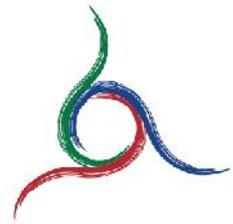




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Audience Section

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¹ We have endeavoured to ensure that these are the abstracts of the papers actually presented at the conference. 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.

Id: 17340

Title: Study on the Impacts of Danmaku in Different Contexts -- Based on Audience Perspective

Session Type: Individual submission

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Abstract: Danmaku is a new type of real-time interactive comment which like bullets generally cross over the screen and create a co-viewing landscape. It firstly originated from Japan and has been becoming increasingly popular in China. Previous research in Danmaku has often focused on Danmaku videos. For example, the scholar indicated that compared to the text, users prefer to send a pleasant expression Danmaku when they watch videos(Kentaro Kagawa, Junko Itou &Jun Munemori,2010). The other type of study showed the audience who watch Damaku video for entertainment, satisfying the need for company and the need to belong, and information seeking(Chen Y, Gao Q &Rau P L P.2015).Nowadays, Danmaku is widely used in new media contexts such as live platform, mobile music app and video client in China. Accordingly, a comparative study of Danmaku in different contexts might help the network platform to use it better.

This study selected three different contexts including “Bilibili.com” (Danmaku videos website) ,”Douyu live” (Game live client) and ”QQ music” (Mobile music platform),to analyze contents and interaction patterns of the Danmaku in different contexts, research the impacts of cognition, psychology, behavior on Danmaku audience through the network field research and in-depth semi-structured interview method.

The results showed: (1) Danmaku in “Bilibili video” builds a social pattern of “watching” and “be watched”, provides audience with a low threshold to publish the viewpoints. The interviewees said when the Danmaku was followed by others, they could have a sense of group belonging and self-satisfaction. Besides, Danmaku cultivates audience’s habits of instant commenting. (2)The Danmaku in “Douyu live” creates an experience of crowd onlookers and provides a cross-time communication to meet the audience's catharsis needs. (3) In “QQ music”, Danmaku creates an atmosphere of "listening" and "chatting" over the same period, it acts as a virtual companion, strengthens users’ sense of resonance and helps users to spend the boring time. However, users’ desire to use Danmaku in music context is not strong, and they do not think it is necessary to open it often. (4)By comparison, the Danmaku audience in video context have maximum viscosity, while in others have greater mobility. Moreover, “QQ music” and “live” audiences prefer liking or sharing the Danmaku comment, the interviewees thought they have the strongest desire to publish the Danmaku in live context.

On the contrary, because audiences in video context are anonymous, it might lead content to chaos and loose and affect the viewing experience. Furthermore, audience who always watch Danmaku videos may tend to have higher polychronicity (Hall,1973).The Danmaku in live context might cause audience's mood more impetuous. In addition, culture of "rewarding flowers", "awarding coins" through Damaku in music and live context is easy to cause irrational fans economy. We summarized that network contexts should strengthen the guide of audience etiquette and the mechanism of backstage filter, which will help Danmaku audience to develop their consumption behavior better.

Id: 17364

Title: The legitimacy of web analytics: a study on the influence of the audience on the press in the digital context

Session Type: Individual submission

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Abstract: A democracy calls for dialogue on the day-to-day affairs of society. For this reason, the kind of press that needs a democracy is what helps to cultivate spaces for public debate (Croteau, Hoynes, 2001: 20).

From this idea, the basis of its legitimacy, the press was consolidated as a central institution in our societies -an institution in charge of selecting, constructing and communicating information of public interest-.

With the emergence of web analytics in the newsrooms, the audience statistics have acquired a renewed prominence in the newspapers. The possibility of knowing in detail the movements of the readers through the news and being able to count the number of visits received by each report has introduced -to a greater or lesser extent a new logic- in the media.

The investigation goes into this scenario through more than a dozen in-depth interviews with editors in chief, editors and web analytics managers working for the digital edition of some of the main German and Spanish newspapers (Süddeutsche Zeitung, Frankfurter Allgemeine, El Periódico, La Vanguardia). The results of these conversations are contrasted with those obtained previously through a content analysis focused on the composition of the front pages of the same digital media.

The objective is to provide evidence and reflect on the state of the media agenda today and to address the possibility that, paradoxically, by legitimizing the preferences of the audience as a criterion of newsworthiness with renewed weight, the media run the risk of eroding their role as a forum of public interest and, therefore, the basis of its legitimacy.

Id: 17530

Title: Not Yet Game Over: A Reappraisal of Video Game Addiction

Session Type: Individual submission

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Abstract: The rapid expansion of video gaming in an internet using society has brought on a renewed focus on the phenomenon of video game addiction. Yet, there remains a crucial absence of consensus over the diagnostic criteria of video game addiction. At present, both psychological and behavioral interventions regard the amount of screen time exposed as an indicator of video game addiction. However, these interventions are strongly challenged by substantial literature that increasingly regard time to not be a predictor of addiction. To build onto the work that has been done, this paper argues that time is an inadequate criterion in which to ascertain video game addiction by examining. One argument revolves around the potential benefits of time spent on video gaming, such as improvements in hand-eye coordination, cognitive development and spatial visualization abilities. Additionally, current diagnosis does not account for Media Multitasking, where users are concurrently occupied with two or more forms of media activities, such as playing video games while listening to music and doing research. Studies have shown that video gamers who spend time engage in media multitasking have better strategizing abilities, hand-eye coordination and other skills. Moreover, the burgeoning demand for professional video gamers and developers has put a dent in the argument that video gaming is impractical and unsustainable as a career. This dent is more pronounced in an era where there is a viable eco-system that supports professional video gamers. As such, this paper argues that the consequence of adopting time as one of the principal criteria can no longer be applied to contemporary cases, without running the risk of a misdiagnosis. Instead, a physiological-based approach should be used in conjunction with contextualized understandings of video game dynamics to approach video game addiction. This realignment is all the more pressing as video games begin a transition from a leisure activity to its current orientation as a viable career option as an e-sport athlete, and affordances for such skill in the larger professional video gaming eco-system, or as part of a game development team.

Id: 17633

Title: Institutional logic for individual users: Tensions over the audience in social media's influence economy

Session Type: Individual submission

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Abstract: One of the most buzzed-about cultural figures today is the “influencer,” vernacular for bloggers, Instagrammers, Pinners, and others who deliver curated content to audiences on social media and earn income by collaborating with major brands. Aiding their professional development in recent years have been influencer-focused marketing agencies, who build metrics platforms, negotiate deals between influencers and retail brands, and espouse the many benefits of expressing oneself online in tandem with corporate sponsors.

Central to the continuing evolution of the influence economy is a variety of assumptions about and approaches to online audiences. On a practical level, influencers must successfully imagine, cultivate, and measure their audiences—and deliver those metrics to advertisers—in order to exist in their current monetized form. On a philosophical level, audience metrics are hailed as a “democratizing” force in this notoriously closed-off industry, as “likes,” clicks, followers, and other measures are equated with quality.

Despite this, how exactly influencers and marketers measure “the audience” is rarely interrogated—even though it has very real implications for the production of culture, from the way labor is performed to the way cultural products themselves are designed and distributed.

To understand how the orchestrators of the influence economy understand and utilize audience metrics, I conducted in-depth interviews with professional influencers and agency executives as well as qualitative analysis of agency websites. The data reveal significant disparities in influencers’ and their agents’ approaches to audiences. In unpacking three areas of disparity, I argue that these competing approaches to understanding the digital audience reveal a fundamental tension about what it means to do creative labor in the digital age, as marketers push for a future of measurability and shoppability while influencers aim to defend their autonomy. Indeed, marketers are helping to translate the “institutional” view of the audience that guided twentieth century broadcast media—wherein the audience is considered a faceless, quantifiable mass to be delivered for profit—to social media’s individual users.

Id: 17760

Title: Making meaning of reality television celebrities: the reception of South African Idol by young adults in Joza, Grahamstown.

Session Type: Individual submission

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Abstract: Reality television or “factual entertainment” is a hybrid of old television formats and factual programming in order to create a “new” entertaining show designed to draw the attention of audiences and increase viewership ratings. South African Idol is one popular local example. Adapted from the British programme Pop Idols, the show promises upward mobility for the young star who wins the competition. This show has become a subject of conversation amongst young people in South Africa who aspire to the notion of “success” and “celebrity” status that is produced in the show. This paper makes use of Cultural Studies in order to examine the relationship between texts and audiences as an aspect of the “circuit of culture,” with its interrelated moments of production, texts, consumption and lived experience. In this approach, each moment or aspect depends upon the others and is indispensable to the whole. My research focuses on the text and audience “moments” of this circuit. Audience studies research suggests that we should situate television viewing and the meanings made of TV programs in the natural setting of the home, and that this setting should be taken seriously as a unit of analysis. This study therefore, seeks to understand the ways in which audiences make meaning of this television programme within the domestic context.

Id: 17809

Title: Factors Influencing Audience Engagement in Instagram News Producers Accounts: A Case in the UAE

Session Type: Individual submission

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Abstract: The emergent popularity of social media platforms, such as Facebook, Twitter, Snapchat, and Instagram, has led to the evolution of how information and news are generated, consumed, and the eventual impact on the society. Official news industries on social media are falling behind with their exposure and popularity among social media users. Taking the Instagram accounts of official news organizations in the United Arab Emirates as an example, they have far less user interaction and engagement than non-official news account known as "producers", a user-led content creation (Bruns, 2008). Best practices concerning the UAE newspapers' use of Instagram are still underdeveloped. There is a lack of literature on the types of posts audience tend to interact with and respond to on social media. A more precise investigation of how media organizations can employ Instagram most effectively and efficiently is needed.

The purpose of this research was to conduct a quantitative content analysis to identify the factors that affect user engagement on the top Instagram news producer accounts in the UAE. Instagram's ability to allow users to discover information visually and as a consequence, users can immediately tell if the picture or video directly relates to the information they seek. The study employed user and gratification theory to identify the factors that make Instagram news producer accounts more engaging. We chose the top three Instagram news producer accounts as the sample of the study, and collected data over a 10-day period for each account. A total of 1208 posts were analyzed. The results showed that user comments are significantly correlated with likes; soft news gets more comments than hard news and videos gets more user comments than images in advertisement posts. It is also found that the more posts an account have per day, the more followers they attract daily. Major trends and patterns can be adopted into best practices for news agencies both within the UAE and abroad. The findings suggest that news agencies should focus on soft news, incorporating videos into their posts and advertisements, and post regularity to attract more followers and user engagement. Future research can focus on exploring and understanding news variables on Instagram posts that may affect user engagement.

Id: 17917

Title: Generation, Memory and Identity: Re-staging Taking Tiger Mountain by Strategy

Session Type: Individual submission

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Abstract: In 2014, Tsui Hark a celebrated Hong Kong director, restaged the red classic model opera Taking Tiger Mountain by Strategy into a 3D movie targeted at youth market, which aroused heated debate in the public on its cannibalization of memory of the Cultural Revolution. According to Hark himself, the chivalric spirit that several Chinese generations possessed, rather than the radical loyalty to Communist Party in the model opera, was what Tsui Hark wished to summon in this film. It is thus a deconstruction and recontextualization of memory, appending a brand-new mnemonic interpretation of history based on the old one by minimalization, substitution, displacement and transportation.

While the Cultural Revolution is always at presence, even though whose legacy has been suspended except a few words in institutional textbooks or autobiographical memoirs since 1980s. Literary histories, for example, jumped straight from 1966 to 1978 or dismissed the Cultural Revolution period with a few contemptuous sentences, making young adults into the “lost generation”, chip away at the heritage of revolution and rebellion associated with previous generations. Predictably, Taking Tiger Mountain 3D conjures up nostalgia for old generations. But for those who grow up in post-revolutionary generations, what would they view this film? Would they accept the memory summoned by the film? Or would they enjoy the visual feast and remain apolitical?

Taking a grounded theory approach, this study sheds light on the cannibalization of memory in Taking Tiger Mountain 3D and the viewing experiences of Chinese young audiences (post-1980s and post 1990s, mainly) by focusing on 51 most popular reviews of this film as collected on Douban, a Chinese interest-based social networking platform anonymously to tag movies, books and music.

This study argues that young generations are neither ignorant nor indifferent to politics; on the contrary, they discuss the Cultural Revolution when film offered them the chance to do so. Thanks to the intertextuality of texts as a mnemonic space, the model opera was the most cited genre when reviewing this film, invoked as a metaphor for the Cultural Revolution. Audiences keep highly alert with the political implications of such in the pack of entertainment, if it is not too sensitive. This reveals a disconnect between the initial intention of the film and its actual influence among audiences for most reviewers in sample did not buy the nostalgic sensation or the humanistic spirit that Tsui Hark wish to invoice. This study also calls for a “generational turn” in contemporary memory studies in China as post-1980s and post-1990s era are becoming the backbone of Chinese society and dominating the discourse of history and memory.

Id: 18017

Title: From bunny ears to smartphones: The development of broadcast technology, engagement trends and audience measurement methods throughout the history of television in Canada

Session Type: Individual submission

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Abstract: The following paper explores how television content production, distribution, consumption, and audience measurement trends developed over time, and focuses on how content producers have strategized to capitalize on these trends. The objective of this paper is to examine opportunities for new audience measurement systems that integrate digital forms of audience interaction and engagement with traditional television ratings systems, in hopes of providing producers and advertisers with a new form of ratings ‘currency,’ or rather, standardized measurement system. This paper looks at definitions of audience engagement in academic literature and contends that a clearly outlined definition and consideration of appropriate measurement methods of audience engagement are needed as Canadian television audiences continue to consume televised content in non-linear and non-traditional ways.

This paper examines the particular example of television broadcasting in Canada, including three case studies which break down the entire timeline of television broadcasting in Canada into three distinct periods: Analogue, Digital, and Digital Interactive. Each case study summarized the period's broadcasting policy developments, broadcast production and consumption technological innovations, audience viewing trends, and audience measurement tactics. Additionally, each case study highlighted interviews from two key informants associated with a significant televised talent show as an example of content production from the time period.

This paper argues that while the Canadian television and media industry has already recognized the audience's desire to have content available any time, any place, and on any platform, Canadian third party audience measurement systems have yet to catch up. Implications of these factors are discussed in the conclusion, along with suggestions for further study, and finally, the author suggests a framework for developing audience measurement systems for the Digital Interactive broadcasting period. While big data analytics surely can capture online engagement with television content, data regarding how Canadians engage with, and around, television content in the offline world is harder to collect. This paper concludes that audience engagement must consider all forms, both online and offline, that audiences connect with televised content.

Id: 18067

Title: Digital Natives as YouTube audiences: Digital literacy and impact of viewing settings and devices.

Session Type: Individual submission

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Abstract: The enjoyment of revering the moment and possibility of learning from video are what made YouTube and online video viewing experience different from linear TV viewing. YouTube has grown to a must-visit global video portal used for many different purposes. This study focuses on digital natives, who grew up with the Internet and as the core audience of YouTube sheds light on the ways that content creators and digital natives negotiate their digital literacies and the consumption YouTube content. Through survey and in-depth interview, we examine different categorization of YouTube audiences such as heavy and light viewers, YouTube channel subscribers versus non-subscribers, and video creators vs non-creators. The study employed a mixed method collected from 647 students at a mid-size public university in the Midwest U.S. consisting of 1) an anonymous self-administered online survey collected from a diverse sample of students with equal gender quota as every third student intercepted in the student union, 2) an online anonymous survey of all full-time students by email invitations, and 3) 23 follow up in-depth interviews with students in our online survey with whom we also observed their actual video viewing behaviors. We also analyze gender differences in video genre choices, relationships among the viewing of different types of video genres, and compare whether viewing setting or the device used to watch YouTube affects the audience's YouTube behavior more. We find that the more that viewers watch YouTube and become creators of the videos, the more they create a type of literacy in finding and selecting videos to watch, utilizing both mechanisms that YouTube has created, such as recommendations based on viewing history, as well as cues that they favor using social-media like indicators available such as likes and comments. Our study provides a detailed and multi-faceted view of the YouTube habits of digital natives - what they watch, how they navigate the site, what they like and dislike and what they find useful and enjoyable, and paths of literacy that are created among different categories of audiences. The results reveal a unique pattern of private and repeated online video viewing of these digital natives. Heavy YouTube viewers are most influenced by YouTube's recommended videos in choosing videos to watch. The diversity of video genres and consumption amount is largely shaped by the settings and the use of smartphone. Professional content such as music, movie and TV programs is what drives heavy consumption, while males and females show distinct differences in their consumption of user-generated content genres such as product review videos, how-to videos home video featuring pets and children.

Id: 18070

Title: Crossing Borders and Expanding Boundaries: A Study on the Reception of SKAM by Global Audiences

Session Type: Individual submission

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Abstract: Skam is a Norwegian teenage drama produced by the national public broadcaster NRK which aired between September 2015 and June 2017. The show is reminiscent of the success that multiple shows produced by the public service broadcasters in the region have garnered, most notably *Forbrydelsen* and *The Bridge* which attracted widespread international attention and culminated in the production of remakes in the United Kingdom, France, and the United States among others. However, Skam sets itself apart by not falling into the typical crime fiction genre that global audiences are accustomed to. Based on a story of a group of friends attending the prestigious Hartvig Nissen School in Oslo, Skam is noteworthy for changing the main character each new season. By putting emphasis on the different standpoints of each character, the show manages to give a multifaceted take on a multitude of topics. From feelings of inadequacy that come with being a teenager, to sexual assault, religious beliefs, and gender and sexuality issues, Skam does not shy away from addressing difficult conversations. However, what truly sets Skam apart is its format. During the two years that the show aired in Norway, video clips, Instagram posts, and Facebook Messenger text exchanges between characters were posted in real time on a website dedicated to the show and affiliated with NRK. The show managed to break streaming records in Norway, viewership records in Denmark and Sweden, and garnered a great amount of international attention that was fostered by the fan generated subtitles and translations of all texts.

It is against this backdrop of the show's unique storytelling and format that this study attempts to explore a fandom culture that is marked by a highly engaged, yet decentralized edifice by drawing upon literature on intertextuality and transmedia storytelling. This study employs a two stage data collection and analysis involving fan interviews and narrative analysis of fan-generated content from various sources including video clips, Instagram updates, Facebook Messenger texts, and email exchanges produced during the timeframe of the fourth episode of the fourth season, which is between April 29th and May 5th, 2017. In doing so, this study renders the meanings individual fans of Skam make from the show as part of their ongoing attempts to make sense of their lives and the specific class, gender, 'race' and other identities they inhabit. In addition, the study investigates ways in which the show challenges traditional storytelling patterns by its clever use of social media and real time releases. This will be carried out by demonstrating how the franchise creates independent online accounts for all the characters, in addition to all the text message updates and video clips with the goal of creating the illusion that all characters live within the same timeframe as their viewers and expands the space within which the show exists.

Id: 18083

Title: Ambient Community and Ambivalent Emotions: Smartphone and Algorithm Culture of Korean Transient Migrants in the US

Session Type: Individual submission

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Abstract: The surprising rate of increase in international migration in contemporary society has led scholars to become interested in the relationship between migration and the development of new media technology. The widespread use of smartphones and the rapid development of social networking sites and instant messengers have transformed the media environment for these dispersed people by creating new possibilities for connecting to their homeland and to others in the diaspora. Choices available for serving the communication needs of migrants today are plentiful. Calls to distant places can be made through a landline, mobile phone or Voice Over Internet Protocol (VOIP) via applications such as Skype, optionally with webcams; alternatively, migrants can send text messages or email, and use instant messaging (IM) or a variety of social networking applications. By checking online news or social media, homeland TV shows are a click away to learn about what is happening in their countries of origin virtually in real time.

In this context, this study investigates Korean temporary visa status migrants in the US and the role of smartphones in their diasporic everyday lives in order to interrogate the transnational implications of the current polymedia environment, regional platforms, and algorithm culture. To understand migrant habits around checking homeland news and the extent of direct contacts with the homeland, we explore the theoretical concepts of “polymedia,” “ambient co-presence,” “platform politics,” and “algorithm culture.” We question 1) how migrant use of technology has changed given the rise of new information and communication technology (ICT), 2) how the smartphone especially has impacted the media environment of migrants and their relations to the homeland and hostland, and 3) how the design and underlying algorithm of the regional portal site Naver’s in particular has affected the media consumption and feelings of migrants towards homeland. To address the research questions, this study conducted ethnographic interviews with 40 South Korean temporary visa-status migrants who have lived in the U.S. for more than two years at the point of the interviews.

We find impacts to be multifaceted. We argue that, while the sense of “ambient community” built through Naver’s news service and trending keywords has allowed migrants to feel stable and secure in diasporic space, this study finds that migrants simultaneously often thought and felt negatively about their homeland society and the always-on connectivity with the homeland. Overall, the study tries to disentangle the emotional consequences of ambient co-presence and ambient community for

transnational relationships. This study contributes to the field by examining connections between interpersonal and mediated communication, by linking technology with affective states, and by illustrating a specific case where regional portal journalism and algorithm culture generate important transnational meanings.

Id: 18152

Title: Funambulism in the Ecosphere of Family and Friends with New Media: A Balancing act of Meaning Making of Identity and Getting into the Groove by Teenagers .

Session Type: Individual submission

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Abstract: Funambulism in the Ecosphere of Family and Friends with New Media: A Balancing act of Meaning Making of Identity and Getting into the Groove by Teenagers

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Keywords- Teenagers, family, peer group, new media, social networking sites, environment.

Abstract-With new media becoming a part and fact of life in urban cities and towns, the lived experiences of new media iterations, influencing family relationships and interactions assume significance. The family in India is often understood as an ideal homogenous unit with strong coping mechanisms in many ways; as the first line of defence for young and a major factor in their survival, education, and development. Over time the family has shown resilience to modify, adjust and adapt to changing social norms, values and structures (Sonawat, 2012). While the adolescents are still close to their parents, they spend increasingly more time with their friends as their physical and emotional dependence on their parents' decreases and they move closer to the peer group (Bester, 2007, Harris, 1998).

For the teenager, the new media encapsulated in her/his smartphone pervades the family as well as the peer group environment (in school or elsewhere). The paper looks at early teenagers as the core group of actors in the family, who lead the family communication in ways not anticipated few decades back, playing pivotal roles in everyday life. As the first generation to grow up with interactive digital media, they are comfortable with collaborating and sharing information, and do so 'in ways that allow them to act quickly and without top-down direction.' (Livingstone 2002 ,2014, Fletcher and Blair, 2016). This while enhancing their resources and faculties, raises an expectation among many young people to 'play roles different from what they may play in family settings as they critique, alter, remix, and share content' and mingle and make friends using digital media as their platform of activity (David R. Zemmels, 2012, Ine Beyens, 2017, Paul Hodgkinson, 2017).

The study explores the key role social media is playing in stimulating the struggles the teenager encounters and deals with in her/his communicative iterations doing things independently, following friends, and looking for approval in the family (J. Harris, 1998, Cairns & Cairns, 1994, C. Beckett, 2002). As the new (social) media becomes a tool to define their identities, it also brings to light their endeavours to strike a balance between family, friends and online life. Uses and gratifications theory, personality development theory and social systems theory would be the seminal reference points. The paper uses mixed methods, employing focus group discussions in the initial stage, and survey in later stage with early teenagers and qualitative interviews with parents and experts to triangulate all points of view. This may help in building up an overarching picture of

society positing family as a microcosm of it, hence reflecting the wide ranging makeover and a swivelling power fulcrum.

Id: 18230

Title: A Case of Double Standards' Audience Attitudes to Professional Norms on Local and English Language Radio News Programs in Ghana

Session Type: Individual submission

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Abstract: Across Africa, radio remains the leading medium of mass communication, despite the growth of other media. In countries such as Ghana where there has been a proliferation of FM stations in the last two decades, local language stations are dominating the airwaves and challenging conventional thought about 'proper' formats for reporting news. These stations are adapting news to indigenous styles of storytelling in ways that depart from normative styles long considered the standard on English language radio. News reports are often embellished with proverbs, anecdotes and dramatized by radio presenters. This evolutionary process may well shape the future of radio news in Ghana as it becomes the basis upon which audiences conceptualize and develop tolerance for what is acceptable practice while also defining their consumption accordingly.

The new practices of doing radio, however, have also raised concerns about the ethics and professional norms of local language radio. Ghana's media regulator, the National Media Commission (NMC), has issued guidelines on local language broadcasting aimed at improving professional standards. The guidelines discourage spontaneous 'presentation,' 'translation' and 'composition and performance' of news as well as the use of "proverbs, anecdotes and other linguistic devices that have the potential to embellish news stories" (The National Media Commission of Ghana, 2009). Still, few local language stations seem to be adhering to these guidelines. The popularity of local language radio among multi-lingual listeners would suggest audience preference for these more indigenous ways of receiving news and information, but there is little empirical evidence to support this assumption.

This paper intervenes in ongoing debates on professional standards on local language radio by discussing findings from audience research conducted in five cosmopolitan cities in Ghana. The study interrogates the language-driven attitudes and preferences of radio audiences and their concerns about perceived breaches of radio news reporting and presentation, as well as their

differing tolerance levels for professional lapses on English and local language radio news programs.

Id: 18240

Title: The visitor satisfaction in the Chinese digital museum

Session Type: Individual submission

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Abstract: Alongside the introduction of increasingly participatory practices in creating content by digital technologies, museums have been becoming interested in the potential of ‘the digital museum’ to reach and engage with new audiences (Srinivasan et al., 2008). Bowen et al. (2008) explain that, as a new communication tool, the digital museum proliferates its knowledge to various audiences and user satisfaction is crucial to its success. Satisfaction can influence visitors’ revisit rates, trust, purchase, decisions and loyalty—and thus the firm profits (Casaló et al., 2008; Cyr, 2008; Lee et al., 2015). However, in analyzing the available literature, little attention was found to have been directed towards the relationship between the Chinese digital museum and the visitors’ satisfaction. Therefore, the pivotal research question is how the digital museum satisfies the requirements of the visitors, with a conundrum being to ensure their effective communication.

Oliver (1997) maintained that ‘satisfaction is believed to influence attitude change and purchase intention’ (p. 460). To a larger extent, how to meet visitor satisfaction is the priority task of today’s museum, in the real as well as the virtual world. The theoretical framework and research model was constructed based on satisfaction theory (Fornell & Anderson, 1996; Teather & Wilhelm, 1999; Bowen et al., 2004; Akama & Kieti, 2003; Zhou, 2016; etc.). This paper has two main kinds of data generated from group interviews and online surveys. Twenty-four visitors were interviewed and about 1120 questionnaires were collected from two museums: the Palace Museum in Beijing and the Henan Museum in Zhengzhou. The two kinds of data, which are logically interrelated to each other, were read closely and coded thematically. The study adopts the triangulation of data, which helps to strengthen the findings and establish a comprehensive understanding of how to satisfy the visitor requirements (Flick, 2009).

There are two objectives of this paper: 1) to ensure what factors impact visitors’ satisfaction, then to construct the digital museum according to their requirements and thus attract more visitors and 2) the construction of the digital museum can realize the preservation and dissemination of Chinese cultural heritage, to ultimately make Chinese culture prosperous and sustainable. The analyses of the data showed that the satisfaction of the visitors was primarily influenced positively by the following factors: 1) museum reputation, 2) visitors’ cognition, 3) the quality and content of the digital museum and 4) visitors’ education and knowledge, 5). The digitalization management of museum. Based on the results, the managerial implications will be presented both for the museum managers and the government to recognize the significance of ensuring visitor satisfaction and to provide new theoretical and practice insights on the understanding of Chinese museums for future research.

Id: 18254

Title: Information dissemination in WhatsApp and Telegram under pressure: Analyzing the coverage of Barcelona terror attack

Session Type: Individual submission

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Abstract: Audiences love live communication (Deuze, 2011), the possibility of reaching news in real time. Previous research focus on the reporting of natural disasters or emergency news like terrorist attacks show that the concept “news now” (Sheller, 2014) is an audience imperative in those contexts.

News flow can take advantage of mobile apps during the coverage of these extreme situations. In that way, push notifications have a great potential for media because companies need to publish successfully on mobile platforms like WhatsApp or Telegram to reach new publics (Wolf & Schnauber, 2014). Audiences get information without any previous request or perform searches, and information is delivered in a real-time environment. Political journalism has experienced the most with this immediate communication. In April 2014 BBC used WhatsApp and WeChat during the Indian elections to distribute news and to crowdsource information (Reid, 2014). This innovation was followed by similar initiatives to cover the referendum on Scottish independence (Channel 4, 2014), the US elections (The Guardian, 2015), or Spanish elections (Politibot, 2016).

Bauman’s (2000) liquid society is the objective public of this kind of content, characterized by mobility and the individualization of media consumption. Our paper analyzes how media adapted their publishing strategies to reach this public through mobile instant messaging during Barcelona terrorist attack coverage in August 2017. This type of social news and information flow is characterized by unpredictability, classlessness, and a lack of hierarchy (Rampazzo & Peret, 2017)

In order to reach this main goal we applied mixed methods, based on quantitative and qualitative techniques. Firstly, we designed a directory of Spanish media applying Whatsapp and Telegram to connect with audiences. Then we analyzed the content distributed by all national, regional and local media through these platforms from 17th to 21th August 2017. The first informative alert appeared 25 minutes after the van was driven into pedestrians in Las Ramblas. According to our results, 214 headlines in WhatsApp and Telegram were directly connected with the terrorist attack, but not all of them offered the appropriate tone and/or respectful emoticons. Most of the media made a great effort increasing the regularity of their messages during those days, but only the national media

focused their MIM (Mobile Instant Messaging) strategy on the attack. Finally we classified the reaction into three types of content: last minute alerts, contextualizing news and solidarity content.

This research is part of the national project "The influence of the audience on journalistic innovation: risks and opportunities" (CSO2015-64955-C4-3-R MINECO / FEDER).

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Id: 18309

Title: Questioning leaderless structures in online social mobilizations. The case of anti-cuts protests to defend public health system in Spain: from the net to the streets

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Abstract: Online activism has entered in the agenda of social movements in Spain after the 15M mobilizations against austerity policies introduced by regional and central levels of government (Fuste-Morell, 2012, Anduiza, Cristancho & Sabucedo, 2013). This paper studies how online activism can be combined with traditional political participation to create a strong social movement that defends a specific agenda for change against austerity policies. Rather than conceptualizing online participation as isolated from more traditional forms of political action (Anduiza, Gallego and Cantijoch, 2010), we defend that the online realm is nowadays completely merged in citizens' daily life (Banaji and Buckingham, 2013; Chadwick, 2012).

Our paper presents a case study of a citizen movement in defence of public health system and against the proposal of merging two hospitals in the city of Granada, Spain. Despite its importance, the initial political decision taken in 2013 was scarcely covered by the mainstream media being consequently unknown by the public. Until 2016, when a physician denounced the hospital system reform as well as the rest of public health policies conducted by the regional Government in a video that soon became viral on Facebook and other social networks. From that moment, his videos on Youtube have nourished a social online mobilization that soon crystalized into traditional political action, through various mass demonstrations and protests. In 2017 the social movement reached a major victory with resignations of elected officials and promises by the regional Government about cancelling the merger of the two hospitals.

For this study, we employed a mixed methodological approach based on social network analysis of more than 50,000 tweets, content analysis of Facebook groups, channels in Youtube and in-depth interviews with key actors. Data has been analysed using NodeXL and Atlas.ti.

Results highlight the mobilizing effect of social networks among those sectors of society less prone to traditional news consumption (see Best, Krueger, 2005) highlighting the ability to overcome the traditional lack of agency to which the virtual mobilizations are accused (Suau, 2015). Furthermore, it is also shown how activists from social movements have as a key goal to reach traditional news media to better spread their messages among all sectors of society. Finally, it also shows how new online social leaders become micro-celebrities (Tufekci, 2013) with high mobilizing capacities (Meraz, Sharon & Papacharissi, 2013), discussing former studies that highlight the horizontal nature of online based social movements (Sitrin, 2006) and their leaderless structures (Castells, 2012; Mason, 2012).

Id: 18398

Title: From Internet Novel to IP Film and Television: Practices of Original-fans in the Context of Transmedia

Session Type: Individual submission

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Abstract: (1) Introduction and Keywords

In recent years, China has produced a large number of movies adapted from famous Internet novels, thereby resulting in an intellectual property (IP) fever in the Chinese film industry. Areas that are directly relevant to the research are as follows: the Internet novel, IP, and original-fan.

The Internet novel is an Internet literature style. According to Shao Yanjun (2016, p.23), Internet literature is based on fandom economy. Fans influence the development of the narrative, and novels show the perception of fans regarding what is desirable and appropriate.

IP refers to creative products that are protected with copyrights, patents, and/or trademarks in China. Manufacturing products with excellent original IP in other fields is an important aspect of IP development in the film industry (Peng Kan, 2015). Cheng Peng(2015) indicates that tapping the affective force of the IP is crucial in the operation mechanism of film and television IP. Therefore, “affective economics” plays an important role in IP operation.

The term “original-fan” has not been used as an academic term by any scholar in China prior to this research. This term is used by fans to distinguish themselves from other cinema audience members. The word “original” indicates that original-fans are fans of the original work. IP movies are adapted from Internet novels. Thus, a number of audience members are fans who are fond of the original work.

(2) Research Problems and Conclusion

The development of Internet novels, the process of IP adaptation, and the fan participation are all within the context of convergence culture and transmedia. The following issues form the framework and basic content of this work: the core issues in IP adaptation, how producers and fans react to one another in the process of adaptation, how fans construct their communities and identity when they shift between media.

Unlike traditional literature, Internet literature offers opportunities for fans to participate in the construction of original text. In this manner, the original-fans’ productivity is not limited to the creation of new text. These fans may also develop the commercial narrative or performance into popular culture. Therefore, “collective intelligence” plays a role in text formation.

The accumulation of fan knowledge is also crucial to enhance the influence of original-fans.

Moreover, fan cultural knowledge is used to enhance the fan’s influence and their participation in the original industrial text. Original-fans, as specialists in Internet literature, become influential in the adaptation process of an Internet novel.

(3) Methodology

The article adopts the research methods of Textual Analysis/Narratology, Netnography and In-depth Interview. The texts of both novels and adaptations are analyzed so as to determine differences between the novels and the films to continue our research regarding why such differences exist and about the fans' reaction to these differences. Given that online communities are the core in studying the Internet literature production mechanism and the fan practices, I adopt netnography as well. To obtain further understanding of film producers and fans, I supplement the netnographic work with various types of investigation, especially in-depth interview.

Id: 18446

Title: 'American TV is just better': A Look Into Mexican Upper-Class High School Students' Rejection of Telenovelas

Session Type: Individual submission

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Abstract: The border between the United States and Mexico encompasses 1,989 miles along the two nations. Besides from sharing a physical territory, border residents share culture, food, traditions, and in some cases even language –(Spanglish, or code switching from English to Spanish). These kinds of interactions between the two countries and cultures have been subject of study for sociologist and media scholars (Gimenez, 2007; Lozano, 1992, 2000, 2006; Bustamante, 1991; Gonzalez, 2006). The US-Mexico border is often used by academics as an example of a territory where two cultures collide. Many dispute the effects and dynamics of culture and interactions between the Mexican culture and the American way of life. Sister border cities share a population of residents that: “From a sociocultural point of view, the [US-Mexico] border [...] can be considered as a zone of intensification and under intensification of human mobility, not only internationally, but interethnic,” (Gimenez, 2007, p. 185).

Among the many areas of border studies, audience research is perhaps one that has been poorly explored. (Lozano, Frankenberg, 2009). From a cultural imperialist perspective, the Mexican side of the border is a region that is most exposed to American culture by proximity and availability (radio and TV signals travel freely between the border). However, reception studies have showed there is no overwhelming presence or preference for American productions (Lozano, 1992, 2000, 2006; Gonzalez, 2006). Moreover, concerns about national culture being diluted due to continuous exposure to American and European media have dissipated.

Based on Pierre Bourdieu’s theory of cultural reproduction –which assumes upper and middle class students have better opportunities at mobilization and socialization through the reproduction of social and cultural capital– this study suggests that the overwhelming exposure to American and European cultural productions that takes place among the wealthiest fractions of border residents is rooted in a search for more refined productions, and not a rejection to their national identity.

The purpose of this study is to look at the media consumption preferences of high school students residing in the Mexican border city of Nuevo Laredo, Tamaulipas while looking at the relationship between the cultural products they consume and their sense of Mexican identity.

Using two methodological approaches, a survey was conducted with students from three different private high schools in Nuevo Laredo and a total of 22 participants were interviewed in separate focus groups. One of the most important findings of this study is that upper-middle and upper class students from Nuevo Laredo are heavy consumers of American television (83% of their favorite TV

shows were English-language productions) using streaming platforms, mainly Netflix. However, they are not worried about losing their Mexican identity as a consequence of continuous exposure to American media. It could be argued that they are more afraid of not being able to attain the best from what their privileged geographical location has to offer in terms of cultural capital.

Id: 18466

Title: A Study on the Index System Construction of International Communication Effect Evaluation

Session Type: Individual submission

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Abstract: In the early 21st Century, China started the Going-out Project for the national mainstream media such as Xinhua News Agency, People's Daily and China Central Television (CCTV). Therefore, those Chinese media have invested a lot of resources to boost their communication capabilities. Since communication effect plays a significant role in international communication, it is necessary to establish an index system for international communication effect evaluation. The index system construction of international communication effect evaluation becomes a hot-debated issue in media executive management, media industry and media academic research for the direct reason that it not only helps to evaluate Chinese international communication input-output ratio scientifically and objectively, but provides a reference for policy-making and resource allocation optimization.

There is, however, no ready-made index system due to different diplomatic strategies and diversified emphases on international communication effect among various countries. Building such a system focusing on China's strategic planning for international communication is an innovative study with Chinese characteristics. Combining academic research with industry application, there are three types of index system designed exclusively for China's mainstream media, namely, audience-effectiveness, soft power-hard power, and capability-effectiveness.

This study aims to construct a new comprehensive index system for evaluating China's international communication effect with the help of the capacity-effectiveness model. The capability-effectiveness system stands for communication capability and communication effect. The achievement of communication effect is entwined with the construction of communication capability and communication capability itself can be regarded as an organic factor leading to ideal communication effect. Moreover, considering that this system involves numerous unpredicted factors, such as different media types, diversified platforms or channels, the setting of indexes needs to be unified with a certain degree of flexibility and openness. To be more specific, first-level

indexes include infrastructure construction, content production, marketing management and so on, which are applicable to all languages and media of all types with macroscopic characteristics. Second-level indexes derive from first-level ones and they decompose the connotations of first-level indexes into detailed secondary ones. In other words, second-level indexes are a segmentation of first-level ones including 10 items ranges from facilities building capability to content dissemination ability. There are 35 open and flexible third-level indexes, i.e. coverage rate, penetration rate and content forwarding rate. They can be flexibly set in order to facilitate the operation. Finally, a three-level index system is thus constructed. Its data are mainly from Audience survey, Radio & TV rating measurement, Internet monitoring and other data acquiring methods. The key step in implementing this system is the index weight. Based on literature analyses and in-depth interviews with experts, the analytic hierarchy process (AHP) is adopted to allocate weight to each index. Furthermore, a number of multiparty optimizations and iterations are carried out in order to guarantee the effectiveness of this system. Admittedly, there is a long way for this present system to go in meeting various needs in terms of applicability and operability.

Id: 18489

Title: One image, different views: A cognitive mapping of visual ethnical stereotypes

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Abstract: Research on the representation and the perception of ethnic stereotypes, as independent subjects, is abundant. However, research combining both perspectives is rare. This paper addresses the issue by investigating how both interact and, to this effect, ‘resonance analysis’ is proposed as a method of analysis. This method draws on the notion of schemata as developed in cognitive psychology and other disciplines to identify both sender (representation) and receiver (interpretation) frames and how they interact with each other.

A photo elicitation test was set up in which three different, ethnically framed photos were shown to a sample of approximately 60 randomly chosen respondents per photograph. Taking commonly accepted ethnic stereotypes as a benchmark, photographs were selected around two dimensions: strongly versus weakly framed, and ideologically versus counter-ideologically framed.

The individual interpretation frames generated by these pictures varied considerably. When subjected to a cluster analysis, a limited number of shared frames emerged. The findings nourish the assumption that the confrontation of strongly framed representation frames with strongly framed interpretation frames leads to a polarization of perceptions, while the interaction of weakly framed representation frames with weakly framed interpretation frames yields a more diverse distribution of perceptions.

This experiment suggests that media framing effects of visual clues on ethnic issues are not the outcome of a linear, but rather a recursive process that involves both representation frames and interpretation frames and is intermediated by political attitudes.

Id: 18504

Title: From Globalization to Retribalization: The Sentiment Analysis of Chinese Netizens in "D8 Expedition"

Session Type: Individual submission

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Abstract: China's cyber nationalism has been developing for almost 20 years since the 1990s. With the maturity of the Internet technology on a global scale, social media like Facebook and Twitter has served as a public platform for direct communication of netizens (internet users) worldwide. Instead of global convergence, however, social media has witnessed an upward tendency in "Retribalizaion" of netizens in recent years — the rise of cyber nationalism. China's "D8 Expedition" was a case in point.

Since Facebook and Twitter have been officially blocked in mainland China, Chinese netizens are literally excluded from this global public sphere. However, D8, a branch of China's largest online forum, has organized several "D8 Expedition" movements titled Hitting Facebook since 2016 on the discussion of South China Sea, Thaad missile incident and so on. The autonomous and anonymous behavior on a global platform finally led to a nationalistic campaign which aroused shock and curiosity both home and abroad.

This paper tried to figure out the reason why social media bring about cyber nationalism at the age of globalization and what aspects may attribute to this phenomenon. To answer this research question, the paper conducted a case study of China's netizens and developed series sub-questions as who D8 netizens were, how they conducted autonomous and anonymous movements on internet, how they reached the agreement and finally formed their national identities in the whole event, and most importantly, the politicalized process of this autonomous behavior.

The paper examined the historical developments of China's cyber nationalism, analyzed the sentiment of Chinese netizens in "D8 Expedition" from 2016 to 2017, and then conducted several in-depth interviews with D8 netizens to grasp the characteristics of the cyber nationalistic public opinion in the social media era in China.

The research has demonstrated that young generations (birth after 1990s) in China made up most of the D8 netizens, they creatively used the meme and scripts, exaggerated video, online songs and other new forms to make a variety of intense or entertaining remarks on Facebook to express their own opinions or patriotic feelings. Presented as cyber nationalism, "D8 Expedition" were actually combined with global consumer culture and political identity.

However, the research does acknowledge that the complexity of cyber nationalism in China relies on different aspects, local and global forces, politics and economy, official and popular opinions.

This paper still raises a question, in which way this “retribalization” characteristic of cyber nationalism would lead to and to what extent it would change in this rapidly developing world.

Id: 18574

Title: David Cameron meets the people: the performances of power and citizenship in the UK Brexit debate

Session Type: Individual submission

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Abstract: In June 2016, the British electorate voted by a small majority to leave the European Union. During the campaign, the prime minister of the day and figurehead of the Remain campaign, David Cameron, appeared on two high profile national television programmes in which he took questions from and engaged in debate with members of the public. Commentaries on the programmes were split between those who claimed that Cameron successfully delivered his campaign message under pressure from the programme hosts and studio audiences and those who paid more attention to the interaction between the PM and the members of the studio audience who were less convinced. In this paper, I begin with reflections on the broader political and cultural context for the emergence of such mediated discursive contests between the performance of power and citizenship. I argue that changes in the media as an arena of difference and contestation; challenges to liberal democracy arising from the complexity, scale and pluralism of society; shifting understandings of leadership and campaigning that involve authenticity with discipline and the rise of popular forms of protest and activism combine to disrupt differentiations that are critical to liberal democracy (between politics and the political, between system and lifeworld, between political questions and questions of value). I then present an analysis of the two programmes that demonstrates a number of contradictions in Cameron's performance of power and illustrate the strategies of disruption deployed by members of the studio audience. I develop a genealogy of both the performance of power and popular dissent in the programme and conclude with reflections of the implications of these performances of power and of citizenship and the challenges they raise for the mediation of politics.

Id: 18631

Title: MEDIA REPERTOIRES OF THE FLEMISH POPULATION: A Latent Class Analysis of Media Repertoires Based on the 2014 Flemish Participation Study

Session Type: Individual submission

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Abstract: Today's mediascape is marked by an increased convergence and multiplication of different media technologies and content. Users cope with this abundance of choice by constructing unique constellations consisting of media devices, content, and brands. The media repertoire approach put forward in research by Hasebrink & Popp (2006), offers researchers a solution to both move away from a media-centric approach to audience studies, and holistically investigate the media platforms and content users interact with. While iterations of the media repertoire approach have focused on specific parts of a user's repertoire, such as television channel repertoires and news repertoires, based on a wide array of methodologies, the current study captures the overarching media constellation of users, including both diverse media platforms and content (Hasebrink & Domeyer, 2012; Swart et al, 2015).

Using the data gathered through the 2014 Flemish Participation Study, a large-scale representative survey of the Flemish population (N=3965), we seek to advance research in the field by applying a quantitative lens to media repertoire studies. These repertoires are constructed through variables measuring the respondent's use of a certain platform (both online and offline platforms; traditional and new media), as well as variables measuring the respondent's use of a certain brand or content (channels, newspaper websites and brands, social network sites, ...).

The study seeks to advance research on media repertoires on two different fronts. Firstly, it offers insights into the application of the media repertoire approach to quantitative survey data by employing Latent Class Analysis in the clustering of respondents. It presents on the 5 different media repertoires that were constructed, as well as discuss the socio-demographic make-up and broader cultural participation of the repertoires. Moreover, it highlights the limitations imposed by the current questionnaire, as well as modules to more adequately research media repertoires in future quantitative surveys. We suggest that Latent Class Analysis is specifically suited as a quantitative methodology for the exploration of media repertoires due to its person-oriented approach, as it provides the researcher with statistical grounds to underpin their selection of a certain model, and considers the intersections of the variables under consideration on the level of the individual respondents, rather than structuring the data on the level of the variables (Collins &

Lanza, 2013; Schreiber & Pekarik, 2014). In this sense, Latent Class Analysis echoes the objectives put forward by the current strand of media research which puts media users and how they themselves structure the various media they have access to at the center ([Authors], 2016).

Finally, after considering the various constructed repertoires in depth, the study considers how these methods can be used in subsequent qualitative research to explore in more depth the ways in which users give meaning and connect the various parts of their media repertoires in unique media constellations.

Id: 18664

Title: Re-configuring space, participation and access to information in Nigeria: Assessing the influence of online diaspora media in Nigeria.

Session Type: Individual submission

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Abstract: The mainstream media landscape in Nigeria reflects the ideological standpoint of the elite and rarely provides a robust platform through which the ordinary citizens discuss issues relating to their welfare and government policies. Consequently, the emergence of the internet and the various positive features it holds for democracy as described by Negroponete (1996), Napoli (2010) and McDermott (2016) brought a ray of hope that ordinary Nigerians now have space to freely deliberate and express their opinions on issues affecting them. Contrary to expectation, the online media landscape were dominated by the mainstream media, who see their online platform as an extension of the print version, hence lacks the vibrancy of a media system that is committed to defending Nigeria's democracy against the various abuses from the ruling class (Kperogi, 2016). The failure of the mainstream media to report news that does not have elitist colouration and whittle information accounts for the emergence of the online diaspora news media. This paper, therefore, assesses the influence diaspora media have on the Nigerian public sphere. The researcher adopts qualitative research method by conducting a semi-structured interview and qualitative content analysis. The interviewees for the study were selected through purposive sampling technique after establishing that they read news on the various online diaspora news sites. For the qualitative content analysis, news comments on three online diaspora news sites were mined for analysis after rationalising the sites for possessing the capacity for comments to pass through them and do not have any form of comments moderation in place. Preliminary findings reveal that online diaspora media have a strong influence on how citizens perceive government policies and programme, and citizens rely on the news sites for breaking news and credibility of news stories than the mainstream media.

Id: 18672

Title: A STUDY ON THE IDENTITY FORMATION PROCESS OF YOUNGSTERS WITHIN THE FRAMEWORK OF VIDEO GAME PLAYING HABITS

Session Type: Individual submission

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Abstract: Virtual space, which has become an essential agent that makes social interaction continuous and sustainable, can be defined as a stage where we live our everyday lives, present ourselves and yet do not know the rules exactly as they keep changing all the time. Goffman sees the actual world as a stage and claims that individuals are both players and characters on this stage. Individuality is the image the individual on the stage tries to leave on others (Goffman, 2014; 234). Since today's virtual space includes some of the actions that build up the individuality, it is worth attention as it turns into a platform where the changing nature of individuality can be examined. This study aims to analyze the self-presentation of young people who play online sandbox games. Sandbox games are open online worlds with very little restrictions on player freedom in an interactive environment which presents a lot of opportunities for creativity. As each online sandbox game can be seen as a different universe, how young people use their avatars is highly important as this presents crucial information on self-presentation. Another key question the study aims to look answers for is how online sandbox games affect the identity formation process for youngsters. Throughout the study, 7-10 young people who regularly play a sandbox game called "Minecraft" will be interviewed about how they see the game and how they think this online game affects their identity, self-presentation, and individuality. Another group of interviews will be conducted with the parents of the interviewees (either their mother or father) to be able to see youngsters' identity formation process and self-presentation comparatively. Such a study will give us important insight into the effect of online virtual spaces on identity formation process for youngsters while providing the pros and cons of online games for concepts such as presentation, self-presentation, and individuality. The main goal is to come up with the keywords for future studies on identity and self-presentation which are changing concepts that may need new directions for research.

Id: 18746

Title: Social Audience' interaction with television genres: A comparative study of Information, Fiction and Infotainment

Session Type: Individual submission

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Abstract: The digital context and social media are reformulating how audiences consume television allowing them to have a more active and communicative role. Since the launch of this media, television consumption has always been social (Lull, 1980; Katz & Lazarsfeld, 1955; Orozco, 1996) but the new technological advances are increasing its possibilities shaping the concept of 'social television' (Greer and Douglas, 2011; Stefanone and Lackaff, 2009). As a consequence, broadcasters are adapting their industry practices to reach and engage viewers in all the platforms available and use these new opportunities to add value to their content.

This study has been carried out within 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, funded by the Spanish Ministry of Economy and Competitiveness (MINECO-FEDER) (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 main objective of this research is to analyze how social audiences respond and interact with the twitter strategies set out by the main DTT general-interest television channels from five European countries: France (France 2, France 3, TF1, M6), Germany (Das Erste, ZDF, ProSieben, Sat.1 and RTL), Italy (Rai Uno, Rai Due, Rai Tre, Canale 5, Italia 1, Rete 4), Spain (La 1, La 2, Antena 3, Cuatro, La Sexta and Telecinco) and the United Kingdom (BBC One, BBC Two, Channel 4 and ITV1). The sample includes the audience tweets which use the official hashtags of the ten most watched programs of the three main genres on European television: Information, Fiction and Infotainment.

Analyzing the audience interaction with the official hashtags launched by the programs of different genres helps to explore the connection and engagement that audiences have with different types of programs. Furthermore, it helps to showcase the type of dialogue, unidirectional or multidirectional, that is generated.

Id: 18755

Title: El engagement de los medios con la audiencia: estrategias y nuevos perfiles profesionales

Session Type: Individual submission

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Abstract: La sociedad en red (Castells, 2001) y los procesos de digitalización y convergencia (Jenkins, 2006) han propiciado una reconfiguración del ecosistema mediático en general, alterando las dinámicas tradicionales de producción y consumo de los mass media (Mathieu et al., 2016). La transición de un modelo basado en la transmisión unidireccional de los contenidos deja paso a un entorno multimedia y polimedia (Baroel y Lowe, 2007) en el que la comunicación entre pares – interpersonal y conectada– cobra protagonismo (Jensen, 2010; Livingstone, 2004). El aumento exponencial en el número de plataformas y pantallas intensifica la personalización de un consumo cada vez más diversificado (Tse, 2016; Ugalde, Martínez-de-Morentin y Medrano, 2017), segmentado e individualizado (Prado, 2012), donde son los propios usuarios los que deciden en qué momento, lugar y dispositivo acceden a la información (Cagenius, Fasbender, Hjelm, Horn, Ivars y Selberg, 2006). La participación activa en el proceso de producción y selección de los contenidos mediáticos (Bruns, 2005) caracteriza las pautas de consumo de una audiencia definida en términos de prosumer (Toffler, 1980). En este contexto, los medios de comunicación comienzan a reforzar sus estrategias digitales con el fin de aumentar la conexión y favorecer el engagement con sus usuarios.

La presente investigación analiza cómo los mass media se adaptan al cambio en la relación entre los medios y su audiencia, desarrollando estrategias inclusivas e incorporando nuevos perfiles profesionales enfocados a fortalecer y gestionar la conexión con su público. Para ello, se construye una muestra de 15 medios, tomando los cinco de mayor consumo –online en Estados Unidos, Gran Bretaña y España, según datos del Digital News Report 2017. El método empleado se basa en un análisis cuantitativo de tipo descriptivo en el que se observan los modelos de participación impulsados por los diferentes medios objeto de análisis en base a las categorías definidas por Masip y Suau (2013, 2014)–: interactividad selectiva, participativa y productiva. El estudio se completa con un análisis de sus organigramas y ofertas de trabajo, a fin de detectar la integración de nuevos

profesionales en la organización interna de los mismos. Los resultados muestran una incipiente tendencia en la estructura de los medios a incorporar nuevas figuras como el editor de audiencias.

Id: 18906

Title: Youth, Politics and Networked News Media Practices

Session Type: Individual submission

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Title: Youth, Politics and Networked News Media Practices

This paper aims to address the way Networked News Media usage practices are influencing the political participation of youth in Pakistan. Media in Pakistan has recently undergone massive technological shifts. The rise of networked news media is the direct result of technological fusion in Pakistan. The easy availability of networked media devices and platforms have made it possible for the young users to access news round the clock. As per results, of this research, news usage practices of young people show that they are getting non stop news without their desire via social and networked media. There is ample evidence that young people are less interested in news because of lack of youth's involvement in political debates (Buckingham,1999) and their particular liking for news presented in lighter styles (Katz,1993) but there is very less evidence available about the effects of networked news usage practices on political participation of youth in Pakistan. I used the framework of Mediatization to argue that the continuous bombardment of news is one such factor which is pushing youth away from the News and their participation in politics. Firstly, the networked media devices and platforms are repeating while disseminating the news at such a tremendous scale that the resulting impact becomes enormous and young people feel an overload of news. Secondly, as most of the news, these days in Pakistan are about terrorism, corruption, growing social problems etc, subsequently young people develop negative feeling about this world and they feel that there is no point to participate in politics as issues and problems in this world are now not solvable anymore. The Networked News media has magnified the News. This 'magnified news' trend also is the explanation of the Deep Mediatization (Hepp & Hasebrink , 2018) where interest in political participation is being shaped by media. I proposed an overarching question 'How Networked News Media is shaping the Political Participation of youth in Pakistan? I used mixed methods to investigate the issue. I mixed two qualitative methods, indepth interviews and Focus group discussion to achieve data and method triangulation.

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Hepp A., Breiter A., Hasebrink U. (2018) Communicative Figurations. Transforming Communications – Studies in Cross-Media Research. Palgrave Macmillan, Cham.https://doi.org10.1007/978-3-319-65584-0_19

Id: 18965

Title: YOUTUBERS AND PREADOLESCENTS: YOUTUBERS' SOCIAL FUNCTIONS IN TWEENS' LIFE

Session Type: Individual submission

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Abstract: This study focuses on the relationship between preadolescents and YouTubers, with the objective of observing how tweens integrate YouTubers as referents of a teen digital culture. From a socio-psychological and communicological perspective, a mixed methodological design was applied, which was divided into three parts: a descriptive analysis of the profiles of ten YouTubers selected from the 20 most popular Spanish-language YouTubers, a quantitative analysis of the audience via a survey administered to 1406 eleven-twelve year old students of Catalan Secondary Schools, and a qualitative analysis of the preadolescence audience using three focus groups. The quantitative data was analysed with SPSS and the qualitative data with the help of the Atlas.ti software.

The results demonstrate that tweens consider YouTubers as referents for entertainment and for closeness to a teen digital culture, but not really as a role models or bearers of values as influencers. Also, preadolescents are critical of YouTube's commercial strategies and give more importance to the identification with their own peer group. As Rihl & Wegener (2017: 8) point out on their research on Youtube celebrities and parasocial interaction, our results show that reliability plays a role, but the perceived closeness to the YouTubers differs from the intimacy of a real friendship. The participants in our study are well acquainted with YouTubers as public figures and micro-celebrities, but they admire their comic nature and their knowledge more than their look or the brand images which they may represent. They are still present as reference for entertainment and sociability, whilst not being of chief importance and without creating a desire in participants to become a reflection of the so-called influencers. The study notes gender bias in some aspects and is an introduction to observation of the parasocial functions of YouTubers amongst teenagers, individuals who are in the process of constructing their identity and on the point of becoming young adults.

Id: 18972

Title: Measuring digital audiences: a key sector to reimagine the sustainability of current and future media(ted) environments

Session Type: Individual submission

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Abstract: Measuring media audiences has traditionally been an important sector within market research. People meters played –and still play- a pivotal role within media industry during the last decades of the 20th century: ratings turned into key data to understand TV production, based on panels’ audio-visual consumption, whereas conventional surveys were deployed to approach to radio and newspapers’ reach. The fast diffusion of Internet during the transition to the 21st century became an appealing invitation to reimagining media ecologies, and audience measurement systems were not excluded from this challenge (Webster, Phalen and Lichty, 2014). Web analytics and online tracking systems raised up within a field calling for innovation in exploring the relations between content providers and users.

This paper aims to combine two different perspectives in a common reflection about audience studies origins and evolution. On the one hand, an updated repertoire of research methods will be presented, under the light of the latest advances in measuring and tracking online audiences, and critically discussed, setting a comparative framework with the classical available research toolkit. On the other hand, a political economy perspective will complete this analysis, as audience measurement companies are constantly redistributing their presence and share at both national and global levels. A closer look on the main actors in this field of market-driven research will be completed, providing a detailed description of central players in this game (such as Alexa, ComScore, Kantar Media, Nielsen) and their crossed relations and competing interests.

Previous works have deepened into the political economy of global ratings industry (Napoli, 2003; Biltereyst and Soberon, 2017), and this paper pursues to follow this line, with a specific interest in the field of online audience research, as this seems to be the current scenario for competition between companies. Moreover, this paper expects to open dialogue between researchers studying audiences from both the academic and the market sides. This conversation has traditionally remained absent in most of the international scientific venues, although the open windows for collaboration seem obvious in the current data-driven approach to audience research: the amount and depth of relevant information is enough to foster different knowledge interests and temporal goals.

An invitation to reflect on research methodologies and on complementary approaches to audience research are the two stronger points to be developed with this text, keeping always the ongoing and incoming transformations experienced in this mediatized times.

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Id: 19031

Title: Fan Activity as Labor: Korean Reality Show "Produce 101' and Its Audience

Session Type: Individual submission

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Abstract: Since the success of “American Idol,” the reality television show calling for audience votes for the contestants has become a globally popular format. For example, “Super Girl” in China became a social phenomenon and many studies attempted to find a democratic potential in the voting activities of audiences. In Japan, the annual “general election” of the girl band AKB48, the event in which fans vote to decide who, among the hundreds of members, will participate in the band’s next single, has become a national media event being aired during the prime time on a national television network. In South Korea, the popularity of the singing competition show “Superstar K” led many broadcasters to launch shows of the similar format, called “audition programs,” one after another. In 2016 and 2017, the show “Produce 101,” in which audience votes decide members of new girl/ boy band members became so popular that it has become a social phenomenon.

This study investigates how the audiences of “Produce 101” participated in and tried to influence the program, with a special attention to the activities related to voting. We analyzed the postings in web communities from March to June 2017 – the period when the second season of the show was on air – and conducted interviews. From our data, we found that the audience did not just simply cast their own votes. In order to have certain participants survive in the show, they worked like election campaigners. They were active in posting texts, images, and movies on the Internet to promote the participants they support and attract the attention of media and public. They also put likes to related SNS postings and played related movies repeatedly with multiple devices to increase pageviews. They even purchased advertising spaces in the subway stations and outdoor screens. Fans themselves self-mockingly call these activities “running factories” or “labor (nodong).”

Such “labor” is not only limited to the activities of the audition program’s audiences. Activities as such have been settled as a fan culture in the Korean pop music scene. For the fans of girl/ boy

bands, it is natural and parts of their daily lives to ceaselessly play certain songs on the music streaming services and repeatedly play certain movies on the services like youtube. Particularly, in the Korean pop music market dominated by streaming services, fans devise the ways to manipulate the system in order to achieve their stars' chart success. However, at the same time, they are forced to invest their time and energy, being manipulated and exploited by the system. In a sense, in today's Korea, it is not only artists' talents and management companies' strategies that make a star. Rather, time and energy consuming "labor" of fans have become an indispensable factor.

Id: 19053

Title: Mediated Communication between Independent Chinese Youths and their Smothering Parents

Session Type: Individual submission

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Abstract: The recent modernisation and urbanisation in China accompany with the widespread dislocation of its people. A large number of floating population are willing to travel thousands of miles to work and study in large urban cities, so to grab the chance for upward social movement. The widespread dislocation also challenges certain traditional Chinese social norms, such as filial piety between children and parents. Filial piety is an important virtue of individual in Confucian society, to carry out filial piety individual not only need to respect and care for the older generation in the family, but also carry the responsibility in bringing honours for the family. While with children leaving their parents to remote places the practices both parties conduct in acting out filial piety worth further exploration.

By conducting face to face interview, online observation, and online post-elicitation among 42 Chinese university students who travelled to pursuit their study in Beijing. This research finds out that most Chinese young university students leave their home and study in urban cities is to explore the 'possible self', as well as to keep a polite distance from their smothering parents. Moreover, Chinese youths prefer carrying out filial piety by creating co-presence with their parents and family via the use of social media. In addition, by taking advantage of technical features on certain social media platform, youth participants manage to present an image as submissive, hardworking, and not active on social media for their parents. According to participants, presenting favourable images for parents to set their mind at ease is the first priority in carrying out filial piety, and then followed by achieving success in study and at work to make parents be proud of them.

Id: 19054

Title: Audiences in Context. 'Electoral audiences' as a citizen experience during electoral process

Session Type: Individual submission

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Abstract: During electoral campaigns, candidates decided to develop some issues that have persuasive effects in citizens. "Public opinion" is taken to define the electoral agenda and to summarize the topics that the parties will discuss. For example, urban violence is one of this principal's issues in Argentina and during presidential campaign in 2015 candidates put it as a principal issue of discussion. According to candidates it was the principal problem for "public opinion", but this work tries to analyze that they didn't take the complexity of the citizen interpretation around the topic.

To introduce some density to this problem, this paper develops the concept of "electoral audience", that it means to study the audiences in a specific moment (elections) with a detailed type of experience (discuss political propaganda). As a result, we understand for "electoral audience" citizens that see, hear and read political material during electoral periods. Through the media, audiences are addressed by candidates as potential voters. In addition, audiences debate these issues with pairs in the places they usually frequent and they discuss and interpret the political information in a way that we want to explore.

The relation between people and political propaganda is complex. Just think of the multiplicity of channels available for citizens to be informed about political issues. The traditional spaces for political propaganda to be spread are the streets and the press. Nevertheless, nowadays "electoral audiences" have the possibility to find political material in Internet and to discuss through social media. The radio, the press, the television, social networks, are all spaces where this kind of material circulates. That's why this paper tries to understand the convergence of digital and traditional media and the ecology where the audience decide for a candidate.

To organize the presentation, first the paper systematizes the literature around the audiences to configure the concept of electoral audiences. Then it analyzes the concept of "electoral audiences" as a category for examining contemporary democracies. The paper follows the objective with the result of six focus groups that were made in Buenos Aires city during the Argentinian presidential election in October 2015 and 400 quantitative interviews in the same moment.

Id: 19109

Title: Film as polysemic text: Non-Hollywood fare engages oft-ignored audiences

Session Type: Individual submission

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Abstract: This media study proposes to understand how a blockbuster Indian cinema text, namely *My Name is Khan* (MNIK), (director-Karan Johar 2010) with its effectively marketed glitz and melodies, is able to speak to a global transcultural, primarily Muslim audience that has lived in the pall of a world changed by 9/11. The audiences weave an oppositional narrative of security, multiculturalism, and Muslim identity. This study was conducted on the urban campus of a Pacific North-Western University culling audiences from a student body of Saudi Arabian nationals admitted on a track for English learning to transition into US-Universities' academic programs. Over fifty Baharanian, Iranian, Iraqi, Yemeni, and other Arab and non-Arab Muslims also viewed MNIK as audience. While their visas define them as students, their experience as simply Arab or Muslim women and men situates them, in a wider articulation of their transnational identity. We learn 1) how film with no Hollywood antecedents is understood by a global and cosmopolitan audience, and 2) how audiences make sense of a non-dominant text that is conveying a non-Western story about the Global War on Terror (GWOT). As cosmopolites disadvantaged by the ongoing racial discourse unfavorable to Islam, it remains difficult for Muslims to find a forum to articulate lived experiences and oppositional views. MNIK audiences are able to express their identity vis-à-vis their own social, religious, and geographical positioning which provides rich narratives of resilience, strife, struggle and protest here in the US and in their home-countries. MNIK, for its multi-star cast, and expat-defined movie hero-protagonist Shah Rukh Khan, (who coincidentally, was held up by airport immigration at New York airport for his distinctly Muslim name), seemed the most compelling film for a global audience whose experience transcends South Asia. MNIK weaves a tough political climate of hate into a story of love, hope, racial unity, and healing. Audiences, in light of (MNIK) film question multicultural policies and philosophies, express empathy with religious "others" and try to transcend and recreate the legacy of 9/11 handed down to them through modern national politics. Several narrators (Muslim audiences) were young at the time 9/11 occurred, yet remember their own, and their family members' affective responses. The audiences affective narratives affirm Deuze's (2007, 2011) argument that media is not separate from our lived experience. Deuze suggests that we live "in" media rather than "with" media. Therefore, in this paper, I offer to audience studies an understanding of how global audiences view Hindi language film. MNIK is a specific cultural product that evokes a visceral response from a broad cross-section of viewers. Other film industries, most specifically Hollywood, have also produced filmic representations of GWOT, but none from the point of view that MNIK espouses: the lived experience narrative (Kaufer and Al-Malki, 2009).

Id: 19172

Title: Rethinking the African Audience: Nollywood and the Quest for a Greater Audience

Session Type: Individual submission

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Abstract: Filmmaking in Nigeria and in some other African countries is purely a commercial activity and this points to the fact that the audience should be a strong determinant of its content. This audience is very dynamic and comes from various social, religious and cultural backgrounds. Nigerian video-films (Nollywood) since inception, has faced numerous criticisms, foremost among them being its 'poor' storylines and the inclination to dwell mostly on the aspects of the supernatural and the superstitious. While employing semi-structured interview and participant observation this paper looks at this criticism from the viewpoint of the audience, using audience samples from Durban and Ibadan. Applying the uses and gratification theory, the paper examines the uses that the audiences make of Nollywood films and the gratifications they obtain. The paper further highlights the expectations of the African audience, their disappointments and desires for a truly African story that they can relate with. The paper asserts that, though African audiences have various reasons for their attraction, recycling of stories that still follow the trend of films produced at the emergence of the industry may amount to taking the audience for granted. Film is popular culture (Adejumobi, 2010) and as expected, it must exhibit, play upon, mirror, recreate, or retell the stories of the societies in which it subsists. These stories should integrate people, actions and settings in ways that are recognizable or resembling what the audience can consider as reality. The implication therefore, is that popular culture should not be plain entertainment that has no impact on the lives of the people. Popular culture, according to Dolby (2006), is a medium for people to innovatively use in different ways in their public and private lives to construct their identities in relation to their environment. As a form of popular culture, Nollywood movies are important in how Africans evaluate their society and their role in social encounters within the society. The paper concludes that the video-film which presently is a popular art form in Africa (Onuzuluike, 2007) is a good and unique medium for reconstructing the African knowledge systems by discussing prevalent issues in the society. If Nollywood is to survive and remain a point of reference to its African audience, it should present lifelike actions and describe objects in the world known to its audience.

Id: 19187

Title: Enhancing Audience Ethnic Identity and then What? An Ethnographic Study of How WeChat Influences the Miao and Tujia Ethnic Minority Groups in Southwest China

Session Type: Individual submission

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Abstract: The development of media technology has been acting as a very influential factor in human society's evolution. The 20th century has witnessed how mass media and mass communication helped integrate ethnic minority groups into mainstream, be it in political, economic, or cultural sense. The speed of smartphones getting popular among people is unprecedented in the less-than two decades of early 21st century. This new medium is very different from traditional mass media, especially television, in that it allows the audience to be content producers themselves. In other words, with a smartphone in hand, everyone can be his or her own "communicator" rather than anyone else's "audience," which may cause a series of social changes. In China, television has been a very influential social factor that helped ethnic minority groups in remote and rural areas integrated into the mainstream society in terms of shaping the discourse of all 55 ethnic minority groups and the dominant Han ethnic group being one "Chinese nation" and one state. This paper investigates how WeChat, a Chinese smartphone APP as a social media platform, influences the life of the Miao and Tujia ethnic minority groups in southwest China. Through depth interviews and field observations, we found that the voice function of WeChat revitalizes the spoken language of the ethnic minority groups, enhancing their ethnic identity that has long been covered under the universal official written and spoken language, i.e. Mandarin. With access to television, between 1986 to early 2000, in about two decades' time, the Miao and Tujia people have been used to accept the universal official language of Mandarin as their own everyday language. With the availability of smartphones in market, the Miao and Tujia people have quickly adopted smartphones as their favorite media, and through using social media such as WeChat on the smartphone platform, these ethnic minority groups of people have started to revitalize their almost diminishing ethnic language and cultural traditions such as the clothes fashions, folk songs, and wedding ceremonies. From our interviews and observations, we argue that smartphones are playing the same "social integration" function as previously what traditional mass media have done. However, this social integration is not at the macro level as television has done to regulate the whole nation to the mainstream ideology, but it is rather working at the micro level of ethnic minority communities. If this can be analogized to what McLuhan (1994) vaguely implied the "retribalization" brought about by electronic media, then it deserves more academic attention to follow where such micro level community identity of ethnic minority groups of people might go in the future, especially in China, a country that has not been known for being vexed by ethnic conflicts for over half a century.

Id: 19220

Title: Using social network analysis and social capital to identify influencer roles on polarized political conversations on Twitter

Session Type: Individual submission

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Abstract: In this paper we discuss the possibility of using a combination of social network analysis metrics and social capital to identify key users during polarized political conversations on Twitter.

Social network analysis is a set of tools and metrics to analyze relationships among actors (Scott, 2013, Wasserman and Faust, 1994, Degenne and Forse, 1999). By focusing on the structure of the networks, SNA helps identifying key actors within a specific network. Social capital is the set of resources a user has access to due to belonging to a community (Lin, 2001, Coleman, 1988) and can be inferred by the observation of users interactions.

Political conversations on Twitter tend to assume a polarized nature (Smith et al, 2014), since people tend to share posts that are aligned with their points of view, which reinforces their beliefs. This ends up resulting in the formation of filter bubbles (Pariser, 2011), and can limit the democratic function of the online public sphere (Papacharissi, 2009).

Our research team collected Twitter data related to different political topics in Brazil during 2016 and 2017. Some of those networks assume a polarized structure, in which two opposing groups can be seen, one favorable, and one contrary to the topic being discussed.

We analyzed the structural roles users played on some of those networks in order to identify their roles within the polarized discussion, and the social capital that was mobilized within those structures. We focused on four SNA metrics: indegree, outdegree, betweenness centrality, and modularity. The indegree measures the number of connections received in a directed network. The higher the indegree, the higher the number of retweets and mentions received by the user. In our data, those are usually news outlets, politicians, or other organizations directly linked to the topic

being discussed (like political parties, or social movements), which mobilized an informational social capital. The outdegree measures the number of connections sent in a directed network. The higher the outdegree, the higher the variety of user someone retweeted or mentioned within a particular network. Our results show that users with the higher outdegree tend to be users with a high level of political activism, in accounts that posts retweets with one particular political view. These users usually post a lot about politics, and very often, with several tweets a day, acting as cognitive resource for other users.

The betweenness centrality measures how in between groups one user is situated, helping identifying bridges between different groups in the network. In our results, betweenness centrality was not as high as we expected, which can indicate that few users act as bridges between different groups in polarized discussions on Twitter. Finally, the modularity measures the tendency of creating modules or groups of tightly connected nodes in a network. The higher the modularity, the denser are the connections within a group and less dense are the connections to other groups (Newman, 2006). The networks we analyzed had an overall high modularity, which indicates a fragmentation and the emergence of polarized groups.