

Call for papers

*The invisible actors
within journalistic production*

Starting date: September 15th 2012 – Deadline for paper submission: March 15th 2013

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Journalistic production is a collective activity which requires the cooperation of several actors. These actors intervene at various stages in the production chain and occupy different positions within the collective action. As Howard Becker underlines in his 1984 work, *Art Worlds*, in which he focuses on the creation of art works, '[t]he work always shows signs of that cooperation. The forms of cooperation may be ephemeral, but often become more or less routine, producing patterns of collective activity we can call an art world.' Where this collective activity is part of legal, economic and organisational frameworks, its actors also contribute to the creation, development or reshaping of professional norms via their interactions and through exchanging skills and experiences.

Collective activity also introduces a logic of segmentation, both explicit and implicit, in the positions occupied by social actors in the process of product creation. Some activities are recognised as creating collectively recognised skills, whereas others are not. How does this recognition work? How is it evaluated? Who are the actors involved in these activities; in which areas do they develop; who are the people who have the authority to validate the hierarchy of positions via status, employment contracts, remuneration, promotion, etc?

This issue of *About Journalism – Sur le journalisme – Sobre jornalismo* aims to take a closer look at the least recognised producers within the journalistic space (in terms of who is awarded a press card, training, notoriety, etc.), at how involved they are in producing the collective work; at the type of commitment they make to it; at their social and professional trajectories; at how their activity has become devalued; and at the personal investments they would have to demonstrate in order to be recognised.

Contributions may therefore adopt – and potentially crosscut – a number of analytical approaches. They may focus on the following areas:

- The mechanisms which render actors visible or invisible in editorial output (use of pseudonyms, the right to sign one's article, for example). In some contexts of production or of reception, such tactics may underpin strategies of recognition between the initiated, and contribute to the closing of particular spaces of media expression by making certain practices and social relations harder for the non-initiated to understand. In some cases, these mechanisms may be based on technological devices.

- The professional spaces in which these invisible actors operate. How were these spaces constituted? How are they set up in terms of actors, of social interactions, regulatory frameworks, professional norms, economic models etc.? Which other professional spaces do they border? What social spaces are they connected to?
- The social and professional trajectories of these ‘invisible actors’ in the production chain in relation to the characteristics of the journalistic sector in question. This means resolving questions linked to how competencies are defined, how production and work are organised, which positions of power these actors occupy, the conditions governing how they exercise their activity, etc.
- A category of actors whose activity and/or position in the hierarchy puts them in a position of dependence in relation to those activities and statuses which are afforded recognition. This approach implies an understanding of the dynamics of heterogeneous actors involved in producing the same product but taking from it different symbolic and material rewards.

Submission of articles (30.000 to 50.000 signs, including References and footnotes) **before 15th March 2013.**

Please indicate your interest in this special issue by sending a two-page summary of your article proposal to the guest editors **before the 15th November 2012**, to :
beatrice.damian@univ-rennes1.fr, Jean.Charron@com.ulaval.ca, isabeltravancas@yahoo.com

Articles may be offered in English, French or Portuguese.

The articles will be subject to ‘double-blind’ assessments; they should include theoretical references, research methods and a corpus reference.

The Journal *About Journalism – Sur le journalisme – Sobre jornalismo...*

... is a **meeting point** of historically shaped intellectual traditions and centers of interests in journalism studies. The field of journalism studies has developed with different epistemologies, approaches and methodologies that inform national intellectual formations and linguistic territories. The journal provokes the encounter of these approaches and research results, by its clearly international positioning. In the context of globalization and relative homogenization of the mediatic systems and journalistic practices, the review also looks at the convergences and resistances of journalistic and scientific cultures.

The journal is a **space** dedicated to **science**. An editorial committee (of four editors) responsible for leading the exchanges, will build on the joint work of editorial boards that include European, Latin American and North American members. The boards are composed of figures known for the quality of their research and of the international and intercultural orientation of their approaches to journalism studies.

The journal is a **launching pad** for the publication of innovative works in transdisciplinary perspectives and publishes researches of both established scholars and students. Published on line and on paper, thematic issues are organized around precise problematizations of original theoretical and methodological findings. Thesis results, scientific reports and accounts, field and research notes, may also be included in any given issue.

The review is a **rendezvous** between diverse research curiosities and ways of looking at journalism in an arena of high scientific vitality.

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