

Book of abstracts

Histories of Digital Journalism

A conference exploring the intersections of history, culture, digital technology and journalism

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Abstracts

Keynote presentations

The short history of naming and theorizing digital journalism

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“Digital journalism” was first ever mentioned in a New York Times article in 1997. This means that the notion has been part of our vocabulary for over 25 years. In this talk, I will zoom into the digital era by discussing two ways of comprehending journalism: naming and theorizing. First, I will draw from the concept of “X Journalism” (Loosen et al. 2020) to discuss the various name tags, the X’s, attributed to journalism after the 1990s. By examining the “X Journalisms” of the digital era, we can tap into journalism’s increasing complexity and constant transformation. It also allows us to pinpoint the approaches or genres that have gained certain acknowledgement in the field during this period. This part of the talk will thus answer the question: How have practitioners and academics made sense of journalism in the digital era through naming it? In the second part, I will focus especially on academics. This part will answer the question: How have researchers made sense of digital journalism through the theories they have applied or developed in studying it? Here I will draw from my and Steen Steensen’s (2015; 2017; 2020) work where we have mapped the background disciplines and theories of the academic articles in journalism-focused journals. This perspective allows us to discuss the main theoretical paths through which digital journalism has been understood: sociology, political science and cultural studies, as well as studies of technology and economy.

A systematic approach to the mental health and well-being of (digital) journalists

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All is not well in the studios, agencies, newsrooms, and on the sets of the media we love so much. Reports on the mental health and well-being of media professionals in recent years – mainly by professional associations and industry advocacy groups – suggest that they tend to score much higher than the average (professional) population on depression, stress and burnout, and considering suicide. Documented causes tend to be somewhat particular to the working conditions of the media as an industry – such as unusually high work intensity and tight deadlines, little or no work-life balance in the context of precarious careers, experiences of bullying and sexual harassment, and an over-identification of the self with work. Research on the relation between work-related psychosocial risk factors and stress-related mental disorders furthermore suggests that key risk factors – imbalance between effort and reward imbalance, low organisational justice and high job demands – are typical for media work (van der Molen et al., 2020). The industry furthermore lacks resources and corresponding capabilities to recognize when and how its people are in distress, and offers little in the way of opportunities to discuss or otherwise meaningfully address mental health and well-being at work.

This project (and presentation) systematically outlines some of the ways we can map, understand, and tackle the mental health and well-being of media professionals – with specific reference to journalism. Journalism is arguably historically most affected yet least equipped to handle the emotional impact and consequences of

media work. Especially in its 21st century history – amplified by the industry-wide shift to digital-first reporting and publication - reports on significant challenges to the mental health of journalists have been paramount. We have to consider the consequences of decades of waves of lay-offs, on-going newsroom restructuring, and the rapid rise of atypical working arrangements in journalism as key elements of what makes newswork a ‘risky’ endeavor for its professionals. The risk of being a reporter in part stems from often covering emotionally laden events, conflict and trauma – factors external yet intrinsic to the work of journalists. The hazardous nature of journalism also comes from factors internal to the profession, given the extraordinary amount of emotional labor journalists have to do on a day-to-day basis, to manage, manipulate, control and perform the emotions of their colleagues, their sources, an (imagined) audience, as well as their own feelings. As we see in other media industries, mental health problems not just follow from the intense feelings and pressures that practitioners experience at work, stress and ill-effects often result from having to suppress these feelings, or from a lack of mental health literacy – as in not knowing or understanding when you are (or a colleague is) in distress (Deuze, forthcoming).

Overall, the principles of creative justice (Banks 2017) are operationalized for media industries and production research and teaching in general, and journalism studies and education in particular, as these issues remain largely ignored in the field (Deuze and Prenger 2019; Kotisova 2019). In conclusion, multilevel recommendations about what we can do – as scholars and educators - regarding the development of mental health literacy (Jorm 2015) particular to media work, developing managerial approaches focused on media professionals’ happiness at work (Fisher 2010), and their capability to do good work (Hesmondhalgh and Baker 2011).

Presentations

The evolution of digital long-form journalism distribution practices through the analysis of an aggregator

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In order to provide further understanding of digital long-form journalism and its evolving distribution practices, this paper focuses on Longform.org, one of the most prominent long-form content aggregators on the web. Drawing on scraped data from the archive and using digital methods (Rogers 2013), the paper will analyze two different years (2016 and 2020) of Longform.org's activity, in order to demonstrate aggregators' efficiency in exploiting datafication of news content (Mayer-Schönberger & Cukier 2013) and leveraging the long-tail (Anderson 2009) of archived material. Hence, the paper will be able to frame Longform.org's evolution over time and assess in-depth its curatorial practices. The paper analyzes the frequency with which Longform.org draws from different types of publications, from digital-only outlets to magazines and daily newspapers and provides an outlook on the role of archived material. Founded in 2010 as an application at the time of the release of the first Apple iPad. Since 2017, its application is not available anymore in the main mobile platforms (Mac iOS and Android). Its relevance is demonstrated by the traffic it has contributed to generate towards digital long-form journalism, regardless of publication date and outlet (Boynton 2013). More broadly, the paper assesses the evolution of aggregators as more efficient distributors of content if compared to traditional media outlets in relation to the long-tail theory developed by Anderson (2009). Anderson's theory posits that the long-tail is defined by infinite choice, cheap distribution and limitless variety and frames aggregators as more efficient in distribution if compared to what he defines 'entrenched' industries (Anderson 2009: 88) such as news media production. Thus, analyzing an aggregator as Longform.org using this framework allows for it to be assessed within the current digital environment.

Keywords: digital journalism, long-form journalism, aggregators, long-tail, Longform.org, datafication

Revisiting Web 2.0:

The Australian blogosphere's impact in locating progressive policy

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The proliferation and effective reimagination of citizen journalism over the past two decades has resulted in a fluid remaking of media environments across the world, with Australia no exception to this trend. While the country's already-concentrated mass media has been subject to ever-greater levels of consolidation since the 1980s, this has been counteracted to some extent in more recent times by a flourishing independent political reportage scene. This has been influential in building progressive communities and discourse, reframing debates, and helping promote policy in various fields (notably social and environmental).

This paper seeks to provide historical context to these trends by surveying the influence of a handful of prominent long-form blogs that were instrumental in developing this scene during the 2000s – Tim Dunlop's Road to Surfdom, Mark Bahnisch's Larvatus Prodeo, and William Bowe's The Poll Bludger. With the first two of these since shut down and The Poll Bludger having moved some way from its original precept, this paper examines the

impact of these outlets from a historical perspective. These early Web 2.0 platforms differed from the style of discourse now favored and prevalent on social media platforms such as Reddit or Twitter, in that they were set up to encourage longer-form policy discussion. The maintenance of relatively small, tight communities differed from the comments sections beneath contemporaneous web-hosted mainstream media articles, for example, as relatively heavy moderation and a low tolerance for trolling tended to generate high levels of commenter retention, relatively lengthy and involved posts and responses, and a sense of an online ‘meeting space’ somewhat similar to a digital ‘politics in the pub’.

The research methodology will involve interviews with Dunlop, Bahnisch and Bowe, along with other frequent contributors to the blogs. Notably, it will consider the watershed moment of the 2007 ‘war’ that boiled over between the blogosphere and News Corporation’s *The Australian*, captured by an editorial in that broadsheet which openly attacked “sheltered academics and failed journalists who would not get a job on a real newspaper,” and the impact of this on perceptions both of that newspaper and mainstream outlets more generally amongst the so-called blogosphere. Additionally, it will look to identify the impact of these early blogs on developing the online progressive community in Australia, how it has subsequently migrated and fragmented, and the degree to which the community’s policy agenda has been effectively adopted and assimilated through widespread online promulgation and propagation.

Keywords: Australia, Web 2.0, blogosphere, citizen journalism, policy development

Listen up!

An argument for the recognition of Sonic Journalism

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“Sonic Journalism” is a medium described by recordist and sound ecologist Peter Cusack in 2016 as ‘journalism of and for the ear — the sound equivalent of photo-journalism’. It is based on the idea that ‘all sound, including non-speech, gives information about places and events, and that listening provides valuable insights different from, but complementary to, visual images and language’. Cusack’s work led to the development of several projects, including the seminal *Sounds from Dangerous Places* (2003, ongoing): a collection of sound recordings, largely recorded in and around Chernobyl, Ukraine, site of the catastrophic nuclear disaster of 1986. The project offers insights into life in Chernobyl that only sound recordings can properly convey: from the overwhelming animal noise of the dawn chorus, to the singing circles of the town’s inhabitants, to the activity of the workers still at the disaster site, we are given an immediate and impactful portrayal of vitality, survival, and the resilience of the natural world. Since Cusack’s initial efforts, however, there have been few attempts to develop sonic journalism as a medium, despite field recordings becoming more and more popular in the world of sound art and ambient music. I propose that sonic journalism is an underused and important branch of journalism, with the potential to present audiences with new perspectives on the world in a powerful and engaging way. As well as presenting some of the explorations of sonic journalism from the past decade – including sonic accounts of bombing campaigns in Lebanon, recordings of ecologically devastating tree beetles, and my own archive of sounds from the abandoned UK town of Seaton Snook – this paper also argues that developments in digital and Internet technology have created conditions in which sonic journalism can finally flourish amongst our increasingly visually- focussed news content.

Keywords: soundscape, acoustic ecology, field recording, listening

**How hybrid forms of journalism deal with (open) data chain to foster transparency in Italy and Spain:
A comparison between Fondazione Openpolis and Fundación Ciudadana Civio**

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Digital media and the broader digitalization process could be perceived as disruptive elements in the public arena. According to some scholars, digital media and digital data have created new repertoires of action with visible implications also in the journalism realm, in terms of new entanglements between data journalism and data activism. Potential hybridity dynamics seems to foster a new line of inquiry that focuses on the liminal spaces between the role of journalism and the role of activism. Moving its path from this literature, this research aims to investigate how digitalization shapes the blurring boundaries between journalism and activism, focusing on (open) data practices aimed at increasing transparency and public awareness. Furthermore, this article aims to shed light on contextual consequences of these hybridity dynamics, considering how an ever-evolving process such as digitalization affects social relations and power dynamics, within two scenarios: the Italian and the Spanish ones. An exploratory analysis of these consequences – which provides the background for the empirical cases under investigation – is conducted starting from a diachronic analysis that traces the complexity of the relational dynamics between journalism and activism during the digital transition within the two countries, both characterized by a polarized-pluralist model of journalism, focusing on the relationship between journalism and digital media in the fields of anti-corruption and transparency.

Building on a qualitative research design, the analysis compares two non-profit foundations that deal with data journalism and practices related to data-chain: (1) Fondazione Openpolis (Openpolis) and (2) Fundación Ciudadana Civio (Civio). Openpolis is an independent and non-profit foundation based in Rome since 2017, that promotes projects for: accessing public information, transparency and democratic participation practices and community-driven journalism, through the development of web applications based on the open data chain. Civio is an independent non-profit organization based in Madrid since 2011, that monitors public authorities through data and facts-based research, throwing light on the blind spots in the system. Their activities investigate power, public procurement, pardons, conflicts of interest and other contentious issues. The data collection is characterized by a multi-technique approach based on in-depth interviews with the initiators and on documents, that includes internal reports, news articles, and visual and informative contents at the basis of data journalism. The aim is to investigate each case study along three dimensions: (i) the repertoire of digital media that enables practices within the data flow, based on a broader definition able to take into account digital media, data-based technological tools; (ii) the different types of data practices; (iii) the types of actors involved and their pattern of interactions.

Keywords: journalism, activism, digital transition, blurring boundaries, open data, transparency, anti-corruption

“A whiff of panic”

How UK and German journalist in 2014/15 perceived the rise of digital journalism

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The rise of digital journalism has been accompanied by an at times passionate debate on whether “online journalists” can be considered “real journalists” (Eldridge II 2018; Henkel, Thurman, Möller & Trilling 2020; Singer

2015). As digital technologies facilitated new ways to publish news and opinion to wide audiences, questions arose whether the emerging array of new practices by non-professional journalists, such as blogging, could be deemed journalism (Knight 2008; Lewis 2019). These doubts about journalists' professional identity together with the economic threats digitization posed to the traditional business model of journalism (Currah 2009) gave rise to a crisis narrative that has dominated the discourse on journalism since the beginning of the century (Kovach & Rosenstiel 2001; Nielsen 2019; Zelizer 2015), and particularly took hold in what Anderson (2019) has called the "crisis era" following the commercial rise of the internet and the widespread financial crash in 2008.

This paper explores how journalists articulated their professional biography and identity in the face of the digitization of journalism at a culmination point within this "crisis era". The author conducted 21 in-depth interviews between June 2014 and April 2015 that lasted between one hour and three hours. The interviews follow an oral history approach (Zion, Dodd, & Ricketson 2020) to investigate two dimensions of historicity. The first dimension concerns the interviews as historic documents that express journalists' professional beliefs and identity at the height of the "crisis era". The second dimension is related to journalists' biographical narratives in regard to their path towards journalism. Interviewees were asked about the reasons for their professional choice and their career path in addition to questions about their present (in 2014/15) work and views on the state of journalism at the time, and their expectations for their personal future and the future of the industry. Interviewees were selected to cover a wide range of perspectives. Included were reporters of different experience levels working for digital born news sites and for print newspapers that had made first steps into creating an online presence; four editor-in-chiefs; two founders of new digital start-ups; digital strategists; two chief operating officers; a freelancer, and a journalist who had quit the profession. The age of interviewees ranged between early 30s to early 60s. Moreover, ten interviewees worked for UK media, and eleven for German media. Using thematic analysis, a number of themes were identified that enrich and correct the prevailing crisis narrative.

Keywords: crisis of journalism, digitization, oral history, professional biography, professional identity, thematic analysis

Why do we print out the Internet?

Post-internet society in Hungary

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For the democratic functioning of a society, it is essential that citizens have access to diverse information and alternative sources of news. As numerous studies show, the Hungarian media situation is far from balanced, the Hungarian media system does not provide space for voices outside a certain point of view. Therefore, quite extreme forms of expressing independent opinions have emerged in the country. With my research, I would like to present a special movement called 'Print It Yourself!'. This 'samizdat' was initiated to challenge the information monopoly of the Hungarian government by printing the Internet out. The 'Print It Yourself!' (PIY) is an interesting media phenomenon in several respects, which can be examined both as a symptom of the crisis of our present society and as a force that structures society. The movement is a fascinating example of the tools of the post-internet society, with which activists want to reduce Hungarian demographic and generational media poverty. The PIY initiative or programme is the printed internet, as the creators view news published in the independent online press every week, print out the simplified, edited version of it and distribute in the less urbanized regions of the country. Hence, with PIY, the activists want to break the monopoly of the one perspective that dominates the Hungarian media system and to provide alternative voices to citizens with less economic or cultural capital. PIY is

an impressive hybrid of print and digital journalism, which raises important questions about the future and development of the profession. According to Vincent Mosco (2018), one of the major drawbacks of the Next Internet society is the deepening of the digital divide. The post-internet society involves, among other things, the return of media formats that are independent of the internet. Considering this, PIY is an illuminating example of the post-internet era, as an initiative that seeks to facilitate the participation of citizens who have been marginalized by the media due to the digital divide. The notion of digital divide in the present case is relevant both from socioeconomic and political points of view.

Keywords: Print it yourself, Internet, Post-internet society

**Becoming a professional or becoming a machine:
On the problem of professionalization in the journalistic labor history**

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This presentation aims to answer a question that has always haunted the journalistic labor analysis: what does it mean to be a "professional journalist"? According to liberal scholars of the sociology of professions, the professionalization discourse and the epiphenomena that followed it (the claim of press cards, training programs, code of ethics) were universally desired by journalists in the 20th century because they enabled them to acquire symbolic capital and a better credibility. However, the critical perspectives inspired by the post-Braverman labor process debates tend to assert that the professionalization discourse was rather imposed (or ideologically justified) by press barons in order to discipline the information workers in times of collective mobilization.

In this paper, I draw inspiration from critical perspectives (mainly autonomist marxism) and try to discover new ways of thinking about professional discourse. Based on my research, I view professionalization as an ideological attempt to align journalists with the logic of the means of production. Consequently, "becoming-a-professional", taken to the extreme, is essentially "becoming-a-machine". This explains why the managers who, in the 20th century, called for a professionalization of journalism, are now calling for the automation of the journalistic production (or the introduction of audience metric algorithms to make editorial decisions). This is perfectly coherent when we consider that professionalization and automation have substantially the same political function: depoliticize journalists, divide manual and intellectual labor and break class consciousness. In order to explore this hypothesis, my proposal is based both on an ethnography and on a historical analysis of the French-Canadian journalists' class composition. In the first part of the research, I did 20 semi-structured interviews with reporters while practicing the "diary technique" with six other reporters (i.e. asking reporters to answer a few questions on their working conditions each week for 2–3 months). In the second part, I read and analyze all the history books and articles on Canadian journalism with the aim of proposing a new critical approach to think about the evolution of the French-Canadian journalists' class composition. The combination of these two methods, inspired by "Workers inquiry" and autonomist marxism, allowed me to compare the evolution of the journalists' class composition and to identify the nodes that have blocked or revived the journalists political subjectivity — the problem of professionalization being one of the main nodes that I propose to analyze in this paper. More specifically, my presentation will focus on a newspaper (Le Devoir, the only independent French newspaper based in Montreal, Canada), and two historical time frames (1950–1970 and 2010–2022). In each period, I will focus on the tension between management and journalists in the newsroom based on the concept of professionalization. In the first historical time frame, tensions were huge between journalists who considered themselves "professionals" and those who considered themselves "workers". The tension came to a head during

the 1955 lockout where half of the newsroom, encouraged by management rhetoric, chose to break the picket line, and the other half chose to stay out of the journal to support the strike of the pressroom workers (especially typesetters).

In the second historical time frame, I will show that the tensions between management and journalists are still strong, but invibilised by the discourse on “digital transformation”. To adapt itself to the rise of platform capitalism, Le Devoir’s management team created a new innovation lab in the 2010’s to introduce audience metrics that fragmented journalists’ autonomy. The “newswriters” discourse that was so successful in the 1950s and the 1960s, reinforced by the direct action of pressroom workers, is now neutralized by the “technical and professional” discourse held by the management team. As a result, Le Devoir journalists have accepted several concessions regarding their working conditions over the past decade (more tasks, less autonomy, outsourcing). To remain “neutral” and “professional” in the face of changes imposed by managers, reporters, and more particularly digital journalists (editors, webmasters, content writers), have agreed to be monitored in real time by several performance reports. Therefore, they are slowly turning into automatable “machines”. Several interviews with journalists from this media (digital editors, freelancers, full-time reporters) support this analysis.

Keywords: professionalization, automation, class, class composition, labor, professional journalist, subjectivity

Towards hyperdocumented journalism

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The aim of this talk is to reflect on the shifts and continuities of forms and genres in news stories that exploit the many leverages of the digital age. It focuses on one specific news format that explores facts through data and combines documents to generate what Jean-Pierre Balpe calls a “nebula” or a “hyperdocument” consisting of many linked fragments that provide meaning only when joined together (Balpe 1990). Among these projects, the most significant ones are those that document police violence by aggregating various incidents and creating comprehensive, granular and often collaborative datasets. Journalists working on these projects apply a mix of computational and traditional techniques to verify, contextualize, visualize and create archives of events brought to light by citizens.

As a rule, these projects provide users with a service rather than a settled story. They combine two journalism traditions: precision journalism as conceived by Philip Meyer (Meyer 1973) and civic data journalism that builds upon civic technologies and the aspiration to work in a public interest (Baack 2017). One of the key features of these data-centered publications is their ability to frame documents rather than frame stories. In projects like The Counted (The Guardian 2015), Allo Place Beauvau (Mediapart 2019) or Police Brutality in BLM Protests (Forensic Architecture 2020), journalists refrain from narrating or commenting on cases of police brutality in order to build an interactive dataset that enables user engagement. They use documentation as a tool to enhance a demonstration rather than a secondary component applied to assist a wider narrative. They end up creating a hyperdocument that can no longer be affiliated to a traditional news genre. The purpose of this communication is to explore the historical grounds of these hyperdocumented publications whose roots can be found in the fields of journalism and documentation jointly. More precisely, we aim to show how the relationship between these two fields, which have been historically highly connected (Otlet 1934) have evolved over the last two decades. Looking at this evolution, we argue that the projects mentioned above lay the foundation for a hyperdocumented journalism (Mor & Reich 2028) supported by digital technologies, fuelled by engagement and

aimed at enhancing journalism credibility. They are the results of an editorial and cultural shift whereby documents and data are no longer the supporting elements in a news story but the story itself.

Keywords: Hyperdocumentation, documents, data, frames, police violence

**From audience clicks to time spent:
Evolution of audience metrics in Norwegian newsrooms**

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This paper aims to add to the growing body of research about the changes in journalism brought about by the digital possibilities to quantify user interaction with media content. As Fürst (2020: 270) notes, since the pioneering work of MacGregor (2007) and Anderson (2011) more than hundred studies have reflected “on the role of audience metrics in newsrooms”. Such scholarly attention demonstrates that this “newfound capacity to quantify user engagement with the news”, to use Ferrer-Conills (2017: 707) words, is not so new anymore, and that it influences journalism fundamentally. Therefore, looking back and examining the evolution of audience analytics and metrics in newsrooms makes a timely and relevant endeavor, to provide us with the better ground to continue building our knowledge about ongoing transformations. Namely, technologies, hardware and software solutions, digital tools as well as their application and practices around them constantly evolve. Organizations always try to improve measurement systems to gain better information about audiences. Also, what is considered as the most relevant and informative audience metric changes over time, while journalists constantly adjust and re-adjust their work routines and practices with advancement of metrics. Therefore, this paper will focus on the evolution of audience metrics and analytics, from the perspective of journalists, editors, and data analysts. Methodologically, the paper is based on the thematic analysis of the 24 in-depth semi structured interviews done from March until May 2021 with journalists, editors, and data analysts from two broadcasting and one large publishing media organization in Norway. Although interviews have covered a broader scope of questions regarding use of audience metrics and analytics, in this paper reflections on the changes of metrics and its use will be presented. Results show that perceptions about metrics differ with position in organization. Journalists portray the evolution from pushing articles on social media to “subscription sales”, and “scroll length” as the most relevant audience number. Editors describe the past as information poor regarding audience numbers and talk about the progress in variety and quality of metrics. They highly value evolution from “number of clicks” to “time spent” metric, which they see as much more telling and indicative of loyal and happy users. Data analysts reflect on the broadest array of metrics and appreciate the advancement of systems which allow them to translate audience numbers into metrics like “time spent” which other members of the organization can follow easily.

Keywords: audience metrics, audience analytics, journalists, editors, data analysts, Norwegian media, thematic analysis

**Moving ahead with looking back:
Participatory journalism development in transitional context**

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Trajectories of audience participation in journalism make an important line of inquiry into digital journalism history. Along this history, scholars have employed notions of “public” (Rosen 2002), “participatory” (Domingo et al. 2008), “reciprocal” (Lewis, Holton and Coddington 2014) and “engagement” (Ferrucci, Nelson & Davis 2020) journalism to encompass the transformations that audience involvement has brought into journalism practice and the media industry. Such a variety of concepts demonstrates constant theoretical and empirical interest which has provided insights into different aspects of audience participation in journalism. Furthermore, it indicates certain maturity in this field of research and relevance of putting participatory journalism in historical perspective. This paper aims to provide an overview of the participatory journalism potentials and limitations in the context of the transition to democracy, from the perspective of journalists making regional news. Methodologically, the paper is based on the thematic analysis of the journalist's reflections about development of participatory journalism in different news organizations and its impact on their everyday work (Deuze 2009). We have conducted in-depth semi-structured interviews with ten journalists providing news from the Southeast of Serbia. They work in different types of media outlets: print, television, radio and online-only news media, as regional journalists or/and reporters for national news organizations. In order to compare the period before and after democratic and technological transition in Serbia, interviewed journalists had to be born before 1980 and have at least 15 years of experience. Interviews were done during November and December 2021. Our results show that affordances of enhanced collaboration between journalists and audiences in news productions are interpreted in respect to political and institutional limitations and demonstrate how participatory histories are shaped by broader socio-political context and media system characteristics.

Keywords: participatory journalism, engagement journalism, audience participation, media work, media professionals, journalists' perspective

IT-journalism and the tech blog sphere

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The widespread opinion is that blogs had their heyday in the early 2000s and that they tremendously lost importance for people and their communications after the arrival of social media platforms. However, in a couple of areas around specialized topics there is still a lively and well-informed discussion happening in blog circles. One of these areas is the discussion about technology and its impact on society: We assume that the conversation and reporting taking place on IT-blogs and websites represents an expert discourse that identifies and covers important issues at the intersection of technology and society early on, and that this conversation is closely observed and taken up by traditional (print) media. It may therefore ultimately have a considerable impact on the political and social discussion of these matters in the public sphere. In order to analyze the discourse in this particular field, we have compiled a digital corpus based on text and metadata from hundreds of German IT-blogs and websites and made this data available to researchers and the public at https://www.dwds.de/d/korpora/it_blogs. In our project, we have used this data to build a subcorpus that contains all blog posts regarding a controversial German anti-hate

speech law called the Network Enforcement Act (NetzDG). The discourse about this law is an extremely relevant case study for the analysis of the ways in which the political and societal implications of technology are discussed and negotiated in the public sphere, especially with regards to the threats that the misuse of social media platforms poses to democratic decision-making processes in Western liberal democracies. In order to compare this discourse with the discussion happening in traditional print media, we have compiled another text corpus based on all newspaper articles from the ePaper editions of the nine most important German newspapers. This setup allows us to contrast the discourse about NetzDG in these two different media settings by using computational methods such as named entity recognition, frequency and network analysis, as well as the identification of complex arguments based on machine learning algorithms. At HODJ22, we want to introduce the IT-blog corpus as a resource and present our initial findings regarding the mentioning of IT-blogs within the NetzDG discussion: when and in what ways and circumstances were blogs/bloggers referenced in the traditional media and what kind of conclusions can we draw from this concerning the relationship of tech blogs and IT-journalism?

Keywords: blogs, IT-journalism, internet policy, discourse analysis, computational analysis

**Historicizing digital journalism:
Three conceptual approaches in comparison**

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The aim of this presentation is to contrast three major conceptual approaches in journalism studies—namely field theory, actor-network theory and institutionalism—and evaluate their contributions to theorizing the evolution of digital journalism. In the past two decades, each of these conceptual approaches has been employed widely and strategically by scholars (e.g. actor-network theory [Micó, Masik, and Domingo 2013; Anderson, 2016], field theory [e.g. Benson and Neveu 2005], institutionalism [Hanitzsch and Vos 2017; Reese 2021]) to analyze the role of digital technologies in shaping contemporary journalism. However, a robust comparison between these conceptual approaches has been performed only cursorily. Thus, the opportunities and vulnerabilities of these theoretical concepts remain underexplored. This presentation responds to the call by a number of scholars who have encouraged journalism historians to address theoretical considerations in their work. These scholars urge their peers to “overtly grapple with theory” (Roessner et al. 2013) or, put differently, to go beyond descriptions and instead also aim for historical explanations. The objective would be to identify “historical mechanisms” that “rise to the level of abstraction above the empirically based stories that we tell” (Vos 2013: 38). In this context, this presentation offers a fresh perspective for understanding how three prominent theoretical approaches in journalism studies conceptualize historical mechanisms and for evaluating how their insights (and omissions) affect current research. Exploring the theoretical foundations of ongoing scholarship in digital journalism is important because, as Lewis & Westlund (2015) argue, the analysis of digital technologies and their implications for journalism requires a “sociotechnical” approach that accounts for “the interplay of humans and technology” along with “the interplay of editorial, business, and technology in news organizations” (2015: 19). Ultimately, this presentation illustrates how each of the three major theoretical approaches conceptualizes these sociotechnical interactions and their implications as well as their capabilities for examining journalistic norms, routines, and practices in response to a changing social reality.

Keywords: media theory, institutionalism, actor-network theory, field theory,

**Precarious memories:
Reflections form an oral history of digital transition at the Glasgow Herald**

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Journalism plays a prominent role as a repository of collective memory (Zelizer & Tenenboim-Weinblatt 2014) and occupies a privileged, if not uncontested, status within liberal democracies (Hartley 1996: 36-7). However, this framing jars with the transition to precarious work patterns for increasing numbers of journalists (Deuze & Witschge 2020: 28). As reflected in my own doctoral fieldwork, newspaper journalists have claimed to be victims of globalisation and deindustrialisation; confessing to feelings of despair and powerlessness in response (Rusbridger 2018: 166; Timberg 2015: 163; Taylor 2014: 58). This paper will therefore ask if we can draw on the substantive body of oral history concerned with deindustrialisation and explore how these narratives intersect with the decline of print journalism in recent decades. It will also begin to map out the links between the role of memory within oral history methods and journalistic practice itself in the context of a 'liquefied work environment' (Deuze 2007: 85). My contribution is informed by insights from my oral history of journalism at Glasgow-based broadsheet the Herald since its takeover by Newsquest, a subsidiary of Gannett, in 2003. Certain factors present in the decline of newspaper journalism match wider trends within deindustrialisation, such as asset stripping, outsourcing, and precarious employment. Oral history offers a rich literature on the experience of deindustrialisation (Portelli 2012; High et al 2017; Gibbs & Condratto 2018) while the experience of such processes are described by Cowie et al (2003: 4) as 'more disorienting rather than overtly political, and 'elusive rather than the tangible.' However, precarity and disorientation within the knowledge economy remain less prominent within the field of oral history, despite scholarship identifying related macroeconomic trends that threaten the autonomy of white collar professions and the 'creative class' too (Mosco 2005; Noordegraaf 2007; Hesmondhalgh 2010). Within the narratives that I have recorded, the significance of memory is consistently and emphatically articulated. This paper will aim to explore and substantiate the distinctive link between theory and method within my fieldwork: namely the role of journalistic memory as an indispensable part of journalistic practice and professional identity, and memory as both the 'source and the subject' of oral history (Abrams 2010). It will also offer an exploration of the links between the practice of digital oral history and digital journalism; both of which are in the process of adapting to modalities that tend towards "contextually contingent, fluid construction of meaning" (Frisch 2008: 17).

Keywords: oral history, liquefied work, precarisation, memory, deskilling

Visual journalism in Hungary

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This talk aims to present the improvements of data-driven, visual journalism in Hungary in the past twenty years, comparing it with international trends and tendencies. The roots of data journalism can be traced back to anglo-saxon origins, around three hundred years ago. Today the genre is present in the newsrooms of many countries, including Hungary, although here the practices fall behind compared to international news sites and papers. To verify the assumption that Hungarian tendencies in data journalism are underdeveloped as opposed to international ones, following a brief content analysis, semi-structured interviews with currently active Hungarian

data journalists were conducted to prove the initial hypotheses regarding educational opportunities, support and acknowledgement within the newsroom, and the interest of the readers. The reasons for underdevelopment can be found in the readers' attitude, in the newsrooms, in the Hungarian educational system, in the word-centered, visually underdeveloped Hungarian mentality, in the closeness of data and in the interaction of all of these aspects. In order to achieve substantial improvement in the genre, fundamental changes must be implemented both in the Hungarian data supply system and the Hungarian mentality in the following years.

Keywords: data visualization, data science, visual journalism, data journalism, data, information graphics

"There is a correlation hard to quantify, but its existence cannot be denied"
Cultural construction of business models in the early era of Hungarian digital media

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In the talk I explore how business models were created, employed and interpreted in the early period of Hungarian digital and online content provision, between 1995 and 2000. The main question of the talk is how socio-cultural patterns affected the creation and interpretation of notions such as the business model itself and concepts of financial sustainability. How were the applied business strategies connected to the then decisive and important technological, management and media consumption trends? Among other digital and journalistic ventures, the talk analyzes and compares business strategies and attitudes of the first digital (but not online yet) media, the CD-ROM based ABCD (1994), the first online news sites, such as Internetto (1995), later Index (1999), and their main competitor, the Content project (1997), and its successor, Origo (1998), finally, the first news aggregator platform, Hírkereső (2000). Based on in-depth interviews conducted with the founders, managers or editors-in-chief of the aforementioned sites and services, and contemporary documents, I argue that conscious, data-based business strategy planning and strategic content provision developed rather late in the Hungarian digital media market. Partly because of the state of the digital media market itself (the know-how and the structure of the market was still in flux), the fluidity of the technological ecosystem, and partly because of the particular socio-cultural background and motivations (many of the contemporary entrepreneurs treated online ventures as experiments). The research the talk is based on is part of the Hungarian Online and Digital Media History (MODEM) project, which aims at documenting and analyzing the developments in the past 25 years of Hungarian digital media.

Keywords: business models, cultural construction, digital journalism, digital media, news sites, Hungary

Interrogating online sublime in journalism research

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Influenced by the supposedly endless possibilities and features of the Internet and the World Wide Web, academic scholarship of the 1990s was to a significant extent defined by implicit technological utopianism. The paper interrogates the prevalence of these utopian technological doctrines and how they appeared in journalism research. It draws upon the work of critical authors, who managed to identify the coming of these doctrines from their early beginnings. Their critiques emphasized that we are witnessing an emergence of "technological sublime"

(Carey & Quirck), "digital sublime" (Mosco), "digital discourse" (Fisher), or to use an even earlier wording from the 1980s, "pushbutton fantasies" (Mosco). In a nutshell, they glorified revolutionary communication capabilities of the new ICTs and mythologized their potentials in erasing temporal and spatial constraints, changing power relations within society, and opening new possibilities for participation of the people, while somehow reversing implications of the past technological innovations that were in fact always defined by wider social relations. Methodologically, the study combines quantitative and qualitative content analysis of scholarly articles published in the leading international journals in the 1990s, with an aim to identify the dominant rhetorical traits that were inventing what we call the online sublime in journalism research. To gain a macro perspective on theoretical articulations that promoted this technological utopianism, the study uses the Clarivate Analytics database to identify published research articles that addressed this problem. The analysis maps the currents of thought over the 30-year period and identifies the dynamics of their prominence by coupling a co-citation network analysis with community detection algorithms in the population of cited authors and selected concepts that denote different articulations of these utopian doctrines. By identifying not only the dominant, but also peripheral currents of thought about the articulations between journalism, the Internet and the World Wide Web, the study aims to discuss pre-online development of the discursive terrain of journalism–technology connection as well as illuminate implications of the online sublime for the evolution of the research field of journalism studies.

Keywords: online journalism, journalism studies, scholarship, technological utopianism

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Mark Deuze is professor of media studies at the University of Amsterdam's (UvA) Faculty of Humanities, with honorary appointments at the Faculty of Journalism at Lomonosov Moscow State University, Russia, the School of Communication of the University of Technology Sydney, Australia, and the Department of Communication and Media Studies of Northumbria University, United Kingdom. Before that he worked as a journalist and academic in the United States, Germany and South Africa. He is also the bass player and singer of Skinflower.

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Peter Falconer is a composer and sound artist from the North East of England. He has recently completed his practise-based PhD, "What Happened to Seaton Snook?", an online archive of sounds and music from an abandoned seaside town. His work combines music, sound design, narration, historical research, and sonic journalism to tell parafictional stories about both our own and possible alternative realities.

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Thomas R. Schmidt in his interdisciplinary research, explores the changing form of news and journalism from a historical and comparative perspective. Topical areas include the history of narrative journalism and the sociotechnical analysis of participatory journalism in a digital world. He is the author of the book "Rewriting the Newspaper: The Storytelling Movement in American Print Journalism" (University of Missouri Press) and numerous articles in academic journals (e.g. Journalism, Digital Journalism, Journalism Practice).

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Krisztián Szabó received his master's degree at Eötvös Loránd University in 2021. Simultaneously to his master's studies, he started working at Atlatzo, a Hungarian investigative online news portal, as a data journalist. He also creates data visualizations on ATLO, a site created by Atlatzo. His area of expertise is data science, telling stories with data and creating compelling visualizations for that purpose. In October 2021, he received the Junior Prima Prize in journalism for data-oriented articles and web-based projects.

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