

IAMCR 2017

Audience Section

Abstracts of papers presented at
the annual conference of the
International Association for Media and Communication Research¹

IAMCR

Cartagena, Colombia
16-20 July 2017

Report any problems with this document to support2017@iamcr.org

Version: 14/07/17

To prevent abuse by spammers, all email address in this document have had the @ replaced with a string of letters such as -xyz-. Replace -xyz- with @ and you will be able to contact the author.

¹ We have endeavoured to ensure that these are the abstracts of the papers actually presented in Cartagena. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included. Email addresses have been intentionally altered to prevent harvesting by spammers.

Id: 14272

Title: Memorias televisivas a 40 años del Golpe de Estado: El pasado reciente en Chile para las audiencias de series de ficción

Session Type: Individual submission

Authors:

Name: Lorena Antezana

Email: lorena.antezana-xyz-gmail.com

Country: CL (Chile)

Affiliation: Universidad de Chile

Name: Cristian Cabalin

Email: ccabalin-xyz-gmail.com

Country: CL (Chile)

Affiliation: Universidad de Chile

Abstract: En 2013, a 40 años del golpe de Estado en Chile, la televisión abierta chilena incluyó por primera vez en su programación series ficcionales sobre la dictadura de Augusto Pinochet: Los Archivos del Cardenal (TVN), Ecos del Desierto (Chilevisión), No (TVN) y algunos capítulos de Los 80's (Canal 13). La emisión de estos programas generó diversas y polémicas reacciones en distintos sectores políticos, al coincidir con la etapa final del gobierno de derecha del ex presidente Sebastián Piñera y la antesala de nuevas elecciones en la que se presentaban dos candidatas, ambas hijas de generales que tuvieron posiciones distintas –a favor y en contra del régimen de Pinochet-, Evelyn Matthei y Michelle Bachelet, respectivamente. Con esto, quedaba en evidencia que la política de reconciliación instaurada durante el periodo de transición a la democracia no había sido suficiente para silenciar y olvidar las violaciones a los derechos humanos cometidos durante la dictadura.

Así nos preguntamos ¿Qué memorias sobre el pasado reciente de Chile construye la generación que vivió el golpe de Estado (50 a 64 años) a partir de sus lecturas de las series ficcionales producidas en el contexto de la conmemoración de los 40 años del golpe militar? Utilizando las perspectivas metodológicas cualitativas del interpretativismo y el constructivismo social (Schwandt, 2000), presentamos los principales resultados obtenidos tras la realización de ocho entrevistas en profundidad a hombres y mujeres, de distintos segmentos socioeconómicos que vivieron el golpe, la dictadura y vieron las series de ficción mencionadas.

Nuestro análisis ha considerado como premisa que los relatos de ficción no sólo cuentan historias, sino que establecen y proponen nuevas relaciones, construyendo comunidades “imaginadas” (Anderson, 1993) de grupos específicos que tienen algo en común. El proceso de recepción televisiva, por tanto, supone no sólo un registro de lo que se está presentando en pantalla, sino también el diálogo entre estas propuestas y los conocimientos, huellas emocionales y experiencias que cada uno de los telespectadores posee (Orozco, 2003; Fuenzalida, 2005). La televisión alimenta estos marcos sociales, funcionando como “vehículos de la memoria” (Landsberg, 2004; Hallbwachs, 2004; Feierstein, 2012) y gatillan un proceso reflexivo que supone audiencias activas (Cebrián, 1991; Jelin, 2004; Baer, 2006).

Las principales conclusiones de nuestro análisis son: (1) Las series son leídas a partir de las propias vivencias de los entrevistados, por lo que se produce un ejercicio de ajuste de las mismas a los recuerdos particulares; (2) la evaluación de las series responde a criterios afectivos más que racionales; (3) las series son valoradas desde el presente, por tanto, no sólo se remiten al periodo dictatorial –que es el exhibido- sino también al de la transición a la democracia; (4) el proceso de construcción de memoria se activa gracias a las imágenes organizadas en relatos que propone la ficción televisiva.

Los resultados presentados en esta ponencia corresponden a la primera etapa del proyecto de investigación en curso “Imágenes de la Memoria: Lecturas generacionales de series de ficción televisiva sobre el pasado reciente de Chile”, Fondecyt Regular N° 1160050 (2016-2020).

Id: 14304

Title: Music on-demand streaming services e industrias creativas: economía política y micro-políticas de la audiencia musical

Session Type: Individual submission

Authors:

Name: Rodrigo Fonseca Rodrigues

Email: rfonseca-xyz-fumec.br

Country: BR (Brazil)

Affiliation: Universidade FUMEC

Name: Astréia Soares Batista

Email: astreia-xyz-fumec.br

Country: BR (Brazil)

Affiliation: Universidade FUMEC

Abstract: Este estudio procura problematizar la experiencia de la escucha ligada al consumo musical en tiempos de music on demand streaming services y sus implicaciones tecnológicas, culturales, políticas y “micro-políticas”. El texto presenta algunos desdoblamientos singulares sobre los cambios que afectaron los hábitos del consumo musical y prerrogativas para la actividad de la escucha con la omnipresencia contemporánea de las medias digitales on-line. Tales aplicativos ofrecen comodidad de acceso por suscripción a sus catálogos, playlists de recomendaciones personalizadas e integradas a redes sociales, además de designs de usabilidad direccionados a una interfaz “gratificante” y, en algunos de esos servicios, la posibilidad de que los suscriptores busquen o compartan archivos y de que artistas divulguen sus trabajos. En contrapartida, se observan ciertas restricciones implícitas a su frecuentación, tales como el control y el bloqueo de archivos no habilitados por signature code y un presunto desaliento a prácticas de aficionados de creación musical. La experiencia de la escucha bajo la lógica de los streaming services, de acuerdo con Lessig (2009), es primordialmente definida por criterios económicos y tecnológicos en el control del copyright, bajo la lógica de metadatos, de la inversión en el design de interfaces, de las estrategias de negocios, marketing y divulgación de obras musicales, y merece ser pensada en sus transmutaciones estéticas y creativas. Y el pensamiento que se dedica a problematizar ese rol de cuestiones precisa considerar las estrategias refinadas que direccionan la gestión de los dispositivos técnicos pautadas en fomentar modos de consumo bajo una orquestación de recursos de naturalezas diversas entrelazadas: tecnológicos, mercadológicos, publicitarios, jurídicos, mediáticos que convergen entre sí para una efectiva “economía” de los afectos. Se piensa en las ideas de M. Foucault (2002), al defender que la ética en la conducta personal fundada en una “micro-política” de la existencia puede contagiar ejercicios de escucha, en el presente caso, como actividades que carguen un gesto de resistencia a los axiomas instaurados por las fuerzas hegemónicas reductoras volcadas al consumo musical sujeto a la homogeneidad de cómodo acceso a los bienes ofrecidos. Una iniciativa ejemplar puede ser notada a través del aplicativo Radiooooo, de acceso gratuito y colaborativo, que amplía sus recursos, información y usabilidad según las contribuciones de sus miembros. Bajo estas recientes condiciones de producción, reproducción, acceso y circulación musical online, la recepción, consumo, interactividad, interfaz y la movilidad física y cultural contemporánea afectan toda la experiencia y, en el caso de la escucha, crean otras disposiciones aurais, sensitivas, intelectuales y creativas. Con los p2p y blogs relacionados y redes sociales, diversas acciones y experiencias se influenciaron mutuamente, generando circunstancias genuinas de contagio de ideas para la experimentación de diferentes modos de escuchar y de fomentar, por medios aficionados, una cultura musical de consumo creativo. ¿Sería pertinente preguntarse si las

propuestas de “economía política” del Estado podrían ampliar sus inversiones rumbo a estas plataformas de circulación musical, posibilitando la accesibilidad para exhortar la creatividad y potencializar las formas de interacción entre artistas y oyentes bajo la lógica de las llamadas “industrias creativas”?

Id: 14317

Title: "They watch but do not accept": How sociological minority groups perceive their symbolic annihilation in the media The case of Mizrahi Jews in Israel.

Session Type: Individual submission

Authors:

Name: Nissim Katz

Email: nisimkolota-xyz-gmail.com

Country: IL (Israel)

Affiliation: Kinneret College

Abstract: The findings of different studies about how sociological minority groups perceive their media representations (Kama & First, 2015) are generally explained by Hall's theory of interpretive forms (1980). Accordingly, the prevalent assumption is that either these groups do not recognize these representations or that they have totally "adopted" the way the hegemonic majority sees them. Even according to Hall this hypothesis is not convincing when seeking to investigate sociological minority groups. Therefore, a more appropriate theoretical framework is needed for examining the perceptions of minority groups in general, and those of the Mizrahi Jews in Israel in particular. The "Mizrahi" Jews are Jews who came to Israel mainly from Arab and Islam countries (Shenhav, 2003). They are considered a sociological minority group that suffers from economic and cultural inequality (Herzog, 1986; Svirsky & Bernstein, 1993).

This paper is based on the psychological theory of Karl Jaspers and the concept of boundary situations that was extended to "media boundary situations" in an attempt to extend the possible ways in which minorities in general and Mizrahi Jews in particular interpret the way they are represented on Israeli television in particular.

The research question was as follows: What is the connection between the representations of Mizrahi Jews on Israeli television and their perception of these representations?

The research method chosen to answer this question was in-depth semi-structured interview method. The study included 25 interviewees who were interviewed face to face. Interviewees varied in gender, age and education. The interview was divided into two parts. The first part included questions regarding the way the interviewees perceive their media representations. In the second part, the interviewees watched three television segments from different genres: a satire program, a drama program and a commercial.

Analysis of the research findings shows that the interviewees were able to identify and recognize negative representations of themselves in the media. The findings pointed to the development of three interpretative forms: negation interpretation, denial interpretation and transformation interpretation. Another finding is that most of the interviewees used denial interpretation and negation interpretation, while only a small minority used transformation interpretation. The prevalent use of denial interpretation and negation interpretation can explain the connection between the ways in which the Mizrahi Jews perceive their negative representations and the degree to which they consume these representations. In addition, fundamental differences emerged between the various television genres, both with respect to identifying the representations in the different genres and with respect to attitudes toward the representations in these genres.

The interpretive forms proposed here can serve as a basis for better understanding the varying perceptions of diverse minority groups worldwide suffering from discrimination and oppression as well as their consumption of their negative media representations.

References:

Hall, S. (1980). Encoding/decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, Media, Language* (pp. 128-138). London: Hutchinson.

Kama, A. & First, A. (2015). On exclusion: Media representations of Others. Tel-Aviv: Resling (Hebrew).

Shenhav, Y. (2003). Arab Jews, nationalism, religion and ethnicity. Tel-Aviv: Am Oved (Hebrew).

Id: 14543

Title: Computer Games and Social Time of Families: A Sociological Perspective

Session Type: Individual submission

Authors:

Name: Olga Sergeyeva

Email: sergeyeva.olga-xyz-mail.ru

Country: RU (Russian Federation)

Affiliation: "Saint-Petersburg State University"; "The Sociological Institute of the Russian Academy of Sciences"

Abstract: Computer gaming leisure is a component of family everyday life today. According to the fresh statistics about 46 million Russians play regularly computer games on various devices. My sociological research was aimed at studying the early computer game experience of children under 10 years of age and describing this process. Speaking about the sociological approach it may be noted that it is making its way focusing on the game experience in its relationship with the social structure. What are the playing practices of people from different social groups? Does the game lead to strengthening or destructing social links?

For data collection I used in-depth interviews with parents in Saint-Petersburg's families (N=33).

Then I used the computerized content analysis of interview's transcripts. The frequency-oriented search is targeted to construction the ranked list of terms (nouns) and thus the explication of semantic features that characterize archive of interview's transcripts.

Computer text-processing of the interviews identified the leading of time vocabulary in parent's narratives. A time appears as a tool for direction and guidance to children. Regulation by adults their children through time schedule or time norms for different activities is the necessary condition of family education.

Computer games are also regulated by the parents with the help of allocated time intervals. Time as a basic concept pushes us to think about the temporality of computer games. Games take not only time what was spent previously on other activities, games have its own internal time in which a gamer enters and begins to act. Finally, the question of time directs a research focus on the understanding of social community, for example, parents and children, as a unity of time. Being simultaneously means to be family. Social closeness is not only shared space, but also shared time. Therefore, computer game socialization in the family could be understood as a significant temporal process.

Id: 14607

Title: Digital childhood in the global south: Researching children engagement with media in Colombia.

Session Type: Individual submission

Authors:

Name: Rocio Lopez Ordosgoitia

Email: rocio.lopezordosgoitia-xyz-etu.univ-lille3.fr

Country: FR (France)

Affiliation: University of Lille

Name: Andrea Lafaurie

Email: andreal-xyz-uninorte.edu.co

Country: CO (Colombia)

Affiliation: IESE, North University (Universidad del Norte)

Abstract: In the current media ecosystem, where television content is distributed through a variety of platforms, children media engagement is an increasing topical field of study amongst scholars and educators. The convergence of media content addressed to young audiences make children a special target group that is increasingly becoming more familiarised engaging with contents through a wide range of channels, formats and technologies. Considering that children engage with media through doing (Buckingham & Sefton-Green, 2004), it is, however, the child's lived experience that ties these contents and platforms together (Woodfall & Zezulkova, 2016). Since most discussions regarding media and digital focus on Western children use, insights can be obtained in this aspect from experiences and narratives of children living in areas of the global south (Banaji, 2015). Analysing the way children engage to the media in a particular context, allows us to understand new dimensions of the digital divide.

This paper explores the dimensions of media engagement from the child perspective upon two recent qualitative studies with children between five and eleven years of age in Colombia. The first study analyses children media engagement with Señal Colombia, a Colombian national television channel and its platform extensions. A qualitative study was carried out by interviewing and observing media practices of children (aged six to eleven) at home in three cities in Colombia (Barranquilla, Bogotá and Cali), along with interviews to media producers and text analysis. The second study was carried out in the city of Barranquilla (Colombia) and aimed at exploring children engagement with television (international and national channels) as well as children positions regarding television content. Action-research oriented methodology was carried out including focus groups, media education workshop and interviews with children (aged five to seven).

These studies, although separate, shared certain conceptual underpinnings and arrived at relatable findings. Notably that aspects related to media access, content and platform preferences and parental and cultural mediation determine the way children engage with media. Likewise, special conditions related to content access and preferences, media access and media literacy should be considered when researching children and media in Colombia.

Id: 14719

Title: A Fantasy Theme Analysis Of Chinese K-pop Fans On-line Expressions of Patriotism

Session Type: Individual submission

Authors:

Name: XI LU

Email: ayelucy-xyz-hotmail.com

Country: TW (Taiwan)

Affiliation: Shih Hsin University of Taiwan

Abstract: The K-pop culture trend has been a boom since the end of last century. South Korea made a great impact on not only Asian popular music and drama production, but also blew to the western world. However, the national relation between China and South Korea is not so clear or intimate enough for the K-pop culture development in China. During recent years when China and South Korea has a conflict, Chinese K-pop fans have to face to the embarrassed situation in expression on SNS. The hashtag of “No idol comes before patriotism” has been a great trend of Sina Weibo. The Internet has evolved into a sprawling system of communication with attendant large-scale commercial, industrial, and social relevancies. In addition, the Internet and the World Wide Web have been implicated as contributors to a culture of hate and violence. Bormann’s comprehensive approach to dramatistic rhetorical criticism is fantasy theme analysis. Fantasy themes are part of larger dramas that are longer, more complicated stories that catch up groups of people in a symbolic reality, termed rhetorical vision by Bormann (1972). Fantasy theme analysis is useful in examining the rhetorical content of online expressions of fans’ patriotism to understand the overall rhetorical vision of the fans and non-fans as demonstrated in the on SNS, and the resulting implications for persuasion. This article mainly focuses on rhetoric analysis of these K-pop fans on SNS by using the theory of fantasy theme.

Keywords: fan culture; fantasy theme; patriotism; rhetoric critique

Id: 14747

Title: A Brief Study on Chinese New Political Communication Forms of Internet after Xi Jinping Assumed the Office of the President of China

Session Type: Individual submission

Authors:

Name: Xinyue Ding

Email: 707825956-xyz-qq.com

Country: CN (China)

Affiliation: Jinan University

Name: Haiyi Ren

Email: haylee2046-xyz-163.com

Country: CN (China)

Affiliation: Tianjin Normal University

Abstract: China, world's most populous country, has the number of Internet subscribers at nearly 8 billion. Therefore, the cyber politics has already permeated through the Chinese daily life. After Xi Jinping has assumed the office of the President of China, changes were observed in Chinese political environment. One of the typical phenomena is that images of top politicians and political institutes are becoming more folksy and three-dimensional. News reports about important political figures have emphasized more on self-expression and highlighted individuation and dramatization. The special report of top CPC leadership from the Xinhua News Agency is a great example. An obvious change is that news network show, which is always seen as the serious official mouthpiece in China, has used more actual sound than before. Political communication provides directions to plebification as well as diversification. By September 30th of 2016, the amount of microblogs on government affairs, which identities have been verified by Sina, has reached to 162118. Those microblogs have created new approaches to participation of citizens in political affairs as well as a novel type of social management mode. At the same time, a brand new political voice, which use Internet as the platform and use diverse forms -- lively language, music, comics, cartoons as the carrier, has gradually coming out into people's vision. It should also be noted that some dubious political communication subjects have occurred in China recently. Those subjects always have positive effects on the tendency of public voice in politics on the Internet while we cannot distinguish whether they are official or volunteer. This article is aimed at analyzing and studying new communication patterns after Xi become the president of China mentioned above. With the analysis, we will be able to explore the new relationship among politic, democracy and internet communication in the context of new media.

Id: 14756

Title: Internal Communication Processes in Media Organizations through the Eyes of the Audience

Session Type: Individual submission

Authors:

Name: Minna Markkanen

Email: minna.r.h.markkanen-xyz-student.jyu.fi

Country: FI (Finland)

Affiliation: University of Jyväskylä

Name: Mikko Villi

Email: mikko.villi-xyz-jyu.fi

Country: FI (Finland)

Affiliation: University of Jyväskylä

Name: Anu Sivunen

Email: anu.e.sivunen-xyz-jyu.fi

Country:

Affiliation: University of Jyväskylä

Abstract: Due to an “anti-media” discourse and possible decline in public credibility, media organizations have been forced to focus on the transparency of their journalistic practices. The media have a unique public service role in the society and without their reputation as reliable news producers that role is in danger. In our paper, we discuss the link between media organizations’ internal communication processes and their overall credibility in the eyes of the audience. We carry out a case study on the Finnish Broadcasting Company (Yle) and a series of developments that included the Prime Minister of Finland and a vast discussion on press freedom.

Previous research on transparency in media organizations (Chadcha & Koliska 2015; Revers 2014) has neglected to acknowledge the effects that media organizations’ internal communication practices have on their credibility and reliability as producers of journalistic content. In other areas, internal communication in organizations has been widely researched and recently more attention has been paid to the study of the use of enterprise social media (ESM) in organizations (see e.g. Treem & Leonardi 2012; Leonardi, Huysman & Steinfield 2013).

The background of the case is as follows: Finnish Prime Minister Juha Sipilä was caught in a press freedom row that originated when Yle published an article about the Prime Minister’s conflict of interest over a contract awarded by a state-run mine to a steel company owned by his relatives (e.g. BBC News, November 30, 2016). Sipilä later denied he had tried to suppress the news discussion in a series of emails sent to an investigative reporter at Yle. In continuation, the situation revealed also lack of trust in Yle’s organizational processes and problems in internal communication, especially the ability to discuss issues in a manner that is transparent also to the audience (see Jahng & Littau 2016). It also stirred a heated public discussion about press freedom and Yle’s role in the Finnish society.

To study the connection between media organization’s internal communication and its audience relationship, we scrape a series of tweets from Twitter related to the case. A major part of the discussion took place under the hashtag #ylegate. We will carry out qualitative and quantitative

content analysis studying particularly tweets related to organizational practices and internal communication at Yle.

We argue that internal communication processes in media organizations can influence their audience relationship in terms of credibility, trustworthiness and public image. Our study sheds new light on the rarely acknowledged link between media organizations' internal communication processes and journalistic credibility by drawing from the previously rather distinct areas of literature on audience studies and organizational communication.

Id: 14804

Title: Picking-up, partitioning, passing-back, and publicising: Competing patterns of family mediation in young children's use of mobile touchscreen media

Session Type: Individual submission

Authors:

Name: Bjorn Nansen

Email: nansenb-xyz-unimelb.edu.au

Country: AU (Australia)

Affiliation: University of Melbourne

Abstract: Digital media use by infants, toddlers and young children is a relatively new area of audience research, given their historically limited engagement with or capacity to use new media technologies and their associated interfaces. Yet, transformations in mobile devices and touchscreen interfaces on smartphones and tablets, accompanied by an ever-expanding range of entertainment and educational content directed at children – including broadcast programs, streaming services, digital games, and mobile applications – are enabling new modes of both media consumption and digital participation by young children.

Whilst survey-based research is quantifying the media activities and time spent by young children with mobile and touchscreen devices (e.g. Marsh et al., 2015; Ofcom, 2013; Rideout et al., 2013), there is also a need for more contextual audience research methods to investigate the increasingly complex media environments and situated experiences of young children. A critical part of these changing contexts is the ways media experiences and practices are shaped by parents, based on often competing and contradictory messages from commercial, health, and educational discourses surrounding the risks and benefits of new media in the lives of young children.

This paper draws on ethnographic field-work in domestic contexts in Melbourne, Australia, exploring young children's mobile media device use and parental mediation of that use, through techniques including guided tours of household technologies and screens, and family interviews, as well as demonstrations of children's media practices. This field-work in domestic and family environments is complemented by the collection of online social media content from publicly available data exploring the cultural context and content of young children's mobile media use shared on platforms such as YouTube, Instagram and Twitter.

Our research findings are elicited through four key analytic themes – picking-up, partitioning, passing-back, and publicising – to respectively characterise: the ways mobile devices and digital screens inhabiting homes lie about waiting for or enticing use; the ways deliberate efforts are made to restrict the spatiotemporal availability of children's media use; the ways digital devices and content are made available to children by parents for motivations extending from encouraging literacy to facilitating distraction; and the degrees to which parents delight in sharing and enabling young children's social media presence and interaction.

This research and analysis provides insights into the evolving complexities around young children's digital media practices, adding to the literature on parental mediation by highlighting how diverse and often contradictory forms of child media use emerge in response to different discourses and their filtering within the everyday routines of home life.

References

AAP Council On Communications and Media. (2016) Media and Young Minds. *Pediatrics* 138(5): e20162591.

OfCom. (2013). *Children and Parents: Media Use and Attitudes Report*. London: OfCom.

Marsh, J.L., Plowman, D., Yamada-Rice, J., Bishop, C., Lahmar, J., Scott, F., Davenport, A, et al. (2015) *Exploring Play and Creativity in Pre-Schoolers' Use of Apps: Final Project Report*.
http://www.techandplay.org/reports/TAP_Final_Report.pdf

Rideout, V. (2013). *Zero to Eight: Children's Media Use in America 2013. A Common Sense Media Research Study*.

Id: 14922

Title: Saga's Story: emotional engagement in the production and reception of Nordic crime drama The Bridge

Session Type: Individual submission

Authors:

Name: Annette Hill

Email: annette.hill-xyz-kom.lu.se

Country: SE (Sweden)

Affiliation: Lund University

Abstract: This research examines how producers, performers and audiences co-produce emotional engagement with the characters, narratives and settings of Nordic crime drama The Bridge/Bron (Filmlance and Endemol Shine). The research uses a cultural approach to the issues of identity, affect and emotion, exploring how executive and creative producers, artistic performers, and audiences all perform specific practices that in the end come together in a co-production of intense engagement with this crime drama (Turnbull 2014). The character of Saga Noren is a rich site of analysis for research on affective structures and emotional engagement, as this female detective struggles with the very notion of emotion in her drive to solve crimes. A key research question concerns how genre, affect and emotion are interwoven in the fine details of the production of this crime drama and audience engagement with it.

The chapter uses qualitative, ethnographic production and audience research to explore emotional engagement. The fieldwork took place during 2013-2016, with 30 production interviews with executive and creative producers, and performers, and over 100 viewers in a combination of individual interviews, focus groups and participant observations in Sweden, Denmark, and Great Britain. Within the production company Filmlance, scriptwriters, directors, editors, costume designers, sound designers, and artistic performers craft affective investment and emotional engagement with the character of Saga and her relationships and experiences within the series. From the small details of what sound Saga's footsteps make, to the physical performance of the actress, and the director's understated storytelling, we see the specific practices that make up the overall characterisation and ordinary affects (Stewart 2007) associated Saga. For Filmlance, The Bridge has become Saga's story across three seasons, a character that symbolises relationship dynamics, moral dilemmas, and political and cultural tensions. The way to tell Saga's story did not emerge full formed, but is the result of collaborative creative and emotional labour (Hochschild 2003, Hesmondhalgh and Baker 2011).

This research on the crafting of affect and emotional engagement is combined with the work of audiences. Genre work encapsulates the various ways audiences engage with genre as both storytelling and a means of reflecting on the genre itself (Hill 2007). In the case of The Bridge it involves audiences' immersive experience of the drama, for example their reactions to Saga, her work colleagues, her cultural identity, and it involves audiences' reflections on the crime genre and their own sense of identity as viewers. Many viewers in this study had a love-hate relationship with Saga in the first two seasons because of her lack of empathy. But for season three audiences empathised more with this character's personal struggles, seeing Saga as the emotional hub of the storytelling. Viewer reflecting on their own reactions to Saga, noting details of the script, lighting, performance, music that affects their modes of negative and positive engagement. The overall argument is for a situated understanding of engagement with crime drama, where practices in production contexts co-create and shape cultures of viewing.

Id: 14942

Title: What do European youngsters think about cinema': An exploratory research on attitudes within the European Union.

Session Type: Individual submission

Authors:

Name: Maria T. Soto-Sanfiel

Email: mariateresa.soto-xyz-uab.es

Country: ES (Spain)

Affiliation: Departament de Comunicació Audiovisual i Publicitat. Universitat Autònoma de Barcelona. Spain.

Name: Isabel Villegas-Simón

Email: isamarvillegas-xyz-gmail.com

Country: ES (Spain)

Affiliation: Departament de Comunicació Audiovisual i Publicitat. Universitat Autònoma de Barcelona.

Name: Ariadna Angulo-Brunet

Email: ariadna.angulo-xyz-uab.cat

Country:

Affiliation: Departament de Psicologia Bàsica i Evolutiva. Universitat Autònoma de Barcelona.

Abstract: Within the framework of the Creative Europe programme, and due to the inexplicable lack of current academic information on the topic, this exploratory cross-cultural study seeks to advance the understanding of the relationship between European adolescents and cinema in the European Union. Specifically, the research aims to identify young people's conceptions of the artistic value and functions of cinema, their knowledge of cinematography and their opinions about national, European or foreign cinema.

A total of 937 secondary school students (56.24% female) from eight European countries and 37 schools were part of an extracurricular film literacy course offered freely in their schools. Before starting it, they answered a set of questionnaires measuring said aspects on 5 degrees Likert scales.

Statistical analysis show that youngsters manifest a positive attitude about the idea that cinema conveys emotions to audiences and educates. They also agree on both the artistic value of cinema and it is a profitable economic industry. Students also express strong positive attitudes that films should be consumed appropriately. Finally, they clearly state they admire the actors, do not follow the career of directors and want to know more about cinema.

In contrast, youngsters show an intensely negative attitude towards items related to the commitment of cinema with reality and society. They do not agree that cinema should be a reflection of society, be critical of reality, or be faithful to reality.

Besides, it is seen that youngsters attribute higher scores to some items related to characteristics of cinematographic production (e.g., filming can last for years and it is teamwork) and with aspects related to the aesthetic-artistic use of sound and lighting resources. Therefore, their views, in this sense, are clearer and more definitive. On the other hand, students do not demonstrate firm opinions on the aspects of script (synopsis and functions), cinematographic terminology (sequence and zoom

plane), actors' work, stages of film production and particular roles of professionals involved in film production (director, screenwriter, producer). It shows they are not very confident on their own knowledge of these aspects.

Moreover, the results of the analysis indicate that young people feel more satisfied watching American films than European ones, although they state they have watched, and like to watch, European films. They generally show a negative attitude towards the films of their countries, which they consider to be of worse quality. Likewise, students believe that European cinema is less exaggerated, spectacular and commercial than cinema of other film traditions. In addition, they believe it is of less quality and contains less fantasy. However, youngsters in the sample have no clear opinion about the fact that European cinema is more realistic or presents more social and sexual diversity than other traditions.

These results are interpreted to the light of the regulations and policies of the European Union on the audiovisual industry and film/media literacy of audiences.

Id: 14949

Title: Youthful audiences

Session Type: Individual submission

Authors:

Name: Carlos Andrés Gutiérrez-González

Email: candresgutierrez-xyz-gmail.com

Country: CO (Colombia)

Affiliation: Universidad del Norte

Abstract: Título: La audiencia infantil en América Latina, casos: Chile, Colombia y México

Antes, en el análisis de las audiencias se priorizaba la indagación basada en las relaciones interpersonales (padres, hijos, esposos y/o compañeros de trabajo) o contextuales (cárceles, iglesias, grupos políticos y/o sociales) y era desarrollado con una técnica propia como lo es el grupo focal. Ahora, con el auge tecnológico y las posibilidades de acceso y conectividad para hacer uso de sistemas de reproducción digital a través de diferentes dispositivos, se hace impensable no ahondar en el análisis relacional entre el hombre y la máquina, el hombre y la interfaz, o en otras palabras, el hombre con la tecnología. En ese sentido, la programación televisiva se halla fuertemente afectada por la discontinuidad marcada por la fragmentación de las audiencias, por el zapping y por la influencia de la aparición de la internet en la infancia, la cual ha modificado las condiciones de acceso, la multiplicidad de contenidos y la variedad de pantallas que inciden en el desarrollo de múltiples tareas de manera simultánea. Por lo anterior, y pensando en las condiciones de conectividad en América Latina, se evidencia que casi la mitad de los hogares de Chile, Colombia y México tienen acceso a internet, un aspecto que ha incidido en la fragmentación de la audiencia infantil, por lo que esta ponencia pretende compartir una aproximación acerca de la segmentación por rango de edades de la audiencia infantil en la televisión de los países de América Latina ya mencionados. Este análisis que aporta a las labores de productores, realizadores y programadores de televisión; publicistas y mercadólogos; académicos e investigadores sociales y de la pedagogía infantil; se realiza tomando como referencia las etapas epigenéticas del desarrollo humano planteadas por Erik Erikson, relacionándolas con los análisis de audiencias de Valerio Fuenzalida y Guillermo Orozco Gómez y citando algunos ejemplos explicativos de algunos programas infantiles emitidos por los canales especializados más vistos por los niños latinos: Baby TV, Cartoon Network, Disney Channel y Nickelodeon.

Id: 14988

Title: "Newsers" ' News Repertoires, Civic Engagement and Political Participation among Young Adults in Israel

Session Type: Individual submission

Authors:

Name: Sagit Dinnar

Email: sdinnar-xyz-zahav.net.il

Country: IL (Israel)

Affiliation: Open University Israel Interdisciplinary Center Herzliya Bar Ilan University

Name: Hanna Adoni

Email: hanna.adoni-xyz-mail.huji.ac.il

Country: IL (Israel)

Affiliation: The Hebrew University of Jerusalem Interdisciplinary Center Herzliya

Name: Hillel Nossek

Email: hnossek-xyz-gmail.com

Country: IL (Israel)

Affiliation: Kinneret Acadia College on the Sea of Galilee

Abstract: This study investigates the cross-media repertoires of news consumption of young adults in today's fragmented multi-media environment, and examines the interactions between those repertoires and the consumers' civic engagement and political participation.

The theoretical framework of the study relies on studies which suggest that young adults are first users of new media (Chan & Fang, 2007; Atkin, Hunt & Lin, 2015; Hofstra, Corten & Van Tubergen, 2016). They are also a distinctive audience, which is making independent consumption decisions, consumes news in their everyday life and does so by combining different types of media platforms (Cortesi & Gasser, 2015).

A review of studies on political participation and civic engagement indicates that in the digital media era youth have many new options to be active and involved (Lenhart, Madden, Smith & Macgill, 2007; Hirzalla & Van Zoonen, 2011; Edgerly, 2015), but there are no conclusive findings about the impact of political knowledge on their participation and involvement (Dahlgren, 2007; Livingstone, Couldry, & Markham, 2007; Alon-Tirosh & Lemish, 2014).

The study is part of COST cross-cultural project, "Cross-media news repertoires as democratic resources", led by Hanna Adoni, Hillel Nossek and Kim Schroder conducted in 12 countries. The data in each country was collected in 2015 using a hybrid methodology, following Schrøder's previous work on cross media news consumption (Schrøder & Kobbernagel, 2010) including quantitative analysis of data and qualitative face to face in-depth interviews with 36 people from different demographics and socio-economic characteristics of gender, education, age and locality. By using a Q-sort method the respondents were asked to sort a number of elicitation cards on a relational scalar grid which allows for subsequent statistical factor analysis of these qualitative data and the generation of sub-typology of media consumption repertoires as well as discursive practices of the respondents. In the Israeli study, we also used a questionnaire which included questions about news consumption, political participation and civic engagement.

Though our work is still in progress, the primary findings from the Israeli data revealed that young adults were showing their ability to adopt and use all the newest technologies. Most of them used repertoires of digital and new media news consumption and only one young adult was an "old media exclusively" consumer. We also found that the repertoires of digital and new media news

consumption were related to a medium level of political participation compared to a low level in relation to the other repertoires. The interviewees were highly conscious of their choices of news sources and some young adults explicitly stated that they prefer to consume news from sources which reflect their own political views.

Later, we strive to compare and to draw cross-cultural conclusions regarding young adults in the 12 countries which participated in the research project.

This study contributes to the understanding of the young generation media consumption and democratic involvement, and is an example of methodological pluralism by combining both quantitative and qualitative research instruments and research methods.

Id: 15004

Title: Panel: Audiences in Context: A Dynamics of Fear in Contemporary Culture

Session Type: Panel Submission

Authors:

Name: Annette Hill

Email: annette.hill-xyz-kom.lu.se

Country: SE (Sweden)

Affiliation: Lund University

Abstract: Panel organiser and contact Annette Hill

Chair: Peter Lunt (Leicester University, UK)

Panelists: Roza Tsagarousianou (University of Westminster, UK): The Securitization of Islam in Britain and the politics of fear.

Tarik Sabry (University of Westminster, UK): Syrian Refugee Children, Screen-Media and the Political Economy of Fear

Jane Roscoe (London Film School, UK): Stranger Things: Audience engagement with narrative, memory and trauma in popular drama.

Annette Hill (Lund University, Sweden): Renarrativising Fear: Transnational audiences and documentary engagement with The Act of Killing and The Look of Silence.

Jose Luis Urueta (Lund University, Sweden): Articulating Fear: Politics, morality and illegal fans of cult conspiracy drama Utopia.

Panel description: this panel seeks to address the range of forms and practices within which audiences understand and engage, or disengage, with fear in contemporary culture. In particular, the panel explores a dynamics of fear as it frequently frames news about politics and immigration, features as a dominant theme in narratives in popular culture, and permeates people's lived experiences in precarious times.

The context to audiences and a dynamics of fear is explored across different settings. From the political economics of fear, researchers Tsagarousianou and Sabry research the ways in which fear casts a shadow on the media and its power to shape and influence publics and audiences. For example research on the construction of Islam in Europe by Spiros and Tsagarousianou (2013) highlights the politics of contestation in media representations and shows how European Muslim citizens negotiate their identities within a climate of fear, making their own media space to engender a sense of belonging. Audience research on a politics of fear places pressure on researchers to critically reflect on their own role in researching ethically sensitive areas and working with people who are living with violence and conflict on a daily basis. Audiences are enmeshed in the ways representations, discourses and the realities of fear and violence impact on social experience. As researchers we must ask questions about our own role as academics and observers, or activists and counsellors, in the context of audience research within war and conflict zones.

In terms of a dynamics of fear in factual and fictional settings, Roscoe, Hill and Urueta explore the social construction and audience engagement with fear and violence in the context of narrative, memory and nostalgia. Keightley and Pickering's (2012) research on the mnemonic imagination brings to the fore processes of imaginative work, integrating the practices of narrativisation with lived experience. For example, the recent rise in television drama about the cold war era, Stranger Things (Netflix 2016) signifies how memories of past conflicts and fear of the other become caught

up in current concerns about the war on terror, or the pervasiveness of government surveillance in contemporary society and culture. The imaginative re working of fear in storytelling is a resource for identity construction and making sense of everyday life in the uncertain times of late modern society.

Id: 15006

Title: Panel: Audiences in Context: A Dynamics of Fear in Contemporary Culture

Session Type: Panel Submission

Authors:

Name: Roza Tsagarousianou

Email: tsagarr-xyz-westminster.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Westminster

Abstract: Over the past few decades, Islam has gradually assumed an unenviable position in public debate in Britain as, over time, it has been discursively constructed and largely understood as equivalent, or conducive to, cultural and religious fundamentalism, political extremism and terrorism. This paper approaches such representations of Islam and Muslims as a threat to British values and way of life as the outcome of complex processes of 'social construction', of contestation and struggle at the level of meaning creation.

Paper title: The Securitization of Islam in Britain and the politics of fear.

Echoing the work of various approaches to securitization and surveillance (Buzan et al.1998, Huysmans 2006 and 2014, Hansen 2006, Lyon 2006, Mavelli 2011) as a social and inter-subjective process, this paper examines different levels of this process, from media representations, to state policy, discourses of audiences and popular culture, where the social construction of insecurity and fear is argued to have unfolded. More specifically, drawing on archival research and interviews with policy makers and implementers, advocacy workers, and public personalities, the paper traces the evolution of strategies of representation and construction of Islam and Muslims in Britain from the late 1980s onwards. It maps the evolution of policy and audience discourses, from positing Islam and Muslims as an 'exotic' and largely temporary presence within British society to the construction of a 'Muslim problem at home and abroad', and its current permutation into a security threat causing social anxiety and fear. It further examines the array of policy responses to counter this threat from monitoring and administering lifestyles, to developing integration demands and policies to establishing systems of surveillance. Finally, the paper draws on Foucault's understanding of biopolitical control and modern surveillance systems, to link the generation of societal and ontological insecurity (Hansen, Silverstone) to the reproduction of Britishness around a 'politics of fear', arguing that this is essential to understanding current constructions of Islam as a threat.

Id: 15007

Title: Panel: Audiences in Context: A Dynamics of Fear in Contemporary Culture

Session Type: Panel Submission

Authors:

Name: Tarik Sabry

Email: T.Sabry02-xyz-westminster.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Westminster

Abstract: Paper title: Syrian Refugee Children, Screen-Media and the Political Economy of Fear
This presentation provides a self-reflexive account of ethnographic research conducted in a Hezbollah controlled area of Beirut called Burj Al-Brajneh (July-August, 2015). The research was part of a larger Audience study including Casablanca and London; examining how Arab children (7-12 years old) used screen media to construct narratives of self, othering and worldliness. The presentation focuses on the ethnographic fieldwork conducted in the refugee camp Burj Al-Brajneh (Beirut) with a Syrian refugee family including the mother, father and five children. It engages with the family's uses of media in the household through the un-concealment of the political economy of the fear that marks the family's everydayness. The family did not own a television, but used the mobile phone (the mother's) to communication with family members in Syria and in the diaspora. News of relatives living in the war zone was exchanged daily by a network of Syrian families living in Syria and in the diaspora. The children (between 10 and 15 years old), four of whom could not read or write, also used the mother's mobile phone to talk to relatives, listen to music, play games and watch cartoons. Children's illiteracy and the context of war made it necessary for the ethnographers to rethink the entire methodological approach. Rather than imposing a structured method, the researchers spent most of the time listening the family's everyday grievances. Listening to our interlocutors speak about their everyday suffering threw into question not only our 'method', but also our institutional role as academic researchers. This presentation will show how both the researchers and the interlocutors were caught up in the political economy of fear produced by the context of war and the sectarian politics imposed by Hezbollah. It will also demonstrate how our roles oscillated between those of academic researchers and those of activists/councillors.

Id: 15008

Title: Panel: Audiences in Context: A Dynamics of Fear in Contemporary Culture

Session Type: Panel Submission

Authors:

Name: Jose Luis Urueta

Email: jurue079-xyz-me.com

Country: SE (Sweden)

Affiliation: Lund University

Abstract: Paper title: Articulating Fear: Politics, morality and illegal fans of cult conspiracy drama Utopia.

Utopia (Channel Four, Kudos, 2012-14) is a cult conspiracy drama about the fate of humanity and shadow democracies. The writer, director, and the Kudos production team engage in a geo-political conversation with transnational audiences who deeply distrust neoliberalism and are fearful of the impact of global capitalism on the environment. Drawing on production interviews and audience research, this article uses empirical and theoretical analysis to explore the articulation of fear in the making of Utopia and within fan engagement with this television drama. A total of 77 qualitative interviews with producers and audiences were conducted, with 21 production interviews with executive and creative producers and actors; and 56 audience and fan interviews with individuals and groups of young adults and adults, aged 16-38, from Europe, Russia, America, Canada, Colombia, Chile, Australia and New Zealand. The research explores how fans passionately engage with multi-faceted storytelling about fear, power and morality. In particular, the research critically analyses how this subversive drama attracts illegal fans, watching the show through informal media economies (Lobato and Thomas 2012). Thus, a key research question concerns what are the ways fear is articulated in popular culture and cultures of viewing? We use the empirical research to analyse the geo-political conversation between the producers and fans, including reflection on the idea of articulation (Gray 2002) in order to understand the politics of producing controversial television drama, and the politics of researching audiences who access television through informal ways, ways that mean they are unmeasured and outside the institution of television.

Fans intensely engaged with the mix of fact and fiction in the drama, the ‘reality around the corner’ that writer Dennis Kelly created. For many fans Utopia is ‘reality through a filter’, a heightened take on their paranoia of power and politics. There are even fans who believe Utopia is happening because they see a parallel between the fictional landscape of the drama and the reality of abuse of political and economic power, or the threat of environmental disasters. When the drama was cancelled after two seasons, some Utopia fans turned into activists, calling, writing, signing petitions, engaging in intense speculation about the cancellation of the drama – did it get too close to the truth? As one fan noted: ‘The political punch of Utopia is not a localized matter, these issues are not only taking place in England, Spain, Russia or the USA, these issues are worldwide and no other series dares to touch on these issues’ (21 year old Chilean male student). Overall, the research shows the symbolic power of one drama to make a real impact on transnational and illegal audiences; people renarrativise their fears, articulating themselves as audiences off the grid, and as citizens resistant to geo-political power.

Id: 15009

Title: Panel: Audiences in Context: A Dynamics of Fear in Contemporary Culture

Session Type: Panel Submission

Authors:

Name: Jane Roscoe

Email: jane.roscoe1-xyz-gmail.com

Country: GB (United Kingdom)

Affiliation: London Film School

Abstract: Paper title: Stranger Things: Audience engagement with narrative, memory and trauma in popular drama

Netflix's *Stranger Things* gives us a fresh take on horror, nostalgic and scary. The show is set in a time when the Cold War drove increasing surveillance, and technological advances that were about control. Governments the world over were interested in understanding the paranormal and its military applications. 'Otherness' had many faces in both our world and in space. We had the West, and we had Communism. The series plays on very specific cultural fears of this time – that of communism, science in the service of the military, and technology that is out of control. It plays into another set of contemporary fears about technology, especially its impact on children, and of otherness and difference, and of how to control the borders between 'our world' and 'their world'.

The series relies on, and plays with, notions of memory. No longer are we focused solely on 'what happened', instead the series prioritises 'how it was experienced' (Keightley and Pickering, 2012). This offers up a space for audiences to create a narrative that draws on their experiential memories to understand 'what is happening'. I also raises issues concerning the role of trauma in the creation of identities, especially those of the 'other'. There is now a large body of work that explores these issues of how memory and trauma can shape identities through the generations (eg: Tober, 2016; Nagata, Kim and Nguyen, 2015). Add to this the play on technologies of memory and the power of the mind to shape and reshape historical narratives, *Stranger Things* opens an exciting conversation on how far we can go?

However, the series does not present these issues uncritically. It encourages suspicion of the adult world, and instead asks viewers to accept the child's logic and experience as primary. We are invited into the world of the subconscious, where primal demons lay in wait. To accept this allows engagement with a dream world in which our darkest fears are realised, observed and ultimately accepted. It also points to the power that institutions have to use technology and to use our experiences – here, we are encouraged to be fearful. As we move between our own memories, and this dream world we are inevitably drawn towards contemporary political issues and current narratives of fear. Our fascination with the show is many ways nostalgic, and indulgent, connecting with our inner child and fascination with the dark worlds created in childhood games. This nostalgia does give way to a darker discussion of what we still fear as adults – otherness, and the assumption that the other is always 'evil' to our 'good'. When Eleven says at the end of series one to Mike 'I am sorry. I am the Monster', there is a moment when we catch our breath and ask ourselves, are we, ourselves', the thing to be feared both in our dreams and memories, as well as in our present?

Id: 15010

Title: "I want to be a YouTuber". Preliminary findings from a young audience study of online referents and aspirational values.

Session Type: Individual submission

Authors:

Name: Maddalena Fedele

Email: maddalena.fedele-xyz-gmail.com

Country: ES (Spain)

Affiliation: Universitat Ramon LLull Faculty of Communication and International Relations -
Blanquerna

Name: Sue Aran-Ramspott

Email: suear-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Universitat Ramon LLull Faculty of Communication and International Relations -
Blanquerna

Name: Anna Tarragó

Email: annatarmu-xyz-gmail.com

Country: ES (Spain)

Affiliation: Universitat Ramon LLull Faculty of Communication and International Relations -
Blanquerna

Abstract: Research in communication has often stressed the role of media in the socialisation process of adolescents and young people, in their individual and collective identity building process, and in their incorporation of values, models and stereotypes (Aran-Ramspott et al., 2015; Arnett et al., 1995; Gerbner et al., 2002; Livingstone, 1998; von Feilitzen, 2004).

Video games, YouTube tutorials, fashion trends on Instagram, Whatsapp groups, music videos, memes and online TV shows are an integral part of young people's current transmedia consumption, as well as the complex media environment of today's society of hyperconnectivity (Reig & Viches, 2013).

Since both teen movies (Lewis, 1992) and teen TV (Davis & Dickinson, 2004; Ross & Stein, 2008) have been a key referent for teenagers' identity, it is necessary to analyse the role played by new media platforms, such as YouTube and social networks, in this process.

Young people use media both for entertainment and socialisation functions (Arnett et al., 1995; Buckingham, 1987; Livingstone, 1988; McQuail, 1994). In particular, they use ICTs especially for such relational and socialisation purposes as, for example, their identity building process (Buckingham, 2008; Buckingham & Willet, 2013; Fedele et al., 2015; Livingstone et al. 2011).

Regarding online platforms and social media in particular, Igartua & Rodríguez-De-Dios (2016) identified as many as six different motivations in the use of Facebook. Also, Ito & Boyd (2010) discovered that YouTube can be used for "hanging out", "messaging around" or "geeking out".

This study aims to delve into the role of YouTube and YouTubers in the construction of online referents and aspirational values for tweens (11-12-year-olds) in their identity building process and to identify new trends in young audiences. The project is framed in a Uses and Gratifications Perspective, based especially on previous studies about people's motivations for using social networks as communication tools (e.g., Bonaga & Turiel, 2016; Raacke & Bonds-Raacke, 2008; Sheldon, 2008).

The method combines a quantitative phase (survey) and a qualitative phase (focus groups).

The pilot survey (n=85), carried out in middle schools in Catalonia (Spain), allowed us to obtain some preliminary findings, which are being confirmed in the current phase of the research, the survey data collection (n=1330).

Among the main results, we must emphasise that tweens consider YouTube to be a social network rather than a “new TV”, and use it mainly for entertainment, but not for interacting (e.g., commenting or sharing videos). Also, the features they like the most about YouTube are its contents, especially music; while they do not like its interactive functions, such as uploading videos. As for YouTubers, tweens in our sample like them first because they are funny, and, secondly, for social reasons (e.g., their friends like them).

In conclusion, the general picture is that of tweens who use YouTube to consume media contents in a traditional, rather than a more interactive way. It is imperative for media research to thoroughly study young people’s experience as audiences in order to provide tools to encourage them to use media more interactively.

Id: 15012

Title: Panel: Audiences in Context: A Dynamics of Fear in Contemporary Culture

Session Type: Panel Submission

Authors:

Name: Annette Hill

Email: annette.hill-xyz-kom.lu.se

Country: SE (Sweden)

Affiliation: Lund University

Abstract: Paper title: Renarrativising Fear: Transnational audiences and documentary engagement with *The Act of Killing* and *The Look of Silence*

The documentary films *The Act of Killing* (2012) and *The Look of Silence* (2013) by Joshua Oppenheimer are a provocation to engage with memories of the Indonesian genocide in the 1960s, the intensity of suffering, and the moral issues enmeshed within Indonesian society and politics. *The Act of Killing* is a performative documentary, re-enacting crime scenes in a traumatic space (Walker 2013). *The Look of Silence* offers a poetic mode of address to document a family's experience as victims of the genocide. For Oppenheimer (2014) documentary is a means to 'make visible the fictions that constitute our factual reality.' This study uses empirical research to think through the renarrativising of fear in these documentary films, and to critically analyse the performative and reflexive practices of the filmmaker and their dialogue with audiences in various reception contexts. The empirical research includes in depth interviews with over 50 participants from Sweden, Denmark, UK, Japan and Colombia, impact reports within Indonesia, and interviews with the filmmaker.

The research connects with the idea of the mnemonic imagination (Keightley and Pickering 2012), where remembering the genocide in creative ways invites engagement with the pain of the past and fear of the present and future. In these documentaries impunity is performed over and over in the documentaries by perpetrators of the violence who remain in power. Faced with such fear, audiences renarrativise fear, telling social stories that imagine the world somewhat differently than how it is (Gordon 2004). For Oppenheimer (2014), documentary 'can change the way we reflect.' In this case, these documentaries offer audiences the moral capacity to imagine justice for genocide, reconciliation across generations, the healing of painful memories, articulating other kinds of knowledge and power than that represented in the realities of the films or audiences lived experiences. As this Colombian female viewer reflected: 'It is an invitation to create, to imagine what we can do to stop people dancing on the places where they tortured people.'

Id: 15041

Title: Considering the Meso-Level: Description of Audience Groups as Political Milieus

Session Type: Individual submission

Authors:

Name: Olaf Jandura

Email: jandura-xyz-phil.hhu.de

Country: DE (Germany)

Affiliation: Heinrich Heine University Düsseldorf

Name: Raphael Koesters

Email: raphael.koesters-xyz-phil.uni-duesseldorf.de

Country: DE (Germany)

Affiliation: Heinrich Heine University Düsseldorf

Abstract: The news audiences' fragmentation and heterogeneity are characteristic traits. With a view towards political communication, processes of a parallel stratification and segmentation of the audience are apparent ("stratamentation", Bennett & Iyengar 2008). The milieu concept (also described as 'political lifestyle groups', McQuail 2005; Bourdieu 1984) takes up this notion: According to this approach, basic political orientations and the closeness towards the political sphere are accompanied by specific news repertoires as well as modes of political communication on the individual level. Aggregations of individual data display group-specific patterns of heterogeneous political communication practices (Vyncke 2002).

We present the milieu concept as an alternative method of describing the audiences' news exposure. Most commonly, research explains news exposure by premises of a methodological individualism and the micro-macro-link (e.g. Shehata & Strömbäck 2011). Whereas on the macro-level media system factors are discussed, a range of determinants is influential on the micro-level (e.g. personality traits, political involvement, social status, political attitudes). Our approach argues for the integration of the meso-level into this model. Thereby, the milieu concept appears to be very useful as it does not only support the description of certain social segments' media use, but also offers explanations of the complex interplay between predispositions and news repertoires.

The distinction of audience groups is empirically observable: In an empirical study, we identified audience groups in Germany on the basis of a representative online survey (n=1.492, quota sample). As typological variables we captured the respondents' basic political orientations as well as their closeness towards politics through their internal and external political efficacy. Besides sociodemographic traits, we considered news media repertoires (13 sources including traditional and online media), modes of mediated and interpersonal communication, forms of political participation as well as individual issue agendas as descriptive variables. Based on a cluster analysis, we identified twelve distinct milieus. These groups can be placed within the two-dimensional typology of stratamentation (see above).

Our presentation will incorporate the following facets:

- Presentation of our main argument: The milieu concept as a fruitful method of describing news exposure on the meso-level.
- Descriptive overview of the main attributes of single milieu types.

- Explanation of the interplay between political orientations and practices of communication with regard to selective exposure, the processing of media content as well as diverging degrees of received media performance.
- Discussion of the meaning of stratified and segmented audience groups for the establishment of a democratic and integrative public sphere.

References

Bennett, L. W./S. Iyengar. 2008. "A New Era of Minimal Effects? The Changing Foundations of Political Communication." *Journal of Communication* 58 (4): 707-731.

Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge.

McQuail, D. 2005. *McQuail's Mass Communication Theory* (5th ed.). London: Sage.

Shehata, A./J. Strömbäck. 2011. "A Matter of Context. A Comparative Study of Media Environments and News Consumption Gaps in Europe." *Political Communication* 28: 110-134.

Vyncke, P. 2002. "Lifestyle Segmentation. From Attitudes, Interests and Opinions, to Values, Aesthetic Styles, Life Visions and Media Preferences." *European Journal of Communication* 17 (4): 445-463.

Id: 15056

Title: Modelos explicativos de la exposición selectiva a la información política y el partidismo de las audiencias en España

Session Type: Individual submission

Authors:

Name: María Luisa Humanes

Email: marialuisa.humanes-xyz-urjc.es

Country: ES (Spain)

Affiliation: University Rey Juan Carlos

Abstract: En las últimas décadas ha se producido una recuperación de la teoría clásica de la exposición selectiva para adaptarla a las nuevas formas de consumo mediático (Mutz 2006; Bennett e Iyengar 2008; Iyengar y Kahn 2009; Stroud 2010). El crecimiento de Internet como fuente de información y la customización de la búsqueda de información que permiten las webs de generación de contenidos han reforzado esta idea (Valentino, Banks, Hutchings y Davis, 2009; Dylko, 2016). En España, recientes estudios han demostrado que el consumo de información política se ajusta al argumento de la exposición selectiva orientada por las predisposiciones ideológicas y políticas (Berganza y Martín Llaguno, 2001; Humanes, 2014; 2016). No obstante, estos trabajos no han tomado en cuenta otras variables –como el interés político– que pueden explicar también la exposición selectiva a la información política (Skovsgaard, Shehata y Strömbäck, 2016). Este trabajo tiene como objetivo principal conocer qué factores explican la exposición selectiva a la información política en España, considerando tanto variables relacionadas con la exposición selectiva orientada por las predisposiciones ideológicas como con la exposición selectiva orientada por el interés político.

Se han utilizado las encuestas postelectorales del Centro de Investigaciones Sociológicas de las elecciones generales de 2015 (estudio 3126) y de 2016 (estudio 3145) para realizar regresiones logísticas binarias. Las variables dependientes resultan de las tres preguntas sobre el medio (periódico, radio y televisión) por el cual se había seguido la campaña electoral. En total se han obtenido modelos de regresión para 6 diarios, 5 cadenas de televisión y 4 radios con diferentes orientaciones. Nuestras variables explicativas se agruparon en dos bloques. Como indicadores de exposición selectiva orientada por predisposiciones ideológico/partidistas se han incluido en los modelos de regresión la ubicación ideológica, el nivel de polarización ideológica, el partido votado y el grado de convicción en el voto. Como indicadores de exposición selectiva orientada por el interés político se han seleccionado el interés en la campaña electoral, el conocimiento político, la frecuencia con la que se conversa sobre la campaña con otras personas y el intercambio de mensajes por redes sociales sobre la campaña electoral. Como variables de control se han considerado la frecuencia de consumo de diferentes tipos de medios (prensa, radio, televisión e Internet), la confianza en los medios, la edad, el nivel educativo, el nivel de ingresos y el sexo.

Los resultados muestran fundamentalmente que en el caso español el proceso de exposición selectiva a la información política durante la campaña electoral está orientado por las predisposiciones ideológicas, y más concretamente por la identificación entre el medio seleccionado como fuente de información y el partido político al que se vota. Esta conclusión refuerza el argumento del paralelismo político como característica del sistema de medios español (Hallin y Mancini, 2004). Hay que destacar también que las variables relacionadas con el consumo de medios son también relevantes para explicar la exposición selectiva.

Id: 15195

Title: La interacción de las audiencias con las noticias en los portales digitales de los principales diarios de Perú

Session Type: Individual submission

Authors:

Name: Rosa Zeta de Pozo

Email: ros.zeta-xyz-udep.pe

Country: PE (Peru)

Affiliation: Universidad de Piura

Name: Tomás Atarama Rojas

Email: tomas.atarama-xyz-udep.pe

Country: PE (Peru)

Affiliation: Universidad de Piura

Abstract: En un contexto en el que se habla mucho de las nuevas plataformas por las que se tiene acceso a las noticias y de las nuevas estrategias de distribución de contenidos periodísticos a través de las redes sociales, esta investigación se plantea revisar una realidad especialmente relevante para el desarrollo del periodismo: el consumo de noticias dentro de la misma plataforma digital de los diarios. Nos interesa conocer el comportamiento de las audiencias frente al consumo de información periodística en la versión digital de los diarios. Solo reconociendo que existe un valor para que el público consuma las noticias dentro del mismo portal se puede buscar formas de gestión de esas plataformas para generar valor económico. En este escenario surgen diversas preguntas vinculadas al criterio periodístico para poner en portada ciertos temas, la relevancia de los más leídos y las herramientas que ofrecen las mismas páginas para la interacción con y entre los usuarios. Esta investigación a través de un análisis de métrica digital y un análisis de contenido evalúa justamente la relación entre las noticias publicadas en portada, las noticias más leídas y las herramientas de interacción. Como objeto de estudio se ha seleccionado los tres diarios más relevantes del Perú: El Comercio, La República y Correo. Los criterios para considerar relevantes estos tres diarios han sido su trayectoria (duración en el tiempo), el alcance de su versión impresa, el tráfico de su versión digital, y su autonomía para seguir su línea editorial.

El periodo de estudio será de dos semanas, entre el 7 y el 20 de febrero de 2017, periodo en el que se ha confirmado una agenda mediática con temas diversos (políticos, económicos, sociales, culturales, entre otros). Las realidades a estudiar serán las siguientes: (1) La portada de la versión digital de los diarios; (2) la sección de los más leídos; y (3) los comentarios de los lectores en cada una de las noticias estudiadas en portada y en los más leídos. Para el análisis métrico se estudiará, también, la interacción que tiene la audiencia con las noticias, en términos de tiempo de consumo y actividades como compartir en diversas redes sociales. Con esta investigación se espera aportar en la comprensión de cómo se da la participación de las audiencia en las noticias en la versión digital de los diarios. En este sentido, también podremos aproximarnos a entender la posible conjugación que se da entre la oferta periodística y la demanda de los lectores, al cruzar el consumo del contenido periodísticamente relevante y el consumo del contenido que aporta tráfico pero que puede tener poco valor periodístico. Cabe destacar que no existen estudios que exploren esta realidad en el Perú, a pesar de ser un tema relevante para comprender a las nuevas audiencias y mejorar así el ejercicio periodístico.

Bibliografía:

Almgren, S. y Olsson, T. (2016). Commenting, Sharing and Tweeting News. Measuring Online News Participation. *Nordicom Review*, 37 (2), 67-81. doi: 10.1515/nor-2016-0018

Costera Meijer, I. (2012). Valuable journalism: A search for quality from the vantage point of the user. *Journalism*, 14(6), 754-770. doi: 10.1177/1464884912455899

Deuze, M. (2017). Considering a possible future for Digital Journalism. *Revista Mediterránea de Comunicación*, 8(1), 9-18. doi: 10.14198/MEDCOM2017.8.1.1

García-Avilés, J. (2017). [Editorial] Periodismo digital en la Sociedad Red: innovar en un entorno competitivo. *Revista Mediterránea de Comunicación*, 8(1), 3-5.

García, B. y López, X. (2016). Las redes sociales como herramienta de distribución on line de la oferta informativa en los medios de España y Portugal. *Zer*, 21 (40), 125-139. doi: 10.1387/zer.15513

Hernández-Serrano, M. J.; Renés-Arellano, P.; Graham, G.; y Greenhill, A. (2017) Del prosumidor al prodiseñador: el consumo participativo de noticias. *Comunicar*, XXV (50), 77-88. doi: 10.3916/C50-2017-07

Meso Ayerdi, K. (2013). Periodismo y audiencias: inquietudes sobre los contenidos generados por los usuarios. *Cuadernos.info*, 33, 63-73. doi: 10.7764/cdi.33.515

Rost, A. (2010). La participación en el periodismo digital. Muchas preguntas y algunas posibles respuestas. En F.Irigay, D. Ceballos & M. Manna (Coords.). *Periodismo digital en un paradigma en transición* (pp. 96-109). Rosario, Argentina: Universidad Nacional de Rosario.

Rost, A., Pagni, M. E. & Apesteguia, E. (2008). Cómo navegan los usuarios de sitios de noticias. En J. C. Bergonzi, A. Rost, F. Bergero, M. T. Bernardi, V. García & M. E. Pagni, (Coords.). *Periodismo digital en la Argentina* (pp. 175-204). Rio Negro, Argentina: Publifadecs.

Williams, A., Wardle, C. & Wahl-Jorgensen, K. (2010). Have they got news for us? Audience revolution or business as usual at the BBC? *Journalism Practice*, 4(3), 85-99. doi: 10.1080/17512781003670031

Id: 15238

Title: Televisión de las cadenas públicas de gobierno en Brasil: un estudio sobre la participación, difusión y audiencia.

Session Type: Individual submission

Authors:

Name: Rodolpho Raphael de Oliveira Santos

Email: rodolphorjornalista-xyz-gmail.com

Country: BR (Brazil)

Affiliation: Universidade Federal da Paraíba

Name: Valdecir Becker

Email: valdecir-xyz-ci.ufpb.br

Country: BR (Brazil)

Affiliation: Universidade Federal da Paraíba

Name: Ed Porto Bezerra

Email: ed_porto-xyz-uol.com.br

Country: BR (Brazil)

Affiliation: Universidade Federal da Paraíba

Abstract: Introducción - Esta investigación comienza con conceptos como la Web 2.0, cultura de la participación, los medios de comunicación difusible, y la interactividad para analizar los desafíos de la popularización de las emisoras públicas gubernamentales de la televisión brasileña. Considera que las nuevas tecnologías digitales transforman tanto la vida del espectador, como su relación con los productores de contenidos. Esta relación está mediada por las nuevas interfaces de comunicación digitales. Estos cambios hacen que el público se convierta en 'receptáculo' de este contenido, con la participación en el proceso de transmisión, intercambio, difusión, reconfiguración y creación de nuevas propuestas, llegando a un público más amplio, a través de contenidos y formas no imaginadas antes. El artículo presenta un estudio del mercado y la audiencia de la televisión de las cadenas públicas de gobierno en Brasil, que tienen como objetivo principal la promoción y el fomento de la ciudadanía. Objetivo - Analizar los modelos de contenido y transmisión de las emisoras públicas gubernamentales de la televisión brasileña, para identificar y poner de relieve los factores importantes que motivan el fenómeno de baja audiencia. Al mismo tiempo, comprobar cómo se produce el movimiento y la difusión de contenidos y cuál es su relación con el público y si, de hecho, la audiencia puede contribuir a la construcción de un modelo dinámico y participativo de los flujos de medios. Métodos - La investigación cualitativa es la naturaleza exploratoria y bibliográfica. Tiene como personaje de la investigación, los diferentes aspectos que afectan a la situación actual del mercado, la recepción, el suministro / infraestructura y el contenido de las emisoras de televisión pública del gobierno. El foco de la investigación se dirige a las experiencias de los siguientes contextos: nacional (TV Câmara y TV Senado) y locales (TV Assembleia y TV Câmara de la ciudad de João Pessoa). Resultados - La investigación identifica y analiza los factores que explican los bajos niveles de audiencia de los canales de televisión pública del gobierno, como la gama de programación; la motivación de la audiencia para ver o no el programa estatal, lo que resulta en el vaciado del debate político en la sociedad; infraestructura de producción limitada; y el uso de narrativas con lenguajes obsoletos, en comparación con las emisoras comerciales que se basan en la publicidad y la audiencia.

Id: 15266

Title: Doing media: Multiple perspectives as a concept for theory and research in a complex media environment

Session Type: Individual submission

Authors:

Name: Susanne Eichner

Email: seichner-xyz-cc.au.dk

Country: DK (Denmark)

Affiliation: Aarhus University

Name: Elizabeth Prommer

Email: elizabeth.prommer-xyz-uni-rostock.de

Country: DE (Germany)

Affiliation: University Rostock

Abstract: In this paper we address the challenge as how to conceptualize and empirically capture the divers and often concurrent media encounters embedded in the life worlds of people. We employ a strict user-oriented perspective that results in a focus on the “doings” of users/audiences. When we talk about media usage today, we talk about activities that can no longer be understood as unities of action narrowly contained in time and space. In a world increasingly permeated by a multiplicity of media, media usage too is open in every respect, as boundaries between the media and our daily lives and actions blur, and interconnections emerge in a cross-medial, inter-textual, and inter-medial system of reference. Concepts used to capture this trend include cross media (e.g., Neuberger, Nuernbergk, and Rischke 2009), media convergence (Jenkins 2006), multimedia, transmedia (Meyer, Simanowski, and Zeller 2006), or hybrid genres (Mikos et al. 2007). The audience develops polychrone usage patterns (Prommer 2012b) or produces content collaboratively, and all of this is happening on a national as well as global scale. The terms above ultimately describe phenomena of dissolving boundaries. To study these phenomena, new theoretical references and analytical strategies are needed to adequately capture the complexity caused by dissolving boundaries and interconnectedness.

We suggest conceptualizing media activities as doing media to place an even stronger focus on the agency (Eichner 2017) and the non-linear, sometimes polychrone activities of media users. By presenting our ideas on doing media, we want to stimulate a more holistic view of media usage and open up the discussion on theory and methodology. The following theoretical references are crucial to the doing media model: symbolic interactionism, media usage as meaningful social action in users' everyday lives, the textuality of media products, and the cross-media usage flow. Doing implies action, interaction, construction, agency, and situation of the socially embedded individual. In this sense, doing media considers the audience as an active creator of meaning while also acknowledging that in an interactive and convergent media environment, media texts have meaning and provide structure.

The innovative moment of doing media in contrast to other approaches (such as media practices, performance, mediatization, etc.) is the focus on the user and their media encounters. This includes the consideration of life worlds, aspects of the medium in question and aspects of textuality. However, these aspects are relevant when in the context of the respective encounter – or multiple, sometimes polychronic encounters.

Id: 15444

Title: AN OVERVIEW OF FILM RECEPTION STUDIES IN BRAZIL: slight advances for a field legitimization

Session Type: Individual submission

Authors:

Name: Henrique Denis Lucas

Email: ricoilustra-xyz-gmail.com

Country: BR (Brazil)

Affiliation: Universidade Federal do Rio Grande do Sul

Name: Regiane Regina Ribeiro

Email: regianeribeiro5-xyz-gmail.com

Country: BR (Brazil)

Affiliation: Federal University of Paraná

Abstract: Presenting and discussing the place of film reception in Brazilian scientific research requires recognizing not only the potential for further exploration of these studies, but also that some progress has been made, in alignment with the advances in the scenario of reception in Brazil. For instance, according to authors in the field, theoretical interest in the reception of films as textual objects in the social space is little and late, compared to studies in production and authorship in Cinema. In the wake of the prevailing theoretical perspective in film theories, in its 1970s semiotic, psychoanalytic and structuralistic approach, the first notion of spectator was seen homogeneously, passively and largely focused on the film text. Gradually, the spectator came to be seen in a heterogeneous, active and contextual perspective, mainly due to cultural studies. In this context, the analysis departs from a mapping process held by a Brazilian group of researchers to which the authors of this paper belong, which reported the absence of studies in film reception during the 1990s and the development of seven research papers in the 2000s, indicating a clear expansion of the field. The discussion presented in this paper focuses on *stricto sensu* production in the field of Social Communication in the last two decades, more specifically, theses and dissertations published from 2000 to 2015. The results indicate that there is plenty of space for further exploration of studies in film reception, both in quantitative growth (only 16 studies were carried out from 1990 to 2015) and, mainly, in its themes, approaches, and methodological/theoretical options. Four main themes were identified in the academic studies mapped: Film Clubs and Cinephilia in Brazil; Film, History and Politics; Film and Education; Interactivity and Film Language. The studies did not discuss only one of the categories, but moved between two or more. They also indicated that Brazilian studies in audience do not regard the spectator actively and heterogeneously yet, since filmic texts are seen as the only trigger for spectatorial pleasures. There is significant divergence between the consumption of films in Brazil and the academic studies that consider the spectator and its relation to the film narrative. The focus of research generally meets the interests of a small cultural, social and political niche. No research paper involving mainstream films was published in Brazil, which suggests a gap in the understanding of the relation of the marketing success of certain films and what makes the audience go to movie theaters. Finally, it was concluded that the level of manifestation, interest or dissemination of the studies in film reception in Brazil is not high enough to generate constant theoretical and methodological advances. The academic production is still very sparse, diffuse and unstable, and lacks the theoretical cohesion that could legitimize it as a specific field of studies.

Id: 15458

Title: Design Audiovisual: cuando los estudios de audiencia encuentran la interacción persona-computadora

Session Type: Individual submission

Authors:

Name: Daniel Gambaro

Email: dgambaro-xyz-usp.br

Country: BR (Brazil)

Affiliation: University of São Paulo

Name: Thais Saraiva Ramos

Email: thaissramos-xyz-live.com

Country: BR (Brazil)

Affiliation: Audiovisual Design Research Group, CNPq, Brazil

Name: Valdecir Becker

Email: valdecir-xyz-ci.ufpb.br

Country: BR (Brazil)

Affiliation: Federal University of Paraiba

Name: Ed Porto Bezerra

Email: ed_porto-xyz-uol.com.br

Country: BR (Brazil)

Affiliation: Federal University of Paraiba

Abstract: Las barreras entre los medios de comunicación se están reduciendo. La división tradicional entre las empresas y las formas de consumo de radio, televisión y cine se vuelve más fina en la era digital. Productos audiovisuales se consumen digitalmente por aplicaciones o navegadores específicos, en ordenadores, televisores, smartphones, tabletas, etc. La forma en que una persona busca contenidos y su identificación dentro de un rango de disponibilidad, en combinación con la comprensión del uso de herramientas digitales, ha llegado a ser tan importante como la calidad del contenido audiovisual. Por lo tanto, temas extraños al universo audiovisual, tales como la usabilidad, la interacción, el diseño centrado en el usuario y el design thinking, se convierten en parte de la vida cotidiana de los escritores, directores y productores audiovisuales. Los ejemplos de esta dinámica se pueden encontrar en la televisión digital, en las aplicaciones de películas y series on demand, en los sitios web y aplicaciones de uso compartido de vídeo, en las redes sociales etc. Todos estos medios de acceso a los contenidos audiovisuales tienen una característica común: la interacción a través del uso de software. Este fenómeno trae áreas que solían ser distintas: la interacción humano-computadora, en adelante IHC (Ciencia de la computación), y los estudios de audiencia (Ciencia de la Comunicación). La primera tiene como objetivo hacer el software más eficiente y fácil de usar, la segunda trata de comprender los hábitos de consumo y la forma de generar información para la mejora de la calidad, sobre todo de las películas y programas de televisión. Se trata de una relación teórica y metodológica no contemplada actualmente por estas zonas de forma individual. Por lo tanto, una revisión de las teorías y métodos que favorezcan el desarrollo de los contenidos se vuelve relevante. Para este conjunto metodológico que llamamos design audiovisual (diseño audiovisual) cuya característica principal es la planificación de la producción en audio y video basado en las relaciones de interacción que el usuario posee en el acto de fruición. Los fundamentos del diseño

audiovisual deben contribuir al estudio y la práctica en las áreas audiovisuales que compiten y se complementan entre sí en las interfaces digitales. El término design se entiende en su forma más amplia, contemplando todo el proceso de creación, análisis de la demanda, la síntesis de productos y evaluación de resultados. Del mismo modo, el término "audiovisual" incluye toda la gama de productos basados en audio y video, o se compongan de estos dos medios.

A partir de este contexto, nuestra propuesta sugiere la aparición de un proceso metodológico para recoger y reformular algunos conceptos relacionados con las disciplinas que integran estos campos de estudio. En resumen, es la búsqueda de una referencia en cuanto a: a) analizar las producciones realizadas con todas las herramientas proporcionadas por los estudios de audiencia y por IHC; b) prever y proponer aplicaciones de estas herramientas facilitadas por las tecnologías que han sido puestas a disposición hoy en día.

Id: 15479

Title: Construction of Comprehensive Assessment System on TV Program Communication Effect among Cross-screen Audience

Session Type: Individual submission

Authors:

Name: Yannan Liu

Email: lyn2013-xyz-qq.com

Country: CN (China)

Affiliation: Communication University of China

Name: Xuejing Zhang

Email: zhangxuejing62-xyz-gmail.com

Country: CN (China)

Affiliation: Communication University of China

Name: Jian Huang

Email: wegon-xyz-qq.com

Country: CN (China)

Affiliation: Communication University of China

Abstract: The establishment of a comprehensive assessment system of cross-screen communication effect of TV programs has always been an issue concerned by both the academia and industry. Comprehensive assessment not only points to large (e.g. TV), medium (e.g. computer) and small (e.g. smartphone) size screens, but also integrates the synthetic evaluation of social and economic benefits. The former representing worldwide trends while the latter showcasing Chinese characteristics. Specifically, the cross-screen distribution of TV programs results in the spread of audience's attention from TV to computer and mobile phone, which arouses the desire of relevant stakeholders to implement cross-screen assessment. Meanwhile, to win both economic and social benefits in cross-screen communication is undoubtedly indispensable to the development of China's media industry. Furthermore, the "Public Value Test" and the "Public Value Assessment System" promulgated by BBC and Taiwan Broadcasting System also provide a worthwhile reference. Currently, there are various models of comprehensive assessment system on cross-screen communication in China. The model of infusing new indexes into the old assessment system can be considered as a kind of reform rather than an earthshaking pattern, which can keep the relative stability of the original system while introducing new elements. It is a mode that meets the development requirements of both the media industry and organizations (Liu, 2013). In consideration of China's peculiar media ecology and systems, the structure of the new assessment system will follow the above model which will rest on the Chinese traditional TV assessment system and encompass new media indexes. However, in view of the maturity of internet measurement, the reliability of data sources and the operability of evaluation, this study mainly focus on big and medium size screens. With the development of measurement technology and the adjustment of assessment system, we will eventually realize the true meanings of comprehensive assessment system that covers the big, medium and small size screens. Since a comprehensive consideration of key factors such as evaluation dimensions, index arrangements, data sources, weight allocation and data fusion model, we construct a comprehensive assessment system, characterized by multi-dimensions, multi-levels, multi-indexes and multi-data-sources. It can be summarized as "three indexes merge into one ruler".

The three primary indexes are quality, market value and participation, which are allocated the weight of 4:5:1 respectively. Then the sum of index scores multiply by their weights equal the final score of the comprehensive effect. Quality index is decomposed into three secondary indexes to reflect the audience satisfaction, professional quality and ideological orientation of TV programs, which aims to put an emphasis on social benefits evaluation; market index includes cross-screen rating and cross-screen reach; participation index is divided into interaction and engagement, which are designed to assess the size of audience that engages in the production, dissemination, interaction and discussion of TV programs. Standardized scoring method will be adopted to assign the weight of secondary indexes and third-class indexes. Data are sourced from audience survey, expert evaluation, TV audience measurement and internet monitoring.

Id: 15510

Title: Media as mean to create or fulfill a pause'

Session Type: Individual submission

Authors:

Name: Halliki Harro-Loit

Email: halliki.harro-xyz-ut.ee

Country: EE (Estonia)

Affiliation: Professor of Journalism, University of Tartu

Name: Ragne Kõuts

Email: halliki.harro-xyz-ut.ee

Country: EE (Estonia)

Affiliation: Lecturer of Journalism Sociology

Abstract: Technological innovations have changed the role of media as rhythm-generator and also the attention “types” of media consumption. On the one hand, media consumers have increasing autonomy to decide by themselves when they like to watch or listen broadcasting programmes, or read news, therefore the media, especially television is loosing its role in synchronizer of social rhythms. On the one hand, the growing number of potentially interesting pieces of information, shortens the span of time and attention that can be devoted to each particular object, also intervals between switching from one activity to another become shorter (Rosa 2015, 125).

In this study we propose that a pause-approach enables reveal the temporal aspects of everyday media use practices.

The empirical analysis is based on 60 media-usage diaries collected in 2015-2016 in Estonia. By using this empirical data we could distinguish a scale of media consumption practices from quick scrolling of headlines or “checking if there is something new” several times per day, (short attention spans) - up to the engrossed (traditional) news-reading/watching practices where the people take special time for this activity. We could distinguish six types of pauses that enable to characterize different practices of media use. The three pauses (“Bechmark pauses”; “Refreshing pauses” and “Leisure pauses” - are more classical, duration of the pause is rather medium or long; users’ autonomy is also medium or high. The other three types of pauses (“checking pauses” “waiting for...” and “breaking news pauses” are rather interruptions by nature: the duration is very short or short, only (exceptionally) medium; autonomy is rather low or medium.

It depends on the lifestyle, age and job what kind of pauses dominate in media use, still on the basis of this study we can conclude that while “short and quick” media usage is rather dominant if the autonomy of the user to decide upon his/her timing is low; “longer, attention-focused usage is not disappearing.

Id: 15511

Title: Meeting the 'others': counterbalancing audiences' selective exposure in the online realm

Session Type: Individual submission

Authors:

Name: Jaume Suau

Email: jaumesm-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Blanquerna School of Communication and International Relations. University Ramon Llull.

Name: Pere Masip

Email: peremm-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Blanquerna School of Communication and International Relations. University Ramon Llull.

Name: Carlos Ruiz

Email: carlesrc-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Blanquerna School of Communication and International Relations. University Ramon Llull.

Name: Maria Lluisa Llamero

Email: marialuisall1-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Blanquerna School of Communication and International Relations. University Ramon Llull.

Name: David Puertas

Email: davidpg5-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Blanquerna School of Communication and International Relations. University Ramon Llull.

Abstract: It is a matter of fact that audiences have nowadays easier access to information and news, but the question about if more availability of information leads to a better informed audience, or a higher level of political knowledge, has been of great interest and controversy during the last decade (Kim and Kim, 2012; Hirzala, Van Zoonen and Ridder, 2010; Anduiza, Jensen and Jorba, 2012). The debate is still open. For some scholars, audiences are generally still influenced by past behavioural patterns of media consumption (Mitchelstein and Boczkowski, 2010), whereas others argue that online consumption presents some particularities (Bruns et al. 2016; Chadwick, 2013). Initially, debates focused around defending or denying the mobilization effects of the new technology. That is to say, if the great availability of information could bring more citizens to the public sphere, increasing participation and civic engagement, or rather, if the potential for easier access to information was just implemented by those already politically motivated (Best and Krueger, 2005; Jensen, 2006; Norris, 2001). Other focus of debate revolves about the existence of selective exposure in internet news' consumption and how this may affect the dynamics of democracy. Even if accepting the mobilization effects on new communication technologies, there is

still a great discussion around if the new possibilities for accessing information are actually reproducing traditional patterns of selective exposure or rather, enabling new ways of accidental exposure to news content that may challenge audiences' political positions (Knobloch-Westerwick and Johnson, 2013). Moreover, after Brexit and USA presidential elections, fears have arisen about the emergence of a post-truth era in which citizens disregard factual evidence and believe discourses that appeal to their emotions and political affinity. As in social media, like-minded individuals post information according to their political beliefs, there is a certain risk of reducing citizens' exposure to politically adverse news content, creating 'echo chambers' of political affinity (Bakshy et al, 2015; Pariser, 2011) in which 'fake news' may easily spread (Khaldarova and Pantti, 2017; Balmas, 2012).

In order to contribute to this controversy, this paper presents data from a survey in Spain (N=6679). Results point towards a transformation in the way selective exposure is articulated by audiences. Although the pernicious effects of new communication technologies in isolating individuals into small groups of like-minded citizens (Sunstein, 2002) or 'private' / 'solo' spheres (Papacharissi, 2010; Dahlgren, 2013) have been feared for a long time, our results defend the importance of accidental exposure and participatory formats in widening the scope of news access. These factors, enabled by social networks, act as inhibitors of selective exposure mechanisms. Findings highlight the importance of the diversity of content posted by friends and contacts on social networks to counterbalance selective exposure. Moreover, results also stress that 47,8 % of respondents are following news media that represent opposite political positions than their own, even registering to those media websites. Additionally, results show that gender plays a role in both selective and accidental exposure.

Id: 15674

Title: Adaptation, inspiration and fanfiction: forms of transcreating a story inside the fandom of The Phantom of the Opera

Session Type: Individual submission

Authors:

Name: Maria Immacolata Vassallo de Lopes

Email: immaco-xyz-usp.br

Country: BR (Brazil)

Affiliation: University of São Paulo, Brazil

Name: Clarice Greco

Email: claricegreco-xyz-gmail.com

Country: BR (Brazil)

Affiliation: UNIP - Universidade Paulista / USP - Universidade de São Paulo

Abstract: One of the most re-created narratives of all times is also the focus of a great fandom: The Phantom of The Opera, written by Gaston Leroux in the early 1900s. The love triangle between Christine, Raul and the Phantom was transformed into theater, musical, films, TV shows and – why not – fanfictions. This research is part of the international collaborative project Phantom on Film: screen adaptations of Le Fantôme de l'Opéra: Routes of cultural transfer, coordinated by Prof. Cormac Newark from The Guildhall School of Music and Drama with other five researchers from universities around the Globe.

Since the origins of cinema and since television was invented, scholars and producers study and develop adaptations of literary texts. The innumerable ways of re-creating an original story reflect the willingness for many forms of consumption. Considering that the boundaries between creation and consumption of texts have been blurred in the past decades, fan writing started to receive more attention from scholars and from the media industry. Since the late 1990 onwards fans are actively involved in online activities such as writing and filmmaking. According to authors such as Berger (2012) these types of cultural practices can be classed as adaptation of some variation. It is important to consider that spectators are living in an era of repurposing.

Based on these guidelines and theoretical approaches on fan studies such as Hills, (2010), Booth (2010), Sandvoss (2007) and Pearson (2004), among others, this article aims to reflect on the theoretical borders that separate adaptations of literary texts (produced by professional writers) and the activities of fans online. The object of this research will be the fanfictions related to The Phantom of the Opera on specific websites. The platform 'fanfiction.net' shows almost 10.000 fanfics with some connection to Leroux's book. The analysis will be based on three steps of methodology: 1) selection of fanfics with the highest number of followers, 2) organization and classification of the texts concerning the elements of the book present in the narrative, with the use of a free software for textual analysis and 3) examination of the data in an attempt to understand the features of what the Brazilian semiotician and poet Haroldo de Campos (1987) called 'trans-creation' of this unforgettable narrative. The concept refers to the creative process involved in translations, through which he concludes that translations of creative texts are nearly impossible, assuming that it includes an effort of re-creation, trying to keep a loyalty to the "spirit of the work". The expected results include the recognition of fanfics as "textual genre" derived from a need of a discursive community (fandom) as a type of literary adaptation and a more thorough knowledge of the involvement of fans with the Phantom of the Opera.

Keywords: fanfiction, fandom, Phantom of the Opera, fan studies, adaptation, trans-creation.

Id: 15829

Title: Grand Designs: audience engagement and modes of consumption

Session Type: Individual submission

Authors:

Name: Aneta Podkalicka

Email: aneta.podkalicka-xyz-monash.edu

Country: AU (Australia)

Affiliation: Monash University

Name: Esther Milne

Email: e.milne-xyz-swin.edu.au

Country: AU (Australia)

Affiliation: Swinburne University of Technology

Name: Jenny Kennedy

Email: jenny.kennedy-xyz-rmit.edu.au

Country: AU (Australia)

Affiliation: RMIT, Melbourne

Abstract: In this paper we explore the British hit television program Grand Designs to chart the ways in which it creates audiences and shapes renovation practice. Grand Designs is produced by Boundless Productions, a subsidiary of Freemantle Media, and has been on air since it was first broadcast on British television in April 1999. It screens internationally in over 130 countries including Germany, Australia, New Zealand, Taiwan, Norway and South Africa. Presented by British designer and writer, Kevin McCloud, the highly successful program follows the progress of home owners as they embark on design, renovation and building projects at almost always dizzying scales of endeavour. Not constrained to a single media form, however, Grand Designs creates publics beyond the TV show with its market reach expanding to multi-platform spin offs and franchises such as Grand Designs Abroad, Grand Design Trade Secrets, Grand Designs Australia, Grand Designs New Zealand, the Grand Design Magazine, and The Grand Design Live Exhibitions held in London, Birmingham, Sydney and Melbourne.

Yet despite its widespread appeal and substantial impact on the media landscape, surprisingly few sustained critical studies exist about the material and symbolic impact of this program. Our paper draws on a mix of TV ratings and interview research conducted with home renovators, both self-professed fans and ardent critics of the show, together with production and industry personnel in the built environment in Australia. We reflect on how empirical communications research of this kind can help to understand Grand Designs beyond its televisual aspects of storytelling and aesthetics – specifically in the ways it shapes consumption practice, for example by offering a specific vocabulary for home renovators to use in their dealings with practitioners, or generating ideas for products and building techniques.

Our research findings are placed within a diverse critical field which spans the scholarly literatures of Reality TV (Ouellette and Hay 2008; Murray and Ouellette 2009; Hill 2005); Lifestyle media in particular the programs dealing with property and real estate TV (McElroy 2008; White 2014; Allon & Redden 2012); Consumption studies, including ethical and sustainable consumption, and the emerging figure of the Moral Entrepreneur, thrift and austerity cultures (Lewis and Potter 2011; Littler 2009; Maxwell and Miller 2012; Hollows and Jones 2010; Miller 2012). We also note the

small field of existing work on Grand Designs (Stead and Richards 2014; Craig 2006) and make some suggestions about why it has received relatively little critical attention.

The paper begins with an overview of this scholarly literature before turning to the reflection over the methods used. It discusses the utility of combining interview and focus group material with other modes of audience studies research and textual analysis. Our presentation argues that despite its widely perceived narratives of luxury and excess Grand Designs is actually seen as a useful guide for renovation and building by its audience.

Id: 15908

Title: Audiences and cultural representation: a theoretical and methodological reconnaissance of schemata-theory.

Session Type: Individual submission

Authors:

Name: Pascal Verhoest

Email: pascal.verhoest-xyz-vub.ac.be

Country: BE (Belgium)

Affiliation: Vrije Universiteit Brussel

Abstract: Most research into media-contents implicitly assumes that the media-message under scrutiny will be decoded by the recipient in the same way as was done by the researcher. This is largely outdated effect-theoretical assumption. This project therefore asks the question: how can the analysis of media-contents take account of the perspective of the receiver. It addresses this question on the basis of schemata-theory. This theory, which draws on cognitive psychology allows to establish demonstrate how individual and cultural 'frames' recursively shape each other in the context of socio-economically stratified structuration processes. The methodological consequence of this demonstration is that research into media-contents should not assume that media-messages are mirrored in the recipient, but should instead address the question of how the mental schemes of the recipient resonate in the message.

Id: 15949

Title: Children's use of mobile devices, literacy, smartphone addiction and parental mediation in Taiwan

Session Type: Individual submission

Authors:

Name: Fong-ching Chang

Email: fongchingchang-xyz-ntnu.edu.tw

Country: TW (Taiwan)

Affiliation: Department of Health Promotion and Health Education, National Taiwan Normal University

Name: Chiung-Hui Chiu

Email: cchui-xyz-ntnu.edu.tw

Country: TW (Taiwan)

Affiliation: Graduate Institute of Information and Computer Education, National Taiwan Normal University

Name: Ping-Hung Chen

Email: pxc24-xyz-ntnu.edu.tw

Country: TW (Taiwan)

Affiliation: The Graduate Institute of Mass Communication, National Taiwan Normal University, Taiwan

Name: Nae-Fang Miao

Email: naefang-xyz-tmu.edu.tw

Country: TW (Taiwan)

Affiliation: Department of Nursing, Taipei Medical University, Taiwan

Abstract: Background: As children spent more time on new media, children's smartphone addiction became a serious issue. Despite studies showed that correlates of Internet addiction among adolescents, little research examined prevalence and correlates of smartphone addiction among children.

Objectives: This study assessed the prevalence of smartphone addiction among children in Taipei, Taiwan and examined the relationships between parental mediation, children's Internet literacy, depression, and smartphone addiction.

Methods: A total of 2621 fifth grade students and 2460 parents from 17 primary schools in Taipei, Taiwan completed self-administered questionnaires in 2016.

Results: The results showed that boys played games on smartphones or tablets more frequently than girls, while girls used smartphones or tablets social network sites (SNSs) and instant messaging more frequently than boys. The prevalence of smartphone addiction among children in Taipei, Taiwan was 22.4%, with boy 24.5% and girl 20.2%. Mother implemented more parental mediation of children's computer and mobile device use than Father. Multivariate analysis results showed that after controlling for demographic factors parents with higher levels of eHealth literacy, mobile device skills, and parental mediation efficacy were more likely to implement active parental mediation of children's computer and mobile device use, while parents with higher mobile device skills and parental mediation efficacy were more likely to implement parental monitoring mediation. In addition, parents with lower levels of eHealth literacy, lower mobile device skills, higher risk perception of children's mobile device use, and higher parental mediation efficacy were

more likely to implement restrictive parental mediation of children's mobile device use. The univariate analysis results showed that risk factors of smartphone addiction among children included boy, poor academic performance, low household income, divorced or separated parental marital status, owning smartphone, SNSs and instant messaging, and depression, while protective factors included higher Internet safety literacy, higher eHealth literacy, higher risk perception, better child-parent relationship, higher parental restrictive mediation. Multivariate analysis results showed that after controlling for demographic factors children with poor academic performance, depression, owning smartphone, frequent smartphone/table gaming, frequent smartphone/table SNSs and instant messaging were more likely to have smartphone addiction, while children with higher levels of Internet safety literacy, having better child-parent relationship, and parents implementing more restrictive mediation strategies were less likely to develop smartphone addiction.

Conclusion: Children owning smartphone, smartphone/tablet gaming, SNSs and instant messaging, depression, lower Internet safety literacy, poor child-parent relationship, and lower parental restrictive mediation were associated with smartphone addiction. The findings suggested that smartphone addiction prevention program should strengthen children's Internet safety literacy and incorporate parental training of children's safe mobile device use.

Id: 15969

Title: Social Audience and European Serial Fiction

Session Type: Individual submission

Authors:

Name: Nuria Garcia Muñoz

Email: nuria.garcia-xyz-uab.cat

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Name: Emili Prado Picó

Email: emili.prado-xyz-uab.cat

Country:

Affiliation:

Name: Belen Monclus Blanco

Email: belen.monclus-xyz-uab.cat

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Name: Alba Mendoza Camps

Email: alba.mendoza-xyz-uab.cat

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Abstract: The main objective of this research is to analyse how television channels from five European countries (France, Germany, Italy, Spain and United Kingdom) appeal to their social audience through domestic serial fiction. Fiction remains one of the most relevant content for audiences in digital environments, therefore, awareness of social networks' strategies used by programmers and producers is fundamental.

This study has been carried out within the GRISS (Research Group on Image, Sound and Synthesis) of the Department of Audiovisual Communication and Advertising at the Universitat Autònoma de Barcelona (Spain). It has been developed within the framework project "Social Networks and European General-Interest Television (EU-5): Screen Uses and Network Activity of Audiences" (RSTV), of the National R&D Plan, founded by the Spanish Ministry of Economy and Competitiveness (ref.: CSO2015-65350-R). The focus of this project is to explore and explain the synergies that allow broadcasters to innovate in their social networks' strategies through the most popular television content in the five big European markets, and to identify correlations between the broadcaster's actions and the social audience's response.

The purpose of the outcomes is to identify key methods to appeal to social audiences. We study a sample of the most successful serial national-produced fiction in France, Germany, Italy, Spain and the United Kingdom. We selected ten programmes with the highest ratings broadcasted by TDT general-interest television channels: Das Erste, ZDF, BBC One, BBC Two, France 2, France 3, Rai Uno, Rai Due, Rai Tre, La1, La2; and private channels: ProSieben, Sat.1, RTL, Channel 4, ITV1, TF1, M6, Canale 5, Italia 1, Rete 4, Antena 3, Cuatro, La Sexta, Telecinco. We use content analysis to explore and describe if the producers or programmers appeal to and encourage social audience's participation, how they do it (forms of insertion), how are these actions eventually related to the content, and which social networks (Facebook, YouTube, Twitter and Instagram) are they appealing to.

Understanding social audiences implies exploring and explaining user habits, as well as analysing innovations and strategies of television uses in general and of the most popular serial fictions in particular.

Id: 15979

Title: Researching audience online

Session Type: Individual submission

Authors:

Name: Ida Vikøren Andersen

Email: i.andersen-xyz-uib.no

Country: NO (Norway)

Affiliation: Department of Information Science and Media Studies

Abstract: This paper demonstrates how audience's experience and ways of engaging with the news media can be studied through interpretative close readings of the user comments on social media. It does so by analysing the user comments on three Scandinavian newspapers' Facebook postings of articles about the Alan Kurdi-photos.

Reader's comments on online news sites are one of the most common forms of citizen engagement online (Weber, 2014). The reader's comments can be understood as civic forums, in which audiences can participate by expressing their views on current issues of public concern (Da Silva, 2015). As Pantti (2016) observed, the interaction between digital and traditional media "creates a host of new opportunities to publicly comment on, interpret and evaluate social events and news stories".

The new media environment produces opportunities also for the audience researcher. The reader comments provides the researcher with access to the audience's actual reactions to the stories posted by the newspapers in the actual situation that these were read. By studying comments to news stories posted on social media, it is possible to gain valuable insights into how readers experience and engage with the news media.

In Scandinavia, most newspapers have in the recent years shut down their on-site commentary section, and moved the reader-debates to their Facebook pages. This has, seemingly, resulted in an even larger participatory audience. This, however, also poses some ethical challenges for the researcher. While media researchers often tend to regard open pages on Facebook, like the newspapers' pages, as public, we cannot assume that all participants on these sites share this understanding. In order not to undermine the individual's wish to retain control of personal information, the researcher thus has to treat online content produced by private persons with cautiousness.

The Facebook postings of articles about the photos of Alan Kurdi from three Scandinavian newspapers, serve as a case in the paper. Through interpretative close readings of the comment sections, the paper demonstrates how new audience practices can be studied on social media, and discusses the ethical considerations that must be taken. The analysis focuses on how the audience express their experience with the news article they comment on and how the audience use the article to engage in discussions about the issue. How the researcher can maintain the participants' integrity, and at the same time not restrain the research to the extent that it misses valuable insights, is of particular interest in the discussion.

The paper then is a contribution to the development of new approaches to audience research in a complex media environment, in which the audience engage in civic questions in new ways.

Id: 16008

Title: "Natalie's my favourite. She tells it like it is': Youth Audiences Discuss their Consumption and Reception of Israeli TV Dramas

Session Type: Individual submission

Authors:

Name: Alina Bernstein

Email: alinabernstein-xyz-gmail.com

Country: IL (Israel)

Affiliation: College of management academic studies (COMAS) and Tel Aviv University

Name: Dalia Liran Alper

Email: liranalper-xyz-gmail.com

Country: IL (Israel)

Affiliation: College of management academic studies (COMAS)

Abstract: Teen television dramas as a distinct genre have garnered little academic attention to-date, predominantly coming from the US (see Davis and Dickinson, 2004 but also since). Meanwhile, popularity of Israeli TV dramas targeting the 8-14 demographic (commonly known as 'Tweens' – but see Levine, 2013) has surged since 2010. Employing qualitative audience research, this current study explores the audience consumption and reception of these series in the Israeli context. To that end, six focus groups were selected: each gender-mixed group is made up of four-to-five participants aged 11-14. Subjects were chosen based on diverse geo-locations, membership of distinctive groups in Israeli society, and their following of this study's test cases (The Greenhouse 2012-2016; Galis, 2012-2016; Neighbourhood, 2014-present; Alifim, 2011-2013; Summer Days, 2012-2013). Subjects were presented with semi-structured questions and were then shown a series clip followed by an open discussion. All taped materials were later transcribed and subject to discourse analysis.

Among our preliminary findings -

Israeli youths still favour the family television set for their viewing experience, predominantly opting for a new episode's first-airing. While viewing may still take place on the family TV set, the experience itself, shared with peers, is highly interactive, employing both 'old' and 'new' media. Furthermore, as most of the subjects were in their first year of secondary school, their need to self-differentiate from their younger peers was evident (see also Levin 2013): "We don't really watch Galis as much. We're teenagers now so, maybe we're like past that stage now? And now we're like looking for something that's ... I dunno, different..." (A., 12.5y/o).

Content-wise, the subjects seemed to favour more complex narratives: "I liked how it was a drama but also a comedy too, you know? [...] there was a bit of everything and it was interesting..." (Y., 12.5y/o.) Also prominent was an openness to diversity in character representations: "on Galis and other series, you never see anyone dark-skinned, but now you suddenly have someone dark-skinned, someone who's gay, all types of people..." (N. 12.5y/o)

The findings thus-far all point to a quest for "truth", authenticity, and realism and while the discourse is not without its share of teenage cynicism, at no point do the subjects even entertain the notion that there is no "truth," opting to further maintain their alliances to their series and "authentic" characters with whom they empathise, however fleetingly.

As this study is still in progress we aim to look more closely at the differences in ways of consumption and reception of the series by the different groups studied.

Bibliography:

Levin, David. "'Other', 'Us' or 'Negotiators': Three Research Themes on Young People and their Culture." *Gilui Daat*, vol. 4, 2013, pp. 13-40 (Hebrew)

Davis, Glyn, and Kay Dickinson, eds. *Teen TV: genre, consumption, identity*. London: British Film Institute, 2004.

Id: 16049

Title: Racial relations in Cuba: an approach to the reception of Brazilian telenovelas

Session Type: Individual submission

Authors:

Name: Ana Luiza Monteiro Alves

Email: nalui.mahin-xyz-gmail.com

Country: BR (Brazil)

Affiliation: Universidade Federal Fluminense

Abstract: This research focuses on aspects related to the reception of Brazilian telenovelas in Cuba. The novelas are, along with soccer, the most watched programs of Brazilian TV. However, they expose an elitist lifestyle and misrepresentations about the black and LGBT populations.

These media products have been present on Cuban television programming since 1985, when it premiered with *Escrava Isaura*, which was widely accepted by the population of the country. Since then, Brazilian telenovela have had guaranteed space on the Cuban television network. Currently, they are shown in prime time national and provincial channels of the country and continue to have high ratings.

But it is important to keep in mind that after the Cuban Revolution in 1959 all of the country's media was nationalized and began to convey the government's official discourse on collective struggles, equality and a "prosperous and sustainable socialism". In this context, the exhibition of Brazilian telenovelas on Cuban channels calls attention, as they don't dialogue with the discourse of social equity aired daily on Cuban television. Moreover, the consumerist lifestyle exhibited in novela is inaccessible to most of the Cuban population, which has been suffering for almost six decades with a strict economic embargo promoted by the United States.

Starting here, it is possible to note that, in itself, the exhibition of Brazilian telenovelas in Cuba is already one of the many contradictions of the Cuban political and social system. Through readings about Cuba and interviews conducted during fieldwork in Havana, it was possible to understand more about the history of the country, about social dynamics and how Cubans perceive Brazil and itself as a people. There are clear aspects related to how the Cuban population interprets the representations of race, gender and sexuality present in Brazilian telenovelas and what ideas these programs form or help to construct. With the amplitude of so many questions, at the moment, the work has a centrality in the analysis of the discourses of different social groups on racial representations contained in Brazilian telenovelas and in Cuban society. This theme was selected because of the racial diversity present on the island and because it is still very little researched by Brazilian scholars.

Thus, the work analyzes the discourses about race produced by individuals from different social groups, which were subdivided according to: generation, race, gender and social position. Throughout Cuba's history, different social groups have constructed and disputed different discourses on the racial question in the country. The different perspectives are very clear when, for example, individuals from a particular social group tend to deny racial discrimination and economic inequalities, while individuals from other groups reaffirm their existence. In this way, the core of this work is in showing a broad and current look at the means of communication and racial relations in Cuba.

Id: 16109

Title: Experiencias con los medios y tecnologías de la comunicación en el ámbito de la valoración social de lo indígena en el resguardo Wasiruma (Vijes, Valle del Cauca, Colombia)

Session Type: Individual submission

Authors:

Name: Adriana Rodríguez Sanchez

Email: adrianarodriguez-xyz-javerianacali.edu.co

Country: CO (Colombia)

Affiliation: Pontificia Universidad Javeriana Cali

Name: Carlos Andrés Tobar Tovar

Email: catobar-xyz-javerianacali.edu

Country: CO (Colombia)

Affiliation: Pontificia Universidad Javeriana Cali

Abstract: Esta ponencia presenta algunos de los resultados del proyecto de investigación titulado: configuración de la valoración social de lo indígena en el resguardo Wasiruma (Vijes, Valle del Cauca, Colombia) a partir de las experiencias con los medios y tecnologías de comunicación. Se expone el análisis de los hábitos de consumo y experiencias mediáticas como audiencias de los habitantes del resguardo y su percepción sobre la participación de los medios y tecnologías de comunicación en la configuración de la valoración social de lo indígena. Este proyecto surgió de las demandas de la propia comunidad, que sugirió a los investigadores explorar esta temática, dada la presencia constante de los medios y tecnologías de comunicación en su vida cotidiana, idea que fue desarrollada luego de un trabajo etnográfico de más de tres años.

Las interacciones de las comunidades indígenas y los medios y tecnologías de comunicación han sido estudiadas, principalmente, desde tres perspectivas derivadas de la clasificación de 56 artículos indexados en bases de datos: (1) estudios sobre medios de comunicación indígenas, (2) la representación de lo indígena en los medios y (3) las investigaciones sobre uso y apropiación de los medios o tecnologías de la comunicación. Este trabajo se ubica en esta última perspectiva, dado que interesa examinar el equipamiento mediático de uso doméstico hábitos de consumo y las lecturas que realiza la comunidad Wasiruma, de la presencia de los medios y la valoración social de lo indígena.

Teóricamente, el proyecto se sustenta en el entrecruce entre la teoría del reconocimiento de Axel Honneth (1997) y los estudios sobre las experiencias mediatizadas y la categoría de mediatización, propuestos por diferentes autores, como Muniz Sodré (2001).

Según Honneth (1997), la valoración social refiere a la instancia de reconocimiento en la cual se desarrolla la conflictividad social, dado que es ahí donde los individuos confrontan sus percepciones sobre sí mismos con los lenguajes morales sobre la convivencia para establecer una adscripción identitaria, un ideal de “nosotros”. Por su parte, para Sodré (2001), la mediatización se erige como un dispositivo cultural constituido por las tecnologías de comunicación e información y el mercado, por prótesis tecnológicas y mercadológicas que no se encuentran separadas del sujeto sino que actúan como extensiones especulares o espectrales.

Para indagar estos aspectos se aplicó una encuesta y una entrevista no estructurada a los habitantes del resguardo y se realizó la validación de los instrumentos y la interpretación de los resultados con la comunidad, así como la divulgación de los datos y conclusiones.

Los datos permitieron identificar tensiones sobre los procesos identitarios, narrativas de autoreconocimiento y las maneras diferenciadas en las que una comunidad indígena se asume como audiencia y usuaria de medios y tecnologías de comunicación.

Id: 16196

Title: Castles Made of Talk: Audience Voices in Procrastinating Media Spaces

Session Type: Individual submission

Authors:

Name: Rafal Zaborowski

Email: r.zaborowski-xyz-lse.ac.uk

Country: GB (United Kingdom)

Affiliation: London School of Economics and Political Science

Name: Sam Mejias

Email: S.Mejias-xyz-lse.ac.uk

Country: GB (United Kingdom)

Affiliation: London School of Economics and Political Science

Abstract: If we accept the emergence of interactive digital media as a form of the online public sphere (Papacharissi, 2012), what counts as civic and political engagement of the audiences? Can we regard the comment spaces on news, entertainment websites and blogs as legitimate arenas for civic debate and discussion, and if so, what are the emergent dialectics engendered by both observation (lurking) and participation (commenting)? Finally, what are the empirical, conceptual and methodological consequences of such developments, with regards to audience theory?

Exploring the comment sections of major US and UK news and culture stories over periods leading up to recent national elections in each country, and investigating commenting audiences' engagements with the content and motivations to post, we argue that these particular digital publics – forums where people converge to read and then respond to a single news or entertainment media item (i.e. 'story'), often in conversation or argument – effectively circumscribe particular forms and ideologies of public sphere discourse. Websites that allow for a highly visible comments section enable the emergence of an organic political co-framing by a commons of the commenters, regardless of the particular agenda or perspective of the story itself. In other words, reading a story becomes about both its content, and the audience's response.

On the one hand, these engagements become important – and public – iterations of political participation, creating discourse through engagement. On the other hand, they also complicate linear reception models of media content creators and users. With the evolving ambiguity around what constitutes a media text, multiple dimensions of audiences emerge and suggest tensions in conceptual categories from Western audience theory. Our paper, then, first analyses the content and form of the political 'castles' made of talk and assesses their potential influence on and implications for online civic participation. Second, by analysing the lurkers' and commenters' engagement with the stories, our paper positions the multidimensional ideas of audiencehood within the wider trajectory of media and audience studies.

Id: 16221

Title: "Entre el interés público y el interés del público: audiencia, analítica web y criterios de noticiabilidad en cuatro redacciones europeas"

Session Type: Individual submission

Authors:

Name: Santiago Justel Vázquez

Email: santiagojv-xyz-blanquerna.url.edu

Country: ES (Spain)

Affiliation: Universitat Internacional de Catalunya / Universitat Ramon Llull

Name: Josep Lluís Micó Sanz

Email: joseplluisms-xyz-blanquerna.url.edu

Country:

Affiliation: Universitat Ramon Llull

Abstract: Gracias a las posibilidades que ofrece la analítica web (Kaushik, 2010; Maldonado, 2009), los medios pueden conocer al milímetro el comportamiento de su audiencia. Cuántos lectores visitan una noticia, cuánto tiempo permanecen en la página, en qué dispositivo leen la información, de qué página o red social provienen... Datos de valor a la hora de diseñar una estrategia con el objetivo de incrementar el número de usuarios o de fidelizarlos.

Pero como apuntan Tandoc y Thomas (2014), aunque la analítica web es enormemente útil para las empresas, su aplicación al periodismo es más compleja. Mientras que en el campo del marketing sus objetivos son claros, en el terreno periodístico el concepto se vuelve polémico, al suponer un elemento que puede desequilibrar la balanza en la que se mueve la profesión manteniendo el equilibrio entre su rol de servicio público y su función como foro para la publicidad (Baker, 2002; Carbonell, 2012). Pues sabiendo qué es lo que más consume la audiencia, los criterios periodísticos pueden verse desplazados por el interés del público. La cuestión de fondo es indagar hasta qué punto la analítica web, trasladando las preferencias de la audiencia, condiciona la agenda mediática de los nuevos medios.

La investigación se desarrolla a partir de más de una docena de entrevistas en profundidad con directivos, redactores y analistas web de dos de los principales diarios alemanes -el Süddeutsche Zeitung y el Frankfurter Allgemeine- y de los dos principales diarios españoles con base en Barcelona -La Vanguardia y El Periódico-, realizadas en sus respectivas redacciones en 2015 y 2016. Para las conversaciones se tuvieron presentes los resultados de un análisis de contenido sobre las noticias publicadas por cada uno de los medios a lo largo de distintas semanas.

Id: 16222

Title: A Critical study of New Media on Audience Dependency

Session Type: Individual submission

Authors:

Name: Nandi Chinni Kumar

Email: nandichinnikumar-xyz-gmail.com

Country: IN (India)

Affiliation: University of Hyderabad, India

Abstract: Every new form of communication through any media brings the new audience and impacts on the transforms of culture. New media sprouts new cultures. The new media is active in the communication process. The active media strategically chooses the audience dependence on their persuasion and propaganda needs. The active audience has the ability to gratify the new media needs. If the audience satisfies the new media needs, the new media is more dependent on the active audience. The new media users are active audience. The feedbacks, comments, like button, Live streaming are multiple modes of active participation of audience of new media. The research paper investigates the role of new media and its dependence on the active audiences. The research paper experiments to study the reversal of media dependency theory with regard to study new media and new culture. Rheingold (2000) stresses that the virtual communities participate and engage actively as per their individual needs. The research paper examines how the new media depends on targeted demographic, psychographic, geographic, behavioural and cultural specific audience. The research paper also studies the relationship between online communities, virtual communities, individuals, individuals, society and new media and also studies the dynamic social and culture change. The theoretical framework of the study will be considering majorly media effects, media dependency theory and social media theories. The research method applied is qualitative study of new media and its dependency on the audience taking case studies of social networking platform like Facebook and YouTube. The paper critically examines how the new media depends the online social networking communities.

Keywords : New Media Audience dependency, Media dependency, Audience , Social Media , Online communities

Id: 16299

Title: Entre el reality y el melodrama: la verdadera audiencia del programa juvenil Esto Es Guerra

Session Type: Individual submission

Authors:

Name: Guillermo Vásquez Fermi

Email: gvasqz-xyz-pucp.edu.pe

Country: PE (Peru)

Affiliation: Pontificia Universidad Católica del Perú

Abstract: Excluyendo a los eventos de tipo deportivo en el Perú, la preferencia de las audiencias en los canales de televisión abierta se ha volcado exclusivamente a los contenidos melodramáticos de ficción presentados en forma de telenovelas, series y miniseries. Sin embargo, desde hace unos años, los programas de entretenimiento han entrado también a participar de esta preferencia. Esto Es Guerra es el ejemplo más representativo dentro de dichos programas de entretenimiento. De estar fuera del top ten de sintonía general, ha pasado a disputar los cinco primeros lugares de un año a otro. Se trata del reality de competencia dominante de la televisión peruana en la actualidad. Si bien Esto Es Guerra se define como un programa juvenil de entretenimiento, la principal composición de su audiencia no se identifica necesariamente con esta distribución generacional a la que se hace mención. A pesar de ello, esta producción cuenta principalmente con auspicios de marcas ligadas al público adolescente y juvenil. Además, ha puesto en el mercado una serie de productos licenciados que nuevamente, apelan al uso por parte de las generaciones más jóvenes. Esta investigación pretende establecer las razones que permiten que este aparente desencuentro entre lo que el programa ofrece y a quién está llegando realmente, se esclarezcan. Si para la televisión comercial, las mediciones de audiencia son parte esencial de la continuidad o no de un programa, son estas mismas las que indican que el discurso y estética desarrollados aquí no están siendo recogidos especialmente por adolescentes y jóvenes. Si bien no fue el primero en aparecer, Esto Es Guerra se ha convertido en el reality más exitoso al juntar una serie de componentes, enmarcados en una competición grupal, de los cuales el que más destaca, es el uso del melodrama. Éste género ha traspasado barreras y ha sido acomodado permanentemente en las emisiones de dicho reality, resaltándolo y haciendo que la competencia pase a un segundo plano. A pesar de lo que se podría plantear inicialmente como una búsqueda de variedad de contenidos distintos a los de la ficción, este programa de entretenimiento ha incorporado características que le han permitido suplir/imitar/transformar, aquello que durante años se había recibido tradicionalmente desde la ficción y sus formatos. Todo esto, a la par de estar irradiado también por el erotismo y complementado por un circuito mediático que permanentemente va recordando al espectador las situaciones dentro y fuera del programa entre sus integrantes.

Id: 16315

Title: JÓVENES, TIC Y CONVIVENCIA

Session Type: Individual submission

Authors:

Name: GIULIANO DANTE SENI MEDINA

Email: giuliano.seni-xyz-gmail.com

Country: CO (Colombia)

Affiliation: UNIVERSIDAD AUTONOMA DEL CARIBE

Name: MARTHA CECILIA ROMERO MORENO

Email: mceromero-xyz-gmail.com

Country: CO (Colombia)

Affiliation: UNIVERSIDAD AUTONOMA DEL CARIBE

Abstract: Estudios sobre jóvenes universitarios de Barranquilla, Colombia (Hoyos; Llanos; Valega, 2012; Paredes y colaboradores, 2010; Trujillo y Romero-Acosta, 2016) , evidencian problemas de convivencia y cifras que empiezan a preocupar en el ámbito académico. Otros estudios indican que los jóvenes de Barranquilla son altos consumidores de medios (Jiménez y Seni, 2010) . Consecuente con el anterior contexto, se desarrolló un proyecto de investigación titulado Caracterización del consumo de TIC entre los jóvenes universitarios de Barranquilla, para el diseño de una propuesta de educación en convivencia y valores. Teóricamente se abordó la convivencia (Mockus, 2002; Maturana, 2002) ; conductas antisociales, papel de la familia y sistema educativo (Castro et al., 2015; López y Pintor, 2015; Cuéllar, Gamboa y Alcalá, 2015) y uso de Tic en los jóvenes (Martín Barbero, 2008; Morduchowicz, 2008) . Con un enfoque empírico y un estudio descriptivo en tres universidades se indagó sobre hábitos y preferencias de consumo de TIC, problemática y tipo de experiencia de convivencia en el ambiente académico. Los resultados señalan que en el contexto universitario entre los jóvenes predomina el uso de dispositivos móviles y el acceso a blogs; mientras, el acoso psicológico se perfila como principal problemática de convivencia. Ante estas dos variables, esta ponencia plantea el reto de proponer formas de interacción y narrativas pertinentes a los intereses y recepción de este segmento poblacional, como una apuesta de educación en valores y convivencia mediante TIC.

Id: 16437

Title: The language that connects young people with the sensationalist press in Cartagena de Indias.

Session Type: Individual submission

Authors:

Name: Luis Carlos Zúñiga Liñán

Email: luis.zuniga-xyz-utadeo.edu.co

Country: CO (Colombia)

Affiliation: Universidad Jorge Tadeo Lozano, Seccional del Caribe

Abstract: This work is the result of a reception study that investigates the influence of the social experience of young people between 20 and 24 years in Cartagena de Indias, based on the scope of the messages spread by the tabloid press in this city. Articulates the categories of Symbolic Interactionism theory from the perspective of George Mead and Herbert Blumer, through a qualitative approach that attempted to identify discursive associations.

For this, it was based on the concept of social experience, which contemplates the production and reception of these contents based on a negotiation of meanings that is given among the participants. Under the theory of Symbolic Interactionism, this work analyzes fundamentally the images and the linguistic codes, passing through the reading of the meanings that the receivers give them and the reorganization and social transformation of these. Likewise, and although it was a barely referent element, he consulted the intention of editor for consensus or dissent.

The methodological design started from the qualitative paradigm, since more than a basic approximation to the phenomenon what the study was looking for was to identify discursive forms. To this end, he appealed to the focus group technique, with the care of delineating the age, sex, socioeconomic level and occupation that would guarantee the variety of perspectives, under the saturation technique that allowed to extend the exercise until the answers had distinctive features. The work also used semi-structured interviews with the actors who generated the messages, which were then analyzed with the results of the groups.

For the process, a news sample with both judicial and cultural issues was selected from of the popular Q'hubo newspaper.

The results of the study groups were achieved as the analysis of each of the news extracted from the tabloid newspaper evolved, as well as the interaction of the young people with the characteristic stories of each news item and the relation of these results to the intentionality of the issuer.

Id: 16514

Title: PROCESO DE MEDICIÓN DE AUDIENCIA DE LA PRENSA A TRAVÉS DE LA INTERACTIVIDAD DE FACEBOOK

Session Type: Individual submission

Authors:

Name: Marcia Furtado Avanza

Email: marcia.avanza-xyz-gmail.com

Country: BR (Brazil)

Affiliation: FAPCOM - Faculdade Paulus de Tecnologia e Comunicação

Name: Wesley Moreira Pinheiro

Email: wesleym-p-xyz-gmail.com

Country: BR (Brazil)

Affiliation: FAPCOM - Faculdade Paulus de Tecnologia e Comunicação

Abstract: El consumo de noticias compartido y difundido a través de Facebook es cada vez más común, permitiendo a las personas que componen la audiencia de un periódico electrónico tener acceso casi instantáneo a noticias publicadas. La interactividad de herramientas de medios sociales permiten también la regeneración inmediata de la audiencia acerca de lo que se informó.

El problema de la investigación de este artículo se dirige a la pregunta: ¿cómo medir y analizar la experiencia de la audiencia en el consumo de noticias a través de la interactividad de Facebook? Por lo tanto, el objetivo de esta investigación es analizar el proceso de interactividad entre prensa y público, a partir del estudio de las reacciones positivas y negativas en el consumo de material periodístico disponible en las versiones electrónicas de los diez primeros periódicos brasileños con mayor volumen de seguidores en Facebook.

Los estudios sobre cibercultura y las aplicaciones de interactividad social son un tema rico tanto para el debate teórico como para el empírico, especialmente cuando tratamos de medir el nivel de relación que el público tiene con el producto periodístico. Prácticas interactivas en las redes sociales hacen necesario entender cómo el consumidor se relaciona con el contenido publicado por los periódicos, ya que esta relación es casi en tiempo real. Manuel Castells, Pierre Lévy, Henry Jenkins y Grant McCracken conducen la columna vertebral de la revisión de la literatura, complementada por autores brasileños de relevancia académica como André Lemos y Raquel Recuero. La investigación es de naturaleza cuantitativa, pero en la etapa de exploración los resultados son más notables para la muestra. Sin embargo, este modelo de análisis se puede aplicar a otras muestras, la ampliación de la visión de esta medición y el análisis de la audiencia propuesta.

La recolección de datos se divide entre cinco editoriales: la política, la economía, la vida cotidiana, la ciencia, el deporte; y en el marco de tres áreas de interés: local, nacional e internacional. En cada publicación se miden el alcance y la profundidad de las interacciones, basado en los conceptos de los vínculos sociales y la red de conversación. Para medir la intensidad de las reacciones de los consumidores en los puestos de periódicos, utilizar emoticonos en Facebook, que ofrece tipos y niveles de intensidad de las reacciones sobre el contenido. Para dar una mayor comprensión de cómo el consumidor se apropia de los iconos de emociones para reaccionar a un poste, aplicamos un cuestionario estructurado que culminó en una evaluación métrica de las reacciones positivas y negativas y su intensidad ordenación por cada uno de los emoticonos. Los resultados muestran cómo se forma la audiencia a través de la experiencia de interacción. Fue posible identificar las demandas específicas de los públicos de contenido local, nacional e internacional, su articulación con la producción editorial de cada periódico. Por último, se espera crear una propuesta

metodológica de análisis de la audiencia de los periódicos electrónicos por la midia social Facebook.

Id: 16567

Title: Youth Cultures and Screen Culture: the social experience of going to the cinema in the Mexican youth of the middle of the 20th Century

Session Type: Individual submission

Authors:

Name: Maricela Portillo

Email: maricela.portillo-xyz-ibero.mx

Country: MX (Mexico)

Affiliation: Universidad Iberoamericana

Name: Jerónimo Repoll

Email: jeronimo.repoll-xyz-gmail.com

Country: AR (Argentina)

Affiliation: Universidad Autónoma Metropolitana- Unidad Xochimilco

Abstract: This paper will present an analysis of the social experience of going to the cinema in subjects who experienced their youth during the 50s & 60s in Mexico City. Framed in the project "Screen culture: between ideology, political economy and experience. A study of the social role of cinematographic exhibition and its consumption in Mexico City (1896-2010)", a replica of a study by Meers, Biltereyst and Van de Vijver (2010), this research is rooted in Cultural Studies and the New History Cinema current that shifts interest in film analysis and focuses on the construction of experience and sociability (Kuhn, 1999; Allen, 2006). This research explores through memory, the experience of the youth in relation to the cinematographic consumption. We will analyze cinematographic audiences, from the narratives of the youth of subjects who were part of the same generation. We have argued in previous papers that "generations are not compact structures, just symbolic referents that vaguely identify the socialized agents in a set of given time coordinates" (Portillo, et. al., 2012). From a sociocultural approach we analyze youth cultures (Feixa, 1998) based on the determinants of gender, generation and social class that account for the appropriation of the city, the experience and the subjectivity in Mexico City during the second half of the 20th century. Our analysis utilizes a qualitative, hermeneutic-interpretative approach. Specifically, 30 interviews have been conducted with subjects over 60 years of age, born in the 30s and 40s. The questionnaire contemplated three stages of life of the interviewees. In our paper, we will report the results of the second stage, youth; although the phases of childhood and adulthood will also be explored. The paper will explore the context of going to the cinema: the before, during and after; the cinematographic experience, beyond reception, shifting the focus towards articulation with daily life. The results of this research point to the centrality of certain practices, such as the experience going to the movies, with the memory of youth. Young people are associated with practices linked to the very fact of going to the movies: going out to the city, meeting with friends and dating. The cinema becomes a privileged space of the youthful experience of those years, as well as the associated rituals (first dates, appropriating the city, going to the cafes). Our study found that social class and gender were key variables of certain cultural consumptions of these young people.

Id: 16619

Title: Contexts & conditions of the reception of Nollywood, an African popular movie culture: Social dispositions, identifications and everyday politics.

Session Type: Individual submission

Authors:

Name: Anouk Batarad

Email: anouk.ba-xyz-gmail.com

Country: FR (France)

Affiliation: LaSSP, Science Po Toulouse, University of Toulouse

Abstract: Nollywood, the Nigerian popular movie industry, circulates globally, throughout sub-Saharan Africa and African diasporas. Nollywood studies could bring new insights to the broader study of audiences and media reception. This paper is part of the difficult task of grasping invisible, disseminated, shared, fragmented, “uses” (Hoggart, 1957), “reappropriations” (de Certeau, 1980) and meaning constructions out of Nollywood’s “encoded” content (Hall, 1973). I explore Nollywood’s heterogeneous contexts and conditions of reception not only to show that the films are used in ways more complex than just entertainment, but above all to examine how social dispositions (gender, age, social status and trajectory, race, ethnicity, nationality, religion) may “speak” and highlight, reinforce or perhaps even create identifications (Brubaker & Cooper, 2000). In other words, I investigate the influence of social conditions of reception upon the message (Champagne, 1971) and tackle the following question: What social dispositions account for differentiated uses of Nollywood?

This paper eventually contributes to enlighten distinct “imagined communities” (Anderson, 1991). It conceptualizes audiences as socially differentiated individuals in relationship to each other and to other social and cultural groups and institutions (media, work, family, education, nation, etc). For instance, we will see that scrutinizing contexts and social conditions letting audiences turn from “oblique” to intense attention, loud reactions and arguments informs us on how historical movies - such as “Across the Niger”, on Biafra war, and “Invasion 1897”, on colonization - result in plural readings and uses shaped by and reshaping individual dispositions and collective memory sometimes related not only to past events but also to topical ones. This study actually reveals Nollywood may fuel alternative public spheres (Fraser, 2007): Not only spaces made of rather “fragmented and competitive groups” (Livingstone & Lunt, 1994a), but also spaces where subaltern and otherwise marginalized populations argue the social order (Gamson, 1992). Indeed, my detailed observations of the politics of a living room show that social class fractions account for disagreements among women on gender issues.

Falling within Ien Ang’s “ethnographic critique of media consumption in the transnational media system” (Ang, 1990), this paper explores Nigerian popular cinema bringing “political questions and processes into the domestic sphere” (Livingstone & Lunt, 1994b) and beyond. From Lagos to Jos, London and New York City, it follows Nollywood audiences engaging in everyday politics into social spaces such as pubs, restaurants, buses, homes, waiting rooms, hotels, video shops, cinemas, film premieres, film festivals, a university arts theatre and the British Museum. This study relies on a reflexive ethnography combining semi-directive interviews, informal conversations and participant observations run essentially in urban Southern Nigeria during a two-year fieldwork (2010 - 2012) supplemented by another 6-week stay in 2014, and some research done in New York in 2016.

Id: 16624

Title: Television anti-drug campaigns: Is there any effect left'

Session Type: Individual submission

Authors:

Name: Noha Adel

Email: noha.adel50-xyz-art.menofia.edu.eg

Country: EG (Egypt)

Affiliation: Department of Mass Communication, Faculty of Arts, Menofia University, Egypt.

Abstract: The drug abuse in Egypt has recently increased among youth, especially as a result of the accelerated rise of the unemployment rate. The official handling of this problem has based mainly on three dimensions: security; health and communication. Based on the social marketing theory, this paper focuses only on the third dimension through investigating the effects of exposure to television awareness campaigns on the attitudes of Egyptian youth towards drug addiction. The empirical data were collected by a survey conducted on a sample of 400 Egyptian youth aged 18–35 who in general watched television awareness campaigns. In this respect, a special focus was given to the effects of two anti-drugs campaigns presented on three Egyptian and Arabic television channels. The results found that Egyptian youth were considerably aware of the dangers of the drug addiction, and they had negative attitudes towards drug abuse. With respect to the television awareness campaigns, the results showed that most youth had positive attitudes towards those campaigns as an important tool for solving the problem. It was also found that most respondents changed their ideas towards the drugs after watching the anti-drugs awareness campaigns. Nonetheless, no significant correlation was found between watching drugs campaigns and youth's attitudes towards the problem, perhaps because those campaigns were, to a great extent, poor with regard to production, techniques and content.

Id: 16687

Title: Effectiveness of WhatsApp usage on collaborative fact-checking

Session Type: Individual submission

Authors:

Name: Bella Palomo

Email: bellapalomo-xyz-uma.es

Country: ES (Spain)

Affiliation: University of Malaga

Name: Jon A. Sedano

Email: sedano.jon-xyz-gmail.com

Country: ES (Spain)

Affiliation: University of Malaga

Abstract: The saturation of Internet content and the distraction generated by smartphones have demanded that journalists make an extra effort to adapt to a scenario of constant change where new strategies are developed to make it easier for their work to reach the readers. Engaging the audience actively in collaborative journalism (Kröll, 2016) based on immediate communication, experiencing and introducing it in the processes of fact-checking and gatekeeping is a challenge but also an opportunity to grow the audience and increase its loyalty.

Some initiatives launched by Reddit, Propublica, the Guardian (Lichterman, 2015), BBC or the Washington Post show that the media can benefit from active audiences (Bradshaw, 2015) due to the qualitative increase the available sources, and even participation, obtaining more comments with links to evidence (Reid, 2016). In Spain, media such as Eldiario.es or Diario Sur have also launched in 2017 projects involving audiences in fact-checking tasks, relying on the ubiquitous smartphone, Twitter, and the most used instant messaging service, WhatsApp. According to the Reuters Institute's Digital News Report 2016, Spain is the country with greater Whatsapp penetration for the consumption of the news (26-28%).

This context determines our objectives: to measure the impact that Whatsapp has had in the Spanish newsrooms, to analyze the behavior of the Spanish media in Whatsapp, how they manage the platform and which benefits are derived from this interactivity. In order to fulfill these objectives, a mixed methodology has been applied to ten Spanish cybermedia, combining quantitative and qualitative techniques, such as the analysis of the content distributed by the media in Whatsapp, interviews with those responsible for maintaining such accounts, and participant observation. The results confirm the success of the relationship between the newsroom and its publics via Whatsapp. Through this network, audiences influence regularly the agenda of cybermedia, even at the local level.

Id: 16713

Title: The discursive formation of media generational identities

Session Type: Individual submission

Authors:

Name: Katerina Diamantaki

Email: kdiamantaki-xyz-acg.edu

Country: GR (Greece)

Affiliation: Katerina Diamantaki, Dr Assistant Professor in Communication DEREE-The American College of Greece Graduate Program Coordinator - MA in Digital Communication and Social Media

Web: www.acg.edu

Name: Dionysis Panos

Email: dionysis.panos-xyz-gmail.com

Country: CY (Cyprus)

Affiliation: Cyprus University of Technology

Abstract: Media are relevant in defining generations. Hence the concept of “media generations” describing not concrete demographic groups, but cultural communities whose memories and identities are defined by their common media consumption patterns. This is another way of saying that generational identity and the cultural and material practices on which it relies, is an inherently mediated phenomenon: it is constructed through a range of media that are “vehicles of memory” and which provide symbolic bonds that tie people together in more or less “imagined communities”. In fact, the notion of media generation may function as a conceptual lens through which one can approach the technologization of both memory and community, two of the constitutive elements of any generation.

Generational identity is also constructed around major “media time-frames”, eras distinguished by the predominance of particular media and human-to-media relationships. In the last 3 decades, we are witnessing the transition from a low- mediatized to a highly mediatized culture, a result of milestone developments such as global media deregulation and widespread digitalization. Today, we not only have a more or less defined feeling of belonging to a specific generation, but we also have “recorded” collective memory material, which is archived and retrievable. Today, new media technologies remediate the practices and the perceptions relevant to Identity and the related key concepts of Memory and Community.

Results will be presented from a cross-generational study that explores the disparate media-related memories of respective generations through an experiential and oral history approach. Thirty interviews, facilitated by visual aids, were conducted with subjects belonging to different age groups, exhibiting intra-generational homogeneity. More specifically, the study inquired how three different groups of generational audiences (18-25-year-olds during the 1980s, 1990s, and 2000s respectively) have been using different media technologies, producing narratives, symbols, memories and common practices, that in their turn determine and shape distinct generational identities, conceived in terms of memory and community belonging.

Id: 16812

Title: The individualization of China and its Positive Energy ----A study on Chinese youth and their Social Media use

Session Type: Individual submission

Authors:

Name: shuhan chen

Email: shuhanchen01-xyz-gmail.com

Country: CN (China)

Affiliation: University of Leicester

Abstract: Chinese governments' quest for modernity stimulate the rise of the individual; the core value of Chinese socialism encourage people to unite and cooperate to construct the Chinese characterized stable, harmony, and collective society. Researchers like Yan (2010) consider the individualization of Chinese society as partial individualization, which means it inherit the promotion of collectivism raised in Mao's era, as well as absorb and follow the individualization process in Western Europe, but with Chinese character.

Chinese young people who were born from the late 1990s to early 2000 live under this background; they receive their education in China, which is known for the patriotic education. Chinese netizens raise 'positive energy' in 2012 online during the London Olympic Opening period, and then it becomes the most famous catchphrase on Chinese Internet. Be a netizen or young person with positive energy become a trend, and almost a must have personal character among Chinese youth.

By tracing the origin of individualization from Maoist era, and the development of individualization with the use of social media, this research provides a comparison between the partial individualization in Chinese society with the individualization in West Europe, in light of Ulrich Beck's study of individualization and second modernity. Finally, this study provides Chinese young people's interpretation of positive energy both in the online and offline environment and in what sense the social environment contribute to their infatuation with positive energy.

Reference:

Yan, Y, X (2010) The Chinese path to individualization, The British Journal of Sociology 2010, 61(3), pp489-512.

Id: 16907

Title: Marketplace of attention on the radios stations' Facebook pages: What types of posts do audiences "like"

Session Type: Individual submission

Authors:

Name: Asta Zelenkauskaitė

Email: astaze-xyz-gmail.com

Country: US (United States)

Affiliation: Drexel University

Abstract: In the past decade, mass media, including radio stations have shaped their relationships with their audiences. Constantly changing ways of interaction range from web-pages (Lin & Jeffres, 2001), email, texting (see e.g. Zelenkauskaitė, 2014); and more recently social media – e.g. Facebook (see e.g. Bonini, 2014), Twitter (see e.g. Ferguson & Greer, 2011), Google+ (Zelenkauskaitė & Simoes, 2015) or Instagram. In contrast to previous studies that analyzed social media and radio from the range of interactivity types (Ferguson & Greer, 2011; Martín, 2016), audience comment types (e.g. Zelenkauskaitė, 2015) or and its implications to the radio production (e.g. Bonini, 2014), the goal of this project was to identify what types of posts attract user attention on the radio's Facebook pages to identify the ways radio stations are effected by the audiences' "marketplace of attention" (Webster, 2014).

The sample included top 20 American hit music radio stations, covering the largest market shareholders of listenership, fitting the criterion being on Facebook. The analysis was based on a two composite weeks from the time-frame ranging from January to September 2016. 20 radio stations over random 14 days yielded 447 posts produced by the radio stations. Post by a given station ranged from 14 to 29 posts for two weeks.

To identify which posts on the radio stations were liked the most, content analysis of the posts' content has been performed. To identify user preferences, number of audiences' likes was used as a proxy. By expanding on previous studies, this study has coded content based on three categories: 1) radio self-promotion, by posting what's going on at the radio station's studio or covering their events (as in Lin & Jeffres, 2001; Potter, 2002); 2) celebrities coverage (or the "artist information" as in Pitts & Harms, 2002); 3) sensational radio 'talk format' that includes funny videos, extraordinary events, cute, or similar non-radio related content. 10% of the data have been coded by two coders; intercoder reliability has reached an acceptable .80 coefficient for all three categories.

Content analysis of 447 posts has revealed that 46% of the pots related to the first category, 12% were related to the second; and remaining 42% were sensational in nature. 65% of the most "liked" posts (that included 25% of the data, ranging from 100 to 81k likes) corresponded to the third category (sensational posts), followed by 34% radio self-promotion posts and 1% post related to the celebrity promotion. The less liked posts (that included 25% of the data, ranging from 1 to 4 likes) showed that 36% of comments fell into the third category (sensational); while 44% fell into first category of radio self-promotion; with 20% covering celebrities.

These findings indicate that audiences' preferences in the radio talk format fell toward content of a sensational nature and less so the radio's self-promotion exemplifying how radio stations feed into what Webster (2014) calls as "marketplace of attention." This study opens further theoretical questions the radios to fit the audiences' preferences.

Id: 16954

Title: Aproximación a una propuesta metodológica para el estudio de audiencias de primera y segunda pantalla

Session Type: Individual submission

Authors:

Name: Monica Salazar Gomez

Email: Monica-salazar-xyz-javeriana.edu.co

Country: CO (Colombia)

Affiliation: Pontificia Universidad javeriana

Abstract: Hoy el gran reto de los medios masivos de comunicación es cómo conseguir, y sobre todo, cómo fidelizar las audiencias en diferentes plataformas, ya sea en televisión, en internet o en cualquier otro medio. Es en ese cruce que un grupo de investigadores estuvimos durante un semestre interactuando con ciudadanos de las diferentes localidades de la ciudad de Bogotá indagando por sus hábitos, consumos y necesidades mediáticas en relación con lo público y lo local, además, de sus percepciones sobre un canal público de la ciudad. Pero lo que queremos, sobre todo, es presentar la metodología usada en el Observatorio para entablar dicho acercamiento.

El grupo de investigadores diseñó una metodología mixta que combinara diferentes maneras de aproximación a las audiencias tanto de primera como de segunda pantalla, metodología que dio resultados cualitativos y cuantitativos de manera que permitieran tener una mejor comprensión de lo que piensan, sienten y quieren las audiencias. En ese sentido, el grupo de investigadores puede presentar el planteamiento de la metodología y la implementación de los diferentes instrumentos utilizados: la encuesta, para conocer hábitos de consumo mediático, focus group en los que se implementaron visionados, para comprender las relaciones que se entablan con los contenidos audiovisuales y un análisis a través de matrices y cruces de información de contenidos publicados en la red social Facebook, de manera que permitieran aproximarse y conocer quiénes son y qué les interesa a las audiencias digitales.

La triangulación de los instrumentos utilizados permitieron un acercamiento a los hábitos, gustos, intereses, sentimientos y opiniones de las audiencias en primera y segunda pantalla. Esta propuesta se presenta como un punto de partida para aproximarse a la construcción de perfiles de audiencia y conocer lo que les interesa ver. En este sentido los canales pueden tomar decisiones frente a futuros contenidos y formatos.

Id: 16957

Title: Social Compensation or Social Enhancement: A Case Study from India

Session Type: Individual submission

Authors:

Name: Rahul Gadekar

Email: rahul.micore-xyz-micamail.in

Country: IN (India)

Affiliation: MICA, Ahmedabad

Name: Ang Peng Hwa

Email: tphang-xyz-ntu.edu.sg

Country: SG (Singapore)

Affiliation: Wee Kim Wee School of Communication and Information Nanyang Technological University, Singapore

Abstract: Why do people use the world's most popular social media site Facebook? Through the lens of the uses and gratifications approach, two competing hypotheses have emerged. The first hypothesis says that, in the case of Facebook, extroverts benefit more through being able to enlarge their network of friends online whereas introverts would benefit less. This is the social enhancement hypothesis. In diametric contrast, the social compensation hypothesis states that users go online to seek what they do not get in their real life. In the case of Facebook, this means that the introverts are able to behave online in a less introverted manner than their offline persona and so they "benefit more" than extroverts.

This study is an attempt to reconcile these two conflicting theories using data from India, where Facebook use has grown rapidly. India is the fastest growing market for social media in the world.

This study is a part of a larger research project conducted to understand Facebook use by college youths in the western Indian state of Gujarat. Four major metro cities from Gujarat were chosen for the study: a) Ahmedabad (population 5.5 million), b) Surat (4.4 million), c) Vadodara (1.6 Million) and d) Rajkot (1.2 million).

This online survey of 1,392 Facebook users in a western state of India, found support for both hypotheses with a slight bias in favour of the social enhancement hypothesis. The study predominantly found evidence for social enhancement hypothesis, but also support for the social compensation hypothesis under specific conditions.

Keywords: social media, Facebook, social enhancement hypothesis, social compensation hypothesis, new media

Id: 17072

Title: Ways of being content: Mobile interfaces and identity presentation as a mainstream media consumption scenario

Session Type: Individual submission

Authors:

Name: Juan Miguel Aguado

Email: jmaguado-xyz-um.es

Country: ES (Spain)

Affiliation: University of Murcia

Name: Inmaculada J. Martinez

Email: inmartin-xyz-um.es

Country: ES (Spain)

Affiliation: University of Murcia

Abstract: The impact of the mobile ecosystem in the media sphere is not limited to fostering deep changes in business models, distribution channels or content formats. The way we use the mobile screens (and how we coordinate this use with other screens) challenges the very nature of content as a cultural object of consumption, merging it into our social relationships and our everyday performances of the self. Content is no more something we read, watch or listen to. It is a meaningful part of our (digital) social interactions, and consequently, it is a matter to act upon, be it re-creating (transforming mainstream media content into forms of parody, irony, protest or support), co-creating (merging it into user generated content) or channelling (recommending, resending, commenting, etc.).

This process that turns content conception from the logic of seeing to the logic of doing poses a deeper connection between mobile performances of identity and content consumption, which reinforces content as a relevant source for exploitable personal information. In this paper we will explore the ways in which we use content as a language in our mobile mediated social interactions. We will discuss the connections of this phenomenon to the consolidation of mobile applications as the prevailing content access interface and to the disruptive incursion in the media content sector of IT players like Apple, Google or Facebook.

The structure of the paper is divided into two main sections. In the first section, a conceptual framework for the functional differentiation of mobile content applications is posed, together with a discussion of the implications of mobile apps as meaning construction interfaces. In this section we outline as well a descriptive analysis of the functional evolution of mobile content applications for a qualitative sample of 12 relevant mobile applications during two years, which underlines the functional drift of mobile content applications towards social and instrumental spheres. The second section analyses how users integrate mobile content into their performances of the self, including the ways in which they transform their identity presentations into spreadable media for the strategic interaction with the others. The constitution of specific mobile performances of the self as differentiated consumption rituals within media oriented consumption scenarios is discussed in the light of qualitative analysis on the use of media content in mobile mediated social interactions.

