

FACEBOOK LIVE & NRK

Facebook Live's Faith as a Journalistic Tool

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Candidate number: 9

LIVE



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ABSTRACT

Digitalization has been taking media convergence to a different level during the last couple of years. It has brought attention back to the broadcasting phenomenon. Traditional television broadcasting has been introduced to social media platforms as a new function, and social live broadcasting has been used for different purposes. Social media platforms such as Twitter, Youtube, Instagram and especially Facebook has been the platforms for the broadcasting of different type of news and media content. This master thesis is a case study of Facebook Live from a journalistic perspective. The research shows that the use of Facebook Live hasn't been as popular as it was expected. Unfortunately, there is limited existing work in this topic. Some of the found materials have been deleted from Facebook, which has been a challenging point for the process. However, there has been an article about the journalists of the Norwegian Public Broadcasting Company (NRK) putting Facebook Live on a test when it just became available for everyone. The thesis presents the results of interviews done with the same journalists and has compared the results of the use of Facebook Live today, 2019. The study aims to determine what caused the opinion change about social live broadcasting on Facebook during the period of 2016 - 2019. The research questions of this master thesis are: What is Facebook Live in journalism? What makes Facebook Live an interesting broadcasting platform? Why didn't Facebook Live fulfill the expectations of being an additional journalistic tool?

The thesis presents what Facebook Live is in the first place, and it focuses on analyses of liveness in comparison with traditional television broadcasting, the comparison of different views between the time window 2016 and 2019. The research also includes the ethical challenges brought to social media, at the same time to journalism by Facebook Live.

Analysis of the responses through interviews demonstrated that Facebook Live does offer interesting connectedness with the audience, at the same time creating intriguing journalistic ethics. Facebook Live presents more interactivity, practicality, easy to use as its advantages. However, the results indicate that its strong sides haven't been enough to make it more popular

for the NRK. The ethical challenges and advantages listed earlier, are also the intriguing characteristics of Facebook Live. On this basis, these characteristics require a different approach to the Code of Ethics by some scholars.

SAMMENDRAG

Digitalisering har tatt nivået på konvergens i media til et annet nivå de siste årene. Det har tatt oppmerksomheten tilbake på kringkastingsfenomenet. Tradisjonell kringkasting på fjernsyn har blitt introdusert til sosiale medieplattformer som en ny funksjon, og sosial direktesending har blitt brukt til ulike formål. Sosiale medieplattformer, som Twitter, YouTube, Instagram, og spesielt Facebook, har vært de mest benyttede plattformene for å kringkaste ulike typer nyheter og medieinnhold. Denne masteroppgaven er et casestudie av Facebook Live fra et journalistisk perspektiv. Denne forskningsoppgaven viser at bruken av Facebook Live ikke har vært så populær som forventet. Dessverre så er tilgangen på eksisterende arbeid for dette emnet begrenset. Noen av Facebook Live videoene som har blitt benyttet som forskningsmateriale har siden blitt slettet fra Facebook, noe som har gjort analyseprosessen/prosessen utfordrende. Derimot, så finnes det en artikkel som beskriver hvordan journalister/korrespondenter, som jobber i NRK, testet Facebook Live da funksjonen ble tilgjengelig for alle brukere. Denne oppgaven presenterer resultatet av intervjuer med disse journalistene/korrespondentene, og har sammenlignet resultatene for bruken av Facebook Live i dag og for 3 år siden. Dette studiet tar sikte på å fastslå hva som var årsaken til opinionsendringen rundt bruken av Facebook Live kringkasting iløpet av denne perioden. For videre analyse, så har følgende forskningsspørsmål blitt formulert: På hvilken måte er Facebook Live et nyttig tilleggsverktøy for journalister/korrespondenter? Denne oppgaven presenterer hva Facebook Live var i starten, og den tar for seg analysene av/analyserer hvordan hvordan man opplever "liveness" ved tradisjonell

kringkasting og ved bruk av facebook live, sammenligningen av ulike tilnærminger i perioden mellom 2016 og 2019. Denne oppgaven inkluderer også vurderinger rundt de etiske utfordringene som kommer med bruken av Facebook Live i journalistikk. Analyser av svar/data fra intervju og undersøkelser demonstrerer hvordan Facebook Live tilbyr interessante tilhørigheter og forbindelser med publikum, samtidig som det oppstår fascinerende journalistisk etikk. Facebook Lives fordeler er mer interaktivitet, interaksjon og praktisk. I forbindelse med brukervennlighet, så kan resultatene indikere at dens positive fordeler ikke har vært tilstrekkelig nok til å gjøre det mer populært og utbredt for NRK. I forhold til de etiske utfordringene og tidligere nevnte fordeler, er det totaliteten som skaper den fascinerende problematikken rundt bruken av Facebook Live. På dette grunnlaget så krever disse karakteristikene en annen tilnærming for de etiske retningslinjene for forskere.

LIVE



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CHAPTER I

INTRODUCTION

SOCIAL MEDIA
FACEBOOK
FACEBOOK LIVE

INTRODUCTION

“In 2000, the board of directors voted for a new, cross-media organisation model, which separates the roles of *broadcaster* and *program production*, also named ”The broadcaster model”, with the BBC as inspiration. This continues the development towards a cross-media organisational structure that began with the creation of NYDI¹. Having more programs to serve, more slots to fill, structures the work practices of journalists. This is not caused by digitization as such, but the digitization of journalism increases the possibilities and expectations of cross-media cooperation, in an increasingly structured work environment (Erdal, 2007, 75). Today the cross-media can be seen directly by digitization. It is not only digitization of journalism increasing the possibilities and expectations of cross-media, but also the possibilities of audience affecting and changing journalism. Broadcasting service is one of the results of digitization, nevertheless can be approached from different angles. The concept has a specific place in journalism, starting from the traditional television and radio broadcasting till today’s social live broadcasting. The main topic of this research is live broadcasting through the social media platform Facebook.

In 2015 Facebook launched its live-streaming function which has become the headline for several online newspapers (Herns, 2017). Facebook live is a video sharing function in real-time which makes us available and existing right at that moment not just for one or two other people but for the millions. Its first users were celebrities and public figures, and since 2016, it became available for every individual to live stream themselves and events on Facebook. Today Facebook Live is used for different purposes. It has become more than just a live streaming by usual users. Different industries such as entertainment, news, sports, music and others use it to reach to a greater audience. Facebook describes it as a “fun, powerful way of connecting with your followers”. Besides individuals, celebrities, content creators, and media institutions have

¹ NYDI is the separate division for news and regional services (NYDI) created in 1997 by NRK’s news production (**Convergence**).

also been using Facebook Live. In this thesis I discuss the use of Facebook Live by journalists of the Norwegian Public Broadcasting Company.

Before going into the topic, I have introduced different key concepts which are going to be useful for discussing the main questions. During the early years of social media, it was easier to draw a borderline between different social media platforms. These platforms have gone through numerous changes. They start with simple functions (one or two functionality), and become more and more complex combining different ways of communication. Facebook has transformed from being an online directory to connect people from different colleges in the USA to a platform where people exist digitally and worldwide. Today Facebook is much more than its primary use which was sharing photos/videos, having friends, chatting and sharing messages worldwide. The same type of changes can be seen at other social media platforms such as Twitter, Instagram, Snapchat. Twitter has changed from a platform, with Jack Dorsey's² words, 'for broadcasting what was happening to direct conversations, addressing anyone directly and publicly' (Dorsey, 2019). It has been users who shaped Twitter into what it is today with @ sign for directing messages to each other, with # sign for creating key and connection words, with retweet sharing other people's statuses. As Storsul and Stuedahl mentions introduction of digital technologies created new communication forms both on institutional and interpersonal level (Storsul and Stuedahl, 2007, p.29). This specific situation regarding Twitter user's shaping what Twitter is today is an example of new communication form on interpersonal level, in Henry Jenkins's Words audience members becoming co-producers of media texts.

Instagram, starting as a strict photo-sharing platform, isn't the same anymore either. It has developed its video function, having a TV section, being a platform for visual advertising, make it different from how it started. All these technological changes make a certain platform more unique than others, but at the same time, these characteristics bring them together. These platforms take ideas from each other and use it in their own way.

² The inventor of Twitter

Now it is getting blurry to see the differences between these social media platforms because of the merging process. Storsul and Stuedahl mention vanishing earlier boundaries between telecommunications, broadcasting and computing the convergence process which digital technology brings (Storsul and Stuedahl, 2007, 12). What they refer to as the convergence process is how digital media and traditional media come closer and overlap in functionality. We can see the same process today among social media platforms. Live streaming is one of the new functions offered by various social media platforms like Periscope by Twitter, Facebook Live, Instagram Live. While platforms like YouNow and Ustreams have offered live streaming for several years, the established social networks Facebook, Twitter and Instagram also introduced live streaming options in 2015 and 2016 (Facebook, 2015; Instagram 2016; Ustream 2017). According to Jung, besides general live streaming services there are also topic specific live streaming services which focuses on niche-areas, attracting specific groups with specific interests. (Jung et al. 2018). It takes platform closer to each other, but at the same time, these platforms try to stand out to be able to compete with each other. In this case, convergence through live streaming can be discussed from two perspectives: On the one hand we can look at convergence among social media platforms which have live streaming as a common function. On the other hand convergence can be discussed between a social media platform and a traditional media platform, between traditional broadcasting and social live broadcasting³.

In 2016 a lady called Candace Payne live streamed herself from her car trying Chewbacca mask. The live sending starts with her telling the people or her facebook friends and followers that she wants to share something she just did. This four minute video is raw and immediate by nature. Candace's reaction and laughter was described as contagious by the other users and even helped people dealing with depression (Kulkarni, 2016).

³ Live streaming which opens big opportunities for users experiencing big events from different angles, different parts of events and creating broader context on social media platform



Figure 1. Candace Payne trying Chewbacca mask (Kulkarni, 2016)

Her video got 140 million views and it is the most viewed Facebook Live video in the history (ibid). Now this isn't the number of views during the live streaming itself, but increased during the last three years. Today the video has over 177 million views and over 3 million reposts. The numbers got Candace to a meeting with Mark Zuckerberg. What makes this video special isn't only the number of views, but also other media platforms such as online newspapers, BBC, Hollywood Life and BuzzFeed sharing it. In her interview with BBC Candace said it was crazy how the number of views was increasing, and it seemed like someone was just playing with the calculator (Kulkarni, 2016).

The essential of Facebook Live is everyone being able easily to broadcast from their phones. That means easy access to audience. As soon as Facebook Live was available for everyone (not only celebrities) different media institutions put it on a test too. In the Norwegian Media journalists like Sigurd Falkenberg Mikkelsen, Espen Aas, media platforms such as the NRKbeta, the NRK Nyheter have been trying Facebook Live, at the same time we see different reactions from the audience, and use of Facebook Live by professionals. The use of Facebook Live by both

ordinary individuals and media institutions turn Facebook Live from a function to an interesting platform.

Social media has always been interesting for me, not only as a platform for a private account but as a global platform for influencers. From 2011 till 2012, I have worked on Azerbaijan's first online television channel, Yurd TV. I was responsible for writing the script for a talk show called 'Photo Time'. The program was about celebrities taking the audience through their own photos both during growing up and their career journey. That includes both thesis photos and digital photos. The goal of the program was to introduce the artists on a personal level and for the work they have been doing. 'Photo time' was a recorded program, streamed online, on the channel's own page, having options reposting on different social media platforms, where audiences could comment and share their opinions.

The idea of online television and the wide use of social media by the television got me more interested in the subject. The reason for me choosing this topic is a combination of many interests such as the fact of *social live broadcasting* is a relatively new concept and in a growing process today, and its strong effects on communication/interaction on several social media platforms. I believe social live broadcasting creates new understandings of the 'liveness' concept. Why is this concept interesting? 'Liveness' and 'live' concepts have been one of the important parts of television history. In television's early days, when all programmes were performances broadcast live, television was entirely a 'live medium', in the sense of being broadcast as it was performed (Couldry, 2004, 3). The term has been affected by the technological development and digitalization through time and even though it is still in use, liveness has changed its. This means the program might be shot live, but it is not produced live, because it is difficult to keep the continuity between live recorded programs and fictional or semi-fictional programs as movies and soap-operas (ibid). Bourdon argues that 'liveness' is an important aspect of the television. Live broadcasting has been described as connecting to large audience from anywhere and anytime, it has been a way 'to conquer time and distance'. Since the concept has been playing such a central role at live broadcasting on television, and now the possibility of live broadcasting on social

media, and its use by journalists, media institutions, makes the case studies of Facebook Live worthy.

My work experience within the media field, and my background education in media combining all the factors, having a direct sending on a social media platform where already several media companies have their page, and it having a different level of interactions with the audience, made this topic inspiring to write about.

Interaction possibilities can be a game-changer in media. It is not only an important concept regarding live broadcasting, but also affects the general use of today's media. Interaction through live broadcasting on a traditional TV channel is different from interaction through live broadcasting on social media platforms. I am looking at Facebook live as a new broadcasting platform. I have chosen liveness concept as a unique characteristic of Facebook Live. As a consequence of limited work done in this topic, I am also using the relevant traditional broadcasting approaches based on liveness and applying it on social live broadcasting.

When I started this research Facebook Live was newly out. The research revolves around the journalists of the NRK (Norwegian Public Broadcasting Company) and their experiences of social live broadcasting. In 2016 some of the journalist of NRK have been putting Facebook Live on a test, and the approaches to the Facebook's new function was compelling. My initial and fundamental goal was to observe the "big changes" in journalism due to social live broadcasting. But throughout the time it didn't look the same as presse's expectations. The assessment on Facebook Live was different than the first year. This affected my research and mainly the research question. It is interesting to understand these changes, and more importantly why it did change the way it did. To make the thesis more concrete, the following research question has been posed:

What is Facebook Live for professional journalists? What makes Facebook Live an interesting broadcasting platform? Why Facebook Live didn't fulfill the expectations as an additional and useful journalistic tool?

Before going into the discussion, the next chapter introduces the key concepts which helped me to define my research question. Later I am presenting Facebook and what Facebook Live is. For my research I have chosen three journalists of the NRK, who were one of the first journalists testing Facebook Live. The main study revolves around the journalistic experiences of social live broadcasting, and analysing the changes of its use during these last three years. At the end the thesis presents the ethical dilemmas of Facebook Live. The research's aim is discussing the future place of Facebook Live in journalism.

CHAPTER II

RESEARCH FRAME

KEY CONCEPTS

Broadcasting,
Facebook,
Facebook Live,
Live Streaming, Social Live
Broadcasting, Media Events, Liveness

RESEARCH FRAME

This thesis discusses the social live broadcasting experience of the NRK's journalists on Facebook. Before going to the main research question, I put forward the key concepts of the thesis. Some of them I explain under the discussion chapter, and some of them I break down under this chapter since they help to define the research frame.

CENTRAL KEYWORDS:

Broadcasting, Liveness, Convergence, Social Live Broadcasting, Facebook Live, Cross-mediality.

Broadcasting. The term broadcasting as a verb means, transmitting information by radio or television by Oxford Dictionary. The term was associated with mass media. Broadcasting is sent over air and the messages are received at the same time. Paddy Scannell calls broadcasting being in two in two places at once (Scannell, 2014, 91).

Liveness. "Liveness is a recent, technology-based construct, which refers to experiencing an event in real-time with the possibility for shared realities" (Webb et al. 2016, 432). Andrew Crisell explains liveness as the greatest innovation of broadcasting. He shows the ability of conveying messages without the time lapse as the basis of liveness (Crisell, 2012, 4). 'Liveness' has been an important term in the television history. But what is 'live'? Live can mean different things in media. As a very basic definition, "live" means experiencing things while they happen. The word 'live' has been used, and is still being in program names (Boudon, 2000, 532). In the Norwegian media it is called "direkte", meaning direct sending. In the early years of television live sending was about transmitting the sounds and images of an event at the same time it was happening.

I have grouped some characteristics to understand the ‘liveness’ in media in *figure 2*. The first group can be seen as a primary characteristics of the concepts based on capturing the event as it was occurring. This group includes time and space. Live broadcasting media events unite people and bring them together at a certain time from different parts of the world. In this case it is considered liveness through the event which is shared with the audience while it was happening. And the second group describes the technological side of the concept - the way it was transmitted. Was the transmission of the event immediate or was it transmitted later. These two groups are in a tight relationship with each other. An event can be recorded live in ‘real’ time, and shared at the same time it was recorded, and also an event can be recorded live and shared with the audience later. In the 1930s and 1940s, all television programmes - from news to drama - were transmitted live (Auslander cited in Sørensen, 2016, 383). Throughout time the live sendings were decreasing. Technology made it possible to include recorded material into a live television. Bourdon explains this dynamic between live and recorded...

“Live television is not an absolute. It is rather, a question of degree. There are moments of ‘maximum liveness’: we are watching at the same time as the event, at the same time as everyone else, and what is more, with an event taking place in different locations connected by television, as it is typically the case with major media events” (Bourdon, 2000, 535).

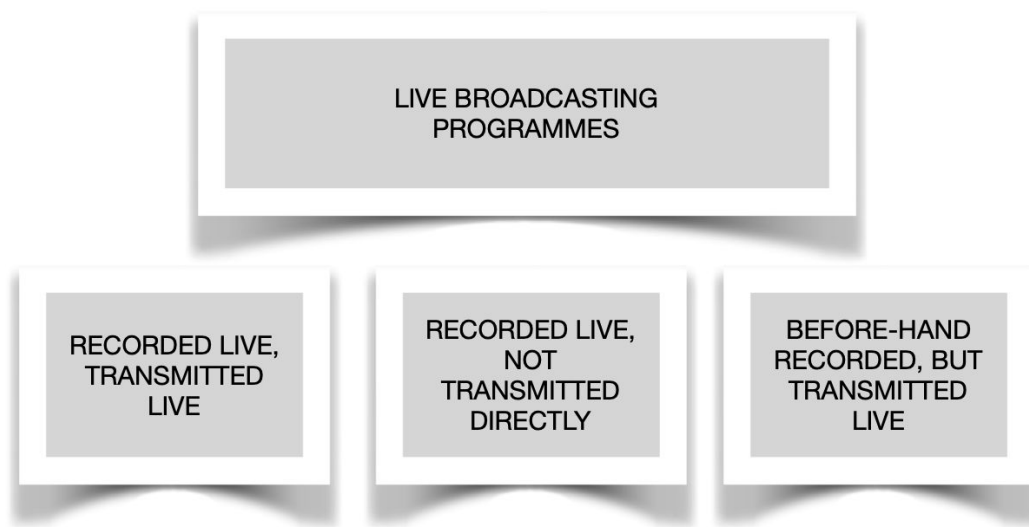


Figure 2. The liveness concept on traditional broadcasting broadcasting

Figure 2 presents the connection between broadcasting and liveness concept. This is how the ‘NRK direkte’ looks like online platform:



NRK 1	NRK 2	NRK 3	NRK Super
19:00 Dagsrevyen	19:00 EM-kvalifisering fot...	19:30 Bondi Beach	18:25 Litt av en jobb!
Nå Safari Norge: Yosef ...	Nå Extra	Nå Bondespirer	18:35 Dypet
20:25 Norge nå	20:10 Det nye Kina: Nett-n...	20:20 Den svenske ishock...	19:00 Blinky Bill
20:55 Distriktsnyheter Østl...	20:55 Nevrasteni og det m...	21:20 Drapet uten lik: Justi...	19:10 Kampen
21:00 Dagsrevyen 21	21:20 Arkitektens hjem: Ai...	22:00 Drapet uten lik: Leie...	19:20 Kampen

Figure 3. The program table of NRK

It's a mix of programs recorded live, recorded before-hand and transmitted at different timing. For example, the movies shown on the channel are in the group of beforehand recorded programs, but they are broadcasted live. If we go to the NRK Super online, it will unite the audience at 19:00, sharing the same movie experience, while ‘Dagsrevyen’ is the transmission of live events on different timing. It connects the audience to what’s happening now at the studio, journalists presenting important events which happened the same day. For example, a football match presented at Dagsrevyen isn’t happening while the program is going on. But it was filmed as it happened, it wasn’t rehearsed for performing in front of an audience. Live broadcasting makes these type of media events involving and creates the experience of being there.

Since technology advanced, the methods of broadcasting, its association with “liveness” have changed too. Andrew Crisell calls it the paradox of liveness on media:

“Why should radio and television, whose great innovation was to introduce liveness to mass communication, and which even today make something of a fetish of this quality, carry so much material that is not live? And why then pretend for the most part that it is live?” (Crisell, 2012)

That means programs broadcasted under ‘live’ title can share different types of liveness. If we consider Bourdon’s ‘the degree of liveness’, we can group liveness on media under three points: physical liveness, distributed liveness and authentic liveness. Physical liveness, as it can be understood from its name, is when the audience is present during the programme, experiencing it physically. Distributed liveness derives from the socially co-presence of performers and audiences, but not physically (Webb et al. 2016, 432). It is based on the shared viewing. And authentic liveness is what I believe social live broadcasting offers. To understand social live broadcasting better, I have chosen different approaches of the convergence concept.

Convergence. As Storsul and Stuedahl mentions in *Ambivalence Towards Convergence*, the early introduction of the term convergence was in 1970s and 1980s. The term was described by Ithiel de Sola Pool as a process of blurring the lines between media, even between point-to-point communications, such as the post, telephone, and telegraph, and mass communications, such as the press, radio, and television (de Sola Pool cited in Storsul & Stuedahl, 2007).

Storsul and Stuedahl discusses the term convergence by asking whether convergence is ‘*an appropriate description of what we have seen, what we are seeing, and what we might see in future media landscapes?*’ Considering the book was released in 2007, this question is still relevant for today’s complex media platforms. The convergence described in the book is the result of and it’s experienced among different media platforms. Today - over a decade after this book has been released, convergence expanded among the social media platforms, which increases the complexity of social media platforms. *Social Live Broadcasting* is one of the results of this process.

Social Live Broadcasting is a term presented by Raman, Tyson, Sastry in their article called “Facebook (A)Live? Are live social broadcasts really broadcast?”. Live streaming which opens big opportunities for users experiencing big events from different angles, different parts of events and creating broader context, is called social live broadcasting (Raman, Tyson and Sastry, 2018). This is an interesting concept regarding liveness concept too. The main difference between traditional live broadcasting and social live broadcasting is interactions. Interactions both on

traditional media, and social media has been changing through digitalization. Interaction has been one of the significant characteristics of social media from the beginning of it. While considered a game-changer in the media, interaction ways have been changing from the one-way, from broadcaster (journalists) to the audience, to from-audience to-broadcaster. Couldry refers to interaction as ‘mediated liveness’(Couldry, 2004, 2). Through interactions we connect with media events and people without being present at the event. The ‘liveness’ users experience becomes mediated.

On social media interaction can be through a ‘like’, a comment or sharing function. The connection between interaction and social live broadcasting, makes broadcasting on social media unique, and interaction itself interesting for users. Before social live broadcasting, video sharing on social media was based on video-on demand. Either the event was filmed live or it was creative work, the video was saved on the platforms. That means video was shared right after the filming or even later. Today Facebook has its own video-on-demand platform, which is called Facebook Watch. It includes different types of videos based on the highest view number, from television shows such as “World of Dance”, to user-made entertainment videos as “Eh Bee Family”.

Facebook Live. Facebook Live is a live streaming function launched by Facebook in 2015. Facebook describes it as an ability to connect with the audience in real-time. Sharing the same time room, but different spaces, are the main characteristics of Facebook Live.

It was used by the usual facebook users, media companies, journalists and media institutions. My main focus area is the use of Facebook Live by the journalists of the NRK. It has been tested and used by some of the journalists in Norway for different reasons. Sigurd Falkenberg Mikkelsen is of the correspondents of Norwegian Broadcasting Company, the NRK, who has been trying out Facebook Live and sharing the qualities of online broadcasting (the NRKbeta). The new function of Facebook has been impressive from interaction point of view. The article written by Ståle Grut a journalist for the NRKbeta and strategisk rådgiver for the NRK, has got different reactions from the audience.

CHAPTER III

THE HISTORY OF FACEBOOK LIVE

INTERACTIVITY

FACEBOOK LIVE BY
PROFESSIONALS

THE USERS:
BROADCASTERS &
VIEWERS

The image shows the Facebook Live logo, which consists of the word "facebook" in a white, lowercase, sans-serif font, with a registered trademark symbol (®) to its upper right. Below "facebook" is the word "live" in a larger, white, lowercase, sans-serif font. The logo is set against a dark blue background.

Like?

Message

GIVING PEOPLE THE POWER TO BUILD COMMUNITY AND BRING THE WORLD CLOSER TOGETHER - BACKGROUND OF FACEBOOK LIVE

“The era of live-broadcasting is back but with two major changes. First, unlike traditional TV broadcasts, content is now streamed over the Internet enabling it to reach a wider audience. Second, due to various user-generated content platforms, it has become possible for anyone to get involved, streaming their own content to the world.” (Raman, Tyson and Sastry, 2018) If we look at today’s main social media platforms, we can see that they offer similar functions for users to interact with each other, such as live broadcasting. Live streaming is a function offering real time interaction and sociality (Haimson & Tang, 2017, 48). Even though the social media platforms like Twitter, Facebook, Instagram, Snapchat, all offer this possibility, they all have their own distinguish when it comes to the ways of using them, and interaction between the users.

Facebook is a social media platform founded on the 4th of February 2004 (Facebook, 2019). It was introduced as an ‘online directory to connect people through social networks at their colleges’ (The Ultralinx, 2019). Looking at Facebook through its timeline history, we can see that it is no

longer an arena for just creating a profile by photos and videos, but also has forum pages for discussions, event organizing, calendar, gaming platform, stories and today live streaming platform. Besides all the new functions and interaction possibilities of Facebook, its mission has also changed throughout the years. Today Facebook has become a platform to ‘give people the power to build community and bring the world closer together’ (Facebook, 2019).

The research covers how Facebook Live is unique from other platforms and is more than just a live streaming. *What is Facebook Live?* Facebook Live is a live video streaming function created for Facebook users. By one click on the ‘go live’ button, the users can share whatever is going on around them with their friends or followers. Its minimum requirement is a device with a camera and microphone access, and you are ready to go live. As Facebook Live is described in the Case studies in the Educational Impact of Social Media in Radiology, it is free and easy to use, and easy-to-access online resource for live, interactive educational delivery, which has quickly become one of CTisus.com’s⁴ most popular social media channels.

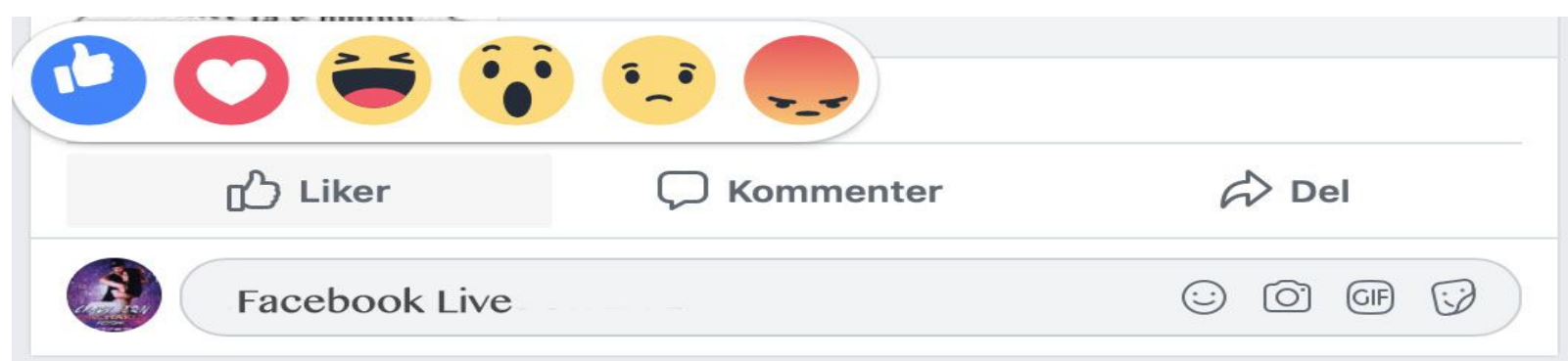
“To sum up, even though distinctions between different types of terminals are becoming less obvious, as many of them can be used for multiple purposes, different terminals are still constructed for and used in different social settings – and the number of specialized terminals is increasing. (23) - compare it with social media platforms”

Scheibe characterizes social live streaming on four volume which we can as well apply on Facebook Live: (1) synchrony, (2) real-time broadcasting of self-recorded material, (3) the use of private mobile devices, (4) the interactions with the audience such as a reward system for the streamers.

Before it became a social live broadcasting platform, Facebook Live was released in 2015 and was meant only for celebrities and public figures. In 2016 Facebook Live was a platform for all U.S. iPhone users (Constine, 2016). Johnson, Thomas, and Fishman call Facebook Live an ideal online educational platform in its case studies since it allows real-time interactive presentations

⁴ CTisus.com - an online educational resource for radiology

(Johnson et al. 2018, p.201). Facebook Live is unique in a way how its users interact with one another.



3.1 INTERACTIVITY: REACTIONS AND COMMENTS

The differences between Facebook Live and other (social) broadcasting media, make Facebook Live a powerful platform. I want to present the ideas about why Facebook Live is unique applying several social media and traditional broadcasting concepts by scholars. One of these characteristics is Facebook Live staying in between, or even covering the overlap area between traditional broadcasting, social broadcasting, traditional viewed on-demand videos. In other words, its power lies under the combination of live and non-live (recorded) video delivery by both amateur and professional users (Raman et al, 2018,). One of the important points while discussing live and recorded video is interactivity between the communicator and the audience. Nancy Baym presents seven concepts when discussing media influence personal connections in the digital age, which he points the importance of interactivity (Baym, 2010). By *interactivity*, Baym means the interaction between the users, users and machines, and users and text. Users decide what content they want to share, how they share it and who they want to share it with. These three points are called textual, technical and social interactivity respectively (Baym, 2010, 9).

I have grouped the interactivity in three stages: before, during and after the live broadcasting. Before going 'live' on Facebook, the user chooses her/his audience, if they want to broadcast publicly or privately only with the people in their friend list. In Baym's words, users experience social interactivity. There are several points where we need to remember regarding live streaming Facebook which distinguishes Facebook from other platforms.

“There are other live video options--Snapchat, Periscope on Twitter, Instagram Stories, UStream, and more traditional streaming platforms, of course. The primary advantage of Facebook Live is an existing audience” (Koerber, 2017, 1). The 'already existing audience' can be taken in two ways: as an advantage and as a challenge at the same time. Bigger group of followers or friends mean more popular videos.

On one hand, users already have built their own audience, which mainly are their friends, family members, and other people they know. On the other hand, even though these streams can be publicly live, the audience groups can be limited. The audience which these broadcasted videos reach is the user's followers. Facebook Live sends 'going live' notification, to inform followers and engage them in the live streaming. According Haimson and Tang any individual live streams can be boring (Haimson and Tang, 2017, 49). 'Bored' or 'untitled' broadcasts - are the live streaming videos where individuals are talking about their days/daily life.

During live streaming, people can interact by reactions or commenting. The reactions present the primary emotions as 'funny/happy', 'surprise', 'sad', 'angry', described by face-emojis, plus 'like' shown as thumbs-up, 'love' as a heart emoji. As the video is live, the reactions on it are also live. They are useful to appreciate the real time right there and then connection with the broadcaster. These reactions aren't for prizing the streaming as total, as we would do with a normal video post on Facebook. During the live streaming, because of the continuity, users can react several times to the discussed or shared content. For example during a live streamed conversation users might love the shared ideas, but at point if they disagree, Facebook makes it

possible to react to it immediately. This is one important characteristics of Facebook Live, which makes it a platform for more intimate interaction.

As mentioned above, Facebook Live allows everyone to live broadcast themselves. The nature of this type of video sharing is different from usual other user-generated videos. Unlike videos-on-demand, social live broadcasting happens in real-time. What makes Facebook Live more powerful is that it combines live streaming with video-on-demand services. After social live broadcasting, Facebook becomes an archive by saving the broadcast video. In this case, Facebook Live shares the characteristics of both traditional broadcasting and video-on-demand on the Web. The Facebook Live video turns into a video viewed on-demand after the live broadcasting is over. We could also compare it with traditional broadcasting A prominent example to that in the Norwegian media system is the NRK archive, which we can find online, on the channel's page (the archive of NRK).

3.2 USE OF FACEBOOK LIVE BY PROFESSIONALS

Mark Zuckerberg mentions the primary goal of this work is to make Facebook a better place to understand what's going on in the world, then we think that's going to make our community stronger and a more positive force for good in the world. The goal of growing and having broader audience access arises other questions: Can we call it an advantage or risk? How does this type of access to the audience effect on journalists and broadcasting? I am discussing this point later in the paper, but before that to be able to answer these questions, I want to look at Facebook Live's development history to understand how Facebook itself (the team) sees and appreciates live broadcasting on this platform.

“Facebook Live is video-streamed over Facebook and archived there afterward. All you need is a smartphone/tablet and the Facebook app, or a webcam attached to a computer running the Google Chrome browser.” (Koerber, 2017:2) The use of Facebook Live has varied since its launching in 2015 (Herns, 2017). In this short period, since Facebook Live has been launched, Facebook has

introduced this service with different features. The technical improvements of Facebook Live have affected the use of it and vice versa. Basic and easy live streaming offers to users got Facebook Live to be used for different purposes, like personal use, business use or professionally used for sharing events. Different types of demand from the audience lead Facebook to improve and develop the functions through live broadcasting. Let's look at how Facebook Live has developed into the broadcasting channel. Today it is potentially compared to television for broadcasting. "First it let celebrities like Dwayne "The Rock" Johnson stream themselves live, then everyone else" (Morrison, 2016: 1). From celebrity access, Facebook Live became more and more often used, and this led the use of live streaming accessible for users too. The next step was creating the possibilities for interaction between users. Since [april, 2016] the users got the chance to like, comment on live streaming videos. The interaction between users and made live streaming more popular. It is not the only broadcaster - audience and audience - broadcaster interaction, but including also interaction among the audience while live broadcasting. According to Fidji Simo, the director of product at Facebook overseeing Live video, the goal with Facebook Live is to involve the audience and make it so that people can interact. "The goal is to get Live into as many hands as possible. We're focused on making broadcast more engaging and fun" (Morrison, 2016:1).

Another important step in Facebook Live's history is streaming videos with higher quality. The use of Facebook by professional journalists and broadcasters for media events require good quality filming if it is going to be used for media purposes. Good quality videos attract a bigger audience. "And last week at its F8 conference [april, 2016], Facebook opened the gates to streaming from any device, including drones and high-definition cameras. It was a big advancement that means more high-quality live video, from branded content to news to sports, could run on the platform, making Facebook potentially a bigger rival to both Youtube and traditional TV" (ibid).

In 2017, February 21, at the Facebook fourth Quarter conference covers the activities and the work was done during 2016 at the same time sharing the future goals. At this event, Mark Zuckerberg has been talking about Facebook's future 3-10 years of goals. He has underlined the

importance and possibilities through video. The team sees video service as a megatrend. Facebook puts its main focus on new ways of interacting through video. This includes every type of video, video-on-demand, live videos, Facebook Watch and etc. (Facebook, Inc. (FB); Fourth Quarter and Full Year 2016 Results Conference Call February 1st, 2017). The interactions via Facebook Live has been increasing since it's been launched. Fidji Sumo shared some statistics about the growth of Facebook live on her Facebook page in 2018, informing there have been more than 3,500,000,000 Facebook Live broadcasts since its launch (Sumo, 2018). *Figure 4* describes the growth of Facebook Live. It is the statistic collage based on the information given by Fidji Sumo.

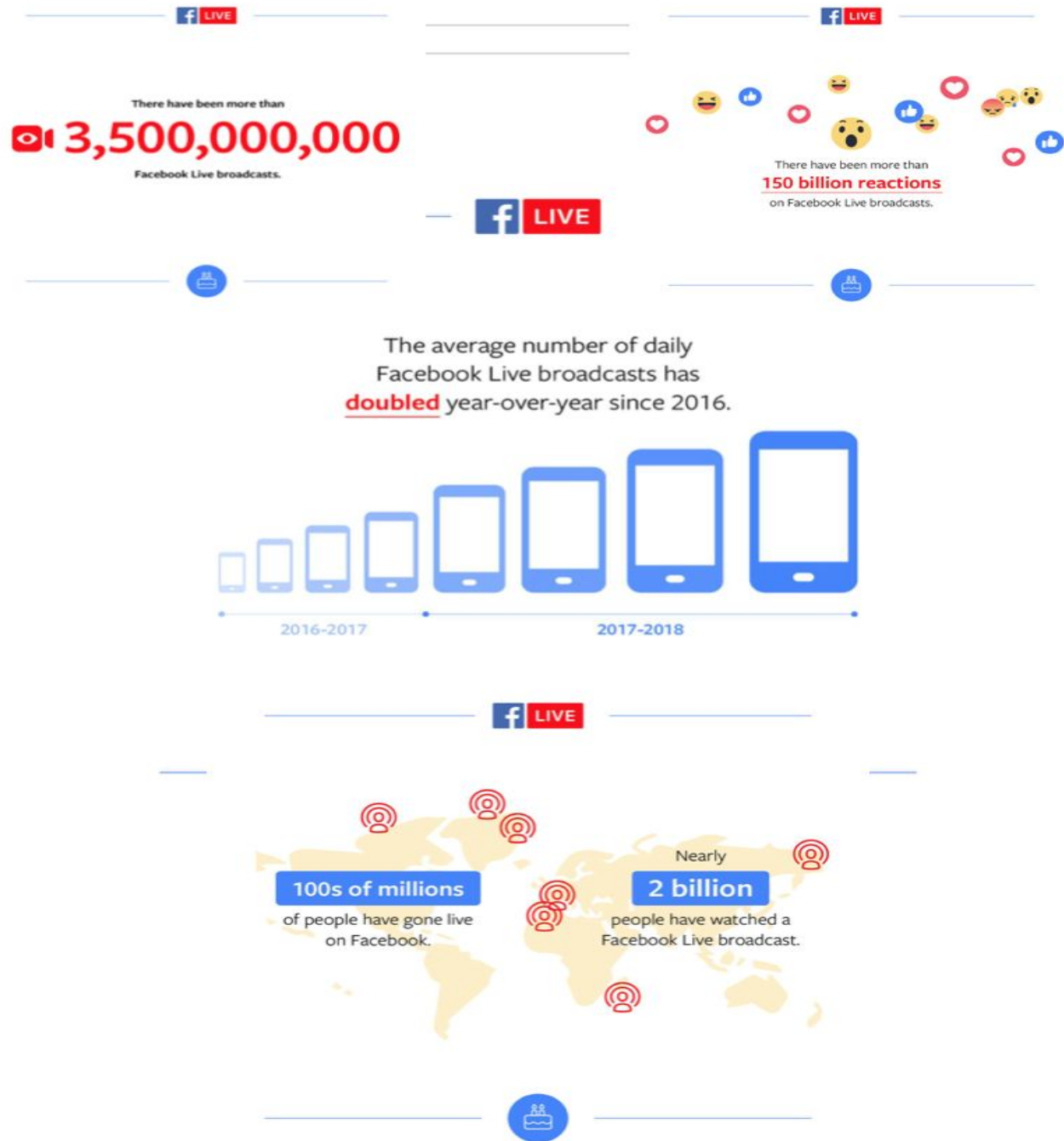


Figure 4. Growth of Facebook Live 2016-2018 (Sumo, Facebook post, 2018)

If we go back to comparing Facebook Live to broadcasting on television channels as mentioned above, the programs of both platforms are achieved respectively. “Facebook says it doesn’t see its Live push as competitive with TV. There have been a number of cases where TV journalists, for example, have gone on Live after their traditional broadcast to expand on a story they were covering, Ms. Simo said. There is no ad play to tempt TV marketers. The focus now is on the user experience, not advertising, according to Ms. Simo.” (Morrison, 2016, 1) There are several points here which we need to direct our attention to:

1. Marketing now (commercial, advertisement) As Simo mentioned, the focus right now, wasn’t about advertising, when live broadcasting was a completely new function of Facebook. How does it affect the relationship between Facebook and the television channels which aren’t advertisement based? How is the relation between Facebook Live and Commercialized TV channels?

2. Will commercial Facebook keep ads away from Facebook Live? Does this mean the focus of Facebook won’t expand? There is a contradiction between what Simo, the director of product at Facebook overseeing Live video, says and what Facebook does when it comes to commercials. Facebook is a commercialized platform. Even though it didn’t focus on an advertisement at the early stages (2016), it would be unnatural to expect Facebook Live videos to be completely advertisement-free. Since I have started working on this project, 2017, Facebook Live has been changing. The starting point of Facebook Live was about paying celebrities and companies to publish Live video. Dwayne “The Rock”, Chevrolet, Kate Spade are among the ones who have promoted live sendings on Facebook. Facebook’s main interest by paying celebrities, isn’t only creating interaction among users or increasing their use of Facebook Live. Promoting Facebook Live through famous names is reaching a larger audience. “... ensuring that amateur video is complemented by the kind of professional content that might draw larger audiences and, one day, greater advertiser interest” (Morrison, 2016, 1). A larger audience is an advantage for future plans. Two years later, in 2018 Facebook Live announced live ads showing during live broadcasting. Facebook Live Ads happen during live broadcasting. There are certain requirements for being able to play the ad and not everyone has access to it. Facebook live ad happens when a broadcaster takes a short break and uses the option to show a brief ad. If in any

situation Facebook Live was to be compared to traditional television broadcasting, an advertisement would be an interesting virtue to talk about.

3.3 USERS: BROADCASTERS & VIEWERS

“Two years ago, we rolled out Facebook Live to people around the world, giving everyone a way to connect and share in the moment. Live continues to grow and has brought people and communities closer together with video” (Simo, 6.04.2018)

Interaction between users is one of the important characteristics of social media. Interactions play necessary role by making the relation between audience and broadcaster at least two-way in social media even before live social broadcasting and live streaming functions came out. Social live broadcasting add a different dimension to user engagement. It makes a big difference between the content that is broadcast live in real time, and content that is made available afterwards. Oliver L.H and John C.Tang characterize user engagement in four dimensions to compare the live streaming platforms (Haimson & Tang, 2017, 48). These four dimensions are immersion, immediacy, interaction, and sociality. I am applying these dimensions later in my research. Based on Haimson and Tang’s research immersion is the first thing we need to mention while talking about user engagement through live streaming. Immersion provides users with the information but above it all with the feeling of “being there”. The next point, immediacy, is related ‘live’ event itself, the event happening in real-time, and neither viewer nor broadcaster could predict the next coming. Immediacy presents the rawness. Another side of immediacy is being the first one out there with the information access. I have mentioned the importance and different kinds of interaction through live broadcasting above. It is a necessary aspect, showing the result, actual engagement. “While watching video content is often a passive experience, attending an event is typically interactive: the crowd cheers together for the musician on stage; the people checking out the same booth at a convention make small talk. Thus, to fully experience an event remotely, viewers must have the ability to interact with broadcasters and with other viewers” (Haimson &

Tang, 2017, 55). Interactions happen between broadcasters and viewers on different levels. It can be in the form of texts, pictures, likes and the recent addition through different emojis describing different emotions.

The fourth dimension of user engagement during social live broadcasting is sociality. It stands for creating social short-term groups, such as a group of friends experiencing live broadcasting together: you are not experiencing broadcasted event with all the others which are shown only as number, but with your Facebook friends. Facebook allows you to see who of your friends are watching the event with you, even more gives you the option to invite your friends you might have thought would be interested in that particular live video, to watch it with you.

Depending on the use of Facebook Live, we can divide into two main groups: broadcasters and remote audiences. In the article of Information Behavior on Social Live Streaming Services Scheibe mentions two different behavior types regarding social live streaming: broadcasters performing information production behavior and viewers having information reception behavior - watching streams and commenting on them (Scheibe, Information Behavior on Social Live Streaming Services, 2016). Broadcasters can be divided into several groups based on the nature of their broadcasting behaviour and their identity. The first group of broadcasters is specified either as *observing* or *involved*. The observing broadcasters are the ones sharing the ongoing event while being behind the camera whether it is a football match, or concert, or any type of media event. Unsimilar to observing broadcasting behaviour, the involved group are the one sharing their opinions or giving extra information about the event. They are involved with the streamed video or event either by talking directly to the camera or by commenting.

When it comes to the identity of broadcasters, they can be divided into private people (mainly engaging only their friends), Facebook pages (engaging the people who actively follow these pages), public figures (engaging bigger groups) and last but not least, institutions (companies). With this in mind, I want to explore several users like two journalists and the NRKbeta, a specific platform for technologies and media. Jung mentions journalists as one of the main and important producer groups of live streaming. Journalists have been using social live broadcasting as a reporting tool (Fichet et al. cited in Jung et al. 2018). Today this kind of production is also known

as practicing mobile journalism. “A lot of journalists, who use live streaming do often practice mobile journalism which describes the work of television or multi-media journalists, who are in charge of the entire news process ranging from the writing to the shooting, editing and uploading of their stories” (Blankenship cited in Jung et al 2018). If we again look at what Facebook Live is - streaming the event as they are happening in that moment right there and then, the relevant journalistic behaviour by using Facebook Live would be described as journalism which focuses on the synchronized distribution of truly live, neither pre-recorded nor edited news content to social media users as live streaming journalism. Live streaming journalism can be seen as a combination of mobile journalism, citizen journalism and participation journalism. In 2010 Allissa Richardson presents her international journalism experiment called MOJO (mobile journalism) LAB which focuses on the future journalism. “I train youth to become mobile journalists (MOJOs) who use devices like iPods and tablets to report news.... When international journalists were banned from reporting in Iran during its controversial elections, citizen journalists kept their camera phones, and the revolutions, rolling. In fact, the only footage we have of Libyan dictator Muammar Gaddafi ’s capture from a drain hole came from a MOJO using a camera phone. My MOJO Lab was born from this spirit of democratized, instantaneous, visceral storytelling” (Richardson, 2012). I come back to journalism and live broadcasting later in the Ethics chapter.

The remote audience, based on their online social performance can be active and passive users depending on user engagement. Interactivity is one of the characteristics which makes social live broadcasting different from traditional broadcasting or video view on-demand. Watching video content is described as an experience, and attending an event as an active experience. Active users are the kind of users who get directly involved the live streaming, by reacting or commenting while live broadcasting is going on. And the passive users - frame the silent views. The last group of remote audiences is the users who watched the live broadcasting after the event happened.

CHAPTER IV

METHOD

CASE STUDIES

INTERVIEWS

METHOD

To answer the questions mentioned above I have chosen case studies and interviews as my main method. What is a Case Study? The reason I have chosen this method is, Facebook Live making a lot of noise on the social media scene in such a short time period of existing. Case studies will help to look at Facebook Live as a whole and to understand its place in the social media frame. What is a Case Study in itself? One of the important points of a case study is focusing on one thing as a whole, and to find out its uniqueness. A case can be studied from different angles, but most importantly, it needs to be our main focus, and the other chosen methods should be a tool to understand the case as a whole. This leads us to another point about case studies which is no generalizing. The point with this kind of research isn't generalizing since our focus is directed to understanding the subject of interest as a complete phenomenon (Thomas, 2010).

In this thesis, Facebook's broadcasting function is my main interest. Facebook's Live function, the ways of using it, the broadcasting process, its visual and ethical sides and nevertheless, its effects on the social media arena, creates the image of Facebook Live. The goal is to find out why Facebook Live is an interesting journalistic tool. In a case study, one has the possibility to see a whole in the research area. There are two important points a case study needs to have: a subject and an analytical frame. To understand the case as independent as possible, it is important to place it in relation to the parts of the research area. It is an "analytical frame - an object - within which the study is conducted and which the case illuminates and explicates." (Thomas, 2010, 130). That means a topic is a case study within an analytical frame. Unities, parts, analytical frame, and the researcher's interpretation create and develop another whole. That shouldn't be generalized but applied only in this case.

The case study of Facebook Live in the Norwegian media today is a combination of interviews with a journalist(s), analyzing interviews done before in this topic, comparing answers and analyzing the comments left regarding the use of Facebook Live by journalists of the NRK.

When I chose this topic, Facebook Live was a new phenomenon. My search started first on Google. I found an article about Facebook Live being tested by some of the journalists of the NRK. The article is written by Ståle Grut and published on the NRKbeta. I have chosen this text as my reference point and continued the research today with the same journalists mentioned in the article. I have prepared a questionnaire to be able to understand the Facebook Live dynamics in today's journalistic career. Collected answers are compared to the opinions shared three years ago. I have also tried to contact Ståle Grut, but his journalist companion, Martin Gundersen has taken part in the interviews from the NRKbeta.

The first journalist I interviewed for this thesis was Sigurd Falkenberg Mikkelsen. The interview took place over a phone call on the 18th of September. I have contacted Mikkelsen on two platforms, one through email, and on Facebook itself. Facebook was the platform I got into actual contact with him. Sigurd Falkenberg Mikkelsen is chief editor of foreign affairs (utenrikssjef) at the NRK

The second journalist who is one of the first correspondents of the NRK is Espen Aas. Aas is a journalist and a program leader of 'Dagsnytt 18' both on television and radio platforms. I got in contact with Aas through Facebook too.

CHAPTER V

DISCUSSION

FACEBOOK LIVE
BY
JOURNALISTS OF NRK
2016-2019

FACEBOOK LIVE BY THE JOURNALISTS OF THE NRK

8. EMPIRE STATE BUILDING ELECTION RESULTS BY CNN



13. CLINTON CONCESSION SPEECH BY HILLARY CLINTON



Building, lighting
4 million views.

Hillary Clinton's concession speech an
night saw 10 million Facebook Live vi

5. ELECTORAL MAP AND ELECTION RESULTS BY NBC NEWS



NBC News raked in over 36 million views on their electoral map live updates
during the 2016 election.

Figure 5. Facebook Live is used by News departments of different media institutions (taken from Mediakix).

We're working to build stronger ties between Facebook and the news industry.

(Mark Zuckerberg, Facebook Fourth Quarter, 2017)

Facebook Live is much more than entertainment videos or just regular Facebook users broadcasting live videos. Besides the Chewbacca mask or other live-streamed videos, Facebook Live has been used in journalism as an example during news, such as football matches, elections, and political debates by several big news companies all over the world, but mainly in the USA. As Mark Zuckerberg mentions at the Facebook fourth Quarter, the goal has been to create a platform for people in which they find interesting and relevant video content from professional creators as well as their friends. (4-Q). To analyze it we can look at the 30 top Facebook Live videos of 2016 presented by Mediakix. Among these videos, the Chewbacca mask videos are standing in the first place. Besides Facebook's popular Chewbacca mask video there are several other entertainments, user-generated videos amongst the videos. The interesting part is that nine of these videos present elections or political debates by news channels.

The Norwegian Public Broadcasting company is one of the media institutions testing Facebook Live in Norway. Before going into the interviews, I want to come back to the convergence concept. I want to look at the dynamics between convergence and social live broadcasting. Erdal uses the term of cross-media to discuss how the news production of the NRK has gone through convergence related developments (Erdal, 2007). "... cross-media journalism, emphasizing the relationship between different media platforms (ibid). In today's media, convergence keeps growing and changing itself. Even though cross-media journalism isn't about digitization (Erdal, 2007), it has a considerable effect on the term. The start of cross-media journalism started with convergence. Erdal mentions two types of convergence for news production of NRK: (1) organizational convergence and (2) media convergence. Convergence on the organizational level has been experienced when different entities are combined under one section. The example for it would be the NRK's centralized news production. Throughout the time the institution has been

growing and digitization has had its effect on how to handle the increasing number of broadcasts. In 1997 NRK's news production which had separate divisions as television, radio and tele-text were produced by a separate division for news and regional services (NYDI) (ibid).

In regards to media convergence processes, Erdal stresses the role of digitization. "Television footage and radio soundbites can be published on the Web, and television sound can effortlessly be used on radio. This needs to be followed by changing practices in news journalism" (ibid). In other words, it is called cross-mediality. In other words, by digitization, it has been possible to deliver innumerable information, and simultaneously creating new ways of delivering this information. Considering the possibilities of combining television footage and radio soundbites together on the Web as the development of cross-media journalism, we can move to the media institution's representation on Social Media platforms.

Erdal makes mention of the NRK's charter, §3, the importance of covering different media platforms - "The NRK's public service activities should consist of core activities on television and radio ... and other editorial activities on tele-text, web and other media platforms that can mediate editorial content" (NRK 2005 i Erdal, 2007). As he notes even though it is mentioned but, the web platform hasn't been the core attention of the news production of the NRK. Given that as most of the media companies, institutions today, the NRK has a profile on Facebook, its news production activities on social media platforms, should be considered. Some of the NRK's correspondents have tested the social live broadcasting function of Facebook. In like manner to cross-mediality between on television or the Web channel, Facebook offers cross-posting function. The equivalent of usual cross-mediality, cross-posting means the same video being broadcasted on two different pages simultaneously. It is important to stress that live broadcasts from mobile devices don't have this function. Even though it is the same video being published live on two pages, Facebook treats it as two separate broadcasts on each page, meaning, both videos will have their own likes, reactions, and comments which won't appear under each other.

"In order to live crosspost, you'll need to establish a crossposting relationship with another Page. Once you've established a cross-posting relationship with a Page, that Page will also be able to

choose how your Page can crosspost their live videos. Creating a cross-posting relationship covers both VOD (video on demand) and live broadcasts” (Facebook).

The use of Facebook Live has taken a different turn than expected in the Norwegian media. In order to understand the change in the use of Facebook Live by journalists, I have done qualitative interviews with the early users of Facebook Live. Gartner’s hype cycle, the four dimensions of user engagement of social live broadcasting and the concept of liveness are the research angles I am using to analyze the gathered answers.

5.1 THE HYPE CYCLE

Gartner is an information technology (IT) research and consultancy company, formerly known as Gartner Group and it is everywhere, how it repeats itself with every innovation, and how it goes through disillusionment (Fenn and Raskino, 2008). Hype Cycle is a cycle of hope and disappointment and initial enthusiasm is built mainly on hope and hype. “The hype cycle is a graphical representation of the life cycle stages a technology goes through from conception to maturity and widespread adoption” (ibid). ‘What Is’ - Tech encyclopedia (since 1996), mentions five overlapping stages in technologies’ life cycle: (1)Technology Trigger: In this stage, a technology is conceptualized; (2)Peak of Inflated Expectations: The technology is implemented, especially by early adopters; (3)Trough of Disillusionment: Flaws and failures lead to some disappointment in the technology; (4)Slope of Enlightenment: The technology’s potential for further applications becomes more broadly understood and an increasing number of companies implement or test it in their environments. Some producers create further generations of products; (5) Plateau of Productivity: The technology becomes widely implemented; its place in the market and its applications are well-understood. Standards arise for evaluating technology providers (Rouse, 2013).

Beginning of the hype cycle

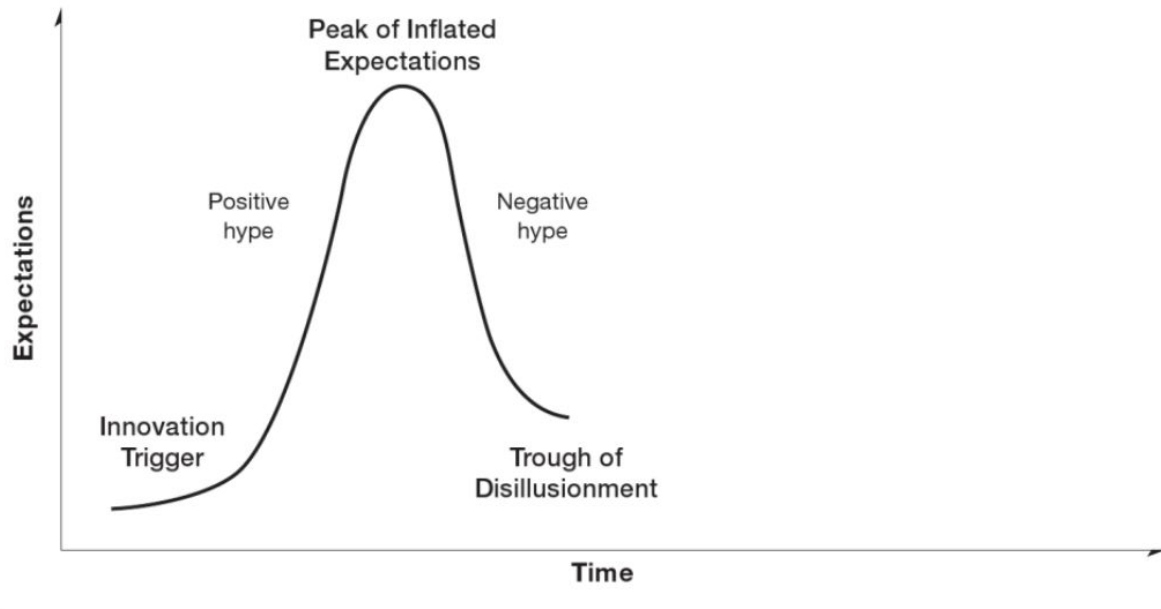


Figure 5. Hype Cycle (Fenn and Raskino, 2008)

As mentioned above digitization and technologies change the ways of creating content on different media platforms. Some of them become innovation but every innovation starts as presenting an idea first, which is shown as an *innovation trigger* in figure 5. This stage of Facebook Live was in 2015 when the idea was presented. At this point Facebook Live can be seen only as an invention, hoping to become an innovation. Storsul and Krumsvik discuss the differences between invention and innovation. “An invention is a new idea or a new theoretical model, while an innovation is the implementation of this invention in a market or a social setting” (Storsul & Krumsvik, 2013, 14). Liestøl talks about the role buzzwords play in emerging discourses of development, invention, and innovation (Liestøl, 2007,165). Buzzwords are hyped words which represent the facts of the period it is popular. Such as the broadcasting we have experienced on television or radio is now available on social media platforms. The shift from live broadcasting to social live broadcasting, this function needs relevant adaptation. That means if

live broadcasting was done by the institution, today social live broadcasting is done by the social platforms, and social platforms exist because of their users. As indicated in the previous chapters, Facebook's mission with the live broadcasting company is to build a live network among its users. Even though it started to be tested by only celebrities, public figures, athletes and influencers, it was getting ready to be available for all the other users. I believe that would only make sense since Facebook in itself is a social media platform for everyone. "In settings of rapid change, language also evolves, becomes whimsical and ambiguous. Such a disarranged situation is not necessarily negative. Maybe then – once in a while – we should stop and listen to the buzz, and detect whether the language game of the specific word has something of significance to convey us. Are there perhaps aspects of academic fashion words that could be of interest, beyond the hype..." (Liestøl, 2017, 165).

When we move to the next step of Gartner's hype cycle, which is 'peak of inflated expectations', we could note 2016 as the peak of Facebook Live. 2016 made Facebook Live available for everyone, and that caused a hype in media. Since then news publishers, journalists, television channels from all over the globe have been using Facebook Live to connect directly with an audience. Facebook mentions how news publishers and media brands have begun to innovate with content formats, from field reporting via mobile, to real-time Q&As, to event integrations, creating immersive, interactive experiences for people across the globe via Facebook Live. It has been used for Taff TV Show in Germany, ITV News broadcasting for more than 60 years in the UK, Nicola Porro - a journalist for *Il Giornale*, a daily newspaper in Italy, and the anchor for a televised talk show on Italian cable channel Canale 5, Eastern Broadcasting Company (EBC) - a cable TV broadcasting company in Taiwan, Teletrece - a leading television newscast on a major network in Chile, Firstpost - India's premier digital platform for news, analysis and opinion, RedeTV - TV Channel in Brazil, TechCrunch - News & Media Website in New York (Facebook for Media). This stage of the hype cycle is described by a lot of publicity about both successful and unsuccessful implementations (Rouse, 2013). The reason behind considering the year 2016 as a peak point of Facebook Live, is a lot of online newspapers, public figures, and influencers talking about it. The idea of connecting with the audience directly was one of the main things hyping up Facebook's new function.

Facebook Live's hype circle in the Norwegian media, just like the rest of the World, had a kickstart in 2016. Journalists like Sigurd Falkenberg Mikkelsen and Espen Aas were one of the first journalists testing Facebook Live for their work-related broadcasts. The journalists were interviewed for the NRKbeta by Ståle Grut. The NRKbeta is presented as the NRK's Sandbox for technology and media. "We call it a sandbox because we want to test stuff, be curious, and understand how things are changing, bringing you – the user – along" (NRKbeta).

The aforementioned types of broadcasters considering Facebook Live as a case were observing and involved broadcasters. Whilst I started writing this thesis in 2017 the test videos of the Facebook Live still could be found on the Facebook page of the journalists, pitifully they both by Falkenberg and Aas aren't available anymore. This makes it difficult to analyze online behavior during social live broadcasting. Although according to the interview done by the NRKbeta, we can see that both journalists were directly involved with live sending.

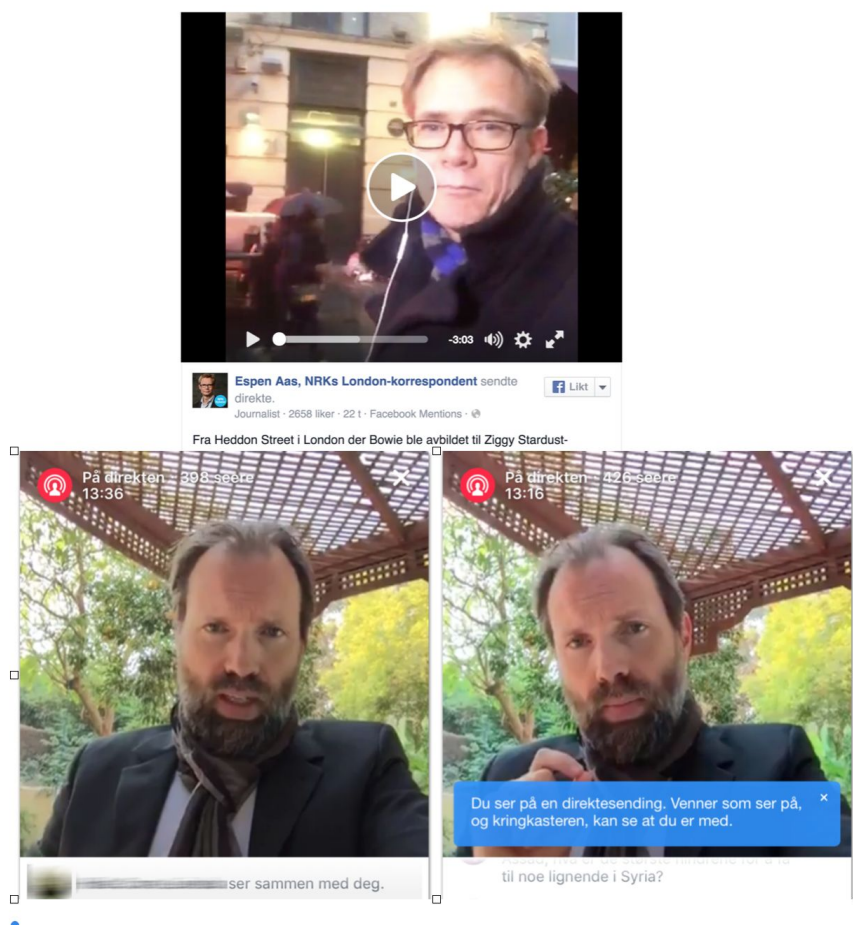


Figure 6. S.F. Mikkelsen and E. Aas during Facebook Live reportings (Grut, 2016)

There are several reasons why I think this article is a good source showing the early reactions about Facebook Live by journalists, which help to analyze the hype cycle of live broadcasting on this platform. For the very first, the interview was done during the early time of Facebook Live, January 2016, the most popular period of Facebook Live hype. It includes famous names in today's Norwegian broadcasting such as Sigurd Falkenberg Mikkelsen and Espen Aas and their approach to Facebook Live. Another reason why this article is so interesting is the audience's opinion in the comment field. In the comment section, we can read different opinions about the Norwegian journalists testing Facebook Live.

Figure 5 above illustrates the beginning of the hype cycle. The process between the stages of innovation trigger and the peak of inflated expectations is called positive hype. The peak of

inflated expectations is the result of positive hype. For Facebook Live the reasons causing positive hype are its characteristics as being free, easy to use and easy to access to the audience function. According to Facebook's Fourth Quarter Conference Call in 2016, this year generally was the year where more people than ever made their voices heard through videos and the interactions during the live sendings. At the 4Q call in 2017, the year of 2016 has been shown as the biggest 'live' moment. The statistics used at the conference shows, New Year's Eve 2016 as a year for Facebook having most people going live than ever (Facebook, Inc. (FB); Fourth Quarter and Full Year 2016 Results Conference Call February 1st, 2017).

In Norwegian media, the early opinions about Facebook Live were equally positive. The interview with Sigurd Falkenberg Mikkelsen in 2016 presents such an optimistic example. In the interview, Facebook Live is listed as an interesting additional tool for the major news broadcasts in the future.

“Jeg ser for meg at det kommer til å bli en viktig del av min journalistiske virksomhet” (Mikkelsen, 2016).

Mikkelsen believes Facebook Live would be an important part of his journalistic work (Mikkelsen, 2016), while Ståle Grut describes Facebook's broadcasting function as “flourishment in service” (NRKbeta). In the very same article, Mikkelsen shares his vision of how to use Facebook Live effectively and the first thing to underline here is the audience having a strong impact on the use of social broadcasting. Aside from reaching out to a larger audience generally, it tries to fragmentize particular audience groups. Reaching out to and including the section of the audience which don't own or watch television is an example shown by Mikkelsen. If we look back to Gartner's hype cycle, Fenn and Raskino describe this point, high expectations, as rooting from companies wanting to be ahead of the curve and their competitors. And the press capturing the moment of excitement around the new innovation.

A further example of Falkenberg testing the Facebook Live was during the program “Dagsrevyen”:

“ – Før jeg gikk live på Dagsrevyen satte jeg telefonen på et stativ rett ved siden av hovedkameraet jeg brukte til Dagsrevyen. Da filmet jeg både rapporten til Dagsrevyen, og vendte meg til mobilen etterpå. Tanken var å gi folk litt tid til å stille spørsmål. Til senere vurderer jeg også å få introdusert muntlig hva som foregår, ikke bare i beskrivelsen av videoen ” (Mikkelsen, 2016).

It would have been interesting to compare these two videos, both on Facebook and on television if the Facebook Live video was still available. This point is a unique point of cross-mediality because here both traditional media melts together with social media. The point of interest is not only about the Web page of the NRK, but its social media page. Going back to Erdal's words, cross-mediality “needs to be followed by changing practices in news journalism” (Erdal, 2007, 76), which leads me to believe the cross-mediality between traditional media and social media platforms would require bigger changes. “One aspect distinguishing cross-media journalism in a broadcasting organization from that found in, for example, a newspaper organization, is the meeting between static and dynamic content: writing and images versus audio and video” (Liestøl cited in Erdal, 2007, 76).

In the Facebook Live's case, the dynamics of cross-media journalism would have to include the engagement of broadcasters and the audience. This is the point where the liveness concept plays an appealing role. “Liveness is a recent, technology-based construct, which refers to experiencing an event in real-time with the possibility for shared realities” (Webb et al. 2016, 432). However, the concept is interesting in the combination of many other aspects such as interactions, immediacy, immersion, and sociability.

Besides using the new function of Facebook, Mikkelsen also mentions the importance of how often it should be used. Now, this is an intriguing bit about social live broadcasting. The hype

about Facebook Live, as mentioned above, is its easy accessibility for every user and easy to use, delivering raw, live content, interactions during the broadcasting and the need for liveness in today's media. Accompanying with no preparations before the live sendings, unlike on television, doesn't mean Facebook Live is meant for everyday use, as stated by Mikkelsen. He believes too often use of it might cause the boredom of the audience, and this is why Facebook Live should be used for major news cases (NRKbeta, 2016). The very same opinion was shared in the comment field of the NRKbeta by one of the readers. The comment stands for social live broadcasting should be used for big events or happenings instead of too often. This might help the followers/users to easily choose the event, instead of boring them down. Today the most useful programs to use Facebook Live for would be news programs, where one doesn't have any other choices for going live according to Aas (Aas, 2019).

“Jeg pleide å følge veldig mye med på livestreaming på Periscope og Meerkat før, men så sendte de LIVE så ofte at det ikke var noe «spesielt» interessant på livestreamen.

Det er bra at dere bare prøver å sende LIVE på de største sakene, og ikke gjør det for ofte” (Comment, NRKbeta, 2016).

Facebook Live videos have been described as a potentially transformational form of journalism by Liz Spayd, the sixth public editor of The New York Times. She also mentions values of it such as Facebook live videos let stories unfold organically, live, and with the audience able to change the experience (The New York Times, 2016). Why a tool which offers such values, would bore the audience. She compares Facebook Live sendings with daily news sendings, and stresses the “no formal preparations”. Haimson and Tang call live-streamed events dull. “Something could happen any minute, but the viewer cannot anticipate whether anything will happen. This keeps them watching. Live-streamed is engaging but dull” (Haimson & Tang, 2017, 49). The feature of ‘anything happening any minute’ is described as immediacy, which is one of the four dimensions of user engagement by Haimson and Tang. It involves being the first one to share the information or the event. In other words, Facebook Live can be a tool for sharing urgency in the media. This is another virtue of Facebook Live which has caused a positive hype.

Espen Aas is another journalist using Facebook Live for an immediate event, David Bowie's death in the middle of London. He describes his first social live broadcasting as a positive process in sync combination of several tasks, such as being your own cameraman and broadcaster. Today in the interview, Aas describes Facebook Live as a tool to reach out to the audience when you feel the need to go live there and then from a journalist's perspective. Although it is Facebook who has control over the videos, which might limit the journalist's independence (Aas, 2019). I am coming back to the analysis of the interviews through Haimson and Tang's four dimensions of user engagement later in this chapter.

The third stage of Gartner's hype cycle is called the trough of disillusionment. The data I have collected today in comparison with the 2016 article by the NRKbeta demonstrates the very same stage of the hype cycle. In 2019, three years after the first interview about Facebook Live, the collected answers didn't exactly show the same enthusiasm. In the phone interview with Mikkelsen, he mentions that he is not using Facebook Live, and he wasn't sure about when he has used it last time. Martin Gundersen, the journalist at the NRKbeta, sees Facebook Live as a platform which one can't control itself and a function Facebook doesn't prioritize itself no more. Here is the perception of Facebook Live today:

- *Martin Gundersen: Facebook Live as a platform which one can't control self and a function Facebook doesn't prioritize it itself no more (Email, 2019).*
- *Sigurd Falkenberg Mikkelsen: interactions, taking questions and answers during the live broadcast, open for the dialog with the audience (Phone call, 2019).*
- *Espen Aas: a tool to reach out to the audience when you feel the need to go live there and then. It is controlled by facebook though, so I prefer independence from the platform (Aas, Facebook message, 2019).*

Even though the virtues such as easy accessibility for every user, easy to use, delivering raw, live content, interactions during the broadcasting and the demand for liveness were appreciated sides about Facebook Live, today the very same points are also the challenging points of it. The downsides of these ‘advantages’ can be interpreted as *negative hype*. Negative hype happens after the peak of inflated expectations, when technologies don’t fill the expectations, in other words, the hype goes down. The signs of this stage can be some producers dropping their products considering it unsuccessful. Gartner’s stage is called the trough of disillusionment (Fenn and Raskino, 2008). It is the process between the stages of the peak of inflated expectations and trough of disillusionment.

Let’s look at how different the use of Facebook Live is today than in 2016. What is so special about Facebook Live in 2019? What was so special about Facebook Live in 2016? In spite of the fact that the journalists show the same reasons as in 2016, as the stimulating sides of Facebook Live’s, it isn’t as exciting as in 2016. The reason for this is the blurry cross-media journalistic culture (Erdal, 2007). Although having a quality news content and being the first to share it, play an important role in news production of the NRK, the new phenomenon such as social live broadcasting has its limitations which sometimes can be seen as controversial values. “NRK wants to be seen as innovative both in content and form, and will aim to implement new technology and new forms of production and distribution (...) the NRK shall be seen and heard in ‘all channels’ (television, radio, web and other, new platforms)” (NRK 2004b cited in Erdal 2007, 79). I come back to the cross-media challenges about Facebook Live under the next unit.

Gartner’s hype cycle doesn’t end with the stage of the trough of disillusionment. The previous value of the product demands some trust and patience in the innovation process. “But, usually, there is more to innovation than hype, hope, and disappointment. It does contain something like lasting value. It’s just that the value can’t be found and extracted before disillusionment sets in” (Fenn and Raskino, 2008, 9). This stage is called the slope of enlightenment. Fenn and Raskino describe this stage of the hype cycle as seeing the light at the end of the tunnel.

The hype cycle of innovation

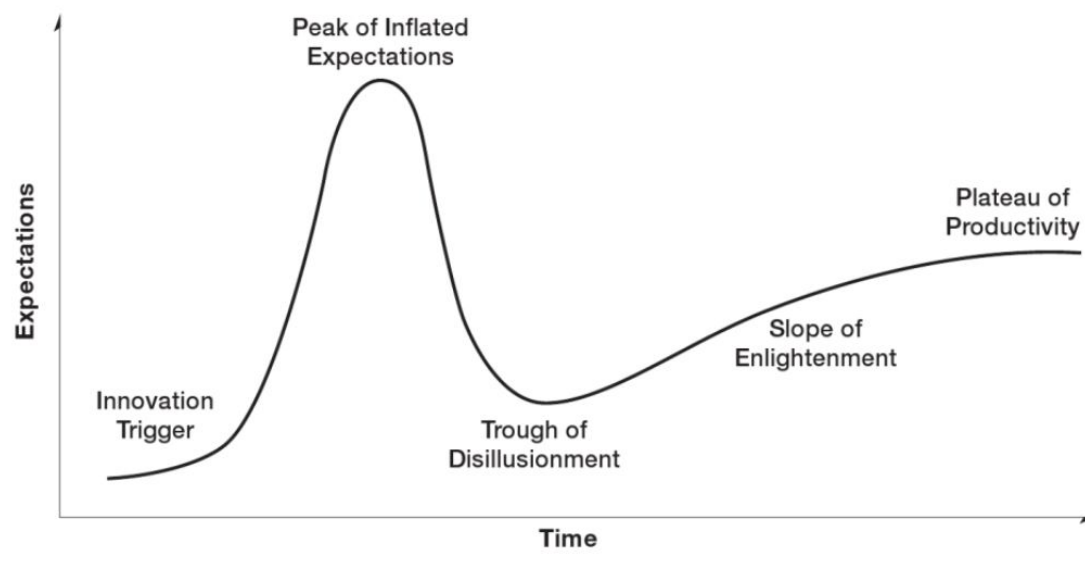


Figure 7. *The hype cycle of innovation (Fenn and Raskino, 2008)*

In the present case, if we consider Facebook Live an innovation, it's necessary to see further experimentation and development. For making further assumptions about the future use of Facebook Live I use one of the strategies for converging cross-media news at the NRK by Erdal. This strategy is called creating “a cooperative journalistic culture transgressing media boundaries” (Erdal, 2007, 78).

One of the NRK's challenges is to maintain their strong position in “a digital, commercial and interactive media landscape”, and including both old and new ways of communication. to have programming “for all viewer segments and have a presence on all important media platforms” (NRK 2004b). As the NRK describes public service broadcasting its core advantage, aims to exist on all, old and new media platforms, and owns its own page on Facebook, using the social live broadcasting on the same social media platform would be fresh. On the other hand, this cross-media journalism would still remain challenging from Facebook's part. The functionalities offered by Facebook Live is decided by Facebook. This is the point I lastly come back to. The

results of the interviews describe the challenging sides of Facebook Live which earlier were presented as its advantages.

5.2 THE FOUR DIMENSIONS OF USER ENGAGEMENT

To comprehend the controversial values of Facebook Live for journalism I have chosen the four dimensions of user engagement, immersion, immediacy, interaction, and sociality to apply the answers from the interviews.

According to the study done by Haimson and Tang about “What makes Live Events Engaging on Facebook Live, Periscope and Snapchat” (2017), the four dimensions mentioned above had been found as the reason for user engagement. Immersion is described as the feeling of being there while the event was happening, experiencing the same event at the same time but from physically different places. Immediacy is characterized by unpredictability. Both immersion and immediacy are the results of being live. Aas names this as the positive side of Facebook Live. “Users get the chance to be present and experience the event happening right there and then. The positive side is that you can go live whenever you want”(Aas, 2019).

Couldry refers to it as liveness or live transmission. “Liveness - or live transmission - guarantees a potential connection to shared social realities as they are happening” (Couldry, 2004, 3). The test videos by Mikkelsen and Aas are the example of such a connection. During the interviews, the question of what is ‘live’ on media was answered as ‘direct sending’. If we return to the description of ‘liveness’ in Chapter II, the concept of it is arguable. A movie shown on the Web live is a direct sending, and it shares a different kind of connection with the audience. The experience of watching a movie, beforehand recorded programs, or video-on-demand share different values from Facebook Live, social live broadcasting in general. Couldry refers to liveness as a guarantee of “someone in the transmitting media institution could interrupt it at any

time and make an immediate connection to real events” (ibid). Meyrowitz stresses the difference between listening to a cassette tape and to the radio while driving. The former doesn’t connect you to the real world, while the latter does the opposite (Meyrowitz cited in Couldry 2004, 3).

I believe Facebook Live has been challenging the definition of the liveness concept. Convergence is a process that keeps developing and continuously affecting the existing forms of media. Through Facebook Live the broadcaster can have both direct and general connections with the audience, at the same time a quality of one o one connection. This leads me to the last two dimensions of user engagement, interactions, and sociality. The difference between liveness described by Couldry and the liveness of today’s Facebook Live is based on interactions. It is not only the transmitting media institutions which can interrupt the sending, but also the audience.

The unique side of interactions through social live broadcasting is that viewers/audience can influence the broadcast itself. Mikkelsen compares this dimension to both the traditional comment section and to engagement through television. In his 2016 interview, he agrees that the type of interaction Facebook Live offers is more interesting than a comment field because of the direct contact with the audience.

“ - Dette er mer interessant enn et kommentarfelt. De lever sitt eget liv og går gjerne helt andre veier. Her er man i direkte kontakt med publikum, og det gjør det til et spennende og utfordrende format. Vi kan snakke om ting på en måte jeg føler er interessant, for det er ved hjelp av spørsmålene fra publikum selve innholdet blir formet, sier Falkenberg Mikkelsen ” (Mikkelsen, 2016).

Broadcasters having direct access to viewers, also means viewers having a direct connection with the broadcasters on Facebook Live. The direct connection between the broadcaster and the viewer builds a more intimate connection according to Haimson and Tang. As the video is a live

broadcast, the interactions are live too. This nature of interactions isn't only about access, but also the capability of affecting the quality of the broadcast. Such as commenting, liking and sending reactions through emojis during the social live broadcast, can increase the quality of the relation amongst users and also between user - broadcaster. The reactions are described as "lightweight ways to show appreciation to broadcasters, particularly after an exciting moment in the stream. Viewer reactions encouraged other viewers to interact with the live streams" (Haimson and Tang, 2017, 55).

Sociality is the fourth dimension of user engagement during social live broadcasting. This dimension means a group of friends experiencing the live video together. Facebook allows you to see who of your friends are watching the event with you. It also allows you to invite your friends to join you, whom you think might be interested in that particular live video.

I want to look at this dimension from another angle. Additionally to sociality amongst Facebook friends, it can also be experienced amongst other users who are not friends on Facebook. The level of sociality depends on the connection between the broadcaster and the viewer. Mikkelsen names this as a quality connection. Through Facebook Live, you can engage with the interested or active viewers, with Mikkelsen's words, it is "breaking down some of the barriers that television shows provide" (Mikkelsen, 2016). Active viewers' engagement directly affects the content creating itself. Just like the interaction dimension, sociality may attract several users to follow up the live broadcasting till the end. For example, the reporters of the main broadcasts usually have more information but limited time on television to follow up on the schedule. If there are 'active' or 'more interested' groups of viewers, on social live broadcasting they can ask direct questions and get more information.

"-Reporterne sitter ofte på mye mer info enn det man får plass til i hovedsendingene, og at han kan spe på litt mer info til de interesserte er bra, synes Falkenberg Mikkelsen" (Mikkelsen, 2016).

CROSS-MEDIA CHALLENGES

Despite all the qualities counted above and accepted by the same journalists today, Facebook Live isn't used as much as one would have expected. The interviews conducted some of the main reasons for this matter. Erdal shows two intriguing factors in cross-media journalism: Professional competences and the question of 'quality' of NRK's news production. Cross-mediality has been questioning the quality of journalistic work. He combines different approaches to the matter of what defines quality work. On one hand, representing the NRK on different platforms as a whole is found as the quality of cross-media work, on the other hand, this is described as jeopardizing the quality of public broadcasting. Based on some of the informants focusing on one medium regarding time and energy helps to create quality service (Erdal, 2007). This is an interesting approach even regarding Facebook Live. The 2016 interview about Mikkelsen testing Facebook Live during the program Dagsrevyen was not accepted positively only. One of the concerned comments was standing for Facebook not being a professional tool/platform, and it shouldn't be used during work hours.

“Joda, man skal få lov å teste etc. men om man har nådd konklusjonen at dette er en ugrei virksomhet, så er det liten vits i å bruke tid på jobb til å teste slike ting. Det får man i store trekk bruke fritiden til isåtilfelle.

Å la en ekstern «partner»/tredjepart brande innhold lagd av NRK, hvor innholdet heller ikke er allment tilgjengelig (NRK er allmenkringkaster!), og hvor det kreves at jeg lar meg produktifisere av en tredjepart for å få tilgang til NRKs produksjoner blir ihvertfall for meg VELDIG rart” (Comment, NRKbeta, 2016).

Besides the question of quality content, there are technical challenges regarding Facebook Live. The journalists agree on the easy use of Facebook Live, but it comes with its downsides. Even though one of the essentials of Facebook Live was to connect with the audience through simple mobile phones, Facebook itself has been working on improving video quality by using several and

professional cameras during live videos. Besides the capability of using better quality cameras, the quality of the broadcasting in itself firmly depends on the network and connection. Facebook Live is a social media platform, after all, it requires Internet access and a strong connection in order to social live broadcasting to happen.

Another disadvantage of Facebook Live is the audience reach by Aas's opinion. "Especially when it comes to the equipment involved, but the other two differences revolve around the possible audience reach" (Aas, 2019). As stated in Chapter III, Facebook finds its already existing audience as an advantage for a larger audience reach. Mikkelsen in the 2016 interview also mentions Facebook Live as a tool to reach to the newer group of audience, the audience which doesn't own or watch television. However, today Facebook's audience reach has been acknowledged differently. reporter). Based on the television reporter in Erdal's text, the Web at the NRK is treated as a reproductive platform. Its output is based on what is produced by the rest of the organization, for radio and television (Erdal, 2007, 81). The NRK has a relatively smaller audience on social media than on its traditional platforms. Thus, Facebook Live isn't an ideal way of reaching a bigger audience.

“ - If you have a good follower-base, I think it could be a good way to reach out if a story is breaking there and then. Because you only need a small smartphone to make it happen. Technical quality will depend on the network available though ”
(Aas, 2019).

Depending on the device used for the live broadcasting on Facebook, the length of the video varies. If the live video is broadcasted on mobile device the time limit for the video is four hours. Using a computer for the live video prolongs it for four more extra hours. Comparing with the traditional broadcasting programmes Facebook Live doesn't have a short time limit. This factor is acknowledged as another disadvantage by Mikkelsen (Phone call, 2019). One could argue that longer time limit means more freedom, longer interactions. However, this was one of the main

reasons why Facebook Live wasn't used as much as it was expected according to Mikkelsen. Facebook Live was described as time consuming feature of Facebook.

The use of Facebook Live by the NRK today's experience has experienced a negative hype and can be recognized on the stage of the trough of disillusionment. It was a hype phenomenon in 2016. The results of the interviews explain the reasons for this process. The last stage of Gartner's hype cycle is the plateau of productivity. This is a stage where innovation is completely accepted. Growing numbers and reduced levels of risk are the characteristics of this stage. Based on the interviews and approaches by the journalists of the NRK it is hard to imagine Facebook Live to reach the stage of the plateau of productivity.

CHAPTER VI

ETHICS

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FACEBOOK LIVE

ETHICS AND SOCIAL LIVE BROADCASTING

Facebook Live has been facing both some ethical and moral challenges since it has been available for its users. Ethics is often used in connection with the activities of organizations and with professional codes of conduct, while morality stands are about the ways in which individuals conduct their personal, private lives (Gilman, 2005). Based on moral behavior different ethical norms and guidelines have been formed for different purposes. For example, the Code of Ethics of the Norwegian Press (Vær Varsom Plakaten) is ethical guidelines for the Norwegian Press; NESH - The National Committee for Research Ethics in the Social Sciences and Humanities has guidelines for research ethics. This chapter covers how Facebook Live's technical advantages and disadvantages together create ethical and moral dilemmas in journalism. I am using the Code of Ethics of the Norwegian Press later on this chapter to identify some of these ethical challenges.

My main focus of this research has been the journalists and their experience of Facebook Live as an additional journalistic tool. I have discussed above some of the technical aspects of why Facebook Live today isn't used as it was expected in 2016. Before going into the ethical challenges of social live broadcasting in journalism, I want to mention some of the moral challenges with Facebook Live in general. As noted in previous chapters, one of the unique characteristics of Facebook Live which made it attractive since it was launched, is everyone having the possibility to go live from their own private mobile devices. As every social media user with a stable Internet connection on a mobile device can stream events, an affiliation to a media house is no longer needed to become a video newsmaker ” (Lee, 2015). But synchronously throughout the time the opportunity for everyone to produce and broadcast his or her own live video in real-time started challenging Facebook. Facebook users don't have any affiliation to any media house or institute, while the professional journalists either have a direct connection to a media institute or generally have regulated journalistic duties and tasks. Jung mentions the Society of Professional Journalists as an example of creating ethical boundaries, the Code of Ethics for journalistic broadcasting (Jung et al. 2018). “While ethical boundaries for journalistic

broadcasting do exist in the form of codes of conduct, e.g. the Code of Ethics by the Society of Professional Journalists (SPJ), live streaming services like Periscope or Facebook Live do lack a profound normative evaluation (SPJ 2014; Faklaris et al. 2016). Social live broadcasting doesn't face the same type of restrictions as traditional television broadcasters do. People using live broadcasting on social media platforms enforce their own terms of service.

The opportunity of one's broadcasting self or whatever he or she wants at any time, to the public, has been misused. It has been used for broadcasting violence, torture, suicide, rape and in much more horrifying settings. According to BuzzFeed News, at least forty five instances of violence - shootings, rapes, murders, child abuse, torture, suicides and attempted suicides - have been broadcast via Live since its debut in December 2015, which is an average rate of about two instances per month (Kontrowitz, 2017). "In its short existence, Facebook Live has aired video of three murders and two gang rapes broadcast by their perpetrators" (ibid). That is a clear sign of Facebook Live struggling with harmful content. It has also been stated that Facebook has declined to share information about the numbers for violent acts on Facebook Live.

TheGuardian reports a gang-rape in Uppsala, Sweden for two years ago was broadcasted live on Facebook. The rape was broadcasted to a Facebook group, and some of the viewers have been reporting the incident to the police (Guardian, 2017). If the first step of sharing violence on Facebook Live is the action of broadcasting, the second problematic area is the video being saved or archived on Facebook. This was introduced as one of the advantages of Facebook Live videos earlier, but it turns into a big problem when it is crime or violence being broadcasted. Facebook's algorithms don't allow detecting the abusive behavior for now. For solving this type of ethical dilemma, Facebook has been working on finding solutions to the problem. In April 2018 F8 conference Facebook announced to hire 3 000 people to identify violence on Facebook Live videos which "... has at times been shockingly slow to remove violent videos. In late April, for example, a Facebook Live video of a father in Thailand murdering his 11-month-old daughter was available on Facebook for nearly 24 hours" (BuzzFeed News).

The ethical dilemma regarding Facebook Live is what should be allowed and what should be banned. Facebook Live has also been useful to make people's voices be heard, even though sharing violence, such as police violence against individuals. Jamarhl Crawford, creator, and editor of Blackstonian mentions the importance of stricter control overall Facebook content, but at the same time the importance of protecting political speech. "Facebook should impose stricter controls over all their content but they need to do so evenhandedly. Protections should be further implemented against hate speech, porn, and mayhem that amounts to snuff films. But controls should not block legitimate political speech, particularly from disenfranchised communities of color. While Facebook should encourage any filming of policy that doesn't violate applicable laws, it needs to be more concerned with the promotion of societal violence" (Kingsbury and Staff, 2017). However, too many restrictions will cause the interest-loss of users (NRK).

"Harold Lasswell's (1948) legendary aphorism who says what, to whom, through what channel, and with what effect now must be changed to reflect both the fragmentation and speed of new communication, to read, who says what, to which audiences and publics, through which channels, and with what multiple effects? One could initially argue that those changes are relatively minor, but the characteristics of the Internet and its audiences multiply the role of ethics and ethical analyses. Further, the role of the audience has gone from a more passive information recipient to a more active information processor, and in many cases and active information seeker" (Bowen, 2013, 121).

The role of the audience has changed from passive to active information seeker (ibid). Today it is not only active information seeking, but also having the opportunities as professional journalists, producing and broadcasting content to a wider audience in real-time space. The ethical frustration of the digital era comes from the possibilities of everyone being able to call themselves journalists without knowing the ethical guidelines and codes of journalism. There are paid Bloggers, YouTube™ campaigns, Astroturf sites, spammers, and serial e-mailers using fake identities on behalf of causes (ibid). Videos can influence people in ways other media cannot (Jung et al. 2018). Facebook Live isn't only audio-visual, but also live, "real" and happening synchronously

while the event or act happens. Every user of Facebook has the opportunity to broadcast anything he or she wants in real-time synchronously, cause ethical challenges.

During the past decade, fundamental changes have taken place in broadcast news journalism. Seen from the outside, the news output of many broadcasters has expanded rapidly since the early 1990s, and covers a wide range of media platforms from television and radio to tele-text, web and mobile phones (Erdal, 2007, 73). As Jung mentions recently terms as mobile journalism, citizen journalism, participant journalism, and today live streaming journalism has been used notably. It is not only the usual Facebook users who become “reporters”, but journalists themselves as well combine press different roles. The use of Facebook Live by the journalists of the NRK can be a predominant example to this point. While reporting David Bowie’s death, Aas wasn’t only the reporter or correspondent of the NRK, but also the cameraman. Merging the roles, editor journalist research producing cameraman.

There are certain differences between the terms of citizen journalism, participant journalism and mobile journalism regarding the duties and responsibilities for creating, producing and publishing news content. According to Nip in interactive journalism, professional journalists are still the ones producing and publishing the news content even though the Web is used as a platform for interactivity and discussion by everyone. However in participatory journalism citizens can contribute actively to the process of news gathering, selection, publication, commentary, and public discussion, within a frame designed by professional journalists. And last but not least citizen journalism represents citizens being responsible for gathering content, visioning, producing and publishing the news product (Jung et al. 2018). All these make Facebook Live users responsible for the news content they create, regardless of them being professional or just a citizen.

As mentioned by Jung, unlike social media users, journalists have certain obligations, duties, and restrictions by profession. Professional journalists have to follow moral obligations and duties. Code of Ethics covers the ethical boundaries which journalists have created throughout time. The Society of Professional Journalists (SPJ) is one of the oldest organizations representing journalists

in the United States. It was established in 1909 and since then as they represent themselves, it has been improving and protecting journalism (SPJ, 2014). Ethical journalism is one of their main concerns. According to SPJ ethical journalism strives to ensure the free exchange of information that is accurate, fair and thorough. An ethical journalist acts with integrity (ibid). SPJ offers four important points regarding journalism and ethics: (1) seek truth and report it, (2) minimize harm, (3) act independently, (4) be accountable and transparent.

In Norwegian Media “Vær Varsom-plakaten” is the code of Ethics for the Press, including all the platforms such as printed press, radio, television and online publications. It was adopted by the Norwegian Press Association on the 13th of June 2015. According to Vær Varsom-plakaten each editor and editorial staff needs to be familiar with these ethical codes. Aspects as seeking the truth, privacy and transparency are also key points of Ethical code of practice for the Norwegian press. It represents the role of the press in society and divided into four parts: (1) the role of the press in society, (2) integrity and credibility, (3) journalistic Conduct and Relations with the Sources and (4) publication rules. I have chosen direct quotations from Vær Varsom-plakaten, which I find being challenged by social live broadcasting. The social media space should not change journalists’ watchdog responsibilities but rather should enhance them by the increased democratization of both information accessible via the Internet and information output by the publics (Jung et al. 2018). There have been changes in broadcasting, production of news content because of multi-platforms of the media organizations. Erdal questions how digital technology is used in order to change the way news is produced and published. He continues that the ideal situation for choosing the right platform would be done by the press based on the topic and the most appropriate medium for that topic. Whilst discussing the traditional live television broadcasting, Lundell points on two orientation, the liveness concept, and scripted institutional control. The live event attracts audience because of its rawness, spontaneous ‘here and now’ nature. At the same time, scripted institutional control stands for “impartiality, objectivity, balance and versatility” (Lundell, 2009, 271). Such values are represented by the Code of Ethics. “Although citizens who irregularly film or stream news events are not bound to professional ethics, they can function as society’s watchdog, whenever news media fail” (Antony and Thomas cited in Jung et al. 2018).

Protecting the privacy of individuals or the source is one of the struggles social live broadcasting brings. Jung divides events into two groups depending on the topic if they are suitable for live streaming: typical events and sensitive events. As typical events, Jung shows press conferences, demonstrations or celebrations. One can agree that press conferences and demonstrations mainly are held for making the voice heard, while celebrations might contain privacy preferences, which is a piece of sensitive information. Funerals, accidents, and trials should not be streamed and that copyright and privacy should be protected (Degen et al. cited in Jung et al. 2018). Code of Ethics marks the importance of the protection of sources as of the press's duty. It is a basic principle in a free society and is a prerequisite for the ability of the press to fulfill its duties towards society and ensure access to essential information (Vær Varsom-plakaten). Although traditional broadcasting is a live sending, it's still controlled. In television, there is always an intermediate at the studio, who can cut off a live report ” (Jung et al. 2018). It is scripted and managed in a way that it looks direct and live, which Lundell calls a staged-liveness (Lundell, 2009, 273). Journalists are aware of the guests at the studio, their identity at the same time prepared questions (flexible scripts). If the programs have a physical audience, they have their free will of being there.

Social live broadcasting doesn't only happen at the studio, but also where the media event takes place. If there is a harmful or not appropriate content, by the time the video gets cut off or removed the information will already be out there. Another ethical dilemma here is the people who are present during the event without giving their consent to being filmed. Protection of privacy plays a big role among the press's role in society. Facebook has face recognition capability. It also has stored any type of information about the users. Face recognition function was made for finding the content which users are spotted in and let them know.

“If you have it turned on, we use face recognition technology to recognise you in photos, videos and camera experiences. The face recognition templates that we create are data with special protections under EU law. Learn more about how we use face recognition technology, or control our use of this technology in Facebook settings. If we introduce face recognition technology to

your Instagram experience, we will let you know first, and you will have control over whether we use this technology for you” (Facebook).

The existing fact of Facebook gathering personal information about users, has caused noise in Germany. Facebook has been accused of pressuring its users by not giving them any other choice without sharing personal information. The only choice for using Facebook is either to share the personal data or not to use the platform. Germany’s Federal Cartel Office has been worried about the case and has asked Facebook to come up with a solution on how to direct the ‘consent issue’ of the users. “In the future, Facebook will have to seek German users' explicit consent to collect and combine such data. Germany's Federal Cartel Office ordered Facebook to come up with proposals for how to do this. If it doesn't comply, the regulator can impose fines of up to 10% of the company's annual turnover, or roughly \$5.5 billion in this case” (CNN, 2019).

As both traditional and social media changes and they both include each other, it is important to look at both the codes and the policy of the platforms. Germany’s case could be a suggested example. “Live streaming has its own set of characteristics, as video format and social media combined to form a live, audio-visual, interactive and connected channel, which obliges journalists and streamers to evaluate ethics in real-time”(Jung et al. 2018).

CHAPTER VII

CONCLUSION

CONCLUSION

This thesis is a case study of Facebook Live from the time it was available for everyone (2016) till today (2019) as a journalistic tool in the NRK. It covers the early use of Facebook Live by Norwegian journalists, and how the process has changed throughout time. The first chapters paint a general picture of what Facebook Live is, how it has been used by regular Facebook users, and the way Facebook itself appreciates the live streaming function of the platform. I have chosen certain terms such as liveness, convergence, and cross-media to analyze broadcasting on social media platforms by professionals. Convergence is a process that doesn't stop changing media. At the same time with bringing new possibilities and ways to create content, it also brings back the old ways with new twists. Live broadcasting is one of them. By convergence, cross-mediality has been accepted by different media institutions. Covering news on the possible media platforms helps institutions to reach a greater audience at the same time to provide the information in today's competitive media arena. Convergence and cross-mediality have brought broadcasting to social media platforms. It has introduced a new term to social media - social live broadcasting. Social live broadcasting is a live video sharing function while it is being filmed. However, these exciting and hyped ways of communication also challenge the media institutions and news production processes. Technical challenges about how to handle the news production in the most productive ways, and at the same time to follow good ethical codes for journalism have been one of the challenging sides of social live broadcasting. Facebook Live is one of the examples in this case. It has been launched in 2015 and became available for everyone since 2016. In the same year, it has been tested by Norwegian journalists. Their enthusiasm in 2016 made me interested to follow up on the process. During these three years, Facebook has introduced constant changes to the live broadcasting function, which has had a direct effect on the use of Facebook Live. The premises helped me to collect all the reasons why Facebook Live was an interesting journalistic tool. At the beginning of my research, I was sure about Facebook Live being often used by the Norwegian media since it has been used by different big media names such as BBC, The New York Times and different other individuals even. The early interview done in the subject by

NRKbeta was also leading me to believe my stand. This had a direct effect on my research questions too.

Today, three years after Facebook Live opened for everyone, the interviews I have done with the same journalists gave different results than expected. The early use of Facebook Live represents enthusiasm and big expectations such as being an important additional journalistic tool. Due to the changes in approaches about Facebook Live I had the need to change my research questions. I have kept the case study about Facebook Live stable, whilst changing my approach to it. For this research, I have conscripted the following questions: What is Facebook Live for professional journalists? What makes Facebook Live an interesting broadcasting platform? Why Facebook Live didn't fulfill the expectations as an additional and useful journalistic tool?

In order to answer these questions, I have done qualitative research based on interviews with the very same journalists who were excited about Facebook Live from a news production perspective. I have also been sending some emails with the people who are responsible for the publication on social media platforms.

The use of Facebook Live by the NRK today remains as a social media function. NRK's different production departments have their own Facebook page, where they share news and videos, but none of them is a live video. The results of the interviews have shown that Facebook Live isn't used by NRK anymore. The advantages counted by journalists such as reaching a broader audience, broadcasting without 'time limit', easy use of it and availability for everyone to broadcast are exactly the same reasons why it isn't used so much today. Reach more people isn't necessarily guaranteed because it is based on how many followers one has beforehand. Facebook Live's easy use, can be helpful if there is nothing else is around to report an event, however, the quality of the filming and the video highly depends on the Internet connection and the quality of the mobile camera. The journalists find longer broadcastings more engaging, but at the same time, it is accepted as a time-consuming feature. Longer broadcasting also helps to connect with the most interesting part of the audience. Although it must be noted that, based on the code of ethics in Norwegian media, public broadcasting is for everyone, and should be including every group of the audience. Another very important aspect of Facebook Live is the accessibility to the public by

everyone which creates ethical and moral dilemmas. Facebook Live isn't acknowledged as a professional platform by the audience either.

From Gartner's hype cycle view, I have discussed how it is hard to expect Facebook Live becoming an innovative tool for NRK's broadcasting services. As Erdal has mentioned, the ideal situation with choosing the correct platform would be relevant to the topic of the news. As the NRK tries to cover different media platforms, social media platforms including, its use of Facebook Live wouldn't be unacceptable either. How it could depend on the topic of the program. But because of the limited relevant data and literature out there, it is hard to predict the future of Facebook Live in Norwegian media.

This study could be useful for future research in this field. It would be interesting to follow up on NRK's use of Facebook and the general approach to Facebook itself.

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