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The good, bad, or ugly?: How the youth and older generation in China respond to brand advertisements featuring sexual minorities differently

Authors

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Abstract

Sexual minorities such as gay and lesbians became more visible in the mass media and relevant brand advertisements after 1990s as brands increasingly change their market segmentation strategy and target sexual minorities as their product consumers (Hester & Gibson, 2007). Although consumer brands such as Levi's, Macy's, Paris Hotel and alike have launched diverse advertising campaigns featuring sexual minorities in recent years (Um, 2012), prejudice and stereotype against the sexual minorities are still an unavoidable social issue (Herek, 1984), which may influence the communication effectiveness of brand advertisements featuring sexual minorities, including same-sex families. Previous studies have been conducted to explore how consumers respond to brand advertisements featuring sexual minorities. For instance, an experimental study done by Um (2014) found that American consumers, overall, hold a negative attitude toward brand advertisements featuring sexual minorities. However, if consumers' attitude toward the sexual minorities are more positive, their emotional feelings about the brand advertisement and advertised brand would be more positive (Um, 2014). Hester and Gibson's experimental study (2007) also proved that consumers have a lower level of tolerance about homosexual images in advertisements. Although many studies have been done on this topic, few of them address it in the Asian context. To fill this literature gap, our study was conducted in Asian context, particularly in China. The study aims to identify how Chinese consumers perceive brand advertising that features same-sex families; explore how gender stereotype affects the communication effectiveness of brand advertising that features same-sex families; and compare how Chinese consumers from different age groups respond to brand advertising that features same-sex families.

A cross-sectional survey was conducted in the late 2021 with 142 Chinese consumers aged 18 or above. The results showed that in China, consumers hold an overall open attitude toward sexual minorities. Although male consumers perceive sexual minorities

more negatively than female counterpart, such difference is not significant. However, views about sexual minorities and their product endorsement in advertising significantly vary among different age groups. The younger the consumers are, the more acceptable they feel about the sexual minorities. Such significant difference could also be found on feeling about the advertisement, attitude toward the advertisement, and attitude toward the advertised brand. In other words, older generations are more traditional on the gender views in China. Compared with young generation, they feel less comfortable to the nontraditional gender types. Gender stereotype negatively influences consumers' feeling about the advertisement, attitude toward the advertisement, attitude toward the advertised brand, and even their purchase intention about the advertised products. Same as Um's study (2014), consumers who accept the sexual minorities feel more positive about the advertisements featuring same-sex families. They also evaluate the advertised brand in a good way, and have the intention to try the advertised product.

Submission ID

73

Acquiring Knowledge from Online Audio-Visual Sources - Opportunities and Challenges for the Audience

Authors

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Abstract

The twenty-first century has seen the booming of the online video streaming industry or over-the-top (OTT) services. The lock-down strategies adopted by many affected regions during the COVID-19 pandemic have fuelled more internet activities, including longer hours on online video consumption. The OTT providers have served as the infrastructure as well as an incubator for a variety of audio-visual formats and abundant content. Subscription video on demand (SVOD) sites like Netflix, Prime Video, and Disney+ curate and produce more licensed or original works. In contrast, advertising-based video on demand (AVOD) players like YouTube and TikTok are encouraging and supporting netizens to contribute more creative content. Apart from entertainment, viewers turn to these video streaming sites for information and knowledge about almost any subject, including historical events and figures. Although moving images like documentary and docudrama are considered an effective medium to engage viewers to learn about the past, their drawback lies in the dramatised and simplified narratives, which may not accurately represent real history.

It is also observed that the OTT players have adopted different approaches to guide filmmakers and viewers on content creation and consumption. Elements like maturity

rating, content description, credits, genres, comments, reading list and footnotes, which may be available depending on the platforms and videos, can assist audiences with making an informed viewing decision and checking for provenance and sources of the content. However, these elements are helpful only to a certain degree, and limitations persist. In the digital age, when information sharing, distribution and exchange are at an unprecedented level, the truthfulness of the information presented in online multi-media sources seems still rely heavily on viewers' assessment.

The study, therefore, intends to review the growing OTT video streaming industry and the processes and guidelines adopted by a range of video streaming sites with a focus on history-related products. In addition, the review aims to highlight the opportunities and challenges faced by audiences when acquiring historical knowledge from online videos and discuss the possible approaches that viewers, educators, and historians may take when grasping information from audio-visual sources.

This paper disseminates some preliminary results of a research project on "Online interactive interface for short-format documentary films to investigate Afro-Eurasian port cities as recorded in premodern travel accounts. Marco Polo, Ibn Battuta, and Zhang He as a multicultural showcase" supported by the Ministry of Education, Singapore, under its Academic Research Fund Tier 1 (2020-2023, RG45/20, PI Andrea Nanetti, Co-PI Christoph Hahnheiser, Research Assistant Cui Yifang).

Submission ID

79

Dynamics between Influencers, Brands and Followers on TikTok

Authors

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Abstract

As TikTok is becoming increasingly relevant worldwide, setting trends in youth culture and becoming increasingly more commodified, our study set out to explore the dynamics between influencers, brands and followers on this platform, in the Portuguese context. This study is particularly relevant and timely because, during the first months of lockdown due to the Covid-19 pandemic, TikTok was the most downloaded app worldwide, and conquered, just in Portugal, half a million new users. This boost in number of users and frequency of use remained above pre-pandemic levels, even at times when activities outside the home were resumed. Observing this raise in relevance, digital influencers and brands also intensified their activity on TikTok, thus contributing to feeding the platform's content and activity.

We studied the Portuguese context using the mixed method, conducting an online survey to 347 TikTok users (between 10 and 16 years old) and in-depth interviews to 5 Portuguese TikTok influencers (the ones that the survey sample indicated as their favorites).

Our findings reveal that only about half of our sample are content producers, and the youngest (10-12 year-olds) produce more content than the oldest (13-16 year-olds). Most of them follow influencers and admit being influenced by them, for example, in the purchase of products. Users are aware that influencers have agreements and partnerships with brands, but they also trust that they preferably work with brands that they genuinely like or that they find beneficial for their followers. On the contrary, our sample is not very informed about how digital algorithmic platforms work or are also a player in the promotion of brands and influencers. TikTok influencers strive for balancing affording benefits to brands – which they believe to be visibility, increase in sales and trust – and being good role-models to their followers, with whom they form a reciprocal para-social relationship. Thus, they are transparent about their partnerships with brands.

Submission ID

134

Parental Mediation During Covid19 Lockdown

Authors

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Abstract

This study investigates parents' perception and management of children's digital device usage during the pandemic (Covid19), especially during lockdown conditions. During the lockdown in Singapore (also known as "Circuit Breaker" locally), children were required to study from home, via online means, and working adults (parents) were required to work from home, via online means too. Qualitative online interviews were conducted with 17 parents, recruited largely through convenient and snowball sampling. The audio recordings captured were transcribed and coded using Nvivo software. Two coders ensured that the first 6 interview session maintained a kappa coefficient of 0.7 and above for the relevant codes.

Adopting Parental Mediation Theory as a framework for observing parenting activities, this study found that parents were hard-pressed in managing their children (aged 7-17 years)

and work at the same time, as children had to study from home, while parents had to work from home. The concerns parents had pre-lockdown, such as physiological harm (eyesight, fitness as a result of sedentary lifestyle etc.), harmful content, and suspicious contacts, were more pronounced during the lockdown. But parents found ways to cope with the situation by innovatively modifying their gatekeeping, informative, discursive and diversionary mediation strategies.

Some new concerns also emerged. Firstly, this study found that parents generally expressed discomfort about the increasingly blurred distinction between the private and public domains of their families' lives, and the potential oversharing of information online, especially in situations where privacy was invaded with their child's sharing of the home interior with their friends during group video calls. Secondly, due to lack of equipment, there were some households where a time table for computer device usage had to be implemented to manage the usage.

Despite parents' increased awareness and concerns about children's device usage habits, parents generally alluded to a degree of restraint (and inability) in regulating children's device usage. They recognised that children required independence and 'space' when using digital devices for schoolwork and leisure – the former due to a lack of interruptions required when children attend online lessons, and the latter due to a recognition of children's autonomy and personal privacy. As such, parents demonstrated, both implicitly and explicitly, an acknowledgement that they had to trust their children to self-regulate, to varying degrees. Which contributes a more nuanced understanding of the Parental Mediation Theory, and reaffirming the fluidity of parental mediation practices.

Submission ID

139

Audiences as Performers? The Antecedents and Consequences of The Audience's Positive Responses to Sponsored Content in Vlogs

Authors

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Abstract

Vlog refers to video blog, which is created by vloggers to record their daily routines, offer commentaries, and express feelings and ideas (Zhang, H., 2018). In the post-epidemic era, the vlog industry has seen unprecedented growth and attracted 368 million audiences in China (iiMedia, 2020). Famous vloggers can obtain millions of fans and form their fan communities on social media, so they have become attractive choices for marketers to design social media marketing strategies. By integrating sponsored content within vlogs,

vloggers can earn compensation from brands, and brands can engage with their target consumers in an efficient way (De Jans, S. & Hudders, L., 2020).

Generally speaking, audiences have little patience with commercial content and tend to reduce their exposure to advertising on social media (Evans, N.J. et al., 2017). However, there is an anomaly in China. When vloggers place advertising in their vlogs, audiences usually respond positively by posting positive danmu (a real-time commenting system). For example, in a vlog of @jyhachi, a famous vlogger in China, cooperating with Nescafé, when he started to introduce the product, the number of danmu suddenly increased, and more than half of them were positive responses, such as “I've already bought a hundred bottles”, “Thank you Nescafé for bringing us JingYue (the vlogger's name)”, and “Let him qia! (A dialect of Southwest China which means eating and making money. Here refers to the audience's support for the cooperation between the vlogger and the brand)”.

This phenomenon presents the complex para-social interaction between vloggers and audiences. Considering that these positive responses are based on ad recognition and look jocose, the audiences who respond positively appear to be performing as performers for vloggers, other audiences, and even brands, rather than expressing their real purchase intentions. But their motivations remain ambiguous. In addition, these positive responses may affect the advertising effectiveness of sponsored content in vlogs for other audiences.

Based on the above analyses, I proposed the following research questions. (1)What motivates audiences to post positive responses to sponsored content in vlogs? (2) Do these sponsored content in vlogs have different advertising effectiveness for audiences who have posted positive responses, audiences who have not posted but seen positive responses, and audiences who have neither seen nor posted these positive responses? If so, what are the differences?

As the proposal's goal is to disclose the antecedents and consequences of the audience's positive responses to sponsored content in vlogs, online in-depth interviews with audiences on Bilibili (the primary vlog sharing platform in China) will be conducted. The respondents of the interviews will be divided into a) audiences who have posted positive responses, b) audiences who have not posted but seen positive responses, and c) audiences who have neither seen nor posted these positive responses. The data from the interviews will be analyzed to answer the research questions.

Submission ID

171

Game Player Types and its Influence on Game Dependency

Authors

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Abstract

This study investigates the relationship between video game dependency and player type typology.

As video gaming grows to become an integral part of the lives of many youths, concerns about the consequences of excessive gaming have emerged too. These concerns appear to be grounded as video games have been reported to damage family, school, social and psychological functioning – collectively describing the effects of game dependency (akin to gaming addiction measures). Moreover, over the years, various gamer typologies have been developed to provide insights into the different behaviours and motivations of gamers. While these typologies were initially developed for game designers to create more appealing games, their applicability has since extended beyond. This study adopts such gamer typologies and established a framework of player types (Achiever, Guru, Socializers, Explorers) and investigates its influence on game dependency.

Through a literature review, this study hypothesised that (H1) Achievers will be positively associated with Game Dependency, and (H2) Socializers and Explorers will be negatively associated with Game Dependency.

Secondary school students, aged 13-17, were invited through schools to participate in an online survey. Data was collected with the permission of the respective schools to be used for research purposes. A total of students (n=999) was included in the sample, gathered from three secondary schools in Singapore. Game Dependency measure satisfied the reliability criteria with a Cronbach alpha of 0.94. Correlational analysis and comparison of means were performed on the data collected.

Our findings showed statistically significant support for H1 and H2. This study explains that Socializer player type, who are more people- than game-centric, are more likely to follow their social contacts in a game, and expand their social network and resources. And as such, they are more likely to play with their friends and would hence have a lower game dependency. On the other hand, Explorer player type may spend less time in games due to the limited exploratory possibilities present; they may choose to exhibit these tendencies by viewing videos or talking to other players. These constitute activities outside video gaming that is not captured in the current tool used to capture game dependency. The Explorer player type also do not enjoy challenges within the game and may thus stop playing once the games get difficult. Therefore, Explorer player type requires the least measure of commitment (i.e., time, effort, money), which in turn causes an opposite influence on their game dependence.

While the measures used are theoretically derived and consistent with other studies, this study went a step further by quantitatively showing its association between the two variables and discriminating between game dependency groups. This study provides a nuanced understanding of the Uses and Gratifications Theory, demonstrating how different gamer types (akin to gratifications) plays the game (akin to game dependency). While nascent, this venture has proven useful for identifying problematic in-game tendencies, thus informing the rehabilitative work among pathological video gamers, which the authors seek to undertake.

Submission ID

172

"It's not us, it's the government": Representations and perceptions of a national minority in the mainstream media during a global pandemic - the case of Israeli Arabs and Covid-19

Authors

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Abstract

The aim of this study is to examine how the media represents a national minority and how a national minority perceives its representation in the media during a global pandemic. The assumption is that if during a routine the media presents minorities in a negative way, it is likely that in a time of national crisis in the form of a global epidemic the negative representations of a national minority will intensify. The aim of this study is to examine the representations of the national minority in times of global health crisis and the perceptions of that minority. The case of this study as a national minority are the Israeli Arabs and their representations in television news and their perceptions of these representation.

During routine, representations of national minorities in Israel have been the topic of research projects, including representations of Israeli Arab citizens on Israeli television. analyzed the representations of Israeli Arab citizens based upon the assumption that the Israeli media play a definitive role in constructing viewers' consciousness toward a representation of Israeli Arab citizens that differs from the hegemonic image considered to be the "majority" Israeli-Jewish cultural image. It is therefore important to examine how Israeli Arabs will be portrayed on television news during a global epidemic, the Covid-19 pandemic. Also, what are the perceptions of Israeli Arabs about their representation in the television news and what are their reactions to this representation.

The theoretical framework is based on the theories: Symbolic annihilation (Gerbner & Gross, 1976), Communication boundary situations (Katz & Nossek, 2021), Third person effect (Davison, 1983) and Science communication (Secko, Amend & Friday, 2013).

At the methodological level, this research was conducted at two levels: in the first level, an ideological content analysis (Katz & Nossek, 2021) of television news to find out what the representations of Israeli Arabs were, and in the second level, in-depth interviews to find out what the perceptions of these representations.

The findings show that Arabs in Israel represented negatively as troublemakers and menace to health society. The perceptions were mostly of two dimensions: Denial and justification of the representations from the one hand and vilification and blame.

Submission ID

196

Labor and Exploitation in LoL: How Players Labor and Be Exploited in MMOGs

Authors

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Abstract

According to participatory culture and audience commodity theory, playing a game has become part of the game's subsequent creation, which extends to creating new characters and stories by writing fan fiction, "modding," and drawing fan manga. A gamer's labor includes not only his or her secondary game creations their spin-offs but also the player's in-game participation, which includes interactions with other players, environments and nonplayer characters (NPCs). Recently, the human-game relation has altered because games have transformed from nonproductive activities to productive activities (Clark & Kopas, 2015; Dyer-Witheford & de Peuter, 2009; Gregg, 2011). In the past, during the Industrial Revolution, technology helped create free time for people to have more opportunities to play games and engage in leisure activities. Today, in the Information Revolution, however, technology has transformed time again, blurring work time and leisure time (Dyer-Witheford & de Peuter, 2009; Jenkins, 2006; Jenkins et al., 2016; Rudy Koshar., 2002). Moreover, as audiences change from passive to active, they become more involved in the design and production of media cultural products (Jenkins, 2006; Jenkins et al., 2016). In addition to actively participating in free labor posting on social media and modding games, online audience participation is also considered a passive commodity that is exploited by network platforms and companies (Fuchs & Sevignani, 2013; Kaplan, 2020; Scholz, 2013; Smythe, 1977). Therefore, the concept of digital labor is constantly expanding, and the extant analyses of the human-game relation and digital labor have

inspired me to evaluate the time and labor that players invest in digital games and how individuals are integrated and utilized by such games.

In the current game industry chain, an uneven distribution of interests via regional inequality and gender inequality still exist (Dyer-Witheford & de Peuter, 2009). Anthropy (2012), for example, points out that these inequalities are associated with the power structures of game industry production, which centers on publishers. Addressing any existing inequality to fight against capital requires players to surpass a consumer's identity by participating in game production to undermine the power of game makers and breach the boundaries between game designers and consumers. In addition to players designing games directly, players' in-game labor can be used to exceed the limitations of players' consumer identities and enhance their discursive power to change the power structure of the entire game industry.

Player participation is one of the essential elements of any game and is especially prominent in massively multiplayer online games (MMOG) gameplay. In League of Legends (LoL), for instance, if there are very few players, it is difficult for players to match appropriate teammates and opponents, and matching times (waiting for other players to join a match) can also increase, negatively influencing the gaming experience. If we compare an MMOG to Disneyland, the players themselves resemble Disney character performers, e.g., Mickey Mouse, Donald Duck, or other anime characters, who interact with visitors (other players). Thus, the more players there are, the more anime characters there to interact with, and the more staff. Without players, Disneyland (i.e., the MMOG) is an empty park. Moreover, when players play a game, they provide a service by playing or interacting, which constitutes their in-game labor. In MMOGs, a player is therefore both a player and a laborer; by identifying the salient labor of players, we breach their identities as consumers.

Accordingly, this article aims to use the example of LoL to analyze its players' labor and any exploitation by the game's system or company. It thus breaks through the notion that limits players to being consumers to help us better understand the human-game relation and labor-game relation and how players reconstruct the power structure of the gaming industry. Therefore, I found that LoL uses a win-loss mechanism to allow players to create more interactions and extend their game times, producing more surplus value. In addition, during its remuneration settlement, the game depreciates and exploits the labor of losing and long-term players to provide winners with more rewards. As a player levels up, i.e., when his or her experience and productivity increase, the player's income per match is reduced. The game also adopts a parallel multicurrency approach; when a player shops in the game store, LoL adjusts the price of the same commodity to suit different currencies while depreciating the currency it uses to pay players for their labor, further exploiting them.

Submission ID

215

How Message Fatigue toward Social Media Influencer Endorsements Leads to Ineffective Outcomes: The Role of Advertising Literacy, Reactance Tendency, and Perceived Message Value

Authors

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Abstract

Influencer marketing, the practice that advertisers collaborate with social media influencers (SMIs) to promote their brands via SMIs' posts to their followers, is one of the most noteworthy trends in both the industry and academia (Audrezet et al., 2018). As advertisers increasingly shift their advertising budget from traditional media to social media, marketers frequently collaborate with SMIs to leverage their popularity and expertise among their followers (Xiao et al., 2018).

However, with the increasing number of sponsored advertisements that appeared in social media influencers' posts with the prevalence of influencer marketing, the audiences tend to fatigue SMI's sponsored posts and doubt their recommendations. Hence, it is important to explore the extent of message fatigue in the context of social media influencers and how message fatigue affects the persuasive performance of influencers' sponsored posts. Research on the ineffective outcomes of influencer marketing is in the early stages. This proposed research aims to explore how different personality traits and perceived message values trigger ineffective outcomes of influencers' sponsored posts. Personal traits include advertising literacy and advertising reactance tendency, and perceived message values include information value and entertainment value. This research will also examine whether the effects of these elements are mediated by different directions of message fatigue, including overexposure, redundancy, exhaustion, and tedium.

Based on reactance theory and message fatigue literature, this study explored how different personality traits and perceived information values contribute to ineffective outcomes of social media influencers' sponsored posts. The theoretical contributions are three-fold: First, this study pays attention to the ineffective outcomes of sponsored posts that haven't been explored in the social media influencer marketing context. Prior research focuses on the factors driving the effectiveness of influencer marketing. However, excessive sponsored posts by social media influencers are already counterproductive to the effectiveness of advertising. It is necessary to build a conceptual model to identify the possible elements that contribute to the ineffective outcomes of social media influencer marketing. Second, based on the multi-faceted theoretical framework, this study identified the effects of four components to ineffective outcomes mediated by message fatigue:

advertising literacy, advertising reactance tendency, perceived information value, and perceived entertainment value. Third, this conceptual model provides a nuanced understanding of how different directions of message fatigue (i.e. overexposure, redundancy, exhaustion, and tedium) drive the ineffective outcomes. In addition, this research also provides much-needed practical insights for advertisers and social media influencers by providing the possible reasons that cause the audience to feel fatigued with sponsored posts. Moreover, this conceptual model could guide the social media influencers to adopt a user-friendly advertising arrangement for the sustainable development of social media advertising.

We recruited participants from Amazon Mechanical Turk (MTurk). MTurk is a crowdsourcing labor market that allows participants to perform tasks for a nominal amount of compensation. Data collected on MTurk has been proven to be as reliable as those obtained from traditional survey methods (Berinsky, et al., 2012; Buhrmester, et al., 2011; Buhrmester et al., 2018). We recruited 493 participants to access our questionnaire. Each participant was paid \$0.3 for completing our survey. Prior to the questions, participants were given the consent form. After they gave their consent to take part in the study, they were directed to the online questionnaire. They first answered demographic questions. Then, they were asked to answer their advertising literacy, advertising reactance tendency, the perceived information value of SMIs' sponsored posts, the perceived entertainment value of SMI's sponsored posts, four aspects of message fatigue, brand attitude, and purchase intention. All measures were adopted from previous studies and adapted to fit the study context of social media influencers. Here are the hypotheses of this study:

RQ1: What are the levels of perceived overexposure(a) redundancy (b) exhaustion (c) and tedium (d) about SMIs' sponsored posts.

H1: Overexposure(a) redundancy (b) exhaustion (c) and tedium (d) are negatively related to brand attitude.

H2: Overexposure(a) redundancy (b) exhaustion (c) and tedium (d) are negatively related to purchase intention.

H3: The extent of advertising literacy is negatively associated with overexposure(a) redundancy (b) exhaustion (c) and tedium (d) about SMIs' sponsored posts.

H4: The extent of advertising reactance tendency is positively associated with overexposure(a) redundancy (b) exhaustion (c) and tedium (d) about SMIs' sponsored posts.

H5: Perceived information value of SMI's sponsored post is negatively associated with overexposure(a) redundancy (b) exhaustion (c) and tedium (d).

H6: Perceived entertainment value of SMI's sponsored post is negatively associated with overexposure(a) redundancy (b) exhaustion (c) and tedium (d).

Submission ID

272

Theatre in the Digital Age; Challenges and Audience viewing Experiences**Authors**

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Abstract

In a digital age, it seems harder to fascinate a digital native audience to experience a theatrical performance, but theatre has survived every technological change as well as adapted along the way. Audience behavior appears to have stayed just as influential and dominant to the plays' success in Shakespeare's time as in Aristophanes' and Plautus' time. The paper explores the survival of theatre in the current digital media landscape in our local Pakistani context and discusses the major factors that can influence the viewer's decision of watching theatre on a live space. The audiences who are highly 'theatre-literate' judge a good play, production and performance. Despite the latest development in technology, there are audience who are essentially motivated by human interaction and insight, who yearn for live experience, who appreciate being live in the room with the entertainer and that audience is the reason of survival of theatre in a digital age. Survey technique is used for data collection from a total of 200 theatre-literate audiences to extract the most relevant information and benefit in improved analysis of the data. The study encapsulates Brecht's theories as theoretical framework to analyze the relationship between theatre production and the response of the audience and to study the audience behavior towards the live performance. The findings will show that the regular theatre audience prefers to watch theatre live instead of watching it free online to feel the sense of connection with the theatre-doers and others in the audience. The majority of the theatre goers believed that it is very much worthy going in live theatre in a digital era. The study is significant on both national and international level because theatre is a universal cultural phenomenon that exists in every society around the world.

Keywords: Theatre, Digital culture, Technology, Audience, Liveness, Brecht Theatre

Submission ID

317

How parent-adolescent relationship and school-connectedness predict Chinese adolescents' mobile game addiction? The mediating role of loneliness

Authors

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Abstract

Smartphone use has now become a part and parcel of the lives of all ages including adolescents (Samaha & Hawi, 2016; Sun et al., 2019). Using smartphones, adolescents can perform a range of activities from watching videos and sharing photos to surfing the Internet and playing video games. Of these, video game addiction among adolescents has been a topic of substantial research interest. Previous studies have shown that adolescents' behaviors can be shaped by socializing agents, such as parents and schools (Eugene, Du, & Kim, 2021). Yet, how they predict adolescents' game addiction has yet to be empirically investigated. Therefore, the objective of this paper is to examine how two dominant socializing agents for adolescents including parents and schools predict their mobile game addiction. Specifically, this paper takes into account the constructs of parent-adolescent relationship and school-connectedness. It further seeks to understand the underlying mechanism of this relationship by analyzing the mediating role of loneliness.

Data were collected from a paper-and-pencil survey of 818 school-aged adolescents in China (384 primary school students and 432 secondary school students; $M = 11.86$, $SD = 1.51$). After eliminating invalid responses, data from 813 adolescents were admitted for testing the hypotheses. Results of hierarchical multiple regression show that both parent-adolescent relationship ($\beta = -.3$, $p < .001$) and school-connectedness ($\beta = -.12$, $p < .001$) were negatively predicted mobile game addiction. That is, when adolescents had strong bonds with their parents and felt strong connections with their schools, they were less likely to be addicted to mobile games. The interaction of parent-adolescent relationship and school-connectedness also had a bearing on game addiction ($\beta = .07$, $p = .02$). This suggests that when parent-adolescent relationship is strong, school-connectedness may not have a critical role to play; however, when the relationship is weak, school-connectedness can offset its negative influence on game addiction. Moreover, a mediation model with bias-correction was employed to test the underlying mechanism of the relationship between parent-adolescent relationship and school-connectedness by analyzing the mediating role of loneliness. The results show that the mediation of loneliness between parent-adolescent relationship and mobile game addiction [a path: $B = -.6$, $SE = .05$, 95% $CI = (-.69, -.5)$; b path: $B = .09$, $SE = .02$, 95% $CI = (.05, .13)$; ab: $B = -.05$, $SE = .02$, 95% $CI = (-.09, -.03)$] and the mediation of loneliness between school-connectedness and mobile game addiction [a path: $B = -.42$, $SE = .06$, 95% $CI = (-.54, -.3)$; b path: $B = .13$, $SE = .02$, 95% $CI = (.09, .18)$; ab:

$B=-.06$, $SE=.01$, $95\% CI=(-.08, -0.03)$] were significant. This suggests that adolescents who had a strong parent-adolescent relationship or school-connectedness were less likely to feel lonely, which then lead to a lower level of mobile game addiction.

This study is one of the few empirical investigations that examine how parents and schools relate to adolescents' mobile game addiction, especially in the context of China. Understanding this process can help educators and parents to formulate effective countermeasures to prevent vulnerable adolescents' over-involvement in mobile games.

Submission ID

319

Exploring the Consumer Perceptions of Starbucks's Glocalization by Cross-Cultural Strategies in China

Authors

Ms. Ziyu Gong - Hong Kong Metropolitan University

Dr. Sunny Sui-kwong Lam - Hong Kong Metropolitan University

Abstract

To satisfy consumers of different cultural values, tastes, and identities in the rigorously competitive global markets, glocalization leads the core strategies of marketing communications by multinational brands to reflect their sensitivity to cultural differences through sustainable and innovative cross-cultural performances. Since 1999, Starbucks has strategically developed its leadership in China's coffee shop market. However, a recently unprecedented one-minute television commercial (TVC) during the new year of the Tiger in China has dropped a hint that Starbucks is reviewing its cross-cultural strategies in China for the challenges from both the global coffee enterprises such as Costa Coffee and Tim Hortons and the local coffee brands such as Luckin Coffee and Pacific Coffee. For the localization of the global brand, Starbucks needs to understand the local characteristics in advance and adjust its advertising and communication strategies in accord with different cultures and consumer perceptions. Starbucks's cross-cultural strategies to glocalize its brand image and values in China through its store space, products, and campaigns of local cultures and cultural identities are arguably redundant but not innovative enough. In this study, Starbucks's flagship stores in China's first-tiered cities such as Xian Bell Tower Shop, Shanghai Reserve Roastery, Guangzhou Shop in Liwan District, and Hong Kong Concept Store in Sai Yee Street Mongkok, are purposively selected to investigate how Starbucks reinvigorates its brand space by cross-cultural contexts to satisfy local Chinese's emotional feelings and consumption experiences. Starbucks ice dumplings and Starbucks mooncakes periodically launched for Dragon Boat Festival and Mid-autumn Festival respectively are cross-cultural products to show the globalization of the local in line with the context of collectivism in Chinese traditional

festivals and individualism in youth and modern consumption cultures. In addition, an advertising campaign of Hong Kong film culture and a Lunar New Year Calendar Campaign, as well as the new TVC, in Mainland China are used to study the application of local cultures and cultural identities for Starbucks's cross-cultural marketing in local context. Most importantly, the local Chinese consumers' perceptions of Starbucks's brand image and values through the aforementioned cross-cultural strategies are investigated to understand their solid experiences and emotional feelings of those brand space of local contexts, those festive products of locality, and those campaigns of local culture and cultural identity. Observational study is used to deconstruct the Starbucks brand space of the flagship stores in the four selected cities. Textual analysis helps to discern how the images, texts, and symbols in the products and advertising campaigns by cross-cultural referencing contribute to construct Starbucks's brand image and values by glocalization in Hong Kong and China. The former two methods collect and prepare relevant cross-cultural marketing materials and symbols as stimuli, in addition to other consumption behaviours and experiences in local and global contexts, to facilitate the interactive discussions among the Chinese consumers (aged 18-35) evenly enrolled from the four first-tiered cities in eight focus groups. This, importantly, reflects the effectiveness of the Starbucks' cross-cultural strategies in China from the consumers' perspectives.

Submission ID

367

Enhance User Autonomy to Escape the Control of Algorithms: A Perspective of the Interaction Between Users and Algorithms

Authors

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Abstract

Algorithms have become one of the decisive factors of digital media technology. Algorithm recommender systems is now widely used in news recommendation platforms. The power of filtering, screening and recommending news is gradually transferred from editors to machines, which brings hidden ethical risks. Excessive dependence on algorithm recommender systems may gradually weaken user autonomy.

However, it is unclear how users actually interact with algorithm-driven news platforms. According to the operation process of algorithms, algorithms do not unilaterally determine user behaviors. Users' perception of algorithm recommender systems and their strategies of avoiding risks actually affect the boundaries of data collection and specific contents recommended by algorithms. The investigation of user autonomy is of great significance to the study of algorithm literacy. If users take initiative to make rational judgments and avoid

possible risks, they can break the control of algorithms to a certain extent and reshape the sustainable connection between users and algorithms.

From the perspective of the interaction between users and algorithms, this study examines how Chinese young people themselves perceive and interact with news recommendation platforms and how they feel about and respond to the risk of algorithm recommender systems, as well as the relationships between variables. This paper constructs the research framework based on the Protection Motivation Theory (PMT) and the Technology Threat Avoidance Theory (TTAT).

Employing questionnaire survey with a diverse group of 356 Chinese college students in combination with in-depth interviews, it finds that users have a certain understanding of algorithms but are relatively passive in the interaction with algorithms. First, the overall autonomy of Chinese college students in the usage of news recommendation platforms needs to be improved. Their initiative to collect information and expand their horizons is not high. Second, users show a neutral evaluation of algorithm recommender systems. As algorithm recommender systems are utilized more often and deeply, users give more positive evaluations. Third, the degree of risk perception and the initiative of risk avoidance of algorithm recommender systems are both at an intermediate level. The possible strategies to avoid risk are not fully understood and used by users. Fourth, there is a positive correlation between the degree of risk perception and the initiative of risk avoidance of algorithm recommender system. Therefore, it is urgent to strengthen the algorithm literacy education on risk prompt and avoidance strategies.

This paper discusses the relationship between users and algorithms, providing a reference for the evaluation and study of users' algorithm literacy. Users and algorithms are not isolated from each other but developing together. As audiences in the era of artificial intelligence, it is important to bring subjective dynamic role into full play, treat and use algorithms rationally, and avoid possible ethical risks actively. Technology itself cannot find solutions to the problems brought by technological development. It is still human beings who ultimately decide how to live.

Submission ID

411

Refusing to watch True Crimes: impact of murder rate

Authors

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Abstract

True crimes (TC) are media stories about real-life cases of murder (Murley, 2008). By adopting a documentary format and an investigative style, TCs present accounts or case

studies of such crimes and their aftermaths (Biressi, 2004). They have become a popular form of audiovisual content (Bruzzi, 2016); in fact, viewership is increasing (Stoneman and Packer, 2021).

TC typically apply a sensationalist, exaggerated style and chronological order to information obtained from police investigations of sexual assaults, attacks, and tortures. In fact, they are deliberately designed to move and provoke fear in their audiences (Hyvönen et al., 2020); they are created to dismay, shock and horrify (McCabe, 2021) and heavily focus on appealing to the emotions (McCabe, 2021).

This qualitative descriptive research observes audiences' responses to TC documentaries in different cultural contexts. It identifies and compares reasons for refusing to watch TCs among viewers from a high murder rate (Colombia) and a low murder rate (Singapore) context. It also compares viewers' perceived effects of TC consumption and motivations for watching these shows in such contexts. There has been very little empirical research in communication studies exploring how different audiences respond to TC. Most of the available research has focused on audiences' fascination with these shows (i.e., Horeck, 2019).

Portwood-Stacer (2012) defines media refusal as the act of rejecting an audiovisual program after recognizing that such non-use holds social or political meaning for the audience member. According to this author, media refusal could be considered a critical tactic that voices the objections and dissatisfactions that people feel towards media products. It also reveals the ideological stances of audiences and can be viewed as a form of consumer activism, as a symbolic message in contemporary societies. Indeed, people's discourses explaining their media refusal reveal such criticism (Portwood-Stacer, 2012). In turn, for Woodstock (2014) media resisters are individuals who make idiosyncratic choices to eliminate, not adopt or limit their use of media. These practices might function as a social critique of media use, whereby individuals assess the boundaries between private and public life, address their concerns or choose to focus on more immediate experiences instead.

After organizing four online focus groups and applying a thematic analysis, the main results show that audiences from both contexts refuse to watch TCs due to the emotional distress that these shows cause to them. However, participants from the low-murder-rate context also claim to dislike TCs because of the cultural remoteness of such representations. They have no precise notions about the potential effects of TCs. In turn, participants from the high-rate context justify their disinterest in terms of their need to escape from the experience of violence in their everyday lives and unwillingness to idolize criminals, trivialize murder and misinterpret reality. They state that TCs affect the victims' families and memory, as well as their own attitudes and those of society.

Participants coincide in downplaying the emotional engagement of viewers from a different murder rate context to their own.

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Submission ID

444

Video content and audience traffic on news sites

Authors

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Abstract

Journalism has become dependent on audience measurement metrics. Measurable journalism is a common practice for keeping data about audiences for news sites. As a trend, lately, more and more news sites are using videos to get more attention from users. The star of the news sites is currently live streaming video.

This research aims to detail two aspects: the automatic moderation of readers' comments and also the impact of live streaming video on user involvement on news sites. This study address the following questions related to readers and live streaming video & video clips, and their engagement on the news sites.

The interviews conducted with people with responsibilities in the news sites and also with the journalists reveals the following ideas:

- News sites use stories and animated slideshows in the news sites to connect to the audience.
- News sites use automation to moderate comments through social media platforms such as Facebook.
- News sites use Instagram's stories, and also other features of this platform to keep users engaged, and also to receive more readers in the sites.
- News sites use Content Management Systems and all their facilities related to tags, keywords, multimedia content, and other possibilities offered by these platforms to target a specific audience.
- News sites use analytics tools that track the users' reactions to an article.

An outstanding aspect of audience analysis in a news site is the process of data mining for users' reactions with specific content such as video clips, and especially live streaming video.

Thus, the quantitative analysis based on the data collected for live streaming video and video clips for news sites in Romania identifies new issues and defines the correlation between audience and video use as a source of information in news sites. Data is analyzed using statistical methods to correlate audience and quantity and time for videos from news sites. There is also a stable correlation between user feedback on articles and the platform used to collect them.

The readers' attention to a topic or an article is monitored by the use of tools, measures, and measurements in the practice of writing articles. Using various analytical tools, news sites can focus on monitoring the readers' attention to specific stories.

Monitoring audience traffic from video content is another option for news sites in Romania. The findings of this research show the relationship between the use of live streaming videos and videos clips and audience traffic on news sites.

Regarding the readers' comments for the content, the conclusions of this research show that the Facebook platform is the solution for the automatic moderation of the readers' comments for the articles, in most cases. It turns out to be a direct link between the methods offered by news sites for user comments and audience traffic.

Submission ID

468

Experiencias de los usuarios de Netflix en México en el contexto de la pandemia de COVID-19

Authors

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Dr. Maria Consuelo Lemus - Universidad Autónoma de Tamaulipas

Abstract

El impacto de la pandemia provocada por la enfermedad COVID-19 desde 2020 ha alterado y transformado las diferentes dimensiones políticas, económicas, sociales, culturales, y sobre todo, de la salud a nivel mundial. En este contexto, algunos de los fenómenos más representativos que se han desarrollado durante la emergencia sanitaria se encuentra el incremento generalizado en el tiempo de consumo de medios de comunicación después del inicio de la pandemia en diversos países. En el caso de México, la pandemia ha generado cambios en las prácticas y hábitos de los usuarios de Netflix creando nuevas relaciones sociales y culturales. Por ello, el objetivo primordial ha sido obtener indicadores sobre el consumo de algunos contenidos adquiridos y producidos por Netflix en el mercado de México previamente y durante la pandemia de COVID-19. Para este estudio se realizó un trabajo de campo de corte cuantitativo descriptivo, utilizando un cuestionario estandarizado, de reactivos de opción múltiple, como instrumento de recolección de datos. En términos generales, esta aproximación cuantitativa descriptiva aporta tendencias generales que permiten establecer algunas variables relevantes en el estudio del comportamiento de los usuarios de entornos digitales. De acuerdo con esto, la aplicación de 318 cuestionarios a usuarios de la plataforma, permitió observar que existe una sólida integración de Netflix a las actividades cotidianas de consumo cultural, que consolida su hegemonía y predominio en el mercado mexicano. Entre los resultados a destacar del estudio se observa que el incremento en el uso de Netflix se caracteriza por una mayor selectividad en los contenidos por parte de los usuarios a partir del uso de filtros de recomendaciones establecidos a partir de los algoritmos de la plataforma. En el caso de los géneros audiovisuales, prevalecen la comedia y el drama como los predilectos, asimismo, se están desarrollando otra serie de fenómenos relacionados con el fandom a partir del uso de las interacciones de los fans de una serie, por ejemplo, para consolidar bases de datos sobre los perfiles y gustos de esos usuarios para incrementar la monetización de Netflix. A partir de estas observaciones preliminares, se concluye que se requiere realizar mayores acercamientos, posiblemente de corte cualitativo, para obtener mayores detalles sobre las interacciones de los usuarios con respecto a esta y otras plataformas de contenidos audiovisuales en México, tanto a nivel local, como también a nivel global.

Submission ID

485

Toward a Reorientation of the Active Audience: Interactive Media Platforms and the Multiverse of Media Worlds

Authors

Dr. Joshua Atkinson - Bowling Green State University

Abstract

Past research concerning active audiences has been grounded in interpretivist and postmodern epistemologies. Such research has proven integral to the expansion of academic conceptualization of diffusion of power and construction of identity associated with the consumption of media content. However, the concepts that have emerged in these projects—such as spectacle performance (Abercrombie & Longhurst, 1998) or media world vs. ordinary world (Couldry, 2000)—are not only grounded in philosophical foundations of interpretivism or postmodernism; they are also deeply grounded in assumptions of centralized, broadcast media. According to Couldry and Hepp (2017), there has been a dramatic shift in media environments from centralized and one-way, to fragmented and multi-directional. This shift has resulted in significant changes in the construction of reality, which they describe in their materialist phenomenology. Essentially, their research demonstrates the following: 1) there has been a significant shift to multi-directional, interactive media platforms in daily life, 2) these platforms are readily available in face-to-face communication, 3) they allow for users to bridge past and present communication, and 4) all of which is integrated into modern communication performances and rituals.

This paper seeks to reorient interpretivist and postmodern views of the audience within the framework of Couldry and Hepp's materialist phenomenology. Of particular importance here is the need to update Couldry's earlier concept of the media world vs. the ordinary world. According to this theory, there is a socially constructed barrier between the ordinary world in which people live, and the world of "the media" that is portrayed in media content. The first is the boring place where we do laundry and go to work; the second is a site of excitement and glamor, which is the focus of media attention. According to Couldry, the boundary between these two worlds is constructed and reinforced by audience rituals, like asking for autographs and pilgrimages to sites portrayed in the media. By attempting to touch the media world, we make that place more special—and more distant. Given that this concept emerged from assumptions of centralized broadcast media, I question whether the rise of materialist phenomenology might allow for more opportunity for audiences to not so much penetrate the boundary between worlds, but rather construct themselves within one (or many) of a multiverse of fragmented media worlds. In particular, I plan to engage in a textual analysis and autoethnography of a Twitch community focused on the MMO video game *Neverwinter*. In this research, I will conduct textual analysis of the discussions between Twitch users, players in the game, and content creators. In addition, I will take field notes about my own participation in the game and the community. Through

this process, I hope to better reorient our conceptualization of the audiences within the emergent materialist phenomenology described by Couldry and Hepp.

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Submission ID

527

Predicting Accusations of Fake News with Post Sentiment on Facebook

Authors

Dr. Stephanie Jean Tsang - Hong Kong

Ms. Baiqi Li - Hong Kong Baptist University

Abstract

When it comes to how audiences engage with news on social media, it is vital that we not only take their sentiments into account but also their perceptions of news content. Considering the changing news consumption contexts, the interplay between audiences and news posts was examined to better understand how audiences engage with Facebook news during the COVID-19 pandemic. Given that the pandemic has been politicalized, such that attitudes and behaviors to comply with health advice were divided along party lines, this research aimed to study the dynamics between the sentiment of news posts and the different forms of expression, focusing on their expression towards accusing a news post as fake.

Literature Review

While many scholars have studied fake news, the majority have focused on the detection and spread of false information (Vosoughi et al., 2018). To complement existing studies using computational methods, this Hong Kong-based project identified the underlying mechanisms behind news processing by examining (1) how different sentiments cause one to deem a news story to be perceived as fake, and (2) how one expresses a piece of news as being fake news.

To date, the literature contains two major hypotheses regarding the processing of, and susceptibility to, health-related (mis)information. One is that people are too lazy to conduct deliberative, analytical information processing (Pennycook & Rand, 2019), such that they

fail to reflect on and identify errors in the information. The second hypothesis is that people are motivated to believe in false information simply due to the drive to protect their personal identity. Pre-existing stances on issues have been found to determine people's perceptions of fakeness in news information about both politics and health (Tsang, 2020).

To contribute to the current research focusing on how audiences process fake news, this research aimed to answer the followings:

RQ1: How does the sentiment of news posts impact audiences' frequency of accusations of fake news?

RQ2: How do audiences accuse a piece of news of being fake in terms of expressions on Facebook?

Methods

This research utilized Facebook data from a total of 17 prominent news accounts in Hong Kong, collected in 2022. News posts and their corresponding user comments were extracted using the Python package, BeautifulSoup4. After data collection, we filtered out posts with no characters or merely contained punctuations. The psychological dictionary-based measurement, *Textmind* (Gao et al., 2013), also known as the Chinese version of Linguistic Inquiry and Word Count, was leveraged to automatically annotate the sentiment scores of each news post, ranging from 0 to 1. A zero-inflated negative binomial regression was adopted after acknowledging the vuong test as well as the AIC and BIC values.

Preliminary Findings

News posts with more extreme emotions, either positive or negative, are likely to invoke audiences to accuse the posts as fake. However, the arousal of anger and sadness tend to mitigate audiences' expressions of fake news accusations

Submission ID

573

Labor of Users on the Digital Platform: How Consumers are Exploited in Chinese Food-delivery Platforms?

Authors

Mr. Nansong Zhou - New York Univesity

Abstract

Many digital platforms, like Google, Facebook, etc. are dramatically extending in this digital era, which cultivates a large number of platform companies and capitalists (Srnicek, 2017). To some extent, these platforms are reconstructing the labor relations and the relationship between consumers and merchants, especially with the advent and development of the gig

economy, and sharing economy (Vallas, 2019). Within platform capitalism, more scholars pay attention to the characteristics of digital labor, and the construction of platforms on digital labor (Arora & Holter Thompson, 2018; Bucher & Fieseler, 2017; Casilli, 2017; Horton et al., 2018; Irani, 2021; Kumar & Jena, 2020). Although digital labor is becoming diverse (Fuchs, 2012), these digital labor studies usually focus on the underpaid labor, like Uber drivers, food-delivery workers, etc... The unpaid labor, especially of the users of platforms, still needs to be completely explored. Users of platforms are infinitely exploited because they contribute their labor-time without any reimbursement and they create more data and more value (work time) that is potentially transformed into profit (Arvidsson, 2011; Fuchs, 2012). Although some scholars have discussed the exploitation of users by social media (Arvidsson, 2011; Caffentzis, 2013; Fuchs, 2012; Galloway, 2017; Weatherby, 2018), the labor time of consumers on some other digital platforms, such as food-delivery platforms, is ignored.

Food delivery is one of the main areas of digital platforms and China is one of the biggest food delivery markets (Maimaiti et al., 2018). Nowadays, much existing research explores the food-delivery workers as digital labor to explore its cultural image, agency, etc. (J. Y. Chen, 2020; Sun & Chen, 2021), while only a few scholars discuss consumers of food delivery platforms and focus on their shopping experience (Lee et al., 2017; Li et al., 2020; Suhartanto et al., 2019). How consumers participate in the operation of the food delivery system, and the relationship among consumers, food-delivery workers, digital platforms, and food suppliers has yet to be comprehensively assessed.

This paper wishes to figure out what labor of food delivery consumers is ignored and how they are exploited by platforms. This article tries to take Chinese food delivery consumers as an example to explore the labor of users on online platforms and how consumers participate in platform capitalism. Qualitative methods were adopted in this study. I collected more than 200 posts about the consumer experience on food-delivery platforms between September 2017 and December 2021 on Chinese social media and online social forums including Tieba, Douban, and Zhihu. Through the content analysis, I found during the usage of the food-delivery platform, Chinese consumers' labor includes creating data and supervising food-delivery workers and restaurants. Firstly, when users order food through food-delivery platforms, a large amount of data will be created including the location of the users, preference of foods, and peak hour for ordering. Based on the big data analysis of these data, the platform will publish the advertisement of restaurants to their target users and carries out discriminatory pricing, which means long-term users will have to pay higher prices for the same item than new users. Secondly, consumers are required to evaluate and review the restaurants and food-delivery workers, which releases the platform's responsibility of monitoring restaurants and workers. However, consumers will spend their own time and energy to give comments and not receive any compensation, even if they give a bad review when their economic interests are damaged.

Submission ID

696

Linear versus streaming TV for the proposed UNAM TV: The perspectives of Stakeholders

Authors

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Mrs. Antonette Kakujaha-Murangi - University of Namibia

Mr. Walters Kamaya - University of Namibia

Abstract

In the past, higher education institutions (HEIs) offering media and communication programmes invested in traditional media so as to ensure that students are able to hold their own in the world of work (Akpabio & Mwilima, 2017; Brown, 2007; Fladrich, 2006). But with the changes in the media and communication environment, is this still a necessity more so as the intent is to train graduates for the new environment in which they are expected to operate? This study set out to find out what the preference of Namibians youths are, more so as this demographic is really the one that would be the audience of such community media platform as well as determine if the policy and infrastructure environments in Namibia support the setting up of the station.

The study took a case study approach because of this design's ability to supply rich data (Cresswell & Cresswell, 2020) more so as the findings would feed into the establishment of a TV outlet. It involved a survey of youths in the three HEIs in Namibia [University of Namibia (UNAM) n=28,217; Namibia University of Science and Technology (NUST) n=12,753; and International University of Mngement (IUM) n= 7511] (Lembani, 2019), Namibian youths in general [n= 989,000] (Youth Policy, 2014) and key informant interviews with officials from the two terrestrial TV providers - NBC and One Africa -, the regulator (CRAN) and the main cable provider (MultiChoice Namibia) as well as internet service providers (ISPs) - AfricaOnline, MTC, MTN Business, Paratus, and Telecom. The sample sizes were as follows UNAM 588, NUST 574, IUM 556, Namibian youths 2395 and five each for broadcasters and ISPs.

The findings were mixed with urban youths preferring streaming services while rural youths were in favour of linear TV given the poor internet coverage in their localities. The same inconsistency was clear between ISPs and traditional TV providers. Based on this ambivalent finding among the study's respondents, it is best to have a hybrid service - linear TV complimented with streaming - to cater for the different demographics the proposed station seeks to reach. More importantly is to broadcast contents that appeal and ensures that the target audience stays glued to their TVs and small screens.

Submission ID

734

Costs and Rewards: Why Young Players Maintain Their Intimate Relationships with Virtual Characters

Authors

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Abstract

Research on virtual intimacy relationships seems to be limited to the field of interpersonal communication. Yet, the continuous advance of media technology encourages the emergence of new communication subjects such as virtual human and Cyborg, which has expanded the definition of communicator. Therefore, it shapes a new human-computer communication network and a new space of media consumption. In the game industry, different categories of virtual games not just provide entertainment and leisure value, but also are widely used in social aspects, such as emotional companionship and psychological therapy. As the core audience of the game industry, players are the lifeline to support its operation and development, and their game experience and behavior have important research value, especially young players. They are digital aborigines, the pioneers to engage in media participation practice and the main consumers of the new media market. So, they tend to accept and even develop intimate relationships with virtual characters.

Take the virtual love management game as a typical representative. By constructing the intimate relationship between the player and the game character, the producers provide players with a surreal social communication experience, effectively eliminating the boundary between the reality and the virtuality with social clues. The popularity of games, such as "Mr. Love: Queen's Choice" and "Dreamy Kingdom and the Sleeping 100 Princes" reflects the popularity of virtual love management games. At the same time, it's also a microcosm of young players' shift to seek to build virtual intimate relationships between human and computer. This paper, based on the concepts of "costs" and "rewards" in Social exchange theory, tries to explain why and how young players tend to maintain virtual intimacy relationships with game characters, and whether it can affect their life, thus changing the mode of audience's social interaction.

To find out the reason why players continue to seek virtual intimacy in games, we conducted semi-structured, in-depth interviews with 20 young people who were deeply involved in virtual love games. Then, following the research path of grounded theory, we sorted out the "costs" paid by players to operate virtual intimate relationship with game

characters and the "rewards" obtained in the relationship construction, which forms the main part of the research findings.

Our findings show when players devote their time, money and even emotion, etc., their interaction with game characters enables them to get essential emotional rewards — recognition, loyalty, trust and the like, which shapes a continuous human-computer intimate relationship. Such relationship will eventually go beyond the boundary, making the digital power flow between virtuality and reality. Through the study of virtual intimacy in games, we aim to understand how the new mode of human-computer communication changes the audience experience in the context of new media technology.

Submission ID

794

The Rise of an AI Society: Understanding the Structured User Study of AI Products

Authors

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Abstract

Artificial intelligence (AI) technology is a leap revolution of science and technology after the electronic age. From the perspective of audience research, the emergence of AI technology will create different media content supply, and in this process, a group of new audiences will be cultivated (McQuail, 1997; Chan-Olmsted, 2019). As **Harold Innis** stated of media bias, AI technology may also innovate new media that are adapted to time, space, symbols, materials, and institutions, having biases that are different from the old media. In the atmosphere of digital technology, the human body has become a brand-new medium that constructed an era that the medium is an aggregation integrated of humans, media, and objects.

The globalization of media content is reducing the homogeneity of the audience and increasing the heterogeneity within the audience group. However, it is difficult to clearly delineate the boundaries of audience groups because the formation and evolution of media audiences are always in continuous progress. This study intends to explore user characteristics of AI products and trace user portraits, understanding how the digital divide is relevant to the structural distribution of users.

A cross-sectional survey was conducted in 2020 and data were collected through a questionnaire distributed to 31 provinces in China by quota sampling, with 2999 valid questionnaires answered. In order to distinguish and highlight the differences of the audiences, respondents were divided into two groups, (1) people who never heard of the AI products group (N=437); (2) people who have experience with the AI product group

(N=508). And based on that, researchers adopted the chi-square test and built logistic regression models to analyze the effects of Demographic Variables.

The research preliminarily finds that the characteristics of the "people who never heard of AI products" group are mainly middle-aged and elderly people, without cars and lower living levels, living in third and fourth-tier cities. On the contrary, people "who have experienced AI products" generally behaved as educated young people with better economic conditions, owning cars and houses, living in first and second-tier cities. The two groups have distinct social structural differences. Through the results of logistic regression, we can conclude that AI technology and products have a certain threshold of age, regional space, and economic conditions. First-tier cities and developed areas will have more opportunities to enter and experience AI products area. This is very similar to the concept put forward by **Manuel Castells** in *The Rise of the Network Society*, showing structural inequality differences in regional space, urban and rural areas, education, and age. Therefore, we consider that it seems to be a clue and mode when new technologies enter into people's daily life. It is reasonable to conclude that we are currently experiencing the rise of a new AI society, which is likely to be accompanied by the emergence of structural social contradictions and conflicts.

Submission ID

799

Quantified Emotion, Commercialized Intimacy and Technologized Discipline: Technology Affordance Perspective and Critical Analysis of Chinese Live Streaming Viewers' Loyalty

Authors

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Abstract

Background: In a society obsessed with 'nowness' (Thorburn, 2014) and participatory culture, the living streaming industry has been increasingly growing in the world. On live streaming platforms (e.g., Facebook Live, Younow, and Douyin), streamers can conduct their own personal broadcasts and interact spontaneously with viewers in a multi-modal way (Scheibe et al., 2016). China's online live streaming industry reached 587 million users in 2020 and is expected to respectively grow to 635 million and 660 million in 2021 and 2022 (Iimedia research, 2021).

Research question and model: With the booming live streaming industry in China, this study combines technology affordance and stimulus-organism-response model to critically investigate how live streaming develops a long-term and loyal relationship with viewers.

Based on such theories, this paper then proposes a new research model to examine the five important affordance dimensions of Chinese live streaming: connectivity, co-performance, association, virtual presence, and commercialized intimacy.

Method: The method of walkthrough and survey are applied to collect first-hand materials and test the hypothesizes. Nine platforms, along with 418 valid responses are analyzed.

Results: Both co-performance and association have a positive influence on virtual presence. Co-performance affordance, association affordance, and virtual presence all have a positive influence on commercialized intimacy. Subsequently, association affordance and commercialized intimacy are both positively associated with viewer loyalty, echoing some previous studies (Wang, 2021; Woodcock & Johnson, 2019). In terms of demographic characteristics, there is a positive relationship between platform use breadth and virtual presence. The same positive relationship occurs between platform use breadth and commercialized intimacy. The results also indicate that either the virtual presence or co-performance has no significant impact on viewer loyalty. Connectivity affordance has no significant influence on virtual presence, commercialized intimacy, or viewer loyalty.

Discussion: The results indicate that commercialized intimacy is a decisive factor for viewer loyalty. The establishment and maintenance of this intimacy depend on the integration of emotional logic and technical mechanisms. The sense of presence, however, is overvalued in the context of low immersive live streaming, which is also not enough to stimulate their willingness to continue watching live streaming. This paper further proposes that to establish and deepen the intimacy with their streamers, viewers perform quantified affective labor under the discipline of technology, which undermines viewers' subjectivity and makes them objects of manipulation by data and capital.

Submission ID

817

Audiences of Russia's Domestic Media Outlets Abroad: Studying News Flows by Triangulating Two Facebook APIs

Authors

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Abstract

In today's digital world, news content can flow across country borders, which allows media outlets to cultivate a global audience. Social network sites (SNSs) play an especially important role in disseminating stories (Wojcieszak et al., 2021) and act as secondary gatekeepers by recommending content to their users (Singer, 2014). Facebook's global distribution of content was found to be biased in numerous aspects—for example, in relation to its ad targeting (Cotter et al., 2021) and news feed (DeVito, 2017). However,

there is still a lack of understanding of the underlying mechanisms of its content distribution across national borders.

According to the international news flow theory, the salience of a country's news coverage abroad is determined by various country traits, which in effect create unbalanced international news flow hierarchies (Segev, 2016). To assess a country's informational influence, prior research measured how often a country was mentioned in the domestic news coverage of other countries in its domestic language (e.g., Segev, 2016; Blondheim & Segev, 2017; Grasland, 2020). Yet, there has been no study in the context of news flows on SNSs in general, on Facebook in particular, that assessed a country's informational influence by measuring the extent to which its domestic news content in its domestic language is being consumed by audiences outside of its national borders.

In this study, we measure the foreign Russian-speaking Facebook audiences of Russia's most popular domestic news outlets ($N = 59$) categorized by the degree of criticism toward their origin country's political elite (uncritical, policy-critical, or leadership-critical) (Toepfl, 2020), as especially Russia's news content was found to be consumed by many Russian speakers outside of Russia (Juzefovičs & Vihalemm, 2020; Saari, 2014). We do so, by leveraging an innovative methodological approach in the field of communication, which is triangulating two Facebook APIs: Facebook's Marketing API and the Facebook Open Research & Transparency (FORT) API.

The study's results demonstrate that 35% of the selected news outlets cultivate more than 50% of their Facebook audience outside of Russia, which emphasizes the popularity of Russia's domestic news content abroad. Previous research findings were confirmed, in that the largest audiences were found firstly, for uncritical news outlets (Juzefovičs & Vihalemm, 2020) and secondly, in the post-Soviet states, meaning in countries of higher proximity due to common language and geography (Grasland, 2020). The data from two different Facebook APIs show similar trends in the context of the paper's objective, which solidifies conclusions and encourages its future use in communication research.

As Russia's state-owned outlets were investing money in the increase of their popularity especially in the post-Soviet states (Saari, 2014), we suggest that economic profitability prevails balanced news flows across Facebook. The consequence is a disadvantage especially for independent news outlets with less financing and hence users' exclusion on an international level due to the lacking visibility of pluralistic Russian news content.

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Submission ID

881

Digital parent networks: belonging, experiences and practices

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Abstract

Digital media are omnipresent in families and a significant amount of research has been conducted on how young people grow up with digital media (Chaudron et al. 2018), the role of digital media in processes of socialization (author 2020), potential risks and opportunities of children's and adolescent's use of digital media (Smahel et al. 2020) as well as parental mediation strategies (Paus-Hasebrink, 2018). Less is known about how digital media shape networking among parents and how this relates to parents' education strategies. Whilst there has been a proliferation of both formal and often conflicting parenting advice online, an increasing reliance on technology for schools and parents to communicate, and numerous apps and platforms for parents to connect informally, we do not know enough about the diversity, difference, exclusivities and marginalities that these mediated connections produce and maintain.

In order to get a first insight in this field we conducted a qualitative pilot study in four European countries (Austria, Denmark, Portugal, United Kingdom). In each of the countries we conducted four interviews with families that were selected on the principle of constructing the most heterogeneity (number and age of children, SES, type of family, migration status etc.) resulting in a total sample of 16 families. The interviews were conducted in June and July 2021. The focus of our research was on how structural and cultural factors shape the role digital technologies play in the production and maintenance of parent networks but also on how digital networking among parents influences the handling of crucible moments in family live (e.g. divorce, relocation) as well as in the context of developmental and educational challenges (e.g. starting to go to school, puberty etc.). Our analysis shows the juxtaposition of offline and online networks which often accentuates the processes of family's social integration or lack of integration. We will also discuss the impact of digital platforms as well as (digital) parent networks on parenting strategies.

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Submission ID

903

The influence of headline valence on news sharing in new media platform

Authors

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Abstract

In the Internet Age, online news sharing has increasingly become a key part of news diffusion. This paper attempts to explore the relationship between headline valence and news sharing in new media platform. Based on the frame theory, taking 88482 news items from TouTiao.com as the research data, this paper analyzes the direct and indirect effect of headline valence on news sharing, as well as the moderating effect of news pictures. The results show that: (1) in the direct effect, the relationship between headline valence and news sharing presents a "U" shape, that is, the amount of positive or negative news sharing is higher than that of neutral news ; (2) News reading plays a significant positive mediating role between headline valence and news sharing; (3) The pictures have a first-stage moderating effect on the mediating effect of news reading, the mediating effect of news reading with pictures is higher than that without pictures. The research shows that headline valence and pictures play an important role on news sharing in new media platform.

KEY WORDS : Frame theory; News sharing; Headline valence; News reading; Pictures

Submission ID

922

Prácticas de recepción e identidad nacional en contexto transnacional: posibilidades teóricas y metodológicas

Authors

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Abstract

La presente propuesta tiene como objetivo compartir los resultados iniciales de una investigación doctoral que busca comprender el papel de las prácticas culturales en el contexto de la recepción mediática presentes en las trayectorias de vida de personas de nacionalidad brasileña en Portugal, con enfoque a los procesos de construcción de subjetividades y expresión de significados vinculados a la identidad nacional. Partiendo de la premisa de que se consolidó en Brasil, en las últimas décadas del siglo pasado, un ambiente cultural saturado por los medios de comunicación (Bird, 2003; Ortiz, 1988), la investigación propone distintos procedimientos metodológicos, especialmente las fuentes

orales a través del método biográfico. Es en ello, a partir de entrevistas semiestructuradas con inmigrantes brasileños en Portugal que experimentaron el Brasil de aquel período, que se buscará identificar las prácticas de recepción, pasadas y presentes, relacionadas a expresiones contemporáneas de identidad nacional.

El estudio se orienta por la perspectiva de los estudios culturales y su comprensión de la cultura como constituida en la experiencia cotidiana de los individuos. Las identidades culturales se conforman por narrativas que los sujetos elaboran desde sus recuerdos y asociaciones de significados que se van constituyendo a lo largo de sus historias de vida (Bhabha, 2012; Hall, 1996). Los medios de comunicación, como instancia cada vez más determinante de este espacio social y "firmemente anclado en la red de la cultura" (Bird, 2003), son lugar privilegiado de análisis. Así, la investigación argumenta por la pertinencia de la noción de prácticas de recepción para los Estudios de Medios, una vez que permite un acercamiento al proceso comunicacional pensado más allá del texto y el momento de recepción, con un enfoque en la memoria y las conexiones entre múltiples prácticas y discursos (Bird, 2003; Carvalheiro, 2014; Couldry, 2004).

En la presente propuesta, esta reflexión será animada por los hallazgos empíricos iniciales de la etapa exploratoria de dicha investigación doctoral. La misma se realiza a partir de su aplicación en un grupo piloto y permitirá, además, probar los procedimientos de recolección de datos y sus respectivos instrumentos, tales como estrategias de muestreo, formularios, guiones de entrevistas, y mecanismos de registro y tratamiento de información. La reflexión teórica, epistemológica y conceptual respecto a la identidad nacional a partir de las prácticas de recepción en contexto transnacional, por lo tanto, estará acompañada de una discusión sobre sus implicaciones y desafíos metodológicos, como, por ejemplo, la historia oral y el método biográfico y las posibilidades de una estrategia de trabajo empírico que no se limite a las inconsistencias de un guion demasiado abierto, pero tampoco esté sujeto a memorias fugaces respecto a los medios, textos y/o géneros (Carvalheiro, 2014).

Submission ID

1025

"All we need is silent companion from the screen": domesticating livestream to be a 24-hour drop-in study room

Authors

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Abstract

Drawn upon domestication approach, this article examines the contextualized and dynamic process of how people domesticating livestream for study, especially within the specific scenarios under the pandemic. Different from the live broadcasting of knowledge sharing and learning, livestream for study together is broadcasting the whole process of learning without editing and with fixed shots. By watching and joining in the livestream, users learn simultaneously by the mutual companion of strangers.

Taking the social use of livestream for study in China as a case, we interviewed 48 people using livestream as a 24-hour drop-in study room, exploring the implicit process of how livestream constructing "temporary imagined community" and becoming "life background" identified by all flowing anonymous participants in different geographical locations. We examine how the new social context, individual agency and implicit negotiations could disrupt and challenge the social interaction mechanisms and normative rules of livestream in the new media era.

First, the authors unfold four steps of domestication (appropriation, objectification, incorporation, conversion) by conducting three-round coding. The first step is appropriation. Authors elaborate users' motivations that lead to the acquisition of livestream in study context, that is, integrating livestream into their daily study. Then, objectification refers to the transformation of its perceived virtual space in people's daily lives, which is the space symbolized by livestream. Our informants described study livestream, by joining in or hosting a livestream specifically for study, as an online public study room. Moreover, the third step, incorporation, implies how users schedule livestream in their daily study routines to improve the self-efficacy in learning during the lockdown, thus referring to time structures.

After these three steps, livestream for study together has been conversed as part of users' identities. Participants join the "live study room" to obtain the learning atmosphere with companionship and supervision, and consider it as a space for mutual assistance anytime and anywhere, especially under the context of the pandemic. The research shows livestream has been domesticated as a virtual learning space for users to accompany each other and obtain spiritual support and form as a "temporary imaginary community" by the virtual presence and companionship of the anonymous participants.

Furthermore, the term "domestication" is important since it concerns the durability and life span of an artifact, the contextual shift, the changing of users' life stage, thus bringing rounds after rounds of re-domestication in the its later life cycle. Participants voluntarily release their private information and gain technical convenience for the sake of quantifying their learning outcomes and duration, especially on the important life stage, e.g., having big project task, preparing for big exam, low self-discipline, social media distraction. In the livestream, once they are distracted or lazy, they will be reminded by the audience, which plays a good role in supervision. Despite of the surveillance under panopticism, livestream has been domesticated to be self-management and self-discipline tools for study in the

new media era. Therefore, we also contribute to the domestication research by highlighting its continuous loop and the importance of being sensitive to context.

Submission ID

1116

To be what I see? Examining the relationship between consumption of female TV dramas and sexism, internalization of beauty ideals, and self-objectification in China

Authors

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Abstract

The past few decades have witnessed significant economic and socio-cultural changes in China with the rapid development of information and communication technologies, which has also profoundly affected the TV drama consumption of Chinese audience. The promotion of female social status and the prosperity of female oriented economy have jointly led to the rise of a new TV drama genre in China, of which the leading characters and target audience are majorly females. Chinese female TV dramas, such as *Empresses in the Palace* (Zhenhuan Zhuan), *Startled by Each Step* (Bu Bu Jingxin), *Summer's Desire* (Paomo Zhi Xia) and so on, have been popular with female audience since they came out, attracting broad public attention and generating huge economic profits. On one hand, the production and circulation of female TV dramas have greatly boosted the development of Chinese TV industry, on the other hand, the wide consumption of female TV dramas has tremendously affected how female audience view themselves and the world around them. Although the Chinese female TV dramas claim to encourage female independence and self-improvement, they have been accused of increasing gender stereotypes by producing "ideal females" with standardized external images. Will the consumption of female TV dramas influence the self-body relationship of Chinese women, if so, how? This study aims to provide empirical evidence to this question. More specifically, by using questionnaire survey, this study intends to examine the relationships between consumption of female TV dramas, sexism, internalization of beauty ideals, self-objectification, and body-surveillance among Chinese females under the framework of objectification theory (Fredrickson & Roberts, 1997). Hopefully, this study will contribute to the explorations of the impact of popular media content consumption on the change of gender perception and the promotion of gender equality in the contemporary context not only in the China but also at a global level.

Keywords: Female TV drama, objectification theory, sexism, beauty ideal, self-objectification, gender equality

Submission ID

1120

Isolated or Connected: The Impact of Digital Hoarding on Information Reception and Processing

Authors

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Abstract

In 2013, Compulsive Hoarding was identified as an independent novel mental illness. Patients with the illness tend to hoard large amounts of items, and the movement or loss of items can trigger strong negative emotions, such as anxiety and depression. While in the digital age, people have developed a new kind of hoarding: Digital Hoarding. Bennekom (2015) formally put forward the concept of Digital Hoarding, which is excessive acquisition and reluctance to delete electronic material no longer valuable to the user.

Different from Compulsive Hoarding, Digital Hoarding refers to collecting a large amount of digital information without deleting it over time. Such hoarding may be intentional, such as for archiving, but in other cases, people just do it as it is. Compulsive Hoarding is an illness in psychiatry, while Digital Hoarding is an increasingly common behavior in daily life: people keep thousands of photos in phones even though there is not enough space in phone memory, and may collect hundreds of articles and videos on various platforms, yet most of which will not get clicked ...All these are acts of Digital Hoarding.

Some scholars discuss the negative effects of Digital Hoarding, arguing that the hoarder's cognitive function and interpersonal skills can be impaired; others explore the causes and psychological mechanisms of Digital Hoarding, and they summarize four types of Digital Hoarders: anxiety-oriented, disengagement-oriented, compliance-oriented and collection-oriented, arguing that barriers to deleting digital data include the purposes of keeping data for the future and preserving data as evidence, laziness, and emotional attachment to data, etc. Behind Digital Hoarding may stand the individual's emotional attachment to the data already hoarded, the sense of possession gained from hoarding data, and the cost of time and energy in managing the data, as well as the individual's need for a sense of security.

In general, most of the current research on Digital Hoarding takes it as a variant of Compulsive Hoarding in the digital age, regarding it as an illness to explore its formation mechanism and treatment. However, Digital Hoarding is not entirely anxiety-producing, and such behavior is not merely negative. In Douban's "No Dust on Favorites" group, Digital Hoarding becomes a tool that can be used to encourage one another to fulfill the to-do list. It should also be considered as an act influencing people's information processing.

Therefore, this study focuses on the behavior of Digital Hoarding and explores the impact of Digital Hoarding on people's processing of information at three levels: attitudinal, cognitive, and behavioral. Using grounded theory as the main research method, the study analyzed how this behavior actually affects the processing of information by interviewing with 20 Digital Hoarders, and tried to find out the positive effects of Digital Hoarding.

It is found that at the attitudinal level, most Digital Hoarders do not regard the data they hoard as a burden, and become more receptive to new information; at the cognitive level, the hoarders hoard for certain purpose: they are clear what they need; at the behavioral level, most hoarders categorize their favorites after hoarding information, and these hoarders are also eager to share their favorites.

Submission ID

1140

Disinformation and Metacognition: the Effect of Cognitive Awareness on Judging the Veracity of News on Social Media

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Abstract

In the current climate of increasing public concern over fake news, the idea that metacognitive awareness can moderate or change news perception, and affect changes in decision-making, seems crucial in understanding how users of social media cope with disinformation, manipulation, and partial truths. We aim to explore how conspicuous presence or absence of metacognitive processes may affect social media users' willingness to accept or reject a piece of news as true or false. To which degree do people believe that they are acting autonomously? Are there signs of awareness of evolutionary, cognitive, and neurological phenomena, which reinforce belief confirmation and reject counter-attitudinal cognitions?

According to David Dunning (2012), 40 years of research substantiate that people consistently overestimate their capacity to judge their performance. Yet, there is significant confirmation that instances of metacognitive awareness enable individuals to discern a biasing influence and make corrections to adjust their perceptions, which may result in a more realistic assessment of the news they receive (Petty, Wegener, and White 1998) Sentencing impulsively "This is fake news", upon a cursory reading of a headline or an

article, would be “primary thinking” in cognitive psychology parlance. Conversely, “My estimation that this is fake news might be motivated by the sender, or the author, or the ideological slant”, would constitute an example of a higher-order thought process that constitutes metacognitive awareness and which is characterized by a more deliberate, effortful, time-consuming cognitive activity (Rucker et al.:2011; ; Briñol & DeMarree: 2012).

This process of “bias correction” also requires a certain measure of awareness of the optimism bias, another unconscious, automatic mechanism of the human mind. Humans have a strong propensity to shun or dismiss information if they fear that once acquired, this knowledge will not allow them to believe what they would like to keep believing (Sharot: 2011).

To this end, we conducted six, two-hour-long focus group meetings (n=48). The focus group discussions were recorded and transcribed. Participants were selected controlling for age, sex, educational level, media engagement, and public engagement. We analyzed the participants’ contributions for conspicuous displays or marked absence of three metacognitive processes: bias correction, optimism bias (avoidance of negative cognitions), and over-/under-confidence in judging their own performance. We asked participants to judge their competence to gauge the veracity of information, and to discern fake news relative to other users. We prompted participants to produce examples from their social media accounts of what they perceived as fake news, and we gave them examples of news stories, some true and some false, and asked them to determine their veracity.

We conclude that observing both evidence of metacognition, *and* absence of metacognition affords insight into people’s capacity to judge news as true or fake. Overconfidence, coupled with obliviousness to cognitive biases (strong optimism bias, no notion of bias correction) were strong predictors for people’s inclination to believe and share fake news. Conversely, underconfidence to judge coupled with awareness of cognitive biases made people more skeptical of fake news and less vulnerable to deception.

Submission ID

1205

Platformized Audience: the quest for the "perfect" audience

Authors

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Abstract

In this study, we address the reconfiguration of the *locus* of the "audience" in the experiences of fruition in platform environments and the way in which this same problem was faced at the beginning of broadcasting. In a first moment, we review briefly the development of audience research, directly focused on the activities of media

organizations, its encounter with administrative research of Paul Lazarsfeld and Frank Stanton and the type of questions that motivated it. Then, we tried to map some important reconfiguration of these same questions in platformized environments and how Spotify has tried to face them. In this trajectory, it was possible to identify the construction of a very particular imaginary about the meaning of this experience and the processes of measurement and control developed to capture attention

Submission ID

1256

'Cannot Stop Watching' ---- How will the equipment used to watch TV series influence binge-watching frequency?

Authors

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Abstract

Introduction

We are interested in the relationship between binge-watching frequency and the equipment used to watch TV series.

With the popularity of the streaming media, watching TV series has never been so effortless, since compared to traditional TV, streaming media offers more freedom of choice: viewers are free to choose where and when to watch, and they can search for the exact show or even the exact episode they want to watch. A new behavioral phenomenon, binge-watching, has arisen (Walton-Pattison et al., 2018). Many researchers have defined the concept of "binge-watching"; as claimed by Deloitte (2015), binge-watching is watching three or more episodes of a TV series in one sitting.

Binge-watching has become a growing phenomenon and has also become a popular topic. Popular news articles are likely to frame binge-watching negatively (Riddle et al., 2018). For instance, many articles describe binge-watching as "addictive behavior"; TV series are described as "drugs" (see Dvorak, 2013). Indeed, many people are addicted to watching TV series, but it is also a truth that some are less addictive than others (Riddle et al., 2018). Many predictors may affect the degree of addiction, such as personality traits, motivations, context, etc. (Shim & Kim, 2018; Flayelle et al., 2020).

Researchers have also explored the effects of binge-watching; many have discussed the negative influences of such behavior. Regarding physical health, some researchers stated that binge-watching is negatively connected with overall sleep quality (Exelmans & van den Bulck, 2017); regarding mental health, Sung et al. (2018) suggested that binge-watching may cause some negative emotions, like depression and loneliness.

While discussing predictors of binge-watching frequency, many researchers have noticed the effect of personalities or characteristics, but little attention has been paid to the equipment people used to watch TV series. For example, the size of the device screen, the novelty of the device (for instance, 3D television and VR devices), etc.

To advance the theoretical understanding of binge-watching immersion, thus addressing the problem, this study aims to explore the relationship between watching devices and binge-watching frequency. For instance, the larger the screen, the more (or less) immersive and enjoyable it is to watch a TV series; the more novel the device, the more curious and exploratory people might be, which in turn will have an impact on binge-watching frequency. Therefore, our research question is:

RQ1: What is the relationship between the size of the watching device screen and binge-watching frequency?

RQ2: What is the relationship between the novelty of the device and binge-watching frequency?

To address these questions, we plan to conduct an online survey, by sending out questionnaires. We will try our best to recruit as many participants as possible, to increase the validity and reliability of this research.

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Submission ID

1285

Gender and Anthropomorphism: Intrusion to the perceived credibility of AI news anchor

Authors

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Abstract

Robots have taken away some bylines from journalists for years, and they have been making enrolled into news broadcasting. Xinhua news agency, for example, has now “employed” eight AI broadcasters, made possible by a tech firm Sogou Inc. With the help of machine learning, the robotic news anchor can mimic voices, lip movements and expressions from the agency’s human newscaster, presenting a story upon a textual feed like a human being.

Drawing on a Human-Machine Communication (HMC; Guzman & Lewis, 2020) framework, this study regards the AI anchor as communicator rather than medium, and focuses on the relational dynamics through the people’s perceived credibility of the news delivered by AI anchors with different characteristics. The research questions are:

RQ1: Will the gender of the AI anchor have an impact on the perceived news credibility?

RQ2: Will the degree of anthropomorphism of the AI anchor affect the perceived news credibility?

This research employs a 2 (gender: male/female) by 2 (degree of anthropomorphism: low/high) between-subject design to investigate the implications of external characteristics of robots in news broadcasting. Four news stories, the content ranging from politics, society, entertainment, culture, broadcast by robotic anchor from Xinhua news agency were selected. Each news is delivered by four types of AI anchors, which are a male AI anchor with high/low degree of anthropomorphism, a female AI anchor with high/low degree of anthropomorphism.

The pre-test recruited 44 students (Mage=23.24; Nmale=22; Nfemale=20) majoring in journalism to score the credibility of news text and the degree of anthropomorphism of four AI anchors. The results showed that there have no significant differences on the credibility among the four news stories. The degree of anthropomorphism showed significant differences in each gender ($p_{male}=0.001$, $\eta^2=.012$; $p_{female}=0.038$, $\eta^2=.006$).

A total of 220 participants were enrolled in China and divided into four test groups for the controlled experiment. Participants used a 4-point scale (totally disagree, disagree, agree, totally agree) to indicate their perceptions of credibility of each news piece.

The result shows that the Male AI anchor received higher scores on source credibility than the female AI anchor ($p=.000$, $\eta^2=.391$). The AI anchor with high anthropomorphism received higher scores on source credibility than that with low anthropomorphism ($p=.00$, $\eta^2=.432$).

In addition, gender or anthropomorphism has no significant main effect on message credibility. However, the female AI anchor with high degree of anthropomorphism gains more scores of perceived message credibility than the male AI anchor with a high degree of anthropomorphism (mean difference = -.232, SIG = .009). Instead, the male AI anchor with a low degree of anthropomorphism receive higher scores of perceived message credibility than the female one with a low low degree of anthropomorphism (mean difference = .200, SIG = .005).

Submission ID

1294

A warning to single females? An audience perspective on Chinese TV representation of “leftover women”

Authors

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Abstract

Media have long been considered essential sites for feminist ideas. While western women-centred television productions such as *Sex and the City*, *Ally McBeal*, and *Bridget Jones* have been intensively discussed (e.g. Arthurs, 2003; Hermes, 2006; McRobbie, 2004; Nash and Grant, 2015), women-centred television productions in non-western countries have received insufficient academic attention. Moreover, while it is important to understand media audiences' comprehension of feminism (Taylor, 2016; Woods and Litherland, 2018), little attention has been paid to ways how audiences make sense of mediated feminisms (Jackson, 2020). To identify the ongoing feminist ideas and public discourses in a non-

western context, we argue that it would be fruitful to study the wide audiences' responses to women-centred television programmes.

This article probes the audiences' perceptions of an urban single woman in a widely-popular TV drama in China, *Nothing But Thirty* (2020), which portrays three 30-year-old urban women who face multiple pressures. The derogatory term "leftover woman" (*shengnü* in Chinese) is frequently used to describe a professional female in her late twenties or older who is still single. In this TV drama, one of the three women, Wang Manni, the top saleswoman at a luxury retail store in Shanghai, experiences pressure from her parents to marriage when she returns to her hometown, but negotiates these pressures, determining to once again chase her dreams in the metropolis.

This study poses the following research questions: a). how do audiences perceive the representation of single woman and her attitude toward and decisions about relationships in *Nothing But Thirty*? b). what kind of feministic values lay behind the audiences' perception?

To investigate, we collected and analysed the relevant high-ranking comments from Zhihu, China's largest community question-answering (CQA) site, also known as "the Chinese version of Quora". The questions we focused on are: (1) How would you comment on the character Wang Manni in *Nothing But Thirty*?; and (2) Why does *Nothing But Thirty* convey distorted values in your view? By late January 2022, the first question was viewed 7,020,571 times, with 1,174 responses. The second question was viewed 14,398,690 times, generating 2,371 responses. We then conducted thematic analysis on responses with more than 1000 likes to explore how audiences perceive the media representations of the single woman in this TV drama.

The results suggest that audiences tend to combine the character's personal specialty with the wider social trends such as consumerism, patriarchy, and migration in contemporary China, revealing tensions between classes, genders, urban and rural, tradition and modernity, etc. Noticeably, these audiences' accounts also show certain specificities of the Chinese context. In particular, on the one hand, many of the audiences stress the self-responsibility of the single female character, which echoes the key features of postfeminism with the emphasis upon individualism, choice and agency (Gill, 2017). On the other hand, even though postfeminism circulates through the mediated circuits of consumer culture (Dosekun, 2015), many Chinese audiences criticise the consumerism exemplified by the single female character. The findings shed light on gender role ideologies and the public discourse on wider social problems within China's marketisation and social transformation.

Submission ID

1335

Digital Culture and its Discontents: A Q methodological study of FoMO (Fear of Missing Out) and the Unsettled Self in a Time of Deep Mediatization

Authors

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Abstract

Digital Culture and its Discontents: A Q methodological study of FoMO (Fear of Missing Out) and the Unsettled Self in a Time of Deep Mediatization

By

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An abstract of a paper submitted to the Audience Division of IAMCR

Our project delves into the messy world of audience research at a moment of extraordinary datafication of the social world where, as Roger Silverstone (2005) observed, persons in their everyday lives try to make sense of media as both text and object. As peoples' lives become increasingly embedded in the public domain fueled by the omnipresence of mobile devices, the negative impact of this development has gained scientific attention through a phenomenon popularly known by its acronym FoMO or fear of missing out. Conducted within the "media effects" paradigm, hundreds of research projects have highlighted the psychological and behavioural dimension of FoMO, noting its negative effects on well being. For example, the research shows that persons with lower levels of need satisfaction, as well as problematic social connections, tend to have ongoing symptoms of internet addiction, anxiety, depression, and loneliness. Most FoMO research has been published in psychology and cyberpsychology outlets and their allied fields, with very few papers appearing in major communication journals. Constructing FoMO as a psychopathological media effect follows a historical trajectory which in moments of extraordinary social disorganization brought on by cultural and social change,

research tends to emphasize media power, pathologizing audiences and obscuring audience agency (Butsch, 2008).

Q methodology (Brown, 1980; Stephenson, 1953; Watts & Stenner, 2012) provides a corrective to the “effects” framework by providing a socio-cultural perspective privileging human agency, subjectivity, and self reference. Methodologically, Q fosters a person/audience centered framework for understanding the communicative interdependencies, complexities, and mouldings across and within media.

Drawing on materialist phenomenological theory (Couldry & Hepp, 2017) as our theoretical point of departure, we gathered and analyzed the Q sort data of 37 young Millennials and Post-Millennials (19-27 years old) in a Canadian university. An observable self-referent ‘concourse’ or communicability domain of more than half a million statements pertaining to the shared knowledges inherent in FoMO was collected, resulting in a Q-sample of 55 statements which participants then Q sorted along a quasi-normal distribution.

Three operant factor structures emerged from the data. The three subjective selfhood orientations or “feeling states” running through the factors illustrate a dialectical relationship between and among the meanings which include a plea for community on the one hand, as well as facets of loneliness and anxiety on the other hand.

Hence, in opposition to reductionistic objective FoMO studies, the Q framework rendered a socio-cultural perspective privileging subjectivity and human agency. Moreover, unlike the predominant FoMO research literature, we found a counter cultural narrative, that is, a strand pertaining to the need for community and family bonds. The three FoMO selfhood factors capture subjective fragments of a world that has indeed become deeply mediatized, in which interaction via communication media is reconstituting prior forms of interpersonal social interaction.

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Submission ID

1378

Opting-out is so hard. Emerging adults' perceptions of barriers of digital disconnection during the COVID-19 pandemic

Authors

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Abstract

Today's emerging adults represent generation Z, which is very much rooted in media technology. It is the natural environment for them, in which they have grown up and with which they have integrated their lives. The COVID-19 pandemic brought an even stronger intrusion of technology into the lives of those people, both in terms of remote education, work, and maintaining social interaction and relationships. Disconnection practices naturally became more difficult to implement or continue, although it seems that it was during the heavy use of screen devices during lockdown that they were needed as never before. Previous studies indicate that emerging adults faced a significant challenge in limiting technology in their daily lives during the pandemic, even if their knowledge on digital disconnection is quite high and their awareness of opportunities and needs on this issue is quite high also.

Looking at disconnection research, much research has been devoted to why, how, and with what results users give up technology. Just as early disconnection studies contrasted voluntary non-usage with un-voluntary non-usage, there now seems to be a need to point out that there is a problem not only with effective disengagement and its forms and causes, but also with the difficulty of achieving it despite seeing potential opportunities and feeling the need to change.

The aim of the presented research was to identify emerging adults' perceptions of barriers and difficulties in implementing digital disconnection during the COVID-19 pandemic. The research was conducted in Poland between March and May 2021, using story completion technique. Stories completion consisted of a series of four stories which respondents were asked to complete, at intervals of 2-3 weeks. The use of this projective technique allowed the participants to speak freely in the third person about various types of blockages and limitations, including hidden feelings and motivations, ways of making meaning, perceptions, and understandings of the practices and effects of digital disconnection. The study involved 19 respondents. A total of 59 different stories were provided. Data was analyzed thematically, coding the data obtained using categories related to difficulties in

applying the solutions (roadblocks, inabilities, problems) and their causes and possibilities of counteracting their occurrence.

A wide catalogue of difficulties that emerging adults identify was established. The pandemic situation was not the main challenge. In addition to general conditions regarding the ubiquity of technology - which informants perceived as inevitable and irreversible - internal factors predominated: anxiety (FoMO, exclusion, sense of emptiness and loss), lack of consistency and self-denial in changing behavior, and creativity in replacing mediated activities with non-mediated ones. External general reasons were signaled, such as belonging to a generation determined by the impossibility of limiting technology. However internal constraints dominate, among them problematic usage. Respondents identified addiction mechanisms resulting from the design of devices and apps and seemed overwhelmed by them. In the stories of the participants one can feel the technological fixation and necessity, and at the same time passivity, apathy, and inability.

Submission ID

1380

Using without Knowing? Social Media Literacy in the context of Privacy and Surveillance

Authors

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Abstract

Social media has changed the global media landscape in terms of production, distribution, and consumption. The new media technologies facilitate the audience to be both consumer and producer simultaneously. Redefining the traditional concepts of time and space, it also provides them with a new opportunity to reach a global audience easily and play different roles, including influencer, citizen journalist, activist, and entrepreneur. However, the level of literacy on the social media algorithm, privacy, and surveillance issues among the users is still a debatable issue. Lack of media literacy also causes social problems like the rise of authoritarianism and violence. So, the issues of privacy of individual data and information on social media platforms, and state surveillance dominate the discussions and debates in the public sphere and academia around the world. Academics and activists argue that governments are trying to establish a surveillance society by using new communication technologies around the world. A developing country like Bangladesh, where democracy is not strong yet, is no exception to this phenomenon. So, it is important to know about the level of social media literacy of its users in the country. Although several studies have been done on this subject from other countries' perspectives, it has not been done yet in Bangladesh. This study aims to do so. The

following questions are addressed in this study: How knowledgeable are social media users about electronic surveillance in society? How critical are they about the potential surveillance by state and corporation? How does their knowledge of surveillance influence the usage of social media? To answer these questions, this study surveyed 240 university students across the country. As youths are the most frequent users of the internet and social media platforms, this study aims to understand the knowledge and awareness of university students. The findings indicate that most of the youths have no idea about the potential surveillance by the state and corporations. We argue that due to a lack of social media literacy, youths are aiding in creating a surveillance society and contributing to the rise of authoritarianism by frequently providing their personal information voluntarily.

Submission ID

1424

Advertising literacy skills in school children from Barcelona

Authors

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Abstract

The body has become the main storyline in global advertising. From voluptuous body shapes to sophisticated humanoid avatars, advertising message exacerbates the body cult and the reproduction of body literacies. Scientific research has widely discussed the effects of advertising on children's body image. While most literature has examined the cognitive effects of its message, few studies have focused on the socio-cultural dimension of advertising and the role of children in dealing with depicted body image. This study aimed to explore children's understandings of body image in television advertising (N = 60, Mean age 7). Based on the qualitative analysis of ten focus groups with school children, this study explored children's advertising literacy skills to make sense of body image in television advertising. The results of the study showed that no matter their age children may be aware of advertising nature and the intent behind character portrayals.

Nevertheless, aspects such as the affective and moral domains might be important mediators in children's abilities to understand and deal with advertising messages. While media education (conducted by families and school programs) has made the effort to clarify to children the ins and outs of the advertising message, children's understandings seem to be still bonded to the characters' charisma and stereotyped narratives. Children's appraisal of depicted body image is mostly explained in terms of narratives and cultural myths that legitimate their insights. Body image representations are therefore set not as powerful stimuli that directly influence their attitudes and perceptions but as grammars that enrich children's insights to make sense of the cultural schemas that define the body

image and identity. The study seeks to contribute to a better understanding of children's advertising literacies to bring up new insights for the media education curricula and policies that target both the media and the audience.

Submission ID

1439

Experiencing mental health content on YouTube: A mixed-methods approach

Authors

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Abstract

Mental health disorders keep growing worldwide, with the younger generation facing a mental health crisis, and the recent COVID-19 pandemic having exacerbated the overall situation. At the same time, social media like YouTube are increasingly being utilized in mental health communication by the layperson, affected individuals, and professionals alike. Two valuable types of YouTube mental health content to viewers are *autopathographies*, in terms of viewer interest, and *professional content*, in terms of validity of the information. Creators of both types of YouTube mental health content have increased in recent years. Despite this increase and the general popularity of YouTube as a source for mental health information, limited guidance exists for users to maximize social media benefits in favor of their mental health.

This prosocial study aimed to fill this gap by exploring the holistic experience of viewers of mental health autopathography (AP) and mental health professional (MHP) content on YouTube. A mixed-methods approach was implemented, combining interviews with YouTube content-creators of the two aforementioned content types with a survey of YouTube users who consume such content. The conceptual framework that underlines this study combines the Uses and Gratifications Theory and the Eight Dimensions of Cyberpsychology Architecture (8DCA) in order to examine viewers' attitudes, motivations, perceptions, expectations, hopes, and valuations while taking into account the specific digital environment they are in and its unique psychological characteristics. At the same time, viewers' experiences are compared with the point of view of the relevant content creators themselves.

Key findings of the study include: 1) YouTube mental health content can be perceived as informal online counseling by viewers, 2) both types of YouTube content (MHP and AP) can act as a gateway to formal counseling, 3) help-seeking attitudes may manifest in informal help-seeking behavior, and 4) MHP and AP content on YouTube can increase the possibility for therapeutic change in high-hope viewers in both formal and informal counseling settings. Moreover, a scale developed based on Suler's (2016) 8DCA

framework indicated the four distinct cyberpsychological dimensions of YouTube, when it comes to mental health content watching.

Overall findings suggest that mental health, both professional and autopathographic, content on YouTube can have a positive effect on the viewer's mental health, both as a gateway to formal counseling and as a standalone source of informal online counseling.

Submission ID

1445

Perceived functions of cultural consumption in young adults' pandemic lives

Authors

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Abstract

The Covid-19 pandemic, with its repeated lockdowns, changes in pace and cultural practices of everyday life, reshapes the contexts of cultural consumption. In this qualitative study, we describe, analyze and theorize the perceived functions of cultural consumption during the Covid-19 pandemic in young adults. The ethics review approved study is based on 86 self-reflective accounts written in October 2020 by second-year University students, in which they describe and reflect upon their cultural consumption habits during the Covid-19 pandemic.

Through detecting the functions, cultural consumption assumes during the pandemic in young adults, we connect contextual information of a time in acute crises (macro-level) with perceived accounts of cultural consumption as part of living a pandemic life (micro-level). Young adults represent a population that has been described as particularly socio-culturally affected by the global health crisis (BC Centre for Disease Control, 2021). Much has been said about how the cultural industries have reacted to the pandemic challenges, where consumers' attention shifted to online (e.g.; Betzler et al., 2021; Changsong, et.al. 2021). Here, we address a gap in the literature by focusing on how young audiences have perceived and are living through cultural content consumption during pandemic times. Conceptually, we understand the pandemic as deep context through which new habits are established for ordering reality and meaning-making through the consumption of culture. This approach is in line with what has been called a 'ritual view of communication' (see e.g. Boczkowski, 2021, p. 11).

We use a qualitative approach through self-reflective accounts (e.g. Kelly et al., 2021), and by that we respond to calls for more qualitative work in the field of media consumption in the leisure, self-expression and relationship building contexts (e.g. Hargittai, et.al,2012). In the qualitative analysis, we used two coding cycles. We first used NVIVO coding – where

we coded surprising or uncommon statements – and second, thematic coding (Herzog, Handke and -Hitters, 2019) to group re-occurring themes to identify and consequently describe dimensions in young adults' self-reflective accounts about their cultural consumption during the Covid-19 pandemic. We interpret the data as representing systems of thought about the young adults' lives and how they impact their self-reflections (see Mikelli, 2021, Wodak & Meyer, 2016).

Our findings, help to enrich the concept of perceived 'versatility' in cultural consumption as discussed by Boczkowski (2021, p. 22, p. 42). In the unique context of the pandemic, we find that the meaning-making behind and perception of 'versatility' of cultural consumption and its functions in everyday life can be both limited and enhanced, However, in both cases, it is firmly attached to rich emotional landscapes that manifest in how young adults' speak about their cultural consumption during Covid-19. The habitual accounts that reach on a continuum from ordering, recreating, discovering and trespassing the pandemic everyday life reflect how young adults navigate and express the situation through their adjustments of cultural consumption habits during the pandemic.

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Submission ID

1463

Anti-science user commenting: the case of attack on professors on Breitbart

Authors

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Abstract

While anti-science movement has been observed in the USA for a quite some time; including in the right-leaning circles (Hameleers & Van der Meer, 2021), the central goal of this study was to analyze the most engaged users who comment on right-wing news portal Breitbart stories referencing academics—i.e., professors. We focused on users' commenting practices across stories and the *stance* through which they interpreted the stories.

Theoretically, the goal is to identify core of users, the superparticipants (Graham & Wright, 2014), however, not from the content amount, but through their posting across stories. Attacks on the institutions, e.g., journalists, on Breitbart have been documented (e.g., Roberts & Wahl-Jorgensen, 2021). We expected the attack stance and networked circulation of such attacks to dominate comments (as in the headlines of the stories), as found in previous research on alt-right online (as in e.g., Zelenkauskaitė et al., 2020). Conceptually, we were interested in assessing to what degree Breitbart comments were used for democratic purposes where multiple points of view were included (as postulated through the Habermasian ideals of online spaces, as in e.g., Baden & Springer, 2014) or they functioned as mere echo chambers (Jamieson & Cappella, 2008).

A keyword “professor” generated 64 stories for the years 2017-18 with a total of 22507 registered, publicly available users' comments. We first mapped user activities based on the CUT framework across news stories (Zelenkauskaitė & Balduccini, 2017). The majority of the users (30%) posted once in one story. 18% of the users posted from 2-9 stories; 0.8% users posted from 10-19 stories and 0.4% or 10 users posted from 20-30 stories respectively over a course of two years. There was a statistically significant positive correlation between a number of the overall comments and a number of stories users commented; as well as the number of likes and the number of the stories—indicating that

users were actively engaging with the Breitbart community and aimed at becoming the influencers of the opinion by posting, liking, and commenting within and across stories.

By analyzing the nature of the comments through grounded theory approaches (Glaser & Strauss, 2017), we analyzed a subset of superparticipants (N=10), users who posted across 20-30 stories, resulting in N=407 comments. We found that the ideological stance presented in the stories (i.e., anti-intellectualism, ad hominem attacks on professors and trolling for their left-leaning positions on gender, race, or politics) was mirrored in the comments through a) reactive commenting; reinforcing the ideas through ideological mocking and ridicule (typical of trolling, as found by previous research, i.e., Sanfilippo et al., 2018). We interpret these findings through the lens of the theory of anti-reflexivity (McCright & Dunlap, 2010) where users engaged in status quo maintenance rather than promoting diverse point of view indicating that commenting was used to reinforce the conservative values projected by Breitbart, as a type of the information infrastructure provided for its audiences (Heft et al., 2019).

Submission ID

1476

Challenges of Attaining Self-Worth: Reorientation of Self through Interpersonal and Media Communication

Authors

Dr. Jessica El-Khoury - Notre Dame University - Louaize

Abstract

“Our self-concept is the overall idea of who we think we are. It’s developed through our interactions with others and through social comparison that allows us to compare our beliefs and behaviors to others” (Leonard, 2012). Likewise, our own self-worth, or perception of oneself is impacted by these relations. And is also a prominent factor in the way people communicate with one another (Sampthirao, 2016) and even if these interpersonal interactions would occur. It is thus, hypothesizes, for this study, that engaging in interpersonal communication can help increase a person’s self-worth. For this research, interpersonal communication is a “practical art...interpersonal communication skill can result in, for example, a better job, a bigger sale, or more satisfying romantic relationships” (Pierce, 2019, p. 2) and can be shared in all forms: in person or mediated (Wrnecke & Malik, 2017). Hence, it is difficult to become part of the process when a person lacks self-worth, perhaps the person might feel distant or isolated and does not want to engage with others.

Understanding how young adults nowadays interact with one another and how they perceive the local versus global context, is then crucial. During the ongoing days of Covid-19 precautions, people have relied heavily on technology for any sort of interaction and the

media. Therefore, this type of predicament the world was/is put in (i.e., Covid-19), which at times could have impacted people's mental well-being (additional stress and perhaps an increase in alone time rather than social gatherings) can be looked at as an opportunity to incorporate messages in entertainment that motivate for a better self. Thus, entertainment education can become an essential component in aspiring self-worth for viewers, which perhaps if also taken out of the mediated form and communicated about at the interpersonal level, attitude and behavioral results can occur. Entertainment-education programs can educate about a particular message (e.g., self-worth) since such programs are designed to capture the audience's attention and lessening the resistance to persuasion (Moyer-Guse, 2008; Slater & Rouner, 2006). They are "tools that motivate change and cause altering functions in social systems" (Communication Theory, n.d.). Therefore, these types of media content can help instill positive attitudes towards the message which can then lead to positive behavior.

This research tries to promote positiveness from communication interventions (e.g., interpersonal communication and entertainment-education) which serve as sources of socialization and have multiple micro functions such as social utility, cognition, and motivational stimulation. Thus, this research investigates through interviews and a between-subject experiment whether interpersonal communication and/or entertainment-education interventions can promote self-worth, lessening the barriers that hinder self-recognition and increase acceptance of self, especially during a time of economic crisis and major turmoil in one's country (i.e., August 4, 2020, Beirut Port Blast) that left young adults devastated, hopeless and vulnerable. Thus, it's important to understand which types of communication yield most effective in helping young adults feel a sense of self-worth and belongingness in the local and/or global communities, because without recognizing self-worth, a person's individual experiences and social experiences can falter.

Submission ID

1491

The Discovery of Turkey by the Latin Americans: The Reception of Turkish TV Dramas in Brazil and Uruguay

Authors

Ms. Gabrielle Ferreira - Federal University of Paraná

Abstract

In just over a decade, Turkish dramas have been sold to almost 150 countries worldwide. This transnational expansion even reached geographically and culturally distant markets, such as Latin America. In the region, Turkish dramas are often called "Turkish telenovelas" due to their similarity to Latin American telenovelas. Both formats derive from melodrama, pointing out the genre proximity as an aspect that facilitates the popularization of Turkish dramas among Latin American audiences.

In this work, I use media reception studies to understand the relation between the melodramatic structure of Turkish dramas and the preference of Brazilian and Uruguayan audiences. Similarly to other Latin American countries, telenovelas play a major role in the national culture in Brazil and Uruguay. However, both countries have their particularities regarding the TV landscape. Uruguay does not have a television industry, so national broadcasters rely on imports, which helped the emergence of Turkish dramas in the country. Meanwhile, Brazil has a long tradition in television fiction production, and Turkish dramas did not achieve significant success nationwide.

I gathered data on the audience profile and consumption habits through an online questionnaire shared in groups and pages related to Turkish dramas on social media. The questionnaire targeting the Brazilian audience received 505 responses, while the questionnaire focusing on the Uruguayan audience received 77 responses. Based on this data, I conducted in-depth interviews with 11 Brazilian viewers and 7 Uruguayan viewers to delve into their perceptions of Turkish dramas.

Findings show that Brazilian and Uruguayan audiences of Turkish dramas are mainly composed of catholic and evangelical women over 40 years old. These women appreciate the representation of traditional family roles, romantic love, and conservative values. Moreover, they feel a strong identification with the classic melodramatic structure of Turkish dramas. They do not feel the same degree of identification with current Latin American telenovelas, which are criticized precisely due to the innovations that incorporate cultural changes to the melodramatic structure.

However, findings also suggest that Brazilian and Uruguayan audiences reject certain aspects of Turkish culture reflected in the dramas, such as gender inequality and violence against women. Ultimately, this work indicates that, even though genre proximity is relevant for audiences of Turkish dramas in Brazil and Uruguay, they are constantly negotiating meanings according to their social and cultural contexts and new information they learn about Turkey through dramas and social media.

Submission ID

1528

Young peoples' online news consumption experiences in Kenya

Authors

Dr. Edwin Tallam - Moi University, Kenya

Abstract

The significant rise of the internet and mobile phones in Sub-Saharan Africa has profoundly shaped the digital news ecology. Today, most people access and consume news using internet-enabled mobile devices. This has triggered the emergence of new actors in the

overall digital news ecology. Many youths aged 18-35 have positioned themselves within digital spaces as content producers and consumers, or the 'alternative journalistic actors'. Against this background, this study seeks to provide insights into the use of social media and messaging applications for young Kenyans' consumption and re(production) of news. It shifts the question about digital media affordances in African settings from access – rates of penetration and access – to one of use and affordances. This approach allows for a better understanding of how digital media influences everyday life among the digital-savvy young people in Kenya. Exploring young people's news experiences provides a useful starting point in accommodating their 'voices' and repositioning them right at the centre of the ongoing reconfigurations in the digital news spaces. It does so by tracing how Kenyan university students use their mobile phones. In particular, it explores how two contingents of young people from two different universities access news and how high mobile phone penetration levels are shaping that news consumption. In this case, digital platforms are viewed as technologies appropriated and adapted in everyday life and on news as information shaped by users' preferences, orientation, and social and political context. Findings support the conclusion that news consumption is no longer a planned routinized activity but rather a haphazard, incidental exposure. The news media environment is saturated in Kenya; thus, young people creatively combine the wide range of media available to them to consume news and, in some instances, repurpose the same news before recirculating. This means to contemporary young democracies and media ecologies that young people are increasingly forging new and alternative ways of making sense of their world.

Submission ID

1721

Performance and Defense: Young netizens' self- presentation and image construction on social media

Authors

Ms. Lingyu Chen - School of Journalism and Communication, Tsinghua University

Abstract

With the popularity of online communication, the stage of daily self-presentation performances has shifted to the social media. WeChat is the most widely used IM application in China, where individuals express themselves as performer and audience simultaneously. Besides, different from Facebook or Twitter, in social media based on strong interpersonal relationship, people tend to express their real personal image (Kuipers, 2002), which is based on their social identity in reality.

The Internet provides ideal conditions for the self-replication and dissemination of memes, making memes develop from an academic concept used to explain the popular culture into a practical online cultural products that can be copied and created with the participation of

netizens. The innate characteristics of memes determine that they can convey emotions and subtexts other than text messages, making them widely used as symbolic equipment and a new approach of online self-representation by young netizens, and continue to grow no matter in numbers and diversified forms.

The aim of this research is to explore the relationship between Internet memes and young netizens' online self-presentation from the perspective of interactionism and dramaturgical theory by Goffman. In order to measure this, the WeChat memes that young Chinese netizens used are chosen as research object. Two research questions are under discussion: whether Internet memes assume the function of self-presentation and image construction of Chinese young netizens in the online interpersonal communication of WeChat? How does young netizens perform the self-presentation and construct the self-images through the use of internet memes? This research conducts questionnaire survey among Chinese youth netizens, covering 894 valid samples from five provinces. Meanwhile, 15 one-to-one and face-to-face semi-structured interviews are carried out as supplements to explore the motivations, strategies and reasons behind the self-presentation behavior.

This research puts forwards that WeChat memes, as a frequently used self-presentation visual symbols for accurate expression, have replaced the facial expression and body movements and realizes the non-language emotion delivery in online interpersonal communications. The result of questionnaire claims that young netizens present themselves through memes mainly for the following motives: maintaining interpersonal relationships and promote interpersonal communication, seeking group identity; developing new relationships; maintaining or creating a brand-new self-image; regarding memes as entertainment and a convenient way of expression and communication.

The interview also finds that young netizens purposefully present a self-image through the strategic use of WeChat memes. To be specific, there are three ways of self-presentation through WeChat memes: revealing true self-image and expressing freely; showing the possible self and obtain other's approval; constructing ideal self and realize self-identity. In order to achieve this goal, young netizens use memes through a variety of strategies, such as consciously choosing and adjusting the habit of using memes according to the chat object and scene, and defensive measure to save the show such as adjusting their performance according to the information feedback of others and switching social identity-based roles between different teams, so as to shape their positive image in the eyes of others.

Submission ID

1727

Reading through communication : The impact of social media on the construction of minzu subjectivity in Sibe's self-led ethnogenesis

Authors

Dr. Lei Hao - university of nottingham

Abstract

Minzu (民族), as a terminological construction for building a national subject in China, was used to promote the Chinese nation-building aspirations of powerholders throughout history. (e.g. Harrell, 1995; Harris, 2005; Mullaney, 2010; McCarthy, 2009; Oakes, 2012; Schein, 2000; Yang, 2017) Scholars argue it was also reproduced to assert an ethnic identity by China's media and culture industries. (e.g. Gladney 1994; Harrell, 1995; McCarthy, 2009; Oakes, 2012; Schein, 2000) Current literature on *minzu* subjectivity mainly looks at the media representation of *minzu* subjectivity (e.g., Fu, 2017; Gladney 1994; Hou, 2021; Jing, 2019; Schein, 2000; Yang, 2019; Zhou & Chen, 2019) and the media affects on *minzu*- semiotic politics in the recruitment process of ethnic subjects to the subject positions through interpellation (e.g., Harris, 2005; Hou, 2021; Wu, 2019; Yang, 2020; Zhu, 2018). My argument is that if we are to critically understand the process of psychosocial individuation of *minzu* - how *minzu* subjects are formed in current technological mediated environments, then we must move beyond media affects in the signifying chain and also analyse the communication between "individual and milieu" (Simondon, 2017), which is the technicity that conditions the practice of text/reader encounters as the technical milieu exercises a limit on the formation of the discursive space, which in turn has a determinate effect on the practice of readings at the level of text/reader encounters.

This paper provides an ethnographic account of how the diasporic Sibe ethnic groups in Xinjiang renew regular contact with their peers in Northeast China through social media on Sibe ethnogenesis. It examines how the changes in text/reader encounters resulting from social media use are redefining their ethnic identity on their reading of the genealogy of the Sibe ethnic group in Chinese history. To understand the implications of social media for Sibe's self-led ethnogenesis, this paper analyses how Sibe internalises the idea of *minzu* with their genealogy content in the Chinese social media platform of WeChat.

In examining the discourse of *minzu* in Sibe's self-led ethnogenesis on genealogy, I build a corpus of language around *minzu* on the genealogy content shared by Sibe WeChat users in their WeChat's moments- a social-networking function for sharing information within user's choice of friends. In analysing the data, this research follows Fairclough's (1995) framework from analysis of discourse practice (at a macro level) to the analysis of texts (at a micro level) to the analysis of the social practice of which the discourse is a part. In this vein, I will first contextualise the study by analysing the discourse practices of text

production and consumption. Then I will conduct textual analysis and identify discursive strategies developed by Sibe to construct alternative genealogy in the content they shared at their WeChat's moments. Finally, I will discuss how the reading of *minzu* texts is discursively spatialised by the media temporality of CMC (Computer-Mediated Communication) and the "circle culture" developed in WeChat's moments.

Submission ID

1754

Transnational Media Consumption: A study of Fan Activism and Participation in "Toxic" K-Culture in Bangladesh

Authors

Ms. Raiyana Rahman - Independent University, Bangladesh

Abstract

This paper proposes to investigate the trajectory of transnational media in the South Asian nation-space called Bangladesh and how the foreign media fandom is rapidly changing here in recent years due to the advancement in technology. The paper aims to identify the trends and transformations in global media consumption here and delve into a critical analysis of audience consumption and reception of Korean Culture (K-Culture) taking the fandom theory of Chin and Morimoto (2013) and Appadurai's (1996) disjunctive "mediascapes" of globalization as a point of departure.

The Korean popular culture, especially the Korean Popular music (K-Pop) and Korean TV series (K-Drama) have increasingly become popular in Bangladesh (Sharifuzzaman, 2021). This can be related to the second Korean Wave (termed as 'Hallyu 2.0') that swept over Asia during 2007-2012. Although studies have been done globally to examine the impact of Korean wave, there is almost no literature concerning this area in Bangladesh.

According to the leading Daily English Newspaper of the country, The Daily Star, there is a presence of a large online community of K-pop and K-Drama fans in Bangladesh (Khan, 2017). Members of these fan clubs go beyond just discussing the latest Korean songs and dramas or even gossip surrounding their Idols in social media sites. While studying this unique fandom of Korean wave in Bangladesh, the paper identifies a strong manifestation of "toxic" fandom among the younger groups of K-pop and K-Drama fans. This is especially palpable in the way they express fan activism. The notion of participatory culture is prevalent among these fans who fervidly uses these Fan Forums particularly in Facebook for online bullying and trolling of the members of the "other" fan bases.

Therefore, this paper will analyze audience activism of K-Culture in a wider frame and explore the transnational dynamics of "toxic" K-Culture fandom in Bangladesh. This will be done through qualitative analysis of the findings from focus group discussions, unstructured interviews and content analysis of the two largest online fan clubs in

Bangladesh which are BD K-Family which has over 20,000 followers and BTS Army of Bangladesh (Official) which has over 44,000 followers.

Keywords: Transnational, Fandom, Korean-Wave, Toxic-Fandom, Bangladesh, Audience, Globalization

Submission ID

1799

How Cultural Identity Influence on Chinese audiences' Interpretation of Chinese elements

Authors

Dr. NAI LI - Communication University of Zhejiang

Abstract

From the beginning of 1990s, a wave of incorporating Chinese elements has been gradually universal in Hollywood films, especially since China's entry to World Trade Organization in 2003 by the reason of US's intention for expanding Chinese market and addressing Chinese audience and the promotion of Chinese soft power in the context of globalization. Although media scholars have interpreted the popularity of Hollywood films with Chinese elements as one way of US's cultural hegemony and due to the relationship between China and America, no empirical research has been done to explore how Chinese audience actually understand Chinese elements in Hollywood films in the context of globalization according to their own social and cultural conditions. This paper presents a sophisticated audience study including both quantitative and qualitative to explore the ways in which Chinese audiences make sense of Chinese elements in Hollywood films. Drawing on Hall's theory of cultural identity and Corner's three-step approach for understanding audience's interpretation of television programmes and building on my own audience research, this study explains how cultural identity of Chinese audiences influences their interpretation of Chinese elements, taking into account personal and socio-cultural issues that relate to Chinese viewers' interaction with this kind of films.

According to the fieldwork data, the ways that the Chinese audience engages with the Hollywood films with Chinese elements are far more complex rather than insist on the literal interpretation of film text. Informed by the grounded theory, I argue that Chinese audience with the shared cultural identity regardless of demographic factors can make certain of the superficial tangible Chinese elements in Hollywood films, while the more complex intangible aspect of core Chinese values are difficult to capture and the interpretation of Chinese elements are diverse with the consideration of personal and socio-cultural difference. One significant reason for the failure of Chinese audiences to understand and make sense of such films is the failure of those films to incorporate more

intangible Chinese values. Moving beyond focusing on the Hollywood films with Chinese elements to develop an analogy with recent popular Chinese films which demonstrate a strong sense of collectivism and move beyond Hollywood's presentation of a Chinese skin but a Hollywood core in recent films. It is argued that there is a conflict between the sense of individualism in Western identity and the collectivist values in Chinese identity, which is the significant factor that result in the unacceptance of Chinese elements in Hollywood films.

Submission ID

1887

The Explosion of Squid Game: A Global Cross-cultural Audience Analysis of Image Narratives in the Context of Smart Media - Based on a Neurofilmological Perspective

Authors

Ms. yilin Yang - cuc

Abstract

Abstract: A while ago an anti-utopian, battle royale thriller-suspense drama "Squid Game" caught fire around the world and officially became one of the highest rated web series in the history of Netflix. In this paper, I will analyze the reasons for this drama's explosion from the perspective of the new crossover field of neurofilmology, and try to use SIVA theory as a clue and Pyrhon as a tool to explore the possibility of flexible use of image narratives in the four fields of audience, content, value and media in the context of smart media. I will do further practical analysis of neurofilm science through impact points on episode plot, language, music, characters, post-promotion, editing thinking, and film criticism.

Key words: Neurofilmology, audience emotion, intellectual media context, SIVA theory

Background: Since its launch on September 17, Squid Game has won the top series in more than 190 countries and regions covered by Netflix in just half a month. How can such an unconventional subject matter gain such momentum? How did Squid Game rise to the top and become a masterpiece of the "Battle Royale" genre?

Neurofilmology: In 2008, Hasson and other scholars at Princeton University first proposed neurofilmology science, which provides new ideas and methods for studying audience emotions. By exploring the brain neural mechanisms behind human cognition, they can measure individual mental processes and subconscious responses in real time and accurately, discover universal differences in the way humans receive information stimuli and capture the dynamic nonlinear emotions of audiences.

Analyze movie reviews with Python: First, I will use Python, Vue and other software to do data collection on Douban movie reviews, using MongoDB as data storage, the main data fields collected are avatar, name, rate, date, comment, which represent user avatar, user name, star, date, comment.

The technical basis: In this paper, I will use EEG, MRI, and eye-tracking technologies as technical breakthroughs in neurofilm research to analyze the role and impact of audiovisual language of images on the human nervous system on each of these three.

Based on the physiological signals such as EEG, heart rate, muscle tension and skin sweating during the immersive viewing experience, emotional arousal indicators can be constructed to understand the audience's emotions and determine the story direction and ending of the film based on their emotional responses.

Next, I will take the perspective of neurofilmology and SIVA theory as a clue, and after repeatedly watching the drama Squid Game and learning as much as possible about the creative concept of the creator, the law of communication and marketing, the feedback experience of the audience, I will carry out a deeper deconstruction and excavation in the four dimensions of audience, content, value and media, trying to find the possibility of using and improving neurofilm in specific images.

Audience Emotion Research : The core of film and television creation lies in moving people with emotions and triggering audiences' empathy and resonance. The essence is that the brain instantly processes and processes film and television information, which is then transformed into emotional experiences.

A New Attempt in the Context of Smart Media: In the era of intelligent media, the use of neuroscience methods can comprehensively understand the audience's emotional preferences and viewing behavior, improve the match between audience emotional preferences and film expressions, increase the probability of empathy, and enhance the precision of film and TV drama promotion.

Audiovisual language and psychological impact: The narrative of the film is good at capturing the audience's psychological recognition, i.e. the audience's "sympathy" for the characters, and it constitutes the basic driving force of the video narrative by creating ethical conflicts (the play is called "moral dilemma") in dissecting the social situation and exploring the depth of human nature. A subtle relationship is established between desire and reality, ethics and psychology. Through these elements, the audience understands the psychological desires of the characters, identifies with their dilemmas, struggles and anxieties, rejoicing in them and mourning their wounds.

Insights and Reflections: The addition of cognitive neuroscience can broaden the research field of film and television communication, and the multimodal data generated by the combination of artificial intelligence and big data technology can contribute to the scientific development of film and television creation and communication, realize the transformation of film and television creation to intelligence, build a "multidimensional

neural dynamic assessment paradigm of audience ontology .We will also build a "multidimensional neural dynamic assessment paradigm of audience emotion" in the field of film and television, and transform to a multi-disciplinary perspective of intersectional research.

Submission ID

1907

Chasing Stars in the Metaverse: A Research on the Influencing Factors of Parasocial Relationships with Virtual Idols

Authors

Ms. Jiahui Liu - Communication University of China

Abstract

Backgrounds

A virtual idol is an image that performs idol activities in virtual or real scenes. It is usually created by interactive models, motion capturing and other technologies, and carries out performance activities and image operations in imitation of a real idol. Virtual idols are becoming new hot spots of entertainment industry in the age of artificial intelligence, making it impossible to ignore the huge fan base behind them. Participatory content consumption accurately conveys the audience's preferences through their demands output, and also ensures the constant updating of virtual idols' personalities and the establishment of deeper emotional connections with fans. With the development of communication technology, virtual idol itself has become a kind of media, extending the meanings of media content and integrating individuals in the fans community, which reflects the trend of the mediation of entertainment. The relationship between virtual idols and fans can be regarded as a parasocial relationship. Previous researches on parasocial relationships focused on real idols, but did not study the influencing factors of parasocial relationships for virtual idols emerging in the era of artificial intelligence. Compared with real idols, virtual idols are more sincere, omnipotent, exclusive, and intimate in technical imagination, forming new features of the parasocial relationships between virtual idols and fans.

Research Methods

According to the development of virtual idols and the characteristics of their fans' community culture, and taking the Chinese virtual idol girl group A-SOUL as an example, this research re-examines the influencing factors of parasocial relationships with virtual idols from three dimensions of idol characteristics, interaction relationship and audience demands, and constructs a relevant model. This research constructs the influencing factors scale of parasocial relationships with virtual idols based on the PSI-process scales

developed by Schramm & Hartmann (2008). Meanwhile, the research methods of questionnaire survey and structural equation model are used, and SPSS 22.0 and AMOS 21.0 are used for statistical analysis and model verification.

Conclusions and Discussions

The research results show that the three factors of idol characteristics, interaction relationship and audience demands all have a positive impact on the parasocial relationships between virtual idols and fans. Among them, audience demands has the greatest impact on the parasocial relationships with virtual idols. The factors of the sense of reality and connection in the interactive relationships have greater influences on the parasocial relationship of virtual idols.

This research confirms the originality of contents and questionnaire data obtained. In combination with the specific background of virtual idols development, this research proposes a model for the construction of influencing factors of parasocial relationships with virtual idols, promoting the researches on parasocial relationships under the era of artificial intelligence. It also proves that in relation to new media forms, young fans are frequently engaged in the new audience trends and emerging practices of consumption, trying to provide references for researches on changing contexts of fans community.

Keywords: Parasocial relationships; Virtual idols; Media characters

Submission ID

1908

Audiences and Cinemagoing in Ibadan in the 1970s

Authors

Dr. Añulika Agina - Pa

Abstract

In the literature on global cinema histories, Africans and African contexts seldom feature. This is evidenced in Maltby's (2011) work on New Cinema History as well as Biltereyst and Meers' (2018) overview on the trends of film, cinema and reception studies in which American- and European-centred research dominate. Even when Nigerian film history is written, audience perspectives and cinemagoing cultures in smaller cities are ignored. The ancient city of Ibadan had a vibrant cinemagoing culture in the 1970s, but little is known of this phenomenon because of scholars' focus on Lagos as the film and media centre of Nigeria. This article attempts to shift the focus of Nigerian film history to under-researched but equally important topics of audiences and cinemagoing. As an example, the dominance of Lagos and film texts in film scholarship has left us unaware of the factors and institutions that led to a once-loved pastime when it opened to women, peaked in the

70s and took a plunge in the 90s. The key questions explored, therefore, are the following: How did cinemagoing feature in the daily lives of Ibadan audiences in the 1970s? What material and institutional factors in the everyday experience of cinemagoing have been overlooked in Nigerian film history? What led to the decline of cinemagoing in Ibadan? Drawing on oral, documentary, and archival sources, the article argues that cinemagoing in Ibadan was communal, addictive, unhindered by linguistic obstacles and male dominated. The 1970s ushered in an unprecedented turn in the practise, which has shaped contemporary cinemagoing as a major site of social and cultural interactions. It contributes to New Cinema Histories from an often-ignored African perspective, and how that could re-orient our knowledge of cinemagoing for studies in comparative contexts.

Submission ID

1912

Testing the Effects of Group Membership, Social Presence, and Mind Perception on Self-Disclosure with AI Conversational Agents

Authors

Ms. liming liu - Beijing Normal University

Abstract

With increasing applications of artificial intelligence (AI) in the form of ubiquitous digital agency, interest in AI conversational agent (AICA) continues to grow (Yuan & Dennis, 2019). Understanding users' self-disclosure behaviors is critical to offering personalized service. Previous research suggested that individuals tend to categorize the AI as a member of a particular social group on the basis of social cues (e.g., Go & Sundar, 2019; Fraune, 2020). When the AICA is perceived as an in-group member, it is evaluated as more useful and anthropomorphic and therefore promote self-disclosure (Eyssel & Kuchenbrandt, 2012; Ho et al., 2018). However, limited empirical evidence exists regarding factors that encourage users to disclose personal information to an AICA. This experimental study sought to address this gap by examining the effect of group membership (in-group vs. out-group) on user's self-disclosure behaviors. In addition, we also tested whether and how social presence would mediate the effect of group membership on self-disclosure and whether mind perception and social presence would interact to influence self-disclosure.

Method

Participants ($n = 160$ Chinese students, 94 females) were randomly assigned to two experimental groups (in- vs. out- group membership) and engaged in a real-time online conversation with an AICA. Group membership was manipulated through the AICA's self-introduction (e.g., in-group self-introduction of the AICA emphasized common identity

whereas out-group self-introduction did not). T-test results from the pre-test supported the effectiveness of the manipulation.

Participants were instructed to engage in an AICA-led discussion about a random topic (e.g., learning). The conversation took place on an online chat interface that can be used for voice interaction. Taking the topic learning as an example, the AICA chatted with all participants following four identical sessions: asking for the purpose, recommending solutions according to the keywords of the participant's answer, confirming participant's attitude, and giving advice. The duration and process of each conversation were approximately the same. After the conversation, participants responded to items that assessed social presence, mind perception, and self-disclosure on seven-point Likert scales.

Results

Multiple linear regression was conducted to test hypotheses. Results indicated that the manipulated independent variable (group membership) exerted a significant main effect on self-disclosure willingness ($b = 0.416, p = 0.01$). Additionally, social presence ($b = 0.740, p < 0.001$) as well as mind perception ($b = 0.863, p < 0.001$) exerted significant main effects on self-disclosure.

There was also a significant interaction effect between social presence and mind perception on self-disclosure ($b = -0.552, p = 0.015$). Specifically, at higher mind perception levels, the association between social presence and willingness to disclose was weaker compared to those at low mind perception levels.

Social presence did not mediate the effect of group membership on self-disclosure.

Discussion

Results showed that in-group membership promoted individuals' self-disclosure to AICAs. The interaction effect revealed that when AICA is perceived as simultaneously conscientious (as indicated by mind perception in this study) and authentic, users might be alerted and unwilling to disclose. Practically, these findings suggest that when designing AICAs, it is important to highlight the in-group membership (e.g., shared identity between the user and the AICA). Users' perceptions of authenticity and evaluation of competency towards AI should be balanced.

Submission ID

1920

"I appear natural. I am unique." – Personal and Social Norms of Visual Self-Presentation on Tinder and Bumble

Authors

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Abstract

During the covid-19 pandemic, dating has increasingly shifted to the digital world. Dating apps like Tinder and Bumble have gained prominence due to contact restrictions, resulting in a vast increase in terms of active users (Tinder, 2021; Wiederhold, 2021). Online dating enables new forms of visual self-presentation (Yau & Reich, 2018). As a potential dating partner, one's online identity can be adapted and adjusted if necessary (Toma & Hancock, 2012). Thereby, self-presentation is based on perceived norms of others (social norms) or one's own rules of action (personal norms), which may trigger a certain behavior to increase the chances of success in dating (Degen & Kleeberg-Niepage, 2020, 2021). Previous research has focused primarily on motives for using dating apps (Ranzini & Lutz, 2017; Sumter et al., 2017) and gender construction (MacLeod & McArthur, 2019; Pruchniewska, 2020). Empirical data on visual self-presentation and its underlying rules are lacking (Duguay, 2016). We follow up on these desiderata by examining young adults' social and personal norms of visual self-presentation when using dating apps (RQ1) and possible conflicts between personal and social norms (RQ2; see Zillich & Riesmeyer, 2021).

We conducted 15 semi-structured interviews with German, late adolescent Tinder and Bumble app users aged 21 to 27 years. The interview guideline contained the following categories: social and personal norms of visual self-presentation (type and goal of profile design), norm breaches, and acceptance of dating apps. All interviews were transcribed verbatim, anonymized, pseudonymized, and analyzed using a theory-driven approach.

Findings reveal an overlap between personal perceptions and perceived expectations of others in terms of norms. An attractive but authentic self-presentation is perceived as social norm and remains essential to the young adults themselves. While the descriptive norm of attractiveness is about achieving an attractive self-presentation—because it's been observed for others or recognized as an expectation of others (injunctive norm)—they want to present themselves attractively to please themselves (personal norm). Authentic self-presentation in terms of appearance is crucial to them both as an injunctive norm, since they do not want to disappoint their matches' expectations regarding face-to-face contact, but also as a personal norm, since they want to remain true to themselves. Also, possible prior familiarity to potential partners leads to the need to be more authentic in a familiar setting (e.g., hometown) than in a more anonymous big city. Furthermore, we identified norm breaches between social and personal norms in dealing with attractiveness, authenticity, and gaining attention. Young adults are aware of, perceive, and internalize social norms. However, if there is a conflict between individual ideas and the expectations of others, users give priority to their beliefs. The same is reflected in the fact that, when evaluating the profiles of others, they pay attention to the standards that are important to

themselves. Even though users perceive numerous demands on their presentation, they need to show their uniqueness, relying on personal rather than perceived social norms.

Submission ID

1924

La popularidad de Game of Thrones en Brasil: un abordaje cualitativo y cronotópico del estudio de audiencias transnacionales

Authors

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Abstract

Este trabajo es motivado por la popularidad de la série Game of Thrones frente a públicos de diversas nacionalidades. La investigación se concentra en la recepción de la série por jóvenes brasileños, estudiantes, de 18 a 30 años, residentes en el estado de São Paulo. El objetivo principal es reconocer los procesos de construcción de sentidos que vinculan los sujetos a la série por una relación afectiva, asidua y longeva.

Abordar el tema de las audiencias transnacionales implica redefinir lo local y lo global. Otrora entendidos como opuestos, este binomio, en la actualidad, nos instiga a observar la complejidad de los gustos y preferencias de públicos extranjeros frente a un mismo producto cultural.

Para abordar esta problemática nos alejamos de clasificaciones sociodemográficas clásicas como género, edad y estrato socioeconómico por considerarlas insuficientes para detectar el mestizaje de sus estilos de vida, valores, creencias y opiniones de los públicos (HEPP, 2015). También nos desvinculamos de segmentaciones de raíz geográfica como la nacionalidad (brasileños) o el mercado geolingüístico (latinos, lusófonos) pues estas tienden a describir los sujetos por un conjunto de características inherentes y predeterminadas, y atribuyen poder explicativo a las diferencias culturales por sí mismas (MADIANOU, 2011).

Para fundamentar teóricamente nuestro trabajo movilizamos el concepto de culturas híbridas (BURKE, 2010; CANCLINI, 2011), el cual nos permite considerar que, dentro de las diversas segmentaciones de público, las audiencias aún son plurales y ambiguas.

Considerar la hibridación de las culturas de los públicos es concebir la cultura como un proceso inacabado, algo en construcción, a ser constantemente discutido e interpretado (WILLIAMS, 2011). Por fim, este abordaje considera al telespectador un agente capaz de resignificar y negociar los sentidos propuestos por los medios, pese a la innegable existencia de desigualdades sociales.

En nivel metodológico movilizamos la sociología del actor disposicional y plural (LAHIRE, 2004), los estudios de lenguaje (BAKHTIN, 0000) y el Análisis de Discurso de linha francesa de (PECHEUX, 1975) para desarrollar un abordaje cronotópico del proceso de recepción. El objetivo fue detectar la pluralidad de valores y sentidos atribuidos a la serie, frente al tiempo y al espacio, resultando aún así en una experiencia espectral de larga duración, dotada de asiduidad y afectividad. El dispositivo de colecta y análisis consideró, por tanto, los contextos sincrónicos (inmediatos) y diacrónicos (abrangentes) en que la série fue consumida. La colecta de datos fue realizada al término de la série. A través de entrevistas individuales semiestructuradas se les solicitó a los entrevistado las razones de su predilección por el programa, asociadas a una descripción detallada de (1) el momento en que el programa era visto (local, dispositivo, rutina, dinámica en torno del consumo del drama) y de (2) la fase de vida, el momento biográfico, eventuales migraciones o mudanzas importantes que enmarcaron la recepción.

Notamos que las audiencias - pese a pertenecer a un mismo recorte generacional, poseer la misma identidad nacional y tener la misma ocupación primaria - tuvieron razones diferentes y diversas para acompañar Game of Thrones. Algunos se engancharon con la corrida por el trono, las intrigas políticas y las disputas por poder; otros apreciaron el desarrollo de los personajes y la forma cómo éstos enfrentaron los desafíos impuestos; otros se encantaron por la maestría de los efectos visuales y la complejidad del worldbuilding. Entretanto, más que una descripción de los sentidos producidos en la recepción de la série, el dispositivo propuesto nos permitió identificar los procesos de producción de sentidos a partir de los elementos narrativos presentados en la trama.

El paracosmo y la profundidad narrativa posibilitaron al telespectador desarrollar pericia sobre la compleja trama la cual pudo ser usada como recurso para el proceso de construcción de status. Los personajes multidimensionales y arquetípicos alimentaron procesos de reconocimiento, proyección e identificación. Las jornadas de estos personajes - que emulan clásicas estructuras narrativas, como el viaje del héroe (CAMPBELL, 1989) o el viaje de la heroína (MURDOCK, 2020) - dieron subsídio para el interminable proceso de construcción y reconstrucción de roles sociales. El formato seriado de larga duración y su exhibición semanal funcionaron como marco para los procesos de socialización y manutención de relacionamentos.

De este modo, concluimos que estudiar el consumo de un mismo producto cultural por audiencias transnacionales es más que diferenciar las interpretaciones de los diferentes segmentos de públicos. Para la complejidad del fenómeno consideramos más adecuado reconocer los procesos de producción de sentido por los cuales la série adquiere valor y pertinencia, lo cual nos podrá indicar la unidad del espíritu humano en lo que tange a aspiraciones.

Submission ID

1970

The distrustful public: news' engagement, news' avoidance and the relevance of closed platforms

Authors

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Abstract

The role of mediated publics has been gradually transformed during last decades, in a process that echoes the changing role of active audiences (Livingstone, 2013; Dahlgren, 2013). As audiences became more relational and participative through spaces that fostered online media participation, the borders with the concept of publics (traditionally understood in relation with spaces of debate and deliberation) became more blurred (Suau, 2015). Although normative ideas dominated a first era of internet research, defending the reinvigorating effect of online participation to a long-time lost public sphere (Curran, Fenton, Freedman, 2012), recent scholarship warned about the negative effects of what has been defined as dark participation (Quandt, 2018). Nowadays, with disinformation spreading through different media and political systems and the widespread growing distrust towards traditional actors, including media institutions (Norris and Inglehart, 2019), it can be argued that the notion publics has been radically transformed. We defend that the formerly explained transformations are strongly connected (even shaped) by the technological affordances of online platforms, which are becoming more and more relevant for news' engagement and political communication (Masip, Suau, Ruiz-Caballero, Capilla and Zilles, 2021). To what extent online platforms favour political polarization, the spread of disinformation and practices such as news' avoidance rather than fostering informed publics is the main topic we address in our paper, focusing on Spain, a country with a public sphere dominated last decades by high conflictuality.

Our results are based on three waves of surveys and focus groups that took place on 2015, 2019 and 2021, following a similar methodology. Our research studies then the evolution in Spanish publics while changes in the media ecosystem were taking place: for example, the growing relevance of online platforms in news' engagement, scarcely relevant in 2015 but of high importance in 2021, especially if closed platforms are taken into account. Moreover, the temporal dimension allows us also to take into account the growing political turbulence of the last decade in Spain, related with the change in national government, the Catalan push for independence and, more recently, the covid-19 pandemic. The case of Spain is also relevant because is one of the European countries

that shows higher levels of distrust on journalists and news media institutions (Newman et al. 2021). Our findings point towards a tendency to more distrustful publics, as citizens turn to diverse media diets and socially endorsed news as a way to overcome a news ecosystem identified as polarized and partisan. Furthermore, leading news media outlets are identified as disinformation producers what increase practices such as news' avoidance and disconnection. However, public connection is not diminished: publics show high media distrust, but not lack of awareness or willingness to know about public issues. Hence, we can talk about news media disconnection rather than apathy, as citizens look for other sources and media diets, in which closed platforms and recommended news by friends and relatives have great relevance.

Submission ID

2094

Mapping the Cultural Dimension of Self-Expression amongst Young People on Online Spaces: A Systematic Literature Review

Authors

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Abstract

With the advent of Web 2.0, free flow of information has been made possible, thereby, opening multiple avenues to create one's identity, present, and express oneself in ways apart from the traditional modes of communication. Bargh et al. (2002) state that one's "true self" is easier to access online. The true self constitutes personal traits that individuals believe they possess but are not able to express in everyday social settings, hence, do so on online platforms. Young people situate themselves at the epicentre of new media technologies and are the pioneers and adapters of the cyber age.

Extensive research has been conducted on how young people express themselves in online spaces and the distinction between opportunities and threats of being online have been drawn upon across the years. The essence of self-presentation and identity construction on lines with multiplicity, online identity play (Davis, 2011), and appropriation of content for expressing oneself (Jenkins et al., 2009; Davis, 2011) has been contrasted with morality and ethics of multiple identities (Flores and James, 2012), risks of self-exposure (Davis, 2012), and impact on self-esteem (Rui and Stefanone, 2013). Furthermore, the playfield of self-expression differs wherein some people participate heavily and "geek out", while others substantially engage with online spaces by consuming rather than producing digital media (Ito et al., 2009), thereby, differing on the basis of levels of engagement and participation. Therefore, the very crux of self-expression and

identity construction amongst young people has not been delved into from a wholesome perspective, that is, what, why, where, when, and how.

Despite being two sides of the same coin, opportunities and risks of expressing online amongst young people have seldom been looked upon in conjunction with each other. Similarly, academicians have not yet been able to gauge the utilisation of all possible opportunities of expressing online while minimising the risks to do so, which is of utmost relevance from the policymaking and media literacy standpoint. To bridge the gap, this research paper aims to synthesize academic literature and map the research trends on self-expression and identity construction in online spaces among young people via systematic literature review method. The vantage point, for this paper, is the paramount form of expressing online, that is, expressions as a form of participatory culture (Jenkins et al., 2009). It underscores that young people actively change media flows by producing new creative forms in the form of fanfiction, video making, zines, mash-ups, etc. By doing so, young people navigate through such spaces and partake in identity construction, self-presentation, and self-expression.

Using a PRISMA approach, this research paper would attempt to consolidate the debate between opportunities and risks of expressing online, the nature of academic research in this area, the construction of identity and self-expression over the years, and finally the modes that young people undertake to express themselves. The dynamics of developed versus developing countries in congruence with their research trends as well as in-depth scrutiny of self-expression would also be taken into consideration.

Submission ID

2100

The impact of persona transformation strategies on modulating audience's liking for metrosexual stars — An EEG study

Authors

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Abstract

The persona, a part of the construction of a star's identity, is a crafted and consolidated public projection of the real person, built in part out of onscreen performance and other public appearance. As crucial means of gaining publicity and self-promotion, persona forms the private life and off-screen activities into a public and emblematic shape, providing a sense of stars' "real" personality, which is more powerful and influential than

their onscreen performances. However, the established systems of controlling (generating and protecting) stars' personae by star studios have been undermined in recent years, as audience who have developed diverse interests are dominant in the construction of stars' identities. This poses a challenge for star studios to think about how to develop the persona of stars, which is never fixed, to cater to the audience. Metrosexual stars, most of whom gain popularity simply by exquisite physical attributes which are more feminine at the very first, face the persona transformation to present fuller images attracting more audience, which is conducive to long-term development. Although much progress has been made in studying audience's liking for persona transformation, most of them were conducted based on self-stated data which were too subjective to accurately capture the audience's emotion. Focusing on audience emotional responses when they receive the metrosexual stars' persona transformation, we investigate how two different persona transformation strategies, specifically, physical transformation (e.g., masculine appearance) vs. inner transformation (e.g., charity work), modulate audience's liking for metrosexual stars by combining self-reported measures and neural measures (electroencephalography; EEG).

The ERP (event-related potentials) and neural oscillation data are used to analyze how much audience like metrosexual stars after either physical or inner transformation and to figure out the underlying brain mechanism when audience receive stars' persona transformation. The results provide scientific evidence of an effective persona transformation strategy of metrosexual stars for the star industry. This study pioneers to embrace the neuroscientific technology to study stars' personae, which advances star studies with careful scientific measurements and a possible new direction.

Submission ID

2124

Western perceptions of China and Chinese: a cognitivist analysis of stereotypes and media consumption

Authors

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Abstract

Western European opinions about China and about Chinese people is often articulated as negative stereotypes. Interestingly, racial attitude is not the main factor to explain this type of judgement about China and its inhabitants. More important factors are media consumption and intergroup contact. This paper investigates the perception of Belgians (N=520) about China and Chinese. Research question addressed are: what are the different perceptions people have about China and Chinese; to what extent are these perceptions influenced by stereotypes; are stereotypes about the country related influenced by stereotypes about its people?

An original method of cognitive analysis inspired by Schemata Theory and Neiser's Perceptual Model is applied to reconstitute the mental schemes that are activated in people's minds when they are confronted with certain (cultural) cues, in this case China and Chinese. Schemata consist of information categories and the relations between these categories stored in memory. As 'thinking devices', schemata allow people to cope with situations of information uncertainty. When the information received is ambiguous or incomplete, the empty 'slots' of the schema will be filled with default information contained in the most resonating existing scheme stored in memory.

Stereotypes also work in this way. They act as schematic devices that facilitate the encoding, representation and retrieval of information that is consistent with certain schema and inhibits the successfully encoding, representation and retrieval of information that is inconsistent, even if that information is contradicting reality. This filtering function increases the likelihood of perceiving of schema-consistent information, which reinforces existing cultural stereotypes and impedes the spread of challenging or disconfirming information.

This method used for this study combines elicitation tests, semantic coding, cluster analysis and multiple correspondence analysis (MCA) to uncover and categorise the cognitive schemes that explain the perceptions of different population groups. It is subsequently analysed in how far these perceptions are composed of traits that are typically encountered in stereotypical representations of China and Chinese people. Additionally, an analysis of intergroup contacts, emotion and social attitudes scales is applied in order to investigate the extent to which shared perceptions relate to common values and sentiments toward China and Chinese. Finally, this information is weighed against media consumption preferences and time of exposure.

Submission ID

2192

YouTubers and Instagrammers: the communication of young audiences with the influencers of the 21st century

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Abstract

In the current digital ecosystem, the content and practices generated by the so-called *influencers* are part of the digital culture of the younger generations. In accordance with the prevalence in the literature of studies focusing on the risks and vulnerabilities in the digital sphere (García-Jiménez, Catalina-García & Tur-Viñes, 2021; Livingstone & Stoilova, 2021), we concentrate specifically on the activities and uses (type of consumption) in adolescence and early youth.

Networking services like Instagram, YouTube, or TikTok have enabled the emergence of a type of (micro) celebrity that, in addition to generating business (Vizcaíno-Verdú, De-Casas-Moreno & Ignacio Aguaded, 2018), offers models of authenticity and lifestyles, often of a narcissistic nature (Bidegain et al., 2021), as well as generating narratives and means of influence among Millennial and Centennial generations that need to be analyzed from the perspective of the young users themselves. All these social media platforms clearly offer “a window into the self-expression by users interacting with each other and for each other (Literat & Kligler-Vilenchik, 2021)”.

At the same time, the influencers' strategy to ensure the loyalty of their youngest followers is not at all the result of chance, but is deployed through commercial resources and communication strategies that aim to achieve proximity and loyalty.

This study aims to analyze the extent to which these communication strategies, codes, and technological affordances gain approval and adherence among young users of YouTube and Instagram, and the possibilities of (self) representation that arise from these networking services that enjoy such a strong appeal among younger users.

Furthermore, we propose to observe the possibilities that adolescents and young people discern in these two platforms regarding the different practices, models, and narratives that influencers offer.

To this end, we present our most significant findings which are the result of a mixed methodology research project carried out in Spain. The data we gathered from 2,400 on-line questionnaires and nine focus groups in 2021 (including the period affected by Covid19), provide insight into the opinions of adolescents and young people (aged 12-18) from Catalonia, the Balearic Islands, and the Basque Country.

The results allow us to observe which platforms they prefer, the reasons for their preference, their acceptance or rejection of certain elements, be they technological, connective, or discursive, as well as their engagement (Dubovi & Tabak, 2021) with the influencers they know best. Indeed, our findings confirm that participatory culture facilitates interaction between individuals in different digital networks to represent their identities (Literat et al., 2021) and share their concerns, which were intensified during Covid-19 lockdown. In turn, our results confirm furthermore that young people often demand fewer mainstream models, and that among younger users both the need for entertainment and

the need to communicate with their peers has grown stronger, but specially the second one. Our study has also revealed significant gender differences in the way youngsters engage with influencers and peers."

Submission ID

2223

It's Fun When We Play Together: Associations Between Co-Playing Video Games and Parent-Child Communication

Authors

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Abstract

Video games have become a popular form of entertainment, particularly during the COVID-19 pandemic. Specifically, adolescents have increased access to video games through the use of digital devices for online learning during the pandemic. This phenomenon has raised parental concerns about the negative effects of video gameplay and its potential of being a "mental opium." In response, the American Academy of Paediatrics (AAP) recommends that parents engage in media activities with their children to promote child development and mitigate the negative effects of independent device use. The joint media engagement (JME) framework suggests that individuals can collaborate on making sense and meaning in a particular situation and for future similar situations when they engage in a common media activity. Earlier research on JME demonstrated that children and parents need to engage in interactions to complete various tasks and prompt more frequent communication with one another during the co-play process. At the same time, the joint media engagement may encourage children to take the initiative and re-balance the power dynamic between children and parents. Children often have higher levels of knowledge and expertise on media use, which may reduce the distance between child-parent pair and foster a sense of reunion. Specifically, studies have demonstrated that increased play time with family members can improve family relationships, closeness, and satisfaction. family members can improve family relationships, closeness, and satisfaction. However, it is still unclear how those co-playing experiences influences parent-child communication patterns, family relationship and psychological wellbeing. Parent-child communication is critical for assisting children in developing their own strategies for coping with stressful situation such as COVID 19 pandemic. Therefore, this

study utilizes the JME as the main theoretical framework to investigate how co-playing of video games between parents and adolescents influence how adolescents manage stress, interactions within the family and family relationships during pandemic. Furthermore, past studies largely focused on parents' perspectives in helping their children with managing media use, stress, and family relationships. Less research was done from children's perspective on the co-use of media. This study focuses on children's experiences and perspectives on how co-playing video games influence their family communication and relationship quality. 40 semi-structured online interviews with adolescents in China aged between 12 to 16 (20 adolescent gamers will be conducted. 20 adolescents who co-play games with their parents were interviewed and 20 adolescents who do not co-play with their parents are being interviewed. Preliminary findings suggested parent-adolescent pairs who co-play video games showed an increased mutual understanding and respect toward each other, as well as improved parent-child communication quality and frequency.

Submission ID

2230

Chinese Transnational Female Fandom: A Study of Audience of Japanese Male Idols from Johnny & Associates

Authors

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Abstract

Johnny & Associates (J&A henceforth) has many popular idol groups such as ARASHI that had the worldwide biggest-selling album in 2019 (International Federation of the Phonographic Industry, 2020). J&A also has a deep influence on the male idol industry in Asia. J&A has not only directly shaped one type of star-making model in China, but also indirectly influenced entertainment companies and audiences in China by influencing the idol market in South Korea. Among those Chinese female fans who bypassed the mainstream Chinese mainland idols and South Korean idols and opted for the relatively special-interest idols of J&A, many had previously developed a strong interest in Japanese popular culture such as anime, popular music and TV dramas.

The research methods are online observation and interviews. Four types of reading positions in reception studies are used to conduct a case study, namely the flame war Chinese female fans launched for the incident that Shibutani Subaru leaves J&A. The root cause of the flame war among fans is that fans interpret the same text in different ways and defend the correctness of their own interpretation. Fans who conduct oppositional

decoding to the text provoke a war of words with other fans who interpret the text in dominant reading, negotiated reading and active interpretation.

The interviews and online observation also reveals other findings that could be further analysed. Firstly, the demand and purchasing power of these fans for merchandizes of their idols is huge, but Chinese fans have to look for Chinese purchasers who live in Japan because J&A only sells merchandizes in Japan. During the pandemic period, Chinese fans not only have to pay more money, but also it is questionable whether they will receive the merchandizes as scheduled. Secondly, Chinese fans register an account in some online communities specifically for following idols. Many fans are keen to find other fans to discuss and even make friends offline. When there is negative news about their idols, they criticize their idols only at the anonymous online communities. Thirdly, Chinese fans cannot trust Japanese idols completely because of the history of the war between China and Japan. Many fans think that patriotism is above idols. However, ordinary Chinese people always simply regard these Chinese fans of Japanese idols as Spiritual Japanese. Fourthly, many fansubbing groups only translate for one idol or one group. As China's copyright system becomes stricter, fansubbing groups often face the end of disappearing. Finally, many of the terms and habits used in Chinese mainland entertainment come from Japanese entertainment. Chinese fans of J&A's idols always feel that the Japanese idol industry is more developed and they are of better quality. For example, J&A does not allow fans to take photos and record concerts, but concerts of Chinese idols have no such a rule at all. This paper uses Appadurai's (1996) concept of "mediascape" to further discuss these findings during the globalization of Japanese male idol culture in China.

Submission ID

2328

Comparing Audience Engagement and Their Influential Factors: A Computational Analysis of WeChat Official Accounts and Video Channels

Authors

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Ms. Jing Hu - Fudan University

Ms. Yingying Lu - Fudan University

Ms. Xingyi Li - Tencent

Abstract

More than popularity, social media platform is a vital force of information diffusion (Wu et al., 2014; Zhang et al., 2014), social or political participation (Gil de Zúñiga, Jung and

Valenzuela, 2012) and false news circulation (Bennett and Livingston, 2018). User engagement on social media is not only a key topic for audience research in the digital era but also relates to how people participate in a changing public sphere (van Dijck, 2012; Rauchfleisch and Schäfer, 2015; Yang, Quan-Haase and Rannenberg, 2017). Extant studies on audience engagement focus on various dimensions of engagement like comment, retweet, and liking, to name a few (Lee et al., 2014; Wahl-Jorgensen, 2020), while few studies compare audience engagement and especially their influential factors across digital platforms. Social media affordance emphasizes that media forms vary, so do people's interactions possibility with the technology (Leonardi, 2013). For example, watching short videos is characterized by dynamic, fast, collage visual and auditory media, with an outcome that could be called "spectacle society" (Debord, 1994); reading a post requires literacy skills, with a result of a linear logic imposed by texts. The primary purpose of the present study is two-fold. First, it attempts to compare the users' engagement differences in news events with two different media forms (the text medium vs. the short video medium). Second, it purports to explore the antecedents of the audience's engagement in text and short video medium differently.

We choose two popular media products launched by the same digital platform system as the study objects-- WeChat Official Accounts (WOAs) (Wēi Xìn Gōng Zhòng Hào) and Video Channels (WVCs) (Wēi Xìn Shì Pín Hào), both embedded within WeChat (China's most popular social media application with more than 1.2 billion registered users), while with the former focusing on text and the latter on short videos. It is comparable for the two, considering some other variables are naturally controlled within the same platform.

The data were collected from WOAs and WVCs based on 138 top news events widely spread on social media throughout 2021, such as #Huawei's executive Meng Wanzhou flies back to China, #Heavy rain hit Henan province and so on. Our team members carefully identified search keywords with iteration method for all the events. We then used these key words to collect 500 WOAs texts and 500 WVCs videos randomly with the help of the Tencent team (total $N=138,000$). Audience engagement was operationalized into the numbers of retweets, comments, likes, favorites (for WVCs), "reading" (resemble a sharing feature) and views (for WOAs).

Regression analyses have shown significant influences of textual factors (headlines length, hashtag, exclamation mark, content type, etc.). The length of the text has a significant negative effect on the reading and sharing of WOAs, but it has a significant positive effect on favorites for WVCs. The exclamation marks significantly positively influence the reading and sharing of WOAs, as well as the likes and retweets of WVCs. The hashtags significantly and positively affect the four types of user engagement for the WVCs but not for the WOAs. A colon significantly positively influences two user engagements for WOAs, but not for WVCs. Authenticated accounts have more views but significantly fewer sharing in WOAs, while more likes, favorites and retweets but fewer comments in WVCs. In addition, we found differences by event type, with the current affairs type having significantly less user engagement in WOAs, but significantly more likes

and retweets in the WVCs. The accident-disaster type events significantly positively influence views of WOAs but negatively for sharing. This type of event gets more likes, favorites and retweets but significantly fewer comments in the WVCs.

This study thus contributes to audience research by examining audience engagement with a cross-platform focus and with a rare random sample dataset in the Chinese social media context. The heterogeneous digital audiences for different media technologies, especially reflecting the interplay between audiences-publics and cyber space-social status quo, will also be discussed.

Submission ID

2332

Consumption of K-Content in India: An Exploratory Analysis of Audience Motivations and Behavior

Authors

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Ms. Sanjana Choradia - FLAME University

Ms. Ruchika Agarwal - FLAME University

Abstract

From the routine for perfect glass skin to *Squid Game*, from BTS to Dalgona, Korean beauty, dramas, music and cuisine has been the talk of the town, especially so in the past two years. Whether it is the boredom from the pandemic or the innate charm of the culture, Korean content has certainly seen a huge jump in its consumption in India as well as across the world.

Hallyu, otherwise known as the Korean Wave, is not a recent phenomenon. For the longest time, Korean dramas and movies were assumed to be popular only in Northeast India and certain other urban cities. However, admiration for Korean culture and content has seen a strong growth across the world, and not just the country. This growth, to a large extent, was propelled by BTS, whose members contribute nearly USD 3.6 billion to the South Korean economy, and continues to be fueled by growing Korean brands. However, this sharp growth also questions the sustainability of Hallyu as a phenomenon in India.

This paper explores and understands the motivations behind consuming Korean content in India, particularly among young adults from Tier-1 towns and cities. Data was collected through in-depth semi-structured interviews and was analysed thematically. It was found that the appealing aesthetics, the familiarity yet freshness of the culture to the Indian audience, and the development of characters enticed viewers to come back for more, while exposure to Japanese content like *mangas*, among other East Asian content, and

recommendations from different sources became common sources of discovering Korean culture and content of various forms.

The analysis also revealed that Indian consumers of Korean content are inclined to explore other cultural aspects such as the cuisine and the language, among several others. These, therefore, become potential business opportunities seeking a place in the Indian markets.

Inferences and results from this study are of significant importance to digital platforms that bring Korean content like dramas and music to relevant audiences, and to advertisers using Korean content to market products, or to those looking to do so.

Submission ID

2402

Understanding SKAM France audiences : from measures to qualitative data to qualify media experiences

Authors

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Abstract

Since the original version of the teen drama SKAM, by the Norwegian public channel NRK (2015), many national remakes have emerged. This is the case in France, in particular, with the diffusion since 2018 of *SKAM France/Belgique* broadcast by the public services *France Télévisions* (FTV) and the *Radio-Télévision Belge de la communauté Française* (RTBF).

This version, like the others, declines a natively transmedia storytelling, organized around the weekly broadcast of episodes on Fridays (on *Youtube* and *FranceTV Slash* platform). As in the current ninth season (2022), before these episodes, sequences are published in "simulated real time" on the Instagram account of the drama, while ten characters publish various contents on their respective Instagram accounts. From then on, the audience is invited to get involved on social networks with the characters and form a kind of community. This community is a reflection of the program: young, connected and international.

According previous studies, SKAM audience's might be divided into two types "based on their viewing practices: real-time viewers, who watched daily, and traditional viewers, who watched Skam on a weekly basis" (Bengtsson, et. al., 2018) ; this community content is "evoking spontaneous and realistic interactions, [from] a reproduction of sociodemographic and physical archetypes of these characters" (Villén Higuera & Ruiz del Olmo, 2020) ; overall, this young audience is "challenging public service broadcasting" (Stollfuß, 2021).

This paper will explore how broadcasters and producers of *SKAM France/Belgique* are following this audience. It draws on several semi-structured interviews with the professionals involved, regarding their own representation of the audience and the methods they combine to script the drama, engage the audience through social media and measure their practices in a variety of ways. In addition, the paper discusses the way that ethnographic methods can be mixed with their own quantitative data in order to enrich the understanding of "roaming audiences" (Hill, 2019) : different tools will be compare. Furthermore, by "deconstructing the ratings machine" (Bourdon & Méadel, 2014), this proposal aims to investigate the role that qualitative methods are taking at the moment of datafication.

Submission ID

2542

Permanent online and permanent procrastination? An study on the drivers of youth's procrastinatory social media use

Authors

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Abstract

With the advent of the "permanent online" era, social media is prevalently regarded as a common tool for mood regulation and delaying tasks due to its pleasurable accessibility. This research explores why young audience uses social media for procrastination under the framework of compensatory stress coping and develops the research model based on mood regulation and stress coping theory.

The study uses a mixed research method, conducting an empirical analysis of the driving factors of procrastinatory social media use based on a sample of 433 youths. The result shows that procrastinatory social media use can be understood from three levels, and the media habit of the audience plays a key role in it.

First, the media-audience interactions. Procrastinatory social media use could be regarded as an attempt to regulate moods. The positive emotions aroused by social media positively predict procrastinatory use, and the habit of the audience mediates this relationship. Furthermore, the present study shows that self-control moderates the relationship between positive emotions and media habits: when self-control is relatively high, the increase in habit brought by positive emotional growth is significantly less than that of a low level of self-control.

Second, the situation-audience interaction. Procrastinatory social media use might be a stress-coping process. Living in a stressful modern society, highly accessible and pleasurable social media has become a natural choice for coping with stress. The result shows that perceived pressure positively predicts procrastinatory social media use, with

habit as a mediator. Further analysis of the moderate model effect shows that the audience's stress coping strategies play an important role in moderating the relationship between perceived stress and media habits. People who tend to apply dysfunctional coping are more likely to turn to social media and thus develop stronger media habits. This study indicates that procrastinatory social media use is a compensatory coping process in a stressful environment, instead of completely irrational behavior. However, the stress-coping process based on the dysfunctional coping strategy also brings negative results, which need further discussion.

Third, the structure-individual interaction. This research shows that perceived pressure, social media habits, normalization, and procrastinatory use tendencies constitute a chain mediation model, in which normalization acts as a mediator. The cognition dissonance caused by perceived stress and the increasing media habits of the audience will lead to the social normalization process of procrastinatory social media use, which in turn strengthens the tendency to procrastinatory use. This indicates that unreasonable phenomena may be rationalized through continuous normalization of the audience.

This study believes that procrastinatory social media use is not necessarily an irrational behavior. It could act as a regulator of daily stress and bring a positive but perhaps short-term impact on the audience's mental health. Social media continue to be embedded in social life, and their ubiquitous challenges to self-control are becoming increasingly severe. They are constantly reshaping the audience's daily habits and cognitive structure, and may eventually develop into a series of negative effects. The process of this transformation and intervention measures needs further exploration.

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2601

Methodological and technological evolution in audience measurement systems applied to radio consumption in Spain

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Abstract

During an ECREA Radio sections' conference in 2014 (Oliveira, Stachyra and Starkey, 2014; Starkey, 2016), radio was labelled as a resilient medium: a space for media and communication practices able to survive and find its own way in a rapidly changing scenario. From analogic signal transmissions to its shift towards a digital landscape, radio has been often considered as about to disappear from the competitive media area. All these pessimistic foresights were proved to be wrong, given that radio is still up and running. Challenges related to who consumes radio content and how these contents are

reaching their users have been faced in the last decades and, although one cannot claim that it has been an easy and fully successful journey, the fact of being able to persistently remain as a close resource for certain types of audiences should be considered as a triumph.

Audience measurement systems have also experienced a continuous transformation due to digitalization. As a commercial sector, audience measurement corporations are providing services to public and private companies demanding an external auditor to organize their respective markets. Following their own economic interests and potentialities, a significantly wider and deeper focus has been placed, first, on television industries and, subsequently, on Internet consumption. On one of the last wagons of this chain, one can find radio audience measurement, usually studied by means of general surveys where the singularities of this medium were dispersed among the increasing media diversity featured in the sector.

This paper aims to review the main research methods applied to measure radio audiences during the last decades, critically evaluating the strengths and weaknesses from a long-term historical perspective. In doing so, a special attention will be placed on the current scenario, where online consumption emerges as a general challenge for audience measurement companies. In an ecosystem where multiple consumptions are simultaneously taking place and where the online environment turned into a confluence space for all the previously isolated media logics, the simple act of counting users turns into a significantly difficult job. All these uncertainties and tentative explorations require time and distance to be critically reviewed.

Taking the Spanish radio system as a case of study, we are exploring the relatively scarce efforts taken to measure radio audiences. Traditionally limited to a general survey with three data collection periods across the year, the wealth and depth of information provided to key actors in the field is very limited. Innovations in this field have been limited and not able to consolidate as an alternative to surveys.

The new digital scenario could be presented as a new chance to earn more information about how radio content is being consumed and how radio messages have been adapted to various other formats, as video-gaming comments. The traceable evidence of digital consumption is subject to an ongoing effort by audience measurement companies to provide meaningful outcomes for public and private actors in any given media system. Our work seeks to explore these innovations in depth, framing them in a broader historical perspective that place radio audiences at the analytical forefront.

Submission ID

2647

The influence of Transmedia Storytelling Strategy on Audience Narrative Engagement and Reward in Vincent van Gogh films

Authors

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Abstract

In addition to quantifiable and external purchase indicators such as box office, paid viewers, click-through rate, page views, etc., what is the audience's engagement in the narrative from the internal perspective of the story? That is, whether a transmedia story has touched the heartstrings of the audience, and which strategy of transmedia storytelling (TS) is more popular, which in turn brings about the projection of the characters' emotions and arouses curiosity about the whole story world. This in-depth and individual engagement behavior is less studied by scholars.

The research purpose of this manuscript is to investigate whether there are significant differences in narrative engagement (NE) in the film and television works of the four types of transmedia storytelling strategies of Vincent van Gogh through a combination of online experiments and questionnaires. Find out which dimensions of narrative engagement the audience pays more attention to when viewing the works, and provide inspiring thinking for the sustainable creation of the artist's follow-up stories.

The strategy of Transmedia Storytelling

In order to create a unified and coordinated entertainment experience, the overall elements of the story are systematically dispersed to multiple communication channels. In order to better use TS channels to tell the same story or a section of the story, researchers put forward the strategy types of TS. Scolari (2013) has proposed Expansion and Compression strategies for TS, which are divided into four categories: Addition, Omission, Transposition, and Permutation.

RQ1 : Which TS strategy is more likely to gain audience NE? (Do different strategies for TS have an impact on NE?)

Narrative Engagement Theory

NE is conceived as an experience of a narrative that is manipulated by structures such as sense of teleportation, recognition, presence, and emotional flow. Rick Busselle (2009) developed a scale to measure NE, asking viewers to answer 12 questions on the following four dimensions:

- Narrative understanding
- Attentional focus
- Emotional engagement

·Narrative presence

This study used Rick Busselle's 12-item NE Scale and took into account three items of reward factors in behavioral investing, including whether viewing behavior aroused curiosity about the character, whether to share the work with family or friends, Willingness to share the work on social media to examine the relationship between audience NE and reward to characters after being stimulated by works with different narrative strategies.

RQ2: How does NE affect audience reward behavior?

Method :

First, viewers were asked to answer 6 questions about Van Gogh's literacy to measure respondents' involvement in the painter's knowledge. And prompt the correct rate of the question has nothing to do with the follow-up experiments.

Second, this study uploaded four types of Van Gogh-themed film works as stimuli on the "Questionnaire Network" platform and asked the audience to watch them, and each work was of equal duration. Immediately after watching a work, answer questions in five dimensions, namely: Narrative understanding, Attentional focus, Emotional engagement, Narrative presence; Reward (curiosity, willingness to share). Each dimension contains 3 items, the options are in the form of a Richter scale (strongly disagree—strongly agree), and the question stems of the four videos are exactly the same.

Third, ask to answer demographic information and clarify whether you are a fan of Van Gogh in terms of self-identification. If you identify yourself as a fan, you need to answer what kind of fan you are (passive, sharer, prosumer). Most participants took at least 20 minutes to complete the entire process.

This study has three goals.

The first goal is to verify which narrative strategies of transmedia productions lead to higher narrative engagement;

The second goal is to detect whether narrative engagement affects the audience's subsequent reward behavior;

The third objective was to measure the role of knowledge involvement and fan identity in moderating narrative engagement and reward.

Results:

The results of the survey revealed that, with regard to the TS work of Van Gogh:

(1) In terms of narrative strategy, the compression (omission, transposition) strategy of subtraction is better than the expansion (addition, transposition) strategy of addition, and works produced by professional institutions are superior to user-generated content in NE;

(2) High NE, including narrative understanding, attentional focus, emotional engagement, and narrative presence, will positively affect the audience's Reward on van Gogh theme films.

(3) The involvement of the character (knowledge literacy) will have a significant moderating effect on the NE and Reward of the works. However, whether an individual identifies as a fan of the story does not have a significant moderating effect on NE and reward behavior.

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2664