OSLOMET

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Engaging Norway Through the Lens

A qualitative study of the communicative behaviors of three of Norway's most acclaimed TV hosts.

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Abstract

The ever-evolving television industry is experiencing increasing competition from a diverse set of platforms. Subsequently, audiences have become more selective as they have ample alternatives to choose from. The aim of this thesis is to add to our understanding of effective entertainment TV show hosting and efforts to engage audiences by studying what characterizes the communicative behaviors of three of the most accomplished and prominent Norwegian television hosts. Solveig Kloppen, Jon Almaas and Fredrik Skavlan´s communicative behaviors and their efforts to engage audiences were examined through conducting a content analysis of their communicative behaviors on their respective TV shows, combined with individual in-depth interviews with the personas themselves. Key findings indicate that the presenters are particularly high in verbal and non-verbal immediacy and sociability. The notion of providing the audience with adequate levels of information and speaking in a comprehendible manner is prominent. A significant observation is that their communicative behaviors ultimately appear aimed at adding value to the audience in one form or another. Furthermore, they present themselves as highly engaged in the material and appear poised in their role as host. A key notion among all was wanting to appear authentic, which is predominantly portrayed by all of the presenter.

Sammendrag

Fjernsynsindustrien er i stadig forandring og opplever økende konkurranse fra mange forskjellige teknologiske plattformer. I tråd med dette er TV-seerne blitt mer selektive, da de har et mangfold av alternativer å velge mellom. Målet med denne masteroppgaven er å bidra til økt forståelse av hva det innebærer å være en vellykket underholdningsprogramleder, forstått som en som kan engasjere TV-seerne på best mulig vis. Temaet undersøkes gjennom å studere hva som kjennetegner kommunikasjonsstilen til tre av Norges mest fremtredende programledere slik de fremstår på skjermen. Solveig Kloppen, Jon Almaas og Fredrik Skavlan´s kommunikasjonsstil undersøkes gjennom innholdsanalyse av et utvalg av deres respektive TV-programmer, kombinert med individuelle dybdeintervjuer med programlederne selv. Nøkkelfunn viser at programlederne gjør det svært godt i det som fagterminologien referer til som verbal og ikke-verbal umiddelbarhet (immediacy) og at de alle tre viser høy grad av omgjengelighet (sociability). I analysen kommer viktigheten av at programlederen informerer publikum godt, tydelig frem, slik at de vet hva som foregår og klarer å henge med. Det å gi publikum noe av verdi fremstår som viktig for alle de tre programlederne. De fremstår videre som svært engasjerte i materialet de presenterer og som trygge i rollen sin. Det å fremstå som autentisk, var et uttalt ønske hos programlederne, og analysen viser at det lyktes alle tre generelt godt med.

Acknowledgements

I now leave behind me an incredibly insightful, demanding and rewarding journey. It is with a deep sense of fulfilment and satisfaction that my thesis is now complete. I have become genuinely invested in and passionate about this project that I have enthusiastically worked on for so long. I live to learn and evolve and this thesis has certainly helped me do just that.

I am deeply grateful to my supportive, knowledgeable and dedicated supervisor Kristin Skare Orgeret for all her efforts and guidance during this process. I am also immensely grateful to the three TV presenters who so kindly volunteered their time and offered valuable insight on the subject of study. I feel honored that they considered my research one they wished to be a part of. I would additionally like to extend thanks to my loved ones for all the support and encouragement they have given me. Moreover, I feel immensely grateful for the very opportunity and privilege of undertaking such a research project and to make a small contribution to the vigorous field of research.

Charlot Daysh
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1.0 Introduction

1.1 Background

The first television broadcasting tests took place in Norway in 1954 (Fordal, 2017). The crave to be entertained by the television was obvious from the very start. Hundreds of people gathered outside Aftenposten´s station at Egertorvet in Oslo to get a glimpse of the new phenomena (Engesæth, 2015). The interest in moving pictures and sound was massive. On Saturday August 20, 1960, King Olav of Norway declared the television as officially open for Norwegian audiences (Fordal, 2017). Since its implementation, the television set became the main focus point in many living rooms (Lax, 2008). It soon gained status as our biggest and most important mass media (Fordal, 2017), acting as a ´window of the world´ (McQuail, 2010).

Norway´s first public service broadcaster was NRK, which held monopoly and dominance (Krumsvik, 2011). The idea of having more than one channel emerged much later in Norway than in many other countries (Krumsvik, 2011). It all began in 1977 when media historian Hans Fredrik Dahl questioned NRK´s position as the only broadcaster and stated the situation could not be sustained (Krumsvik, 2011). His statements gained momentum and later prompted government discussions and actions to liquidate NRK´s position as the only broadcaster, which eventually resulted in the emergence of a few more national and local Norwegian channels (Krumsvik, 2011). Then, in 2007, the decision to forego a shift from analog to digital distribution prompted the Norwegian television industry to change radically (Krumsvik, 2011). The analog distribution held a limitation in regard to how many channels could be broadcasted across the country, the digital distribution freed that constraint (Krumsvik, 2011). Hence, the media landscape in Norway went from only being dominated by the public service broadcaster to being in a situation of competition in a multi-channel and international context. A new reality for the television industry consequently led to increased competition between TV channels and TV shows. Long gone are the golden days of the nineties when 2 million Norwegians would watch the Norwegian television show *Tande P*, hosted by Alf Tande-Petersen, all at once and at the same time (Brakstad, 2011).

Television, and the media industry as a whole, is a growing and ever evolving industry (McQuail, 2010). In recent years, television has been further revolutionized leaving substantial changes in the industry (Enli, 2012). These changes are obvious on many levels such as production, program content and reception (Enli, 2012). Many new national and international channels and shows continue to emerge, which have caused audiences to become more selective in regard to what programs they want to watch, as they now have so many different alternatives to choose from (Krumsvik, 2011). In addition, competition from ever evolving

substitutes, such as streaming services and social media, enhances this competition further (Krumsvik, 2011). Statistics from medienorge.no (2018) show that on average the percentage of people watching television in Norway between 1991 and 2016 has gone down from 81 to 67 percent, live web TV viewing is included in the numbers from 2008 and onward.

TV channels hence increasingly attempt to and are dependent on providing the public with content and shows they want to see (Bignell & Orlebar, 2005). After all, having an audience is the most important condition for a production to exist (McQuail, 1987). It is undoubtedly more important than ever that TV shows develop and maintain a competitive advantage to survive and thrive in a competitive media landscape. According to Onionen (2012), a key element of the success of a television show is the host, which has been an important part of programming since its earliest years. One of the reasons researchers stress the importance of the TV show host personality is grounded in televisions ability to cultivate a sense of intimacy and personal involvement between the presenter and the audience (McQuail, 2010). Oftentimes, the focus has been as much on the host as on the actual show itself and it is not uncommon that the whole structure of a program is created around a presenting personality (Oinonen, 2012). These individuals clearly add to the entertainment value of the program and in many cases the success of the production depends entirely on the TV host (Klimmt, Hartmann, & Schramm, 2006). It hence becomes evident that there is an excessive need for TV hosts to portray wholesome communication skills, in order to entertain and engage the audience. According to Oinonen (2012), despite the differences in broadcasting companies across the US and Europe, they all share the same need for a distinctive and competent TV show host personality that relates to and attracts audiences.

1.2 Prior Research
Plenty of research focuses on the audience's relationship to different media personas (Klimmt et al., 2006). Substantially less but still a considerable amount of studies have examined the media personas themselves and their communication style. There have been increasing attempts to analyze the linguistic behaviors of television personalities (Isotalus, 1998) and a number of scholars have devoted attention to this type of media communication (Aznárez-Mauleón, 2013; Bruun, 2000; Davies Evans, 2000; Ilie, 2001; Isotalus, 1998; Mancini, 1988; Richardson, Livingstone, & Lunt, 1995; Scannell, 1996).

Some central studies have examined the linguistic behaviors of globally acclaimed TV hosts and among the most prominent subjects of study is Oprah Winfrey, Martha Stewart and Dr. Philip McGraw (Dixon, 2001; Eaves & Leathers, 2015; Haag, 1993; Henson & Paramerswaran, 2008; Peck, 1995; Smith, 2000). However, these studies have mainly focused on the presenter's general communicative behaviors and not

on the individual's efforts to actively engage audiences. In addition, these studies have commonly only analyzed the presenters and have not had in-depth interviews with the subjects of study themselves.

1.3 Aim and Research Question

Although there have been substantial changes in the industry and increased competition to gain audiences some Norwegian TV hosts have stood out as especially effective in helping to attract and maintain large viewing figures for the programs they host. Arguably among the most successful contemporary TV hosts in Norwegian television, is Fredrik Skavlan, Jon Almaas and Solveig Kloppen. Based on their extensive careers, remarkable accomplishments and large audience viewings, as will be discussed in greater detail, one can assume that these three profiles portray, to at least a substantial extent, effective entertainment show hosting and succeed in appealing to, attracting and engaging a significant amount of Norwegian audiences.

The aim of this thesis is to add to our understanding of effective entertainment show hosting and efforts to engage audiences. Studying what characterizes the communicative behaviors of the three profiles is hence regarded advantageous in realizing this objective.

As a result of the aim outlined above I have compiled the following research question:
What characterizes the communicative behaviors of three of the most accomplished contemporary Norwegian TV show hosts?

To answer the main research question, three sub-questions will be asked:

1. *What verbal and non-verbal communication behaviors are portrayed by the presenters?*
2. *How do they engage in self-presentation?*
3. *How do they seek to engage audiences?*

I will examine Solveig Kloppen, Jon Almaas and Fredrik Skavlan´s communicative behaviors and their efforts to engage audiences through a content analysis of their communicative behaviors on the respective TV shows they host in the time frame Autumn 2017- Spring 2018, combined with individual in-depth interviews on the theme with the television profiles themselves.

This thesis follows a classical structure, it is divided into 7 main chapters. Chapter 1 offers an introduction, providing background information, outlining prior research as well as stating the aim and research questions. Chapter 2 will review relevant theoretical perspectives and frameworks, specifically looking at the foundations of human communication, mass media communication, the television host, characteristics

of effective communication, self-presentation and impression management. Chapter 3 will present the study´s methodological framework and discuss the reasoning behind the chosen methods. This chapter will additionally assess the study´s validity and reliability, while also discussing the study´s strengths and weaknesses. Chapter 4 will present the subjects of study, the three television hosts. Chapter 5 will be devoted to an analysis and discussion of the in-depth interviews, while Chapter 6 will present and discuss the content analysis. Lastly, Chapter 7 will pull together the treads, drawing conclusions and providing suggestions for future research.

2.0 Theoretical Framework

2.1 The Foundations of Human Communication

The word communication stems from the Latin word *communis,* meaning "in common" (Dahl, 1973). Scholars hold widely divergent views as to what communication really is, consequently, definitions vary greatly. Frey, Botan and Kreps (2000, p. 28), propose that communication can be defined as "the processes by which verbal and non-verbal messages are used to create and share meaning". Hence, communication can be seen as interactively creating, exchanging, managing and sustaining common meaning between parties.

The communication field consists of several traditions that each emphasize different perspectives on communication (Griffin, 2006). Communication theory has hence been referred to as "an umbrella term for all careful, systematic and self-conscious discussion and analysis of communication phenomena" (Bormann, 1989, in Griffin, 2006, p.6) and is the response of communication scholars to emerging questions posed by human interaction (Griffin, 2006). Communication researchers study voluminous amounts of diverse intellectual problems and empirical topics ranging from face to face interactions to mass media communication (Calhoun, 2011). As an academic disciple, communication is sometimes referred to as "communicology", and the majority of the work undertaken in the field is indeed academic in nature (Calhoun, 2011).

Kvalbein (1999) suggests that communication research can broadly be placed into two contexts, a humanistic and a social science. The humanistic tradition is linked to language, literature, art and culture, and is concerned with symbols, interpretation and understanding (Kvalbein, 1999). The ancient subjects of rhetoric and persuasion, the Greco-Roman wisdoms on communication, belong in this context (Calhoun, 2011; Griffin, 2006; Kvalbein, 1999). As stressed by Kvalbein (1999), in the humanistic context, the question of truth often becomes a complicated one as truth relates to how one perceives a diverse reality. Within the social science context research has traditionally been more concerned with quantitative studies,

striving to gain a more unambiguous truth and measurable results (Kvalbein, 1999). Research within the social science context, often intersects with areas including but not limited to psychology, sociology, biology, economics, political science and public policy (Calhoun, 2011). Hence, communication can be seen as a more or less boundless field in which many sciences contribute to insight. This can be exemplified by the prominence of verbal and non-verbal communication studies in psychology (Knapp, 1978; Patterson, 1983, in Costanzo & Archer, 1991). According to Kvalbein (1999), it can be beneficial to immerse oneself in the field of psychology to become a more skillful and effective communicator, as our inner life highly effects how our messages are being conveyed and understood. Since human life is so rich and comprehensive, the theories of communication are voluminous, different and complex (Kvalbein, 1999).

Within the body of communication literature, there is also a voluminous amount of different communication models and their purpose is to offer a visual representation of the human communication process and to facilitate an understanding of it (Gavi, 2013). As stressed by Kvalbein (1999), no one model can give a full description of the communicative process as it is too complex. There are so many factors in action that either a model becomes too simple or too advanced (Kvalbein, 1999). A combination of models is hence useful to help us gain insight into the means of interaction (Kvalbein, 1999).

One of the most fundamental and influential models of communications was developed by Harold D. Lawell (Shoemaker, Tankard, & Lasorsa, 2004). As famously stated by Lasswell (1948, p. 117), "a convenient way to describe an act of communication is to answer the following questions; who, says what, in which channel, to whom, with what effect?" These questions address and seek to provide information about the communicator, the message, the medium, the receivers and the effect of the communication act (Lasswell, 1948).
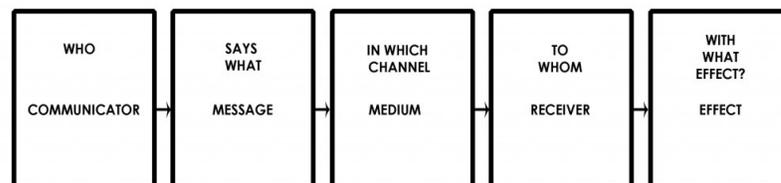
Figure 1. Lasswell's Model of Communication (Sapienza, Iyer & Veenstra, 2015).

Such a linear model illustrates the straight-line communication typically found in mass media communication and according to this model there are no means for immediate feedback (Gavi, 2013). Later and further developed models, such as interactional and transactional models of communication, include the feedback element and other elements such as "noise", referring to anything that interferes with the

communicative message (Gavi, 2013). The latter models can be seen as offering a more comprehensive and timely perspective on the communication process.

The communication process, as illustrated through different models, is a process of expression. All the models, in essence, portray ways to express a message, something we do all the time in one way or another. Fascinatingly, it has been frequently argued that a person cannot not communicate (Kvalbein, 1999; Watzlawick, Bavelas, & Jackson, 2011). This can, for instance, be exemplified by a person sitting quietly in a corner and looking down, an act that certainly sends out a communicative message too. As stated by Kvalbein (1999, p. 51), "we communicate with our entire being, with all we are and do". Human communication transpires in a variety of different forms and dimensions but can be placed into two main categories: verbal and non-verbal communication.

2.1.1 Verbal Communication

Language is the most important tool for communication and connection (Kvalbein, 1999; Satir, 1980), it is however, so central to all social activities that is easily taken for granted and its familiarity makes it transparent to us (Potter, Wetherell, & Wetherell, 1987). Yet, interestingly, words are used more consciously than any other form of contact (Satir, 1980). Verbal communication, transpiring through the use of language (Duica, Florea, & Duica, 2016), refers to the sharing of information by using speech and denotes the actual words being exchanged between individuals. Without words we can most certainly, to some extent, convey feelings and attitudes but precise thought exchanges require the use of language (Kvalbein, 1999). Words are arbitrary symbols with no intrinsic meaning, their meaning reside in people (Ogden & Richards, 1946). The symbols or codes help us "organize, understand, and generate meaning" (Leeds-Hurwitz, 1993, p. 53). This type of communication depends heavily on individuals sharing a complex symbolic representational system (Potter et al., 1987). Subsequently, communication is inherently symbolic in nature and can be seen as the mutual understanding of exchanged symbols that are assigned meaning. People can assign dissimilar meanings to a word, even within the same culture, as different people have different experiences related to the same word (Kvalbein, 1999). Words acquire meaning from the context in which they are used (Griffin, 2006). Nothing in life has any meaning expect the meaning we give it (Robbins, 1998), and information has no value unless it has meaning (Goldreich, Juba, & Sudan, 2012).

We use symbols, the linguistic building blocks, to stimulate the understanding of a message within a receiver (Kvalbein, 1999). Grammar is used a means to organize those symbols. Our words are brought forth in a two-way manner, from within, and as a reaction to external stimuli (Satir, 1980). How a person is perceived stems much from the words they use and how they are put together in a sentence (Kvalbein,

1999). The way we say what we say, may be as important for meaning formation as the words themselves. Any kind of verbal communication in which the individual can see the other will always include a multitude of non-verbal messages (Wadel, 1999).

2.1.2 Non-Verbal Communication

Non-verbal communication refers to all dissemination of messages that do not have word form (Wadel, 1999). The old silent movies beautifully demonstrate the power of non-verbal communication. Through the lens, Charlie Chaplin was able to be highly comedic, but he also had the ability to be sentimental and touch the audience to tears without using a word (Kvalbein, 1999). Non-verbal communication is a silent yet eloquent language (Baron & Byrne, 1994). As stated by Kendon (1981, p. 155) "As the tongue speaketh to the ear, so the hand speaketh to the eye".

Human beings have many non-verbal channels at their disposal and a person's non-verbal communication is able to bear and express voluminous amounts of information, as there are so many features that can be varied and combined (Wadel, 1999). Knapp & Hall (2006) suggest that non-verbal communication consist of the following seven dimensions:

1. Kinesics

Kinesics also referred to as body language, include "movements of the hands, arm, head, foot, and leg, postural shifts, gestures, eye movements and facial expressions" (Hargie, 2006, p. 80). Body language is usually the carrier of the most meaning conveyed in an interaction (Kvalbein, 1999; Wadel, 1999). As stated by Ekman and Friesen (1969), there are distinct movements of the facial muscles for each of a number of the main states, such as happy, sad, worried and angry, and these are universal to mankind. The facial behaviors of an individual receive more visual attention than any other part of the body (Ekman & Friesen, 1969). Gestures alike facial behaviors are also central to body language and arguably among the most prominent kinesics. According to Heikkinen et al. (2009), gestures can be divided into four types: *iconic gestures* – portraying what is being talked about, for instance drawing a box when talking about one; *metaphoric gestures* - an effort to portray something that has no physical form, for instance, when undertaking a rolling like gesture with hands when talking about an ongoing process; *deictic gestures* – portraying time and space, for example illustrating the past and present by moving hands from one side to another, this type may also function as an interactional cue, such as addressing the speaker or underscoring agreement between parties in an interaction; *beat gestures* – gestures that do not have any relation to what is being said*,* instead they are more related to the rhythm of speech and may accentuate certain words, phrases, pauses or ends.

2. Paralanguage

Paralanguage has been defined as "content free vocalizations and patterns associated with speech" (Hargie, 2006, p. 80) and refers to the specific characteristics of a person's voice (Solomon & Theiss, 2013). Words can be projected in different ways and paralanguage encompasses how they are projected. Paralanguage refers to the way a word is projected beyond and in addition to the linguistic expression of the word itself (Kvalbein, 1999). According to Kvalbein (1999), paralanguage embodies tone, volume, tempo, flow, pitch, quality, and pausing. Through paralanguage one can send a meta message in addition to the main message either consciously or unconsciously and it can help give a better picture of the personality behind the words (Kvalbein, 1999). As stated by Kvalbein (1999), we all have our own characteristic way of speaking.

3. Physical contact

Physical contact denotes touching and is also referred to as haptic or tactile communication. Haptic communication constitutes a large portion of non-verbal communication and has the ability to convey an immense amount of signals without the help of any vocal supplements (Nader, 2010). The great significance of touch is perhaps most clearly demonstrated through the findings of Spitz (1946), who discovered that babies suffering from a lack of tactile stimulation experienced delayed development and in some instances effectively died. Touch can be used to express an array of messages; it can for instance show affection in the form of a kiss, or be professional as carried out by a handshake, or be threatening in the form of a push (Nader, 2010). Several different categorizations of touch have emerged to help gain insight into the complexity and richness of haptic communication (Edwards, Edwards, Wahl, & Myers, 2015). One of the most accepted and widely used classification is that of Richard Heslin (Edwards et al., 2015). Heslin (1947, in Hall & Knapp, 2013), specified fives haptic categories, ranging from most distant to most intimate: *functional professional* - task orientated touch, impersonal and systematic, for example a physical examination; *social polite* - formal ritual interaction, such as shaking someone´s hand; *friendship/warmth* - friendly touch in social settings, such as patting someone on the back or giving them a hug; l*ove/intimacy:* friendly touch occurring between family members or lovers, such as holding hands; *sexual* - referring to kissing or making love.

4. Proxemics

Interpersonal space and norms of territoriality make up this category (Hargie, 2006) and specifically refers to the physical space between individuals interacting. The term was coined by Edward T. Hall (1969, p. 1), who defined proxemics as "the interrelated observations and theories of humans use of space as a specialized elaboration of culture". Hall (1969) organized the interpersonal distances between humans into four different zones: *the intimate space*, when touching, embracing and whispering; *the personal distance,*

interactions among close friends and family; *social distance*, interactions among acquaintances, and the *public distance*, communication in a public speaking setting. Furthermore, "personal space" refers to the space immediately surrounding us while "personal territory" refers to the area which a person may claim, such as table at a restaurant (Hall, 1969).

5. Physical characteristics

Physical characteristics refer to the skin color, body shape, odor and attractiveness of an individual (Hargie, 2006). This category beholds all the ground elements of a person's appearance, the more permanent, genetically inherited ones. Hence, this category constitutes a significant part of all the visuals of a person's appearance that meets the eye.

6. Artifacts / Adornments

Artifacts refer to all the things people can wear on their bodies (Leathers & Eaves, 2015), this includes clothes, tattoos, glasses, and jewelry (Hargie, 2006).

7. Environmental factors

Environmental factors constitute the physical setting in which the communication occurs (Hargie, 2006). It specifically refers to the physical space, built or natural surroundings in which the persons communicating are located. Environmental factors include light, temperature, furniture, sound and color (Knapp, Hall, & Horgan, 2013). Knapp et al. (2013), suggest six perceptual bases for examining environment: formal-informal, warm-cold, private-public, familiar-unfamiliar, constraining-free, and distant-close.

Knapp´s seven dimensions help categorize non-verbal communication and put into perspective its prodigious breadth. When a person attaches meaning to another's non-verbal communication expressions, non-verbal communication occurs. A persons non-verbal behaviors put forth signals that may be either rightly or erroneously understood by a decoder (Goffman, 1959). What an individual conveys can be perceived and interpreted in many ways (Eide & Eide, 2004). According to Wadel (1999), when some people are said to be observant or have intuition, it oftentimes relates to their ability to interpret someone's non-verbal signals and consolidate them to their verbal expressions.

Attention and contemplation has been directed to the meaning of non-verbal communication expressions since earliest recorded western history (Buck & VanLear, 2002). The scientific study of non-verbal communication, however, began with Charles Darwin´s 1872 publication of *The Expression of the Emotion in Man and Animals* (Cherry, 2018). Since then, the body of literature addressing non-verbal

communication has amplified vividly, becoming richer and more complex (Hargie, 2006). The face and facial expressions are among the most substantial areas of study. It is frequently argued that non-verbal communication is more effective in meaning making than verbal communication and there is a general consensus in literature that non-verbal communication is more dominating, influential and dependable (Archer & Akert, 1984; Harvey, 1995; Kvalbein, 1999; Rosengren, 2000; Solomon & Theiss, 2013; Wadel, 1999). According to Birdwhistell (2010), in normal face to face interactions, verbal communication consists only of one third of the established meaning, while two thirds of the meaning is constituted through the various non-verbal channels. During a conversation, all the non-verbal communication channels will generally be active and they provide the opportunity for prodigious insight into a person's inner thoughts and feelings (Wadel, 1999). Non-verbal communication has a unique relationship with a person's inner life and can disclose critical information about their emotions (Hickson & Stacks, 1985; Rosengren, 2000; Wadel, 1999). Bodily movements, for instance, are important means of expression as people may for example dance when they are happy and hit things when they are mad (McLeod, 2011).

To the extent that non-verbal messages do not conflict with what is being said, the spectator will experience a "flow" in the others communication (Wadel, 1999). In many cases, what is said verbally is not perceived as it is intended to because the non-verbal messages do not match the verbal (Wadel, 1999). In such cases, as discussed, people often tend to rely more on the non-verbal expressions (Wadel, 1999). An underlying reason for doing so is that there is a general belief that people can control their verbal expressions while non-verbal are less controllable (Wadel, 1999). An illustrating example could be if an individual says he is not nervous, while shaking and sweating. Behaviors of non-verbal communication can "leak" information intentionally concealed in the controllable verbal channel (Brown, 1986). The non-verbal expressions of an individual can for instance reveal uncertain, judgmental or doubtful attitudes (Kvalbein, 1999). According to Brown (1986), in general, when the two communication channels are congruent the more controllable channel is more informative, but when channels are incongruent, the leakier or less controllable channel becomes the most powerful and informative.

Hargie et al. (1994) suggests that non-verbal communication has important practical functions and can be used by individuals as a means of complementing the spoken word, illustrating more graphically what is being said, highlighting specific parts of the verbal message, helping to regulate the flow of communication, initiate and maintain the verbal communication by being an important source of feedback. There is a reciprocal and interrelated relationship between verbal and non-verbal communication in any interactive exchange. The non-verbal expression exchanges occur simultaneously between the sender and recipient while verbal communication is governed by turn taking (Wadel, 1999). Together, the verbal and non-verbal

communication channels constitute the impression one gets of an individual and the meaning assigned to their messages. As stated by Greenberg and Edwars (2009, p. 3), "Verbal and non-verbal communication constitutes what I say, how I say it and how clearly the receivers get the emitters messages".

2.2 Communication Style

The verbal and non-verbal communicative behaviors of an individual make up an individual's communication style. Our communication style specifically refers to the way in which we communicate (Giri, 2004) and is concerned with the way we say what we say (McCallister, 1992). People communicate differently and hence portray different communication styles (Tannen, 1994). If someone recognizes an individual as being friendly, attentive and/or relaxed, that person is describing the other person's communication style (Bodie & Villaume, 2003). On the other hand, if someone is considered aggressive and dominant in a conversational encounter, that will also be a reflection of that person's communication style.

The construct of an individual's communication style has long been of interest among researchers (Giri, 2004), especially during the Roman times (Norton, 1983). Aristotle's reflections and advices on communication style are still relevant and frequently found in contemporary literature (Giri, 2004). Since the late 1970, a range of concepts for defining and describing communication styles have emerged (Waldherr & Muck, 2011). Waldherr and Muck (2011) distinguish between two schools of thought that differ in their approach to defining communication style. The first line of research coincides that communicational style can be defined as recurring behavioral patterns (Waldherr & Muck, 2011). Here, Robert Norton was the first to introduce the term communicator style (Waldherr & Muck, 2011) and he conceptualized it as "the way one verbally, non-verbally and para-verbally interacts to signal how literal meaning should be taken, interpreted, filtered or understood" (Norton, 1978, p. 99). Norton, here, separates para-verbal, verbal and non-verbal as three different categories. Para-verbal, however, refers to our voice and the way we say what we say, hence, it is commonly categorized as a sub category of non-verbal communication (Heyne, 2013) as in this thesis.

Scholars who view communication styles as personality traits, on the other hand, view communication and personality as inherently intertwined (Daly & Bippus, 1998), hence regarding communication style as the way a person exhibits personality traits. Researchers under this tradition are mainly interested in the empirical relations between personality traits and communicative behavior (Waldherr & Muck, 2011). Central to their research is the assumption that communicative behavior is directly influenced by the personality of an individual and that it has a biological base (Beatty & McCroskey, 1998). Within this line

of research Richmond and Martin (1998), defined communication style as the disposition an individual has to communicate in a certain way.

As pointed out by Waldherr and Muck (2011), the two different lines of research mirror a recognized dispute in personality research often referred to as the nature-nurture debate. On the one side, researchers in the behavior-based tradition understand communication style as learned patterns of behavior and generally believe that style can be trained and adapted (Waldherr & Muck, 2011). As stated by Waldherr and Much (2011), a number of studies show that communication styles can be trained and altered. Whereas, scholars who view communication styles as personality traits, believe communication style is at least partly determined by genetics (Waldherr & Muck, 2011).

A wide variety of communication style descriptions and classifications fluctuate. As pointed out by Waldherr & Muck (2011), it has frequently been criticized, throughout literature, that no common and broadly accepted model of communication styles have transpired, hence leaving research on communication styles a somewhat challenging and complex endeavor. Among the most accepted and commonly used classifications of communication styles, however, is that of Norton (1978), who developed a communication style model identifying nine different key types; dominant, dramatic, contentious, animated, impression-leaving, relaxed, attentive, open and friendly.

An individual with a *dominant* communication style often takes charge in social situations and conversations (Bodie & Villaume, 2003; Giri, 2004). These individuals have a tendency to speak often and are likely to come on strong (Bodie & Villaume, 2003). They may hold eye contact for longer periods of times, have loud voices and interruptive responses (Norton, 1983).

A *dramatic style* is probably the most visible style component (Norton, 1978). An individual operating under this style likely enjoys being the center of attention. The style is characterized by frequently using extravagant movements in conversational encounters (Giri, 2004) and by acting out communicative message both verbally and non-verbally (Bodie & Villaume, 2003). They communicate in a way that both highlights and demeans content (Norton, 1978), and will often exaggerate, tell stories, make jokes, fantasize and make use of metaphors (Bodie & Villaume, 2003; Norton, 1978).

The *contentious* communication style is confrontational and argumentative (Norton, 1978). This style is closely related to the dominant style and individuals who operate under this style are quick to oppose people

who disagree with them (Bodie & Villaume, 2003). They are focused on defending their own point of view (Norton, 1983).

An individual with an *animated* communication style holds frequent and sustained eye contact (Norton, 1978). They constantly use gestures and portray a range of facial expressions in an attempt to communicate their message so that it is interpreted in a desired manner (Bodie & Villaume, 2003). They are known to be expressive with their body language (Norton, 1983) and to frequently make use of non-verbal cues (Giri, 2004). As with the dramatic style the animated style uses these non-verbal cures to highlight or understate content (Norton, 1978). The emotion of an animated communicator may frequently be both seen and heard (Norton, 1983).

An *impression leaving* communicator is remembered after an interaction (Bodie & Villaume, 2003), as such an individual "manifests a visible or memorable style of communicating, regardless of whether it is evaluated as positive or negative" (Rubin, Palmgreen, & Sypher, 1994, p. 134). This can be a powerful form of communication as it has the tendency to leave an impact (Giri, 2004), often in the form of a point or praise (Norton, 1983).

A *relaxed* communicator shows low levels of tension (Giri, 2004). They generally do not show any signs of apprehensiveness or anxiety even in situations with added pressure (Bodie & Villaume, 2003). They come off as poised (Bodie & Villaume, 2003), and appear controlled and unhurried in their interactive encounters, they may pause before responding thoughtfully (Norton, 1983).

The *friendly communicator* style can range from being unhostile to deeply intimate (Norton, 1978). In general, they are known to be very aware of the people in their encounters and their feelings (Bodie & Villaume, 2003). They have a tendency to be "encouraging, open and attentive" (Bodie & Villaume, 2003, p. 51).

An *attentive communicator* makes sure that the persons they communicate with knows they are being listened to (Norton, 1978), offering direct and precise verbal and non-verbal feedback (Bodie & Villaume, 2003). They actively listen and portray a genuine interest in what is being said, while also showing empathy for the person (Norton, 1983).

The *open communicator* often shares personal information, even with individuals they have just met (Bodie & Villaume, 2003). This style is acutely conversational and relates to the friendly and attentive

communication styles (Bodie & Villaume, 2003). An open communicator can be characterized by being conversational, expansive, unreserved, accessible, open, sociable, and friendly (Norton, 1978).

Another influential and popular tool for describing and classifying communication styles is the Communication Style Profile Test (McCallister, 1992). McCallister (1992) identified and describes six predominant communication styles:

The *Noble* communicator is conceptualized as forthright and direct. Such an individual frequently feels compelled to speak the truth and say what is on their mind. They tend to have no filter and say whatever they are thinking. A noble communicator is result-orientated and believes that the main purpose of communication it to exchange honest information. They are concerned with the bottom line and tend to cut right to the point. They use few words and oftentimes expect yes-no responses. A noble communicator tends to avoid lengthy discussions, arguments and debates. (McCallister, 1992).

The *Socratic* communication style is characterized by being wordy, analytical and concerned with details. They believe in cautiously discussing matters before drawing any conclusions and making any decisions. A Socratic communication style enjoys the process of arguing their points and welcome long-winded discussions. They are found of details and may often move back and forth between the main topic and other stimulating asides. (McCallister, 1992).

The *Reflective* communicator is highly concerned with interpersonal relations. They are cautious to not offend anyone and wish to avoid conflict. Instead of saying something that could potentially cause conflict, they would rather say nothing at all or tell a person what they want to hear, even if it's a diminutive white lie. They are great listeners and characterized as being warm and supportive. (McCallister, 1992).

The three communication styles above are the dominant ones and the following three styles are various combinations of them. As stated by McCallister (1992), everyone has some of the Noble, Socratic and Reflective, and it is the combinations of these patterns that make up a person's style of communicating. McCallister has grounded the three predominant and underlying categories: Noble, Socratic and Reflective in the rhetorical tradition (Giri, 2004). The Noble resembling Aristotelian, the Socratic mirroring Socrates, and the reflective reminiscing Plato (Giri, 2004). The three last styles are as follows:

The *Magistrate* refers to a person whose style is a mix between Noble and Socratic. They oftentimes dominate the discussion and tend to have a superiority about them. They will clearly and in great detail state what's on their mind. (McCallister, 1992).

The *Candidate* is a style which is a mix between Socrates and Reflective. They have a tendency to be warm, supportive, analytical, likable and chatty. Furthermore, their interactions are based on ample amounts of information. (McCallister, 1992).

The *Senator* communication style is obtained by someone who has developed (not mixed) both the Noble style and the Reflective style. They use and deprive aspects from each as needed. (McCallister, 1992).

As stated by McCallister (1992), all people have the potential to use each of the different styles but overall people generally rely more on one style than others. Each style has its positive and negative attributes, and no one style is necessarily better than the other (McCallister, 1992).

2.3 Mass Media Communication

During the early twentieth century, the terms "mass media" and "mass communication" become describing of a new social phenomenon and a central feature of the developing modern world, referring to the systematic, widespread, timely and distanced communication to many receivers (McQuail, 2010). Television, as one of the new communication technologies opened for mediated quasi interaction, understood as one-way communication from a medium (Thompson, 1995).The materialization of mediated quasi interaction enabled individuals to actively respond to distant others, actions and happenings (Thompson, 1995).

The television addresses a large unknown audience, yet it is broadcast directly into the private sphere of the spectators (Bruun, 2000). The broadcast form is tied to a person, oftentimes a journalist, "speaking from their own persona directly to the viewer" (Bonner, 2016, p. 13), which is at the core of what Scannel (2000, in Bonner, 2016, p. 13) refers to as "the for anyone-as-someone structure of communicative address". Mediated quasi interaction is a type of communication that succeeds the boundaries of time and space, and which makes possible a form of intimacy at a distance with other individuals who do not share one´s own spatial locale (Thompson, 1995). In 1997, Cairncross devised the expression "the death of distance", which suggested that distance may no longer limit communication (Driskell & Radtke, 2003).

Above all, the mass communication industry is, in general, primarily concerned with attracting and keeping an audience and their attention (McQuail, 1987). The essential communication activity of the mass media can be seen as a process of display and attention, and is targeted at engaging an audience and sparking an interest in them (McQuail, 1987). In what can be seen as an attempt in doing so, the mass media to a large extent attempts to stimulate interpersonal communication and to personalize communication with their audiences (Beniger, 1987). One of the most important elements of this stimulation can be found in television, transpiring through the television show host. As stated by Isotalus (1998, p. 176), **"the television presenter aims at creating an illusion of interpersonal communication for the viewer by simulating interaction"**. The stimulated interaction is predominately used to increase the attractiveness of the program and to portray high levels of immediacy within the host (Isotalus, 1998). The concept of immediacy will be explained and discussed in greater detail under effective communication.

2.4 The Television Host

A television host can be seen as the dominant associate and the main representative of the show they host (Aznárez-Mauleón, 2013). Furthermore, as stated by Bruun (2000, p. 244), "the studio host is the central dramaturgic element who functions as an intermediary between the program and the viewers". According to Scannell (1996), it is the very contact between the program and the audience itself that is the dominating feature of the program. Since television´s implementation, entertainment show hosts have been among the most popular personalities on screen (Aznárez-Mauleón, 2013).

As stated by Bonner (2016, p. 13), "presenters perform several functions that contribute to the way that the medium of television is conceived and received". The presenters are "the face of television" aiming to provide a pleasant viewing experience and encourage audience loyalty for their shows (Bonner, 2016, p. 18). The presenters often work not only confined in their own shows, but also in promotion of them and for the channel or station as a whole (Bonner, 2016).

Hosting a show denotes facilitating the events taking place on the show in an entertaining and attention-grabbing manner (Aznárez-Mauleón, 2013). As stated by Adair (2011, p. 159), through their communication presenters should lead their audience on "an interesting, exciting and potentially fruitful journey". Furthermore, as stressed by Aznrez-Maulen (2013, p. 53), the host is responsible for "getting the show flowing". According to Haarman (2001), this is done by introducing and managing the objects of discussion, presenting the guests, directing the happenings and announce any commercial breaks. They are additionally responsible for avoiding silent gaps and for explaining, clarifying and or filling in information

for the audience (Aznárez-Mauleón, 2013). On the basis of their responsibilities, a host can hence be seen as a program manager (Haarman, 2001), which manages the show through their communicative behaviors.

The TV presenters have both interpersonal encounters and large mediated audience interactions to handle. A television show host hence performs on two scenes, in front of the in-studio audience and in front of the audiences at home (Bruun, 2000). Additionally, the host also has to interact with the guests of the show and with the people who work behind the scenes. It becomes evident then, that for communication to be effective on all platforms, the host needs to portray wholesome communication skills. As stated by Harris (2004), a smooth and effortless communication display is a feature skill and experienced TV presenters make what is a very difficult task look easy.

2.5 Effective Communication

This chapter will look at what characterizes effective communication in both an interpersonal communication and mass media communication context, as these can be seen as the two platforms the TV hosts operate on.

As stressed by Brown (2013), the significance and importance of effective communication cannot be overemphasized, it is the fundamental principal in almost everything we do (McCallister, 1992). Communication competence is hence of the essence in all areas (Børresen, Grimnes, & Svenkerud, 2012; Waldherr & Muck, 2011). Individuals ability to communicate with each other is effectively one of the main reasons civilization even came to be and can continue to exist (Grimsley, 2018b). Robbins (1998), states that the quality of our communication directly reflects the quality of our life. According to McCallister (1992, p. 3) communication can "make or break a career, build or destroy a marriage, even begin or end a war. It is perhaps the most important thing we do".

According to Eide and Eide (2004), effective communication can be defined as the ability to handle and address specific communication situations in an appropriate and beneficial matter. Communicating effectively and being considered a competent communicator is no easy attainment (Johnsen & Sveen, 1998). It requires both will and skill to shape a message so that people first of all listen to the message and then understand it in the way it was meant to be understood (Kvalbein, 1999). The communication process is complex and it requires significant effort to be effective (Chase & Shamo, 2014). McCallister (1992) proposed the term "active participation" which denotes the degree to which a person actually puts in effort to communicate effectively.

Many academics view effective communication as a skill that can be learned (Johnsen & Sveen, 1998; Kvalbein, 1999; McCallister, 1992). The notion of regarding communication as a skill denotes one of the major contributions of the social psychology approach to communication (Bull, 2002). Communication skill as a term has become widely accepted and closely related to the notion of effective communication (Bull, 2002). Similarly, as stated by McCallister (1992), communication style is also a skill that can be learned and developed. Effective leaders, for instance, have the ability to use more than one communication style, hence choosing the style most befitting to the specific situation and desired outcome (McCallister, 1992).

A starting point for how effective a communicator may or may not be arguably relates to the persons state and more importantly their ability to get themselves into a state that will make them communicate more effectively. According to Robbins (2012), a person's state is made up of their mindset, language and physiology. State management denotes actively altering and using the three components of state to get into a more resourceful state (Robbins, 2012). A person's state reflects the quality of their actions (Robbins, 2012). Hence, the better the state, the better the overall performance may be. Interestingly, Robbins (2012) claims that there are in fact no unresourceful people, only unresourceful states.

Throughout communication literature there are some general consensus about what characterizes a competent communicator. As suggested by Solomon and Theiss (2013), it is first and foremost beneficial that one is aware of and reflect over all the ways in which the body and the spoken words sends out information to interactional partners. The more aware one becomes of the details in an encounter the better one can become at employing effective communication techniques (Harvey, 1995). This notion plays into the concept of mindfulness, which denotes being aware of oneself and being fully present in the current moment (Pettersen, 2014). Mindfulness is increasingly being included in communication courses (Huston, Garland, & Farb, 2011) and has been found to promote the quality of a communicative encounter (Barnes, Brown, Krusemark, Cambell, & Rogge, 2007). Then, according to Spurkeland (2012), it all starts with having a genuine interest in people, as this core quality lays the foundation for all the other competence behaviors. Without a genuine interest in and curiosity about people and their lives, the other aspects of effective communication become diminished (Spurkeland, 2012).

According to Robbins (1998), part of what makes someone communicate well is knowing what the desired outcome of the communication is. Social interaction can in many ways be seen as a goal orientated activity (Berger, 2002). A defining feature of communicator competence, hence, is intentionality (Hargie, 2006), which involves becoming aware of, keeping in mind and focusing on the desired outcome. A select set of

communicative behaviors can then be chosen to help achieve the desired outcome in the most effective way (Hargie, 2006). As stated by Hargie (2006), such a goal orientated approach to communication is more beneficial than just operating unintentionally and by chance. Goldreich, Juba and Sudan (2012), put forward a theory of goal-orientated communication, which embodies the notion that communication is enhanced and confusion lessened if both the communicating parties focus on a congruent goal and use communication as a means of achieving it. The importance of intentional and goal-orientated communication becomes further evident in Dindia and Timmerman´s (2003, p. 686) definition of communication skill as "an individual's ability to achieve communicative goals".

When examining what characterizes communicator competence rhetoric is of the essence. With its origin in ancient Greek traditions, rhetoric is referred to as teachings of effective communication (Fabricius & Roksvold, 2008) and is closely linked to the art of persuasion (Brummet, 2000). Rhetoric centers on how to get a message across so that it will be engaging and make others want to listen (Fabricius & Roksvold, 2008). Part of a journalist´s job includes conveying messages in a way that make the audience become interested, and what often makes a message compelling is the use of rhetorical means (Fabricius & Roksvold, 2008). Classical rhetoric is characterized by Aristotle's three elements, "ethos (credibility), logos (reason), and pathos (emotion)" (Aho, 1985; Haskins, 2004; Hyde, 2004; Wisse, 1989, in Higging & Walker, 2012, p. 197). The three elements, hence, collectively seek to portray credibility and good reasoning within the speaker, while also ensuring their message appeals to the emotions of others. As stated by Fabricius and Roksvold (2008), entertainment journalism specifically seeks to employ and address the audience with the element of pathos (Fabricius & Roksvold, 2008).

Communication competence is oftentimes referred to as a vital social skill (Hargie, 2006; Waldherr & Muck, 2011). Social skills refer to a person's ability to behave appropriately in a variety of situations (Phillips, 1978), a notion that is closely connected to the very definition of effective communication, as previously stated. Furthermore, according to Phillips (1978, p. 13), being socially skilled refers to the extent to which an individual can "communicate with others, in a manner that fulfils one´s right, requirements, satisfactions, or obligations to a reasonable degree without damaging the other persons similar rights, satisfactions or obligations". It is widely acknowledged among scholars that social skills play an important role in effective communication, and in particular, a critical role in the initial stages of relational development (Dindia & Timmerman, 2003; Hargie, 2006).

One of the most significant skills in regard to effective communication is arguably immediacy. Immediacy implies "bringing one into direct and instant involvement with something, giving rise to a sense of urgency

or excitement" (Oxford Dictionary, 2018, para. 1). Furthermore, the concept of immediacy denotes "the degree of physically or psychologically perceived warmth and involvement between people" (Solomon & Theiss, 2013, p. 164). For these reasons, immediacy is seen as a great priority and necessity in the production of a television show (Bruun, 2000). The theory of immediacy considers and identifies different communication behaviors that contribute to feelings of connection (Velez & Cano, 2008). Such behaviors are known as being both verbal and non-verbal actions that "simultaneously communicate warmth, involvement, psychological closeness, availability for communication, and positive effect" (Littlejohn & Foss, 2009, p. 500). Tomlinson (2007, p. 100) states that the value of immediacy reveals a style of media presentation "which favors informality, direct conversational modes of address, and a certain assumption of intimacy (sometimes even of ironic complicity) with the audience". Immediacy is closely linked to and occasionally even referred to as sociability (Eide & Eide, 2004). Sociability denotes being sociable, friendly, and approachable (Cambridge Dictionary, 2018). The notion of sociability is grounded in people's desire for a sense of belongingness and unity with a bigger community (Simmel, 1910, in Bruun, 2000). As stated by (Bonner, 2016), sociability is a key quality that almost all presenters need to portray. Sociability has been regarded as the most fundamental characteristic of broadcasting communicative ethos (Scannell, 1996).

Immediacy has been found to directly link to how pleasant and likable a communicator is perceived to be (Mehrabian, 1969). As stated by Richmond & McCroskey (2000, p. 86) "the more communicators employ immediate behaviors, the more others will like, evaluate highly, and prefer such communicators; and the less communicators employ immediate behaviors, the more others will dislike, evaluate negatively, and reject such communicators". Furthermore, there is a clear connection between enthusiasm and gaining attention and involvement from others (Harvey, 1995). These statements support the claim of a reciprocal relationship between immediacy and liking, a conception which has become broadly accepted and regarded as accurate (Richmond, McCroskey, & Johnson, 2003). In general, the reason why people are more liked when they portray immediate behaviors is because such behaviors tend to come across as friendly, supportive and kind (Solomon & Theiss, 2013). Immediacy can be categorized into verbal and non-verbal immediacy.

2.5.1 Verbal Immediacy

Verbal immediacy has been defined as "the degree of directness and intensity of interaction between communicator and referent in the communicator's linguistic message" and specially refers to an individual's word choices (Mehrabian & Wiener, 1966, p. 28). As stressed by Satir (1980), it is important to choose and use words well. Selectively choosing the words that will most efficiently get a message and

intention across is essential (Harvey, 1995). The ability to improvise has been linked to more effective communication (Hoffman, Utleyy, & Ciccarone, 2008). When speaking publicly, it is advised to selectively choose the words in an improvisational manner, which denotes knowing the content well and memorizing main points instead of writing out speech word for word (Biesenbach, 2014). In order to succeed speaking in such manner it is however important to note that the improvisation skills must be decent (Shovel, 2012). As stated by Bonner (2016), it is an absolute necessity for presenters to portray high overall levels of communicative skills and to speak in a confident manner.

Being verbally immediate denotes signifying a willingness and openness to communicate, being responsive, and communicating in a direct, truthful and genuine manner (Mottet & Richmond, 1997). Signifying such attributes implies engaging in verbally immediate behaviors such as addressing someone by name, using personal examples, complementing others, asking questions, initiating conversations, using inclusive pronouns and being humorous (Global, 2018).

As stated by Carnegie (2017b, p. 113), "a person's name is to him or her the sweetest and most important sound in any language". A name directly links a person to their identity and individuality, it is hence a sign of courtesy, respect and recognition to use someone's name when speaking to them, as well as it is a great way to get someone´s attention (Russell, 2014). Furthermore, using such an informal means of address instead of saying Ms., Dr. or Professor, can help bridge the gap between communicators and thereafter ease communication (Grimsley, 2018a). It is important to note, however, that in some cultures, informality may be viewed as disrespectful (Grimsley, 2018a).

When it comes to using inclusive pronouns, the use of "us" or "we" signifies more of a connection between the individual and the people they are communicating with, rather than for example using "I" and "you" which has a more separating connotation (Grimsley, 2018a; Wiener & Mehrabian, 1968). Such word choices reflect to what degree the receiver of a message is considered part of the group or an outsider (Ellis, Carmon, & Pike, 2016).

By using personal examples in the form of sharing information about oneself, a verbally immediate communicator will engage in a certain level of self-disclosure (Grimsley, 2018a). Communication privacy management theory explains the way people manage their private information and make judgments about what to share and what to keep private (Petronio, 2002). Sharing personal information in public can be challenging and the question about what to share and what not to share is complex (Petronio, 2002). Self-disclosure signifies the paradox of managing a public persona while at the same time maintaining one's

private life (Westin, 1970, in Petronio, 2002). Both disclosure and privacy are important to maintain, which makes it a fine balancing act (Petronio, 2002). A moderate level of disclosure is necessary (Petronio, 2002), as connection formation is almost impossible without it (Collins & Miller, 1994). Self-disclosure is essential in the development and maintenance of relationships (Collins & Miller, 1994; Petronio, 2002), and can have positive outcomes (Petronio, 2002). The sharing of personal information through self-disclose can create a bond between the person sharing and the person listening (Petronio, 2002). Interestingly, when someone discloses personal information to another, people have a tendency to feel inclined to share something in return, this notion constitutes the norm of reciprocity (Riggio, 2015). Individuals who engage in intimate disclosures tend to be more liked and favorably viewed than people who self-disclose at lesser levels (Collins & Miller, 1994). Self-disclosure is known to promote attraction between individuals, as people tend to feel closer to others who reveal some of their vulnerabilities, personal facts and inner thoughts (Schafer, 2015). Laurenceau, Barrett and Pietromonaco (1998) found that sharing emotions was a stronger predictor of intimacy than sharing facts and information. Furthermore, as stated by Harvey (1995), one should not be afraid to share personal anecdotes in public speaking settings as the audience oftentimes find them very arresting.

The theory of uncertainty reduction helps explain why self-disclose is so essential to bond formation. Uncertainty reduction theory states that uncertainty generates stress (West & Turner, 2009) and that people, hence, have a need and primary concern to reduce uncertainty about a person he or she is interested in establishing some sort of relationship with (Parks & Floyd, 1996). Consequently, people commonly seek to acquire information in new encounters and they will usually be interested in a person's "general socio-economic status, his conception of self, his attitude toward them, his competence, his trust worthiness, etc." (Goffman, 1959, p. 1). In gaining information that lowers levels of uncertainty, people feel they are more able to foresee the actions and behaviors of others, this sense of predictability and certainty is in turn crucial to the development of any sort of relationship (West & Turner, 2009). It is, however, important to note that the sharing of personal information may also cause unfavorable outcomes (Berger & Bradac, 1982). One may, for instance, learn that the other person possesses attributes that make them less attractive (Berger & Bradac, 1982). A TV host should arguably appeal to as many people as possible and get along with the guests on the show. Simmel (1910, in Bruun, 2000, p. 250) stresses that if too much emphasis is put on individuality the experience of sociability can disappear and states that "the most personal things – character, mood, and fate – have thus no place in it. It is tactless to bring in personal humor, good or ill, excitement and depression, the light and shadow of one's inner life". Thus, it may seem advantageous that private details and emotions that have the potential of leading to disliking, clashes and confrontations should

be avoided by TV hosts. After all, as stated by Kvalbein (1999), people who have the same taste, values, and attitudes ultimately engage in higher levels of communication.

Humor as a means of amusement can target a topic of practically anything and can transpire in the form of "jokes, puns, riddles, sarcasm, physical antics, non-verbal behaviors, cartoons, and one-liners" (Wanzer, Frymier, Wojtaszczyk, & Smith, 2006, p. 180). According to Ulloth (2003), humor can engage a person's emotional processes, promote tolerance, attentiveness and feelings of satisfaction and acceptance. One of the reasons humor is so appealing is because most people love to laugh and experience mirth (Plester, 2015). Laughter improves breathing, circulation, lowers blood pressure and releases endorphins (Berk, 1998; McGhee, 1983, in Ardalan, 2017). The use of humor can relax an audience and keep them attentive, while promoting an ambience of friendliness and creating a receptive environment (Holland, 2017). As stated by Meyer (2000), humor can unite communication partners. McGee and Shevlin (2009), found that people with a good sense of humor were rated significantly more attractive than those who had an average or non-existing sense of humor. As emphasized by Cantor (1976), humor is a basic appeal in television programming and is present in a variety of forms in most programs. It is certainly important to note that the use of humor needs to be appropriate as inappropriate uses of humor in any instances could have negative outcomes. According to Spitzberg and Cupach (1984), using humor appropriately means meeting the expectations and norms for a specific situation.

Complimenting others helps gain traction and encourages the communication to have a positive tone and outlook (Grimsley, 2018a). People enjoy getting compliments and everyone likes people who admire them (Carneige, 2017a). Carnegie (2017a) stresses the importance of avoiding flattery which can be counterfeit and rather engaging in honest and sincere appreciation and being hearty and lavish in one's phrase.

Furthermore, the degree of complexity highly effects the success of communication (Kvalbein, 1999). Hence, it is essential that communication messages are easily comprehendible (Kvalbein, 1999). In broadcast, older models of public speaking such as political speech were soon neglected (Matherson, 1933, in Scannell, 1995) and replaced by a speech style that is more ordinary and used in everyday speech (Scannell, 1995). All communication ranges on an abstraction level (Kvalbein, 1999). If the communication message is too abstract there will be a greater chance of the message being misunderstood or not comprehended at all (Kvalbein, 1999). There should always be the highest possible compliance between the intended message and what is comprehended (Kvalbein, 1999). Additionally, on a lower abstraction level one can more effectively communicate with a larger and more diverse audience (Kvalbein, 1999). According to Kvalbein (1999), even the deepest statements can be said with the simplest of words.

Furthermore, Kvalbein (1999) states that it is mostly the self-absorbed individual that tries to make an impression on others by using unusual and lengthy words.

As opposed to "feedback", Richards (1968, in Kvalbein, 1999) suggested the term "feedforward", which denotes the expectations the speaker has of how their message will be comprehended by an audience and implies anticipating how it will be reciprocated. As stated by Kvalbein (1999), a person who is good at communicating will always be concerned with how their audience comprehend statements and will work to ensure they are understood in a desired manner. It is important to recognize that the meaning of a message reside in the other person and is interpreted according to the other persons outlook, experiences and perspectives (Chase & Shamo, 2014). Of the essence, hence, is making an effort to understand the persons one addresses and where they are coming from (Chase & Shamo, 2014).

Moreover, the absence of speech disfluencies will likely play an important part of promoting clarity and directness of communication. Speech disfluencies interrupt the flow of speech (Gosy, 2007) and include sounds like 'um' or 'uh', filler words, tongue slips, stuttering, correcting sentences or repeating words (Harper, Matarazzo, & Wiens, 1978) Furthermore, speech disfluencies can be an indication of anxiety and unease (Harper et al., 1978). Communication that is free from disfluencies is regarded favorable communication and is oftentimes referred to as oral fluency (Olszewski, Panorska, & Gillam, 2017). As stated by Hargie (2006), fluency, a smooth and almost effortless display, is a true feature of skill. Burgoon (1978) found that newscasters who were high in verbal immediacy and specifically individuals who spoke in a clear and fluent manner were rated higher in credibility, than newscasters who spoke less clearly and fluently. The content of messages is undeniably highly important, but the way the information it presented is certainly of great significance too (Johnsen & Sveen, 1998).

2.5.2 Non-Verbal Immediacy

As stated by Baringer and McCroskey (2000, p. 178), "a body of literature produced through the decades overwhelmingly supports the assertion that non-verbal immediacy plays a vital role in communication". In communicating immediacy, some researchers have found non-verbal behaviors to be more effective than verbal behaviors (Grimsley, 2018a). Non-verbal immediacy denotes behaviors that include, eye contact, touch, closer distances, tone of voice, gestures and facial expressiveness (Ellis et al., 2016), and a relaxed (Mehrabian, 1969) and attentive posture (Eaves & Leathers, 2015). Engaging in greater levels of such immediacy behaviors is commonly looked upon in a positive manner and is generally associated with a variety of positive outcomes (Houser, Horan, & Furler, 2008). Individuals who portray higher levels of

non-verbal immediacy have, for instance, been found to attract more dates at speed dating events (Houser et al., 2008).

Eye contact is one of the most important tools in communication (Kvalbein, 1999). According to Mehrabian (1969), a high degree of eye contact corresponds with a high degree of immediacy. Eye contact can be seen as an expression of liking and interest (Solomon & Theiss, 2013). In conversations, an individual will often judge how interested the other person is based on the how much eye contact her or she engages in (Solomon & Theiss, 2013). To look a person in the eyes signals a wish to form contact and when people maintain eye contact it binds attention (Kvalbein, 1999). Furthermore, the way a person uses their eyes plays a vital role in impression formation (Kvalbein, 1999). People who seek eye contact when they speak appear more credible and sincere (Kvalbein, 1999). High levels of eye contact also signals friendliness, security and openness (Kvalbein, 1999). On the other hand, if a person does not seek to make eye contact they may be perceived as cold, discarding and/or shy (Kvalbein, 1999).

Touch is also a strong communicator of immediacy and has the ability to bring people together both physically and psychologically (Solomon & Theiss, 2013). Individuals who engage in relatively high and appropriate amounts of touching are commonly viewed as being warmer, more self-confident (Andersen & Sull, 1985; Jones & Brown, 1996) and trustworthy (Bailenson & Yee, 2008).

According to Mehrabian (1969), smaller distances corresponds with a high degree of immediacy. Hall (1969) emphasized both the impact of proxemics on interactions and the importance of studying proxemics when evaluating the way people interact with others. The amount of distance people are comfortable with in interactions and the amount of space we perceive as being ours relate to the general culturally deprived expectations people have of appropriate and acceptable behavior in relation to one another (Lyman & Scott, 1967), and are influenced by situational factors, personality and level of familiarity (Cherry, 2018). Hence, it seems evident that following the cultural norms and expectations while taking into account the specific situation, persons and circumstances, will be a good way to determine what amount of distance will be most beneficial for a given communication situation.

In regard to tone of voice, a more pleasant tone is linked to friendliness and approachability (Andersen, 1985). Furthermore, according to Brown, Strong and Renceher (1973), individuals who vary their voices are perceived as being more charismatic and are generally assessed by others in a more positive manner. Pitch variability has additionally been found to correlate with a vibrant and extraverted personality (Scherer, 1979, in Ahmadian et al., 2017). Moreover, an effective communicator is flexible in adjusting the tempo of

speech, as excessive speed can cause distress in the listeners while a too slow speech can be tedious (Kvalbein, 1999). A reason that improvisation is viewed beneficial, as touched upon previously, is because of the many non-verbal communication effects it can have. Some positive effects include, naturally having a more conversational tone and the fact that without the script, there is nothing distracting the speaker from connecting with the audience. Additionally, the speaker may be viewed more authentic because the speaker´s non-verbal communication likely matches the verbal communication more than if they were reading from a script (Shovel, 2012).

According to Kvalbein (1999), gestures are placed third in importance after eye contact and facial expressions. Iconic gestures, for instance, which portray what is being talked about (Heikkinen et al., 2009), have been found to enhance both the listeners comprehension and the speaker´s speech production (Driskell & Radtke, 2003). Gestures, in general, particularly signal engagement and an effort to emphasize what is being said (Kvalbein, 1999). Harvey (1995) suggests that the size of your gesturing movements should be determined by the size of your audience. Bigger audiences subsequently call for bigger movements while in smaller audiences lesser movements are more befitting (Harvey, 1995). As stated by Adair (2011, p. 157), when in a big hall make your movements "a little larger than life". Furthermore, Adair (2011) stresses the importance of movements looking deliberate and unhurried, and that instead of fiddling one should clasp the hands loosely in front of the body.

As stated by Adolph (1999, in Frith, 2009), facial expressions play a major part in social interactions. Kvalbein (1999) emphasizes the importance of using facial expressions as a means to show that you are interested in and listening to what is being said. Facial expressions can also be used to show an audience what they have in store, for instance if smiling or laughing before making a humors remark (Harvey, 1995). Harvey (1995) suggests letting the face match the message and to let facial expressions prompt a statement. As stressed by Spurkeland (2012), the ability to show positive emotions towards others is highly important in communication (Spurkeland, 2012). Positive facial expressions, such as smiling, are particularly immediate as they portray intimacy, availability, friendliness (Andersen, 1985) and supportiveness (Jones & Guerrero, 2001). Smiling has in fact been found to be the one facial expression that has been studied the most (Morrison, Morris, & Bard, 2013). Ample research have found smiling faces to be more attractive than netural faces (Mehu, Little, & Dunbar, 2006; Otta, Lira, Delevati, Cesar, & Pires, 1994; Reis et al., 1990). As stated by Solomon and Theiss (2013), people who showed higher levels of smiling were found to be perceived as more supportive. In general, greater levels of facial expressiveness have been found to associate positively with perceptions of competence (Burgoon, Birk, & Pfau, 1990). Interestingly, a person's facial expressions can engage and provoke many different cognitive

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processes in others (Frith, 2009). For instance, a human face expressing fear tends to provoke a fearful emotional response in the observer (Ohman & Soares, 1998, in Firth, 2009). This effect is known as emotional contagion (Frith, 2009; Hess & Blairy, 2001) and can occur with a variety of facial expressions (Dimberg, Thunberg, & Elmehed, 2000). Emotional contagion feeds into the concept of mirroring, a social phenomenon, which denotes people´s tendency to, primarily subconsciously, mimic another person's posture, gestures and words (Handel, 2013).

Having a direct body orientation (Mehrabian, 1969) and an attentive posture (Eaves & Leathers, 2015) is also important for immediacy. Furthermore Mehrabian (1969), stresses the importance of the posture being somewhat relaxed, as immediacy is negatively correlated with tense postures. Moreover, immediacy and sociability relate to and can arguably be said to be some of the building stones of charisma, another concept that has been closely linked to effective communication. Charismatic individuals can affect others at a deep emotional level, communicate effectively with people and create strong interpersonal connections (Riggio, 2010). Charisma has been described as "a constellation of complex and sophisticated social and emotional skills" (Riggio, 2010, para. 4). It has been defined as "a special power that some people have naturally that makes them able to influence other people and attract their attention and admiration" (Cambridge Dictionary, 2018, para 1).

Furthermore, as stressed by Kvalbein (1999), it important for individuals to be aware of how they present themselves physically. In the recruitment of presenters, Bonner (2016) argues that the candidates appearance indeed play an important part. Physical characteristics can affect how people are perceived, as appearances can alter physiological reactions, emotional responses, judgments and interpretations (Cherry, 2018). People frequently make judgements about a person´s personality based on their physical characteristics, although researchers note that these judgments are often times erroneous (Wells & Siegel, 1961). According to Lorenzo, Biesanz, and Human (2010), more physically attractive individuals are viewed to have greater normative accuracy and more desirable personalities. A study conducted by Brann and Himes (2010), found that physically attractive newscasters were perceived as more likable and credible than those with less physical attractiveness. Conversely, possessing personality traits that are attractive may be causative of making a face appear more attractive (Little, Burt, & Perrett, 2006).

Moreover, artifacts can also be of particular influence when it comes to perception formation. Uniforms, for example, can convey a great amount of information about a person (Cherry, 2018). Clothing represents an especially significant type of artefactual non-verbal communication and has been found to be a strong determinant of credibility, likability, interpersonal attractiveness and authority (Leathers & Eaves, 2015).

Research has for instance found that individuals who dress more formally are rated as being more competent (Morris, Gorham, Cohen, & Huffman, 1996). Attire plays a role in impression formation as it can communicative an array of social signals, such as status, power, responsibility and group identity (Leathers & Eaves, 2015; Turner-Bowker, 2001). As stated by Morris (1977, p. 213), "it is impossible to wear clothes without transmitting social signals", as every outfit tells a story. The viewers eyes are greedier than their ears, which means that people, when using both visual and auditory senses, will oftentimes let what is being heard be disturbed by what they see (Harvey, 1995). As stated by Cotes (2009, p.53), "most people find it easier to relate to someone who is clean, reasonably well groomed, and dressed in a way which does not elicit strong reactions".

The environment can additionally play a significant part in effective communication. A given environment has the ability to influence the communication and the outcome of the communication that occurs in it (Knapp et al., 2013). Environments can effectively be altered to elicit certain types of responses, and they can even be deliberately used to help obtain desired outcomes (Knapp et al., 2013). Organizations, for instance, will oftentimes carefully consider the design of spaces, supposedly in order to facilitate effectiveness (Knapp et al., 2013). Moreover, the executives of a company are generally the ones that have the upper level offices in the most desirable location, with the most space and privacy (Knapp et al., 2013). According to Knapp et al. (2013), such environmental factors have the ability to communicate power.

The attitude the audience has towards the speaker also plays a significant role in communication (Hovland & Weiss, 1951). As stressed by Kvalbein (1999), the person behind a message plays a large part in how the message is comprehended and received, as the messenger makes up a large part of the message itself. Source credibility, hence, is central for effective communication (Kvalbein, 1999) and vital for the communication process (McCroskey & Young, 1981). Beaulieu (2001, p. 85) defined credibility as a quality that determines "whether sources of information inspire belief in their representations". Credibility has also been described as "a psychological and social state that exists when people believe in what is being said or done and give credit to people on the basis of the consistency between their words and deeds" (Casse & Banahan, 2013, para. 6). Frequently considered dimensions of credibility are expertise, attractiveness, trustworthiness (Lafferty & Goldsmith, 1999; Ohanian, 1990). As argued by Bonner (2016), it is essential to have a degree of specialized knowledge underpin the performance of the television host.

2.5.3 Interactions with Show Guests

As stated by Scannel (1996, p. 34), "the host and the participant-performers collaborate to produce a conversation-in-public for entertainment". According to Bell and van Leeuwen (1994, p. 190), the guests

of a show have, to some extent, all or some of the following; "news value, entertainment value and symbolic value". Consequently, the guests are oftentimes well known. As stated by Bell and van Leeuwen (1994), the perfect host is at ease with his or her famous guests, reaming friendly and professional towards them. Furthermore, according to Bell and van Leeuwen (1994, p. 196), the host acts as "a mediator between the audience and the famous". The host can be seen as somewhat of a celebrity him or herself, yet hosts should never upstage their guests (Bell & van Leeuwen, 1994).

A central task for a TV host is to make the guests share as much interesting information as possible (Aznárez-Mauleón, 2013). In everyday life, words usually flow with little or no straining, but most people, however, find it hard and uncomfortable to speak in front of larger audiences (Johnsen & Sveen, 1998). As expressed by Moe (1974), television can be a brutal medium. For many, the studio has an unfamiliar environment with sharp lighting, microphones and cameras in many different angles, which can in turn lead to a sort of "paralysis" within the guest (Moe, 1974). People can be so afraid to not appear perfect in such a setting, hence risking a full shut down of their communicative abilities (Moe, 1974).

The guests sharing of personal stories and experiences can be regarded among the most beneficial information shared. It is for the audience's advantage that the "real life" foundations of the guests are revealed (Bell & van Leeuwen, 1994), as the audience will likely engage more when they can associate with or experience empathy towards the guests (Aznárez-Mauleón, 2013). As stressed by Harris (2004, p. 34), ''empathy may be seen as emotional identification and it is a very important factor in the enjoyment of the media''. The sharing of personal experiences is hence common (Thornborrow, 2001) and it is the host who needs to facilitate the sharing of such information and incite the audience's emotional involvement (Aznárez-Mauleón, 2013). As stated by Aznárez-Mauelón (2013), the host, hence, needs to create a communicative atmosphere that encourages the guests to speak openly (Aznárez-Mauleón, 2013). According to Ilie (2001, p. 321), the host can make their guests feel more comfortable during the interaction by reducing asymmetry and minimizing their institutional role by taking on a more "down to earth" social role. Affiliation and solidarity have additionally been factors found to make guests feel more at ease (Aznárez-Mauleón, 2013).

Getting a guest to share information can primarily be said to be done through the host conducting an interview with them. Interviews, in such a setting, can be looked at as "professionalized institutionalized interactions, performed for a third party – the audience" (Bell & van Leeuwen, 1994, p. 223). As stated by Hargie (2006), an experienced TV interviewer makes what is a complex and difficult task look easy and smooth. This may be the result of applying a number of preparation and interview techniques. Interview

effectiveness can be said to be rooted in research, focus, planning and attentiveness. An interviewer needs to go in with good background knowledge, learning what can be learned about the interviewee will help put the interviewer one step ahead (BBC Academy, 2018). It is additionally essential to establish and be aware of what the desired achieved outcome of the interview is and keeping that focus throughout the interview (BBC Academy, 2018a). An interview is a journey and it is important for interviewers to map out in their heads where to start and where to end up (BBC Academy, 2018a). Open ended questions are effective because they give the guest a chance to describe, explain or expand, which encourages a conversation to take place that could generate revealing results (BBC Academy, 2018b). It is important to be attentive and to not miss any "jewels" because one is not paying enough attention to the guest's answers (BBC Academy, 2018c). Additionally, like the audience, the host must be an audience for his/her guests jokes, anecdotes and revelations (Bell & van Leeuwen, 1994). As stated by Norrick (2010, p. 525), "interviewers do not simply ask questions and listen to answers; they are active listeners, sometimes providing and helping their interviewees in various ways".

The ability to listen is crucial (Kvalbein, 1999) and there is a key difference between hearing and listening (Kvalbein, 1999). Hearing is a physical process while listening is when the brain actively makes sense of the auditory stimuli (Kvalbein, 1999). A person who is good at listening engages in active listening (Kvalbein, 1999). Active listening is characterized by becoming highly aware of and focused on the words being said, actively interpreting and reflecting upon the expressions (Kvalbein, 1999). Active listening also includes engaging in so called back channel communication which includes showing subtle signs of interest, encouragement and understanding (Solomon & Theiss, 2013), without interrupting the flow of the other persons communication (Kvalbein, 1999). A central visual back channel communication is nodding (Norrick, 2010). People who nod during a conversation have been found to be perceived as being more supportive (Jones & Guerrero, 2001). Other visual back channel activities include "smiles, grimaces, furrowed brows and gestures like raised palms and shoulder shrugs" (Norrick, 2010, p. 525), as well as maintaining eye contact and facing the speaker (Schilling, 2012). Auditory back channel sounds show verbal signs of interest (Eide & Eide, 2004), and include small sounds or words such as "yeah , well and okay, interjections like wow, damn and whoa" as well as "mhm , uh-huh , uh-uh , and hm" (Norrick, 2010, p. 525). Such back channel communication behaviors, show the other person that they are being listened to and understood, while it also encourages them to continue speaking as well as it can be used to signal that they can stop talking (Solomon & Theiss, 2013). As stressed by Solomon and Theiss (2013), communication is like a carefully choreographed dance that requires coordination from both parties.

2.5.4 Simulated Interaction

As stated by Bell & Van Leeuwen (1994), an effective host is at ease with his oftentimes famous guests, yet at one with his audience of ordinary people. According to Haarman (2001), the persona of a talk show hosts is typically constructed in such a way as to emphasize their normality, accessibility and similarity to the viewers at home. When a hosts talk to a guest they do so on the audiences behalf (Bonner, 2016). Furthermore, the host and the guests may attempt to talk in such a way that the viewer feels they are the third party in their conversations (Morse 1985, in Isotalus, 1998). In general, the role of the audience involves "clapping, cheering, and whistling when a guest comes into or leaves the studio, or reacting, mostly with laughter, to what happens at certain stages between host and guests", and they are there to provide "a lively atmosphere, helping the TV viewers to get involved in what is happening" (Aznárez-Mauleón, 2013, p. 52). As proposed by Goffman (1959), a performer can rely on his audience for cues on significant aspects of his performance. This could for instance manifest if the audience laughs at something the hosts says, the host then, can take these cues as signs of what the audience finds humorous.

As stated by Scannell (1996, p. 22), "the relationship between broadcasters and audiences is a purely social one". As we have seen, an important function of a host is appealing to and engaging the audience at home. For this reason, talk shows, in particular, are punctuated with many essential remarks directly addressed to the viewers at home (Bruun, 2000). By simulating interaction, both verbally and non-verbally, the television presenter aims to create an illusion of interpersonal communication between him or herself and the audience (Isotalus, 1998). This is done as a means of creating an atmosphere of togetherness (Bruun, 2000), and essentially in order to increase the level of intimacy the audience feels towards him or her. Engaging in simulated interaction and portraying an intimate communication style is used to increase the impression of immediacy within the presenter and the attractiveness of the program as a whole (Isotalus, 1998).

As stated by Scannel (1995, p. 10), "the hearable and seeable characteristic of television is that, I am addressed". Already in the early stages of radio it was understood and recognized that talk should be addressed to the listeners, this approach was quickly adopted by television (Scannell, 1995). The amount of simulated interaction portrayed by the host has since been found to increase over time (e.g. Camauër 1994; Hjarvard 1994; Isotalus 1996, in Isotalus, 1998). The most common form of simulation is to look into the camera and directly address the TV audience using personal pronouns (Isotalus, 1998). This, for instance, occurs when a presenter addresses their audience by looking into the camera and saying, "See you next Sunday". Presenters will frequently tell their viewers when to expect the next show which can be seen as a notion of reminding them of the continuity of their relationship (Isotalus, 1998). A study of German quiz shows found that the presenter spoke directly to the viewers 12 percent of the broadcasting time and

that such remarks usually happen at the beginning of the show, as part of a situational change, and at the end of the show (Woisin, 1989, in Isotalus, 1998). Isotalus (1996, in Isotalus, 1998, p. 177) found that "the presenters typically greeted their viewers rather formally at the beginning of a program, while the closing remarks were frequently more informal". The types of statements as discussed in the above section have been referred to as parainterative lines (Rasmussen, 1988).

Presenters have also been found to use gestures and facial expressions as a means of simulated interaction (Isotalus, 1998). On some occasions presenters have been observed to behave as if they shared the same spatial local as their audience, acting in a way that signifies that they are able to see and hear the audience and subsequently responding to what they are doing or saying (Islatus, 1996, in Isotalus, 1998).

As suggested by Bonner (2016), sociability, as outlined, is a useful term to describe the means of address the presenters use when talking. Sociability is, in fact, at the very core of the interactional relationship between the programme and the audience (Bruun, 2000). When presenters engage in simulated interaction, viewers have been found to respond to them (Levy, 1979; Nelson, 1989). Some viewers respond to the extent that they may even start to develop a relationship to the presenters (Isotalus, 1998). The presenters are the figures who directly address the audience at home, hence they are responsible for the strongest illusion of a personal relationship (Bonner, 2016). This relationship, in particular, is one of the reasons why researchers stress the importance of the TV show host personality as so central to the show´s success. Televisions ability to cultivate a sense of intimacy and personal involvement between the presenter and the audience can in fact be called "parasocial interaction" and can transpire into what is known as a "parasocial relationship" (McQuail, 2010). As stated by Bonner (2016, p. 18), "since one of the key responses to the illusion of intimacy with a television personality is to develop loyalty to their performance and programme, presenters who can establish these kinds of relationships are highly valued by the networks".

The term parasocial interaction was initially coined and introduced by Horton and Wohl (1956) and set to explore and explain the audience's response to media personas during media consumption. The concept parasocial interaction specifically refers to the establishment and cultivation of the one-sided relationship that occurs when audience members observe media personalities during media consumption and start feeling a connection to them (Pers & Ruben, 1989). As stated by Bonner (2016, p. 18), "presenters are the face of television and the prime candidates for being the focus of the parasocial interactions". The creation of this confidential parasocial relationship, can however, potentially transpire to any television genre that centers on a personality (Haarman, 2001). The human brain has a tendency to process the experience of watching individuals on television as interactions with actual people (Revees & Nass, 2002). The audience,

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hence, may respond to behaviors on screen in similar ways as if the media personality shared their space (Hartmann, 2008), resulting in a conversational give and take scenario highly resembling that of interpersonal communication (Cathcart & Gumpert, 1983; Horton & Wohl, 1956).

Empirical research has discovered plenteous predictors within both media personalities and media users that can lead to the formation of parasocial relationships. When examining audience's relations to a diverse set of public personas, such as politicians, news anchors, actors, performers and TV hosts, research has specifically highlighted that the same key elements important in actual social interactions play a significant role (Schramm, 2008). Findings suggest that it is predominantly the public personas conscious and strategic use of verbal and non-verbal communication cues that lead to the establishment and nourishment of parasocial relationships (Perse & Rubin, 1989). Apart from verbal and non-verbal behaviors that make their audiences feel addressed (Hartmann, 2008), as previously outlined, additional important triggers for the relationship is the personas level of attractiveness when it comes to physical appearance, personality and abilities (Madison, Porter, & Greule, 2016; Rubin & McHugh, 1987).

There are also prevailing predictors and characteristics within audience members that may prone them to engage in parasocial interaction and establish relationships with public personas. The literature particularly points to needs related to self-esteem, companionship and attachment when it comes to individuals choosing to expose themselves to and engage in parasocial interactions with public personas (Cole & Leets, 1999; Greenwood & Long, 2011; Greenwood, Pietromonaco, & Long, 2008). A main trigger includes perceived similarity to the media character (Rubin & McHugh, 1987; Turner, 1993). Turner (1993) states that homophily, meaning similarity, is the strongest predictor and a main motivation for engaging in parasocial interaction and establishing a parasocial relationship with a public persona.

2.6 Self-Presentation and Impression Management

Media entertainer's careers are histrionic, in that they all make a living that is to a great extent dependent on performing in public (Scannell, 1996). This performance may involve the projection of a "carefully crafted identity and the management and maintenance of that identity in and through time" (Scannell, 1996, p. 117). Goffman uses the term "performance" to refer to a person's activities that occur over a continuous period of time before a particular audience that her or she has some influence over (Goffman, 1959).

Self-presentation has been referred to as behaviors that attempt to "convey some information about oneself or some image of oneself to other people" and designates a set of motivations grounded in human behavior (Baumeister & Hutton, 1987, p. 71). The self-presentational motivations are produced in the presence of

others that represent a potential audience (Baumeister & Hutton, 1987) Larger audiences, thus, raise self-presentational motivations (Baumeister, 1982; Baumeister & Hutton, 1987). As stated by Hogan (1982, in Baumeister & Hutton, 1987), self-presentational motivations are primarily derived from human's social needs of gaining status and popularity. According to Baumeister (1982), two types of self-presentational motivations can be distinguished. The first being pleasing the audience, which refers to adjusting one´s self-presentation to match the audience´s preferences and expectations (Baumeister, 1982). The expression of audience pleasing behaviors can vary across situations as different audiences have different preference (Baumeister, 1982). Furthermore, the level of audience pleasing expressions vary in strength in accordance to the perceived power and importance of the audience, and in regard to how dependent the self-presenter is on them (Baumeister, 1982). The second is self-construction, which denotes matching one´s self-presentation to one´s own ideal self (Baumeister, 1982). This motive is found to be a seemingly stable disposition and should hence lead to self-presentations that are generally consistent across different situations and audiences (Baumeister, 1982). The fundamental principal behind these self-presentational motivations is that people generally present themselves in such a way as to make a particular impression on their audience that will benefit themselves in one way or another (Baumeister & Hutton, 1987). Oftentimes this is accomplished by making the impression on an audience that one is likable and competent (Baumeister & Hutton, 1987). As stated by Goffman (1959, p. 10), "When an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess".

Goffman proposed the concept of "face" as the notion of how individuals in cooperation with others attempt to preserve their constructed self-images (Morizumi, 1997). Interestingly, these attempts include being polite and strategic when dealing with other people´s "faces", to prevent them from attacking one's own (Morizumi, 1997). On some occasions, in what can be seen as an attempt to act in accordance with a portrayed image, people may engage in stimulation, intensification and/or masking. Simulations denote displaying emotions that one does not really feel, for instance when smiling for a photo when one does not feel like it (Solomon & Theiss, 2013). Intensification occurs when a person displays stronger levels of an emotion than what is actually felt, while masking refers to displaying an entirely different emotion than what is truly felt (Solomon & Theiss, 2013). As stated by Goffman (1959, p.2), "we are all just actors trying to control and manage our public image".

It is noteworthy to also consider the concept of performed authenticity. Although presenters may appear authentic it is important to remember that it is ultimately a staged performance. Performed authenticity refers to the construction of journalists or other public personas as authentic (Enli, 2015). Such individuals

can perform in ways designed to communicate the core elements of authenticity such as, trustworthiness, originality and spontaneity and thus create an authenticity illusion (Enli, 2015).

3.0 Methodology

Research methods are systematic ways of examining reality that should provide insight to society (Grønmo, 2004). In this chapter, I will present the methods I have chosen to systematically gather relevant and significant information to answer my research question with the underlining goal of providing insight to society on the subject of study. The aim of this chapter is to present the methods used and to justify why these methods have been chosen. In doing so, this chapter will also remark on the validity, reliability and representativeness of this study. It is essential to consider the validity and reliability of the methods in order to discuss the quality of this study as internal validity addresses to what extent the study is efficient in actually examining what is was meant to examine and external validity addresses if the findings can be generalized (Grenness, 2004). Reliability on the other hand relates to the notion that significant results must not be a one off finding but inherently repeatable and consistent over time (Jensen, 2002). Lastly this chapter will comment on the studies strengths and weaknesses.

3.1 Research Design

The aim of this research is to provide insight in the form of an analytical explanation that aims, not to generalize, but to present a comprehensive understanding of the chosen area of study. The research focuses on smaller units and uses an inductive approach, moving from specific observations to the potential of discovering a pattern (Jensen, 2002). The methodical frameworks of this study will hence be qualitative, as qualitative research is primarily exploratory (Jensen, 2002) and seeks to "describe, decode, translate and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world" (Van Maanen, 1983, p. 9).

On the basis of my research question, I aim to systematically examine what characterizes the communication style of three acclaimed Norwegian TV hosts through using a qualitative methodical framework consisting of three in-depth interviews and three content analysis.

3.2 Data Collection

As recommended, the subjects of study, Solveig Kloppen, Jon Almaas, and Fredrik Skavlan, were chosen in a strategic manner (Jacobsen, 2015). They are award winning TV presenters with extensive careers and broadly recognized to be among the most successful contemporary Norwegian TV presenters. It is hence plausible to consider them good indications of what effective TV presenting can look like. Furthermore,

based on the audience viewings of their TV shows, it can also be plausible to considerer them as having somewhat of an appeal to the TV audience. These contemplations formed the basis of my choice to seek out the three profiles. The reasoning behind my selection of subjects is further supported in the following chapter which offers a more in-depth presentation of each subject and their respective careers.

I had no prior relations with the subjects apart from knowing of them from being exposed to them on television and in the media. I emailed each of their representatives in the time period October - November 2017 with a description of the study and a proposal to have them participate in an individual in-depth interview. I got positive responses from all three representatives and we thereafter planned for a time and place to conduct the interview. All three interviews were individually conducted soon after the initial contact and within the time frame November 20 - December 7, 2017.

3.3 Qualitative In-Depth Interviews

As stated by Brinkmann and Tangaard (2012), interviewing people is done to gain an understanding of the matter from the persons own point of view, while additionally discovering underlying reasoning, sentiments and motivations. The latter contemplation forms the very basis of my purpose and aim for conducting the interviews. I considered that getting the personas own reflections on their communication style and efforts to engage audiences in an individual in-depth interview, would be a greatly valuable and fruitful contribution to this study. The interview can hence be seen as a so-called informant interview, as it was conducted with people who have in-depth knowledge of the theme (Jacobsen, 2015).

Interview Preparations

I created an interview guide[1] based on a thorough investigation of past research, the comprehensive theoretical framework of this study, my research question and my sub-questions. I ensured that all questions were highly relevant and had a direct function of adding valuable information that would ultimately help answer my research question. Thus, forming the questions with an underlying aim of getting the subjects to provide as much relevant information as possible (Jacobsen, 2015).

Firstly, I made a set of general introductory questions that were selected to provide overall information on each theme. I then categorized a set of questions, of a more detailed and particular manner, into blocks of the following main themes; *verbal communication*, *non-verbal communication*, *audience engagement* and *self-presentation*. The questions were advantageously crafted to be of an open ended and descriptive manner

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[1] Attachment 1, p.117

(Baxter & Babbie, 2007). I strategically placed the questions I considered to be of the highest relevance and greatest substance first to ensure that each presenter would provide information on every main theme even if we ran out of time, since I did not know exactly how long each person would take to answer each question.

I chose to use a semi structured approach, implying that I created a general plan of inquiry, with a list of questions, although they would not have to be asked in a particular way or order (Baxter & Babbie, 2007). The reason I chose such an approach was because of the level of flexibility it allows for (Grønmo, 2004). I wanted to have the opportunity to have the subjects elaborate on certain aspects that would perhaps prove to be of particular substance, or to skip questions if I felt they had already been addressed through an answer they provided for another question. I additionally aimed to shape my questions to be of good quality, in the form of being straightforward, neutral, open and focused (Jacobsen, 2015). I advantageously crafted the questions to not be leading or suggestive in away way (Jacobsen, 2015) in order to help obtain objectivity.

Additionally, I also wrote an administrative checklist[2] with all the information one should inform participants of when conducting a research interview, to ensure that every subject got the same appropriate information prior to and after the interview. In an attempt to have their responses be as genuine and authentic as possible, I only informed the subjects of what was absolutely necessary in advance, as I did not want them to prepare for the questions (Gentikow, 2005). This seemed most appropriate because it is also interesting to see how mindful they are of their own communicative behaviors. In preparations for the interviews I also applied for and got permission by the Norwegian Centre for Research Data to collect personal and identifiable data from the three profiles in this study.

Conducting the Interview

After the subjects own wishes, the interview with Almaas was held at Oslo Metropolitan University, the interview with Skavlan was held at NRK´s headquarters and the interview with Kloppen was held at her agency Plan B. After greeting them, thanking them for their time, and engaging in an appropriate amount of small talk the interviews were formally begun by informing the subjects of the circumstances around the interview and the research by using the prepared administrative checklist. I then went on to asking questions in a simple and straightforward manner throughout the interview to quickly get the subjects talking in order to get as much information as possible. An overall beneficial aim was having me talk as little as possible and the informant as much as possible (Jacobsen, 2015).

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[2] Attachment 2, p.119

The three interviews were then conducted as similarly as possible by mostly following the questions in the interview guide in order to strengthen the comparison basis. However, because I had a semi structured approach I adjusted the questions and their order in some but few instances, as I felt necessary and advantageous in each case. I found myself skipping a question or two as I felt as though the subject had already addressed that question in the form of answering another question. There was great variation in regard to how much time the presenters devoted to answering each question. I also asked some follow up questions that weren't originally in the guide as I considered it fruitful to dive deeper into specific statements made by the subjects. To encourage the interviewee to be talkative, feel comfortable and open up I engaged in active listening behaviors, as outlined in the theoretical framework, which are essential when conducting an interview (BBC Acamdey, 2018c; Norrick, 2010). In order to engage fully in active listening and for other beneficial reasons that will be outlined, I decided to voice record the interview to eliminate any stress and disturbance of taking notes at the time of the interview. I simultaneously recorded the interviews on both my phone and mac for extra backup. To voice record the interviews ensured that I would not miss even a word of what was being said. The interviews approximately lasted between 30 minutes to just over an hour.

Transcribing

I advantageously transcribed all the interviews, word for word, shortly after conducting them (Jacobsen, 2015). Doing so, ensured that I could provide a correct recount and direct quotes in the analysis. I hence after went through each transcription and highlighted key phrases which I considered to be of extra significance (Jacobsen, 2015). I then used the themes of the interview guide to categorize and compare answers for the analysis and discussion. Transcribing the full interviews were of tremendous benefit in the analysis phase at it provided a better overview and comparison basis.

3.4 Qualitative Content Analysis

I chose to conduct a qualitative content analysis, as this research method can be well suited for researching recorded communication such as audio-visual material (Mayring, 2000) and its purpose is to "organize and elicit meaning from the data collected and to draw realistic conclusions from it" (Bengtsson, 2016, p. 8). There is no perfect design study for qualitative content analysis (Bengtsson, 2016) and no definite rules that must be followed (Berg, 2007). As stressed by Macnamara (2005), a qualitative content analysis relies heavily on the researchers own impressions and interpretations.

Content Analysis Preparation

The aim of this content analysis was to observe and document the TV presenter's communicative behaviors as hosts of their respective shows. In order to do so the four different categories developed in the interview guide were chosen as most suitable to form the basis of this analysis; *verbal communication, non-verbal communication, audience engagement* and *self- presentation.* Using the same categories as the interview guide ensured that the research questions would be directly addressed, as well as it would also allow me to more easily compare what the presenters said in the interview to my own observations of the specific themes of analysis. Both the latter aspects hence add to the internal validity of this study. In an attempt to get the most wholesome picture of their communicative behaviors and increase the reliability of this study, I decided to analyze all episodes in the latest season of the shows that the presenters hosted at the time of conducting their interviews. Season 2 of Almaas show *Praktisk info* had 8 episodes, season 8 of Skavlan´s show *Skavlan* had 11 episodes and season 3 of Kloppen´s show *En kveld hos Kloppen* had 6 episodes.

Prior to conducting the content analysis, I created a content analysis framework. This worked as a guide and was divided into the four different categories of focus. Under each category I created sub categories. Such as, for instance, the sub category of kinetics and paralanguage under one of the main categories non-verbal communication. I attempted to make the guide as comprehensive and easily readable as possible in hopes that it would be easy for me to fill my observations into each of the different categories.

Conducting the Analysis

In conducting the content analysis, I analyzed one presenter at time. I watched each episode while taking notes that related to the respective categories. I would often pause the episode to thoroughly write down and elaborate on any observations I considered to be of particular importance. I firstly conducted an overall observation technique, writing down whatever I saw that related to any of the categories. Afterwards, in areas that I felt needed more information, I would watch the episodes while purely focusing on gaining insight on that particular theme. Throughout the whole analysis I aimed to have an attention to detail, picking up on the small things and to be very mindful of describing what I saw to the best of my ability. Furthermore, I attempted to see if I could find any patterns, discovering if certain communicative behaviors were a one-off occurrence or if they frequently happened. Early on in the analysis it became evident that from just watching the season's first episode one could get a good impression of what characterized each host´s communicative behaviors as they tended to be consistent throughout the whole season.

After Work

The after work consisted of turning all my notes into continues pieces of text and ensuring that all the material fitted into each of the different categories. I elaborated on certain insights and refined my observations of them. I also attempted to interpret what some of my observations potentially meant. On the basis of my observations, I tried to make informed and thoughtful assumptions, without making any claims. Furthermore, wherever suitable, I ensured that I had provided actual examples from the show in order to demonstrate my observations and deliberations. I also incorporated information from the theoretical framework, attempting to tie it up to my reflections and in order to demonstrate how the theoretical insights portrayed themselves practically.

3.5 Validity

Internal validity addresses to what extent the study is efficient in actually examining what is was meant to examine (Grenness, 2004). This study set out to examine what characterizes the communicative behaviors of three of the most accomplished contemporary Norwegian TV show hosts. Firstly, the selection of the three highly suitable and representative subjects can be found very efficient in an effort to attain validity. Furthermore, on the basis of conducting both a content analysis and in-depth interviews with the three profiles, that specifically focused on their verbal and non-verbal communicative behaviors, this study can arguably be regarded efficient when it comes to examining what it set out to examine, hence making it high in internal validity. The matter of combining methods is known as triangulation, and denotes using more than one research method in the study of the same phenomenon (Østbye, Helland, Knapskog, & Larsen, 2007).

In regard to external validity which addresses if the findings can be generalized (Grenness, 2004), it must be stated that the qualitative data base is insufficient when it comes to generalizing my findings. Moreover, since I only studied three profiles, their communicative characteristic cannot be said to be representative of other successful contemporary TV presenters. Furthermore, although the study presents the hosts communicative behaviors and discusses what they have in common, it does not mean that the findings of this study provides a success recipe to being an effective TV presenter that engages audiences. It can, however, offer a good indication of what effective TV show hosting may look like. Nonetheless, as stated earlier, this research did not aim to generalize but to rather, as typical for qualitative analysis, offer transferability in the form of developing descriptions and interpretations that can be advantageous to others and potentially useful in other studies (Johannesen, Christoffersen, & Tufte, 2005).

3.6 Reliability

Reliability essentially addresses the question of whether or not another researcher would be able to get the same results if they had conducted the same study using the same methods. Reliability denotes that results must not be a one off finding but inherently repeatable and consistent over time (Jensen, 2002).

Firstly, the reliability aspect certainly depends on which of the presenters shows one studies, as their communicative style could differ from one show to another. Their communicative behaviors may also have changed and may continue to change and evolve over time. Moreover, it is also important to consider that the interview subjects physical or mental state at the particular time of the interview can directly affect the responses they give in the given timeframe. Another important aspect to consider is the directions they receive from people in production, although all three presenters mentioned that these directors were minimal.

It is also important to note that since the dominant nature of this research is qualitative, my conducted research and consequently the findings will inevitably to some extent be impacted by my own personal horizon of understanding. Every human being brings their own horizon of understanding, consisting of one´s attitudes and beliefs, into any process of interpretation and sense making (Sletnes, 2017). I would inevitably also, to some extent, have been influenced by the relations and circumstances that arouse in the actual data acquisition process. In this regard, another aspect that may affect the outcome of the material gathered in the interview could be the chemistry between the interviewer and the interview subject and how comfortable both parties feel in the encounter.

Although I have, to the best of my ability, tried to be objective during the entirety of this process, as demonstrated throughout this chapter, the latter discussed truths make this research undeniably and predominately subjective. As stated by Bengtsson (2016), a researcher must consider their own experience of the studied phenomena in order to minimize any bias of his/her own influence. This is however not inevitably negative for the study´s results, as individual understanding is inheritably necessary when conducting interpretation work (Østbye et al., 2007).

3.7 Strengths and Weaknesses

A strength of this study has been conducting both a content analysis and in-depth interviews. The combination of these methods will arguably allow for a more comprehensive understanding. Combining methods has ensured plentiful and in-depth material highly relevant for answering the research question. The content analysis was thorough and encompassed a total of 25 episodes, while the in-depth interviews

with the personas provided precious insight on the theme. Getting deliberations directly from the personas on how they view their own communicative behaviors and how they themselves seek to engage audience is invaluable.

Although there is reason to believe that the interviews are highly credible there are some important notions to consider. Just like the researcher the interview subjects also bring their own horizon of understanding into the equation. The questions could have potentially been interpreted differently by the different subjects. However, on the basis of the answers they provided, which typically centered on similar themes, there is reason to believe that the questions were interpreted in an alike manner. Another aspect to consider is the fact that, for many potential reasons, the subjects may not be fully able to provide accurate and objective descriptions of their own communicative behaviors. In this regard, it is important to consider the notion of social desirability bias, particularly since the subjects are highly profiled people with images and reputations to maintain. Moreover, since the presenters find themselves in a highly competitive industry it may be important to consider the fact that they may not share *all* their "secrets" and "insides" on how to be effective as a TV presenter and engage audiences.

Although studying the behaviors of Norwegian personas that attract large audience as well as hearing their own deliberations on the matter can certainly be immensely advantageous in gaining greater insight into effective TV-presenting and what engages audiences, it is also greatly important to address the audience themselves and to have them share their preferences and relations to the personas in order to fully understand what makes them feel engaged. The one-dimensional nature of this study can hence be seen as limiting as it does not address the flip side, the audience members themselves.

Another weakness of this study can also be said to be the comparison basis as the presenters all inherently host entertainment shows but the shows are of a somewhat dissimilar format, which may affect the comparison basis and the resemblances found. Moreover, the fact that I have only examined their communicative behaviors on one particular show can also be seen as a weakness.

An additional important aspect to consider is the fact that there may have been other factors than being good at TV presenting and engaging audiences that have led the presenters to become as prominent as they are today. Although they have been successful in their field one cannot automatically assume that they are among the best at presenting and engaging audiences, although it is certainly highly plausible.

Furthermore, it is also important to keep in mind that the presenters overall on-screen presentation is naturally the result of a bigger team of people, where deliberations on viewing figures, image and program design play an important part. The TV channels and production companies have their own motives, preferences and commercial interests. Consequently, the host is to a greater or lesser extent governed by choices that take place behind the scenes. A talk show and a host's presentation is much more than what we see on screen. Nevertheless, this thesis focuses on the presenters themselves as this is the most direct, prominent and visible source of reference when it comes to their communicative behaviors.

4.0 Presentation of Subjects

This chapter will provide a presentation of the three subjects of study and their respective TV shows that will serve as the basis for the content analysis. The main purpose of this chapter is to justify why the three chosen subjects can be viewed as highly suitable for this study. This chapter additionally aims to provide some additional background information that may make reading the rest of this thesis more fruitful.

4.1 Fredrik Skavlan

Figure 2. Fredrik Skavlan (Astor and Barth/Rex, 2015).

Fredrik Skavlan, from Oslo Norway, was born September 2 in 1966 (Hedlo, 2002). After finishing high school, where he was an editor for the school paper *Nøkkelbladet*, he started his professional career working as a journalist, illustrator and editor for newspapers *Morgenbladet* and *Dagbladet* (Hedlo, 2002). After ten years in the newspaper industry (Gjerstad, 2003), Skavlan started his TV career in NRK2 in 1996 with the show *Absolutt* (Hedlo, 2002). He later went on to hosting the show *Først & sist* watched by over one million viewers on average (Hedlo, 2002). A few years later, in 2001, he led the broadcast of Norway´s Crown Prince Haakon´s wedding (Journalisten.no, 2001). In 2003, *Dagbladet* conducted a poll to examine who people thought would be the most prominent TV entertainers in the years to come, Skavlan alongside comedian and host Anne-Kat Hærland came out on top and they were subsequently referred to and predicted to be the future of television (Gjerstad, 2003). In an interview regarding to the poll Skavlan stated, "The future, me? I am a father of three with a reclining hair line. I thought my time as young and promising was over" (Gjerstad, 2003, para. 3). In the time after he worked on a number of other productions including such shows as *Sommeråpent*, and *Underholdningsmaskinen*, before launching his own show *Skavlan* in 2009, which he still hosts today (Wikipedia, 2018a). Over the course of his career Skavlan has won the following acclaimed Scandinavian awards: *Riksmålsforbundets lyttepris* in 1997, for outstanding language use on television; *Gullruten* in 1999, for Best Host for *Først og Sist*; *Kristallen* in 2009, for Male Host of the Year; *Gullruten* in 2010, for

Best Male Host for *Skavlan*; and *Nordens språkpris* in 2010 from *Foreningen Norden (*Wikipedia, 2018a). Skavlan has been referred to as the king of talk shows (Ighanian, 2016) and as stated by Pedersen (2018, para. 1) "few Norwegian television hosts have achieved as much Scandinavian success as Fredrik Skavlan".

Skavlan is Scandinavia's biggest late-night talk show (NRK, 2018) and is broadcast in Norway and Sweden for approximately 3 million viewers per show (skavlan.com, 2018). The show is recorded in front of a live studio audience in Stockholm and London (skavlan.com, 2018). The show is produced by Skavlan´s own production company Monkberry (skavlan.com, 2018). Skavlan conducts interviews with some of the world's biggest performers, artists, politicians, scientists, writers and philosophers (skavlan.com, 2018).

4.2 Solveig Kloppen

Figure 3. Solveig Kloppen (Junge, 2017).

Solveig Kloppen, from Jessheim, Norway, was born on June 10, 1971 (Filmfront.no, 2018b). At her high school, she was in charge of their end of degree performance and took on the role as instructor and artist. After high school, Kloppen went to university, studying both physiotherapy and journalism (Wikipedia, 2018c). Her first TV role was as an actress in the sitcom *Bot og bedring* (Tennfjord, 2005) in 1996 on TV 2 (Filmfront.no, 2018a). She later went on to hosting such shows as *Mandagsklubben, Trigger* and the radio show *Sommermorgen* (Wikipedia, 2018c). From 2004 onward, Kloppen hosted three seasons of the Norwegian version of the talent show *Idol* (Smith-Meyer, 2012), which has been one of the most successful TV shows in the history of TV 2 (Norli, 2004). As stated by Tennfjord (2005, p. para 7), "*Idol* made her a superstar". After *Idol,* she hosted a number of shows including, *Svendsen om Hansen og Jensen*, *Ønskedrømmen*, *Spellemannsprisen*, *Amandaprisen*, *En kveld hos Kloppen* (Wikipedia, 2018c) as well as she has hosted many seasons of the talent show *Norske talenter* (Wikipedia, 2018b). Kloppen is frequently referred to as a beloved Norwegian TV host (Espeli, 2015; Nikolaisen, 2016; PlanB, n.d) that has captured the viewers hearts (Nergård, 2015). Kloppen has won the Norwegian industry awards *Gullruten-Publikumsprisen* in 2005 (Filmfront.no, 2018b) and *Gullruten* in 2017 for Best Female Host for her show *En kveld hos Kloppen* (NTBinfo, 2018). She has also been a three-time nominee for *Gullruten* (Tennfjord, 2005).

En kveld hos Kloppen, produced by Monster (Monster, 2018), airs on TV 2 and has been regarded a commercial success (Monn-Iversen & Hindhamar, 2016) since premiering in 2015 (Wikipedia, 2018c). The show received a *Gullruten* nomantion for Best Entertainment Show in 2017 (Hauger, 2017). In each episode Kloppen hosts three well-known guests for dinner at her home in Oslo, Norway (Nergård, 2015).

4.3 Jon Almaas

Jon Almaas was born August 29 in 1967, and is from Oslo, Norway (Hedlo, 2005). After completing high school in 1986, he started working as a floor caster (Hedlo, 2005). A few years later he went to the US and completed a bachelor of business minoring in drama (Hedlo, 2005). In 1994, Almaas got his first job in television as an editorial assistant in NRK (Hedlo, 2005). He later went on to work as a producer and actor in such productions as *Ja takk, begge deler*, *Krakk* and *Helg i solnedgang* (Hasselberg Johansen, 2008). After an audition in 1999, he was offered to host the TV show *Nytt på nytt* (Hedlo, 2005) which he went on to host for almost 20 years (Nilsen, 2017). The show has been regarded as one of NRK´s biggest commercial successes ever (Alnes, 2016). *Nytt på nytt*, frequently had over one million viewers every week (Alnes, 2016). In 2017, on the show *Norges beste*, *Nytt på nytt* came out in first place when TV viewers voted for the show they considered to be the best Norwegian entertainment show (Hauger, 2017). *Nytt på nytt* has won five *Gullruten* awards and six comedy prices (Alnes, 2016). Almaas has won three *Gullruten* awards for Best Host (Alnes, 2016), and also has one *Gullruten* nomination for Best Host (Marthinussen, Falch, & Pedersen, 2016). Almaas has additionally been awarded *Riksmålforbundets lyttepris* in 2002 for outstanding language use in television (Tessem, 2012). Almaas has recurrently been regarded as one of Norway's most popular and beloved hosts (Alnes, 2016; Lindblad, 2016; Marthinussen et al., 2016). Throughout the course of his career Almaas has also hosted many Norwegian award show ceremonies (Tessem, 2012) and since 2013 he has played the character Christian Kopperud in the NRK comedy *Side om side* (IMDb, n.d). In 2017, after ending his role as host of *Nytt på nytt,* Almaas went on to host his own show *Praktisk info* which he currently hosts (Stalsberg, 2017).

Praktisk info is a mix of entertainment and practical teachings and can hence be seen as infotainment (Pettersen, 2017), although it has been said to resemble a talk show (Nilsen, 2017). The show is produced by Feelgood and airs on TV Norge (Pettersen, 2017). In an interview Almaas says "I want to give people something, I want them to feel like they have learned something. When King Olav opened the television in 1960, he said, among other things, that television should not only be entertainment, but should also give the viewers new impulses" (Pettersen, 2017, p. para 4).

5.0 Analysis and Discussion In-Depth Interviews

The following chapter will present, analyze and discuss the presenters own deliberations on their verbal communication, non-verbal communication, efforts to engage audiences and self-presentation from their in-depth interviews.

5.1 Verbal Communication

Almaas states[3] that he is focused on speaking in a comprehendible manner and that his experience is that "people think I'm easy to understand". He explains that he thoughtfully aims to talk in a way that most people will find easily understandable, even if some people might find it too simplistic. He says he tries to be "very direct and cut away any artfulness". He emphasizes his way of not talking "too quickly or complicated so that half of the viewers fall behind". Moreover, Almaas explains his way of looking at communication in such a way that "one needs to ensure that everyone is on the bus and that no one is left behind, you gas too quickly and half of the passengers will fall". Almaas additionally stresses that "if you want someone to laugh it is extremely important to be precise, because one wrong word or a little tongue slip ruins the whole joke".

Skavlan similarly explains[4] that he practices an "easily comprehendible way of communicating" and that he is very "cautious about word clumsiness and fiddly language". Since Skavlan´s show *Skavlan* is filmed in Sweden, broadcast both in Norway and Sweden and contains both English, Norwegian and Swedish guests, he describes his own unique way of practicing an easily comprehendible way of communicating as follows; "You know in Sweden, I had to svorske[5] and it cost me a lot. It doesn't sound so good, but for me it's functional and for me language is really, first and foremost, a function, it's communication and it should be as effective as possible and therefore I speak school English to English men and I speak Svorsk with Swedes because I do not speak Swedish. I speak Norwegian with Norwegians, but sometimes I have to speak Svorsk with Norwegians because the audience in the studio is Swedish, so that they can understand and respond. And many are annoyed by this, but for me it's all about conveying, it's all about having a seamless and simple communication and to understand each other". Furthermore, Skavlan also states that he is focused on the notion that "this show is not about me, I am just going to get the guest to understand what I mean in the quickest way possible".

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[3] In interview November 20, 2017.
[4] In interview December 7, 2017.
[5] To "svorske" means to combine the Norwegian and Swedish language when talking, for instance exchanging some Norwegian words for Swedish and vice versa.

Kloppen congruently states[6] that she tries to not be too "ostentatious" and "verbose" in her way of communicating. She additionally adds that she tries to steer clear of the most predominant clichés. "It gets really hard when one has hosted the same shows for so many years" (…) "my husband has banned me from saying, this has been a fantastic journey, I am not allowed to say that anymore".

As outlined, the theoretical literature regarding effective communication emphasizes that the degree of complexity highly impacts the success of communication and that it is hence essential that communication messages are easily comprehendible (Kvalbein, 1999). Furthermore, as also underscored throughout the interviews, is the advantageousness of operating on a somewhat lower abstraction level when wanting to effectively communicate with a larger and more diverse audience and set of people (Kvalbein, 1999).

In regard to using complex words and statements Skavlan puts forth the view, "then it becomes, to me, that now it's about the presenter, who is showing off". Skavlan´s view directly resembles that of Kvalbein (1999), as portrayed in the theoretical framework, who states that it is mostly the self-centered individual that tries to make an impression on others by using non-common and lengthy words. Congruent to these views is the following statement from Almaas, "I do not have a need to show off with fancy formulations". Almaas further explains that "I am not trying to impress people who are smarter than me to put it that way".

The presenter's non-verbal considerations clearly reflect that of the literature concerning effective verbal communication. As stated by Kvalbein (1999), a person who is good at communicating will always be concerned with how their audience comprehend statements and will work to ensure they are understood in a desired manner. This notion feeds into the discussed concept of feedforward (Richards 1968, in Kvalbein, 1999), which denotes the expectations the speaker has of how their message will be comprehended by an audience, which the presenters appear mindful of.

The presenter's practices vary somewhat to each other when it comes to the extent to which their speech is planned or improvised. As stated by Kloppen "I know the topics and then I do not know how I get there". She hence after explains that the degree of planned versus improvised speech is influenced by the size of the show, stating that in the bigger shows speech is less improvised. Skavlan explains his degree of pre-planning words as follows, "I have prepared some questions, that is, thoughts about what to talk about, I know what I want, but I have not pre-rehearsed question and answer" (...) "I have no tests other that reading the teleprompter before intros. I do not have anything in my ear either because I want it to be authentic".

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[6] In interview, November 21, 2017.

He hence after states that he believes in television as "a brutal conveyer of what is real". In regard to his interviews he explains that "The conversations are real, it is the conversations that actually happened. The only thing we do is cut the length a little. It's as good or bad as it was. I never do an interview over again, I never ask a question over again either really" (…) "I think the audiences have understood this, many have realized and appreciate the imperfectness of what we do". Skavlan and Kloppen here demonstrate engaging in adequate levels of improvisation, as discussed in the theoretical framework, they express knowing the themes and main points for discussion well, but generally do not write out what to say word for word. On this matter Almaas states that, "I need to thoroughly prepare, I need to write down what to say so that things don't get messy" (…) "One always has a script and the questions are prepared in advance. I am not that good at improvising". Almaas further states that, "ordinary people do not know that we have a script, even in 2017, they do not know that" (…) "They think that you just say welcome and talk a little bit about that and a little bit about this, but they do not know that it´s word for word, that it says, hello, thank you, oh my thank you so much, welcome to the show. Everything is written down in order to avoid approximation and loose talk". Almaas also says that when he reads through a script he oftentimes "edits things out and removes any form off craftiness". These considerations resemble the theoretical idea of being selective with word choices and deliberately choosing the words that will most efficiently get a message and intention across (Harvey, 1995).

5.2 Non-Verbal Communication

Skavlan states that he actively uses non-verbal communication in various ways. Having multiple guests on the show at the same time, Skavlan explains how he varies between conversing with one of them at the time and having them all engage in the conversation. He explains how he uses non-verbal communication to signal to the guests when he wants to talk to just one person and when he wants the others to join in on the conversation too. Skavlan says, "I use my body to open and close the group, as I do not always want the other guests to interfere with the conversation, so then I close, that is, I close off between me and the guest". He says that in order to do so he leans forwards and towards the one guest he wants to have a conversation with. Conversely, Skavlan states that, "In the same way I can open and lean back and invite the others back into the conversation without saying anything, but just by making a gesture that opens up my body and hence opens up the circle". Skavlan here demonstrates creating and sharing meaning through non-verbal communication (Frey et al., 2000). Skavlan further explains that he is "very conscious about the fact that looking relaxed, also makes the viewers relaxed. They aren't as comfortable as they look those chairs, you see, but there is something about looking relaxed". This matter exemplifies strategically using the discussed notion of mirroring, which denotes people´s tendency to, primarily subconsciously, mimic another person's manner (Handel, 2013).

Almaas states that when it comes to non-verbal communication he is "very focused on it". In regard to movement, he points out that "when you are on TV and you are going to convey something you can't have lots of distracting, annoying movements". He emphasizes the notion of sensing what the audience might find annoying and trying to avoid it. Almaas explains how he will often gently and loosely clasp his hands in front of his body. He says, "I think that Tande P and Dan Børge Akre were the first that started to just hold their hands like that, and you are not really doing anything but it looks much better, and I noticed that so when I was starting out myself I was quite mindful to, you know, if you are going to stand and talk you need to do something with your hands so you don't end up just standing there and swaying because that looks clumsy". Almaas also adds that too much blinking or too much of a prominent hair style can take away focus from the message one is trying to convey.

Kloppen states that she is "both conscious and not conscious" when it comes to non-verbal communication. She states that "I think it's quite intuitive and natural for me". She hence after emphasizes engaging in haptic communication and states that "When it comes to touching people, which one should, I know it works in a sense, but you must acknowledge boundaries there, not everyone is as receptive to that kind of closeness" (…) "I know that I touch people a lot, but it's natural to me, it's not a strategy, it's just simply natural for me touch people a lot". As discussed in the theoretical framework, haptic communication has been referred to as a strong communicator of immediacy and has the ability to bring people together both physically and psychologically (Solomon & Theiss, 2013). Kloppen states that she thinks she has sort of a "disarmingly" way of being that allows her to "get away with asking some of the questions that other people may not get away with".

In regard to such non-verbal communication components as environmental factors, Skavlan states that he is focused on signalizing equality. He says, "Signalizing a form of parity is something I have thought a lot about because I remember there was a show before I started where the host sat in a chair that was a little higher than the guests. You often see it in a lot of shows, you see the host siting in a higher chair behind a desk". In contrast, Skavlan states that he is thoughtful of "sitting the same way as the guest, the same height, the same conditions, I shall also have all of me exposed so that I can't hide behind a table". He explains that he wants himself and the guests to have "the same degree of vulnerability," and that he is very deliberate on these matters. Skavlan additionally states that he wants there to be a pleasant underlying atmosphere, although he wants all emotions inside the room. He says, "In this space I don´t necessarily want there to be a strictly pleasant ambiance all the time, I just think that would be boring to watch so I really like that it changes".

In regard to environment Kloppen states that "it is a conscious choice that I invite them home. I think it has an effect on the guests, that they relax more than they would in a TV studio and that they might give more of themselves too, because I indirectly say that I am opening up here and then you have to open up too". Kloppen here exemplifies how environments can be intentionally altered to elicit certain types of responses and used to help obtain desired outcomes (Knapp et al., 2013). Kloppen states that "what´s great about *En kveld hos Kloppen* is that one can ask the difficult questions while chopping up a carrot, right, that´s a good trick, to do something else, because then one does not have to look people in the eyes which make it less scary". Kloppen additionally says she wants her guests to "relax and enjoy themselves and feel confident that I will lead them safely to shore". She adds that, "I am not afraid to share, which I think also makes it easier for other people to open up". Kloppen here exemplifies making intentional use of the norm of reciprocity, as discussed in the theoretical framework, as she herself shares something in order to promote an act of disclosure in the other person.

Both Skavlan and Kloppen´s considerations regarding environmental factors make them appear aware of the fact that a given environment has the ability to influence the communication and the outcome of the communication that occurs in it (Knapp et al., 2013). As described in the theoretical framework, the guests sharing of personal stories and experiences can be regarded among the most beneficial (Bell & van Leeuwen, 1994), as the audience will likely engage more when they can associate with or experience empathy towards the guests (Aznárez-Mauleón, 2013). The host, hence, needs to create a communicative atmosphere that encourages the guests to speak openly (Aznárez-Mauleón, 2013). Kloppen and Skavlan describe efforts that correlate with ways of making guests feel more comfortable during the encounter by reducing asymmetry, minimizing their institutional role and taking on a more "down to earth" social role (Ilie, 2001).

Furthermore, Skavlan describes that he actively and deliberately engages in non-verbal communicative behaviors to signal interest and engagement. He explains how he leans forward to signal that he finds something interesting and states that "I know how strong it is on TV". Moreover, Skavlan explains that he can use non-verbal communication behaviors to get himself into a desired state. He says, "I can also lean forward to get engaged" (…) "the body helps me" (…) "that's how it is, one has to portray more than one may have". By portraying "more", Skavlan here demonstrates the notion of intensification, as discussed in the theoretical framework. Furthermore, Skavlan´s use of physiology to get himself into a desired state of engagement exemplifies actively engaging in state management, as also discussed in the theoretical framework. Skavlan additionally exemplifies the notion of mindset in state management when he explains how he will oftentimes focus on the following thought whilst talking to his guests; "this is exciting, know

it's just you and me in the whole world". By focusing on being fully present with his guest Skavlan engages in the notion of mindfulness, as outlined in the theoretical framework. This notion is additionally demonstrated in his statement; "When it comes to facial expressiveness and so on, I'm not that conscious I think, as I have many comedian friends and they often joke about me being good at putting on serious listening faces and the like, but it's not as deliberate as they think, it's actually being present for real, I am quite caught up in the situation".

Likewise, Almaas also portrays altering himself to get into a desired state, as made evident by the following statement; "I need to get myself pumped up" (…) "It's about sitting on the edge of my chair, sitting up straight and when the production manager says ready set go, I need to raise up in a way". Furthermore, Almaas states that he also uses his body to signal that he is interested and may portray more than he may actually feel, hence engaging in intensification. He says, "I have to look happy, I know that I can look unhappy even if I feel happy. And people frequently say don´t look so miserable and I think what, I´m not miserable, I am smiling on the inside, but it does not show on the outside, so it has to be exaggerated a little so that it looks like I am having a good time". He states that he engages in non-verbal communication behaviors such as sitting up, leaning forwards and sitting on the edge of his chair to signal interest and engagement.

In regard to facial expressiveness Kloppen states that "there is a lot happening in my face, and I often think that you need to shut your mouth but then I just can´t, it's quite apparent that I listen with my whole face". As outlined in the theory section, Kvalbein (1999) stresses the importance of using facial expressions as a means to show that you are interested in and listening to what is being said.

In regard to the notion of mirroring, as outlined in the theoretical chapter, Skavlan states that he may use it actively to change the atmosphere or direction of an interview. The notion that human facial expressions can provoke an emotional response in the observer (Frith, 2009) is clearly demonstrated when Skavlan describes that if he interviews politicians who might talk about something tedious or serious, he could by starting to smile make them smile too, which had the effect of changing their state and what they projected. Skavlan states that, "they became totally different, they became a lot more charming" (…) "I remember I was fascinated of how effective it was" (…) "one mirrors the facial expressiveness of others".

In regard to the way one projects vocally the words being said, Kloppen explains that when it comes to tone of voice it is mostly something she is conscious of with scripts. She says that, "With written scripts, I work on how to convey the text, which I did in the old days when I did a lot of acting, so that is something that

comes from there I think". Skavlan shares that he is mostly conscious of it during introductions. "Here I can adjust my tone of voice in accordance with the matters seriousness level, but again, I try to put in a feeling, I try to genuinely feel it," he says. Almaas states that "I always have auto cue, what I am going to say is written down, If I am going to introduce someone for instance, I have looked at it many times and read through it many times, so that it is easy and natural and to make it flow".

5.3 Audience Engagement

As part of his effort to address the TV audience Skavlan states that, "I try to look through the camera. I think that it is a technological wonder that enables me to talk to people I don't see and that there is a lot of them and then I try to move my awareness, have my awareness be a place inside that black hole that is a lens, so that it doesn't look like I am just standing there and looking at a lens, there is quite a difference in the gaze there actually". Furthermore, Skavlan states that he alternates between addressing the audience as you[7] and you all. He says, "I always think it's hard to know whether I should say you or you all because sometimes it's you and sometimes it's you all, so I alternate because I don't want to do one or the other because it's both". These statements are examples of parainterative lines, statements directly addressing the audience, as discussed in the theoretical framework (Rasmussen, 1988).

There is a particular segment of the audience Skavlan appears to favor. He states that, "for me personally, I have to say that I have always had a soft spot for all of the people who make up the most part of a programs audience, the elderly. I have a soft spot for them because I have experienced having a function of bringing a gathering into their living room, to many people who are alone a lot of the time". He explains that "it gives my job meaning" (…) "I think of them often, and I think let me tell you what is going on in the world of pop culture old friend". He shares that he continuously looks for meaning in his work. He says, "I spend almost all my life doing this, so I want it to be meaningful". Skavlan explains that he likes the idea of being a public service broadcaster. "What is undermining for public service broadcasting is that one should offer something else than the rest, I like to be of company to lonely people on a cold winter night," he says.

Almaas, on the other hand, shares that, "I don't always feel like I have a conscious perception of the fact that when I am talking to the lens, I am talking to people sitting at home". He explains how he rather and primarily focuses on the in-studio audience, but that he talks to the camera. He says, "I feel like I am talking to the people in the studio but that I look at the camera, so the camera, to me, isn't anything more than a spot I look at, it's not a window to the world, just a physical thing I look at, that's how I feel anyway".

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[7] Singular.

Kloppen states that her most active actions when it comes to directly addressing the audience at home is by using the camera and making some comments just for them. She says, "It's for instance, using the camera, right, say we are in a conversation and then I involve the viewers by looking into the camera and I make some comments that are just meant for the viewers, those are the most active things I do". Kloppen here demonstrates making use of parainterative lines and talking in such a way that the viewers feel they are the third party in the conversation. Looking into the camera can in some ways arguably resemble that of making eye contact in an actual in person encounter. As outlined in the theoretical framework, eye contact is a very significant communication tool, as it signals a wish to establish contact and can bind attention (Kvalbein, 1999).

Furthermore, the presenters share some deliberations in regard to catching and keeping the audience's attention and engaging them in the material. Kloppen states that an important aspect of engaging the audience is to provide sufficient information so that the audience always have a good understanding of the subject matter. She says, "If you tell me about your upbringing in Stavanger, I need to have done the research so that I can look into the camera, or not necessarily into the camera, but that I can say, yes because you grew up in Stavanger and you moved to Haugesund when you were ten, so that I can add inn information". Kloppen here in accordance with the other presenters demonstrates the matter of explaining, clarifying and or filling in information for the audience, stressed as a critical behavior for effective TV presenting (Aznárez-Mauleón, 2013)

Almaas states that he is "focused on not overestimating the audience". He says, "If someone is talking about Thomas Hylland Eriksen[8], right, someone in production might say, yes but everyone knows who he is, and then I say, no not everybody knows who he is, right, we live in Oslo, we work in the media, we know who he is, normal people don´t know who he is". Almaas also emphasizes that if he is wondering about something he can be sure that many of the viewers are too. He states that "if something comes up that I do not understand, if I am asking an expert a question and they start to bewilder and I do not understand what they are talking about, I won't say, right, interesting and move on to the next, because I know that 90 percent of the TV audience haven't understood anything either, so then I would rather say, you know what, I don't understand any of this, and the audience will laugh, because that's funny, and it becomes a chirpy situation and people find it liberating that a host says he doesn't understand". Furthermore, Almaas states that, "I think I have the ability to see things, I am a god observer, I have had that ability all my life, that

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[8] Norwegian social anthropologist

feeling of being able to see what people think and feel, a sort of presence, that enables me to understand what is going on" (...) "The ability to perceive what people understand and what they don´t understand, that´s a good thing".

Furthermore, to engage the audience Almaas emphasizes the notion of timing. He states that "the timing needs to be on point in order for people to listen". He particularly stresses that, "Timing is extremely important when one is working with humor and jokes and saying things that are meant to be funny". Moreover, Almaas emphasizes the notion of he himself being engaged. He stresses the importance of portraying energy and cheerfulness in order to be engaging. He says, "Being happy and having more energy, I know that looks good on TV". He shares how he gets feedback from his production team on this matter; "It´s so good when you are engaged Jon when you look like you care about it, and I think about that sometimes, when I am sitting in an interview". He explains that as a consequence he may, "look for a question or a situation, an answer from the person I am talking to where I can be engaging and raise the energy level a little".

Skavlan states that his approach is to; "tell stories and to capture, capture the audience"(...) "When I started out in television I learnt something called ´catch the viewer, keep the viewer´ and I think that is hugely important, more important now than ever, because there is a change in the way of working that we need to concede" (…) "When I started out we could almost take for granted that the audience would watch if they had made the decision to tune in". Skavlan hence after stresses how people have so many options today and that some of the world's best TV series are just a click away. Skavlan states that he now has "much more to prove" and that "we need to be more proactive in our story telling and we see that anecdotal material, stories that are touching, funny or just extraordinary are effective". He additionally stresses that, "one has to be a lot more hands on by saying listen up, this is exciting". Skavlan additionally states that for the audience to be engaged he himself has to be engaged. He explains that "The audience's enthusiasm will never exceed mine". As stated in the theoretical framework, there is a clear connection between enthusiasm and gaining attention and involvement from others (Harvey, 1995). In an attempt to engage the audience, Skavlan hence seeks to engage himself in the material first. He explains that he may do so by portraying the non-verbal communication behaviors that signal interest as discussed earlier in the analysis. Skavlan states that, "if I don´t think that things are fun then the audience wont either. I remember learning that when I started here" (...) "I was a bit sparse when it came to thinking that the guests were funny if they tried to

be. I remember Dan Børge[9] became a role model for me on this matter because he was so good at laughing. One follows the hosts and his feelings". These contemplations, again, demonstrate the notion of mirroring.

When it comes to sharing personal information, Skavlan states that part of his goal is to have people feel like they know him. He explains how people on the street will come up to him and say that it feels like they know him, which he says he is pleased to hear. In regard to actively making an effort to make people feel that way he says, "I´ll share some occasionally, but I am a little divided when it comes to how interesting people may find it" (...) "I don't have anything against being personal, it´s more so, that I wonder how tolerant people are off of it" (...) "there needs to be a balance, you do not want to take the limelight away from the guest either". Congruently, as stated in the theoretical framework, hosts should never upstage their guests (Bell & van Leeuwen, 1994). Skavlan explains that the feeling of scarcity he feels from having a particular guest in the studio for only an hour, makes him want to keep the focus on them as much as possible since he himself is on the show every week. He says, "me sitting three is not exclusive and that has been my way of thinking all along".

Kloppen states that she attempts to make people feel like they know her by sharing and using some personal information when interviewing others but also by sharing personal information when she herself is being interviewed. She says, "I think that I am a host that people can relate to". As pointed out in the theoretical framework the sharing of personal information through self-disclose can create a bond between the person sharing and the person listening (Petronio, 2002).

Almaas, however, states that he does not actively work to make people feel like them know him and that this is not something he has been very conscious of. He says, "I have never really been that concerned with showing people who I am". Almaas explains that he "wants to appeal to everybody" and in order to do so he is careful not to share any information that may have the potential of leading to disliking or clashes. As discussed in the theoretical framework, the sharing of certain information may make the individual less appealing to others (Berger & Bradac, 1982). Almaas says he was especially focused on this notion while being the host of *Nytt på nytt,* a satirical news program. He states that, "When I hosted *Nytt på nytt* I had to be neutral in a way and I did not want people to really know anything about me". He says that now he is "less afraid to show people who I am". For his current show *Praktisk info* he explains how he shares small self-made videos of himself on the shows Facebook page oftentimes filmed in his home. Almaas says "I film myself in the morning with messy hair" (...) "it's my pleasure to look as bad as I can in the morning, I

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[9] Norwegian television host

think people can as resonate with looking like crap in the morning". When asked in a follow up question if this is a deliberate way to make people feel more acquainted with him, the answer was that there is nothing strategic behind it, Almaas explains that it is rather a sort of artistic expression for his thoughts and ideas.

As discussed in the theoretical framework, a sense of predictability and certainty is crucial to the development of any sort of relationship (West & Turner, 2009). In regard to his persona on television, Almaas states that he wants to be predictable to the extent that "there should be a red thread there, you shall know who it is". Furthermore, on the matter, Kloppen stresses the importance of the audience feeling safe when they watch her and states she hopes that "one doesn't feel worried about what I might do". She explains how she generally wants her behaviors to be predictable but only to a certain extent. Solveig says she hopes that "they can relax when they see me and that they place trust in me, but at the same time think that within a safe framework some unexpected things might happen" (...) "It's fun to be able to surprise sometimes, but in general I am probably quite predictable, I don't think it's that hard to predict how I might react". Skavlan states that he too wants his behaviors to be predictable, but only to a certain extent and offers the following reason why; "If not it becomes like a piano with one key, it gets boring, it gets predictable and it gets repetitive, so I do not want there to be one mood all the time and so I cannot react in the same way all the time either". He adds that, "other people have many sides to them and I am focused on the fact that so do I and that my identify is a lot of things, it is very complex" (...) "I want to make that room as big as possible, make it house many different types of people and as many sides of me as possible, so I want predictability in the sense that the show is predictable, but I don't want them to sit entirely safe if their chairs. I want them to occasionally be like what is happening now?"

5.4 Self-Presentation

Kloppen states that the notion of self-presentation is to some extent effortlessly occurring. She says, "I have a bit of an unconscious relation to how I appear". She does however state that, "I am conscious to the extent that I, like most of us, want to appear as nice, generous and good people and that is something one wants to do as a host too, which I try to be in relation to guests and contestants on the various shows and also when the cameras are turned off". Kloppen additionally states that, "I want them to look at me as one of them" (...) "I think they perceive me as a normal person". Her views demonstrate Haarman´s (2001) distinction that the persona of talk show hosts, in particular, are typically constructed to emphasize their normality, accessibility and similarity to the viewers at home. Kloppen additionally states that, "It is good to appear as one of the people, intimate, not too over the top and safe". In order to appear in such a manner, she explains that, "I am always well prepared and I try not to take myself to seriously and to show thing that may be a bit painful to show. I am also very conscious about being fully present in the moment, which

may be perceived as a sort of realness maybe". Kloppen here portrays engaging in mindfulness. In regards to the relationship between her on screen self and private self Kloppen says; "I am to a large extent myself, but at the same time, I have felt that sometimes, when I have had a hard time in my private life, I still feel, as I know my role as a host so well, that I know myself so well in that role, that I have been able to attain it even if I have all odds against me" (…) "There is a professional in that role, but I use a lot of myself, it's me, but I can adapt it as needed" (...) "I think that most people when they meet me will think that I am not that unlike the person they see on TV".

Almaas states that, "I try to appear a bit jolly of course, but I have never seen myself as a comedian, but to be a bit jolly, that one is associated with laughter and fun, but you do not need to be a clown. I also try to not be too rude, I have no need to offend anyone or to show off for other hosts or comedians". Furthermore, he explains that, "I have a natural instinct to be linked" (...) "I do want as many people as possible to say Jon Almaas, what a guy, he is funny and he is competent". In order to appear this way Almaas states that, "It's about the whole package, that one is polite, shake hands with the guests, that one looks into the camera without blinking, that people sense that you are conveying something you believe in. If you do not get it across the way you intended to, say you stumble in your words, then joke about the fact that you stumbled instead of trying to cover over it and pretend that it didn't happen" (...) "If you read a joke out loud and no one laughs, then make a joke about that, what sort of joke is this? I didn't write this, the script writers wrote it, who wrote it? Was it Jørgen or Aksild? Who wrote this? Right, that's better than pretending it was funny and just moving on".

In regard to the relationship between his own private self and his TV persona Almaas states that on screen he is "an improved version" of himself. He explains that, "One has to sort of rise up a bit and be sharp. Especially so in those shows where you are sitting behind a desk and there is an audience where people have showed up and turned on their televisions to watch you, you need to take them seriously, it's like cleaning up the hall way and setting the table if you have invited someone over for dinner, one makes an effort when one gets visitors". He adds that, "I can certainly have good and bad broadcasts where I may be a bit like, today I am not fully there, I´ll admit I slept poorly over the weekend, I haven't had a chance to prepare as much as I would like to, just not fully there while trying to fake it and make a conversation flow naturally, then you have done your job too poorly, so I try to avoid that". He additionally states that "in the moment of being on television one becomes a better version of oneself, but you need to have pleasantness within you, you can't pretend that you are a nice person if you are not" (...) "especially now in 2017, you can´t fake it and pretend, you have to be yourself and you have to be honest". Almaas provides the example of not saying something is exciting if you do not think it is because everyone will see that you don't think

it's exciting. He also stresses to not pretend that you are smarter than you are. Almaas states that "it´s liberating that someone on TV does not have all the answers, that some go, oh Jon doesn't know that either, that is good because I don't know that" (…) "and that comes down to being yourself and not pretending to be smarter than you are".

Skavlan states that, "It is important for me to say that, my goal with this job is not to be loved by everyone, but that they feel that I am real". He explains that he tries to come across in such a way by "trying to be authentic". He says, "I need to feel it for real, it has to be, if I do it for real than it gets a lot more, it shines through and then I become a real person". Furthermore, he states that, "I definitively want people to perceive me as pleasant but also fair" (...) "and I don´t want to be perceived as lazy, that is important to me, because it is a huge privilege to have this job and to sit there and do these interviews that a lot of journalists dream of doing, and I get to sit here and continue on, good days and bad, so it's really important to show that I am doing my best". In order to demonstrate this matter, he explains that; "I am very focused, the whole production team walk on their toes" (...) "we push and push and push ourselves and it's a matter of always trying to modernize the production" (...) "trying to optimize in new ways all the time" (...) "We do some crazy things which involve challenging ourselves and to show that we are not just sitting back even though we have done this for many years".

On the matter of audience pleasing Kloppen says, "that's really how we work all the time" (…) "one constantly adjusts fittingly to what one thinks the audience will like or not like". She states that, "*En kveld hos Kloppen*, for example, okay maybe I should try to be a more prominent host, let the questions be more concrete and clear, which in turn impacts demeanor". However, if appearing in a way that may be expected and preferred by the audience was to conflict with how she herself would want to appear or react in a specific situation she states that she would rather respond as she herself felt was right despite what she thinks the audience would prefer.

Almaas states that, "I am not controlled by it, but I think that my instinctive ways of performing often appeal to people, so I do not need to think so much about what they want and what should I do now, it´s more about reminding myself to just be myself and to not overthink it"(...) "For me it's about being real, if someone says something and I am going to have a reaction to it, I don´t think, what are the audience thinking, how do they want me to respond to this" (...) "If I can just follow my instincts, be myself, be relaxed and well prepared, than that becomes a form that appeals to the audience".

On the matter, Skavlan states that, "we sometimes discuss rather we should do it, but I feel as though it's something I am not able to do, if I am in the situation I am in the situation". Skavlan explains how he is "not really out to please, I just want to provide them with something of real substance". He stresses that he thinks it can be destructive if one is too focused on all the technicalities, such as for instance body language while additionally constantly thinking about how the audience might prefer that you act. He says, "A guest is a material and I am very into that material, and if I am to get material out of the guest, while siting and thinking about my demeanor in addition to that while also doing the technical things I do, body language, opening and closing, things like that, as well as additionally being like maybe people like it when I am more like this or like this, or talk in such a way" (...) "I think it´s destructive, I think that's being self-aware in the wrong way. So, no I do not really do that, they know me now and they will have to live with it".

When asked in what way the production teams play a role when it comes to their presentation and communicative behaviors Almaas says, "No, they don't have anything to do with it (…) it's in a way taken for granted that I'm hired and that I'm going to lead it because I am good at it". Kloppen similarly says, "No, there is little interference". Skavlan explains that, "When it comes to my way of being, the editors have the right to speak, but no veto. It is, after all, best that I behave as authentically as possible and in line with my private personality, to the extent that it can withstand the light of the public".

5.5 Overall Self-Reflections on Communicative Style
All the presenters were asked the following question about their overall way of communicating; How would you describe your style of communication?

"I suppose it is quite intimate and down to earth".
-Kloppen.

"I would say it is informal, casual, and pretty direct. I try to be myself fully, I don't play a role".
- Almaas.

"If I am to choose one word that would describe my communication style as a host I think it has to be, and now I am saying what I aim for it to be of course, I don't always succeed, but I try to be authentic".
– Skavlan.

6.0 Content Analysis and Discussion

This chapter will individually present, discuss and analyze the observations and insights gathered from the conducted content analysis of each presenter's communicative behaviors on their respective shows.

6.1 Fredrik Skavlan

6.1.1 Verbal Communication

Skavlan portrays good verbal communication skills and an easily comprehendible way of speaking. He uses simple language typically used in everyday speech and no over complicated words or sentences. His words and sentences are concise, descriptive and informative. In introductions, his words appear somewhat planned and rehearsed. In interviews, however, his words do not come across as planned but rather improvised and thoughtfully selected.

Skavlan generally engages in little chit chat and goes straight to the point. He asks his first question as soon as the guest is seated in his or her chair, oftentimes just before the audience finishes applauding. When interviewing, Skavlan asks mostly open-ended questions that require the guest to explain and provide a longer answer. As discussed in the theoretical framework open ended questions are good because they give the guest a chance to describe, explain or expand (BBCAcademy, 2018b). Skavlan does occasionally also ask closed-ended questions, that only really require the guests to say yes or no, the guests, however, usually elaborate. Before asking a question, Skavlan has a tendency to make an explanatory or informatory statement. This statement works as a sort of preparation for the actual question and leads in to it. For instance: "You have been to Syria this autumn, now you are preparing a new trip to other conflict areas, how does one prepare for that knowing there is a risk you may never come back?" (*Skavlan,* Season 8, Ep. 2, 31:37); "It has to be said, it's wonderful to start a TV show with you because you are known to be the life of the party, how does one become the life of the party?" (*Skavlan,* Season 8, Ep. 2, 01:37). In response to his guest's answers, he demonstrates a tendency to draw on the what they have said when forming his next question, in some occasions using the same words as them in doing so. Skavlan may for instance also summarize his guest's statements and offer a sort of conclusion based on them. Sometimes, Skavlan moves directly on to a new topic without a heads-up. We also see him asking questions that appear to be aimed at clarifying his guest's answers. He may for instance say, "So just to be clear…".

Skavlan asks questions in a way that makes the communicative encounter an obvious interview, he does however manage to make it feel somewhat conversational by making small remarks and comments during the guest's answers. This conversational notion is also strengthened when his guests talk among themselves and when Skavlan for instance makes a comment to what is being talked about, which makes it appear as a

sort of group discussion. One does not get a feeling of it being strictly an interview, more so a semi-formal guided conversation.

Skavlan may also ask some questions that can be viewed rather critical, that challenges the guest in a way. The following example demonstrates this remark. Petter Stordalen, a Norwegian investor and property developer, is a guest on *Skavlan,* he explains that his children will inherit 8 billion Norwegian kroners from him. With a somewhat skeptical voice Skavlan responds, "You have once said that the satisfaction of money is to have earned them yourself" (*Skavlan,* Season 8, Ep. 5, 01:04). Stordalen is left to "defend" himself. With a humoristic undertone Stordalen responds, "I have said a lot of things". Skavlan laughs, which sort of makes one feel like *okay we are back to normal and it's pleasant again*. This example demonstrates how Skavlan has a tendency to take on a serious role, only for a moment or two, in order to ask the critical questions the audience likely wants him to ask. As stated in theoretical framework a host talks to guests on the audiences' behalf (Bonner, 2016).

As previously outlined, in the interview analysis, Skavlan also adjusts his language according to his guest's origin, speaking typically Norwegian with Norwegians, Svorsk with Swedes and English with English speaking guests. Skavlan appears very mindful of having both Swedish and Norwegian viewers and frequently makes small statement to ensure that both countries understand what is going on.

In regard to humor, Skavlan makes humors remarks a couple of times during a show, usually based on something the guests have previously said in their encounter, which resembles that of internal humor. Humor, as outlined in the theoretical chapter, has the great ability to unite communication partners (Meyer, 2000).

Skavlan occasionally compliments his guests and according to Grimsley (2018a), as discussed in the theoretical framework, complimenting others encourages the communication to have a positive tone and outlook (Carneige, 2017a). The expression of appreciation is also conveyed through Skavlan´s words and sentences. Common remarks may for instance be: "Petter, thank you so much for being here today" (*Skavlan*, Season 8, Ep. 5, 13:35); "Ylvis, it is great to have you here today" (*Skavlan*, Season 8, Ep. 5, 53:18); "Ruben Östland, great to have you here, thank you!" (*Skavlan*, Season 8, Ep. 4, 40:25). In all these examples, Skavlan uses the names of his guests, which is a verbally immediate behavior and a sign of courtesy, respect and recognition (Russel, 2014).

Overall, Skavlan is very verbally immediate as he portrays many of the verbally immediate behaviors discussed in the theoretical framework; he portrays being approachable and open to communicate, is responsive and communicates in a straight forward manner, addresses his guests by name, uses personal examples, complements his guests, ask questions, and uses humor.

Skavlan´s speech in general flows well, he seldom mispronounces a word of messes up a sentence. He does however sometimes portray speech disfluencies. Skavlan has a tendency to sometimes repeat words, especially the first couple of words in his sentences. This tendency can for instance be demonstrated by the following examples: "What what what what what do you remember when you think about it?" (*Skavlan*, Season 8, Ep.11, 04:28); "Were, were you also an unusual child?" (*Skavlan*, Season 8, Ep. 10, 17:28); "Are you, are you a family that get together often or…" (*Skavlan*, Season 8, Ep. 11, 07:41). Skavlan also occasionally makes the "uuum" or "eeehm" sounds as well as he sometimes drags out the first word of a sentence by, for instance, saying "Youuuuu are…". When these speech disfluencies occur they typically occur in the very beginning of a sentence and the rest of the sentence is usually succinct.

6.1.2 Non-Verbal Communication

Kinetics

Figure 5. *Skavlan.* NRK TV (2018)*.*

Skavlan engages in great levels of kinetic activity. Particularly prominent are his hand movements. He appears to "talk with/or through his hands". Skavlan frequently portrays many of the different types of gestures outlined in the theoretical chapter, such as iconic gestures, metaphoric gestures, deictic gestures and beat gestures (Heikkinen et al., 2009).

An example of an iconic gestures, for instance, occurs when Skavlan says, "This whole process, did it change anything mentally?" and points to his head (*Skavlan*, Season 8, Ep. 3, 05:45). Such iconic gestures, that portray what is being talked about (Heikkinen et al., 2009), have been found to enhance both the listeners comprehension and the speaker's speech production (Driskell & Radtke, 2003). Another example occurs when Skavlan interviews two sisters from the band "First Aid Kit" who sit on opposite sides of him. He asks a question that is meant for both of them and in doing so he simultaneously has both his hands up at chest level, palms facing up, and moves them back and forth between the two (*Skavlan*, Season 8, Ep. 1). Skavlan, here, appears to use his hands to emphasize that the question is meant for both or either of them to answer. Another example of Skavlan´s rather directive and informative hand movements occurs when he says, "Bård, Vegard and Petter, thank you for tonight," while one of his hands move towards each person

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as he says each of their names (*Skavlan*, Season 8, Ep. 5, 53:32). Upon greeting his guests, he also uses his hands to guide them to their seat. Skavlan particularly portrays using the deictic gesture of pointing. Skavlan oftentimes points into the camera when introducing a guest or a performance, which comes across as a way to help emphasize or place importance on what he is saying. He, for instance, points while typically saying something in the lines of "let´s start" at the beginning of the show and "look at this" when introducing a video clip. Skavlan also, frequently, portrays beat gestures when he engages in ample hand movements that do not have any relation to what he is saying but are more related to the rhythm and flow of his speech. Interestingly, as evident by the following example, Skavlan sometimes communicates entirely through his body language and primarily his hands. Jan Böhmermann, a comedian, tells a joke and asks Skavlan, "How many Germans do you need to change a light bulb?" (*Skavlan*, Season 8, Ep 1, 54:16). Instead of answering in words, Skavlan, remains silent, puts the palms of his hands together, takes them apart and then back together. Along with his facial expressions one could argue that this gesture communicates *you tell me*, and the comedian does. As evident from the theoretical framework, gestures, in general, particularly signal engagement and an effort to emphasize what is being said (Kvalbein, 1999).

Skavlan also actively uses and frequently changes his body orientation and posture. In the studio, Skavlan oftentimes has more than one guest, yet he always orientates his body towards the guests he is talking to and sits on the side of the chair that is closest to that guest. When Skavlan brings in a new guest he changes his orientation towards the new guest which helps signal and emphasize a change in focus and attention. If the guests talk among themselves we see Skavlan moving his body and orientation straight forward and in the middle of the chair, which can be seen as a sort of neutral position, he then adjust his orientation slightly towards the person talking. In a similar manner, when talking to the entertainment duo the Ylvis brothers who are there together and sitting on opposite sides of him, Skavlan sits in the middle of the chair but slightly alternates which side he leans towards depending on who of them is talking (*Skavlan*, Season 8, Ep. 5). Skavlan also takes on the "neutral position" of sitting in the middle of his chair facing straight forward when talking directly into the camera to the audience. Variations in posture typically include having an upright posture, sitting on the edge of his chair leaned towards the person he is talking to or having a more relaxed posture, leaning back in his chair with his legs oftentimes crossed. The upright posture makes him appear very engaged and interested, but interestingly enough he also has a way of making the relaxed posture look very attentive. When he shifts from an upright, forward leaned posture it almost appears like he is leaning back and going into a more relaxed posture to "really" take inn everything the other person is saying and to give them space to say what they say. In doing so, he arguably signals that *I am listening, you have my attention, I am just going to sit back and let you talk*. After sitting in this position for a while he

leans forward again, which in turn, appear as a continues sign of interest. Both these postures, and the alternation between them, can be found to signal that he is listening with all of his body.

In regard to eye movement, Skavlan appears to typically only look directly into the camera at the beginning of the show when giving an overall introduction of the guests, during the show when introducing the next guest, and at the end of the show when he typically says something in the lines of; "We will be back in a week" or "I will see you in a week" and introduces the closing musical act of

Figure 6. *Skavlan.* NRK TV (2018).

the night. He never looks away or down during these sections and seldom blinks. He maintains a focused and vaguely intense gaze straight into the camera, which in addition to other non-verbal communication forms makes him appear very engaged and immediate. When Skavlan looks into the camera it can arguably to some extent resemble that of making actual eye contact with the audience. As we have seen in the theoretical framework a high degree of eye contact corresponds with a high degree of immediacy (Mehrabian, 1969) and signals a wish to make contact (Kvalbein, 1999)**.** This sustained eye contact and non-flickering gaze directly into the camera also assists in making him appear confident, sincere and approachable. As stated in the theoretical framework, the way a person uses their eyes plays a vital role in impression formation (Kvalbein, 1999).

When he is not looking into the camera, Skavlan predominantly and almost always looks into the eyes of the guest he his interviewing or however is talking. He then engages in more natural frequencies of blinking. Maintaining eye contact with the person one is talking to is also a central aspect of active listening (Schilling, 2012) and can be seen as an expression of interest and liking (Solomon & Theiss, 2013). Since Skavlan signals that he is interested in what the guests have to say, in large part through maintaining eye contact, there is reason to believe that the guests feel more comfortable and encouraged to share more information, as any individual likely would. On some occasions, Skavlan looks at his guests with what appears to be a look of admiration.

Only occasionally does Skavlan look down or away, this mostly happens when he asks his guest a somewhat longer question that may contain some contemplations or explanatory information. Such eye movements do however have the effect of making him look like he is thoughtfully deliberating what to say. Skavlan only looks down or away for shorter periods and soon resumes eye contact with the person he is

interviewing. Skavlan also has a tendency to look out at his in-studio audience when he and/or they laugh. Otherwise, he appears to seldom look out at the in-studio audience.

Skavlan´s focused and engaged gaze is in large part due to his facial movements. Throughout the show, Skavlan frequently has slightly raised eye brows. He also has furrowed brows and a subtle squint from time to time. As a result, his gaze appears more intense and in turn he looks very interested and focused on what he himself is saying and what is being said by the guests.

Figure 7. *Skavlan*. NRK TV (2018).

Skavlan frequently engages in much facial activity and expressiveness. He appropriately shifts his facial expressions in accordance to the conversations seriousness level. During more serious or negatively charged topics, he appears more staid and thoughtful. He may also give short and subtle empathetic smiles if guests are talking about something challenging. When the conversational tone is more pleasant and positive, he has a softer and more open expression. When listening, in general, he may vary between having his mouth somewhat firmly closed to slightly open in a sort of mesmerized way, as apparent in the picture above. During both serious, pleasant and humoristic conversations Skavlan puts on a very engaged listening face. Skavlan also frequently nods, these are both fast and slow nods. Nodding is also a strong indicator of interest and active listening (Norrick, 2010). He also nods while talking and this nodding often relates to the rhythm of his speech. Skavlan additionally has a tendency to sometimes place his hand up to his mouth which makes for a contemplating facial expression. Skavlan recurrently smiles throughout the show, mostly in response to something his guests are saying. He also sometimes smiles while asking a question or making a statement. Skavlan frequently laughs when his guests make a statement that is meant to be humorous and he sometimes laughs at his own statements as well.

Paralanguage
Skavlan has a tone of voice that is comfortable and engaging to listen to, as it is non-monotone and lively. He places extra emphasis on certain words, adjusts his tempo, pause length, volume, and tone, which makes for a sort of rhythm in his speech. Skavlan speech is immediate, and he never pauses for too long. There are some pauses that come after statements that may carry extra significance that have the effect of emphasizing what has just been said. When the audience applauds, there is usually a little pause in his speech to let them clap. Skavlan, however, tends to always start talking again before the applause has entirely faded. This timing of pauses adds to the perceived immediacy of his speech. Skavlan also has a

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tendency to start off sentences, especially introductions, on a somewhat higher note that gradually falls throughout the sentence.

In the same interview, Skavlan may differ between having a serious, pleasant and humorous tone of voice in accordance to the seriousness level of what is being talked about. In general, Skavlan has an underlying pleasant and positive tone of voice. The volume of his voice is comfortable and mostly consistent, he has a tendency to speak louder if he is speaking "over" the audience for a brief moment when they applaud or laugh. Furthermore, Skavlan can be said to have a medium level pitched voice.

Proxemics

When it comes to proxemics Skavlan and his guests engage in both the *intimate space*, characterized by touch, the *personal distance,* interactions among close friends and family as well as the *social distance*, interactions among acquaintances (Hall, 1969). When a new guest enters the stage Skavlan typically stands up and walks towards them and greets them with either a hand shake or a hug. Skavlan is seated close to his guests while conversing with them. They sit slightly in front of him on either side. The guests are also seated relatively close to each other. As outlined in the theoretical framework, closer distances relate to and can help enhance non-verbal immediacy (Ellis et al., 2016).

Artifacts / Physical Characteristics

At the beginning of his show when giving a general overview of all the guests he has a slightly informal everyday style and typically wears dark colored jeans with a neutrally colored shirt or cardigan. When interviewing his guests on the show Skavlan is dressed formally and professionally in a suit and tie. As brought forth in the theoretical framework, research has, for instance, found that individuals who dress more formally are rated as being more competent (Morris et al., 1996). The suits are of darker colors such as black, dark brown or dark grey. They fit him well and appear custom-made. His shirts are lighter and typically white or light blue, while his ties are lighter and darker shades of grey, brown and black. They sometimes have very subtle patterns. His general color scheme is hence neutral, with no bright colors or patterns. Skavlan´s style is consistent and the outfits are relatively similar looking, he appears to sometimes wear the same outfit more than once during the season. The only artifact appears to be a watch. He comes off as well-groomed and his appearance does not portray any beliefs that may provoke any strong reactions. As stated by Cotes (2009, p.53), in the theoretical framework, the majority of people find it easier to relate to someone who is "clean, reasonably well groomed, and dressed in a way which does not elicit strong reactions". Skavlan is Caucasian, has dark green eyes and dark blonde hair. He is of normal weight and around 183 centimeters tall.

Environmental Factors

In regard to environmental factors, the physical setting in which the communication occurs (Hargie, 2006), there are typically two environments during *Skavlan*. Skavlan starts off his show in a purely informative and casual manner standing next to a white board that contains pictures and brief descriptions of the guests. This occurs either in an office environment suggestive of the one in which his production team works or backstage where one can see the studio stage in the background. Knapp et al. (2013) created six perceptual bases, as outlined in the theoretical framework, that are helpful in describing this environment. The "pre-show" environment is rather *informal*, *warm*, *private*. It is *unfamiliar*, in that most people may not know how it looks backstage or in a production room. It is *free*, in the sense that it does not appear constraining as it is a relatively open space and one can see people moving around in the background. While it also communicates *closeness* as the audience gets to go backstage and be an "insider".

Figure 8. *Skavlan*. NRK TV (2018).

After the introduction of the guests there is a shift from the causal pre-show environment to the more glamourous studio environment. This environment is much more formal, glitzy and vibrant. This environment could be described as *formal*, *warm*, *public*, *familiar*, *free*, and a place in between *distant* and *close*. The studio is relatively dark, but with radiant warm lights, mostly red and orange, with some hints of blue. There are quite a few patterns and light art on the dark background. The furnishing is of a minimalist and modern style, which is somewhat contrasting to the vibrant background. The studio has four chairs and little coffee tables placed on a big round brown carpet on top of a big round circle that is slightly elevated from the floor. The chairs are black with steel and the coffee tables are see-through. There are white coffee cups with the shows logo *Skavlan*.

There is subtle music in the beginning that continues through the transition between backstage and studio. It is the same music in the beginning of every episode. Sometimes during an introduction that contains video material, there is music playing in the background. There is typically a musical act on the end of each show.

Skavlan sits much in the same way as his guests. He sits in the same type of chair, on the same level, with his whole body exposed and in close proximity to the guests. This seating arrangement arguably communicates equality. As outlined in the theoretical framework environmental factors have the potential to communicate power relations (Knapp et al., 2013). There are however some environmental factors that

separate him from the group and being completely on "their level". Skavlan is placed in the center of his group with the guests in front of him and on each side, as well as there are two strobe lights behind him. This subtle measure of placement and décor can arguable be said to communicate a somewhat higher power status for Skavlan.

6.1.3 Audience Engagement

Skavlan portrays many efforts to engage the audience through his verbal and non-verbal communicative behaviors. He especially appears to always have the audience in mind. One prominent verbal effort is the notion of making himself understood and providing adequate levels of information to ensure that the audience always comprehend what's being talked about. This notion becomes obvious from the very start as Skavlan starts off his show in a purely informative manner. Outside the studio in either the backstage or office environment he stands next to the white board with the pictures and brief descriptions of the guests. He provides a short introduction that includes enough background information for people to get an idea of who the person is and why they will be on the show, even if one is not familiar with the person beforehand. It is apparent that he is providing this information for the viewers benefit. It is a way of preparing and setting the audience up for what´s to come, providing them with the needed background information to get the most out of the interview.

In addition to always ensuring that the audience have adequate levels of information and always know what is going on, Skavlan appears mindful that the audience can always see what is happening. An example, for instance, occurred when artist Tove Lo brought her diary on the show and read some lines from it, Skavlan says, "It's so nice, it looks like a diary should, if you could just hold it up against the camera" (*Skavlan*, Season 8, Ep. 5, 19:35). In doing so, he ensured that the TV audience could get a good look of it.

In the introduction of his guests, Skavlan oftentimes draws on their most sensational aspects to likely make them appear as interesting as possible. This notion is, for instance, made evident through the following examples: "Playing opposite Kevin Spacey in *House of Cards* made Joel Kinnaman Netflix´s new favorite. Now he has the lead role in one of their most expensive series ever" (*Skavlan*, Season 8, Ep. 3, 00:01); "Sara Sjøstrom is the world's fastest woman in water. She took six world records last year and was crowned Europe's premier sportswoman" (*Skavlan*, Season 8, Ep. 3, 00:11). The introductions work as a hook to get the audience interested and "teases" them with what´s to come, as well as they offer a "reason why" one

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should watch the whole show. These notions are additionally demonstrated in the following examples: "Deep valleys and high peaks, we read out loud from *Grammis* winner Tove Lo's diary" (*Skavlan*, Season 8, Ep. 5, 00:18); "The investigative journalist Janne Josefsson retires with one last revelation here tonight about what he´ll do next" (*Skavlan*, Season 8, Ep. 9, 00:14); "We have gotten hold of hotel king Petter Stordalen´s unknown personality test" (*Skavlan*, Season 8, Ep. 5, 00:23).

As the first scene, the guest's introductions, is done in the production area or backstage, one additionally, as mentioned, gets that "insider" feeling of being a part of the show and getting a little sneak peak of what´s to come. This could likely be a strategy to engage the audience from the very start. Once Skavlan has finished the introductions we see him walk past the camera and the next shot is from the studio, in doing so he "takes the audience with him" to the new setting. Before each guest enters the stage, Skavlan provides an additional introduction, sometimes complemented by video material. When Tove Lo was a guest, they had prepared a little introduction video with clips of different songs she sings. Many audience members will likely have heard her hit songs even if they do not recognize her in person or by name. The audience, as a consequence, will likely be more engaged and potentially get more invested when they know who the person is.

There a few examples of Skavlan engaging in parainterative lines, directly greeting and addressing the audience. There is no official welcome to the audience, we are brought straight into the action of Skavlan explaining who the guests are. During this segment he looks directly into the camera and it is clear that he is talking to the audience. Thereafter he typically says, "Let us begin" while looking and pointing into the camera. At the end of the show he will oftentimes say, "We´ll see each other in a week" while commonly pointing to the camera. These statements are examples of directly addressing the TV audience and using personal and inclusive pronouns. Furthermore, during the show, when introducing a new guest, Skavlan may say, "Give a warm welcome to….", which is an encouragement to the audience to do so. In accordance with the results of the German study (Woisin, 1989, in Isotalus, 1998), as discussed in the theoretical chapter, Skavlan speaks into the camera at the beginning of the show, as part of a situational change (when introducing a new guest) and at the end of the show.

Skavlan may also attempt to engage the audience through his recurrent humors remarks. As discussed in the theoretical framework humor can relax an audience and keep them attentive (Cantor, 1976), while promoting an ambience of friendliness and creating a receptive environment (Holland, 2017). The fact that Skavlan laughs at his guest's humors attempts, arguably may encourage the audience to laugh more too. Skavlan´s tendency to look out at the in-studio audience when he and/or they laugh, might be another way

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he seeks to connect with them. Sometimes Skavlan starts clapping and gets the audience on board clapping as well. The audience appears to follow Skavlan´s behavior to some extent.

As well as being entertained, the audience may gain other forms of value, such as inspiration, motivations and life lessons from watching the show. Many of Skavlan´s guests are highly successful and inspirational people. The guests themselves also greatly contribute to the overall audience engagement as they are typically performers or public personas who are used to being in front of and entertain an audience in various capacities. Skavlan tends to focus on their stories and experiences that have emotional appeal. When Skavlan, for instance, interviews best-selling author JoJo Moyes, he focuses on her challenging journey to getting her first book published and how she kept her dream alive in hard times. Her story likely leaves many audience members feeling more inspired and motivated to make their own dreams come true. After Jojo has told her story, Skavlan asks, "So persistence has been your thing?" (*Skavlan*, Season 8, Ep. 6, 26:54). Skavlan then, arguably leaves the audience with the following motivational life lesson; persistence is the key to reaching your goals. In addition to oftentimes focusing on a guest's path to success Skavlan may also talk about everyday things, which has the effect of humanizing the guests, which might make it easier for the audience to relate to them. As outlined in the theoretical framework it is for the audience's advantage that the "real life" foundations of the guests are revealed (Bell & van Leeuwen, 1994), as the audience will likely engage more when they can associate with or experience empathy towards the guests (Aznárez-Mauleón, 2013). It appears that Skavlan also seeks to engage the audience by his tendency to sometimes ask the guests somewhat critical questions, as this may leave the audience on the edge of their seat eager to hear what the guest's response will be.

In regard to environmental factors and audience engagement, the five studio chairs are set up in a circle like fashion that appears to miss a piece. This "missing piece", where the camera is frequently positioned, could arguably symbol the audience's seat. This demonstrates the discussed notion of making the viewer feel they are the third party in the conversation (Morse, 1985, in Isotalus, 1998).

Figure 10. *Skavlan*. NRK TV (2018).

When Skavlan shares personal information, as will be discussed in further detail under "self-presentation", it may also have an engaging effect on audiences as the sharing of personal information through self-disclose can make the listener feel connected to the person sharing (Petronio, 2002). Furthermore, Skavlan´s

non-monotone, lively and rhythmic voice, appears as an effort to be immediate and engage the audience. Skavlan also appears to engage through using different rhetorical means. He demonstrates pathos as he focuses on the guest's inspirational stories. As presented in the theoretical framework, entertainment journalism specifically seeks to employ and address the audience with the element of pathos (Fabricius & Roksvold, 2008). Skavlan also demonstrates ethos and logos through portraying great background knowledge about his guests.

6.1.4 Self-Presentation

Skavlan largely presents himself in an authentic manner, as he comes off as genuine, straightforward and trustworthy. He hence demonstrates the notion of mediated authenticity, as discussed in the theoretical framework, by performing in ways that communicate some of the core elements of authenticity. Skavlan also portrays large levels of sociability through being sociable, friendly and approachable. Moreover, Skavlan appears folksy and humble. He doesn't seem to be out to impress, but rather to be regarded as "normal" and down to earth.

Skavlan additionally portrays the notion of not taking himself too seriously and it appears that he will gladly have people laugh at his "expense". He also displays not being afraid to laugh at himself if he "messes up" as demonstrated in the following example when he says, "When you were a young boy, you were not tall, you were short, today you have grown up". The audience starts to laugh and Skavlan responds by also starting to laugh and says, "that came out all wrong, everyone is small when they are little". On some occasions, it appears that he may even slightly "stupify" or "simplify" himself in order to get a laugh from the audience.

Furthermore, it also appears as if Skavlan attempts to presents himself as open. Skavlan engages in moderate levels of self-disclosure by typically sharing one or two personal facts during a show. Examples include when actor Joel Kinnaman is a guest on the show and explains that he used to have pectus excavatum, a condition in which one has a deep chest that goes inward. Skavlan responds saying, "I have that too!" (*Skavlan*, Season 8, Ep. 3, 03:37) and Skavlan lets Joel feel his chest. Another example occurs when actor and host Matt LeBlanc is interviewed and they talk about his love for cars. LeBlanc says, "But you're a car guy too, you have a lot of cars?" (*Skavlan*, Season 9, Ep. 6, 03:06) Skavlan responds, "I am a car guy with a lot of dreams". The audience laughs. Skavlan puts his hand on his chest, which may symbolize honesty and sincerity and continues; "To tell you the truth I would love to have a sports car, but I have five kids, it's very difficult to, you know, make room for them in a sports car, I tried to find big sports cars but then

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they are not sports cars anymore. And I also feel a bit too old for a sports car". Skavlan´s self-disclosure remarks are generally humorous and frequently result in laughter from the audience.

Skavlan also appears poised and at ease on stage. He additionally appears to want to present himself as pleasant, polite and appreciative. As evident from the fact that Skavlan frequently smiles throughout the show and upholds a pleasant mood. If he asks a somewhat critical question he soon returns to the general and underlying pleasant and positive mood of the show. He treats his guests warmly and respectfully, either shaking their hand or giving them a hug. Skavlan also presents himself as grateful as he frequently thanks the guests for being on his show. Although Skavlan occasionally interrupts or talks over his guests this does not affect his projection of respect for them. Instead, he just appears very interested and into the conversation, as if he has a burning question that can´t wait. He does not act or appear to place himself superior to his guests or to the audience. In some respect, it almost appears as if Skavlan places his guests higher than himself. After the artist Rag`n`Bone Man´s performance, for instance, Skavlan walks on to the stage and shakes his hand and looks at him in admiration and says, "That was a goose bump moment," while he holds up his hands to show that he has goose bumps (*Skavlan*, Season 8, Ep. 6, 57:30).

Interestingly, Skavlan´s projection of occasional speech disfluencies, as outlined, do not make him appear less confident or less capable, although speech disfluencies may be an indication of anxiety and unease (Harper et al., 1978). They rather add to the projection of him being very thoughtful and highly interested in what the guests have to say. Moreover, Skavlan´s well-groomed appearance and professional attire along with his verbal and non-verbal behaviors collectively makes him portray professionality, competence and credibility.

6.2 Solveig Kloppen
6.2.1 Verbal Communication
Kloppen speaks in way that is easily comprehendible. She uses everyday language and avoids complex words and sentences. Moreover, she is concise and clear in her speech, and seldom portrays any speech disfluencies. As outlined in the theoretical framework communication that is free from disfluencies is regarded favorable communication and is oftentimes referred to as oral fluency (Olszewski et al., 2017). In introductions, her words appear planned and rehearsed. During communicative encounters with the guests, however, her word choices appear mainly improvised and attentively selected.

Kloppen provides adequate levels of information to the audience throughout the show. In the show´s intro she introduces herself and where she lives, while explaining the show´s plot and purpose. She then

introduces the guests and provides a brief informative statement for each of them. As she brings on each new guest throughout the show, she provides additional information that includes enough background information for people to get an idea of who the person is, even if one is not familiar with the person beforehand. On some occasions Kloppen may also "interrupt" a guest's response and clarify some aspect of it for the audience. Throughout the show Kloppen also demonstrates having good background knowledge about her guests in the form of asking questions that often begin with an informative statement. Kloppen´s following question to politician Fabian Stang demonstrates the latter; "When it comes to being a little child and not living with your parents, you also lived without your biological parents for a while didn't you?" (*En kveld hos Kloppen*, Season 3, Ep. 5, 16:20).

Kloppen generally engages in little "chit chat". Although there is some talk that relates to preparing the food, Kloppen quickly steers the conversation into a subject of substance. She typically has a tendency to focus on the hardships of the guest's life, by frequently asking them questions that lead into specific challenging experiences and then asking follow-up questions and diving deeper into the specific experience. For instance, TV host and comedian Harald Rønneberg says, "We spent many years trying to become parents" (*En kveld hos Kloppen*, Season 3, Ep. 1. 29:46). Kloppen asks the follow up question; "What do you mean by that?" As discussed in the theoretical framework asking such open ended and explanatory follow up questions encourages a conversation to take place and can generate revealing results (BBC Academy, 2018b).

When Kloppen is on a specific subject she also has a tendency to sometimes ask the other guests about their experiences on the subject or if they can relate in any way. In some instances, Kloppen may change the subject matter to something entirely different without a "heads up". Kloppen mostly asks open-ended questions that encourages the guest to elaborate. She may also ask questions of an assuming nature, such as when she says to actress Janne Formoe; "It must have been hard as it happened so publicly" (*En kveld hos Kloppen*, Season 3, Ep. 3, 27:43). The questions and conversations are frequently of a personal and intimate nature. One example includes when Kloppen asks one her guests, comedian Sigrid Bonde Tusvik, the following question; "Sigrid, does your family have any weaknesses?" (*En kveld hos Kloppen*, Season 3, Ep. 6, 38:36). She smiles and says, "What do you have in mind?" Kloppen responds by saying, "I am thinking about the fact that you, your mother and your sister have quite long labia". Sigrid goes on to very openly talking about how it used to bother her and that she had an operation. In this example, it also becomes evident that they have agreed to talk about this topic beforehand. The questions are always of a friendly and empathic nature, there are never any critical or ridiculing questions. Her words and statements are in general of a positive and encouraging nature. The general talk between Kloppen and her guests comes off as very

open, conversational and informal. Although Kloppen is clearly the host in charge, it feels somewhat like a communicative encounter between friends having a dinner party. This conversational notion is also strengthened when the guests sometimes ask each other questions and talk among themselves, they also seldom ask Kloppen a question in return. One does not get a feeling of it being a typical interview, more so an informal guided group conversation.

Kloppen often expresses hospitality and frequently uses the word "welcome". Through her words she also conveys a lot of gratitude and admiration for her guests. Kloppen frequently says phrases of gratitude such as: "It is so nice to have you here today"; "It is so great to see you" and "What a great group". Furthermore, she regularly compliments her guests, and some examples include saying; "You come with the light, you are the light" to Janne Formoe (*En kveld hos Kloppen*, Season 3, Ep. 3, 14:00) and saying, "You are so lovely!" to singer Ingebjørg Brattland (*En kveld hos Kloppen*, Season 3, Ep. 5, 01:33). As discussed in the theoretical framework, people enjoy getting compliments (Carneige, 2017a), and compliments can be beneficial for the tone and outlook of the communicative encounter (Grimsley, 2018a).

Although there are many serious conversations, there is also an extra emphasis placed on stories that are humoristic in nature. Such stories for instance include when Harald Rønneberg shares the story of starting out his career as an underpaid, unskilled and unsuccessful dancer, followed by a short performance in the living room (*En kveld hos Kloppen*, Season 3, Ep. 1). Another example occurs when author Jørn Lier Horst shares how he is embarrassed to admit that he wrote erotic novels at the beginning of his career to make ends meet. Kloppen surprises him with an old magazine and reads one of them out loud (*En kveld hos Kloppen*, Season 3, Ep. 3). There are also many humorous remarks made throughout the show by both Kloppen and her guests. The humorous remarks can be of an innocent nature such as when radio host Silje Nordnes says, "The fish should marinate in citrus juice before being cooked, a chemical process happens then, don't ask me how" (*En kveld hos Kloppen*, Season 3, Ep. 1, 08:09). Kloppen responds, "How does it happen?" The jokes may also be somewhat coarser such as when Formoe tells Kloppen that she will put lemons up the chickens behind to make it fresh. Kloppen responds, "It's generally a good idea to puts things up behind" (*En kveld hos Kloppen*, Season 3, Ep. 3, 13:45). She does however laugh and shake her head

Figure 11. *En kveld hos Kloppen.* TV 2 (2018).

afterwards, perhaps to signal that she thinks it was a bit on the coarse side. Since the guests are in general required to be rather open during the show, humor could perhaps be seen as a way to make them relax, open up and feel more comfortable about sharing personal stories.

Kloppen demonstrates many of the behaviors that are recognized as being verbally immediate, such as frequently using the guest's names, using personal examples, complementing the guests, being humorous, initiating conversations and using inclusive pronouns (Global, 2018). While she also signifies an openness to communicate, is responsive and communicates in a direct manner (Mottet & Richmond, 1997). Kloppen also frequently demonstrates verbal active listening behaviors, as she often engages in back channel communication. Kloppen often says "mhm" and "yes…yes…yes" while listening to her guests without interrupting their flow of communication. This is an act of showing subtle verbal signs of interest, encouragement and understanding (Solomon & Theiss, 2013).

6.2.2 Non-Verbal Communication

Kinetics

Kloppen demonstrates great levels of kinetic activity. Her facial expressiveness is particularly prominent. Kloppen´s facial expressions are vast and expressive, they are very responsive to and in congruence with what the guests are saying. She always shows how see feels on her face, making her easily readable. Kloppen adjusts her facial expressions according to the seriousness level of the topic, but regardless of the topic she always looks very engaged in the conversation. Kloppen also frequently nods when listening, which is a central non-verbal visual back channel communication behavior (Norrick, 2010). As stated in the theoretical chapter people who nod during a conversation have been found to be perceived as being more supportive (Jones & Guerrero, 2001). Kloppen sometimes also raises her eyebrows or may have furrowed brows and a subtle squint which makes her appear very focused and interested. During more serious or negatively charged topics, she appears more staid and empathic. Kloppen may also give empathetic looks and smiles to the guests if they are talking about something challenging. When the conversational tone is more pleasant and positive, she has a happier and more open expression. Kloppen frequently smiles and often has a bit of a mesmerized expressions on her face while talking to her guests. She also has a tendency to look a little bit surprised and she frequently has her mouth open, both a little and a lot.

Figure 12. *En kveld hos Kloppen.* TV 2 Sumo (2018).

Furthermore, Kloppen engages in great levels of laughter. She is generous when it comes to laughing of her guests´ attempts to make humorous remarks, while also frequently laughing of her own humorous statements.

In regard to hand movements, Kloppen engages in moderate levels of gesturing, although her hands are often occupied with either making or eating food. Many examples of the different types of gestures outlined in the theoretical chapter emerge. An example of an iconic gesture, for instance, occurs when Kloppen says, "A big statue?" and puts her hands over her head (*En kveld hos Kloppen,* Season 3, Ep. 1, 13:24). An example of a metaphoric gesture occurs when she says, "You have followed Kristin's footsteps," while making a rolling like movement with her hands (*En kveld hos Kloppen,* Season 3, Ep. 6, 10:22). Additionally, Kloppen often brushes her hands through her hair and puts her hair behind her ears. She also has a tendency to bring one of her arms up close to her mouth. Kloppen frequently also claps her hands together in front of her chest and holds them there for a brief second, this usually happens when she gets particularly excited, for instance when she sees a new guest arriving.

Kloppen frequently maintains eye contact with the person she is talking to. As made evident in the theoretical framework, a high degree of eye contact, corresponds with a high degree of immediacy (Mehrabian, 1969) and is regarded one of the most important tools in communication (Kvalbein, 1999). At the very end of the show´s intro Kloppen looks into the camera briefly and smiles. Otherwise, Kloppen seldom looks directly into the camera.

Paralanguage
Kloppen has a very conversational voice that is engaging to listen to. During introductions, it can arguably hold some resemble to the voice of a children's storyteller. Kloppen adjusts the tone of her voice and makes it lively. Her speech is immediate with only short pauses. She also places extra emphasis on certain words. In general, Kloppen has a very soft, pleasant and optimistic tone of voice. She frequently adjusts her voice in accordance to the seriousness level of what is being talked about. The volume of her voice is comfortable and consistent with only small variations. Kloppen sometimes has a tendency to talk with a voice that resembles "baby talk", the voice that many people may use when talking to a baby. This tends to happen when she gets especially empathic towards her guests. An example includes when Formoe tells a challenging story from her childhood and Kloppen says, "Yes, oh, little Janne" (*En kveld hos Kloppen,* Season 3, Ep. 3, 27:07).

Proxemics

Kloppen and her guests engage in the *intimate space*, the *personal distance,* as well as the *social distance* (Hall, 1969)*.* Kloppen demonstrates great levels of haptic communication and particularly the third haptic category by Hall and Knapp (2013) *friendship/warmth*. As outlined in the theoretical framework, this category is characterized by friendly touch in social settings, such as patting someone on the back or giving them a hug. When a new guest arrives, Kloppen embraces them with a big bear hug. She may also frequently touch the guests, such as putting her palm on their arm. When she explains something, she may also demonstrate it on one of the guests, for instance when she says, "And then she went over and touched my mother" (*En kveld hos Kloppen,* Season 3, Ep. 1, 10:30), while touching one of the guests. As described in the theoretical framework proxemics has a great impact on interactions and it is important to study proxemics when evaluating the way people interact with others (Hall, 1969).

Figure 13. *En kveld hos Kloppen.* TV 2 Sumo (2018)*.*

Artifacts / Physical Characteristics

During the shows intro, Kloppen wears an informal everyday outfit. During the actual episode, she often wears a classy chic outfit, something that would be appropriate for a dinner party with friends. She has a tendency to typically wear dresses or body suits that may be an array of different colors. The dresses oftentimes have flower patterns. She has a neutral style in that she does not dress in a way that might elicit strong reactions. Kloppen has moderate levels of makeup on and her hair is naturally styled. She is Caucasian, has blond shoulder length hair, and blue/green eyes. She is petit and about 160 centimeters tall. Kloppen can be said to have soft feminine facial features.

Environmental Factors

The show takes place in Kloppen's own private home. It is warm, colorful and homely. The color scheme is mostly warm and there are many details that make it look cozy, such as big pillows, blankets, fairy lights, and lit candles. It arguably comes off as a safe and comfortable environment. One can also see more private details such as Kloppen´s children's drawings on the fridge. In regard to the six perceptual bases (Knapp et al., 2013) the environment can be described as *informal*, *warm*, *private, familiar*, *free*, and *close*.

In regard to musical elements, there is a happy uplifting tone playing in the background during the introduction. When guests share challenging or inspiring stories there is oftentimes subtle uplifting and

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inspiring music playing. In general, there are many positive tunes playing throughout the show. These "feel good" songs play for shorter periods of times and particularly during some sort of transaction, for instance when the guests move from one seating arrangement to another.

6.2.3 Audience Engagement

Kloppen displays many verbal and non-verbal communicative behavior that may be regarded as efforts to engage. The fact that she always seeks to provide the audience with adequate levels of information appears to be one central effort. It is evident that the informative introduction of the guests is for the audience´s benefit as it provides them with the needed background information to get the most out of the encounter. As well as it is also for the audiences benefit when she "interrupts" a guest´s response to clarify an aspect of it. Furthermore, in the intros, Kloppen draws on the most sensational aspects of the guest, making them appear as interesting as possible. This is arguably done to give the audience a feeling of it being worthwhile to watch the show because of the particular guests that will be on.

In regard to parainterative lines, there are typically only a couple of examples of them throughout each episode. They generally only appear at the beginning and end of the show as a voiceover. At the beginning of the show, in the introduction, Kloppen engages in simulated interaction when she introduces herself and the show. At the end of the show her voiceover will typically say something in the lines of: "You can look forward to next week and the following guest"; "Thank you, see you soon". If she looks into the camera during the show, she usually gives the audience a little look, communicating with them through her eyes. To her guests she for instance says, "The trick is to invite people home who know how to make food" (*En kveld hos Kloppen*, Season 3, Ep. 3, 19:39) and then she looks directly into the camera and says, "I thought I had done that". Kloppen gives the audience a sneaky smile and a little laugh. As if saying *or didn't I invite people over that know how to cook?* It is a little piece of communication that appears to be meant only for the viewers at home. This is an example of the fact that the host may attempt to talk in such a way that the viewer feels they are the third party in their conversations (Morse, 1985, in Isotalus, 1998).

Furthermore, the fact that Kloppen has a tone of voice that it is non-monotone, precise and lively also appears as an effort to engage the audience. Kloppen additionally appears to engage the audience through being relatable and making people feel like they know her. Kloppen does not appear to put on a picture-perfect appearance and she comes off as very open and vulnerable. She engages in moderate levels of self-disclosure. Kloppen, for instance, shares the story of her mother's death while getting emotional. As discussed in the theoretical framework, moderate levels of disclosure can have beneficial outcomes as the sharing of personal information can create a bond between the person sharing and the person listening

(Petronio, 2002). Self-disclosure is known to promote attraction between individuals, as people tend to feel closer to others who reveal some of their vulnerabilities, personal facts and inner thoughts (Schafer, 2015). The audience additionally gets to see quite a lot of her private home. There are for instance shots around the house of more intimate things, such as her kid´s drawings on the fridge. The fact that she brings the audience into her private home is likely a big contributing factor when it comes to how well the audience feel like they know her. As also outlined in the theoretical framework, people have a primary concern to reduce uncertainty about a person they are interested in establishing some sort of relationship with (Parks & Floyd, 1996). Hence the information Kloppen provides to help people lower their levels of uncertainty around her is arguably beneficial for audience engagement. In gaining information, people feel they are more able to foresee the actions and behaviors of others (West & Turner, 2009). As also put forward in the theoretical framework, this sense of predictability and certainty is in turn crucial to the development of any sort of relationship (West & Turner, 2009). Kloppen overall appears to have a very foreseeable and stable personality which is likely a good way to engage audience as they feel comfortable about knowing what to expect from her.

Another important aspect of audience engagement in *En kveld hos Kloppen* is the emotional appeal in the form of inspirational and motivational content. This content largely centers on comforting talk around difficult and relatable topics. Kloppen hence employs a great deal of the rhetorical mean pathos, known as an important element of audience engagement in entertainment journalism (Fabricius & Roksvold, 2008). As mentioned, Kloppen is quick to focus on the challenging times of her guest's lives. In doing so, she may often discuss the hardships in a motivational, inspirational, lessons learnt manner. In focus is the fact that the guests have overcome these challenges and are in a better place now. This notion can add great value to the audience in the form of inspirational content and life lessons they can use in their own life. An example occurs when Kloppen asks performer Mia Gundersen the following question; "What has been your driving power?" (*En kveld hos Kloppen*, Season 3, Ep.1, 04:10). Mia answers, "My driving power has been that I knew I had a talent, and that I didn't really have much else other than that, no one could take that away from me". Kloppen responds, "And what do you mean when you say you didn't have much else?" This follow up question not only demonstrates digging deeper into the hardship but it also demonstrates Kloppen´s tendency to clarify certain aspects of the conversation and to help provide more information for the audience´s benefit. Later in the conversation Mia goes on to talk about self-image and explains that she struggled to have a positive self-image, which is likely a matter many people can relate to. Kloppen responds by asking, "Have you managed to improve your self-image?" (*En kveld hos Kloppen*, Season 3, Ep. 1, 05:20). This is a question that many people likely want to know the answer to in order to perhaps help improve their own self-image or the self-image of someone they know. This question may hence

provide great value for the audience, demonstrating why the host should talk to the guests on the audiences' behalf (Bonner, 2016). Mia explains that she often sees other people struggling with their self-image and says, "I want to help lift them, it doesn't really take much, there is something about just being seen, if someone else sees you and can say, you know what, I understand you, I have been there and it's going to be okay" (*En kveld hos Kloppen*, Season 3, Ep. 1, 05:43). Kloppen responds by saying, "It's going to be okay", in a low, warm and almost whispering voice. It's almost like they are talking to the audience. They are indirectly offering emotional support to any audience members whom may need it. Other example includes when Silje Nordnes tells her story about coming out as a lesbian (*En kveld hos Kloppen*, Season 2, Ep. 1). Another guest, TV host Harald Rønneberg shares another relatable story of his wife having difficulty conceiving (*En kveld hos Kloppen*, Season 3, Ep.1). Furthermore, Janne Formoe shares that she suffered during her parents' divorce (*En kveld hos Kloppen*, Season 3, Ep. 3). Another example occurs when The Confederation of Norwegian Enterprise director Kristin Skogen Lund shares how a coach taught her to handle people that gave her bad vibes (*En kveld hos Kloppen*, Season 3, Ep.6), a practical teaching that the audience can likely incorporate into their own life. Having the guest talk about their own hardships and gained life wisdoms can arguably be somewhat therapeutic and greatly valuable to some audience members. The latter examples certainly demonstrate how it is for the audiences' advantage that the "real life" foundations of the guests are revealed (Bell & van Leeuwen, 1994).

As demonstrated, a common notion is the fact that the guests are quite open and vulnerable, often sharing private things within themes that are very relatable. The communicative setting comes off as a safe and supportive environment highly suitable for disclosure. They appear as a group of friends who come together and can talk about anything, nothing is wrong or

Figure 14. *En kveld hos Kloppen.* TV 2 Sumo (2018).

embarrassing. The open and vulnerable nature of the guests lead into another aspect of audience engagement efforts, the comforting notion for "ordinary people" that celebrities are human too. That they aren't perfect and also experience hardships. It is arguably comforting and inspiring for people to see a public profile being open and vulnerable. As an audience, one additionally feels as though one gets to know these public personas in quite an intimate way as well as one gets to be a part of an evening of their lives. It may resemble going to an intimate dinner party with Kloppen and her friends. This again, also adds to the perceived feeling of being a third party in the conversation.

As mentioned in the non-verbal communication segment of this analysis music is frequently played throughout the show. Music may in general certainly add to the overall perception of a situation. For instance, when Kloppen´s guests tell inspirational stories one can argue that they become even more inspiring when there is an uplifting and inspiring tune playing in the background. The music hence, can be seen as an important effort to engage the audience.

Another way Kloppen appears to engage audiences is through her reactive facial expressions. As outlined in the theoretical framework people have a tendency to mirror other people, a tendency that feeds into the concept of emotional contagion, which denotes people´s tendency to copy the emotional experiences and expressions of others (Handel, 2013). Kloppen, hence, may try to by herself being engaged, get the audience engaged too.

Furthermore, Kloppen appears very generous when it comes to laughing or reacting encouragingly when her guests attempt to make a humorous remark. Arguably, if a guest makes a humorous remark and all the other people in the room laugh it would likely be perceived funnier by the audience than if nobody laughed. As outlined previously, Kloppen herself also makes humorous remarks from time to time which likely is also a way to engage audiences. As we have seen in the theoretical framework humor can for instance increase attentiveness and engage a person´s emotional processes (Ulloth, 2003).

Many of the aspects of audience engagement discussed in this section collectively contribute to creating a "feel good" experience for the audience. The comforting inspirational and motivational content, the uplifting music, the humors remarks and Kloppen´s pleasantness, as well as the cozy environment of friends having a dinner party likely leaves many viewers with a good feeling of being part of an insightful, warm and joyful experience. Moreover, many of her guests are highly charismatic people who are used to being on TV and entertaining others which may naturally also help increase audience engagement.

6.2.4 Self-Presentation

As seen in the theoretical framework, the persona of talk show hosts, in particular, are typically constructed in such a way as to emphasize their normality, accessibility and similarity to the viewers at home (Haarman, 2001). This notion, in large part, appears to be the philosophy behind Kloppen´s self-presentation. Kloppen comes off as "normal", folksy and down to earth. Furthermore, her verbal and non-verbal communicative behaviors largely demonstrate the notion of mediated authenticity.

Oftentimes in the beginning of the show we see her preparing and tiding up things in her home. She does not project the notion of being on top of everything and having everything in order. Such last-minute preparations humanize her and is likely something many people can relate to. In the shows introduction, she for instance also says, "I am not that good at making food…". In one episode, we see her stumble and fall over in the living room (*En kveld hos Kloppen*, Season 2, Ep. 4), something that would be easy to cut out in post-production, but that was likely kept in to help underscore the notion of normality. There are, for instance, also shots of inside her fridge, which is not particularly tidy or organized. These may all be strategies of wanting to appear relatable and "normal". There are even examples of her guests commenting on the fact that Kloppen´s house is not in perfect order. Ingebjørg Bratland and Fabian Stang, for instance, make a comment about a crocket wall painting and an unorganized kitchen draw (*En kveld hos Kloppen*, Season 2, Ep. 5).

Kloppen also comes across as very overall immediate in her way of communicating, as she is engaging and expressive. She is both engaging when she herself talks and appears very engaged when listening to what her guests say. Kloppen presents herself as very empathic, as she is very responsive, supportive and encouraging when her guests open up. She may to many resemble a supportive best friend that one can talk to anything about. She also appears very "safe", which may in large part be due to the fact that she has a relatively foreseeable way of behaving.

Kloppen presents herself as very approachable and has a friendliness, warmness and pleasantness to her, making her high in sociability. As stated in the theoretical framework, sociability is, in fact, at the very core of the interactional relationship between the program and the audience (Bruun, 2000). Kloppen comes off as very cheerful and appears to want to portray a positive attitude, one example includes when she says, "The rain has forced us inside, but that´s fine, because now Janne´s chicken is ready!" (*En kveld hos Kloppen*, Season 3, Ep. 1, 24:11). She additionally comes off as a team player, which is predominantly prominent when the group prepares food together in the kitchen. Kloppen in general appears very fond of and appreciate towards her guests. Furthermore, Kloppen portrays having a good sense of humor. As seen in the theoretical framework, people with a good sense of humor were rated significantly more attractive (McGee & Shevlin, 2009).

As discussed, Kloppen engages in moderate levels of self-disclosure and invites the audience into her private home which arguably communicates that she wants to present herself as open and approachable. As brought forth in the theoretical framework, individuals who engage in intimate disclosures tend to be more liked and favorably viewed than people who self-disclose at lesser levels (Collins & Miller, 1994).

Kloppen´s immediate and comprehensible speech, and her ability to steer the conversations into interesting topics, makes her comes off as a very competent communicator and interviewer. She comes off as rather informal and appears to have a strong wish to have a good time with her guests and to engage in stimulating conversations. Furthermore, she appears confident and comfortable in her encounters.

Kloppen also presents herself as emotionally expressive, as she is not afraid to show her emotions. As well as getting emotional while sharing personal stories we also see her getting emotional when others share personal and challenging stories. This, for instance, happens when comedian and actor John Brungot shares the story of his son getting diagnosed with blood cancer (*En kveld hos Kloppen*, Season 3, Ep. 2) which brings them both to tears. She also appears very comfortable with being in close proximity to and touching others, arguably slightly more comfortable than the average person. Appearance wise, Kloppen presents herself in a natural, lightly styled, feminine and well-groomed manner.

6.3 Jon Almaas

6.3.1 Verbal Communication

Almaas communicates in an easily comprehendible manner. He uses everyday language and no words that are uncommon in everyday speech. His speech is clear, fluent and concise with very few speech disfluencies. There are occasionally some instances in which he makes the "ehhmm" and "eeehh" sounds before or in the middle of a sentence. He also has a tendency to sometimes stretch out the end of a word, making the ending resemble that of the "eehhmm" sound. Almaas´s speech appears improvised to the extent that he does not make it look obvious that he is reading from a script. He does have a note pad on his desk that he appears to read of occasionally.

Almaas´s verbal communication is characterized by being informative, explanatory and on a lower abstraction level. Almaas´s sentences typically contain adequate levels of information and he has a tendency to make the subject matter very clear. He also consistently clarifies certain words or aspects of speech both when he himself is talking to the camera and when he is interacting with a guest. Almaas also portrays efforts to ensures that the audience can always see what is going on. This is for instance demonstrated when he looks out at the audience and says, "Can you see what is happening here folks?", while he his side kick, comedian Calle Hellevang-Larsen, does some demonstrations on a whiskey machine (*Praktisk info*, Season 2, Ep. 5, 26:15). Hellevang-Larsen generally makes shorter appearances throughout show. Almaas may

also stop his guest and "interrupt" their response in order to clarify a certain aspect before continuing on with the interview. Another example includes when Almaas is talking to one of his guests and says, "You are also a professor in ethology at the University of Ås, what is that?" (*Praktisk info*, Season 2, Ep.1, 07:56). Almaas here asks an explanatory open-ended question to get an informative response from his guest that will provide a definition.

This notion of asking explanatory open-ended question that require an informative response characterizes the nature of Almaas´s interview questions. Sometimes he does it in a very obvious way for instance saying, "Can you tell us what that is?" (*Praktisk info*, Season 2, Ep. 5, 25:30), and other times it may be subtler. Almaas asks the questions in a way that makes the communicative encounter an obvious interview, yet not the typical interview one might be used to seeing on television as the guests on *Praktisk info* are primarily ordinary people who are experts in different fields. Almaas, in many respects, takes on the role as someone who is unknowing and curious about their field. He hence appears to ask questions as a way of learning more about the specific theme his guests are there to talk about. On some occasions, he also portrays being skeptical to the themes discussed. An example includes the following statement said with a somewhat jokingly passive aggressive tone; "How do you explain that mister professor?" (*Praktisk info*, Season 2, Ep. 6, 05:42). Expressions of his skepticism may lead to shorter and milder discussions between Almaas and his guest. Almaas only asks moderate levels of follow up questions, it appears he has all the questions and some of his statements ready in advance and more or less goes through them systematically. Occasionally, instead of asking a direct question, he may make a statement that indicates that he wants the guest to comment on it. In such instances, it appears that he wants to get a little discussion going.

Almaas engages is some levels of auditory backchannel feedback. He might say a subtle "yes" while the guest is talking. Sometimes, however, this appear to be said in such a way that it is an indication that he would like the guest to stop talking so he can move on to the next question. As stated in the theoretical framework back channel communication behaviors, show the other person that they are being listened to and understood, while it also encourages them to continue speaking as well as it can be used to signal that they can stop talking (Solomon & Theiss, 2013).

Through his verbal communication Almaas expresses gratitude both for his guests and for his audience. He frequently also uses welcoming words. At the beginning of the show Almaas generally says phrases in the lines of; "Welcome to *Praktisk info*" and "Thank you, thank you so very much" when the audience applauds. Almaas also frequently welcomes and thanks his guests, examples include; "Eirik Solheim,

welcome!" (*Praktisk info*, Season 2, Ep. 5, 18:52) and "Thank you for being here, Dag O. Hessen!" (*Praktisk info*, Season, 2, Ep. 6, 20:22).

Humor appears to be an underlying basis of the show and humorous remarks are frequently made throughout the episodes. The humor often has a slightly negative tone with an amusing connotation. The humor generally centers on something Almaas has complaints about or is critical to, it may also evolve around something said by the guest that Almaas makes into a humors statement. The show has specific humor sections purely aimed at being amusing, these are mostly held by Hellevang-Larsen. Occasionally the humor will relate back to something that happened or was said previously on the show.

Almaas addresses his guests by name in a rather formal manner. When introducing guests Almaas presents them with their title followed by their first and last name, as demonstrated by the following example; "Professor in economics, Halvor Melum" (*Praktisk info*, Season 2, Ep. 2, 18:00). He will typically not say their name again until he wraps up the interview and thanks them for coming, here also using their first and last name. Almaas uses Hellevang-Larsen´s first name Calle in a more informal manner which is contrasting to the formal use of the guest's name and it signals that he and Hellevang-Larsen know each other well. In his out of studio segments Almaas will more frequently and more informally use the first names of the people he interacts with. Almaas also recurrently appears to establish the guest's credibility by for instance saying, "Being a technology advisor in NRK beta, you are more informed than the rest of us when it comes to progresses in technology" (*Praktisk info*, Season 2, Ep. 5, 18:58).

6.3.2 Non-Verbal Communication

Kinesics

Particularly prominent are Almaas´s hand movements. Almaas especially has a tendency to help highlight certain aspects of his speech through his hands. As stated in the theoretical framework gestures particularly signal an effort to emphasize what is being said (Kvalbein, 1999). Almaas may for instance point both hands into the camera in accordance with placing extra vocal emphasis on a word. Almaas may sometimes also demonstrate the notion of "talking with his hands". An example includes, as demonstrated in the below photo, reaching his hand out towards the guest as a way of signaling to the audience that it is time to applaud, which typically happens when welcoming a new guest to the show and when thanking a guest for coming. Almaas also frequently demonstrates a few of the different types of gestures as outlined in the theoretical chapter. Examples of iconic gestures occur when Almaas says, "Tonight we will be talking about why we

have the faces we have," and points to his face (*Praktisk info*, Season 2, Ep. 6, 00:24), and when he says,

"Hair that grew straight up", while pointing upwards with both hands (*Praktisk info*, Season 2, Ep. 2, 00:46). An example of a metaphoric gesture transpires when Almaas says, "Now we are where we want to be and now we are just going to stay at this level," while holding both his hand out from his body at the same height and towards each other (*Praktisk info*, Season 2, Ep. 2,17:46).

Figure 16. *Praktisk info*. Dplay. (2018)

Almas engages in moderate levels of facial expressiveness. He typically has a relatively warm and welcoming facial expression at the beginning of the show in his initial introduction of the specific episode or during introductions of a new segment during the show. Otherwise, he has a tendency to have somewhat of a staid, contemplating and sometimes skeptical "resting face", particularly during interactions with guests.

Figure 17. *Praktisk info*. Dplay. (2018).

This look sometimes has a bit of a negative radiance to it. In some instances, he looks quite strict and firm. This is particularly prominent when Almaas has furrowed brows, although this look can also translate into him being very focused on and interested in what is being said. The show has a humor segment where Almaas calls an imaginary person or item to typically ask a question that is complaint orientated, on these occasions, he has a tendency to make facial expressions of dislike. He smiles on different occasions throughout the program, and on many occasions, he appears to hold back a smile. There will be a little glimpse of a smile on his face but he sort of holds it back and does not let it develop into a full smile. Similarly, there are also a few instances in which he appears to hold back laughter and suppress it.

Occasionally, Almaas will engage in small laughs when he himself says something humorous and other times he will maintain a neutral facial expression after having said something funny even though the audience is laughing. Almaas isn´t generally overly generous when it comes to laughing of other guest's or Hellevang-Larsen´s humorous attempts. Almaas typically appears warmer and more open in his out of studio segments. These segments generally center on him visiting a group of people or an institution to

discover more about a certain theme. In these meetings, he appears to have more of a friendly and approachable ambiance.

Almaas maintains moderate levels of eye contact with his guests. While talking to guests he does have a tendency to occasionally look away. He has a tendency to alter between looking directly at the guest and looking down at the desk while he talks to them. Sometimes it appears that he is thinking more about what to ask the guest next than on their response. Almaas frequently looks directly into the camera, typically when he introduces a new episode and welcomes his audience, when it's time for a new segment or at the end of the show. He occasionally looks out at the in-studio audience. During his introductions and when introducing a new segment or guest, Almaas generally maintains a focused gaze straight into the camera.

Almaas actively uses and frequently changes his body orientation and posture. He typically sits up straight in his chair and portrays good posture. Especially prominent is his upright chest which he appears to "lead with". He has a tendency to lean his body slightly forward when asking his guests a question. When listening to their response he oftentimes sits back in his chair and goes into a more relaxed posture. This makes him appear to really take in everything the other person is saying and to give them space to talk. Almaas also engages in moderate levels of nodding and has a tendency to hold his mouth slightly open when listening to his guests. In his exchanges with guest he also has a tendency to point or gesture his pen towards them. He oftentimes holds or "fiddles around" with his pencil, occasionally taking notes with it.

Figure 18. *Praktisk info*. Dplay. (2018).

Paralanguage

Almaas has a tone of voice that is comfortable and engaging to listen to, as it is non-monotone and dynamic. He has a tendency to start off sentences, especially introductions, on a somewhat higher note that gradually becomes lower throughout the sentence. And then conversely, he tends to end his introduction by going up on the last couple of words of the final sentence. A typical example is when he says, "Welcome to *Praktisk Info*" at the end of his introduction. The elevation at the end can be said to signal the end of a statement while also signaling to the audience that it is time to applaud. Similarly, when introducing a new guest, he has a tendency to elevate his tone when saying their last name. Almaas occasionally has a tendency to have somewhat of a sceptic and negative tone of voice. In seldom instances he comes across as a bit sarcastic. Almaas frequently places extra emphasis on certain words to undermine specifically important elements of

his speech. This for instance occurs when he places extra emphasis on the word in a sentence that describe the current subject matter.

Almaas has good projection and a low and steady pitch. The volume of his voice is comfortable and mostly consistent, he adjusts it well and it is always easy to hear what he is saying. He has a tendency to speak louder if he is speaking "over" the audience when they applaud or laugh. Almaas has a good flow of speech, he does not speak too fast or too slow but follows a steady and comfortable pace. He does have a tendency to speed up his voice slightly when he declares that the show will be moving on to another segment which arguably adds to the overall perceived immediacy. Almaas´s speech is overall immediate and he never pauses for too long. When the audience claps, there is usually a little pause in speech to let them clap. Almaas always starts talking again before the applause has entirely faded. He may occasionally take short pauses to help emphasis certain words or statements in his speech.

Proxemics

Figure 19. *Praktisk info*. Dplay. (2018).

Almaas is seated relatively far from his guests and they typically solely engage somewhere in the *public distance*, the usual distance of communication in a public speaking setting. The guests are seated slightly in front of him and to his right side. The interactions between Almaas and his guests do not usually involve any physical contact. During the interview segments Almaas has a rather large amount of *personal space*, the space around him (Hall, 1969). He also has a large *personal territory,* which refers to any area a person may claim (Hall, 1969), which in this instance refers to Almaas´s desk. Almaas´s desk can somewhat be seen as a hindrance, separating him from his guests. All these notions make for a rather detached and formal interview encounter.

Figure 20. *Praktisk info*. Dplay. (2018).

On some occasions, however, during segments where Almaas competes against his guests in smaller competitions held by Hellevang-Larsen, Almaas may engage in both the *intimate space*, characterized by touch and the *personal distance,* which refers to interactions among close friends and family as well as the *social*

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distance which involves interactions among acquaintances (Hall, 1969), Almaas generally engages in these spaces more frequently with people he interacts with during his out of studio segments.

Artifacts / Physical Characteristics

During the in-studio segments Almaas is dressed formally and professionally. He wears a black suit and white shirt. They fit well and appear custom-made. Almaas wears the same attire for every show. In his out of studio segments Almaas has an unformal everyday style and typically wears dark colored jeans with a neutrally colored shirt or cardigan. His appearance is neutral in the sense that he does not dress in a way that portray any beliefs that may elicit any strong reactions. Almaas overall appears well presented. Almaas is Caucasian and has dark brown hair and green eyes. He is around 187 centimeters tall and of normal weight. He can be said to have classic masculine features.

Environmental Factors

The studio and the various locations during the out of studio segments make up the two main environmental categories of *Praktisk info.* The studio setting is spacious and there is one section for mainly interviews and one section for other activities such as competitions. The décor is of an older and more traditional style. The studio contains an office chair and desk where Almaas sits, and a big couch for the guests. Throughout the studio there are also lamps, old office supplies, carpets and book shelves containing a wide variety of objects. The color scheme is darker with many brown and golden tones. With regards to Knapp et al. (2013), six perceptual bases, the studio can be said to be *informal*, *warm*, *public*, *familiar*, and somewhere in between constraining and free, distant and close.

The show has a theme song playing at the beginning of every episode and during transitions when the show´s logo comes up. Sometimes during the out of studio segments there will be subtle music playing in the background. This music tends to compliment and emphasizes the mood and humorous elements.

As discussed in the theoretical framework environmental factors have the potential to communicate power relations (Knapp et al., 2013). A prominent example from the studio´s layout is Almaas´s seating position versus the guests seating position. The fact that Almaas is seated higher than his guests and behind a big old-fashioned desk, may arguably make him resemble a judge. The way he is positioned can be said to communicate a somewhat higher power status for Almaas. During the competitions that Almaas engages in with his guests the power relations become more equal as he moves away from his desk and into similar conditions as his guests.

6.3.3 Audience Engagement

Throughout the show, Almaas demonstrates many verbal and non-verbal efforts to engage the audience. Almaas especially appears to always be mindful of enhancing the audience´s understanding in order to engage them. As outlined in the verbal communication section of the analysis, this is evident through the notion of speaking clearly, making himself very understandable and providing adequate levels of information to ensure that the audience comprehend what's being talked about.

In the shows introduction Almaas always draws on the most interesting aspects of the show when telling the audience what's to come. These statements can have the effect of engaging the audience by offering them reasons to watch the whole show. Almaas may also emphasize the importance of watching his show and one example includes when he introduces pension saving as one of the shows themes; "You will thank me when you are retirees, when you sit there in your bungalow and think, we are lucky, we are fine, thank goodness we watched practical info in the spring of 2018, that's where we learned to secure or retirement years" (*Praktisk Info*, Season 2, Ep. 8, 01:04). In order to engage the audience, as this is not typically a very entertaining subject matter in itself, Almaas may have felt the need to really underscore and create some leverage as to why the audience will benefit from watching it.

Almaas particularly appears to also seek to engage the audience by saying, "What a show this is going to be!", which he says at the end of almost every episode´s introduction. He may also say phrases like; "this is going to be exciting!" and "look at this!". Such statements are often accompanied by an elevated voice. Almaas appears to seek to engage audiences by elevating both his tone and volume at the end of a sentence. Almaas may for instance say, "Welcome to *Praktisk info*" and elevate both the tone and volume of his voice towards the end of the sentence. The elevated tone and volume of his voice is additionally oftentimes accompanied by him engaging in higher levels of body movement, particularly hand gestures. He for instance has a tendency to point his pen towards the camera. Almaas frequently also portrays a somewhat firm tone of voice as if he is sort of saying *you better pay attention to what I am saying know*!

The in-studio audience and the TV viewers always receive an official welcome at the beginning of every show. Almaas directly greets and addresses the audience, giving them a warm welcome. He will typically say, "Welcome to *Praktisk info*!", at the end of every episode's introduction. At the end of the show he will normally always end his closing statement saying, "See you next week", which can be seen as an engagement effort to encourage the audience to watch next time. The latter are examples of parainterative lines, that make for simulated interaction, which Almaas frequently engages in.

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Almaas also regularly uses inclusive pronouns throughout the show, typically during a transition from one theme to another. For instances when he says; "Welcome back to *Praktisk info*, before *we* move ahead…" (*Praktisk info*, Season 2, Ep. 8, 16:55) or "*we* will get a visit from Bjarne Bråstad" (*Praktisk info*, Season 2, Ep. 1, 01:37). As outlined the theoretical framework the use of "us" or "we" signifies more of a connection between the individual and the people they are communicating with (Grimsley, 2018a; Wiener & Mehrabian, 1968), as well as such word choices reflect to what degree the receiver of a message is considered part of the group (Ellis et al., 2016). From the show´s Facebook page Almaas even addressed input from his audience on the interior design of his studio. Almaas for instance received a complaint about one of the objects in the studio´s book shelf and on the show said, "I certainly wish to listen to my viewers so I went to a store to find something new" (*Praktisk info*, Season 2, Ep. 3, 33:30). Adjusting to match the audience's preferences, demonstrates the notion of audiences pleasing, as discussed in the theoretical framework (Baumeister & Hutton, 1987).

While engaging in parainterative lines Almaas mostly looks directly into the camera. As stated in the theoretical framework, the most common way to simulate interaction is to look into the camera and directly address the TV audience (Isotalus, 1998). Almaas frequently looks into the camera, he mostly looks into the camera anytime he isn't looking down at his desk, at Hellevang-Larsen, or at a guest. Sometimes, during an encounter, Almaas may look into the camera and give the audience a little look and "speak with his eyes". An example includes when Almaas is playing billiard with an older lady and she starts getting quite good. Almaas says, "Oh, oh, oh," and then looks into the camera with a look that could be translated into *wow she is actually really good* (*Praktisk info*, Season 2, Ep. 8, 15:30). Almaas here demonstrates the notion of making the viewer feel they are the third party in the conversation. Almaas sometimes looks out at the in-studio audience and frequently acknowledges them. Almaas also engages the in-studio audience in a frequent show segment in which he tries on outfits and the audience vote on whether or not he is too old to wear them.

Interestingly, before going into a commercial break Almaas makes a comment that appears to be an attempt to encourage the audience to sit through it. Here are some examples: "We are taking a short show break, and I just have to say, don't turn down the sound, don't look away, and don't do anything else. Look at the clips we send in the commercial break, there may be some good offers there that may suit you, we will be right back (*Praktisk info*, Season 2, Ep. 1, 15:25); "We are going to take a short commercial break, it's so short that if you're thinking that it's probably going to be a long one and stand up to start some kind of project, you most likely will not be able to execute it, so stay seated" (*Praktisk info*, Season 2, Ep. 1, 30:49). He often says these statements with a somewhat strict and ruling voice while looking into the camera and

pointing his pen at it. In doing so, he arguably resembles somewhat of an authoritative figure giving out demands. In regard to these commercial statements it is important to consider that there may be a notion of irony at play, as he went from working for NRK, a noncommercial TV channel to TV Norge, a commercial TV channel.

Furthermore, the recurrent humors remarks made by Almaas throughout the show appear to be one of the most used efforts to engage the audience. As discussed in the theoretical framework humor is a basic appeal in television programming and is present in a variety of forms in most programs (Cantor, 1976).

Apart from being a source of entertainment, *Praktisk info* also provides value for the audience by being highly informative. The audience can gain practical information that could potentially be of great value to them. The information usually centers around themes that most people can relate to and may come in the form of practical tips or interesting teachings. Almaas for instance has a communication specialist on the show and asks, "Do you have any tips for Norwegians who would like to get better at small talk?" (*Praktisk info*, Season 2, Ep.6, 09:05). This question provides direct value for the audience. Almaas also has a segment in which he addresses questions from the viewers received through the shows Facebook page. In order to answer the selected questions from the viewers Almaas invites experts on each topic as guests on the show. Almaas asks them the viewers questions and they provide wholesome answers. Almaas here clearly demonstrates the notion of talking to his guests on the audience's behalf.

Another way that Almaas appears to seek to engage audiences is through the somewhat critical questions he occasionally asks, as discussed in the verbal communication section of this analysis. These questions may have the effect of leaving the audience on the edge of their seat eager to hear what the guest's response will be. On certain themes Almaas has a tendency to portray high levels of engagement and particular does so through asking such critical questions. The following sentence demonstrates the latter; "Why does it have to be like that? (..) why do I never hear someone say let's stay at this level? (…) Can we really continue to increase consumption for infinite time? This is what I want to get an answer to" (*Praktisk info*, Season 2, Ep. 2, 17:30).

When Almaas engages in self disclosure, which he frequently does, as will be discussed in greater detail under the self-presentation section of this analysis, it may also work as a way of engaging the audiences as self-disclosure, among other things, is known to promote attraction between individuals (Schafer, 2015).

The show guests themselves are not typically very engaging and have a tendency to not be very charismatic. Arguably, since they are not entertainers of profession, they don't necessarily have the same understanding of how to be engaging and entertaining on camera, as well as most of them are likely not used to being in a studio setting. As discussed in the theoretical framework most people find it hard and uncomfortable to speak in front of larger audiences (Johnsen & Sveen, 1998). As also discussed, a host can make their guests feel more comfortable during the interaction by reducing asymmetry and minimizing their institutional role by taking on a more "down to earth" social role (Ilie, 2001). However, as we have seen in the non-verbal communication section of this analysis relating to environmental factors, Almaas does not necessarily always communicate affiliation and solidarity, two key factors found to make guests feel more at ease (Aznárez-Mauleón, 2013).

Furthermore, the guests are typically scientists or experts in a particular field and only talk about their expertise. This notion may arguably lead to the audience not getting very invested in the guests. As stated in the theoretical framework empathy may be seen as an emotional identification and it is a very important factor in the enjoyment of the media (Harris, 2004). Although the emotional investment part may be missing, the fact that the show showcases normal people and their professions can have other valuable effect, such as for instance increasing the overall perceived authenticity of the show. The guests of the show are "normal" people with "normal" and everyday professions. One could say that the audience of the show are also the guests of the show. It is clear that the guests are not putting on a performance and that they are not there to promote themselves, they are just there to speak about what they know. In this regard, Almaas appears to primarily focus on the rhetorical means of ethos and logos by inviting such highly suitable and knowledgeable guests to talk about different themes.

6.3.4 Self-Presentation
Collectively, Almaas´s verbal and non-verbal behaviors generally make him portray sociability and immediacy. He chiefly appears engaging, straightforward, well spoken, humoristic, and polite. Almaas also particularly presents himself as grateful, as he frequently expresses gratitude towards his guests and the audience. He generally presents himself as a "normal" and down to earth person. He does, however, sometimes present himself in way that can be viewed slightly superior to his guests for reasons relating to environmental factors as discussed in the earlier parts of this analysis. He also, as mentioned, has a tendency to occasionally present himself as more stern, unapproachable and authoritative in some of his in-studio segments, while presenting a softer, warmer and more approachable version of himself in his out of studio segments.

His clear speech, strong vocal qualities and the almost complete lack of speech disfluencies makes Almaas come off as a very competent and immediate communicator. Furthermore, Almaas does not appear to "show off" in any way, as he steers clear of using any fancy formulations or words. He also does not pretend to know more than he does about certain issues and in his interviews Almaas often takes on the role of being unknowing and curious about the themes discussed. After having an interview with a professor in economics he for instance states, "I feel much more able to follow the economy news now" (*Praktisk info*, Season 2, Ep. 2, 28:13).

Almaas appears to not take himself too seriously. He seems very willing to and even encouraging of having people laugh "at his expense". Almaas will occasionally and intentionally put himself in situations for others amusement. This, for instance occurs, in the segments where he tries on new urban outfits. In these segments, it is obvious that his everyday style is "made fun of" and Almaas himself states that, "I agree that I have a boring private style" (*Praktisk info*, Season 2, Ep. 1, 40:40). Another example includes when Almaas expresses his fear of small talk and shares what some of the guests at a dinner party he went to said about him, "What's up with Almaas? He barely sat at the table, he ran back and forth to the bathroom like a weasel with cystitis" (*Praktisk info*, Season 2, Ep. 3, 01:32). He will additionally also sometimes show old funny pictures of himself. In some of his humorous attempts he does have a tendency to present himself as somewhat sarcastic.

Almaas´s performance and self-presentation feels authentic for the most part but in some instances, it is very apparent that Almaas acts and follows a script. This, for instance, frequently happens when he converses with Hellevang-Larsen. Almaas may act surprised over things Hellevang-Larsen says or does. In instances when it is very obvious that Almaas knows what Hellevang-Larsen might be about to say or do he still acts surprised. An example includes when Almaas raps up an interview and Hellevang-Larsen suddenly makes an appearance through a little whole in a book shelf (*Praktisk info*, Season 2, Ep. 1, 12:29). Almaas acts surprised to hear his voice and looks around the room as if he cannot seem to locate him. Such incidents change the dynamics and it suddenly feels more like roleplay. This notion makes for a mix between mediated authenticity and a performance. Almaas hence appears very "real" in some instances and more like an actor in other instances. Throughout the show, he appears confident and comfortable in his role.

Furthermore, it also appears as if Almaas attempts to presents himself as open, as he engages in moderate levels of self-disclosure. A common way for Almaas to self-disclose is by relating what the expert is saying back to himself and his own experiences. He discloses personal information that relates to the topic of

discussion often in the form of using personal examples. An example includes when Almaas interviews a cat expert. In his introduction of this particular guest Almaas shares that, "I have had a cat myself for many years" and shows private pictures of him and his cat in his home. During the interview, Almaas also continues to relate the information shared by his guest back to himself. For instance, when the cat expert says, "If you are going to have a cat or other animals, you must have sufficient knowledge about your animal, you will get so much more out of it if you do" (*Praktisk info*, Season 2, Ep. 1, 07:46). Almaas responds, "Yes, I certainly need to get better at that, I promise I will". Another example includes when Almaas introduces the subject matter hair. He states that; "When I was little I had hair that grew upward (…) I never got a hair cut by a hairdresser it was always my dad who cut my hair," while baby pictures of Almaas are shown (*Praktisk info*, Season 2, Ep. 2, 00:43). While introducing the subject matter of small talk Almaas similarly shares that, "I try to deal with it by avoiding situations where one could risk small talk, I take my car to work for instance" (*Praktisk info*, Season 2, Ep. 3, 00:36).

7.0 Conclusion

The aim of this thesis has been to add to our understanding of effective entertainment TV show hosting and efforts to engage audiences by studying what characterizes the communicative behaviors of three of the most accomplished and prominent Norwegian television hosts. Solveig Kloppen, Jon Almaas and Fredrik Skavlan´s communicative behaviors and their efforts to engage audiences were examined through conducting a content analysis of their communicative behaviors on their respective TV shows, combined with individual in-depth interviews on the theme with the personas themselves. As part of the analysis, the findings were discussed in relation to the theoretical framework of this thesis. The findings in the content analysis and in the interviews, were to a large extent consistent and complimentary. Many of the statements made by the presenters in the interviews were reflective of their behaviors as observed in the content analysis. This chapter will summarize the most significant findings for each presenter individually. It will then address the sub research questions and thereafter address the main research question. Lastly, some suggestions for future research will be provided.

Solveig Kloppen

Kloppen portrays an array of immediate verbal and non-verbal communication behaviors. She speaks in a lively and comprehendible manner and portrays communicator competence. She employs moderate levels of parainteractive lines. Furthermore, Kloppen frequently engages in haptic communication with her guests. Additionally, Kloppen is particularly expressive through her facial expressions, they are very reactive to what the guests are saying. She appears highly engaged in the conversations and demonstrates many active listening behaviors, making her come off as particularly empathic and supportive. Kloppen expresses a

great amount of hospitality and appreciation towards her guests. Moreover, Kloppen presents herself as down to earth, authentic, confident, pleasant, positive and warm. Overall, she portrays high levels of sociability. She particularly also appears to present herself as relatable and to show her normality. Furthermore, Kloppen appears approachable and open, and engages in moderate levels of self-disclosure. Kloppen portrays a good sense of humor and not taking herself too seriously. She generously laughs at her guest's attempts to be humorous. Kloppen predominantly appears to engage audiences through being immediate, sociable, open, providing adequate levels of information and focusing on content of emotional and humoristic appeal. Appearance-wise she is nicely groomed and well dressed. Based on all observations, Kloppen carries resemblance to the *animated*, *attentive*, and *open communicator* style.

Jon Almaas

Almaas portrays a diverse set of verbal and non-verbal communication behaviors that are often characterized by being immediate and sociable. He alternates somewhat between having a warmer more open facial expression to having more of a staid, contemplating and sometimes skeptical look. Almaas comes off as a competent communicator and portrays few speech disfluencies. He speaks in a lively, informative and comprehendible manner. Throughout the show he frequently looks into the camera and makes use of parainteractive lines. In order to engage audiences, Almaas particularly appears to provide adequate levels of information and highlight the most interesting aspects of the show, emphasizing how the subject matter may benefit the audience. Furthermore, Almaas frequently engages in humorous remarks and situations. He doesn't appear afraid to show any unflattering sides of himself and demonstrates moderate levels of self-disclosure. Almaas´s body language is expressive and particularly prominent are his hand movements. He frequently expresses gratitude towards his guests and his audience. Almaas´s behaviors portray some alternations between mediated authenticity and an obvious staged performance. Throughout the episodes, he appears confident and poised. Appearance-wise he is well groomed and professionally dressed. Based on all observations, Almaas carries most resemblances to the *dramatic*, *open* and *noble* communication style.

Fredrik Skavlan

Skavlan engages in plentiful immediate verbal and non-verbal communication behaviors. He speaks in a lively and comprehendible manner. Skavlan mostly portrays great oral fluency, but occasionally displays speech disfluencies. Skavlan demonstrates many active listening behaviors and appears very engaged in the conversations he has with his guests. Furthermore, he frequently expresses gratitude towards his guests. Another prominent notion is that Skavlan actively uses his body language, particularly his body orientation, posture and hand movements. Moreover, he typically has a focused gaze either into the camera or at the

guest he is talking to. Skavlan appears to primarily engage audiences by being immediate, providing adequate levels of information and focusing on stories of emotional and humoristic appeal. Skavlan will also sometimes make humors remarks and generously laughs at his guest's humorous statements. Throughout the show, he very much appears to have the audience in mind. He demonstrates moderate levels of parainteractive lines. Furthermore, Skavlan portrays high levels of sociability and overall comes across as pleasant, humble and authentic. Skavlan additionally appears poised and content. He engages in moderate levels of self-disclosure. Skavlan is well groomed and professionally dressed. Moreover, based on all insights, Skavlan carries most resemblance to the *animated*, *attentive* and *noble* communication style.

Sub-Questions:

   1.   What verbal and non-verbal communication behaviors are portrayed by the presenters?

All three presenters demonstrate speaking in a comprehendible manner. They use every day language and avoid being too verbose or speaking too fast. They all, for the most part, portray oral fluency. The presenters appear deliberate on the matter of providing adequate levels of information and clarifying matters for their audience. Furthermore, they all portray the characteristics of immediate speech and are able to deliver their speech in a way that appears chiefly improvised. In addition, the presenters particularly demonstrate the notion of being straight to the point and they mostly ask open ended questions of an explanatory nature.

In regard to non-verbal communication, they all display high levels of non-verbal immediacy. They particularly portray many active listening behaviors. Their voices are characteristized by being dynamic and lively. Furthermore, they all portray being expressive through their body language, particularly engaging in ample hand movements and having reactive facial expressions. In general, they all uphold a pleasant atmosphere in their environments. They appear poised and comfortable in their respective settings. All the presenters have a neutral clothing style and are well groomed.

   2.   How do they seek to engage audiences?

The presenters appear to employ a variety of audience engagement strategies. Particularly prominent is the notion of providing value for the audience in one form or another. Additionally, they all draw on the most interesting aspects of their guests when introducing and interviewing them. Humor appears to be another well used strategy. Furthermore, the presenters all emphasize the notion of providing audiences with adequate levels of information in order to engage them. Additionally, they all appear to portray engagement within themselves as a way to also engage the audience. In this regard, the presenters particularly seem mindful of being fully present. The presenters vary between having a very conscious and connotation based relation to the camera lens, as a direct channel to ample people, and on the other hand, to regarding it as a

spot to gaze when talking. The presenters moderately engage in parainterative lines, commonly at the beginning of the show, as part of a situational change and at the very end of the show. Moreover, it appears that the presenters, in different forms and to some extent, want to make the viewer feel as they are the third party in their encounters. The presenters all, in various ways and capacities, remind the audience of their continuous relationship.

3. How do they engage in self-presentation?

Key themes were wanting to come off as pleasant and authentic. There was also an emphasis on wanting to portray preparedness and effort. The presenters largely appear to be constructed in such a way as to emphasize their normality and similarity to the viewers at home. They all stated being very much themselves in their roles as host, although being a somewhat enhanced version of themselves. All presenters present themselves as relatively open and engage in some level of self-disclosure. In general, they all portray themselves in a polite and pleasant manner, demonstrating high levels of sociability and immediacy. They particularly also present themselves as grateful towards their guest. Furthermore, the presenters appear to not take themselves too seriously and seem happy to have the audience laugh at their expense. They all portray a sense of humor. Their communicative behaviors appear consistent throughout the season.

Main Research Question:

What characterizes the communicative behaviors of three of the most accomplished contemporary Norwegian TV show hosts?

A highly prominent characteristic of the presenter's communicative behaviors is verbal and non-verbal immediacy. All three presenters frequently demonstrate both verbal and nonverbal communicative behaviors classified as immediate. Another prominent characteristic portrayed is that of sociability. Their high levels of sociability and immediacy collectively make them appear charismatic and inherently engaging. Moreover, the presenters demonstrate communicator competence and their communicative behaviors appear deliberate. They operate on a low abstraction level, using everyday speech and talking in a comprehendible manner. The presenters also appear deliberate on providing adequate levels of information and to clarify matters for their audience. Furthermore, the presenters are able to deliver their speech in a way that appears predominantly improvised, and their voices are characterized by being dynamic and lively. The presenters are quick to steer the conversations with their guests on to a theme of substance, oftentimes by asking open-ended questions of an explanatory nature. During introductions and in interviews they typically draw on the most sensational aspects of their guests. The presenters appear highly engaged in the material they present. Another prominent notion is that they all frequently express politeness and appreciation towards their guests. Furthermore, all the presenters appear relatively open and

engage in moderate levels of self-disclose. They present themselves as pleasant, down to earth and relatable. Additionally, the presenters all to varying but significant extents, portray the notion of mediated authenticity. Moreover, they do not appear to take themselves too seriously and commonly express the notion of humor. All the presenters portray being expressive through their body language, particularly engaging in ample hand movements and having reactive facial expressions. They appear poised and comfortable in their role as host. A significant observation is that their communicative behaviors ultimately appear aimed at adding value to the audience in one form or another, through the audience either being entertained, getting emotional support or becoming more knowledgeable in the form of gaining new insights. To some extent it appears that the presenters attempt to make the viewer feel that they are the third party in their conversations. They all have neutral and well-groomed appearances. Throughout the episodes they typically maintain an underlying pleasant ambiance.

7.1 Future Research

This thesis has solely examined how the presenters appear on screen. It could be interesting to hear reflections from people in production regarding what communicative behaviors they consider successful or less successful, as well as discuss how much these behaviors are learned versus natural. Additionally, it could be beneficial to further examine audience engagement through the audience's perspective and have them report on how they perceive the presenters and what they find engaging or less engaging about them. Furthermore, it could be interesting to see how TV shows make use social media to promote audience engagement.

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List of Interviews

Fredrik Skavlan (December 7, 2017) [In-depth interview] NRK headquarters. Oslo, Norway.

Jon Almaas (November 20, 2017) [In-depth interview] Oslo Metropolitan University. Oslo, Norway.

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List of Analyzed TV Shows

Skavlan
Season 8, episode 1-11.
Published January 12 – March 23, 2018.
Produced by Monkberry.
Viewed on NRK TV: https://tv.nrk.no/serie/skavlan/KMTE50000318/26-01-2018

En kveld hos Kloppen
Season 3, episode 1- 6.
Published March 4 – April 15, 2018.
Produced by Monster.
Viewed on TV 2 Sumo: https://sumo.tv2.no/programmer/underholdning/en-kveld-hos-kloppen/sesong-3/en-kveld-hos-kloppen-3-episode-3-1304541.html?showPlayer=true

Praktisk info (2018)*.*
Season 2, episode 1-8.
Published March 13 – May 8, 2018.
Produced by Feelgood.
Viewed on Dplay: https://www.dplay.no/programmer/praktisk-info-med-jon-almaas

Attachments

Attachment 1:

Interview Guide

Introductory questions:

Theme: Overall Communicative Behaviors

1. How would you describe your overall communication style as a host?
2. To what extent and how does different show formats effect your communicative behaviors?
3. What do you consider to be your most important qualities as a host?
4. What do you find particularly effective when it comes to your style of hosting?
5. What aspects of your way of being do you regard especially important in order to appeal to the audience?
6. What can you say about your relationship to your guests?

Key questions:

Theme: Verbal Communication

7. In regard to your verbal communication, what stands out as especially important for you to express?
8. What undermines your word choices?
9. To what extent are your words prepared or improvised?

Theme: Non-Verbal Communication

10. How focused are you on your body language?
11. In what way, if any, do you actively use your body language?
12. How would you describe your voice?
13. Do you use your voice strategically in an attempt to get certain outcomes and/or results?
    -If so, how?

Theme: Audience Engagement and Parasocial Interaction

14. What do you do to address the audience?

15. How do you seek to engage the audience and keep their attention?

16. In what way do you seek to create a relation to the audience?

17. Do you strategically try to make the audience feel like they know you?

    -If yes, how and why?

    - If no, why not?

18. To what extent do you want the audience to consider your behaviors predictable?

Theme: Self-Presentation & Audience Pleasing

19. How would you like to be perceived by the audience?

20. How dedicated are you when it comes to portraying yourself in such a manner?

21. What do you do in order to have them perceive you in your desired manner?

22. Do you feel like you step into a role as a host or are you mostly being yourself?

23. How does your personality effect the way you communicate as a host?

24. To what degree are people in production involved in the way you appear on the show?

25. To what extent do you reflect over your way of being?

26. Do you adjust your way of being in according with what you believe the audience prefers and expects of you?

27. How is the relationship between appearing as you think the audience expects and prefers and appearing as you yourself would prefer?

Attachment 2:

Information for Interview Subjects

Pre-interview:
- Introduce myself and thank them for letting me interview them.
- Inform them about the project, the background for the interview and its significance.
- Clarify roles and expectations; I will ask questions and listen, you will answer and explain, preferably in a describing and detailed manner. There are no wrong answers.
- Get consent for sound recording.
- Inform about the inclusion of quotes in the text.
- Inform that thesis will be made available in the ODA archive.
- Inform of the right to cancel the interview at any time.
- Say to please ask if something is unclear.

Post-interview:
- Provide the opportunity for clarification: Is there something you would like to correct or add? Is there something you feel we should talk about that we haven't addressed? Do you have any closing comments?
- Say to please feel free to ask any questions.
- Ask if I may ask follow up questions via email if there should be a need to?
- Thank them for their time and contribution.