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**FOR THE READERS, BY THE READERS**

*Crowdsourcing books – an analysis of the power relations between professional producers of media and an active audience*

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## **Contents**

Abstract.....	3
<b>Introduction</b> .....	4
Professional media producers and audience participation.....	4
Aim of research.....	5
The Olympen book.....	6
Structure of thesis.....	8
<b>Theoretical framework</b> .....	8
A participation paradigm.....	8
Media power.....	9
Power and participation.....	10
New media.....	12
Audience participation before web 2.0.....	13
Participation in what?.....	15
<b>Methodology</b> .....	16
Justification.....	16
Research interviews.....	17
Interview design.....	18
Analysis.....	19
Limitations.....	19
Ethical issues.....	21
<b>Analysis</b> .....	22
The Olympen book.....	22
The producers of the book.....	23
Crowdsourcing and crowdfunding.....	25
Crowdsourcing and producer strategies.....	27
Music and identity.....	30
The Olympen gigs community.....	31
The long tail of participation.....	33
Please share!.....	36
Struggle over the decision-making.....	37
Power without responsibility.....	39
The mythology of the participatory Internet.....	41
<b>Conclusion</b> .....	42
<b>References</b> .....	46
<b>Appendix</b> .....	49
Interview guide: Expert interviews with the producers of <i>Olympen</i> .....	49

## ***For the readers, by the readers***

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### **Abstract**

There is a call for more analysis and case knowledge of how the media use the participatory architecture of social media in media production. The research field of audience participation comes from the integration of concepts and theories about an active audience with production research, and social and cultural theory. This thesis analyses cultural participation from the perspective of professional media producers by analysing the production of the book *Olympen* (2014), where the audience participated in the production by the use of the web 2.0-practices of crowdfunding and crowdsourcing. This was done with special attention to power relations between the producers and the audience. An analysis of research interviews with key members of the editorial team show how the producers used social media strategies in the funding, marketing and in the production of the book. The analysis also indicates that the use of social media both enabled and hindered the audience in their participation. The participation of the audience improved the outcome of the project, but issues concerning quality stopped the book project from being even more participatory. However the analysis also shows that professional media producers and audience measure participation differently. This insight can be a source for further research.

Key words: audience participation, media producers, social media, user-generated contents, crowdsourcing, crowdfunding

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## ***Introduction***

### **Professional media producers and audience participation**

When the media environment of today is remaking the structures by which people – as audiences and as mediated publics – can participate in an ever-growing mediatized society, there is a lack of case knowledge and critical analysis of the participatory architecture of social media, e.g. Facebook, Kickstarter, and Indiegogo. An example of this is the role of the media producers; a role that has to some extent been overlooked in studies of participation:

This tendency has become increasingly obvious as the internet has developed in continuously more user friendly and interactive directions; the everyday-users' opportunities to act as participating "prod-users" have implicitly been treated as an excuse for ignoring the fact that there are strategic producers out there, who make deliberate choices to steer users' opportunities to participate. (Olsson and Svensson 2012, p. 56)

The concept of media participation can however be studied from a wide range of perspectives. Audience participation comes from the integration of ideas and theories about an active audience with production research, and social and cultural theory. Cultural participation includes relations between the audience, the individual, and the public and their participation in the cultural public sphere.

An example of such cultural participation can be found in the production of a book about the local music scene in the university town of Lund in Sweden during the 1970s, 1980s, and the early 1990s. When the publisher of the book started working with the production they also started a Facebook-page, in order to invite the former concertgoers and potential readers to support the editorial team during the production. E.g. in July 2014 the editorial team posts a photo of Joe Strummer signing autographs backstage (see screenshot below) and asks the followers for help: "Did anyone chill with Clash backstage in 1980? Do you recognise anyone in the photo, apart from Joe Strummer?" The entry sparks a conversation. Several followers post comments saying, I was there, with additional information about the concert in question (Facebook 2014, 1 July 2014).

*Screenshot: Post on the Facebook-page of The Olympen gigs*



This example also raises questions regarding the social relationship between the producers of the book and the participating audience. Is this an example of how an audience take active part in media production by providing an editorial team with information in their attempt, in this case, to produce a book about the history of the local music scene and youth culture. Or is it an example of how the audience are exploited to coproduce a media product by providing ideas, facts, and meaning for free? Which are the producer strategies at work here?

### **Aim of research**

The purpose of this thesis is to analyse how professional producers of traditional media – in this case print media – pick up on and make use of the participatory possibilities brought about by social media. The aim is a better understanding of how local power relations operate in media production concerned with audience participation. In other words what becomes of audience participation in the hands of professional media producers? This main research goal will be answered by the help of an analysis of the production of the book *Olympen* (2014) with special attention to

which web 2.0-practices and power strategies the professional producers made use of in this case and which the consequences are for audience participation.

### **The Olympen book**

In today's new media environment there are numerous examples of different types and levels of audience participation. That is, how social media or web 2.0 is used for different kinds of participatory projects that include everything from financing projects to actual coproducing the final media product by contributing with ideas, data and facts, writing texts or producing photographs and videos. Sweden is no exception.

The book *Olympen*, a story about the local music scene in Lund during the 1970s, 1980s, and the early 1990s, was published in 2014 and was a result of not only a crowdfunded but also a crowdsourced project (Indiegogo 2014) – two related web 2.0-practices that will be studied in this thesis. “Many, many [...] on Facebook helped us with facts and materials” (Lindström 2014, p. 249) [see note on translations of quotes in references]. That is, the producers of *Olympen* claim that the book was coproduced with the help of the members of a Facebook community. The crowdsourcing of commercial book contents is however still a relatively new practice on the Swedish book market (e.g. Westlund 2012). But there are examples of similar projects under way or in production: The Swedish public service television company is currently producing an anniversary documentary about the year of 1967. They invite viewers to participate: “Perhaps you have photographs or a film of a personal experience that could be a part of our 1967 program. Please let us know.” (Fohlin and Tunegård 2016) The Facebook-page “Boken om KB” is marketing a book about another concert hall – KB or Kulturbolaget in the neighbouring city of Malmö – produced by a team of local journalists (Facebook 2016b). The Facebook-page invites people to share information about the project and offer followers to buy a copy of the book in advance. The webpage also showcases pictures and other bits of information that will appear in the final version of the book (Boken om KB 2016). *Historiskan* is a history magazine about women in history. Each copy of the magazine is crowdfunded, and the Kickstarter-site of the magazine has over 1,000 supporters. The content of the magazine is however not crowdsourced. Instead all the articles that appear in the magazine are written by professional writers (Bonde and Lindström 2016). In 2015 the Swedish journalist Martin Schibbye together with a team of editors, photographers, and reporters started “a digital platform for longform journalism, reported from around

Picture: Spread in the book *Olympen [The Olympen Gigs]* (Facebook 2014, 30 October 2014)

**Olympen - artisterna, publiken, betongen**  
30 October 2014 · 🌐

I morgon, fredag, är sista dagen ni kan förhandsbeställa boken från redaktionen. Därefter sker det via Premium Publishing och snart finns den i vanliga bokhandeln! Planerandet för releasefest pågår och vi återkommer om tid och plats inom kort. Här ett [uppslag](#) Iron Maiden (1981) med Mikael Almses fina bilder.

Robert Engblom and 179 others · 7 Comments · 15 Shares

Like · Comment · Share

the world?”. The journalistic projects in this case are also crowdfunded by the readers. In addition the site asks the followers to suggest news stories and questions to address. This gives the impression that the team is crowdsourcing ideas for news stories (see Schibbye and Resare 2016). This is just a small sample of how the media make use of social media in order to access and interact with the audience before the final product is published. Today, websites such as Unbound in the UK and Crowdbooks in France are specialised in the crowdfunding of books (Westlund 2013), and it is perhaps not unlikely that we will see more of this kind of media practices in the future, which makes the production of *Olympen* an interesting study.

These examples of interplay between new media and traditional media should be a good source for any study that targets changes in the power structures related to audience participation at a meso and micro level. In a research approach similar to this one Olsson and Svensson (2012) studied websites initiated and produced by commercial organisations. This thesis propose a study that aim to further the understanding of how the concept of audience participation can be understood by studying what happens when traditional print media make use of the participatory

practices of social media and an already *existing* online network in the production of *Olympen* (Facebook 2014), which also is the most common practice of the media industry according to Jenkins *et al* (2013, p. 296).

### **Structure of thesis**

What theories and theoretical concepts are used in studies of audience participation and which ideas and models of explanations will be of use in unpacking this case study? This will be discussed in the next section of this thesis. This will be followed by a discussion where the theoretical framework and the research method will be put into a methodological context where the main reasons for this choice of study will be justified. This section also includes an account of how the choice of method – qualitative research interviews – was conducted. This will be followed by the main section of this thesis – an analysis of the case itself. The end of the analysis targets the main research goal of this thesis by addressing the power relations between the producers and the audience in this case study. The conclusion in the end of this thesis will include a suggestion for further research.

\* \* \*

## ***Theoretical framework***

### **A participation paradigm**

Research on media and participation constitutes a paradigm of its own according to Livingstone (2013, pp. 23–24). The reason for this participation paradigm, or trend in research, is that the media environment of today is remaking the structures by which people – as mediated publics and as audiences – can participate in a mediatized society (see notion of mediapolis in Silverstone 2006). In this new media world, the main task of research, according to Livingstone, is to understand what kind of participation people now have access to, and how they engage in these media and communication infrastructures, which mediate cultural and other aspects of our daily life (2013, p. 28). This is connected to the notion of media power, where the ethical dimension of this power is a key element in the participation paradigm. According to Livingstone research must analyse how power works in this new media world and how it can promote or hinder audience participation (Livingstone 2013, p. 24).



## **Media power**

Power, according to Corner, is important to our understanding of media itself and the reception of media. In his work *Theorising Media* Corner calls for a better clarity about the notion of power (2011, p. 42). The reason for this is that research on power is by far the largest research area in media and communication studies. This is not without problems. The wide range of studies has resulted in an equally wide range of different definitions of power. So what is power?

The power of the media differs from e.g. police and to some degree economical power and is often assessed by how the media is related to other authorities (government agencies, companies, institutions) in society. Dahlgren makes a point of calling this power over media instead of power of the media – a notion shared by Corner (Dahlgren 2009, ref. in Corner 2011, p. 14). Power – political, economical and cultural power – is mediated. Media power has a structural side and should be seen as systemic power, in which media interact with for example political and economic interests such as state-owned media or commercialism. The key concept here is relayed power. Media conveys how media events and information can or should be interpreted, which information is communicated (and what information is not), and media artefacts or media performances mediate meaning and values. In this sense, media power is regarded as soft power (Corner 2011, pp. 14–15). This structural side of power in media is usually regarded as bad and therefore something that is in need of regulation (Corner 2011, p. 13).

Media power is bad power when it is used to constrain and not to enable the interests of the majority of the people (Corner 2011, p. 13). This is the case when media power is used to distort knowledge and values by creating a symbolic environment where the media can be passive, uncritically relaying the present order, or active by, e.g. maintaining patriarchal or elite structures thus preventing an equal society (Corner 2011, p. 23). Corner discusses different kinds of structural deficits: e.g. elite dominance when the connections between political elites and the media are too powerful, hollowness as a result of a lack of diversity, and deception when journalism is replaced by propaganda (Corner 2011, 27–34).

The goal of this thesis is to further the understanding of soft power and if there can be structural deficits at play due to elite dominance in media production that make use of new media practices, thus risking hollow media products instead of a product that mediates the meaning and values of the participating audience.

## **Power and participation**

In our understanding of the media, power can be regarded as good or bad depending on how it promotes participation, conversation, and social change. A political approach to participation is Dahlgren's notion of civic cultures, where the framework of the civic circuit can explain the factors behind participation (see 2009). Dahlgren's perspective is mainly concerned with the political, but the civic circuit also draws from social and cultural ideas and recognises not only the importance of individual identity, but also the importance of "collective identities, and loose network structures" (2009, pp. 103, 108). Even though this thesis will not study participation from a political perspective this framework translates well to the relationship between professional media producers and the audience. The dimensions of space, practices and identity will for this reason be used in the analysis: The community share a common identity in the musical experience at the Olympen gigs, and "identities can be seen as the centrepiece of civic cultures", and as a "foundation for agency" (Dahlgren 2009, pp. 118–119). Individual and collective practices are important to society, and media – especially new media – have the ability to make spaces bigger and more accessible (2009, pp. 115–116). This thesis will study how the professional producers made use of a social media space, where the communication between members of the community and between the production team and the community were mediated.

Livingstone's paradigm addresses the question why audience participation matters by underlining democratic values. According to Couldry, the voices of the audience matters because "voice is the process of articulating the world from a distinctive embodied position." (Couldry 2010, p. 8) However in his critical research Couldry demonstrates how the media, instead of offering a diversity of voices, in general is reinforcing neoliberal values (see Couldry 2010).

Due to the problems associated with such media deficits, all participatory environments need to be reflected upon critically, and there seem to be an ongoing discussion within the participation paradigm if social media platforms, e.g. Facebook and Kickstarter, can "enable users to take a more democratic role in content production and consumption" (Ekstrom *et al*, 2010, pp. 1–2), or if social media are another example of how potentially participatory spaces "become integrated into commercial architectures", where people are reduced to passive consumers (Papacharissi 2014, p. 1452). The latter, a critical analysis of commercialism, is an important element in the research of audience participation. An example of this is

Askanius' research of how activists can counteract the influence of neoliberalism and consumerism by remixing e.g. online media content and add a new (political) meaning to it. This is an example of a practice that is challenging the structural boundaries between the media and the audience (see mash-up genres in Askanius 2013). This is also an example of how research on audience participation addresses how the media and the audience struggle over media representation. The fact that the public does not always control how they are represented by the media is a key element in the research of Coleman and Ross. They have investigated how different media, including Internet media, are constructing an image of the public and how the media is representing or, more often, misrepresenting the public. However they also recognises a struggle where the audience actively use media to produce their own image of themselves by overcoming obstructive strategies of the media (see Coleman and Ross 2010).

This struggle over influence is at the heart of Carpentier's research (2011). Carpentier studies the notion of participation from different areas: power, identity, technology, organisation, and quality, where power relations or the struggle over power are a key theme in all these areas. The relationship between the professional producers of media and the consumers of this media – the audience – are of course no exception, where participation in the end, according to Carpentier, has to do with how much the audience are allowed to be a part of the decision-making in the production of media content. To study, and measure, this Carpentier uses an analytic tool – a model of access, interaction and participation (2011, p. 130) – which will be used in the analysis in this thesis. According to Carpentier participation can be of a minimalist or maximalist form depending on how democratic this relationship between the audience and the producers of media is (2011, p. 354).

All in all these perspectives on participation give an impression that bad media power outweigh good media power. But according to Corner we should be aware that things that can be attributed to the latter are usually not considered as power (Corner 2011, p. 37).

Can media power be good? When the media are not only pursuing commercial goals or strive to preserve the present order, but contributes to civic development by spreading knowledge and promote democratic conversation and participation, it is safe to say that media power also can be good for society. Media have had this role on many occasions through history even though Habermas argues that media power, over time, have changed from good power to bad, and thus losing this function (Habermas

1989, ref. in Corner 2011, p. 18). But in order to change society in a progressive direction there is call for responsible power. And when change equals diversity and criticism, e.g. exposing bad political practice, media power can be of good. Corners examples revolves around medias role in informing the public about health issues and helping in charity work as well as journalism that focus on knowledge based information to the public instead of diversion and trivialisation (Corner 2011, pp. 35–37). However when e.g. journalism fails to do this you will find different levels of media deficits (Corner 2011, pp. 14, 36–37). This thesis will address the question of media power, but not from this political perspective. Instead it will focus on media power in cultural production where critical questions concerning the quality of cultural artefacts or performances are equally important. Because it is self evident that these too can be characterised by lack of knowledge and diversity and e.g. maintain patriarchal structures.

### **New media**

Social media can, according to Papacharissi, be a space for engagement. Web 2.0 provides platforms where media content can be “organized enough to facilitate sharing, yet open enough to permit differentiated classes of people to locate meaning in them and further infuse them with meaning.” (Papacharissi, 2015, p. 116) Arvidsson and Bonini (2015) also recognises the possibility of social media platforms and put forward the idea that these platforms can be of use in generating a better media representation of the audience. In his research Gauntlett confirms this possibility. Gauntlett considers a development from a passive to a more active audience, where people communicate with each other by making things more frequently than before by the production of creative media content online (see Gauntlett 2011). An example of this active audience is when people engage “in supportive or helpful actions, not because they expect a reward or immediate reciprocal help, but because they believe it’s a good thing to do.” (Gauntlett, 2011, p. 134) Gauntlett’s findings are an example of research that emphasises how the digital platforms of new media has improved how people are able to share ideas and experiences by making the process easy accessible and swift. But the sharing itself is “ancient” (Gauntlett 2014, p. 8). This is also acknowledged by Jenkins *et al* (see 2013, p. 12, 297). The combination of traditional social practices and technical improvements may be one reason behind the success of

these new platforms. But this also raises the question of how original new media practices really are.

### **Audience participation before web 2.0**

Historical perspectives to media and participation can also be categorised as examples of either good or bad media power. Delwiche and Jacobs Henderson are describing the history of participation, and according to them the creation and distribution of media has throughout modern history been dominated by only a few media institutions. New media platforms and digital tools however have empowered the audience into remixing existing media contents or producing media of their own (see Delwiche and Jacobs Henderson 2013; see also mash-up genres in Askanius 2013). This almost revolutionary process is described as the four phases of participatory culture of the Internet (see Delwiche and Jacobs Henderson 2013). The participatory potential of these creative platforms has also been examined by e.g. Gauntlett (see 2014, p. 7).

However, there is a need of a historical perspective regarding the notion of audience participation in order to actually pinpoint what the implications for participation are when new media are being critically examined (see Lundell 2009 and Ekstrom *et al* 2010). Burke for example describes an important change as early as the time of early modern Europe when a process from a more participatory form of entertainment produced by amateurs to a more organised and professional distribution of e.g. printed books started. This process coincides with the development of popular culture in the growing cities of early modern Europe (2009, pp. 225–339, 349). Lundell also argues that the professionalism in the production of texts during the era of liberalism was preceded by a participatory period before amateur writers became professional journalists or authors, and before printers become publicists (2009, pp. 10–14). During this period the amateurs, or the audience, produced or where encouraged to coproduce e.g. texts in popular magazines and other forms of media (Ekström *et al* 2010, p. 4; see also Jenkins 2013, p. 29).

However despite this professionalization Lundell concludes that examples of participatory practices by the public can be found throughout modern history as well (2009, p. 18). In the words of Carpentier: “the history of participation did not start with the popularization of the internet” (2011, p. 353). In fact the idea of a liberated audience – fans of popular music is no exception – is associated with almost every introduction of a new medium in history. However, in the context of good and bad

media power, it must also be noted that this liberated audience can be regarded as both a responsible public and an irresponsible crowd (Butsch 2008, pp. 141–143).

This thesis will use this historical perspective to participation in order to better understand the consequences for audience participation in the hands of professional media producers, when a social media environment is used for the production of such a traditional media product as a book.

The media producers are under scrutiny in the research of Olsson and Svensson (2012). They argue for more research on the role of the media producers when it comes to audience participation. Because their findings show that what appears to be a participatory network culture, when new media platforms turn users into “prod-users”, can in fact be highly regulated by a professional culture (2012, p. 46). They also argue that this “struggle” (see Carpentier 2011) is often unseen due to “the mythology of the participatory internet” (Olsson and Svensson 2012, p. 55).

Different consequences of media power have been addressed in the somewhat crude terms of good and bad in the previous discussion. But it is equally important to understand the consequences when an audience participate in the production of media. Because the participatory environment of these new platforms can, according to Jenkins *et al*, help making content more “spreadable”, which encourages business models that embrace participatory practices, which allows the audience to share media content more easily (see notion of spreadable media in Jenkins *et al* 2013). This could also help the audience becoming more active when the professional producers of media are in fact forced to listen more to their target audience. But this growing power of the audience also comes with an equal responsibility when members of the audience share and spread media contents. For this reason concerns about power without responsibility must also be addressed (see Jenkins *et al* 2013, p. 27).

These ideas concerning production research is also operating in the participation paradigm (see Livingstone 2013) and can help explain changes in the relationship between media producers and active audiences in today’s media environment. The theories and concepts of participation discussed here tend to, as noted previously, revolve around two themes: a symmetric or asymmetric relationship between producers and audiences, top–down or bottom–up structures, or good and bad media power. However it has also been suggested that the understanding of media and participation may not be so dual. In order to understand what influence web 2.0-practices like crowdsourcing have on audience participation, Jenkins’ notion of

“stickiness” and “spreadable media” will be used in this thesis to analyse the difference between new forms of media practices in relation to traditional production methods. Because this distinction between producers and a networking audience can be less clear, more “messy”, in what Jenkins define as “spreadable media”, where the audience has a say in the production of culture thus recognising the importance of social networks (Jenkins *et al* 2013, pp. 6–7, 49).

### **Participation in what?**

The key question in any research on audience participation is “participation in what?” (Livingstone 2013, p. 24). To understand more what happens with audience participation in the hands of professional media producers, it is also important to discuss the preconditions for audience participation even though the focus point of this thesis is the producers. The importance of the dimensions of practice, space, and identity (see Dahlgren 2009) has been discussed previously. The latter, identity, will in this thesis, be examined in a context of music, because an analysis of the heart of the case – music and identity – is something that cannot be ignored when the cultural artefact produced is all about musical experiences. That is, a cultural artefact is the result of a social process, and any media product can be studied from this perspective (Hine 2000, p. 3). Consequently it is important to also make use of research on music, cultural memory, and the social construction of identity in order to understand what becomes of audience participation in this case, when the former concertgoers partake in the writing of the history of a music culture they once were a part of. An example of research that integrates cultural theory with the notion of audience participation and discusses questions concerning identity is fandom studies (see fandom in e.g. Hill 2015). Hesmondhalgh has researched why music matters to fans and to people in general. He argues that music can be a source for not only self-identity but also a collective identity, and that music also has the ability to inspire and transfer meanings (2013, pp. 2, 14–15). In addition music can strengthen “feelings of solidarity and community”, but Hesmondhalgh will not go so far as to recognise the activities of a fan community as empowering (2013, pp. 149–150). However, musical identities can be renewed in a social media network, and since identity can never be ignored, the importance of music for the identity of the community will be considered in this thesis.

\* \* \*

## *Methodology*

### **Justification**

What happens when new media environments offer traditional media an additional space for cultural production? Will the coproducing of media make an audience active when the media invites people to share their thoughts and experiences online? The answering of these questions not only gives us an understanding of how communication of today is changing, it also provide us with an insight in social, political and cultural areas of life (Livingstone 2013, p. 27).

What makes research justifiable is its practical use for society. A theory that encompasses this idea is pragmatism; a theoretical perspective of how we as humans construct and shape meanings collectively through interaction. This process can be determined by mediated communication (Charmaz 2006, pp. 6–7), which is of importance for this particular study. The pragmatic standpoint, with its integration of Foucault's notion of power (2001, pp. 36, 101), is at the centre of what Flyvbjerg is referring to as phronetic social science – “an antidote to the ‘so what’ problem” of research (2001, p. 156). Power and its ethical dimension is, as previously discussed, also the focus point of Livingstone's participation paradigm, where the goal of any research must be not only to understand the world but also to make it better. In this case “better” equals less exclusion and more democratic participation (Livingstone 2013, p. 24; Carpentier 2011), and a “dialogical mode of communication”, when Aristotelian *phronesis* is practiced in society (Flyvbjerg 2001, p. 159).

In this perspective the case itself matters too, and by choosing a case that concerns how local power relations is operating (see Flyvbjerg 2001, p. 123), at a micro and meso level, our understanding of what strengthen and weakens audience participation in media production can be broadened.

Flyvbjerg argues for the use of concrete and context-dependent case knowledge (2001, pp. 64–65, 73). A valuable case study is not only representative but also critical (2001, p. 78). The production in this case is representative in the sense that a professional producer makes use of web 2.0-practices in a commercial production with the help of an already existing web based fan community, which is the most common practice of the media industry according to Jenkins *et al* (2013, p. 296). It is also critical in the sense that the producer organisation is an independent company (Lönegård 2016) operating in a local arena. Consequently it is less likely that the



power structures, e.g. interests of commercialism, of the traditional publishing industry were strong in this case (see importance of “structural power” in Flyvbjerg 2001, p. 140; Corner 2011, p. 13).

### **Research interviews**

The research design depends on the research problem and its particularly circumstances (Flyvbjerg 2001, p. 75), and “[i]nterviews are often applied in case studies, which focus on a specific person, situation or institution.” (Kvale 2007, p. 46) Since the proposed research question focuses on audience participation in the hands of professional media producers, the preferred method is interviews with two of the key individuals in the production of *Olympen* – in this case the author and the editor and project manager of the book, in order to understand the exercise of power and the strategies behind it (see Flyvbjerg 2001, p. 123). But what kind of research interview is suitable for this study?

Grounded theory – the construction of theory by abductive reasoning – can, according to Charmaz, be of use in qualitative analyses of interviews (2006, pp. xi–xii, 28, 103), and “complement other approaches to qualitative data analysis, rather than stand in opposition to them.” (Charmaz 2006, p. 9) Since the scope of the research in this thesis is quite limited, a pragmatic semi-grounded theory approach that can further the understanding of active audiences by making use of the key concepts and theoretical perspectives accounted for in the theory section is a better choice. However, the proposed thesis does not strive for theory construction, which is the purpose of grounded theory, only theory improvement by deepening the understanding of some of the concepts describing the relationship between professional producers and an active audience, by “simultaneous involvement in data collection and analysis” and by “making comparisons” throughout the analysis (Charmaz 2006, pp. 5–6).

Flyvbjerg argues for the use of many voices and perspectives in the research process (2001, p. 139). Since the proposed research is limited to only two key interviews, the data produced must compensate for this weakness. This problem can be remedied by making the data “richer” (see “rich data” in Charmaz 2006 and enhancing interview quality in Kvale 2007, pp. 136–146). This means recognising the value of a detailed narrative of the participants (ibid. 2006, p. 14; Flyvbjerg 2001, pp. 140, 164–165).

However, since this study will make comparisons with existing theories and concepts, the interviews must also be semi-structured. In this case that means not only focused questions but also an open-ended interview guide with key informants that possesses the relevant experience (Charmaz 2006, pp. 18, 25–26) to ensure internal validity. The purpose of such a semi-structured interview (see “semi-structured life-world interviews” in Kvale 2007, pp. 10–11) is to obtain a description of the phenomena at hand, where the interview can provide information about activities, opinions, values, and experiences in the words of the subjects – the producers of the *Olympen*. Semi-structured in this case acknowledges the usefulness of focused pre-formulated questions as a starting point for the professional research interview, but also suggests what Kvale labels a qualified naïveté (Kvale 2007, pp. 12) in order to ensure an openness to new aspects of the phenomena under investigation.

### **Interview design**

Validity and reliability checks were attempted throughout this research project. In order to avoid simply reproducing existing opinions and prejudices during a research interview and ensure “rich data”, or the quality of the interview knowledge, Kvale suggests a research process consisting of seven stages: thematizing, designing, interviewing, transcribing, analysing, verifying, and reporting (Kvale 2007, pp. 35–37), where the research topic must be at the heart of the entire inquiry (Kvale 2007, p. 43).

The first stage includes the purpose of this thesis, which has already been discussed. The second stage concerns how to design the interview in order to meet the goal of the research (see interview design in Kvale 2007, pp. 34–51). This also includes ethical concerns, which will be addressed in the last part of this section.

Charmaz recommends that grounded theory interviews should be divided into three sections (2006, pp. 30–31). The first initial questions in this case should be general and open-ended questions about the *Olympen*-project as a whole. The more detailed intermediate questions should be about the practical and professional aspect of the production, e.g. selection of photographs and facts and other contributions from the participating audience. Harding argues for the usefulness of “strong objectivity”: the importance of preserving the values and feelings of the studied objects (2008, pp. 69, 121). This correspond well with Charmaz’ recommendation for the questions at the end of the interview, which should be open-ended and reflective about the values and

interests of the participants, or what Flyvbjerg describes as the value-rational questions of phronetic research, where the power question is central: Where are we going with crowdsourcing and audience participation in media production? Who gains and who loses, and by which mechanisms of power? And is it desirable? (2001, pp. 60, 162).

The interviews in this study are based on an interview guide consisting of suggested questions based on this reasoning. Even though the research questions in this study are of a theoretical language, the interview questions were formulated in an everyday language of the informants. The pre-formulated questions used in this study can be found in the appendix of this thesis.

The extensive use of different kinds of follow-up questions, e.g. over-lapping, specifying and interpreting questions, ensured that the subject's own story about the production of the book and the story behind the project could be unfolded (see follow-up questions in Kvale 2007, p. 61, and conducting an interview, pp. 52–67).

### **Analysis**

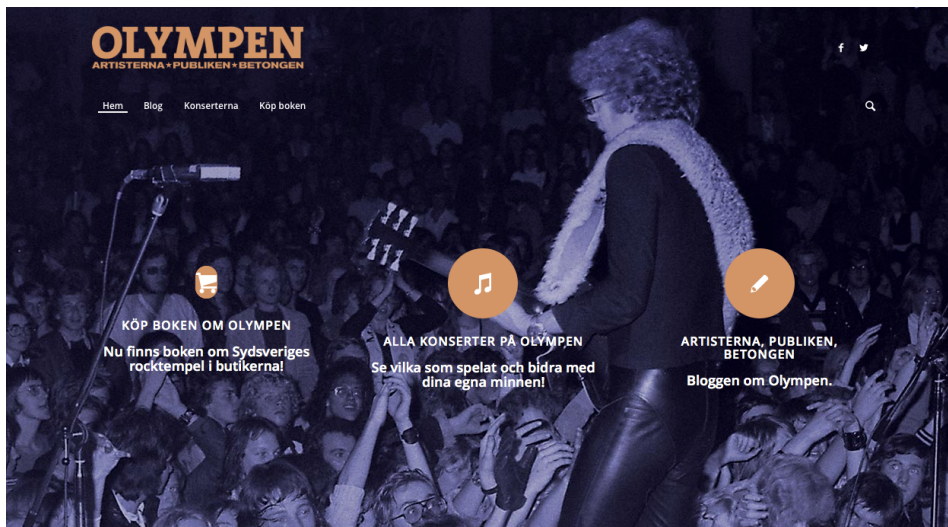
“No valid transcription of an oral account exists, but a variety of forms of transcribing.” (Kvale 2007, p. 100) The two key interviews lasted between one and two hours each and were digitally voice recorded. The transcription itself is an interpretative process, thus a part of the analysis of the conducted interviews. The two key interviews resulted in about 45 pages of transcripts, where the oral speech to some degree were edited in to a more written, condensed language. This was possible due to the fact that the intended use of the transcript is an analysis of subject's accounts of the production of the book and not e.g. a detailed linguistic analysis of the conversation itself.

The analysis of the transcribed interviews was made as a theoretical reading (Kvale 2007, pp. 117–118) of the transcription with the use of the key theories and concepts reviewed in the previous theoretical framework of this thesis. The result of this analysis will be presented in the analysis section of this thesis and reported as an interpretative text with quotes consisting of informative interview passages (see different steps of interview analysis in Kvale 2007, pp. 102–103).

### **Limitations**

“The method of analysis should not only be given thought in advance of the interviewing, but may also, to varying degrees, be built into the interview situation

*Screenshot: The website of The Olympen gigs*



itself.” (Kvale 2007, p. 102) In an interview the object of the study have the ability to talk back. This constructive aspect of interviews were put to good use by follow-up questions consisting of summaries and interpretations of the informant’s answers, thus providing the informant with an opportunity to correct the findings and ensure the objectivity of the interview (see enhancing interview quality in Kvale 2007, pp. 136–146).

“In social science research today, interviews are frequently used in combination with other methods” (Kvale 2007, p. 46) for triangulating purposes. This is due to the fact that data produced during interviews ”are never entirely raw” (Charmaz 2006, p. 40). For this reason ”extent texts”, like the online discussions in the web community of the Olympen gigs, can complement the interview method (ibid. 2006, p. 37) and ensure external validity.

Content analysis of the cultural artefact produced – the Olympen-book – and online observations of the social media community were used to support the interview data to strengthen the analysis in order to get further insights into producer strategies concerning audience participation in the book-project. Such insights were especially beneficial in the design of the interview guide.

Online observation in this case refers to the content of the Facebook-page of the Olympen gigs. The producers also made use of a homepage, a Twitter account, and a blog during different phases of the production. This study was however limited to the observation of the contents of the Facebook-page were most of the apparent participatory activities took place. This was also confirmed by the interviews

(Lönegård 2016, Lindström 2016). The Olympen gigs Facebook-page can be regarded as a sister site to the Facebook-page “Popstad Lund” that preceded the book project. The latter has not been analysed in this thesis. The archived conversations of such social network sites can, according to digital ethnographer Hine, be analysed in the same manner as any written record and be a useful complement to qualitative interviews (Hine 2000 in Bruhn Jensen 2012, p. 289).

### **Ethical issues**

Questions concerning ethics have been touched upon throughout this discussion concerning the justification, the methodology and the main research method of this thesis (see ethical issues of interviewing in Kvale 2007, pp. 24–33). However in addition to this, some further notes on ethical considerations are required. “Elites are used to being asked about their opinions and thoughts.” (Kvale 2007, p. 70) This is probably accurate when it comes to the media. This – the fact that the informants are used to talk about and discuss their professional roles – is also helpful in ensuring the quality of the research interviews. Elite interviews are also beneficial in overcoming some of the ethical issues concerned with research interviews. Because the power relations involved with interviews are in general asymmetrical due to the fact that the “interviewer has a monopoly of interpretation” (Kvale 2007, p. 15). However, this asymmetry is less of a problem when interviewing the elites because of the very same reason as mentioned previously. The subjects in this case are also used to critical analysis of their professional work given the very nature of their occupation – the production of media contents intended for a large audience. Nevertheless, informed consent regarding the voluntary participation of the subjects was obtained. Through briefing and debriefing they were informed of the purpose of the interview and the researcher’s right to publish parts of the transcript produced from the interview. The subjects were also informed about confidentiality and their right to withdraw from the study at any time. They were also offered the possibility to read the transcription and the analyses of the interviews.

Quotes from the transcriptions presented in this thesis have been edited into a readable style, true to the language of the informants, and translated into English by the author of this thesis.

\* \* \*

## *Analysis*

### **The Olympen book**

On May 30th, 1976, the rock band Kiss entered the stage of Olympen in the city of Lund in Sweden. Anders Torgander, a member of the crowd, remembers that the anticipation was enormous, and it just got bigger until the band started to play what the audience already knew was coming – the classical introduction of the band: “You wanted the best and you’ve got it – the hottest band in the world ... Kiss!” (Lindström 2014, p. 88).

The Olympen building was for many years used as a concert hall. The capacity was limited but the hall hosted many famous artists during 1970s, 1980s and early 1990s. The book *Olympen* tell the story how some of the biggest stars at the time, including Alice Cooper, Queen, ABBA, Black Sabbath, Bob Dylan, Frank Zappa, Depeche Mode, and many more, week after week showed up at the newly built student residential area in Lund. Today the stage is gone. What once was a temple of rock music is now a commercial gym filled with training equipment (Lindström 2014).

An analysis of the contents of the book show that the history of the Olympen concert hall is told in chronological order, where the emphasis is on photographs from the concerts. These are complemented with short interviews with the former concertgoers and with newspaper clippings. This includes stories, not only about the concerts, but also what happened before and after the concerts: stories about fake tickets, and about youth culture, and other information important to the former audience (Lönegård 2016; Lindström 2014). Three longer articles that tell the history of the concert hall, the visitors and the artists in length complement the chronological structure of the concerts (Lindström 2014). A nostalgic trivialisation of the history of this community could be an example of media deficits (Corner 2011, p. 35–37). However, the author will not describe the book as an uncritical tribute to the concerts, artists and the former audience (Lindström 2016), and even though the emphasis is on nostalgia the book can also be described as a nonfiction history book about the concerts.

### Screenshot: *The Olympen gigs on Facebook*



### The producers of the book

Over a year before the book was published and before the actual crowdfunding of the printing of the book, the author and the editorial team behind the book launched a website, a Facebook-page and a Twitter page, where people – the former concert audience – were invited to contribute with photographs, memories and news clippings and check facts as well as providing the team with information about the concerts. These contributions were then used in the printed book (Olympen 2014, Lönegård 2016). The timeline of the Facebook-page can be divided into three parts: After the page was launched it was primarily used for crowdfunding purposes. This was followed by a period when it was used for crowdsourcing contents intended for the book. When the latter was finally published, many posts by the editorial team concerned the marketing of the book (Facebook 2014).

As previously observed, the editorial team made use of an already existing community in the production of the book, Popstad Lund [The pop city of Lund], a local network in Lund that also started out as an online community. The goal was to collect images and memories of the local music culture in Lund that started in 1971 with the first concert in Olympen and “ended” 25 years later, in 1996, when Lund was the first city to be appointed Popstad [City of Pop] by Swedish public service radio. In 2011, the local museum of culture in Lund, Kulturen, opened an exhibition on this

period in local history (Kulturen 2011). And three years later *Olympen: Artisterna, publiken, betongen* [Olympen: the Artists, the Audience, the Concrete] by Sven Lindström was published.

The city of pop-project started with the notion that the popular music history of Lund was an important part of the city identity and needed to be told. However the archives could not produce any photographs or artefacts from the 1970s and 1980s, nor could they be found online. These objects and the memories associated with them were still hidden away in attics and paper boxes in the private homes of the former audiences (Lönegård 2016). The exhibition was a success. However, the local museum did not produce any catalogue of the exhibition, and when one member of the network and a personal friend of Lönegård, came up with the idea of a book, the publishing houses and local institutions of culture were not interested: “from what we could tell, no institutions showed any interest at all in producing a book.” (Lönegård 2016)

The only option left to the network, according to Lönegård, was to produce the book on their own. How they, or more precise the company of Lönegård, did that with no sponsors of money to risk (Lönegård 2016) by the means of web 2.0-practices and with what consequences for audience participation will be discussed and analysed in the next section of this thesis.

Lönegård & Co, is not by definition a publishing house. However they do business with other publishing houses. They define themselves as a small independent company with a specialty in graphic design, illustrations, and print, and have, before that market ended, produced graphic designs for the local music and entertainment industries. But “in spirit [Lönegård & Co] still have a strong connection to the world of pop and rock music”. Profits are downplayed: “It’s not all about profits; we are content if we reach break-even – that’s who we are.” (2016)

This raises questions on structural power between the producers of culture, e.g. the media such as publishing houses, and the consumers of media, e.g. the readers. An example of structural deficits (Corner 2011, pp. 27–34) would be an elite dominance in cultural production. And the Swedish book market, where a few large media companies control a vast majority of the commercial market (Winkler 2010), is an example of this kind of dominance. But if the media – in this case Lönegård & Co – are not only pursuing commercial goals, but also contributes to society by spreading knowledge and promote conversation (see Corner 2011, pp. 18, 46), and if practices like crowdfunding and crowdsourcing can help to balance deficits by engaging the



audience, the readers in this case, then that should according to Corner be an example of good media power.

Lönegård himself was a key member of the editorial team and can be described as project manager, art director and editor. The author of the book, Lindström, was contracted to do all the interviews and write all the texts in the book (Lindström 2016; Lönegård 2016). The initial contact between him and the editorial team was made during the crowdfunding of the project, when it became apparent that the book was in need of something more than photographs if the full story about the gigs were to be told (Lönegård 2016). Lindström – a published author, journalist, and communication specialist by trade, describes himself as an external writer during the project: "The editorial team was the centre of communication and operations." (2016)

Premium Publishing, a publishing house "with a specialty in nostalgic books about jazz and pop and rock music", approached Lönegård & Co during the crowdfunding of the book and offered to publish the book. They were only responsible for the distribution and the sales of the book after its completion. They did not fund the project or produce anything of the contents – the brand of Premium Publishing and their know-how of distribution and sales were their "only" contributions to the project. (Lönegård 2016)

### **Crowdsourcing and crowdfunding**

Crowdsourcing as a term was coined in an article in Wired Magazine in 2006. The article described how companies or organisations outsourced work usually performed by employed professionals to an undefined large group of people, who as amateurs, could do the same work for less cost or even for free (Howe 2006), thus enabling "dispersed participants to collectively shape the range of media options available to them" (Jenkins *et al* 2013, p. 247–248). In this case the audience, or the potential readers, were invited to share their knowledge about the concerts; information that traditionally is collected by an author. Instead, the author, contracted by the editorial team, interviewed key individuals and organised the shared information into a history of the artists and the audience.

A related phenomenon is crowdfunding (crowdsourced fundraising). Crowdfunding platforms such as Kickstarter and Indiegogo can provide the necessary architecture to find a target audience and create a network around a project (Jenkins *et al* 2013, p. 247–248). The first book on the Swedish book market to be funded in this

Screenshot: The crowdfunding site of *The Olympen gigs*

The screenshot shows a crowdfunding page for 'The Olympen gigs - A book project'. The title is prominently displayed at the top. Below the title, the location 'Lund, Sweden' and the category 'Music' are indicated. The page shows a progress bar for a €25,000 EUR goal, with a current total of €25,666 EUR raised by 424 people in 2 months. The progress bar is 103% funded, and the campaign is marked as 'CAMPAIGN CLOSED' because it ended on March 10, 2014. A video player is visible in the center, showing a person working on a computer. The video player has a play button and a subtitle that reads 'So we are offering YOU a once in a lifetime opportunity'. On the left side, there are social media sharing options for Facebook, Twitter, and Google+, as well as a 'Follow' button. The right side features a 'SELECT A PERK' button.

manner was in 2011, two years after the introduction of the Kickstarter website. Books are well suited for crowdfunding. The contributors are not only recognised as participants in a project, they are also rewarded with something physical: a book. This is especially true when it comes to non-fictional books (Westlund 2013). Lönegård confirms this and highlights the importance of the actual outcome of the shared labour: e.g. a music album, a film or a book. That is, a product, preferably something physical – in this case the Olympen book – was by his judgement important in making sure that the audience remained engaged in the project (2016). Nevertheless, the crowdfunding of books is still a relatively unknown practice on the Swedish commercial book market, at least compared to the vast majority of books produced, published, and marketed in a more traditional manner (see production of books in Pettersson and Widegren Hammarskiöld 2001).

When *Olympen* was crowdfunded in 2014, the contributors were not only awarded with the book after its completion, they were also awarded with extra perks (photo prints, original posters etcetera) depending of the level of support. If donors were extra generous their name would appear in the book. For €1,500 each, two contributors was even credited coeditors. As coeditor the contributor could choose an artist for a four-page special feature in the book. The printing cost was raised by over 400 people in less than two months (Indiegogo 2014, Lönegård 2016).

The campaign was crucial for the project. Without the donations there would not be any book: “we could not risk a hundred thousand [SEK], if we were not going to

sell anything.” (Lönegård 2016) The campaign was also important for the marketing of the book. Lönegård concludes that the campaign drew a lot of attention to the project from the very beginning (2016).

This narrative gives an impression of a participatory project in culture production. But did the producers in this case employ any production strategies and, if so, what were the consequences for audience participation?

### **Crowdsourcing and producer strategies**

The Olympen gigs Facebook-page was created to complement the existing Popstad Lund-page: “If we only had used the photographs from the Popstad Lund-exhibition it wouldn’t have been much of a book.” (Lönegård 2016) But the editorial team believed in the crowdsourcing possibilities of social media: “during the first few months, I was still under the impression that it would be enough; we would simply post a photograph and people would start sharing their memories, which then would be used in the book.” (Lönegård 2016) But it soon became apparent that the editorial team needed to be totally committed to the project in order to get the full attention of the audience, and further strategies were needed if the book was to be completed:

We had actually written down a strategy lest we not forget it. How often should we post something? What kind of contents was needed to trigger people’s interest? In our case, we decided not to post anything that we would use in the book. We did not want to post the best photographs online. (Lönegård 2016)

A reason for not sharing everything with the audience was concerns about the future sales. Why would anyone buy the book if they already had seen all the photographs? (Lönegård 2016) The editorial team did however publish photographs and other information not intended for the final book on Facebook. The posts were usually accompanied with a question: Can you identify the fans? Who played the saxophone? Do you remember the supporting act? (e.g. Facebook 2014, 28 June 2014) According to Lönegård, the editorial team often already knew the answers or at least knew were to find an answer to the question. “It may sound cynical, but it’s a consequence of Facebook’s business model. Facebook wants you to pay if you want to be visible, even to those who have already ‘liked’ the page. For this reason an on-going activity was

Picture: Teaser from the Olympen gigs Facebook-page (2014, 1 August 2014)



important, even though the editorial team was not always in need of the particular information.” (Lönegård 2016)

However, Lönegård also recognises the potential of social media during the crowdfunding of the book. An example of this was when the number of likes and shares peaked when a post about the book project was shared on the Facebook-page of the Swedish rock singer and musical legend Joakim Thåström (2016). The value of social media proved to be equally important when the crowdfunding ended, because “social media maintained people’s interest all the way through. When the book finally was published, there was already a demand. It was really important.” (Lönegård 2016) The activity on social media got the attention of members of the news media and other “influencers” (see Jenkins *et al* 2013, p. 80), which also added to the marketing of the book (Lönegård 2016).

The author, Sven Lindström, was contracted in the early phase of the production, and he can confirm a friendly, welcoming, and positive atmosphere on the Facebook-page, and that the followers had access to and could interact with the editorial team on

a daily bases (Lindström 2016). According to himself, his own work, in contrast, was much more traditional. He did not partake in the discussions online and cannot see that the use of social media had any consequences for his own work as a writer, with one very important exception: Social media proved to be a valuable tool in producing interviews that helped making the story more genuine:

They [the editorial team] were doing research and appeals on Facebook, and people responded to that and made contact. That way a list of people I could talk to was produced. [...] There are a lot of very interesting people out there you would otherwise risk missing out on during the research. So [social media] is clearly a huge asset. Of course there is no way of knowing if these people [members of the web community] will read the book in the end. (Lindström 2016)

The editor also describes elements of the production that are more in line with a traditional book production. E.g. most of the photographs in the book originated not from the web community but from the discovery of a previously unknown collection of negatives in a local news archive (Lönegård 2016, Lindström 2014). And, according to the editor, only twenty something of a total of over a thousand followers actually contributed with photographs, concert posters, and press clippings. However, some of these contributions proved to be essential in filling important gaps in the history of the concerts. An example of this was the photographs from one of the last performances of Metallica's Cliff Burton in 1986: "They did it. This huge network of contacts, made possible by Facebook, they managed to find the photographs." (Lönegård 2016)

The practice of crowdsourcing of the non-fictional is usually associated with a group of special interests (Westlund 2013). And the production of *Olympen* is no exception. Social media made it easier to come in contact with these experts: "In this regard social media is outstanding, because in a way Internet is a forum of the nerds [experts]. You can go online and find specific people in a simple and cost effective way." (Lindström 2016)

The editorial team who actually tracked down these groups of experts paints a different picture, where much of the communication with the followers and future readers during both the crowdfunding and the crowdsourcing of the book consisted of e-mails, phone calls, and physical meetings: Using "Facebook was excellent in making

first contact with some people, but after that traditional writing and editorial work followed. [...] however people do not always find you, and finding some people requires traditional research. And when you do find these people they do not always want to participate.” (Lönegård 2016)

Which groups of people did participate in the project? Tens of thousands attended the Olympen gigs over the years, but only a fraction of these former concertgoers followed and supported the production of the book. A better understanding of the former concert audiences and why some of them engaged in the book project may produce valuable insights.

### **Music and identity**

Hesmondhalgh argues that music help us define who we are: Music provides both “a basis of self-identity” and a “collective identity [...]”. All cultural products have this potential.” (Hesmondhalgh 2013, p. 2) This potential, or what Corner would describe as symbolic power, has the ability to inspire and transfer meanings (2013, p. 14, 15). Music, according to Hesmondhalgh, not only enriches people’s lives and contributes to the individual identity it can also be the basis of a collective experience. Music contributes both to “human flourishing” and help us “flourish *together*” (2013, p. 17, 84). But is there such a communal identity at play in this case? And what becomes of this identity in the hands of the professional media producers? The author of the book, Lindström, believes that a shared identity where important for the outcome of the production: “When you heard how the, at the time, thirteen-, fourteen- and fifteen-year-olds talked about these first concert experiences and what they meant to them, that it was like opening up a door to another world [...].” (2016) When the youth and students of Lund attended the concerts at the Olympen hall they, by the look of the photographs in *Olympen*, indeed flourished (see Lindström 2014). In this process, in the musical moment, the musical participation also enhanced their feeling of solidarity and community (Hesmondhalgh 2013, p. 8).

However, all this happened in a historical present, at the Olympen gigs. But Hesmondhalgh also discusses if commonality can be mediated beyond the moment of e.g. the concerts, when people are brought together by a musical experience – even across time (2013, pp. 4, 120, 147). Because this commonality is connected to our daily life with the help of fandom and fan communities and provided by media (Hesmondhalgh 2013, p. 147, 149; see also unpaid labour in e.g. Hesmondhalgh 2010,

p. 274), and the media can produce a “symbolic environment” that defines what people think they are (see Corner 2013, p. 88). Thousands of people have something in common through their musical experiences at the Olympien gigs. The author describes the shared experiences of the former teenage audience as a strong social bond. The fact that the small city of Lund through the concerts became a part of a larger world is of extra importance, something that one should not take for granted (Lindström 2016). The official goal of the project – to document the Olympien hall and keep the memory of the concerts alive – was at first a part of the marketing strategy, but after the realisation that people really committed to the production due to their strong memories of the former concert hall, it became truly important: ”When people started to like it, for real [...] Then it became important that someone put together the official history. What [the book] says is the truth. It has become the standard work.” (Lönegård 2016)

Lindström explains why the former concertgoers accepted to be interviewed: “when you are reminded of this important time, you realise how fun it was and how much you enjoyed it.” (2016) The social media network and the production of the book have made them aware of this, brought them together again, and made it possible to share the musical experience once more. By contributing to the book, however so lightly, the participants reformed themselves as a collective. This shared experience did, according to Lindström, shape the contents of the book (2016). If this is true, and if the book has a status of a standard work about this chapter in local history, then it is important to find out who actually did participate in this reformed online collective?

### **The Olympien gigs community**

Lönegård (2016) describes a community consisting of two groups: an inner circle of people, based in the vicinity of Lund, who were involved with the Popstad Lund-exhibition and also met each other in real life in addition to their participation online, and an extended group, geographical dispersed, and more or less only active online. The members of these two groups consist of three subgroupings: former fans who went to or travelled to the concerts in Lund from all over Sweden; former students, perhaps more interested in students’ farces than pop- and rock concerts; and a third group – smaller than the other two – which consisted of people who worked at the concerts (usually for free) at the time. The former rock fans were the biggest group and did not care much about students’ farces (Lönegård 2016). The consequences of this difference in interests will be discussed in another section of this thesis.

The web community, in general, according to Lönegård, attracted people who “went to the Olympen during a certain time period, during the 1970s and early 1980s. We did not have many young followers, judging by the demographic curves provided by Facebook. The most prominent group was men between the ages of 45 and 65.” (Lönegård 2016)

The author too admits this: ”judging by the pictures there was a lot of girls present [at the concerts]. Sometimes more girls than boys. There is clearly a lack of girls [in the book]. And I don’t say this to appear feminist. I really believe so. But we couldn’t find more of them [...] The girls who did participate were really fun to talk to.” (Lindstrom 2016) Lönegård recognises the same problem: “we worked really hard to get more women involved. [Lindström] was very annoyed that we couldn’t locate more girls. Some of those he did find didn’t want to be interviewed. They didn’t find it very interesting.” (Lönegård 2016)

Lönegård explains the main reason for participation in the book project in a single sentence: “It’s all about them” (2016). If so, the very same reason can explain why some individuals or groups choose not to participate – perhaps they did not feel the book were about them even though they went to the concerts, or the concerts in hindsight were maybe not that important to them, and “for some reason they are not as attracted to this kind of forum where you revel in nostalgia.” (Lönegård 2016)

Another group that were not well represented were the concertgoers from the 1990s. According to Lönegård this group do not use Facebook the same way as the older audience, or favour other social media (2016). Another area where the web 2.0-practices proved to be a problem concerned technical issues: “middle aged men, or older, found it strangely difficult to adapt to a digital world [...]” (Lönegård 2016) This became apparent when members of the community wanted to pay for an advance copy of the book in cash instead of using a PayPal-account, which was required by the crowdfunding site Indiegogo (Lönegård 2016).

When asked about if the editorial team wanted a better representation of the different groups of fans, between men and women, in the book, Lönegård replies that “No, it was not necessary. But it might have been better for the outcome of the book [...]”. However middle aged men were more interested in the project than other groups (Lönegård 2016).



### **The long tail of participation**

“Are we clear-sighted about what is different in the digital age [...]?” (Livingstone 2013, p. 23). In order to understand the participatory potential of social media in cultural production, it can be beneficial to apply a historical approach before a further analysis of the case at hand.

We have seen how the members would always have access to the latest updates on archive findings, however somewhat filtered by the editorial team, and the contributions of other members during the work with *Olympen* (Facebook 2014). This might be regarded as an example of how users are invited to take a democratic role in media production according to researches like Gauntlett, Delwiche and Jacobs Henderson (see theoretical framework in this thesis).

Lönegård confirms this positive attitude towards the potential of social media. When the project started, crowdfunding websites like Kickstarter was a fairly new phenomenon and people were open-minded and curious. The *Olympen* project was no exception: “It grew exponentially.” (Lönegård 2016) The potential of Facebook attracted news media that covered the story about the *Olympen* book, and Lönegård describes how photographs and other potential contents started pouring in – “that doesn’t happen anymore. Someone setting up a Facebook-page – that hardly qualifies as news anymore.” (Lönegård 2016)

Then how new is the practice of crowdsourcing and crowdfunding? Research has concluded that new media make use of already existing participatory practices in media production (see e.g. Ekström *et al* 2010, pp. 4, 7; Jenkins *et al* 2013, p. 29). This is also true when it comes to the production of books in Sweden. Because even though it may be safe to say that the majority of Swedish books today available on the commercial book market is produced and published by professionals (see e.g. SvB 2015), there are also a vast number of publications – far greater than the number of commercial books – which is produced and written by, not professionals, but amateurs for a local or small audiences: e.g. printed magazines and yearbooks published by non-profit associations of sports, culture, school organisations and other public areas (KB 2015). The production of the contents of these non-commercial publications is in many cases most likely the result of a practice similar to that of the crowdsourcing of *some* of the contents found in *Olympen*: contributions of photographs and facts for and by amateurs. Gauntlett describes the importance of culture production outside the

mainstream market as the long tail: “The ocean of independent amateur activity is where the interesting and powerful stuff is to be found.” (2014, pp. 5–6)

The practise of crowdfunding the print cost can also be found in the example of non-commercial publications. Instead of crowdfunding with the help of social media platforms such as Indiegogo, the printing is financed by membership fees of the non-profit associations. If *Olympen* had been made in 1996, before the third and fourth phase of the participatory Internet (see Delwiche and Jacobs Henderson 2013), e.g. when Lund was appointed city of pop, it is not unlikely that the book would have been produced and printed by an association organised by the former fans still located in Lund in a maximalist form of participation (see Carpentier, 2011, p. 354).

Lindström also puts the production of *Olympen* in a historical perspective when pointing out that the production company in this case, Lönegård & Co, approached the readers – the former fans of the concerts – directly with the help of social media, thus skipping over the role of a traditional publishing house as a mean of financing books and other printed media: “In this case the readers become the venture capitalists that you ask for funding [...] It is the same old hustle.” (Lindström 2016) However, it is not a question of exploitation. The readers in this case do not actually risk any money. If the crowdfunding campaign had failed the money would have been returned to the participants. And, it must not be forgotten that the idea to produce a book about the concerts in the first place came from one of the readers and not from the producers (Lönegård 2016).

Could *Olympen* been written about ten years ago, before the full impact of social media? The author believes that this would have been possible, but concludes that it would have been much more difficult to come in contact with the former concertgoers and the “nerds” that have expert knowledge of the concerts: “It is possible that I would have overlooked more of them.” (Lindström 2016)

Lönegård finds it difficult to make an educated guess if the book could have been produced before social media. He does however provide with an example. In the mid 1990s fans of The Who made a book about the band’s concerts in Sweden, *The Who i Sverige* [The Who in Sweden]. This book was made by the fans for the fans and was a non-commercial amateur product. It was not professionally distributed and marketed, and as of consequence it is today virtually impossible to get hold of: “It vanished as quickly as it appeared.” (Lönegård 2016) In comparison, the *Olympen*

book, might have made a more lasting mark (ibid. 2016). At the time of writing this thesis, the first edition of the book has sold out.

But the book about the Olympen gigs was not published in the 1990s. Instead it was produced by a small independent commercial producer with the help of a loosely organised Facebook community almost twenty years later. There could, of course, be many reasons for this. One is the notion of citizenship connected to the growth of a middle class and an active public (see Butsch 2008, p. 141). Only when the members of the student and youth community had settled down and become middle class did they become an active public. Or in the wording of local journalist Patrik Svensson in an article on the city of pop-exhibition: “A generation has passed, and the ones who were a part of this has now become middle aged with an incipient need to manifest their own history.” (Svensson 2011) Lönegård could, as stated before, confirm this: the target audience was the now middle aged former concertgoers (2016).

However there can be more to it than the progression of the fan community into an active middle class. Even though the practice of crowdsourcing books is not new, the space where these practices take place is. Before the participatory platforms of web 2.0, the contributors and amateur producers of a book or a magazine intended for a local audience preferably met in real life in a psychical space, e.g. in a school, an orderly room, an office or in someone’s home, to share ideas and edit material. According to Gauntlett the digital platforms of new media has improved how people share ideas and experiences by making the process, the practice, easy accessible and more efficient (2014, p. 8). But the sharing itself is what Gauntlett would refer to as “ancient” (ibid. 2014). This is also recognised by Jenkins *et al* (2013, pp. 12, 297). The combination of traditional social practices and technical improvements may be one reason behind the success of these new platforms.

In this analysis of the story of the production of the Olympen gigs we have seen that sharing may be easy, but the actual production of the book is not very easy and efficient. Both Lönegård and Lindström describe a work process – that includes writing, archive research, fact checking, artwork, and editing – that all in all resembles a traditional book production (see book production in Widegren Hammarskiöld and Pettersson 2001). The editorial team worked together in an ordinary office and had physical meetings with some of the members of the inner circle of the web community throughout the production (Lönegård 2016; see value of non-mediated communication in Miegel and Olsson 2012). However, without social media, it can be concluded that

the communication between the producers and the audience would have been much more difficult. And, again, without social media there would not have been any funding of the book in the first place.

### **Please share!**

In, what Jenkins *et al* describes in a “stickiness” model, there is a distinct separation between producers and the audience (2013, p. 7), and traditional book production is no exception (see Pettersson and Widegren Hammarskiöld 2001). But describing the audience as passive and the producers as active does not take the engagement of a networking audience into account (Jenkins *et al* 2013, p. 60). This distinction is less clear in what Jenkins *et al* define as “spreadable media”, where the audience has something to say in the production of culture thus recognising the importance of social networks (Jenkins *et al* 2013, pp. 6, 7, 49; see Ekström *et al*, 2010, p. 1–2). This is also the difference between a traditional top–down book production and the production of *Olympen* – in the latter the readers are invited to cocreate some of the content:

Please share more! Sven Lindstrom is busy writing the book, but we would like to see more recollections. Like this one of Sweet from Mats Liljegen [...]: “It must have been in ‘76 (or ‘75), when I bought the scarf and the some what silly looking pin. I kept the important souvenirs in my room. I do not remember how I got the autographs but [...]”  
Post a comment here or write us an e-mail and Sven will contact you. (Facebook 2014, 2 July 2014)

The term spreadable media is here used to describe the “engagement within a niche community” where the members, e.g. a group of fans, are willing to share content online and form a “networked culture” (Jenkins *et al* 2013, pp. 12, 22, 29). The former concert crowds at *Olympen* fit these criteria, and the production of *Olympen* represent what Jenkins *et al* describes as a new “messier” model where cultural contents is also shared bottom–up in a more participatory manner; thus challenging the traditional top–down power structures (see Jenkins *et al* 2013, pp. 1, 17, 299). But how messy was it?

The working relationship between the author and the editorial team has already been discussed in previous sections of this thesis. We have seen that members of the web community contributed to the production by both funding the project and providing the editorial team and the author with their memories, photographs, facts

etcetera, or by keeping the interest alive by simply clicking “like” or sharing the comments posted on the Facebook-page. In one case one member of the inner circle of the community even worked side by side with the rest of the editorial team in-house at the company office, pouring over old photographs (Lönegård 2016). Even though this perhaps does not qualify as exploitation of the members of the community it is an example of the use of unpaid labour (see exploitation of users in Hesmondhalgh 2010, p. 274).

How much of a fan of the Olympien concerts were the producers that were involved in the production? According to Lönegård some of the members of the editorial team were former fans, others had no interest in the concerts at all. The project manager himself was an example of this. He had no interest in the rock concerts of the 1980s at all: “It’s embarrassing, but that’s the truth of it.” (Lönegård 2016) However both author and project manager recognises an advantage in this. Their professional approach to the concerts and the contents of the book ensured a much-needed objectivity, that is, their vision was not too clouded by nostalgia (Linström 2016, Lönegård 2016).

### **Struggle over the decision-making**

When the followers of the Olympien gigs Facebook-page shared or made a comment on a posted photograph found in an archive by the editorial team during the production of the book, they also, according to Jenkins *et al*, transformed the meaning of the photograph (2013, p. 292), for example by putting the photograph in a new individual context. The audience can potentially influence the editorial team during the production with the help of likes and comments on Facebook. This process of engagement moves the audience from what Carpentier would describe as interaction (with the producers) to some form of participation (in the production). This is a social process that can be described in terms of power relations, where the producers and the audience struggle over the decision-making (Carpentier 2011, p. 11). If Carpentier’s model of access, interaction and participation (2011, p. 130) is applied to *Olympien*, and if the book were published in a traditional top-down way, then it would be a question of not only access (to the published book) but also perhaps interaction. The reason for this is that the readers and the former concert audience at least would have had the opportunity to consume and discuss media together as a community. However, due to new media opportunities, the future readers in this case can influence and/or

codecide on matters of content. This according to Carpentier is participation. But is it a minimalist or maximalist form of participation? (ibid. 2011, p. 354). An imbalance between the readers and the editorial team characterises a minimalist participation. However, compared to a traditional book production, the sharing of recollections and the contributions of photographs cannot be reduced to only a question of interaction or access. And, even though – if using a normative ideal – it is difficult to judge if this is a case of minimalist participation, any process that leads towards participation from a mere case of interaction between audience and the producers is for the better (Carpentier 2011, p. 354).

Even though the majority of the book contents were provided by the editorial team and the inner circle of the network, the extended online network, according to Lönegård, contributed with something equally important. With comments on Facebook they pointed out important parts of the history of the Olympén gigs that must not be forgotten (2016): ”they let us know that the hardrock period between 1981 and 1990 was huge. We didn’t know any metal fans but, wow, they really got involved online. This way, we realised that this was something that couldn’t be overlooked; that Yngwie Malmsteen was just as important as Roxy Music.” (Lönegård 2016)

There was not any open criticism of the project during production – some critical voices that e.g. wanted to see a better representation a particular band in the book was heard first after the book was published. However during the production it was clear that different subgroupings wanted to see different periods of the history highlighted. Fans of students’ farces – the local university has a long tradition of students’ farces – wanted this tradition to be a part of the book even though it had nothing to do with pop or rock music: ”It was really important to them.” (Lönegård 2016) However, when a member of this subgrouping – today a famous Swedish comedian – bought himself a role as a coeditor by sponsoring the project with a large sum of money, this aspect of the history of the Olympén concert hall could no longer be ignored:

We never thought that someone would go for [the coeditor] option [...] First I was a bit reluctant. It [the story of a popular comedy show and farce that could be seen at the Olympén hall] is of a late date in the history and almost stands apart from the rest of the book. There is another thing, it came a bit [pause] but it became a part of the book, and there is nothing wrong with that. And if you tell the history of the Olympén gigs, you

can't avoid it. But, if he had not been a major contributor, it had not been so much of it.  
(Lönegård 2016)

However, in most cases the influence of the audience can be described as a softer form of influence – minimal participation. According to Lönegård they actually would like to have seen more participation from the audience: "We were happy for it, for the input we received. And we made use of it, if it really were useful and not some nonsense or false recollections." (Lönegård 2016)

### **Power without responsibility**

Carpentier recognises that a lack of quality can have a negative impact on the participatory practice; especially if there is strong identities at work that uphold a traditional organisational structure (2011, pp. 356, 358), which is described in the "stickiness" model of Jenkins *et al* (2013, p. 7). An example of this is the influential role of the author and the editors in the publishing business. A presence of a professional pride of the editorial team can be found in examples concerning the quality of the contents that were produced by the active audience. This is also an example of the struggle that is central to Carpentier's argumentation: how much influence should the audience be allowed? (see also Jenkins *et al* 2013, p. 27). In this case the struggle is between the professional identity of the producers and the communal identity of the members of the online community who want to be an active part in the writing of their own local history. Because even though the audience was more than welcome to participate, their participation was not allowed to have a negative outcome on the quality of the book: "It was good that we had a proper author that could handle the interviews and make use of someone's recollections [posted on Facebook] as well as check facts, edit, and so on, because people in general cannot write, especially not online; it becomes incoherent [...]" (Lönegård 2016) The author confirms this: "there were some who had written down stuff so complete that there was no need to talk to them. And we definitely used the photographs. [...] In other cases I gave them a call and did a telephone interview." (Lindström 2016) That is, the audience was invited to contribute, but the author and the editorial team decided how they were allowed to participate.

Another concern was the quality of facts: "I never thought it would be quite so bad, after all we're talking about the seventies and eighties, but people don't remember

anything.” (Lönegård 2016) And some of the contributors were either mythomaniacs or pranksters (Lindström 2016). This is an example of what Jenkins *et al* refers to as power without responsibility (2013, p. 27). Information on Facebook and from interviews needed to be checked by traditional fact checking. Sometimes discussions online, between members, gave a clue that something needed to be corrected: ”Someone writes: Yes, what a great photo! I was there. They were amazing. Someone else writes: That did not happen, it [the gig] was cancelled. The supporting act was from Denmark. Then there is a passionate argument between six or seven people; half of them saying that they saw the band playing, the other half [...] In the end we found the information, on paper, in the archives.” (Lönegård 2016)

Working with an audience could also be very beneficial. The author comments on the value of the true experts of the concerts: “That’s what you want, really. The fans are contributing to this. Their recollections and knowledge of the concerts increases the quality of the book. That is, I only write a few texts and do some interviews. My role is to be a filter in order to improve the book [...] I’m just a tool of theirs [...]” (Lindström 2016).

All these examples add up to a complex relationship between the audience and the producers. But how much influence where the audience allowed? The author draws a line when it comes to the final decision-making regarding the contents and the actual writing, when all the interviews and the research were completed: ”If I want advice or help, I will ask for it [...] I have no real need of a dialogue with [the readers]. I’m used to a media culture where you did not expect a reply when you published something [laughter]; you didn’t expect any discussion. It was more of a one-way communication. I’m still probably a bit rooted in that way of thinking.” (Lindström 2016)

We have also seen that the editorial team were careful not to publish too much of the contents that were intended for the book in advance. This strategy is also related to how much influence the audience was allowed. The editor concludes that even though the readers had more to say in this case than in a traditional production, they did not have any influence on the “design of the book, e.g. layouts and [...] nor on the final selection [of photographs and illustrations]” (Lönegård 2016).

Since the audience in general did not have anything to do about the final decision-making, the production of *Olympen* cannot be a case of maximal participation (Carpentier 2011, p. 354). The main reason for this seems to be the professional



identity of the editor and the author and their concern about the quality of the book. However, by contributing with a large sum of money during the crowdfunding of the book, one of the members bought himself a position as a coeditor, a position that he used to actually have an influence on one of the chapters in the book. Apart from this the participation of the active audience was that of an indirect form of power, where the audiences mediated meaning and valued to the project. The use of such soft power (see Corner 2011) in this case might be described as minimal participation by Carpentier.

### **The mythology of the participatory Internet**

In their research Olsson and Svensson (2012) not only show how what appears to be a participatory network culture can in fact be highly regulated by a professional culture. They also argue that this “struggle” (see Carpentier 2011) is often unseen due to “the mythology of the participatory internet” (Olsson and Svensson 2012, p. 55). But, from the perspective of the producers in this case, how did the audience perceive their own participation in the production? After the book was published a member posts a comment on the Facebook-page: “I remember so much of the good times when reading this book. It is a fine book, and I am proud to have contributed to it.” (Facebook 2014, 1 December 2014) The author found it difficult to answer this question, but then again, with the exception of the interviews with the former concertgoers, he was not the one who communicated with the audience. And according to the editor, who did have an extensive contact with the active audience, many members have the impression that they contributed with more to the book than they actually did:

We often get that reaction, now, when the book has been published: “Oh, you did the Olympien-book? I contributed too, from the very beginning. With what, I quietly wonder? They believe that they made an important contribution by simply clicking “like” or by sharing a post with their friends. And therefore many of them feel that they are a part of this. “I am a part of this. I have bought an advance copy. This is my project too.” And, of course, you could say that, and it is great to see the pride with which people point that out, that they were a part of this from day one. (Lönegård 2016)

From the understanding of the editor, this belief springs from a need of some sorts in today's society; a need of being part of a greater whole (Lönegård 2016). But any further insights in this require that the interviews in this research are extended to include the audience itself.

\* \* \*

## ***Conclusion***

By studying the production of *Olympen*, this thesis has examined how professional media producers make use of participatory social media practices and what becomes of audience participation in the hands of these producers. This was done by interviewing key members of the production team. How then did the local power relations operate in this case?

By the use of a social media environment, some of the former concertgoers in Lund during the 1970s, 1980s, and early 1990s were enabled to reform themselves as a community from a basis of a collective musical experience. The media producers in this case could make use of this web community by inviting the members to partake in the production of a book about this part of their common history. This was in part done by the crowdsourcing of funding, photographs, artefacts and memories. In other words, by the means of spreadable information that was edited into a story in a book form. It can also be concluded that the audience and the producers interacted throughout this process. This was done with the support of not only social media but also by e-mail, telephone, and real life meetings. Even though social media in general was a starting point for all communication in this production it can be concluded that mediated spaces like Facebook in this case is no revolutionary substitute for face-to-face encounters.

If this summary of the findings in this thesis were to end here the production of *Olympen* would be a case of how traditional media can incorporate web 2.0-practices in their production in a manner that must be regarded as an example of responsible media power that invites to participation. However we have also seen that the web 2.0-practices used in the production of *Olympen* stems from practices that precede the web, and with the exception of the actual crowdfunding of the project much of the production resembles a traditional production, or what Jenkins *et al* refers to as a model of "stickiness", where e.g. a professional author writes all the texts and where

most of the photographs originates from archive findings and not from the audience portrayed in the book. In other words, even though “spreadable media” were used there was still a notable distinction between the producers and the audience. The producers also considered marketing aspects in their design of the strategies, which can be related to the structural power of commercialism, and they used social media for openly marketing the book throughout the process. This was also the case after the book was published. The editorial team posted several reviews of the book on the Facebook-page and encouraged the members to buy copies for their friends (e.g. Facebook 2014, 28 November 2014), thus integrating the Facebook-page in the commercial structures. And by *buying* a copy of the book in advance the audience did ensure that a book about the concerts were going to be produced. In this perspective a further discussion regarding the power relations between the producers and the audience is required.

In the end of the analysis it became apparent that the producers and the audience measure participation differently. The interviews however do not offer any tangible answer why it is so, but since the social media practice of crowdsourcing still is a rare web 2.0-practise in the production of traditional media, any form of communication with an editorial team during a production of a traditional media product might be associated with participation, that is real influence over the decision-making. This can of course change over time if these practices become more frequent, and knowledge of this kind of participatory productions become more common. Another source of explanation could be the fact that the producers are being paid while the audience in this case are an unpaid working force. It is tempting to speculate that free labour has a higher value from the participant’s point of view. Additional studies – e.g. by qualitative interviews or focus group interviews with the audience – that pinpoint this could prove to be valuable for a further understanding in this area of research. Olsson and Svensson, however, offer another explanation by relating this phenomenon to what they refer to as the mythology of the participatory Internet (Olsson and Svensson, 2012, p. 55; see also the historical perspective on this in Butsch 2008, p. 143). They would probably go so far as labelling the production of *Olympen* as “pseudo-participatory”, due to the fact that the producers are in a way controlling how much the members can participate in the production by having the final say concerning almost all the contents of the book and by the way the producers make themselves appear participatory. If so, the book is an example of a traditional top-down production (see

Olsson and Svensson 2012, pp. 54–55). In other words, this would make the production a case of only “interaction” by the standards set by Carpentier and an example of how media can be used to constrain the audience. But such a conclusion would be unfair without examining the reasons for the power strategies employed by the producers. This, which has been discussed previously, must be at the heart of any research (see Flyvbjerg 2001, p. 123). In other words, is the exercise of power motivated in this case?

In the early stage of the production, the editor and project manager also had high hopes in the practice of crowdsourcing. Why then did not the production become an example of maximalist participation? The editorial team was in this sense also a “victim” of the mythology. But all the likes and comments on the Facebook-page could not alone produce the contents of the book. There were also concerns regarding the quality of the information that the audience produced, which can be related to what Jenkins *et al* refers to the problem of power without responsibility. The strategies the producers used where consequently, in part, employed to overcome these shortcomings of crowdsourcing. In other words, the professional pride of the producers and concerns about quality took precedence over any democratic values associated with audience participation. Does this mean that the production of *Olympen* could be labelled “pseudo-participatory”? Since there are also examples of how the audience in fact did contribute to the outcome of the production and since the power strategies employed were used responsibly – to produce a book that both producers and audience could be proud of – it can be concluded that this is a case of something more than only “interaction” between audience and producers, if Carpentier’s model of access, interaction and participation (2011, p. 130) is applied. And, even though – if using a normative ideal of how media can be good for society – it is difficult to judge if this is a case of minimalist participation. However any process that leads towards more participation in media production from a simple case of interaction is for the better. And, from a perspective of quality, it is not necessarily true that the outcome of the book would have been “better”, if the audience had participated more. The actual participation of the audience where enough to make the book more genuine and true to the personal experience of the former concertgoers. And without the participation of the audience and the use of crowdfunding there would not have been any book in the first case. In short, audience participation – by the practices of crowdsourcing and crowdfunding – is a more democratic form of media production, but is important to

remember that participation, and power, comes with an equal amount of responsibility. This applies to both audience and professional producers.

After the publishing of the book the editorial team posted a comment on the Olympen Facebook-page:

A year later, we can conclude that the book turned out well, the readers are pleased, there were not too many factual errors and the first edition has almost sold out. A thank you again to everyone who made this possible! What do you think we should do now? (Facebook 2014, 10 January 2015)

The open-ended question in the end has some promise to it. It cannot only be a struggle between audience and the media: “Participation should remain an invitation [...] to those who want to have their voices heard.” (Carpentier 2011, p. 359)

But what of those who do not want to have their voices heard? Not all wants to participate or are able to (see Jenkins *et al* 2013, p. 37). If the media in this case is only spreading the likes of a minority, what becomes of diversity? (see e.g. Corner 2013, p. 13, 23, 27). We have seen that some groups did not partake in the Olympen gigs book project even though the book where about their own history. Some failed to participate due to their inexperience in e.g. making online payments. Other potential participants simply do not use Facebook in this manner and were as of consequence left out. Then there is also a group who did not want to participate for other reasons beyond perhaps knowledge of how to use different kinds of web-practices or their personal choice of media space. Could this be related to different values or issues concerning trust? (See notions value and trust in Dahlgren 2009). Middle-aged women did not partake to the same extent as middle-aged men. Why? Thinking about research from women’s standpoint is required at some point during any research project if the knowledge produced shall be truly valuable to society (2008, p. 266). Tens of thousands attended the Olympen gigs over the years, but only a fraction of these former concertgoers supported the production of the book. A better understanding of the former concert audiences and why some of them engaged in the book project and why some of them chose not to participate may produce valuable insights in order to better understand what becomes of audience participation in the hands of professional media producers.

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### *Unpublished findings*

Some of the theoretical aspects of this thesis are built upon ideas put forward and discussed by this author in an assignment that was part of the international Msc programme of Media and Communication.

\* \* \*

## ***Appendix***

### **Interview guide: Expert interviews with the producers of *Olympen***

#### **Briefing**

- The purpose of the interview
- The structure of the interview
- Information and questions concerning ethics, including obtaining the subjects’ informed consent to participate in the study.

#### **Section 1**

##### *General questions*

- Can you, please, introduce yourself and tell me about your background and what you do for a living?
- Can you briefly tell me how the Popstad Lund-community came to be? [Editor only]
- How did the book project come to be? [Editor only]
- When and how did the author, Sven Lindström, get involved with the project? [Editor only]
- How did you first come into contact with the Olympen book project? [Author only]

- Can you, please, describe the book? What kind of book is it?
- Which contents of the book were you responsible for?
- Who did you interview for the book and how did you come in contact with the informants? [Author only]
- In your own opinion, how have the members of the Facebook-page of the Olympen gigs engaged themselves in the community?
- What is the connection between the exhibition Popstad Lund and the Olympen book project? [Editor only]
- Describe the working relationship between the author and the editorial team?
- What is the relationship between the publisher Premium Publishing and the company Lönegård & Co.? [Editor only]
- Was the production of *Olympen* different from a traditional book production?
- What consequences did crowdfunding have on the book project?
- Why did you start the Olympen gigs Facebook-page? [Editor only]
- Did social media offer any opportunities that you, as a media producer/author, could make use of during the production of the book?
- In your own opinion, did social media offer any opportunities that the readers could make use of in this case?
- Had you been able to produce/write *Olympen* ten years ago, before social media?
- According to the Olympen gigs website, everyone was welcome to send in their memories of the Olympen gigs. Everything was welcome: photos, tickets, posters, facts, and concert memories. What you were hoping to achieve by crowdsourcing content?
- In your own opinion, how and how much did the readers engage and participate in the production of the book?
- In your own opinion, how do you think the active members of the web community valued their own participation in the book production? Do you think they thought that they contributed more or less to the production of the book than they actually did?
- What can you tell me about your marketing strategy? [Editor only]

## **Section 2**

### *Questions about music and identity*

- A main reason for the book, according to the crowdfunding site, was to document the Olympen concert hall and keep the memory of the concerts alive. Why is that important?
- In your own opinion, how important was music for the web-based community?

- Was there a collective identity as play? Or many different identities? And, if so, did this identity/identities precede the web-based community?
- Was the book by any means shaped by this identity/identities?
- According to the crowdfunding site you visited some of the concerts yourself. Did that have any effect on the production?
- Would you describe yourself as a fan or a media producer in this case?
- In a traditional book production, there is a strong division between authors and publishers on the one hand, and the readers on the other hand. What did the relationship look like during the production of *Olympen*?
- You invited the former concert audience to share their knowledge of the concerts. What happens when readers become experts?
- What can you tell me about the demographics of the web-community?
- The members of the community are a small fraction of all the former concertgoers. Did the members represent to former audience or were you missing a group of former fans?

*Questions concerning production strategies*

- In my opinion, the Facebook-page is positive and welcoming, both from the editorial side and from the participants. Is that correct? Were there any specific strategies to achieve this?
- Is it correct to say that the editorial team was available for the readers throughout the production of the book?
- “Many spread information about the book during the crowdfunding phase” (Lindström 2014). Did you have any strategies concerning the crowdfunding?
- How did you make use of the web community in your interview work and in your writing of the book? [Author only]
- “We need your help to find more images to the Olympen-book! Please spread this ad” (Facebook 2014). Did you have any strategies concerning the crowdsourcing?
- “This Monday, we found [in Julius’ archives] an explanation why there was no concert with Richie Blackmore's Rainbow in 1976 – the rainbow was too large for the Olympen scene!” What were you hoping to achieve by posting this comment of on the Facebook-page?
- “Who was there? Who is in the picture?” What were you hoping to achieve by posting these kinds of inquiries on the Facebook-page?
- How much of the contents of the book were acquired by these kinds of inquiries?

- How much of the contents of the book were provided by or produced by the web community?
- How would you describe the quality of the contents provided by or produced by the web community?
- Did the followers contribute with something other than facts, photos and memories?
- Are there any special challenges, e.g. conflicts of interests, when the readers become involved in a book production?
- By donating a large sum of money contributors could become coeditors. Did this carry any consequences?
- Was the final version of the book what you had in mind when the project started?
- Did you have any marketing strategies? [Editor only]
- Social media played a part in financing the book, in the production of the content of the book, and in marketing the book. If this is correct, which area was most/least important for the outcome of the project?

### **Section 3**

*Questions related to power, value-rational questions, and general questions about media and participation*

- Would it have been possible to publish the book without the crowdfunding campaign?
- Did the web community have any influence on the project other than crowdfunding it?
- What did they have influence on?
- Did the producers or the readers carry the most influence?
- In your own opinion, did the readers carry more influence on the production compared to if the book had been produced more traditionally?
- Could the readers have had more influence on the production if they had wanted it?
- The fact that some of the participants/readers invested time and money in the project, did that have any consequences for you work with the book?
- In retrospect, would you have done anything differently?
- Will you practice crowdfunding in future productions?
- Will you practice crowdsourcing of contents in future productions?
- How much influence should readers be allowed?
- In your own opinion, will the audience be more active in professional media production in the future?
- In your own opinion, what effects have phenomenon like crowdsourcing and crowdfunding had on media production in general?
- Who benefits from this development and is it desirable?

- Who loses and, if so, is it bad?
- How can more participation from media consumers be ensured?
- Is more participation desirable?
- Is there anything you would like to add before this interview is finished?

### **Debriefing**

- Is there anything you would like to add when the recording has ended?
- Information and questions concerning ethics
- End of interview

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