thereby challenging those fields' autonomous pole" (Hjarvard 2008, p. 126). Hjarvard's suggestion is that we measure the degree of mediatization according to how much each field's autonomous pole has weakened. At the same time, Hjarvard also emphasizes that the media is a field that is influenced by other fields, and this reciprocity is of course

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[6] The autonomous pole is the site of the field's intrinsic logic, where actors act in obedience to the field's own values. The heteronomous pole, conversely, is the site of other fields' influence; the media's, for instance. (Hjarvard 2008).

important to bear in mind. In some of the reviewed projects, the blurred boundaries between the field of media and the fields of aesthetic culture become particularly obvious.

That the boundaries between cultural subfields are diffuse, notwithstanding mediatization processes, is also something that deserves consideration in relation to the present research overview. In our review of Swedish research projects involving a cultural aesthetic focus in some sense, two subfields come across as particularly central, namely *music* and *literature*. Several of the projects included in this report can be placed within these respective fields. In addition to these projects, there are a handful of projects which have been categorized into the field of *art*. The argument that these three subfields hardly are mutually exclusive will be emphasized more than once in this report. Indeed, what else is music and literature if not forms of art? That some of the projects are organized into the generic category of art should be understood primarily as the result of a pragmatic simplification based on the circumstance that these projects focus on art, but not specifically on, for example, music or literature. If any art form can be claimed to emerge as somewhat dominant within this particular subfield it would be the visual arts, but the category also holds projects dealing with, for example, architecture and urban art.

Amongst the projects grouped under each heading – music, literature and art – there are some topics that are common to multiple projects. In the reviewed research on music, there are three topics that stand out as particularly dominant: *changing modes of listening*, *music as networks* and *identity convergence*. As these themes possibly already reveal, the interest in music consumption dominates the interest in music production. In the field of literature, two overlapping topics emerge as prevailing in our overall material: *the mediatized author* and *alternative narrative platforms*. The latter theme is constructed especially through projects that focus on computer games and urban spaces as 'new' literary arenas. Amongst the finished or developing projects in the artistic area the search for common themes was difficult due to the great variability in objects of study. However, the projects presented here are united by their interest in *artworks in public space*, as well as by their recognition of *art as participatory culture*.

2.2 Projects in the fields of music, literature and art

In the section that follows, the selected projects are categorized into each of the cultural subfields of music, literature and art. As stressed earlier, this categorization is not claimed to be absolute, but rather overlapping, in terms of contents. This becomes particularly evident as certain topics identified in the material stretch across the identified subfields. An interest in the changing relationship between producers and consumers of culture is, for example, identified in several projects, as is an interest in the spatial context of cultural production or consumption. However, by organizing the projects into the fields of music, literature and art, it has been possible to create brief theoretical contextualizations that are specifically oriented towards current and relevant changes within the respective subfields.

The field of music:
Changing modes of reception, music networks,
and identity convergence

In common with many of the research projects selected for review, in this report there is an interest in ongoing changes within the field of music. Today, we are possibly so used to mediated music that we might find it difficult to comprehend what 'mediatized' music should be taken to mean. In an age of digital playlists in our headphones, music videos on *YouTube*, and concerts recorded in DVD-format, non-mediated or live music might well appear as the exception. As existing research in this area also makes evident, the border between mediated and live music is hardly obvious. This is demonstrated, for example, in the Philip Auslander's book *Liveness: Performance in a mediatized culture* (1999), in which the author describes the transformations of music production and music consumption that come with the shift from live music to mediated music. The book emphasizes that the relationship between the two music forms is circular rather than linear, as a result of complicated mediatization processes which include, for instance, the recording and materialization of concert performances into CDs or DVDs (see also Hjarvard 2008, p. 112).

Since music (like literature or art) is already *inherently* dependent upon some form of medium (for example a musical instrument in its live form, or a CD-recording when mediated), the concept of mediatization must here be used in a particular way. Writing from an institutional perspective, Krämer suggests that we think of the 'mediatization of music' as "a transformation or

innovation of institutions, that is, forms of conceiving music and dealing with music" (2011, p. 473). This development, Krämer (2011) explains, is historical and based on technological as well as social change, why mediatization must be understood as "not only the adaptation of actors in a field or a logic of reporting, but the emergence and transformation of new relationships, products, ways of consumption, and more" (2011, p. 743).

A brief account of this historical development is offered by Dan Lundberg, Krister Malm and Owe Ronström in the book, *Musik, medier, mångkultur: Förändringar i svenska musiklandskap* (2000). The book provides the following definition of mediatization in a music context specifically: "Mediatization means that a form of music in different ways is altered by and adapted to the media system" (Lundberg et al. 2000, p. 66, author's translation), with the addition: "The concept *form of music* or *music type* concerns not only how a particular music sounds, but also associated practices relating to appearance, use, functions, etc." (p. 66, author's translation, emphasis in original). A meritorious aspect of Lundberg's et al use of the mediatization concept is that the changes referred to are linked not only to technological development but also to the media system's overall organization or economy. Thus, the central insight that mediatization processes are driven not only by technology in general and digitization in particular, but also by other structural meta-processes, such as commodification, standardization and globalization, gets clarified. The authors argue that:

> Often, a music type's form, use and function changes significantly through mediation and mediatization. Due to the circumstance that more and more of the music intermediation happens through the media, the media's importance to changes in music and music life has increased during the 1900s (Lundberg et al. 2000, p. 66, author's translation).

As to substantiate this claim, the twentieth century is divided into four distinct periods with respect to processes of mediation and mediatization, stretching from the establishment of the phonogram industry and the breakthrough of radio in the early 1900's to the globalization, digitalization and diversification of music in the 1970s and onwards.

These changes, in turn, are also accounted for in Rasmus Fleicher's PhD thesis *Musikens politiska ekonomi: Lagstiftningen, ljudmedierna och försvaret av den levande musiken, 1925–2000* (2012), which analyses the changing conditions of the music industry in the twentieth century; conditions altered by new technology as well as by legal regulations, political maneovers, and

changing listening habits. A similar focus is also found in Ulrik Volgsten's book *Musiken, medierna och lagarna: Musikverkets idéhistoria och etablerandet av en idealistisk upphovsrätt* (2012), which, from a history of ideas perspective, analyses the complex relationship between jurudicial frameworks and our understanding of music in shifting cultures of music technology.

As a consequence of the evolution of technology, and especially the emergence of portable listening devices, music is today ever-present and silence a rarity. This, in turn, has evident implications on how, where, when and for what reasons we listen to music. As Krämer (2011) points out, for example, mediated music enables both diffuse, un-concentrated, listening in everyday situations (for example when we listen to music in our local store, on the bus, in the school hallways, etc.) and more concentrated and analytic modes of listening (such as when we listen to our favourite artist via the home stereo or headphones). In regards to the second type of listening, Michael Bull has shown how private listening via headphones gives rise to distinct 'soundscapes' (Bull 2007, p. 7), i.e. isolated sound worlds shaped by our own, self-controlled, music flow rather than by the environment's intrusive flows of sound, created by music delivered through speakers in shops, on buses, in waiting rooms, etc. As he argues in the books *Sounding out the city: Personal stereos and the management of everyday life* (2000) and *Sound moves: iPod culture and urban experience* (2007), music has become a natural feature of the modern urban landscape, and also something that characterizes our experience of the city as a place.

A handful of the projects reviewed for this report are united by their interest in *new modes of music listening* in relation to developments in music technology. These projects include Lars Lilliestam's and Thomas Bossius' joint research project *Musik i människors liv*[7], which takes a broad approach to contemporary music use. The final report from the project, *Musiken och jag: Rapport från forskningsprojektet musik i människors liv*, was published in 2011. Following the project description, the report takes as its point of departure the media's amplified impact on our lives, identities and inter-personal relationships, as well as the growing importance of music to an ever increasing number of people. As Lilliestam and Bossius conclude from their study, the technological development has changed not only our opportunities *to* use music in the first place but also the *ways* in which music is used: "We can see changes in musical socialization, how people create, store and dis-

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[7] http://vrproj.vr.se/detail.asp?arendeid=42049 accessed 31 July 2013.

tribute music, the musical range as well as taste preferences and habits of music" (2011 p. 11, author's translation), they argue. The empirical material presented in the study suggests that new music technology, such as mp3 players and mobile phones, facilitates so-called parallel or background listening as well as more concentrated modes of listening. Likewise, it is concluded that the enabling of play lists through digital technology has become a natural element in, especially, young people's everyday music experiences. This finding may not be particularly surprising in itself, but the described changes are also discussed in relation to the *value* of music. In the final chapter of the report, the authors pose a relevant question in regards to this: does music mean more to people today just because it is so much more available? The book ends with the humble insight that the project has managed only to scratch the surface of the role of music in peoples' lives, and that meetings across disciplines and institutional boundaries are necessary to understand people's use of music from a holistic perspective. This conclusion certainly resonates with Fornäs' (2011) call for cross-disciplinary research ventures on the mediatization of culture.

Apart from the final report, the project has also resulted in the book chapter 'Musik i Människors Liv: Kort Rapport från ett Forskningsprojekt', in the edited book *Intro: En antologi om musik och samhälle* (editor Lundin). An earlier project undertaken by Lilliestam has resulted in the book *Musikliv: Vad människor gör med musik, och musik med människor*, first published in 2006 and updated in a new edition for 2009.

Lilliestam's and Bossius' study, in turn, can be related to other research projects that deal with changes in music technology and music use over time. One such project is Alf Björnberg's project on the changing conditions of music listening during the twentieth century. The project *Musikteknologins kulturhistoria i Sverige* (The cultural history of music technology in Sweden)[8] aimed to investigate how the technologization and mediatization of music during the twentieth century has affected the use of music, music listening practices, and ideas about music. Thus, with an explicit interest in mediatization, the project sought to explore those habituation processes that take place as new music technology becomes naturalized. This was achieved through three separate sub-studies: one focused on the everyday use of music technology, a second exploring ideas and values connected to music technology, and a third investigating changes in music listening caused by mediatization. As in Lilliestam's and Bossius' project, the focus is on music

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[8] http://vrproj.vr.se/detail.asp?arendeid=50383 accessed 31 July 2013.

reception rather than music production. However, in both studies, changes in music consumption are explained with respect to changes in music production. Empirically, the project was based on documents and archive material of various types, including daily newspapers, magazines, journals, advertising brochures, literature, music recordings, radio and television, films and more.

Hitherto, the project has resulted in the book chapter 'Att lära sig lyssna till det fulländade ljudet: Svensk hifi-kultur och förändrade lyssningssätt 1950–1980', in Olle Edström's (ed.) *Säg Det om toner och därtill ord: Musikforskare berättar om 1900-talets musikliv* (2009). With reference to Lundberg et al. (2000), Björnberg explains 'mediatization' as the processes by which a form of music in different ways is altered by and adapted to the media system. According Björnberg, it was during the mid-1900s that these processes of change accelerated, as an effect of several major advances in sound media technology. These processes, Björnberg argues, remain underexplored especially from a phenomenological perspective:

> The insight that audio reproduction technology and media systems have had a profound influence on music production, distribution and reception is of course far from new: in the last two decades, a growing body of literature has been published that deals with the history of audio media technology, not just from a technical perspective, but also from economic, social and cultural perspectives. It seems however that investigations of phenomenological aspects of *mediatized* music reception – the way people listened to recorded and broadcasted music and how people think about the music – are still rather underrepresented in this literature (Björnberg 2009, p. 89f, emphasis added by the author).

What Björnberg offers is an analysis of the interaction between technological innovation and ways of listening to music in the period following immediately after World War II, from the introduction of hi-fi in the early 1950s to the introduction of digital audio technology in the early 1980s. Björnberg emphasizes that changes in audio reproduction technology and changes in listening modes are often perceived as a one-way process, "as if technological changes somehow automatically create new listening modes" (p. 81, author's translation). With support in Jonathan Sterne's (2003) analysis of listening techniques, Björnberg argues that this is not necessarily the case. As Björnberg explains, advertising and recommendations from various institutions also played important roles. In addition to 'ear training'

recommendations, advice was given that encouraged private listening through headphones. The latter gave music listening the character of a private matter to a greater extent than had been the case previously. This private listening was enabled at the time not only by headphones but also by transportable music devices, like the car stereo, which grew increasingly popular in the 1970s.

If private listening is identified in more than one research project as a significant effect of (relatively) recent music technology, *music use in a network context* can be identified as another topic that unites some of the reviewed projects. Knowledge about such networks, including those available on social media platforms such as Youtube, are found in the research conducted by Lars Kaijser and Sverker Hyltén Cavallius. Similarly, Sofia Johansson's ongoing research project is rooted in an interest in young peoples' music use on the Internet and creation of music communities through, for example, the sharing of playlists via linking technological platforms like Spotify or Facebook.

Lars Kaijser's and Sverker Hyltén-Cavallius' joint research project, *Ekoaffekter: En studie av formanden och förhandlingar av musikhistoria i nätverk* (Echo affects: A study of formation and negotiation of music history in networks) [9] that aim to investigate how a popular music history is shaped, negotiated and organized in networks. The explicated focus of the study, as expressed in the project description, is on networks of musicians, event organizers, writers, producers and audiences, who in different ways participate in the formation of various 'musical seventies'. The study employed an ethnographic approach to the object of study, including participant observation in web environments (discussion groups and online communities) as well as in various physical events and places. The project description also mentions interviews with individual actors in the networks, as well as the media and press reporting on particular music events, as sources of empirical data.

So far, the project has resulted in numerous articles in Swedish and international academic journals, including Hyltén-Cavallius' article 'Klicka på ikonen: Populärmusikaliska historieskrivningar på YouTube', published in the journal *Kulturella perspektiv* (2009). The article takes as its point of departure a ten-minute long YouTube clip of the artist and 'icon' Peter Gabriel and the band Genesis. This clip and commentaries left in relation to it then serve as the basis of a study on historical narratives in relation to popular music. By studying the YouTube comments, which include both self-

[9] http://anslag.rj.se/sv/anslag/38308 accessed 31 July 2013.

representations, discussions and negotiations, Hyltén-Cavallius shows how popular music histories today may become constructed with the help of, among other things, new media. One main finding is that popular culture icons are shaped, negotiated and re-shaped in a process in which industry, mass media and fans are all involved. A similar yet broader focus is found in Hyltén-Cavallius' and Lars Kaijser's joint publication 'Affective ordering: On the organization of retrologies in music networks', in the journal *Ethnologia Scandinavica* (2012). This article too is a result of the 'Ekoaffekter' project and examines how social memory gets created through popular culture, and more specifically, through music. Furthermore, the project has resulted in Hyltén-Cavallius' article 'Rebirth, resounding, recreation: Making 70s rock in the 21st century', in the *Journal of the international association for the study of popular music* (2010), with a focus on how musical spaces are created that allow reconstruction of a passed musical era. Hyltén-Cavallius is currently also working on a more popular oriented book with the working title *Retrologier*, which is also linked to the reviewed project.

Outside of this project, additional publications of relevance from a mediatization perspective can be mentioned, including Hyltén-Cavallius' article 'Memoryscapes and mediascapes: Musical formations of 'pensioners' in late 20th-century Sweden', published in *Popular music* (2012). Based on the assumption of the '*mediatized*' society and through use of Arjun Appadurai's (1996) idea of 'mediascapes', the article demonstrates how the media (here empirically exemplified by the cassette tape and the accompanying meaningful texts, such as covers and advertisements) contribute to the formation of 'memoryscapes'. The latter term is defined as "a way of organizing memory spatially" (Hyltén-Cavallius 2012, p. 280).

The 'Eko-affecter' project, in turn, can be related to Sofia Johansson's ongoing project on music use, as both projects recognize music as a platform for community building and networking. Ann Werner, Patrick Åker and Gregory Goldenzwaig are also participating in the project. As with other projects mentioned, the project description to *Music use in the online media age: A qualitative study of music cultures among young people in Moscow and Stockholm*[10] departs from the recognition that today's music cultures involve new ways of listening to music and that these changes can be related to the development of digital music technologies. The shift from offline to online music listening, from album listening to single-song downloads, and file-sharing and communicative activities within online social media are

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[10] http://anslag.rj.se/sv/anslag/43274 accessed 31 July 2013.

mentioned as important indicators of new ways of using music. The project examines the internet's impact on young people's use of music, with a focus on two specific cultural contexts – Moscow and Stockholm. Through a comparative research design, the study allows for an examination of how global media technologies are anchored locally. The empirical data are to be generated through focus groups interviews with young music users in Moscow and Stockholm, as well as through analysis of key websites.

Up to now, the project has resulted in Johansson's conference paper 'Music use in the digital media age: Early insights from a study of music cultures among young people in Moscow and Stockholm' (presented at the ICA conference in London, June 17–21, 2013). Theoretically, the paper builds on three platforms: 1) the debate on digitization and the Internet's impact on the music 2) theories of music production and music consumption in local and global cultural flows and 3) reception research as methodology and theoretical basis for understanding music use. One conclusion reached is that the internet plays a central role for music listening and a range of other communicative practices that involve music in some sense. Also, Johansson recognizes the ongoing changes in the producer—consumer relationship that is often explained with reference to media convergence.

Such a *convergence of identity* is recognized in other reviewed projects too, and thereby forms another recurring topic (see also the following sections on the fields of literature and arts). Alf Arvidsson's project *Musikskapandets villkor: Mellan kulturpolitik, ekonomi och estetik* (The conditions of music making: Between cultural politics, economy and aesthetics)[11] is an ethnological study involving Umeå University, Statens Musiksamlingar and Svenskt Visarkiv. Already in the project description, Arvidsson et al. make repeated use of the 'mediatization' concept and recognize this as one of the factors that shape contemporary music making. A point of departure, according to this description, is "the creative musician's conditions in a society in which a conscious cultural politics, a radical *mediatization* and a growing experience and event industry compose significant elements"[12]. The overall purpose of the study is to examine contemporary professionalized and artistic music making as a process in which audiences, musicians, and the concert situation interact. The project description indicates four areas of interest to be dealt with in four focused yet overlapping substudies, and finally integrated into a synthesis report (to the author's knowledge, this report has not been published at the

[11] http://vrproj.vr.se/detail.asp?arendeid=68310 accessed 31 July 2013.
[12] Ibid, author's translation and emphasis.

time of writing). According to the project description, the following problem areas are explored in all subprojects: own music making versus other projects, tradition and cultural heritage, the *meaning of mediatization*, the tension between artistic complexity and demands on popularization. So far, the project has resulted in four shorter reports: *Musik som social process: Modeller för förståelse* (Arvidsson 2010), *Det situerade musiklandskapet: Några oakttagelser utifrån Karin Rehnqvists verklista* (Arvidsson 2010), *Participation, orality and multidirectional music-making in a mediatized and professionalized world* (Åkesson 2011), and *The present-day composer: performing individuality and producing on commission* (Arvidsson 2011).

Two of the reports (Åkesson 2011; Arvidsson 2011) make explicit use of the 'mediatization' concept. In Åkesson's text, the interest in mediatization processes is reflected already in the title, and the concept is re-used in the study description: "The aim of my project – which is a work in progress – is to study music-making as small-scale and informal activity and participation in the field between and on the border of, on the one hand, *mediatized* and professionalized music-making, and on the other hand listening/music consumption" (2011, p. 5, author's emphasis). In terms of methods, this substudy includes interviews with, among others, professional and semi-professional musicians, questionnaires to the same categories of respondents, and case studies of music projects, workshops, and small-scale festivals. Also in the fourth report, by Arvidsson, the term 'mediatization' is employed in the declaration of purpose: "[…] we study how music made with artistic ambition is produced on fields where the forces of cultural policy, *mediatization*, commercialism, event-making, and audiences are in various combinations forming the space available" (2011, page number not available, author's emphasis). In this report, Arvidsson argues that "We are living in a world, where music is *mediatized*, and this affects the ways of thinking about and handling music […]" (2011, page number not available, author's emphasis). From interviews with musicians, Arvidsson concludes that the documentation and visibility that a CD enables becomes especially important in a time when musicians create self-representations on the internet. In the first (Arvidsson 2010) and second (Arvidsson 2010) reports, the mediatization concept is not mentioned per se; however, both reports are based on assumptions about a changed musical landscape, which in turn is linked to increased mass media attention (a kind of 'media logic' to which musicians in all musical genres have to adapt) and audio technological developments that have come to alter the importance of space and place for music making.

In summary, projects dealing with the new conditions of music reception or music-making identify changes in music-oriented practices which in turn are explained with reference to changes in the media in general and in media technology in particular. Amongst the project descriptions and publications reviewed in this section, it is worth highlighting the relatively frequent use of the 'mediatization' concept. Given that music studies and media and communications studies have typically been closely related, this finding is perhaps not so surprising. Nonetheless, it signals an interest in changes that stretch beyond the purely technical aspects of music.

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The field of literature:
The mediatized author and 'new' narrative platforms

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The field of literature too, several overlapping processes of change maybe observed that can be linked to changes in the media, and which include altered conditions in production as well as consumption. The foci of ongoing projects within the research program *Mediatization of culture: The challenge of new media*[13] (funded by the National Research Council for Culture and Communication (FKK) for the period 2011–2015) indicate some of the many challenges that the book industry faces in the digital media society. Within the framework of the study *The mediatization of the book: Publishing in a digital age*[14], Stig Hjarvard and Rasmus Helles explore how new media, operating in a media landscape marked by cross-media ventures, affect the old media industries, in terms of production, distribution and marketing. The e-book, which is in particular focus in one of the sub-studies, is said to change the book as a medium by offering new types of affordances, most notably interactivity and multi-modality. An interest in the changing conditions of literature, and in new types of storytelling in general, is also expressed in dissertation projects like Maria Engberg's *Born digital: A thesis on digital poetry* (2008) and Petra Söderlund's *Läsarnas nätverk: Om bokläsare och internet* (2004). The former is published at Blekinge Institute of Technology and examines digital literature, and more specifically digital poetry; the latter is published in the literary department at Uppsala University and explores reading habits manifested in an online environment, where book readers gather at various sites to exchange ideas and opinions on literature. As these and other studies in the area imply, the digital media technology impacts both

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[13] http://mediatization.ku.dk/ accessed 31 July 2013.
[14] http://mediatization.ku.dk/publications/book/ accessed 31 July 2013.

on how stories are created and how they are received, which in turn indicates a mediatization also of literature.

An interest in the *mediatized author* can be found in several recently published books in a Swedish context, as well as in some of the projects reviewed for this report. Notable books on this subject include Cristine Sarrimo's book *Jagets scen: Självframställning i olika medier* (2012), which explores the market oriented "reality culture" that encourages writers to use new and old media technologies to establish distinct self-representations that may be perceived as more or less authentic. The mediatized author is also an object of study in Torbjörn Forslid's and Anders Ohlsson's books *Fenomenet Björn Ranelid* (2009) and *Författaren som kändis* (2011). All three books are also united by an interest in the impact of mediatization on literary *value*, although this discussion is awarded different amounts of space in the respective texts. The latter book includes analyses of authorships that are associated with fine-art literature as well as popular literature. The mediatized author and her/his impact on literary value is also investigated in Christian Lenemark's dissertation *Sanna lögner: Carina Rydberg, Stig Larsson och författarens medialisering* (2009), published in the Department of literature, history of ideas and religion at the University of Gothenburg.

An ongoing collaborative project with several researchers, including mentioned researchers Lenemark, Forslid and Ohlsson as well as Ann Steiner, Jon Helgason and Lisbeth Larsson, explores how literary value is created in today's changing and mediatized literary public sphere. The project, called *Att förhandla litterärt värde* (Negotiating literary value) [15], recognizes that literary value is the subject of an ongoing 'negotiation' between individual actors, groups of readers or institutions, all of which defines the value based on their own changing needs, interests and resources. Making such an assumption, the project deviates from the idea that literary value is something that can be derived from the text itself; an inherent quality of the work that cannot be denied. The dismissal of such a notion means, in turn, that any categorization of literature into high or low should be reconsidered. In today's popular literary culture, the project description suggests, fine-art literature and popular literature are placed next to each other on store shelves. At the same time, the arenas for literary criticism have proliferated as a consequence of the increase in the mass and online media supply.

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[15] Since the project has not yet resulted in any publications, this account is exclusively based on what is included in an extended project description (http://internt.ht.lu.se/media/documents/project-674/RJ_Projekt_FINAL.pdf accessed 31 July 2013).

The theoretical base of the project consists of Barbara Herrnstein Smith's (1988) and Jim Collins' (2010) theorizations of literary value creation. Also mentioned, however, are J. David Bolter's and Richard Grusin's concept of 'remediation' (1999) as well as Henry Jenkins' (2006) notion of 'convergence culture'. Methodologically, the project is designed as a case study of the Swedish book market and in particular of the Gothenburg Book Fair, taking place in the autumn of 2013. The focus is on Swedish fiction for adults (novels and autobiographies), and a dozen of books will be selected from the 2013 issue of the journal *Svensk Bokhandel*. Four groups of actors have been identified as central to the value creation process: the author, the book industry and retailers, and various types of readers ('professionals' and 'amateurs'). The data will be generated primarily through ethnographical methods such as interviews and field observations, but the study will also proceed through surveys and analyses of media appearances.

Most noticeable in the literary field is perhaps the expansion of literature into *"new" narrative platforms* and the convergence of previously (more) distinct platforms. Several of the projects reviewed for this report are interested in the expansion of storytelling into platforms other than the traditional book medium and thereby make this stand out as another recurring topic in our material. The notion of 'transmediality' (Jenkins 2006) is typically used to refer to the state of cross-media content circulation that characterizes today's cultural sphere. Also, the notion of 'intermediality' is increasingly employed in descriptions of the changing literary landscape as well as of altered relationships between different media and/or art forms at large. The concept of intermediality has been taken to signify "the negotiations of the borders between various media" (Ljungberg 2010, p. 83, in Elleström), or "the participation of more than one medium of expression in the signification of a human artefact" (Wolf 1999, p. 1). As indicated by these explanations, the notion of intermediality is close to that of transmediality and from the general discourse we understand that the last couple of decades have seen a proliferation of both phenomena. As suggested by Irina O. Rajewsky, however, the terms refer to different occurrences or processes:

> Intermediality may serve foremost as a generic term for all those phenomena that (as indicated by the prefix inter) in some way take place between media. "Intermedial" therefore designates those configurations which have to do with a crossing of borders between media, and which thereby can be differentiated from intramedial phenomena as well as from transmedial phenomena

(i.e., the appearance of a certain motif, aesthetic, or discourse across a variety of different media) (2005, p. 46).

That new media technology encourages new narrative forms is not a new phenomenon per se, as Leif Dahlberg and Pelle Snickars clarify in their anthology *Berättande i olika medier* (2008). A central theme of the book is how storytelling historically has been influenced by converging media technologies, and more specifically how different media throughout history have served as narrators. Claims about contemporary changes are placed in a valuable historical context, stretching from the art of book printing and photography, via films and television, to the computer and the Internet. As stressed in the book, what little attention given to matters regarding the relationship between storytelling and specific media is unsatisfactory, even in disciplines devoted to specific storytelling media, such as film or literature. This is also something that our own research review supports. Significantly few projects included in our study contain research questions addressing this relationship.

Exceptions include Alf Arvidsson's finished and Jonas Lindroth's ongoing research on computer games as a platform for storytelling, both of which are described further. As Alf Arvidsson points out in relation to the project *Datorspel som mötesplats och fiktionsform: bortom simulerad verklighet och traditionella berättelser* (Computer games as meeting place and form of fiction: Beyond simulated reality and traditional stories)[16], computer games differ in important ways from more traditional narrative platforms. The project, which also involved the researchers Jonas Carlquist, Patrik Svensson, Stefan Blomberg and Peder Stenberg, investigates computer games as a storytelling medium through four sub-studies, which are described in the following way: "The subprojects are about how stories are created in different game genres, how the player and the game meet in the interpretation of what is seen on screen, how online role-playing games function as social arenas, and how about the so-called ego shooter games emerges as a kind of youth culture that is based in physical-virtual meetings"[17]. In the project description it is also stated that researchers from the natural sciences as well as gamers and game producers will participate in the study.

One of the publications resulting from the project is the article 'Computer games as meeting places and as fiction', published in 2008 in *Arv. Nordic*

[16] http://vrproj.vr.se/detail.asp?arendeid=9813 accessed 31 July 2013.
[17] Ibid, author's translation.

Yearbook of Folklore and co-authored by all project participants. Another is Jonas Carlquist's article 'Att spela en roll: Om datorspel och dess användare', in *Tidskrift för lärarutbildning och forskning*. The latter article describes computer games as a form of digital narrative that differs from other, more traditional, forms of storytelling by offering interactivity. The player must play a role and participate in the game in order to end the story. The article refers to Janet Murray's (1997) and Marie-Laure Ryan's (2002) theorization of computer games as carriers of potentially, but not necessarily, non-linear, hypertextually structured narratives. Other publications produced by members of the research group include, for example, Peder Stenberg's dissertation *Den allvarsamma leken: Om World of Warcraft och läckaget* (2011), which identifies what is described as "leaks" between spheres traditionally seen as separate, such as those between the offline and online, virtual and real, body and avatar, play and work, player and producer.

An ongoing research project with thematical points of contact to Arvidsson's et al. project is Jonas Lindroth's *Regler för fiktion?: Spelproducenters kreativa arbete* (Rules of fiction?: The creative work of game producers)[18]. The project description states that the last decade of technological development has changed the terms of both the production and consumption of fiction, and that more and more people consume fiction in digital worlds. In line with Arvidsson et al., Lindroth finds digital games to constitute arenas for a new kind of storytelling. The argument is expounded through the observation that game producers not only have to manage the general rules of fiction that exist in other contexts too – such as dramaturgy, photo conventions, or literary genre – but also make sure that the game is playable. Thus, technological characteristics of the medium are assumed to affect the fiction. Ultimately, Lindroth explains, the in-game fiction addresses a *user* rather than a reader or viewer, as would be the case with older media.

The project's explicit aim, as stated in the project description, is to "create a comprehensive knowledge on how professional and aspiring game designers in their efforts to develop digital games give expression to social, cultural and technological phenomenon to create fiction in games"[19]. The objective is to highlight how fiction in digital games is linked to the visual, discursive and practical skills of the designer. The result of the study is expected to contribute to a deeper understanding of the conditions for producing fiction for the new expanding medium. Building on game

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[18] http://vrproj.vr.se/detail.asp?arendeid=76064 accessed 31 July 2013.
[19] Ibid, author's translation.

designers' work processes and work materials, the project examines the existing norms and conventions that players have about what is relevant in terms of content and game activities, and what types of narratives that the games might hold. Parallel to this, the project explores the various technological premises that shape certain types of visual objects and interactive structures, and the ways in which designers work for the player to perceive these. A special interest in the project concerns the relationship between producer and consumer, and digital games are described as 'participatory cultures' where the distinction between producer and consumer practices is far from a given. The research design, as described in the project description, includes two case studies of game designers' work processes based on field work and video recordings from a game development company as well as an academic course in game development.

As powerful as the digital media have become as narrative devices, there seems also to be a growing interest in storytelling that experiments with *non*-digital platforms, or at least uses a mix of digital, analogue and physical platforms. The *urban space*, for instance, appears as an arena for storytelling that has received increased scholarly attention recently. New media technologies, such as GPS, mobile phones and web cameras, have been recognized to transform our understandings of, among other things, the city space. Taking from Lev Manovich (2006), 'cellspace technologies' like these "fill" our physical space with data which can be retrieved by users via personal communication devices (p. 221). Amanda Lagerkvist (2008, in Dahlgren & Snickars) has explored how web cameras in public places in Shanghai not only create communication in the form of low-resolution, grainy snapshots, but also *stories* about the city. Among the projects reviewed for this report are some that, in conjuncture with Lagerkvist yet with other purposes and premises, embrace the city as a platform for storytelling. Among these are, for example, Erling Björgvinsson's ongoing and partly practical-oriented project, which seeks to increase our understanding of multimodal narratives as well as of new genres and formats made possible by modern media and mobile technologies. More projects with similarities to this topic are also accounted for in the next section, on the field of art.

Erling Björgvinsson's project *Narrativa terränger: Berättelser utspridda över tid och rum i stadsrummet* (Narrative terrains: Stories spread across time and space in the city space)[20] shifts, at least partially, the focus from digital media to urban space as a platform for storytelling. According to the original

[20] http://vrproj.vr.se/detail.asp?arendeid=83718 accessed 31 July 2013.

project description, the aim of the project is "to explore how distributed multimodal narratives can be produced, communicated and perceived, not only by text, image or audio, but also with spatial elements in urban environments"[21]. A starting point is that the specific location affects our experience of the story, and the concept of multimodality is used to describe how the various elements of the story work together to create a uniform appearance. Beyond intentions of making a purely theoretical exploration, with a focus on the concept of 'distributed multimodal narratives', the project also contains practical aspirations. The stated goal is to produce two artistic productions/performances that will contribute to increased knowledge about new genres and formats made possible by the recent development of media and mobile technologies. The two proposed productions are to be experienced only in specific locations in public space, and these sites will in turn be central to how the stories/productions are developed and experienced. In addition to this, the project also seeks to understand how multimodal narratives can interact with participating cultures.

Methodologically thus, the project includes both traditional analyses, based on the disciplines of interaction design and media and communication studies, and artistic production including both writers and other artists. In addition to the actual production of site-specific, multimodal narratives, the project also wants to examine how the accomplished stories are received and perceived by the users.

Since the project is still ongoing, no finished publications can be presented here. However, parallels can be made to the research project *Beyond the book: Literature in the new media landscape*[22], which includes similar areas of interest and which is also run by Björgvinsson. The project, which is the MEDEA-project[23], wants to examine the basis for publication and promotion of literature in the new media landscape. The focus is on medium and small-scaled publishers, and the goal is to increase our understanding of new narrative forms, such as interactive mobile serial novels, site-specific

[21] Ibid, author's translation.
[22] http://medea.mah.se/2011/01/beyond-the-book/ accessed 31 July 2013.
[23] Medea is a design oriented research center for collaborative media at Malmö University, Sweden. The center describes their work as built on co-production, where academic researchers work together with other actors outside the university: companies, organizations, institutions and individuals. Medea has three so-called Living Labs, and the work carried out within Living Lab the Stage deals with collaborative cultural production, engaging small companies within music, film and book publishing, companies and researchers. The ambition is to develop new media services and practices related to events as well as developing more persistent collaborative cultural co-production services and place-specific experiences.

narratives, and mixed media storytelling. A current subproject[24] explores how a classical literary genre, the serial, may appear in the new media landscape where the cell phone is becoming an increasingly important platform for communication as well as for cultural expression. The experiment, which is a joint-venture including MEDEA, publishing house Rásmus, and Swedish author Per Engström, intends to investigate how a serial that includes participation from readers affect the author's role, editorship, the reading experience, and new narrative structures.

To sum up, the projects grouped under this heading recognize the changing conditions of literature in the new media landscape and especially the new opportunities for storytelling that come with it. The author is found to exist in a new, mediatized, public sphere, as for example Christine Sarrimo (2012) has found before, and this change, it is assumed, has consequences on the value of literature. Computer games are not new, but the scholarly interest in them as narrative spaces evidently continues, as does it for situational storytelling such as that taking place in a city context.

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The field of art:
Art and public space, art as participatory culture

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Fredric Jameson observes that in post-modern culture, "the traditional fine arts are *mediatized*" (1991, p. 162, emphasis in original). He explains this to mean that "they now come to consciousness of themselves as various media within a mediatic system in which their own internal production also constitutes a symbolic message and the taking of a position on the status of the medium in question" (p. 162). While Jameson acknowledges the historical links between culture and the media, he argues that our current culture is unique in terms of levels of mediatization. In an interpretation of Jameson's, admittedly under-developed, mediatization concept Hjarvard (2008) identifies a notion that the expanded media system has come to affect the expression of artistic institutions, and that a self-reflective positioning in relation to the media has become an increasingly central feature in the field of art. In the public debate, the adaptation of art to a sort of commercial media logic is still a popular topic and is a strand of criticism that is commonly associated with the Frankfurt School.

The assertion that the field of art at large, including subfields such as music and literature, is influenced by developments in the field of media is not difficult to back up with evidence. In an international context, we find a great

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[24] http://medea.mah.se/2010/08/kollaborativa-litterara-mellanrum/ accessed 31 July, 2013.

interest in the relationship between art and media within major centers such as the MIT Media Lab (Massachusetts Institute of Technology), Ars Electronica Future Lab (Linz, Austria) and the Institute for Creative Technologies (University of Southern California). Besides an adaptation of art to the "rules" of the media system, including the processes of standardization and commodification, art has always also found new ways to incorporate new media technologies. This becomes evident not least through the introduction of new labels for various media-based art genres. The term 'electronic art' (cf. Bolter & Gruisin 1999, p. 143), for example, is today a well-established concept to describe art that uses video and audio, as well as computers, to create installations and exhibitions. The genre, thus, has a history dating back to the breakthrough of modern media technology, but includes today also artwork that in different ways allows viewer interaction. Given this development, the concept typically overlaps with neighboring and increasingly used terms like 'digital art' (cf. Bolter & Gruisin 1999), 'virtual art' (cf. Grau 2003) and 'interactive arts' (cf. Kluszczynski 2010), which also give witness to new formats and genres within the field of art.

The latter phenomenon, which was awarded greater attention with the expansion of the Internet and hyperlink culture, has recently been examined from a media and communication studies perspective and in a Swedish context. Through a study of three specific art installations, Linda Ryan Bengtsson demonstrates and problematizes in her dissertation *Re-negotiating social space: Public art installations and interactive experience* (2012) the complex relationship between people, technology, and social space. One conclusion is that interactive, public art exhibitions potentially change people's perception of space and ultimately affect the boundaries between the private and the public. The thesis deserves a mention here not only as an illustration of the current trends in the field of art, but also in the academic field. Within the latter, such trends include both the increasing interest in human geography, which recognizes space as a social construction with impact on human relationships, and in *participatory cultures*, which diffuses the boundaries between producers and consumers, or between professionals and amateurs. Both of these themes are identified in the reviewed projects that ask questions about contemporary art and to some extent within the same individual project. It should be noted that, while the interest in art in relation to space somehow manifests itself in all the projects presented below, the notion of art as a potential arena for participation is particularly identifiable in two of them (Palle Torsson's and Miyase Christiansen's respective projects). The latter topic, thus, establishes as a sort of subtheme in relation to

the former, at least with respect to the projects presented below. Common to most of these projects is that they are ongoing, which again makes it difficult to identify exciting publications related to the projects. However, the highlighted projects deserve attention here as they, from different perspectives and premises, explore the changing conditions of art and artistic work in a new media landscape.

Among the projects reviewed for this report, including some of those already mentioned (e.g. Björgvinsson's project on urban storytelling), there is an evident interest in the relationship between art and space, and in particular, between art and public space. In these projects there are typically also assumptions being made that this relationship has changed due to changes in the media. An interest in the relationship between art and public discourse is at the root of a project run by Marysia Lewandowska, in collaboration with Maria Karlsson and artist Måns Wrange. The project description for *Public speaking: Konst och det offentliga samtalet* (Public speaking: Art and the public discourse)[25] emphasizes the current developments that have contributed to changing conditions of public discourse and that include, for instance, a professionalization of public discourse in the form of pressure groups and lobbying, but also media developments that allow citizens to participate in public discourse in new arenas. The project description outlines the new, 'mediatized', public sphere in the following way:

> In parallel with the professionalization of public discourse there has also been an opposite trend taking place through the exploding use of ICT. Citizens have been given an opportunity to not just be passive consumers of a *mediatized* public discourse, such as watching debates on TV or read the debate and editorial pages in newspapers. Via the Internet, citizens can search for information on their own more directly and diversified without having to go through a handful of established local and national media, and they can also initiate and participate in their own channels for a public conversation, for example in blogs, forums, YouTube and Second Life.[26]

The project is planned to last for three years and is described as artistic. The theoretical goals include exploring the relationship between contemporary art and the public discourse from the viewpoint of freedom of speech, property rights and accessibility, and to examine the aesthetic, rhetorical and discursive

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[25] http://vrproj.vr.se/detail.asp?arendeid=51380 accessed 31 July 2013.
[26] Ibid, author's translation and emphasis.

aspects of contemporary art in relation to advocacy. The list of questions presented in the project plan implies an interest in the role and conditions of art in a changing media environment. The stated goals also indicate that the project serves as a springboard into future research in the Department of Art at Konstfack, as well as a basis for ongoing discussions among members of the research community that Konstfack is part of together with the Art departments in Malmö and Umeå. The project description leaves no clues in regards to research design or methods. So far, results from the project have been presented in different art projects, such as 'The revolutionary word project'[27].

Palle Torsson's ongoing research project deals with participatory performing arts in the digital media landscape and in continuation of this the blurred boundaries between the private and the public. The project, called *Performativa strategier och deltagande vid nätens utkanter* (Performative strategies and participation on the edges of the net)[28], takes as its point of departure the social changes that can be linked to the emergence of new media technologies in general and digital networks in particular. These changes, it is argued in the project description, have given rise to an entirely new kind of creative process that is all about participation. It is argued that: "The principles of openness that characterize the Internet have transformed our entire society", by making us "active users and participants with access to knowledge and information in an unprecedented scale, directly from our five-thousand crowns laptops and cell phones"[29]. It is also assumed that we have only started to see the contours of a change that are expected to lead to a "more socially interconnected, autonomous, local and transparent creative act ecology" and thus potentially also to new boundaries between the private and the public[30].

According to the plan, the project aims to explore aspects of these developments in a practical, daily and local context to clarify how new forms of collaboration and creativity arise. In the project, which also holds practical elements, Torsson wants to investigate the new hybrid strategies and practices that occur in the outer edges of art and that deepen our understanding of creative participation in an art context. Visual art is assumed to find new anonymous and collective expressions that we still have little knowledge

[27] http://www.littvet.uu.se/research/section_for_rhetoric/forskningsprojekt/?languageId=1 accessed 6 August 2013.
[28] http://vrproj.vr.se/detail.asp?arendeid=83680 accessed 31 July 2013.
[29] Ibid, author's translation.
[30] Ibid, author's translation.

about. The explicit objective is to "artistically create and explore strategies, locations and forms of creativity and participation that is now growing in a borderland where social, linguistic, physical and technical interfaces become increasingly interconnected and interdependent"[31].

In regards to methodology, the project is planned to accommodate interviews, meetings and collaboration with companies, "hacker spaces", national and international art communities, and workshops. What is desired is a model of participation that can provide answers to the questions that the project poses.

Another ongoing project, *Kosmopolitism från marginalerna: Expressivitet, socialt rum och kulturellt medborgarskap* (Cosmopolitanism from the margins: Expressivity, social space and cultural citizenship)[32], is led by Miyase Christensen. As mentioned above, the project has some points of contact mainly with Palle Torsson's projects, although the differences in approach, perspectives and methods should not be diminished of course. What chiefly unites the projects is the general interest in how the conditions for, among other things, cultural participation are changing due to transformations in the field of media. It should be noted that Christensen's project has a broader focus extending beyond the field of art, but like Torsson's research the project it contains an interest in expressive cultural practices and the alleged participatory culture that is claimed to open up new avenues for civic engagement outside of the established channels.

The development is seen in the context of cosmopolitanism as a philosophy, and thus also the notion of global unity and world citizenship. In addition to this, theories concerning cultural citizenship, new media and participatory culture are mentioned as important to the study. One argument put forward is the following: "The spread of new, transnational media has [...] created new opportunities for moral, ideological and aesthetic marginalized groups to through expressive practitioners claim a more central position in the society; a process that in turn can be seen as an essential part of cosmopolitan politicization"[33].

The project's overall aim is "to make explicit the logics and strategies by which new digital forms of communication are incorporated into contemporary identity political formations, and how these strategies relate to the cosmopolitan society's power structures"[34]. Three sub-studies on three

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[31] Ibid, author's translation.
[32] http://vrproj.vr.se/detail.asp?arendeid=83287 accessed 31 July 2013.
[33] Ibid, author's translation.
[34] Ibid, author's translation.

different phenomena, or groups, are undertaken within the scope of the project and it is especially one of these that is likely to be of relevance to the theme of this review. This is the substudy that revolves around alternative street art in the form of, for example, graffiti. As with the two other phenomena that are made object of study in the project – urban exploration and sexually expressive groups – alternative street art exist in a context of various social networks, websites and lists for the dissemination of information. One argument put forward is that new media "act as an intermediary between the local and global as well as between public exposure and invisibility/ anonymity"[35].

Methodologically, the project is based on qualitative methods, mainly observations and interviews with actors involved in associations that represent each specialization. These participatory methods will be supplemented by analyzes of the various associations' communicative activities online and through other media.

Hitherto, Christensen has published numerous works on the theme of mediatization in general and on cosmopolitanism in particular, including recent publications such as the book chapters 'Online territories: Transnationalism and virtual diaspora' (2012) and 'Online social media, communicative practice and complicit surveillance in transnational contexts' (2011) (see also the next section, on the mediatization of everyday life).

In summary, the projects dealing with art other than music and literature specifically find it relevant to pose new questions about art in a culture marked by saturating media and new forms of producer-consumer collaborations. Assumptions about changed art-oriented practices are provided, typically involving arguments about a new public sphere in which art, by means of participatory media, are produced or consumed differently than before.

2.3 Dominant methods and topics

Before ending this section on the mediatization of culture, as dealt with within the reviewed projects and publications, a few summarizing comments should be made in regards to the dominant methods and topics.

In terms of methods, it is worth noting the dominance of qualitative approaches to the various objects of study; a dominance which arguably is not

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[35] Ibid, author's translation.

so surprising given the cultural foci uniting all reviewed projects. As individual research techniques, interviews tend to dominate, next to other ethnographic methods such as observations (including such done in online environments). The former constitutes the basis (although not exclusively) of, for example, Lars Lilliestam's and Alf Björnberg's respective studies of music reception, as well as of Miyase Christensen's research on cultural participation. The latter method is employed, for instance, via fieldwork in Lenemark's et al study of the negotiation of literary value and in an online environment in Lars Kaijser's and Sverker Hyltén-Cavallius' research on music networks. In some of the more practically oriented projects, such as Erling Björgvinsson's study of situated storytelling and Palle Torsson's exploration of participatory art strategies, the research questions are approached through a particularly creative and participatory research design. The absence of quantitative methods, and the possible consequences of this, is discussed later in this report.

The dominant topics identified in the reviewed projects have been presented in the introduction to this section as well as in the headings presenting the respective sub-fields of culture. What can be noted beyond this is that many of the reviewed projects include assumptions about mediatization as, to speak with Andreas Hepp (2012), a 'molding force' with impact on the respective objects of study. Some of the research even use the term 'mediatization' and claim to investigate aspects of these processes. However, amongst the reviewed projects and publications are also those which, in their foci on media-related cultural change, give *witness* to ongoing mediatization within the field in question yet without necessarily *investigating* the changes historically. At least empirically, the majority of projects are focused on relatively recent transformations.

What can also be concluded is that many of the projects seem to suggest the same type of *outcomes* of the mediatization processes dealt with. These include, as told, the diffused boundaries between producers and consumers of art, as, for example, Sofia Johansson, Alf Arvidsson, Erling Björgvinsson, Palle Torsson and Miyase Christensen – to various extents – have acknowledged. As also indicated, they include changes related to the spatial, and most notably the ability of media technology to change our perception of space. Such changes have been identified by, for example, Alf Björnberg and Lars Lilliestam and Thomas Bossius, who recognize the affordances of portable music technology to create private listening zones. An interest in the spatial is also at the roots of reviewed research that explores the boundaries of art works – be it computer games, urban storytelling or public art. In addition to these effects, the reviewed

research also contains discussions about alterations in the authenticity or value of art. This is a point of discussion in the work of, for example, Lars Lilliestam and Thomas Bossius, in relation to music, and Forslind et al., in relation to literature. Indeed, on this note there has long been a concern among cultural analysts that the value, status or authenticity of what has traditionally been considered the fine-arts is impacted negatively when new media technology is introduced by which art becomes reproduced. Walter Benjamin's (2008) arguments on this matter in relation to reproduced art such as photography and film are particularly well-known, as are Theodor W. Adorno's (cf. 2001) in regards to mediated music. It is also a theme typically embraced by post-modernist analysts, including Jean Baudrillard (1994) who has famously discussed the lack of authenticity in a mediatized world.

In relation to this, it is also worth reflecting on Pierre Bourdieu's notion of artistic fields as more or less autonomous fields, mentioned in the introduction to this report. To what extent do processes of mediatization, as suggested by Hjarvard (2008), blur the lines between different fields? In what ways does mediatization alter the boundaries between art forms, or between fine-arts and popular culture? These are questions not specifically addressed in the reviewed projects, but possibly these and similar projects on the changing conditions of aesthetic culture can contribute with answers. As the accumulated knowledge suggests, the boundaries between different art forms, as well as between fine arts and popular culture, are perhaps more diffuse than ever in a mediatized culture where literature comes in the shape of computer games, popular music is made subject to analytical listening, and art works are designed to be participatory and interactive.

3. Mediatization of everyday life

ANNE KAUN

3.1 Introduction

The following chapter of the report is dedicated to research dealing with the mediatization of everyday life. Following Pink's (2012) systematization of everyday life in accordance with the projects under consideration, three major tropes are identified as relevant fields of investigation here, namely *identity, practices and place/space*. Hence, research projects investigating media related changes in the process of identity formation, of everyday practices and the perception of place and space are discussed. The distinction between the three tropes is, however, never completely clear-cut and the tropes are strongly interrelated and overlap. Identity, for example, is expressed and constructed through practices that take place in specific time-space setting. Although the distinction is maintained for the sake of structure.

3.2 Identity – practices – place/space

Identity: migration, gender/body/sexuality and morality

An important body of research on media related change in terms of identity formation is dedicated to the question of how identity and processes of identification change in the context of media saturated societies. From the body of research that was scrutinized for the report a) migration b) gender, body and sexuality and c) morality and norms emerged as important subareas of media related changes in terms of identity formation.

As indicated, one specific area here is dedicated to the experience of migration. The main argument is follows: we are living in a globalized world. The process of globalization has led to more intense migration flows and mobility. This growing migrational mobility is deeply intertwined with

changes in the process of identification, which is in turn reflected and expressed in specific media productions as well as institutions and their usage.

In their edited collection *Mediated Crossroads* media scholars Rydin and Sjöberg gather projects dealing with migrational experiences and diasporic communities in different parts of the world. They argue that "cultural communities no longer live in particular geographical spaces" (Rydin & Sjöberg 2008b, p. 1). The process of globalization has led to more mobility and so-called "floating lives" (Rydin & Sjöberg 2008b, p. 1). Media are a significant part of this process of increased mobility as they create spaces for negotiating identity processes and the notion of home.

Olga Guedes Bailey (2008) states in one of the chapters that migration might contribute to changes in everyday routines and renegotiation of taken-for-granted-assumptions. At the same time the migrational experiences take shape in everyday life where contradictions in terms of power, alienation and resistance come to the surface. Bailey is specifically interested in how the migrational experiences are negotiated in terms of media usage. Hence, she analyzes the media available to migrants, here female Latin American migrants in Britain, and how the media use enables and constrains their practices and decisions. Drawing on Stuart Hall, Bailey defines identities as procedural rather than stable and under constant negotiation while drawing on shared resources of history, language and culture. As she is specifically interested in a diasporic group, she furthermore focuses on group identification as a result of self-identification with a specific group that shares processes of meaning making and experiences. Often the group utilizes the sense of belonging to organize themselves. As an analytical entry point Bailey identifies transnational diasporic media that are entrenched in local and global forms of belonging. She takes them as an expression of multiple identities that migrants usually hold on to. Different media then have different affordances to negotiate both individual and group identification. In the case of Latin American female migrants, for example, diasporic television often sustains a bond with the home countries and, at the same time, it connects them with their new country. Television offers them a possibility to engage with ordinariness playfully and creatively, which in turn enables them to negotiate social and cultural exclusion. A similar argument can be found in Trandafoiu's (2006) analysis of how Romanian workers in the United Kingdom use new media to construct new symbolic geographies in their everyday lives.

In the same volume mentioned above, Rydin and Sjöberg (2008a) investigate the internet as communicative space for identity formation that

takes on an enhanced relevance for diasporas. The migrant families in Sweden that have been part of their study, coming from Greece, Bosnia, Kurdistan, Iran, Lebanon, Somalia, Syria, Turkey and Vietnam, engage in online practices to keep themselves informed about their homelands and to create links with other diaspora families in the country of residence. Their online practices bring the local to the global and the global to the local. Rydin and Sjöberg argue further that new types of citizenship might arise online, at the intersection between the private and the public, the everyday and the extra-ordinary.

In summary, the studies that are investigating migration and the role of media share the starting point of globalization that contributes to increasing mobility. For the migrational experience, media play a crucial role in maintaining connections with the country of origin and in creating links with the new home.

Another part of the research projects that deal with identity and media related change is dedicated to questions of gender, the body and sexuality. Gender scholars Jenny Sundén and Malin Sveningsson (2012) discuss, for example, in their study *Genusspel: Intersektionalitet i datorspels-kulturen* gender and sexuality in online game cultures. More specifically, they focus in their twin ethnography on how female players experience the online game culture of *World of Warcraft* from two different perspectives. Whereas Malin Sveningsson studies female players in straight game cultures, Jenny Sundén focuses on queer game cultures and the potential of a mainstream game like *World of Warcraft* to queerness. Their aim is "queering femininity in terms of bending it: in order to accommodate alternative types of relations, feelings, and meanings, of 'inappropriate' relations between women and technologies as it were" (Sundén & Sveningsson 2012, p. 3). Using the notion of technicity, Sundén and Sveningsson aim to tackle "identities that are formed around and through […] technological differentiation" (Sundén & Sveningsson 2012, p. 7). In contrast to the broadly used notion of affordance (Hutchby 2001), technicity focuses on technological skills and abilities that come to fore in order to appropriate new technologies. Beyond this, technicity encompasses the increasing interconnectedness of identities and differences (gender, sexuality, ethnicity and age) with media technologies. In that sense, Sundén and Sveningsson partly exchange the notion of mediatization for technicity. At the same time, the process character and historicity of increasing technicity remains implicit in their study. Their focus is instead on "[…] the political implications of certain technical skills, as well as of how players and their abilities, practices, and relations come into being through game

technologies" (Sundén & Sveningsson 2012, p. 7). *World of Warcraft* provides a space, where a (queer) community gathers and can create a sense of togetherness.

Furthermore, Malin Sveningsson Elm (2007, 2008) identifies social networking sites as similar spaces of possibility for new ways of identity formation, especially for young people. She argues that these spaces are less controlled by authorities such as parents and teachers and therefore invite playing with identity, the body and sexuality in terms of self-presentation and the presentation of social relationships. Her findings show, however, that this is not always the case. Often the self-representations rather reinforce dominant stereotypes of male and female. In similar vein, Anja Hirdman (2008, 2010) investigates the internet as an open space for mass self-production and experimental gender identities as the technology allows more immediate versions of self that are self-produced. In contrast to Sveningsson Elm, she argues that it is the female body that is mostly displayed, following gender conventions, while the online forums provide a space for new ways of gender representation for young males.

Tobias Raun (2010, 2012) chooses a similar starting point for the investigation of self-representation by transgender individuals, who document their gender transition in video diaries on YouTube. He shares the assumption that more accessible technology has enabled a participatory culture with an audience that demands its right to participate (see Jenkins 2006). This culture of participation allows marginalized groups such as transgender individuals to take charge of their own representation. He considers YouTube as a participatory platform for knowledge exchange and community that offers a possibility to talk back and counter biased representations of transgender individuals in the mainstream media. Martin Berg (2012) adds that it is not only about representation of oneself but also representation in the eyes of the unknown 'other' online that enables new forms of identification. Online we meet and see ourselves in different situations compared to an offline.

The next area identified here tackles the question of how morality, norms and values emerge and are perceived by the individual. In terms of identity this research shares the interest in the negotiation of shared norms and values that are at the foundation of a community – be it national, regional, religious or cosmopolitan in character.

In general, morality of the media and norms of media usage have been important topics for media and communication studies (Bengtsson 2012). Lilie Chouliaraki (2006; 2011) relying on Roger Silverstone (2007) discusses

the notion of proper distance when it comes to the representation of distance suffering. Gathering prominent authors in their edited volume *Media Witnessing* Paul Frosh and his co-editor Amit Pinchevski (2009) also consider the moral dimensions of media enabling witnessing.

The sociologist of religion Tomas Axelson (2011) has a particular interest in how the media shape our ideas about shared norms and ideas about reality. His starting point is that the printed media such as the bible, psalm books and pamphlets are losing importance in the current process of socially shared meaning-making. Today other image based media are gaining influence quickly. Referring to Mitchell, he argues for a pictorial turn of society. Axelson is particularly interested in the role of film for negotiating perceptions of reality; for inspiring self-reflection and deep engagement. In his empirical work he found that experiences that emerge during film reception might become an important resource to negotiate moral dilemmas, construct responsibility and to the feeling that something is meaningful.

Stina Bengtsson (2007, 2012) focuses in her research on media and the moral norms that emerge in and through media reception as well. She is, however, more specifically interested in the moral economy of media usage and the distinction between good and bad media usage. Although, her major focus is on the moral economy as such and not necessarily on media related change, her research is of interest here as it might serve as a starting point to look at changes in the morality of media usage linked to different techno-logical innovations over time.

In summary, research that focuses on identification in terms of gender, body and sexuality as well as morality assumes a shift in the possibilities of testing different identities in an open space that questions the power of dominant gender and bodily representations. At the same time, new and different ways of negotiating the social norm and value system emerge with new media technologies. Some of the above positions are reminiscent of Sherry Turkle's (1995) earlier studies on identity in online environments and freedom that enables playful engagement with the one's own and other identities. In later works she is, however, more cautious and questions the preference for online mediated rather than "authentic" experiences (Turkle 2011).

Practices: media practices, play, learning

This section reviews research projects that deal with changing practices in relation to media. The major topics tackled by the projects are new media practices on the rise, changes in play[36] and learning as practices.

Practices are here understood as a category for sociological analysis where social order arises and becomes visible (Couldry 2012). Nick Couldry, one of the latest proponents of practice research, refers to Andreas Reckwitz definition of practice as:

> […] a routinised type of behavior, which consists of several elements, interconnected to one another: forms of bodily activities, forms of mental activities, things and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge (Reckwitz 2002 in Couldry 2012, p. 40).

Theodor Schatzki argues further that practices are "embodied, materially mediated arrays of human activity centrally organized around shared practical understanding" (Schatzki 2001, p. 2). The following projects relate to practices in one way or the other and investigate how they might change because of media.

The first most obvious area of practice research focuses on newly emerging media practices that are enabled by media infrastructures. Simon Lindgren, a sociologist at Umeå University, for example, suggests changes of practices in digital media cultures from "flaneur to web surfer" (Lindgren 2007). His main argument is that the internet has been incorporated into the structures of everyday life during the last ten years. Even though there have been important changes in everyday practices, space and identity formation, he is content that certain patterns and continuities remain. In that sense, the internet should also be seen as an adaptation to already existing social structures. More concretely, he investigates the practice of file sharing and how it is related to ideas about social norms and values. In one article he describes the moral ambiguity of file sharing and piracy practices that are expressions and part of a changing cultural landscape (Lindgren 2013). As new digital technologies for producing user-generated content develop, new institutions and hierar-

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[36] Play is discussed here as well although it has been considered as constituting a space outside of the realm of the everyday life (Huizinga 1955). Several scholars, e.g. Callois (2001) as well as Pargman and Jakobsson (2008), argue, however, convincingly that play should be considered as mundane practice.

chies in terms of defining morality may arise. In that sense moral authority is now not only achieved by traditional actors and institutions such as politicians, educators, mainstream media or the church, but also by grass-roots organizations and individuals.

Similarly Marcus Persson (2013) investigates new practices emerging in the context of mobile phone usage, more specifically the practice of nick-naming mobile phone devices as they have become integral parts of our everyday lives. Furthermore, he is interested in the gendering of norms and values that are expressed and enacted through mundane media practices, i.e. the usage of technology (Persson 2012).

Studying social networking sites (SNS) and the specific communicative practices that evolve in their context, sociologist Martin Berg (2012) contributes to the area of media practices as well. His main argument is that SNS should be understood as social intermediaries that attribute agency to the users at different levels. SNS should not only be considered as infrastructures that allow for social interaction, but as emerging actors in their own right. Two separate empirical studies were conducted within the frames of Berg's 'flexit' project: one based on twelve qualitative interviews with users of mobile navigation services and another based on diaries written by sixty-six indivi-dual Facebook users. Berg makes three overarching conclusions from the research. Firstly, interpassivity is as characteristic of people's engagement with social media as is interactivity, although such kinds of social online practice tend to be neglected in discourses on the 'prosumer'. Secondly, social media function as social intermediaries in the landscape and thereby spur many processes of change, including the collapse of boundaries between online and offline practices. Thirdly, social media such as Facebook change the conditions of social interaction through the employment of advanced algorithms. Drawing on some of the critical theory that has developed in relation to practices online – accentuating for example free labor exploitation and consumer surveillance as the down sides of prosumption – Berg nuances contemporary analyses of the social networking sites. The critical outlook is built with reference to, for example, the works of Andrejevic (2011), Fuchs (2008, 2010, 2011) and Gehl (2011), which Berg describes in contrast to the more celebratory works of, for instance, Jenkins (2008) and Beer and Burrows (2010). The project has also inspired a monograph, with the working title *Suddiga relationer: Facebook och massförströelsens mekanismer* (for publication in 2013), as well as numerous conference papers and popular science texts.

New practices that evolve in online contexts are also the topic of a study conducted by Fatimah Awan and David Gauntlett (2013). They use creative methods, namely the building of identity boxes, to investigate how young people negotiate their usage of SNS. Their findings show that the SNS platforms are mainly used for connective practices, more specifically to maintain existing contacts with people in close proximity, but also to keep in touch with emotionally close people at physical distance. In more general terms, the authors consider the internet as opening up new potential for liberation, offering sites for the development of new skills, knowledge and opportunities for self-expression. At the same time, new risks are emerging in the context of these practices of engaging online in terms of privacy and control.

In Belgium, Kameliya Encheva, Olivier Driessens and Hans Verstraeten (2013) investigate the media related practices of the graffiti and skater subcultures and changes related to the increasing importance of media for these subcultures. In the conclusion, they argue that media related practices have made the subcultures more visible and brought them closer to the mainstream. In their case, mediatization is therefore an important process that is closely linked to commercialization.

The projects mentioned above share, hence, an interest in new practices and their moral implications that emerge with new media technologies. The historical perspective of changing patterns of practices remains however implicit.

While the projects discussed until now are interested in what we are doing with and in relation to the media, Billy Ehn and Orvar Löfgren (2010) are interested in the *Secret world of doing nothing*. Among waiting and routines, they discuss daydreaming as a practice. Integrated in the discussion is also the changing role of media to inspire daydreams and fantasy. Referring to Brett Kahr, they suggest that daydreams are produced in different media settings:

> Medieval churchgoers fantasized about the mural paintings above their heads, eighteenth-century readers were titillated by exciting novels, movie goers in the 1920s had new worlds opened up to them by the dream factories of Hollywood, and later generations learned to surf the Internet (Ehn & Löfgren 2010, p. 171).

Ehn and Löfgren also quote the author Orhan Pamuk writing about how the television set replaced the practice of looking out of the window that was associated with daydreaming. A similar diagnosis of substitution is given by

Niklas Ingmarsson (2006) arguing that the spectacle world of the dream factory Hollywood and mass media in general lead to disaffection with the ordinariness of our everyday life practices.

Analyzing participatory media from a historical perspective, Anders Ekström and his co-authors (2011) question the dominant "rhetoric of newness" of participatory media and the practices involved. They ask if there ever was a passive audience that did not take part in one way or the other. Hence, they demand a more cautious view on evolving media practices that can only be fully understood if related to previous media forms.

Besides emerging media practices, existing forms of engagement are changed in the context of media technology. As mediatization scholar Stig Hjarvard (2013) has suggested, playful practices are changing through media. Similar to this argument there are a number of projects investigating the changing nature of play in media contexts. Ethnologist Alf Arvidsson and colleagues (2008) for example investigates computer games as meeting places and fiction. Furthermore, Jenny Sundén's and Malin Sveningsson's (2012) study of World of Warcraft can be mentioned here again as an investigation of a playful space for identity negotiation. Both studies suggest that computer games and the play involved are gaining more importance for our social practices; they are however not focusing on the changes of the nature of play as such, which Stig Hjarvard suggests.

Linking the changes of playful practices with those of learning, pedagogics scholar Jonas Linderoth and colleagues (2004) investigate the potential of computer games as an emerging part of the educational sector and their importance for pedagogical purposes. They consider games as an integral part of everyday activities that at the same time might serve as a learning resource. Following their study, computer games could be compared to books and films in terms of their means of storytelling and engagement of the player. Hence, with the help of computer games, media and computer literacy might be enhanced, problem solving and spatial awareness strengthened, and the ability to collaborate developed. In their concluding remarks, they argue that communication is central to the process of learning, hence communicative practices need to be investigated in order to gain more knowledge about the process of learning.

Besides playful practices, the practice of learning in general has been considered as changing through the employment of media in different educational contexts. In a media historical study, film scholar Marina Dahlquist (2008) investigates the role of moving pictures of citizenship education in the USA and Sweden in the beginning of the twentieth century.

Back then film was considered as bearing a universal character that has a broad potential for education, especially in multi-cultural, multi-linguistic contexts such as the US in the beginning of the twentieth century. There films were considered as particularly helpful to educated and influence newly arrived immigrants in terms of Americanization and civic education. With the goal to advocate patriotism and "well-adjusted" subjects, different ministries and associations produced films on bureaucratic process, personal hygiene and other everyday practices such as sending money. Dahlquist focuses her analysis on a specific series of health films that were screened each summer in New York's city parks during the decade after 1910 and that were especially popular attracting up to 20,000 viewers. In Sweden, films gained special importance in constructing an imagined community that would create stronger links between those that emigrated and those that remained in Sweden stronger together. Films served the purpose to confront potential emigrants with stories of failures in the new country as Sweden was faced with a massive drain of population.

A related publication on knowledge production that, however, falls somewhat out of the frame of everyday life is an edited volume by historian Anders Ekström (2004). The book project primarily aims to present more differentiated ideas about the mutual relationship between science, media and the public/audiences. The book seems relevant here as it explicitly applies a mediatization perspective; not only asking for the changing representation of science in the media, but also how science has adapted itself to media logics from a historical as well as contemporary perspective. The studies presented tackle a period from the nineteenth century until the early 2000s. They are also broadening the angle on "the media" by including investigations of exhibitions, popular culture, statistics, museums and chatting platforms.

In summary, projects presented in this section are dealing with new emerging (media) practices as well as changes in previous practices that are related to changes in the media landscape. Two of the most prevalent practices that emerged here are play and learning. Again, although change is assumed as a process, the majority of the projects discussed here do not, however, research change as such.

Place/Space: mobility and connectivity

The notion of place and space and their changes through the media have been broadly discussed in media and communication studies. Marshall McLuhan (1964) spoke of the global village and David Harvey (1990) analyzed the time – space compression, to mention just two prominent examples. How and for

whom the changes in spatiality take shape is, however, contexted (Massey 1994). Pink (2012) argues that place is an important notion to understand the ways in which different processes and objects are linked to each other and experienced together. In Sweden, Magnus Andersson (2006), for example, contributes to the discussion of space and media usage. The volumes *Geographies of communication. The spatial turn in media studies* edited by Jesper Falkheimer and André Jansson (2006) and *Online territories: globalization, mediated practice, and social space* by Miyase Christensen, André Jansson and Christian Christensen (2011) discuss notions of space in the context of media environments (see also Christensen 2011; Jansson 2010; Jansson 2013). Recently, Myiase Christensen has discussed changes of the constitution of space in the context of globalization in conjunction with cosmopolitanism suggesting the notion of transnational media flows (Christensen 2013, Christensen forthcoming). Together with Christian Christensen, she developed the idea of transnational media flows further in the context of the Arab Spring as media meta-event linking the local, regional, national and global with each other (Christensen & Christensen 2013).

Considering not only spatial aspects, but also time, the *Passage project* investigates how commercialization and mediatization intersect using a shopping mall as a prism and site of investigation (Becker et al. 2001).

In a recently started project Anders Ekström investigates natural disasters and their mediation in history. Focusing mainly on the representation of disastrous events such as floods and volcanic eruptions, the project connects to larger questions of time, intermediality and transregionality. Hence the project aims to contribute to our understanding of historicity and changes expressed through disaster responses and their remediations through analyzing different ways of representing the crisis. Taking a long historical perspective, three case studies are proposed a) nineteenth century in novels, panoramas and melodramas remediating the fall of Pompei b) popular genre of multimedia representations of actual catastrophes in European and North American amusement parks at the turn of the twentieth century c) films embedded in web-TV applications of newspaper's online platforms mediating global catastrophes after the turn of twenty-first century. In two recent articles Ekström (2012, 2013) discusses the question if and how the mediation of catastrophes has changed. He suggests to consider these as cultural expressions of the long heritage of the risk society connecting distant places and distant time. Hence he considers catastrophes and their mediations as a way to study cross-temporal connectedness of the present "given that the present is the history of the future, and history is the mode of reflection by

which humans engage in cross-temporal connectedness, [...]" (Ekström, 2012, p. 475).

Furthermore, the projects that deal with space or place are circling mainly around the notion of mobility and the extension of the space of experience through connectivity. In several projects the human geographer Bertil Vilhelmson and colleagues investigate the spatial extension of everyday life through new means of communication that are embedded in a general change in the perception of place. People, they argue, are less and less bound to specific places and the importance of physical proximity and local community as well as the home is decreasing. In consequence, people make use of their time in more flexible and fragmented ways. This starting point frames Vilhelmson's and Thulin's (2008) research on *Virtual mobility, time use and the place of the home*. Using national cross-sectional time-use data from 1990/91 and 2000/2001 contextualised with a smaller panel study (2000, 2002, 2005) in order to investigate individual changes, they ask whether ICT related activities and mobilties changed during this period and if the usage of ICTs has affected the ways in which people spend their time. The general conclusions point to the trend that ever larger proportions of the population are spending more time on a daily basis on space-transcending and mobile activities, however this is just a trend and a complete substitution is not manifest yet. This is expressed in the finding that in general mobile activities are increasing while it is only a modest shift in the time spent in different place, for example, the total time spent at home remained stable. They differentiate their findings for young men that increased their time spent at home and their ICT usage. The researchers consider this as an expression of displacement as the intensification of ICT use is linked to lifestyle that is based largely in the home. At the same time, the notion of home changes from a place of close contacts to a sphere that is largely based on virtual communication and remote interaction. In a later study Thulin and Vilhelmson (2010) investigate ICT related mobility or more specifically technologies that are used for virtual mobility and allow for connectivity across physical distance. They relativize claims of the 'death of distance' and 'the end of geography' with a more nuanced view and argue that not all physical place is exchanged for virtual space. In their study of how young people in Sweden appropriate internet technology, they focus on physical mobility, virtual mobility and media-related mobility. They find that the mobile phone has reversed earlier assumptions of intensified home-based life styles as it is connected to more mobility and travel.

Other action-based research studies investigate the role of media usage in means of transportation, for example, the car to coordinate different social activities (Henfridsson & Lindgren 2005; Laurier et al. 2008). These studies do not however apply a procedural or historical perspective of changing patterns in the practices.

Another field of study in this context is the investigation of the extension of the space of experience through connectivity. Information technology scholar Alexandra Weilenmann and colleagues (2013) study the usage of *Instagram* during museum visits. One of their main findings is that the museum experience is extended beyond the museum space as such as the dialogue starts and continues online. Maja Rudloff (2013) investigates these kinds of changes in terms of space and practices for the context of the museum experiences in Denmark. Similar findings are provided by Bodil Axelsson (2011) in her study of *History on the web* investigating the online ecology of a Swedish museum website.

Similarly to the before mentioned studies of the extension of the museum space, Magnus Mörck (2006) investigates what happens when an everyday and rather private practice of a hobby is moved to the space of the internet. His study has investigated a group of hobby paper model builders (cars, boats, buildings and monuments) that distribute their work online by sharing pictures of their accomplishments online using a mailing list. In this setting the computer becomes a crucial point of reference. It is the space where the hobby builders find and exchange their patterns and share their finished products with other enthusiasts. Online they get recognition and support for a hobby that might not be recognized as meaningful in their offline surroundings.

Liselotte Frisk (2011) argues that the space of religious experience is extended through globalization, a process for which media play a crucial role. She depicts a change in religious practices where elements of certain religions circulate freely in a globalized world. The individual independently combines elements of more traditional religions with alternative ones as well as elements of popular culture. In this process, she considers media as a vehicle that connects different parts of the world with each other.

In summary, the studies propose shifts in the perception and configuration of space and place although the conclusions are somewhat ambivalent. Some studies suggest that mediatization goes hand in hand with increasing mobility whereas other focus on virtual mobility that enhances connectivity over distance, but contributes to less physical mobility.

3.3 Dominant methods and topics

The projects that were presented here share a predominant usage of qualitative methods and build largely on material that was conducted using ethnographic methods such as in-depth interviews and observations. Jenny Sundén and Malin Sveningsson contribute to the ethnographic studies with what they call twin ethnography, both investigating *World of Warcraft* as an ethnographic field, however from rather different perspectives. Another contemporary form of ethnography is suggested by Stina Bengtsson (2011); namely online ethnography studying the virtual world *Second Life*. Given the focus of this part of the report on everyday life, quantitative methods are much rarer. Thulin and Vilhelmson for example used cross sectional time use data and panel material to study changes in time spending habits.

Several projects studying mobility and deriving from more technique-oriented disciplines were using grounded action research studies to, for example, study the intersection of the usage of cars and mobile devices (Henfridsson & Lindgren 2005; Laurier et al. 2008).

In general, historical methods such as archival studies are rarely applied in the projects presented above. This is also due to the fact that a historical perspective actually researching change over a longer period of time is rarely suggested.

In accordance with earlier studies of everyday life, the projects dealt with here considered changes of identity and identification, changing practices and spaces. These general tropes of everyday life are investigated for diverse areas such as migration, body, sexuality, new media practices, playing and learning as well as mobility and connectivity. The projects are conducted within a broad range of disciplines and perspectives, such as gender studies, pedagogics, information technology, human and cultural geography, film studies, sociology as well as history. The notion of everyday life as a research object is situated in humanities and partly social sciences, hence the dominance of qualitative methods. Shifts in media technology are also mirrored in the methods and new forms of investigation such as online ethnography are emerging.

4. Large-scale framework projects

The following section reviews large-scale framework projects that are comprised of several sub-projects. As these framework projects often have a very broad scope and are interdisciplinary, it was difficult to maintain the distinction between research concerning culture on the one hand and everyday life on the other. Therefore, we discuss these projects together in this separate section.

The emerging framework project *Digital China* at the Center for East and South-East Asian Studies involving Stefan Brehm, Karl Gustafsson, Christian Göbel, Jun Liu, Annika Pissin, Barbara Schulte, Tommy Shih and Marina Svensson investigates the changes related to ICTs towards a networked society in the Chinese context. The research projects aims to tackle the tensions of a highly digitalized China that implemented an extensive strategy on informatization on the one hand and that exercises strict control and censorship on the other. The interdisciplinary framing of eight sub-projects aims to unpack these potential paradoxes of China's networked authoritarianism and explores the long-term impact of ICTs on the Chinese society.

The sub-projects gather sinologists, political scientists, economists and anthropologists who are studying a range of questions in order to develop an understanding of *Digital China*. The topics range from the negotiation of data tracking and big data analysis, to China's digital memory landscape, e-governance, the everyday experience and the public sphere, the use of ICT's by children, ICT and education, authoritarian control as well as the distribution of voice to the power in digital spaces of communication. The project has also launched the blog *Digital China* presenting current discussions and research findings of the group.

In a recent article, project leader Marina Svensson (2012) analyzes current debates, activism and charity facilitated and exercised on the microblogging platform *Weibo*. The article tackles questions of challenges of governance and

state control that emerge with new media practices facilitated by online platforms such as Weibo.

The framework project *Digcon: Digitalizing consumer culture* at the center for consumer science in Gothenburg combines ethnography, virtual ethnography and historical methods and aims to explain how consumer culture is shaped and changed with current forms of digitalization. The overarching research questions that are investigated by Magdalena Petersson McIntyre, Lena Hansson, Niklas Hansson, Johan Hagberg, Hans Kjellberg, Franck Cochoy include:

- What ideas, values and beliefs concerning consumers and consumption are promoted through new digital devices?
- How are the devices implemented, that is; how are consumers attracted to participate, and how do they make use of, translate, ignore or resist these devices?
- What are the implications of these digital devices for consumers, consumption and market practices in everyday markets; in particular in terms of gender, ethics and power relations?

The framework project is organized in five work packages that range from investigations into the evolution of digital market devices (WP1), gendering mobile consumption (WP2), mobile technology enabling ethical consumption (WP3) to the commercial deployment of equipped serendipity and self-marketing (WP4). Work package five encompasses the DIGCON lab (Academy for digital consumption), which brings together scholars from diverse fields for exchanges on digitalization and consumer markets. As the project has just been started, we are unable to include any research results.

Jesper Olsson, Jonas Ingvarsson and Cecilia Lindhé are currently involved in interdisciplinary research that aims to investigate how digitalization has affected literary and artistic activity in Sweden during the last sixty years. The framework project *Representationer och omkonfigureringar av det digitala i svensk litteratur och konst, 1950–2010* (Representations and reconfigurations of the digital in Swedish literature and art, 1950–2010)[37] is interested not only in the representation of the computer in novels, poetry, art and aesthetic debate, but also in the very impact of computers – as 'technology and cultural fantasy' – on artistic practices and art forms. One goal of the historically oriented project, then, is to study the how digital technology establishes as

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[37] http://vrproj.vr.se/detail.asp?arendeid=95060 accessed 23 January 2014

motifs or themes in art and literature; another is to understand the effects of the increasing intermediation on the field in question, for example, how algorithms and programming are used as tools for writing or image making. Additional goals include the creation of a digital archive of digital literature and the foundation of a research network focused on digital aesthetics and digital culture in Sweden and the Nordic countries. The project is to be realized through three book length studies (including one doctoral thesis) and two theoretical articles. Earlier works or activities by the involved scholars connect to the project theme as well as the theme of this report. In Lenemark's *Digitalisering och poetisk form* (2012), for example, Ingvarsson and Lindhé investigate the relationship between literature and digitalization drawing on Johannes Heldén's transmedial poetry. Furthermore, Olsson is member of the research group 'Literature, media histories and information cultures'[38], established at Linköping University, which aims to study the intersections between literature, art and the last century's media landscape as shaped by film, phonography, radio, television and digital media. Topics dealt with by the group include questions of archives and databases, distribution and transmission, noise and meaning, inter- and trans-medial art, media technologies and cultural memory, media technologies and the history of the senses, bio-media, appropriation and remediation, trans- and post-literacy. In the project *Rewinding things past: Audiotape and tape recorders in postwar literature and art*[39], Olsson investigates the tape recorder in relation to literature and art works. The tape recorder is referred to as an 'aesthetic technology' and viewed as both a device used by writers and artists to find new methods and forms of literary expression, and a conceptual instrument that opens for new perspectives on phenomena like voice, memory, identity and representation[40]. In providing a historical outlook on media technology (with a focus on the 1950s to 1970s) and its consequences on aesthetic culture, the project is, like others mentioned, potentially interesting from a mediatization theory perspective. At the time of this writing a book based on the findings is awaiting release. Amongst Olsson's earlier publications is the book *Remanens eller bandspelaren som re-pro-du-da-ktionsteknologi* (2011). Also worth mentioning is Olsson's and Ingvarsson's co-edited anthology *Media and Materiality in the Neo-Avant-Garde*, in which the contributors

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[38] http://www.liu.se/forskning/foass/jesper-olsson?l=en accessed 10 December 2013.
[39] http://www.liu.se/forskning/foass/jesper-olsson/research-projects?l=en , accessed 23 January 2014.
[40] Ibid.

explore the materiality of media technologies and their impact on the avant-garde of the late twentieth century.

Another ongoing framework project is *E-bokens framväxt i ett litet språkområde: Media, teknologi och effekter i det digitala samhället* (The case of the e-book in "small language" culture: Media technology and the digital society)[41], which aims to study the potential and real impact of the e-book on authorship, publishing, distribution and use in Sweden. Project leader Lars Höglund, in collaboration with Eelena Maceviciute and Tom Wilson, argue for the relevance of their study by referring to contemporary developments in the publishing industry and consumer demand as well as in media techno-logy. The e-book, the project participants explain, is still in its earliest phase of diffusion in Sweden (as opposed to the USA where a significantly larger proportion of readers already turned to e-books) yet its popularity is believed to be growing. Questions posed in the project abstract regard the possible effects of globalization on the Swedish book publishing industry and which factors and agents that might impact on the establishment and spread of the e-book in a Swedish context. The theoretical framework is comprised of innovation theory in combination with Bourdieuian field theory. The latter is intended to allow for analyses of power relationships between different agents in the field.

In terms of methodology, the project is based on interviews with authors, publishing executives and book retailers; focus group interviews with librarians and readers and national surveys (via The SOM institute and Nordicom).

Project leader Höglund has in earlier works explored book reading at the intersection of traditional and digital media. For example, Höglund's chapter 'Bokläsning i skiftet mellan traditionella och digitala medier' was published in the anthology *Läsarnas marknad, marknadens läsare: En forskningsantologi utarbetad för litteraturutredningen* (2012).

Within the frames of the project *Från krass business till omhuldat kulturarv: Globala medier, lokala nischstrategier och kulturella förhandlingar* (From business commodities to revered cultural heritage: Global media, vernacular strategies, and cultural negotiations)[42], Jan Olsson, Pelle Snickars,

[41] http://www.hb.se/Forskning/Projekt/E-bokens-framvaxt-i-ett-litet-sprakomrade-Media-teknologi-och-effekter-i-det-digitala-samhallet/ accessed 23 January 2014.
[42] http://nordicom.statsbiblioteket.dk/ncom/da/projects/from-business-commodities-to-revered-cultural-heritage-global-media-vernacular-strategies-and-cultural-negotiations%28415a18be-7d01-463c-a600-713b5c309ad5%29.html accessed 23 January 2014.

Joel Frykholm and Anne Bachmann have undertaken research aimed at understanding transformations in relation to the early film industry, in the light of media changes and digitalization in particular. The broad establishment of a film culture in the early twentieth century is interpreted as a dominant driving force for globalization processes taking place in that era, and the project seeks to understand these changes from both an American and a Scandinavian perspective. The project is influenced by Raymond William's theoretical framework. The cultural transformations under scrutiny are accordingly understood as negotiations between a range of actors, including the audience, the media, the industry, authorities, reformists and memory institutions. William's concepts for cultural analysis (e.g. the 'residual', 'emergent' and 'dominant') are used in, for example, Olsson's book *Los Angeles before Hollywood: Journalism and American film culture, 1905– 1915* (2008), which analyzes the repositioning of cinema within the overall cultural realm as well as changes within the motion picture industry per se. Empirically based on press material and documents, the study suggests that a complex interplay between the cinema and journalism; not only does the media coverage on Hollywood reflect changes in the cultural industries, but the media, and journalism in particular, are also powerful agents directly impacting on cultural processes (Olsson 2008, p. 20). The relationship between the media, the film industry and American popular culture at large is also the main subject of the anthology *Media, popular culture, and the American century* (2010), edited by Jan Olsson and Kingsley Bolton.

5. Conclusion: missing topics and perspectives

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In this concluding section, we identify missing topics and perspectives based on the reviewed projects. Furthermore, we undertake a modest attempt to suggest future approaches to mediatization research of culture and everyday life.

In general, given the large amount of research projects and scholarly publications reviewed for the purposes of this report on the mediatization of culture and everyday life, it is quite surprising to find that relatively few projects actually pose questions about the influence of media on the field of aesthetic culture and everyday life or vice versa. Compared to the number of projects funded in the period of investigation 2000/2001–2012, the total number of projects addressing questions of mediatization of culture and everyday life remain with around 50 projects comparatively small.

Another observation is that while the projects typically use as their starting point or assume media related changes, only very few make actual attempts to investigate these changes over a longer period of time. For most of them, historical change remains an implicit assumption, while the focus of the studies is on contemporary phenomena. Aside from certain projects, for instance, in the field of music, explorations of historical processes are rare. Instead, and as indicated above, the general interest seems to be in changes occurring over a period of one or, at the most, two decades. And again, the interest seems not to be in media related changes per se (e.g. their driving forces), but more so in their *outcomes and effects* on the cultural subfields and everyday life. Many of the reviewed projects acknowledge the media as powerful molding forces with a significant impact on how, for example, music, literature or art is performed or used. Indeed, a majority of the project descriptions take as their point of departure the notion that changes in the media have triggered changes in the subfield to which the project is oriented. However, while such assumptions apparently constitute important *incentives* for the studies in question, as they indicate *altered conditions* for cultural

production or consumption and thus the existence of knowledge gaps, very few studies involve research questions that specifically aim at an understanding of *what* the change actually consists of. Mediatization, in other words, seems to function as a background against which changes in the various cultural and everyday subfields can be explained, but it is not made an explicit object of study. If some projects deviate from this observation, it would chiefly yet not exclusively be those investigating the altered conditions of music. It is also amongst these projects that we find the most frequent use of the very concept of 'mediatization', although it does appear in other projects as well.

In conclusion, we have hardly come across any concrete projects that investigate change whilst applying a long-term historical perspective. This is of course also due to the fact that we have been mainly scrutinizing short term projects of three years. Hence, funding for long-term investigations should be considered to enable research that applies a long-term perspective to mediatization and places current developments in a historical context.

A larger attempt to develop longitudinal studies of mediatization also in terms of methodologies is undertaken by the Center for Media, Communication and Information Research in Germany. The project *A qualitative longitudinal study about the mediatization of social relationships: Testing and improving the methods[43],* led by Friedrich Krotz and Andreas Hepp, aims to develop a method to investigate social relationships for specific cohorts over a longer period of time and in that way grasp media-related change of social relationships systematically. The method to be developed is based on the grounded theory approach. This longitudinal study is developed within a framework funding of the German Research Foundation that supports the research efforts over the course of six years.

Another interesting discussion is related to *terminology*. As our ambition has been to review research that does not necessarily employ the term 'mediatization', it is justified to ask what terms are used instead of or in parallel to it. Most notably, the project descriptions and associated publications employ close albeit not necessarily synonymous terminology such as 'mediation', 'digitalization', 'technicity' and 'globalization'. Out of these concepts, 'digitalization' seems to be the most frequently used term. This is perhaps not very surprising given that a majority of the projects place their foci on recent developments that to a large extend are associated with

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[43]   http://www.zemki.uni-bremen.de/en/research/dfg-priority-research-programme-mediatized-worlds/a-qualitative-longitudinal-study-about-the-mediatization-of-social-relationships.html accessed 29 June 2013.

current changes in media technology and especially the introduction of digital media. Future studies should emphasize the links between the above-mentioned notions that all relate to broader social changes and ask for fruitful combination and cross-fertilization.

An additional aim of this report was to identify research dedicated to media related changes in culture and everyday life that is conducted *outside* of media and communication studies. This evokes the question of how the scholarship of media and communication studies, where mediatization research has traditionally been situated, relates to other disciplines and their theoretical and methodological apparatus. In the report we have discussed media and communication studies projects along with projects within other disciplines as they share the general tropes for culture (e.g. converging roles of producers and consumers, new platforms for storytelling or art in relation to the public sphere) and everyday life (identity, practices, space/place) as well as methodological approaches. In that sense, the thematic focus on culture and everyday life has led to a coherence in how questions of media related change are posed and addressed, which is also reflected in the theoretical contextualization of the projects as discussed initially. Furthermore, we are here following Couldry's (2013) reasoning about the inter- and transdisciplinary character of media communication studies as a space rather than a closed field.

A final and more specific observation is that among the projects we have reviewed, there are hardly any studies of changes in *temporality* and the perception of time related to media changes. Although numerous scholars such as David Harvey (1990) and also Joshua Meyrowitz (1985) consider time and space together, the projects we found focus predominantly on space rather than time. However, the understanding of time and its linkage to space is crucial to understand change (Ericson 2011). One current attempt to accentuate the importance of time to understand culture was the larger conference *Regimes of time*[44] organized by *Kultrans*[45] a transdisciplinary research program investigating *cultural transformation in the age of globalization*. The conference intended to stimulate a dialogue between diverse disciplines.

[44]   http://www.uio.no/forskning/tverrfak/kultrans/aktuelt/konferanser/regimesoftempo rality/ accessed 29 June 2013.
[45]   http://www.uio.no/english/research/interfaculty-research-areas/kultrans/about/ accessed 29 June 2013.

PART 2

6. Introduction: Research centers

KARIN FAST & ANNE KAUN

Until now, this report focused predominantly on Swedish research projects of relevance to the notion of mediatization of aesthetic culture and everyday life. For various reasons, possibly including differences in terminology and language barriers, we still have only a limited understanding of what kinds of 'mediatization research' is conducted outside of the context in which the term 'mediatization' is typically used. Due to this lack of knowledge, this part of the report includes international outlooks and aims to identify research centers beyond the mediatization terminology that may open our eyes to new perspectives on or approaches to mediatization. The focus on research exploring mediatization processes with a bearing on culture and everyday life specifically remains.

As underlined by Anne Kaun (2011) in her mapping of the discussions about the role of media in contemporary society, the use of the term 'mediatization' is predominantly used by Scandinavian and German researchers. Notwithstanding the use of different terminology, Europe constitutes an important region where much research dealing with the impact of media on various aspects of social life is conducted. Within this area, four research centers come across as particularly productive in terms of offering new perspectives on and theorizations of the notion of mediatization:

- Denmark: University of Copenhagen
- Norway: Oslo University
- Germany: Bremen University
- United Kingdom: Goldsmiths/LSE

Since Kaun's (2011) research overview already contains a valuable analytical description of current mediatization research within the Scandinavian, British and German context, we shall not repeat the contents from the previous report but rather concentrate on providing an updated account of research environments, which can be considered to be of relevance to the mediatization of culture and everyday life in particular. We start with those centers that explicitly focus on the mediatization of different social, cultural, political and economic spheres. The second part of this chapter is dedicated to research centers that focus on media related change without necessarily labeling their research as studies of mediatization.

6.1 Mediatization research centers

Copenhagen University: The Department of Media, Cognition and Communication, Denmark

The Department of Media, Cognition and Communication at Copenhagen University is responsible for the research program *Mediatization of culture: The challenge of new media,* financed by the National Research Council for Culture and Communication 2011–2015[46]. In that function the center coordinates a number of research projects. The main aim is the theoretical and empirical investigation of mediatization in different social spheres. A front figure within the field, Stig Hjarvard has recently published the book *The mediatization of culture and society* (2012), which includes in-depth studies of the mediatization of politics, religion, play and habitus. Hjarvard is currently also head of the new research program called 'The mediatization of culture: The challenge of new media'[47]. The program takes as its point of departure an understanding of mediatization that regards it as "the process through which core elements of a social or cultural activity become influenced by and dependent on the media"[48], and aims at providing new insights to mediatization theory by relating it to new media, which are claimed to alter the whole process of communication as well as media texts.

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[46] http://mediatization.ku.dk/ accessed 1 July 2012.
[47] The project is a collaboration between researchers from the universities of Copenhagen, Aarhus and Aalborg and includes also Rasmus Helles and Mette Mortensen (Copenhagen University), Kirsten Frandsen, Stine Liv Johansen and Maja Sonne Damkjær (Aarhus University) and Mikkel Eskjær (Aalborg University). The program is financed by the National Research Council for Culture and Communication (FKK) for the period 2011–2015.
[48] http://mediatization.ku.dk accessed 1 July 2012.

Empirical analyses conducted within the frame of the program concentrate on the role of new media in different cultural settings relating to three key areas: public communication (mediatization of war, risk and sports), private communication (mediatization of children's play and parenthood) and the internal restructuring of the media industry (the mediatization of book publishing). The program is also connected to ECREA's temporary working group *Mediatization* that organizes workshops on a regularly base.

The sub-projects are dealing with the mediatization of

- Book publishing: Main researchers Stig Hjarvard and Rasmus Helles
- Children's play: Main researcher Stine Liv Johansen
- Global risks: Main researcher Mikkel Fugl Eskjær
- Parenthood: Main researcher Maja Sonne Damkjaer (doctoral study)
- Sports: Main researcher Kirsten Frandsen
- War: Main researcher Mette Mortensen

Key publications

Hjarvard, S. & Lövheim, M. (eds.) 2012, *Mediatization and Religion: Nordic Perspectives*, Nordicom, Gothenburg.

Hjarvard, S. 2013, *The mediatization of culture and society*, Routledge, London, New York.

Eskjær, M. 2011, "Klimaproblematikken som global fortælling: Medialisering af en senmoderne risiko". *Akademisk kvarter*, no. 2, pp. 50–62.

Jensen, K. B. & Helles, R. 2011, "The internet as a cultural forum: Implications for research". *New media & society*, vol. 13, no. 4, pp. 517–533.

Frandsen, K. 2013, "Sports broadcasting: Journalism and the challenge of new media". *MedieKultur*, no. 53.

Jerslev, A., Mortensen, M. & Petersen, L. N. (eds.) 2011, "Challenging Genre: Genre Challenges: New media, new boundaries, new formations". *Medie-Kultur*, vol. 27, no. 51.

Mortensen, M. & Wolthers, L. 2013, "The Danish History of Photography 1939–1969". In V. Macek & T. Friedrich (eds.) *The European History of Photography*. Fotofo, Bratislava.

Johansen, S. L. 2011, "Medialiseret legepraksis i børns hverdagsliv: Hvad betyder det at være 'digital native'?". *Barn*, Vol 3–4, pp. 111.

Bremen University: Centre for Media, Communication and Information Research, Germany

The Center for Media, Communication and Information Research at Bremen University could be considered as *the* center for mediatization research in Germany. It hosts the large priority program *Mediatized Worlds*[49] that coordinates more than ten research projects dedicated to mediatization. Several scholars collaborate during a period of six years (beginning with October 1, 2010) investigating people's lives and experiences in 'mediatized worlds'. The notion of mediatized worlds is used to refer to "spheres of activity and social worlds, in which the relevant forms of social practices and cultural sense-giving have entangled themselves inseparably with the media"[50]). Furthermore, the center coordinates the research group *Communicative figurations*, which is focused on the mediatization of everyday life applying an explicit historical perspective.

Deutsche Forschungsgemeinschaft (DFG) Priority Research Program "Mediatized worlds"

The project is dedicated to the investigation of mediatized worlds in and their concrete appearances in everyday life, public and political spheres, social relations, gender, work and consumption as well as institutions. The following sub-projects are linked to the priority program. Some of the project are executed at other universities, but are, however, coordinated by Bremen University:

First funding period 2010–2012

- Coordinating project: Prof. Dr. Friedrich Krotz, Iren Schulz
- Schools as mediatized social organizations: Prof. Dr. Andreas Breiter, Arne Hendrik Schulz, Dr. Stefan Welling
- TV series as reflection and projection of change: Prof. Dr. Lorenz Engell, Prof. Dr. Jens Schröter, Dr. Benjamin Beil, Daniela Wentz
- Mediatized everyday worlds and translocal *Vergemeinschaftung*: The communicative networking and mediated community building of

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[49] The program is funded by the DFG and describes itself as a program that "combines different research projects through a global concept". In the description of the program it also says that: While the main program is approved for six years, the individual projects will be implemented initially for two years and may be extended after two years as well as new projects will be included (http://www.mediatisiertewelten.de/en/ home. html).

[50] http://www.mediatisiertewelten.de/en /home.html accessed 1 July 2013.

digital natives: Prof. Dr. Andreas Hepp, Matthias Berg, Cindy Roitsch

- Online poker rooms – TV entertainment – Local card player communities: On the correlation between media technological innovations and global poker fever, Prof. Dr. Ronald Hitzler, Gregor Betz, Dr. Gerd Möll
- Scopic media: A comparative study of their constitution, use and implications for theories of interaction and global society: Prof. Dr. Karin Knorr Cetina, Stefan Beljean, Ph.D. Vanessa Dirksen, Niklas Woermann
- The commercial potential of the production of community: Mediatization as a business model: Prof. Dr. Michaela Pfadenhauer, Tilo Grenz, Annika Leichner
- The mediatized home: Changes of domestic communication cultures: Prof. Dr. Jutta Röser, Dr. Kathrin Müller
- Mash-up media. Perspectives of the netzculture in the 21st century, Prof. Dr. Gebhard Rusch, Henning Groscurth
- Reception and production of information by adolescents in a converging media world: Prof. Dr. Bernd Schorb, Prof. Dr. Helga Theunert, Dr. Ulrike Wagner, Christa Gebel, Nadine Jünger
- Calculating inclusion. Media, measurements and social change: Prof. Dr. Tilman Sutter, Dr. Jan-Hendrik Passoth, PD Dr. Josef Wehner, Thorben Mämecke, Roman Duhr
- Political deliberation on the Internet: Forms and functions of digital discourse based on the micro-blogging system Twitter: Prof. Dr. Caja Thimm, Mark Dang-Anh, Jessica Einspänner

Second funding period 2012–2014:

- Coordinating project: Prof. Dr. Friedrich Krotz, Dr. Iren Schulz
- TV series as reflection and projection of change (Second Phase), Prof. Dr. Lorenz Engell, Prof. Dr. Jens Schröter, Dominik Maeder, Daniela Wentz
- Mediatized everyday worlds of translocal communitization: The communicative networking and mediated communitization of elderly persons in comparison with other media generations: Prof. Dr. Andreas Hepp, Matthias Berg, Cindy Roitsch
- The mediatization of gambling II. The example of sports betting: Prof. Dr. Ronald Hitzler, Dr. Gerd Möll

- Scopic media. A comparative study of their constitution, use and implications for theories of interaction and global society: Prof. Dr. Karin Knorr Cetina, Stefan Beljean, Ph.D. Vanessa Dirksen, Dr. Niklas Woermann, Dr. Werner Reichmann
- Mediatization as a business model: The entanglement of product and adoption in a digital media environment and its consequences: Prof. Dr. Michaela Pfadenhauer, Dipl. Soz. Tilo Grenz
- The mediatized home II: A qualitative panel study about the change of domestic communication cultures: Prof. Dr. Jutta Röser, Dr. Kathrin Müller
- Political deliberation on the Internet: Forms and functions of digital discourse based on the microblogging system Twitter: Prof. Dr. Caja Thimm, Mark Dang-Anh, Jessica Einspänner
- A qualitative longitudinal study about the mediatization of social relationships: Testing and improving the methods: Prof. Dr. Friedrich Krotz, Prof. Dr. Andreas Hepp, Sabrina Böckmann, Monika Sowinska
- The mediatized production and use of political positions. About practices of discourse in the offices of members of the German Bundestag: Prof. Dr. Thomas Scheffer, Stefan Laube
- Mediatization of security policy: governing through media crime?: Prof. Dr. Jo Reichertz, Dr. Carina Jasmin Englert
- Music and media survey. Empirical basic data and theoretical modeling of the mediatization of everyday music reception in Germany: Dr. Steffen Lepa, Prof. Dr. Stefan Weinzierl, Anne-Kathrin Hoklas, Martin Guljamow

Research Group "Communicative Figurations of Mediatized Worlds"[51]
The 'Communicative Figurations of Mediatized Worlds' research group seeks to understand how everyday life in media saturated societies is configured with an explicit historical perspective. The research group gathers researchers from nine different institutions working in the ten following sub-projects:

- Transformations of mediatized cultures and societies: Prof. Dr. Andreas Hepp, Dr. Leif Kramp, N.N.
- Media related action, relations and habits of different generations: Prof. Dr. Friedrich Krotz

[51] http://www.kommunikative-figurationen.de/en/home.html accessed 29 June 2013.

- Mediatized localities of communitization: Prof. Dr. Friedrich Krotz: Prof. Dr. Andreas Hepp, Matthias Berg, MA., Cindy Roitsch, MA.
- Communicative figurations of individual learning in DIY and gaming communities: Prof. Dr. Karsten D. Wolf, Prof. Dr. Heidi Schelhowe
- The irritations-coping nexus in the communicative figurations of middle class life – an exploratory study of relevant phenomena and empirical instruments of data collection: Prof. Dr. Uwe Schimank, Dr. Ute Volkmann
- communicative figurations of media discourses in historical change: Prof. Dr. Inge Marszolek
- The communicative figuration of business ethics in times of "crisis": Prof. Dr. habil. Stefanie Averbeck-Lietz
- Communicative figurations of media integration in schools in the UK and Germany: Prof. Dr. Andreas Breiter
- communicative figurations of religious authority in the archdiocese Cologne: Jun. Prof. Dr. Kerstin Radde-Antweiler
- The role of face-to-face communication in politics. An experimental approach: Prof. Dr. Frank Nullmeier, Dr. Tanja Pritzlaff

Key publications

Book Series "Media - Culture - Communication" Editors: Prof. Dr. Andreas Hepp, Prof. Dr. Friedrich Krotz, Prof. Dr. Waldemar Vogelgesang.

Hepp, A. 2013, "The communicative figurations of mediatized worlds: Mediatization research in times of the 'mediation of everything". Communicative figurations working paper # 1 [Accepted for publication: *European journal of communication*, 29 (1)].

Hepp, A. 2012, *Cultures of mediatization*. Polity Press: Cambridge. [dt.: Medienkultur, die Kultur mediatisierter Welten. VS Verlag, Wiesbaden].

Hepp, A. 2012, 'Mediatization and the 'moulding forces' of the media'. *Communications*, 37 (1), pp. 1–28.

Krotz, F. & Hepp, A. 2013, 'A concretization of mediatization: How mediatization works and why 'mediatized worlds' are a helpful concept for empirical mediatization research': *Empedocles: European journal for the philosophy of communication*, pp. 119–134.

Krotz, F. & Hepp, A. 2012, *Mediatisierte Welten: Beschreibungsansätze und Forschungsfelder*. VS Verlag, Wiesbaden.

Krotz, F. 2007, *Mediatisierung: Fallstudien zum Wandel von Kommunikation*. VS Verlag, Wiesbaden.

Krotz, F. 2001, *Die Mediatisierung kommunikativen Handelns. Der Wandel von Alltag und sozialen Beziehungen, Kultur und Gesellschaft durch die Medien*. Westdeutscher Verlag, Wiesbaden.

University of Oslo: Department of Media and Communication, Norway
The Department of Media and Communication at the University of Oslo has hosted a number of mediatization related projects, mainly led by Knut Lundby (see also Kaun 2011). In a recent research program, 'Mediatized stories: Mediation perspectives on digital storytelling', Lundby gathered more than 25 Norwegian and international scholars to discuss digital storytelling as a form of mediatization. The program ran between years 2006 and 2010 and resulted in two edited books plus several journal articles. Publications that deal with the topic of the program include the book chapter 'Mediatizing Faith: Digital Storytelling on the Unspoken', in Michael Bailey's and Guy Redden's (eds.) *Mediating faiths. Religion and socio-cultural change in the twenty-first century* (2011). Together with Stig Hjarvard and Andreas Hepp, Lundby edited the special issue on mediatization in *Communications: The European journal of communication research* (2010). The anthology *Mediatization: Concept, changes, consequences* (2009), edited by Lundby, also deserves to be mentioned. Furthermore, he was the coordinator of the *NordForsk research network on Mediatization of religion and culture* (2006–2010)[52]. At the moment he coordinates the research group *Media and Religion*[53] at the University of Oslo.

Besides these projects, the University of Oslo organizes the interfaculty research area *Cultural transformations in the age of globalization (Kultrans)* that is interested in transformations from a transdisciplinary, transnational and transhistorical perspective. As part of the research area, the conference *Regimes of temporality* was organized (involving Espen Ytreberg).

Key publications

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[52] http://www.hf.uio.no/imk/forskning/prosjekter/mrc/background/index.html accessed 29 June 2013.
[53] http://www.uio.no/english/research/interfaculty-research-areas/plurel/groups/media-and-religion/ accessed 29 June 2013.

Lundby, K. 2011, 'Patterns or belonging in online/offline interfaces of religion', *Information, communication & society* 14(8), pp. 1219–1235.

Lundby, K. 2011, 'Mediatizing faith: Digital storytelling on the unspoken', in Bailey, Michael and Redden, Guy (eds.) *Mediating faiths. Religion and socio-cultural change in the twenty-first century*. Ashgate, Farnham.

Hepp, A.; Hjarvard, S. & Lundby, K. 2010, 'Mediatization – Empirical perspectives: An introduction to a special issue', *Communications: The European journal of communication research* 2010: 35(3): 223–228.

Lundby, K. (ed.) 2009, *Mediatization: Concept, changes, consequences*. Peter Lang, New York.

Lundby, K. (ed.) 2008, *Digital storytelling, mediatized stories: Self-representations in new media*. Peter Lang, New York.

Ytreberg, E. 2011. 'Convergence: Essentially confused?' *New media & society*. 13(3), pp. 502–508.

Ytreberg, E. 2006, 'Premeditations of performance in recent live television: A scripting approach to media production studies'. *European journal of cultural studies*. 9(4), pp. 421–440.

Goldsmiths and London School of Economics, United Kingdom
With important contributions from prominent researchers like Sonia Livingstone and Nick Couldry, LSE and Goldsmiths, University of London respectively have made London an important European center of mediatization research. Currently, Sonia Livingstone is involved with the COST-project Action IS0906 '*Transforming audiences, transforming societies*'[54], which coordinates research efforts on key transformations of European audiences within a changing media landscape, recognizing their multifaceted interrelationships with the social, cultural and political areas of European societies. The network started in March 2010 and is planned to end in February 2014. The network involves 31 participating countries and 269 individual participants. The network focuses on four interconnected topics concerning audiences: 1) new media genres, media literacy and trust in the media; 2) audience interactivity and participation; 3) the role of media and ICT use for evolving social relationships; and 4) audience transformations and social integration. The network offers new perspectives on audiences, by bringing together knowledge from various experts on how old and new media

[54] http://www.cost-transforming-audiences.eu/ accessed 6 August 2013.

relate to each other and to everyday life, and by considering both audience-focused issues (especially media interpretations and mediated experiences) and user-focused issues (both adoption and use of technologies).

Nick Couldry is at present leader of a project called 'Storycircle', which began as a three-year research venture based in the department of Media and communications at Goldsmiths, University of London[55]. The project focuses on the social and digital conditions for narrative exchange and knowledge production and is carried out by a multi-disciplinary research team[56] who specialize in conducting participatory 'action research' with industry partners, educational institutions and community groups to explore the relationships between narrative change, digital technologies and citizenship. Storycircle builds on three specific themes and foci for narrative exchange that had emerged through pilot fieldwork in 2010: 'stories of place', 'citizen/local knowledge' and 'enthusiasms.' The project departs from the understanding that narratives are empowering and create relationships. The explicit aim of the undertaking is to facilitate processes of narrative production and exchange to enhance our understanding of digital platforms, user interfaces and social processes through which creativity and knowledge exchange can be stimulated[57]. In this context, Couldry's most recent book *Media, society, world: Social theory and digital media practice* (2012) can also be mentioned. The book explores the implications of the contemporary complex mix of old and 'new' media on social theory as well as on various aspects of social life, including power relations, rituals, capital, political struggle and professional competition.

We consider London with LSE and Goldsmiths and other research institutions as a hub for mediatization research consisting of several interconnected research environments rather than pointing out one specific research center.

Key publications

[55] The project is a core consortium partner in the Framework for Innovation and Research in MediaCityUK (FIRM) funded by the EPSRC under the joint UK Research Councils Digital Economy program, http://storycircle.co.uk/ accessed 2 July 2013.

[56] Apart from Nick Couldry, the project is undertaken by Dr Richard MacDonald (film and visual culture), Dr Luke Dickens (urban and cultural geography), Dr Wilma Clark (educational sociology), Dr Hilde Stephansen (political sociology) and Dr Aristea Fotopoulou (digital culture). Consortum members include Cambridge, MIT, the Universititesw of Salford and Lancaster and the BBC (http://storycircle.co.uk/).

[57] http://www.firm-innovation.net/portfolio-of-projects/storycircle/ accessed 2 July 2013; http://storycircle.co.uk/ accessed 2 July 2013.

Couldry, N. 2012, *Media, society, world: Social theory and digital media practice.* Polity, Cambridge.

Couldry, N. 2008, 'Mediatization or mediation? Alternative understandings of the emergent space of digital storytelling', *New media & society* 10(3), pp. 373–392.

Livingstone, S. 2009, 'On the mediation of everything: ICA presidential address 2008'. *Journal of communication*, 59 (1). pp. 1–18.

University of Zurich: National Center of Competence in Research: Democracy, Switzerland

The national center for competence in research on challenges for democracy in the twenty-first century (NCCR Democracy) focuses on questions of democratization, globalization and mediatization as well as the how to measure and improve the quality of democracy. The research is hence interested in mediatization in the context of politics and the political system. Nick Couldry and Andreas Hepp (2013) consider the center as one of the largest current attempts of addressing mediatization of the political context, which is why we included it here.

The NCCR is comparably large research network that currently engages approximately sixty researchers and twenty-four doctoral students from different disciplines (mainly from political science, media and communication studies and social sciences) that are working at twenty collaborating institutions. The work of the network, which is now in the second phase and will be concluded until September 2013, is structured in five basic modules consisting of all in all twenty projects and two dissemination projects (civic education and narrative space).

Key publications

Esser, F. & Andrea U. 2013, 'Competing models of journalism? Political affairs coverage in US, British, German, Swiss, French and Italian newspapers', *NCCR Working paper No. 55.*

Umbricht, A. and Esser, F. 2013, 'Changing political news? Long-term trends in American, British, French, Italian, German and Swiss press reporting', *NCCR Working paper No. 57*

Esser, F. & Hanitzsch, T. 2012, 'Organizing and managing comparative research projects across nations: Models and challenges of coordinated collabora-

tion', in I. Wolkmer (ed.) *The handbook of global media research*, Wiley-Blackwell, Oxford, UK.

Esser, F.; Lengauer, G. & Berganza, R. 2012, 'Negativity in political news: A review of concepts, operationalizations and key findings', *Journalism*, 13(2), pp. 179–202.

Esser, F. 2010, ‚Komparative kommunikationswissenschaft', *NCCR Workingpaper No. 41*

Jentges, E.; Brändli, M.; Donges, P. & Jarren, O. 2012, ‚Die Kommunikation politischer Interessengruppen in Deutschland: Adressaten, Instrumente und Logiken', *Studies in communication media (SCM)*, 1 (3/4) , pp. 381–409.

6.2 Research centers beyond mediatization terminology

Umeå University: HumLab, Sweden

The HUMlab[58] aims to gather researchers with an interest in humanities in relation to information technology and digital environments having diverse disciplinary backgrounds such as history of ideas, literature, ethnology, science and technology studies, English, linguistics, history didactics, religious studies, Sami studies, and ancient history.

Media places

Media places is a collective research program (involving Umeå University and Stanford University) studying how places such as homes, cafés, offices, towns – are changing with an increasing number of digital technologies, digital communication methods and media set ups there.

Sub-projects include:

- Screenscapes: Amy DaPonte, Mathias Crawford, Jennie Olofsson, Patrik Svensson, Fred Turner
- Media places as hybrid practice and representation: Eric Carlsson, Coppélie Cocq, Michael Dahlberg-Grundberg, Stefan Gelfgren, Anna Johansson, Simon Lindgren, Ragnar Lundström, Fred Turner
- Sites of knowledge production as media places: Zephyr Frank, Finn Arne Jørgensen, Daniel Lindmark, Thomas Nygren, Sam Wineburg

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[58] http://www.humlab.umu.se/en/ accessed 2 July 2013.

Key publications

Cocq, C. 2012, 'Sámi storytelling as a survival strategy'. In: Broomans, P.; van Voorts, S. (eds.), *Rethinking cultural transfer and transmission: Reflections and new perspectives* (pp. 33–48). Barkhuis, Groningen.

Barrett, J. & Gelfgren, S. 2011, 'Learning places: A case study of collaborative pedagogy using online virtual worlds'. In: Giovanni Vincenti & James Braman (eds.), *Multi-user virtual environments for the classroom: Practical approaches to teaching in virtual worlds* (pp. 31–46). IGI Global, Hershey.

Carlsson, E. 2013, 'Visibility and surveillance in a hybrid media culture', in *Hybrid media culture: Sensing space in a world of flows.* Routledge, London (forthcoming).

Nilsson, B. & Carlsson, E. 2013, 'Swedish politicians and new media: Democracy, identity and populism in a digital discourse', *New media & society*. Sage Publications, London (forthcoming).

Carlsson, E. 2012, 'Digital aktivism', in S. Lindgren (ed.) *Nya medier och kommunikation: Makt och meningsskapande i den digitala tidsåldern*. Gleerups förlag, Malmö.

Carlsson, E. & Nilsson, B. 2011, 'Ligister här, demokratikämpar där'. *Glänta* 3–4.

Johansson, A. 2011, 'Constituting "real" cutters: A discourse theoretical analysis of self-harm and identity'. In: A. Egan Sjölander och J. Gunnarsson Payne (eds.), *Tracking discourses: politics, identity and social change* (pp. 197–224). Nordic Academic Press, Lund.

Johansson, A. 2012, 'Kroppar, dislokationer och politiska praktiker på YouTube', *Kulturella perspektiv – Svensk etnologisk tidskrift* (3–4).

Amelang, K., Anastasiadou-Christophidou, V., Constantinou, C. S., Johansson, A., Lundin, S. & Beck, S. 2011, 'Learning to eat strawberries in a disciplined way: normalization practices following organ transplantation', *Ethnologia Europaea*, 41(2), pp. 54–70.

Lindgren, S. & Lundström, R. 2011, 'Pirate culture and hacktivist mobilization: the cultural and social protocols of #WikiLeaks on Twitter'. *New media & society*, 13(6), pp. 999–1018.

Lindgren, S. 2012, 'Collective coping through networked narratives: YouTube responses to the Virginia Tech shooting'. In: Glenn W. Muschert & Johanna Sumiala (eds.), *School shootings: Mediatized violence in a global age* (pp. 279–298). Emerald Group Publishing Limited.

Lindgren, S. 2012, '"It took me about half an hour, but I did it!": Media circuits and affinity spaces around how-to videos on YouTube', *European journal of communication*, 27(2), pp. 152–170.

Lindgren, S. 2013, *New Noise: A Cultural Sociology of Digital Disruption* (The Digital formations series; vol.88). Peter Lang Publishing, New York.

University of Manchester/Open University: Centre for Research on Socio-Cultural Change, United Kingdom

The Centre for Research on Socio-Cultural Change is dedicated to the investigation of social and cultural change in finance, the media, cities, technologies and social exclusion from empirical and theoretical perspectives. Media are here only one area of investigation as the understanding of socio-cultural change is very broad.

The research is organized in a number of themes that gather projects with similar interests. One of the earlier research themes was dedicated to transformations in media, culture and economy (led by Marie Gillespie). The major project within this research theme studied the changing strategies and business model of the BBC.

Current projects of the research center involve:

- Remaking capitalism: theme convener Karel Williams
- Reframing the nation: theme conveners Marie Gillespie and Mark Banks
- Infrastructures of social change: theme conveners Hannah Knox and Penny Harvey
- Trajectories of participation and Inequality: theme convener Andrew Miles
- Social life of methods: theme conveners John Law and Evelyn Ruppert
- Urban experiments

Key publications

Singleton, V. & Law, J. 2013, 'Devices as Rituals', *Journal of cultural economy*, 6 (3), 259–277.

Greenhill, A. & Fletcher, G. 2011, 'Life, death and everyday experience of social media', *CRESC Working Paper 107*.

Bridge, G. & Watson, S. 2011, *The new Blackwell companion to the city*, Blackwell, Oxford.

Toynbee, J. & Vis, F. 2010, 'World music at the world service, 1942–2008: Public diplomacy, cosmopolitanism, contradiction', *Media, culture & society*, 32(4), pp. 547–564.

Gillespie, M., Webb, A. & Baumann, G. (eds.) 2007, 'The BBC world service 1932–2007: Broadcasting britishness abroad', *The historical journal of film, radio and television*, 28 (4).

Gillard, H., Howcroft, D., Mitev, N. & Richardson, H. 2008, 'Missing Women: Gender, ICTs and the shaping of the global economy', *IT for development*, 14 (4), pp. 262.

MIT – Massachusetts Institute of Technology, USA

The research at the MIT Media Lab founded by Nicolas Negroponte in 1985 is situated at the intersection of technology, multimedia and design and focuses on new ways of applying computer technology. The MIT Media Lab is fully funded through industry sponsoring hence its focus on applied sciences. The lab aims to develop future adaptations of technology while looking at the latest user behavior and predicting new trends. The projects and research developed at the MIT lab are, therefore, strongly practice based.

Another important hub gathering cutting-edge research in media and communication at the MIT is the *Communications forum* that was launched more than thirty years ago. The forum aims to bring scholars and practitioners together to discuss cultural, political, economic and technological impact of communications. One of the main aims is to provide state of the art knowledge in an accessible language for the general public. Marking the 20th anniversary of the Communication forum and the launch of the MIT graduate program in Comparative media studies in 1998, the highly recognized conference *Media in transition* was organized for the first time at the MIT. The biennial conference attracts prominent, international scholars[59] and is considered as an important event for scholars of media, communications and technology.

The research centers and joint programs at the MIT Media Lab include:

- Center for civic media: Ethan Zuckerman

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[59] http://web.mit.edu/comm-forum/mit8/subs/agenda.html accessed 15 July 2013.

- Center for future storytelling: V. Michael Bove, Ramesh Raskar, Cynthia Breazeal
- Center for mobile learning: Mitchel Resnick, Hal Abelson, Eric Klopfer
- City science: Alex Pentland, Cesar A. Hidalgo, Kent Larson
- Communications futures program: Andrew Lippman
- Connection science and engineering: Alex Pentland

New School for Social Research: Memory Studies, USA

The New School in New York is host of several divisions that might be of relevance when it comes to mediatization research. One division that is particularly interesting is the New School for Social Research, which is home to a number of relevant centers and research programs. One of which is the *NSSR Interdisciplinary memory group*. This group emerged as an answer to the growing interest in memory studies and aims to bring scholars from diverse disciplines together, who study "cultural forms of remembrance"[60] with media being an important node here. The increasing interest in memory and memory studies is also reflected in the field of media and communication studies itself, where a growing body of research investigates the role of media for memories and memories for media (Garde-Hansen 2009; Hoskins 2001, 2009; Lessard 2009). The *NSSR Interdisciplinary memory group* organizes one larger conference every year.

Scholars involved are:

- Adam D. Brown: Functional Neuroimaging Laboratory, Weill Medical College of Cornell University
- Rachel Daniell: Department of Anthropology, CUNY Graduate Center
- Lindsey Freeman: Department of Sociology, New School for Social Research
- Yifat Gutman: Department of Sociology, New School for Social Research
- Ben Nienass: Department of Political Science, New School for Social Research
- Amy Sodaro: Department of Sociology, New School for Social Research

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[60] http://www.newschool.edu/nssr/subpage.aspx?id=44170 accessed 9 July 2013.

RMIT University: The Digital Ethnography Research Center, Australia

RMIT describes itself as a 'global university' with three campuses in Melbourne and two in Vietnam. The university has several research centers focused on various topics, one of which is 'The digital ethnography research centre' (DERC) that was established in 2012 as part of RMIT University's School of media and communication. The center is co-directed by Larissa Hjort and Heather Horst, and seeks to nurture cross-cultural, interdisciplinary and multi-sited research around the field in the Asia-Pacific region and beyond. The DERC members are interested in topics including communication for development, art practice, civic and community engagement, learning and literacy, design, locative and geosocial media, mobile communication and mobility, place, play and gaming, new visualities, sound and the senses, youth and inter-generational relationships and social change. The centre welcomes partnerships and collaborations with national and international centers with expertise in digital media and ethnography.

Co-director of DERC Larissa Hjort is currently conducting research on mobile technologies with a focus on East Asia. As an artist, digital ethnographer and Associate Professor in the Games Programs at the School of Media and Communication at RMIT University, Hjort has published a range of books, book chapters and articles dealing with the gendered and socio-cultural dimensions of mobile, social, locative and gaming cultures in the Asia-Pacific.

Published scholarly books include:

Hjorth, L. & Arnold, M.2013, *Online@AsiaPacific: Mobile, social and locative in the Asia–Pacific region*, Asia's Transformation series, Routledge.

Hinton, S. & Hjort, L. 2013, *Understanding digital media in the age of social networking,* Sage, London.

Hjorth, L. 2010, *Games & gaming: An introduction to new media,* Berg, London.

Hjorth, L. 2009, *Mobile media in the Asia-Pacific: Gender and the art of being mobile*, Routledge, New York.

A small selection of book chapters and articles include the following publications:

Hjorth, L. and Horst, H. 2013 (accepted May 2012), 'Engaging practices: Doing personalized media', in S. Price, C. Jewitt & B. Brown (eds.) *The sage handbook of digital technology research*, Sage, London.

Pink, S. &L. Hjorth 2013 (accepted October 2012), 'Maps of emplaced visuality: reconceptualising camera phone practices in an age of locative media', in G. Goggin & L. Hjorth (eds.) *The mobile media companion*. Routledge, New York.

Hjorth, L. 2013 (accepted December 2012), 'Stories of the mobile: Cartographies of the personal through a case study of mobile novels in Japan', in J. Freeman (ed.) *Mobile media narratives*, University of Minnesota Press, Minnesota.

Hjorth, L. 2012, 'Still mobile: A case study on mobility, home and being away in Shanghai', in G. Goggin & R. Wilken (eds.) *Mobile technologies and place*, (pp. 140–156). Routledge, New York.

Sharing an interest in digital media technology and the ethnographic method with Hjorth, Heather Horst has also conducted research within the context of DERC that should be acknowledged here. Her main research interest hitherto has been in mobile communication, transnational migration and digital media practices and she aims to understand and elucidate the role of objects and artifacts in mediating social relations. Particular attention is paid to mobility and the global movement of people, objects, goods, media and capital across national and transnational spaces. Like Hjorth, Horst has published widely in anthropology, media and communication journals. Her books include *The cell phone: An anthropology of communication* (with Daniel Miller, 2006) and *Hanging out, messing around, and geeking out: Living and learning with new media* (with Mizuko Ito, et al. 2009) and an edited volume with Daniel Miller *Digital anthropology* (2012). At present, Horst is undertaking research on mobile media and communication in the global south.

MacQuarie University: Center for Media History, Australia
The MacQuarie University in Sydney is home of the Center for Media History. The center has two major focus points namely history of the media and history in the media. In terms of media history the center contributed with internationally recognized studies on the history of the Australian press, radio, television, film, public opinion, book publishing and music. Furthermore, the center is well-known for its research on the representation of history particularly in film and broadcast.[61] The investigation of media

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[61] http://mq.edu.au/research/centres_and_groups/cmh/ accessed 9 July 2013.

related change remains however only implicit. The center was established in 2007 and is the first of its kind to study the links between media and history in Australia. It gathers scholars from disciplines such as modern history, politics, media studies, sociology, English and economics.

Key publications

Arrow, M. 2009, *Friday on our minds: Popular culture in Australia since 1945*. UNSW Press, Sydney.

Arrow, M. 2002, *Upstaged: Australian women dramatists in the limelight at last*, Pluto Press & Currency Press, Sydney.

Broadbent, H. 2005, *Gallipoli: The fatal shore*, Penguin, Vic, Camberwell.

Goot, M. 2007, *Divided nation? Indigenous affairs and the imagined public* (with T. Rowse), Melbourne University Press, Carlton.

Griffen-Foley, B. 2009, *Changing stations: The story of Australian commercial radio*, UNSW Press, Sydney.

Griffen-Foley, B. 2003, *Party games: Australian politicians and the media from war to dismissal.* Text Publishing, Melbourne.

Griffen-Foley, B. 2000, *Sir Frank Packer: The young master.* HarperCollins, Sydney.

Griffen-Foley, B. 1999, *The house of packer: The making of a media empire.* Allen & Unwin, Sydney

Potts, J. 2003, *Culture and technology* (with A. Murphy), Palgrave Macmillan, Basingstoke.

Potts, J. 2009, *A history of charisma.* Palgrave Macmillan, Basingstoke.

Teo, H-M. 2012, *Desert passions: Orientalism and romance novels.* University of Texas Press, Austin.

Leuphana University: Institute for Culture and Society, Germany

At the Centre for Digital Cultures (CDC) at Leuphana University in Lüneburg, Germany, research is conducted that seeks to understand the impact of the shift to digital media on the cultural and creative sectors of society as well as on society at large. The center is constituted by a network of people from the industry and the academia, who collaborate and develop new concepts, formats, applications and interventions. At present, the center holds several projects that from various angles investigate the consequences of

digital culture. Topics that the individual projects deal with are, for example, gamification, academic communication in the digital age, moving image production, media and communications policy, networking communities, and transmedial culture. During 2013, the Leuphana University is host for Professor Ned Rossiter, otherwise based at the Institute for culture and society at the University of Western Sydney where he has conducted research on the political dimensions of labor and life in informational economies. Currently, he is investigating global logistics industries and the connections between labor regimes, IT infrastructures, electronic waste industries and questions of informational sovereignty[62].

Key publications
Ned Rossiter's publications include the book *Organized Networks: Media Theory, Creative Labour, New Institutions* (2006), and two books awaiting publishing, *Logistical Nightmares: Infrastructure, Software, Labour* (New York: Routledge, forthcoming 2014) and (with Geert Lovink) *Urgent Aphorisms: The Politics of Network Cultures* (London: Minor Compositions, forthcoming 2014).

The Chinese University of Hong Kong: School of Journalism and Communication
As indicated initially Western and Anglo-American research centers and environments have been much more visible when it comes to mediatization research. One of the Asian research environments that came to our attention was the Chinese University of Hong Kong that is the oldest departments for journalism and communication in Hong Kong. One of the main aims of the school is to provide a vivid exchange between theory and practice based education as well as research.

A prominent researcher addressing media related processes of change at the Chinese University is Associate Professor Jack Linchuan Qiu. In his work, he focuses on questions of digital divide as well as digital labor in the Chinese context.

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[62] http://www.uws.edu.au/staff_profiles/uws_profiles/professor_ned_rossiter accessed 6 August 2013.

Key publications

Linchuan Qiu, Jack 2009, Working-class network society. Communication technology and the information have-less in urban China. MIT Press, Cambridge.

Joo-Young Jung, Jack Linchuan Qiu & Yong-Chan Kim 2001, 'Internet connectedness and inequality: Beyond the 'divide'', *Communication research,* 28(4), pp. 507–535.

7. Concluding reflections

KARIN FAST & ANNE KAUN

Although the field of mediatization research has been growing during the last years, there are still areas that remain overlooked especially in the area of culture and everyday life. This report aimed to point out these missing topics by firstly reviewing existing research in the Swedish and international context to secondly present some of the institutions engaging in mediatization research, including key researchers and publications.

The most challenging part of conducting the overview was to move beyond works that use mediatization terminology (applying other terms such as digitization, technicity and affordances instead) to open up for interdisciplinary and research that is conducted outside media and communication departments. By doing so we aimed to show the breadth and variety of projects that are engaging with media related changes. What we hope to show is that mediatization as a meta-process requires interdisciplinarity and cross-cultural approaches that consider broader historical processes of change.

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9. Appendix: Overview over the identified mediatization projects

Year	Project Leader	Project Title	Discipline	University
2006	Lilliestam, Lars	Musik i människors liv	Musikvetenskap	Göteborgs universitet
2006	Lindgren, Simon	Fildelning och rättsmedvetande - postmodern normlöshet eller ny social rörelse?	Hum-Sam	Umeå universitet
2008	Lundgren, Åsa	En gränslös stat? Nationalstaten och de utflyttade befolkningarna i Mellanöstern.	Statsvetenskap	Uppsala universitet
2005	Löfgren, Orvar	Hemma - det alldagligas kulturella dynamik	Etnologi	Lunds universitet
2005	Mörck, Magnus	Från celluloid till pixlar	Etnologi	Göteborgs universitet
2002	Nordell, Per Jonas	Avtalsformering i digitala nätverk	Rättsvetenskap	Handelshögskolan i Stockholm
2005	Nässén, Eva	Passionen för det reala - om dokumentarismen och konsten	Konstnärligt område/filmvetenskap	Göteborgs universitet
2001	O'Dell, Thomas	Levda och föreställda globala världar - Transnationella rörelser och gemenskaper	Etnologi	Lunds universitet
2005	Orjuela, Camilla	Bygga fred på distans? Nationalism och försoning i diasporan	Freds- och utvecklingsforskning	Göteborgs universitet
2009	Riegert, Kristina	Den arabiska bloggosfären: Vilka offentligheter bildar den och vilket inflytande har den?	MKV	Stockholms universitet (JMK)
2012	Roald, Anne Sofie	Arabisk media och sociala förändringar	Kulturstudier	Malmö högskola
2003	Rydin, Ingegerd	Mediepraktiker i det nya landet. Barn, ungdom, familj och etnicitet.	MKV	Halmstad
2005	Sundén, Jenny	Genusspel: Intersektionalitet i datorspels-kulturen	MKV	KTH
2011	Svedberg, Lars	Svenskarnas medborgerliga engagemang - en studie av förändring och kontinuitet	Hum-Sam generellt	Ersta Sköndal högskola
2004	Sveningsson Elm, Malin	Svenska ungdomars köns- och identitetsarbete på Internet	MKV	Karlstads universitet
2011	Torsson, Palle	Performativa strategier och deltagande vid nätens utkanter	Konstvetenskap/ MKV	Linköpings universitet

2012	Weilenmann, Alexandra	Den mobila kommunikationens DNA	Språkteknologi	Göteborgs universitet
2002	Vilhelmson, Bertil	VIRTUELL RÖRLIGHET OCH RUMSLIG FÖRANKRING. Undersökningar av IT-användningens geografiska dimensioner.	Kulturgeografi	Göteborgs universitet
2004	Holmström, Jonny	Från världskapande till värdeskapande processer. En studie av ny Internetteknik och dess betydelse för digitala affärer	Företags-ekonomi	Umeå universitet
2008	André Jansson	Trygga rum: Medier, konsumtion och social övervakning	Data- och informationsvetenskap; MKV	Karlstads universitet
2008	Lars Kaijser	Ekoaffekter: En studie av formanden och förhandlingar av musikhistoria i nätverk.	Etnologi	Stockholms universitet
2010	Martin Berg	Forskningsplan: Nätgemenskapernas socialitet (Good Old).	Sociologi	Good Old
2010	Marcus Persson	The material youth culture of mobile technology	Sociologi	Ericsson AB
2011	Sofia Johansson	Music use in the online media age: A qualitative study of music cultures among young people in Moscow and Stockholm.	Musikvetenskap	Södertörns högskola
2012	Göran Bolin	Medieanvändning som värdeskapande arbete. Uppfattningar om medieanvändningens roll på digitala mediemarknader	MKV	Södertörns högskola
2012	Torbjörn Forslid	Att förhandla litterärt värde: Sverige 2013.	Litteraturveten-skap	Lunds universitet
2000	Ola Henfridsson	Sociala implikationer av elektronisk handel: En studie av ny informationsteknik i människors vardagsliv	Företags-ekonomi	Umeå universitet
2000	Jonas Harvard	Distant news and local opinion: How the Telegraph Affected Spatial and Temporal Horizons in Northern Scandinavia, 1850–1880	Historia	Mittuniversitetet Campus Östersund
2010	Andén-Papadopoulos, Kari	Lokala ögonvittnen till globala kriser: Medborgar-skapade bilders betydelse för ledande nyhetsorganisationer och deras publiker i Sverige och England	MKV	Stockholms universitet
2001	Åke Grönlund	När cyberspace landar - kulturella möten i e-demokratiprojekt	Data- och informationsvetenskap	Umeå universitet

2010	Axelson, Tomas	Filmengagemang och självets utopiska reflexivitet - den rörliga bildens förmåga att beröra människan på djupet.	Religionsvetenskap	Högskolan Dalarna
2002	Arvidsson, Alf	Datorspel som mötesplats och fiktionsform: Bortom simulerad verklighet och traditionella berättelser	Etnologi	Umeå universitet
2003	Ulla Johnsson-Smaragdi (avliden)	Medialiseringen av ungas liv	Data- och informationsvetenskap	Linnéuniversitetet Växjö
2009	Becker, Karin	Skärmar och människor i offentliga rum Medialiseringen av lokala och globala händelser genom skärmar på offentliga platser	MKV	Stockholms universitet
2009	Bengtsson, Stina	Virtuell vardag	MKV	Virtuell vardag
2005	Hellström, Maria	Cine-scape: Förmedlande urbanism och filmisk föreställning	Konstnärligt område	Malmö Högskola
2004	Hirdman, Anja	Den mediala intimiseringens sexualiserade former	MKV	Stockholms universitet
2011	Björgvinsson, Erling	Narrativa Terränger - berättelser utspridda över tid och rum i stadsrummet	Konstnärligt område	Malmö Högskola
2007	Björnberg, Alf	Musikteknologins kulturhistoria i Sverige	Musikvetenskap	Göteborgs universitet
2011	Jansson, André	Rörlighetens eliter: Medialiseringen av social tillhörighet och nära relationer bland mobila klassfraktioner	MKV	Karlstads universitet
2009	Kerr, Margaret	ONLINE kontra OFFLINE: Betydelsen av ungdomars Internet kontakter för utvecklingen av anpassningsförmåga och problembeteenden	Psykologi	Örebro universitet
2011	Christensen, Miyase	Kosmopolitism från marginalerna: expressivitet, socialt rum och kulturellt medborgarskap	MKV	Kungliga Tekniska Högskolan
2002	Cooper, Robin	Att lära sig skriva i IT-samhället	Lingvistik	Göteborgs universitet
2010	Dahlquist, Marina	Film i upplysningens tjänst: hälsa och social aktivism i USA 1910-1930	Filmvetenskap	Stockholms universitet
2001	Ekström, Anders	Att lära sig se: Åskådningskultur, pedagogik och visuella medier i Sverige 1850-1910	Idé- och lärdomshistoria	Uppsala universitet
2007	Bolin, Göran	Värdeskapande i medierna. Produktion och konsumtion av värde inom	MKV	Södertörns högskola

		medieindustrin		
2002	Ewertsson, Lena	Marksänd digital-TV i Sverige - hur, varför och om?	MKV	Göteborgs universitet
2007	Frisk, Liselotte	Den mediterande dalahästen: Global-iserad samtida religiositet i lokal ut-formning och på nya arenor	Religionsvetenskap	Högskolan Dalarna
2008	Kjellman, Ulrika	Bilden som bevis: Om rasbiologiska institutets fotografiska bildsamling och bruket av bilden som vetktyg i den vetenskapliga praktiken	Hum-Sam generellt	Uppsala universitet
2000	Mikael W Alex-andersson	Lärandets innehåll och den nya infor-mationsteknologin. En studie med fokus på grundläggande värden och etik.	Pedagogik	Göteborgs universitet
2012	Ekström, Anders	Från Pompeji till Fukushima: Tempo-ralitet, intermedialitet och transregionala föreställningar i me-dieringen av katastrofer	History of Ideas	Uppsala University

The report Mediatization of Culture and Everyday Life commissioned by the sector committee *Mediatization of culture and everyday life* of the Riksbanken Jubileumsfond provides a comprehensive overview of current Swedish mediatization research focusing on culture and everyday life in and beyond the field of media and communication studies. Based on a broad mapping of research projects financed in Sweden that are tackling questions of media-related change, the report provides insight into a still evolving area of investigation. The two parts of the report firstly provide a discussion of the state of the art of mediatization research and a review of relevant Swedish research projects to secondly present a number of outstanding research environments engaging in research of mediatization of culture and everyday life. The report concludes with outlining topics that have been overlooked in the area so far. Especially the discussion of temporal aspects of media-related change is pointed out as a gap in current research efforts.