Audience Section

Abstracts of papers accepted for presentation in the Online Conference Papers of the

International Association for Media and Communication Research[1]

IAMCR

nairobi2021.iamcr.org

July 2021

---

[1] These are the abstracts of the papers submitted to the IAMCR section or working group named above for presentation in the Online Conference Papers component of the 2021 annual conference.

Table of Contents

In Search of the Television Magic: A Revisit to the Original Cultivation Research

Authors

Dr. Q. J. Yao - Lamar University

Abstract

The current study, as a revisit to the original cultivation analysis research, is justified based on three reasons. First, it responds to the call of empirical researchers of replicating influential research projects (Edmond & Hales, 2003; Herrnson, 1995; King, 1995). Second, analyzing national survey data that contains variable to test the cultivation hypothesis with advanced multivariate models can provide better evidence, particularly because Gerbner and associates preferred survey over experiment as a method of cultivation testing (Gerbner & Gross, 1976; Gerbner, Gross, Morgan, & Signorielle, 1994). Third, the cultivation hypothesis was squirrely based on the prevalence of television as if "a religion" (Gerbner, Gross, Morgan, & Signorielli, 1986). While the prevalence has been withering due to the emergence of the new media, it is time to revisit the original cultivation analyses to see if they still hold.

The current study specifically testes the hypotheses of "mean world syndrome" and "mainstreaming" with four rounds of data from the US part of the World Value Survey. All four round asked the trust and political self-designation questions. Round three (1995) measured respondents' "frequency of watching television," ranging from "do not watch", "1-2 hours per day", "2-3 hours per day," to "more than 3 hours per day." Round four (1999) measured if respondent strongly agreed, agreed, disagreed, or strongly disagreed with the statement that "television is the most important entertainment." Round five (2006) measured if respondent used yesterday daily newspaper, print magazine, television, radio, internet, email, mobile, or talking to people as an informational source or not (dichotomous choices). Round six (2011) measured respondents' frequency of using the above-mentioned informational resources (daily, weekly, monthly, less than monthly, never).

The study finds that chi-square independence tests of the relationships between television consumption and trusting people or being a moderate or not are often statistically significant, supporting the original cultivation research. In multivariate logistical regression models that control related demographical and psychographic variables, however, television viewing (measured in any format and analyzed with other informational source consumption or not) shows no function of "mainstreaming," but it still makes people trust others less, no matter watching for general or informational purpose. Other variables that

influence social trust are also identified. The reason that television consumption harms social trust, a robust finding across cultivation research and social trust research, is worthy of exploring. Dual coding theory's possible implication is discussed.

Submission ID

95

A Chinese Internet Celebrity on YouTube: Exploring Transnational Aesthetic Public Spheres through the Case of Ziqi Li

Authors

Dr. Jingsi Wu - Hofstra University

Abstract

Although a relatively new phenomenon, the increasing presence of online influencers has garnered much public attention as well as scholarly interest. However, much of ongoing explorations primarily focus on the construction or effects of influencers, essentially treating the audience as the recipients of such messaging. This work answers both the IAMCR 2021's general theme of "Rethinking Borders and Boundaries" and the audience section's specific call for new approaches that examine audience activities in an increasingly digitally and globally connected world by discussing the global reception of a famous Chinese online influencer Ziqi Li.

I introduce the concept of "aesthetic public sphere" (APS) in moving beyond the celebratory stance that audience research tends to adopt to audience agency and engagement in pre-digital as well as digital media realms. While such rich empirical data tend to arrive at positive assessments of audience's relationship with their chosen media consumptions and the power that they derive from such experiences, APS takes a step further and searches deeper for the potential public spheres that form around areas of common concern. This theoretical and empirical intervention promises great insights for audience activities that now increasingly take place across traditional media boundaries and national borders.

While much of modern technological innovations initially occurred in the West, China has been exhibiting vibrant energy in creating its locally unique and grounded versions of their popular Western

counterparts. Such creative energy is both necessitated and enabled by the state's ban on access to major Western competitors, such as Google and Facebook. The unique indicator of Ziqi's success though is that not only is she vastly popular within China, but her YouTube channel has also received a massive international following, considering that access to YouTube is banned in China. As of late January 2021, Ziqi's YouTube channel has 13.9 million subscribers, second to none among Chinese-language accounts and exceeding that of major Western news outlets, such as CNN (11.7M) and BBC (8.96M).

In this work I discuss my analysis of comments on Ziqi's videos posted on her YouTube channel, most of which are 10 minutes long on average and well packaged. Although the professionally looking aesthetics have invited debates about Ziqi's authenticity as a personality in terms of whether she is truthfully capable of all the crafts that she has masterfully demonstrated in her tranquil countryside lifestyle or there is a bigger production team behind her image of a nostalgic young person promising to return the audience to a simpler time, the APS theory is more invested in the larger conversations that such comments are able to evoke. I argue that beyond surface attention to the aesthetics and authenticity of Li Ziqi as an Internet celebrity, we need to take seriously deeper discussions about such larger concerns of sociopolitical significance as the global impact of Chinese culture and the politics of intercultural exchanges. Audience research would gain great insights from closer studies of the formation of such aesthetic public spheres.

Submission ID

97

Are audience expectations of advertising messages changing during the pandemic? Evidence from an African audience

Authors

Dr. Abena Animwaa Yeboah-Banin - University of Ghana Department of Communication Studies

Abstract

COVID19 has revised how businesses the world over act! As they search for new ways of surviving, it appears businesses have changed how they engage with audiences. A cursory observation would show that in the peak of the pandemic, brand advertising took on a blended tone where promotional messages are infused with 'stay safe' suggestions that project a 'we care for you' ethos. The infusions cover

announcements of operational changes to ensure customer and employee safety and convenience, appeals to stay safe and observe the COVID19 safety protocols and commendation for front line workers. As the audience battles the barrage of Covid19 information fighting for their attention, clearly, the boundaries of the already complex task of catching and retaining their attention are being redefined. Should brands continue their advertising activities as usual in a pandemic? Are there things that must be said or are better left unsaid when advertising to pandemic audiences? What are the audiences' expectations of advertising messages and what will make them stay to engage? These are important questions that the rarity of pandemics have denied scholars the opportunity to adequately explore. This study explores an African audience's expectations for advertising messages during the heat of a pandemic. It uses the approach-avoidance theory as background to examine an African audience's expectations of and responses to advertising messages during the COVID19 pandemic. An online survey serves as the source of data which was analysed using both descriptive and inferential statistics. Findings indicate that the audience deems it appropriate for brands to include pandemic information in their advertising and are actually unreceptive to ads that promote the interest of only brands. There are, however, nuances to preference levels towards different themes of pandemic message infusions in ads. For instance, 'stay safe' message infusions are better received than 'we stand by you' messages.

Key words: COVID19, advertising audiences, advertising messages, audience expectations, Africa

Submission ID

121

Seeing and 'Here-ing': Use and Interpretation of Banal Diegetic Nationalism

Authors

Dr. Melissa Beattie - Independent Scholar

Abstract

In *Banal Nationalism* (1995), Billig argues that national identity is constantly constructed, reinforced and modified in a multitude of quotidian ways. The most obvious of these methods is what he terms

'flagging the nation' or the use of flags or other symbols associated with national identity to accomplish this. I have subsequently adapted this for audiovisual media texts. Using data from several research

projects looking at various national and subnational identities, (published, in review and in process), this paper uses concrete examples from audience research to examine how a combination of texts from a variety of (perceived) national and subnational identities, their attendant paratexts/industrial contexts and the transnational audience(s) interact in order to construct national and subnational identities for media texts and the characters within them. This banal diegetic nationalism, as I term it (Beattie 2020) consists of the combined aural and visual elements of a media text which both express and are interpreted as a given national or subnational identity. The paper also discusses and expands the idea of a banal diegetic cosmopolitanism, built upon Kuipers and de Kloet (2009) and Mihelj, van Zoonen and Vis (2011), in which a text constantly subverts the local in favour of tying itself to the global/universal. This concept is critically important with regard to understanding international coproductions and transnational audiences and is arguably also relevant to the construction of 'American' quality TV (Weissmann 2012) and glocalisation in media (e.g., Iwabuchi 2002, Straubhaar 2007, Moran 2009, Hilmes 2014, *inter multa alia)*. This research also shows the ways in which media representation constructs national and subnational identity/-ties for the audience, in particular identities that they do not self-identify as having. It also illustrates the benefits of a holistic approach, with text, paratext/industrial context and audience all playing roles in making meaning. Given the (sometimes violent) debates over what constitutes a perceived-authentic national or subnational identity, this concept gives researchers another tool by which to understand how these identities are discursively constructed through this combination of elements.

Select Bibliography

Anderson, B., 2010. *Imagined Communities* 3rd Edition. London: Verso.

Beattie, M. 2020. '"Like An American But Without a Gun"?: Canadian National Identity and the *Kids in the Hall*.' *Participations* 17.2.

Billig, M., 1995. *Banal Nationalism.* London: Sage.

Hilmes, M. 2014. 'Transnational TV: What Do We Mean by "Co-Production," Anymore?' *Media Industries Journal.* Vol 2.

Iwabuchi, K. 2002. *Recentring Globalization: Popular Culture and Japanese Transnationalism.* Durham: Duke University Press.

Kuipers, G. and de Kloet J. 2009. 'Banal Cosmopolitanism and The Lord of the Rings: The Limited Role of National Differences in Global Media Consumption.' *Poetics* Vol. 37. 99–118.

Mihelj, S., van Zoonen, L. and Vis F. 2011. 'Cosmopolitan Communication Online: YouTube Responses to the Anti-Islam Film Fitna.' *British Journal of Sociology.* Vol 62, No. 4. 613-632.

Moran, A. 2009. *New Flows in Global TV.* Bristol: Intellect.

Straubhaar, J. D. 2007. *World Television: From Global to Local*. London: Sage.

Weissmann, E. 2012. *Transnational Television Drama*: *Special Relations and Mutual Influence Between the US and UK*. Houndmills: Palgrave MacMillan.

Submission ID

148

Research on the Evaluation System of the Transformational Value of Internet Literature IP

Authors

Prof. YANNAN LIU - Communication University of China

Dr. HUAN ZHANG - Communication University of China

Dr. Wu Juncheng - Communication University of China

Abstract

Internet literature, born in the mid to late 1990s, refers to online novels created based on digital technology and first published on the Internet. Generally, users need to pay for readings or participation. This is a new species typical for the Internet era, and also a unique cultural landscape with great Chinese meaning. In 2019, 19.36 million writers have created 25.9 million Internet literature works in China, and the number of readers hit 455 million, which led the industry market scale reached 20.17 billion yuan. With the support of the booming fan economy, the development of the Internet

literature IP (intellectual property) has rapidly heated up, and its derivative products such as drama series, games, and animation have gained huge economic benefits.

Accompanying the IP-driven booming market, many drawbacks appear as well, such as superficial, rough and routine creation caused by commercial production, disorder of IP development, inflated prices and price frothy, poor protection of copyright, chaotic transactions, ect. Therefore, this article trying to address following questions: What is valuable Internet literature IP? Specifically, so as to providing a scientific, objective, and independent industry standards for the trans-media transformation of the Internet literature IP，what are the effective ways to evaluate its transformational Value?

This evaluation system is based on three dimensions, i.e., market (audience), content, and social value, each contains different value elements. Delphi method and analytic hierarchy process are applied to assign weights to the indicators, the weights of the three are 39:36:25 in order. Among them, the market value has the highest weights, the audience/fan effect is crucial, communication power of the work, the influence of the work, and the popularity of the author are the secondary indicators. Content value weight ranks second, which reflects the transformation potential of the work in the derivative market; subject matter, content, suitability of adaptation, and risk of adaptation are secondary indicators. It is the first time that social value getting involved in the evaluation system as a separate dimension, caring about the influence of works on the audience in the background of the Chinese society and culture, and work-orientation is the secondary indicator. In this way, a comprehensive, multi-indicator, and operable evaluation system of transformational value of Internet literature IP is constructed.

Submission ID

173

"Tell me who you are and I'll tell you what you are": Postcolonial theory and representations and perceptions of ethnic minority groups. The case of Mizrahim and Israeli Arabs on Israeli television.

Authors

Dr. Nissim Katz - kinneret college

Abstract

This article examines the presentations and perceptions of ethnic groups on television. It introduces postcolonial theory and applies it to two ethnic groups in Israel: the Mizrahim and Israeli Arabs, analyzing their representations on mainstream Israeli television shows. Previous studies have attempted to describe the various distortions of representations and the "symbolic annihilation" of Mizrahim and Israeli Arabs on Israeli television as an ethnic groups, in the era of late capitalism, through the use of neo-Marxist, semiotic and post-modernist paradigms. Yet, these studies examining representations of Mizrahim and Israeli Arabs make practically no mention of postcolonial theory to explain these representations on Israeli television, nor do they discuss how these representations are perceived by the members of these ethnic groups.

This article also examine the perceptions of their representations of these ethnic groups using the postcolonial theory and show the benefits of using the criticism of the postcolonial theory on the assumptions of the theory of perception studies. This article offers using a psychological theory called "media boundary situation" in order to discover perceptions of ethnic groups based on researches of Mizrahim and Israeli- Arabs.To sum up, The article assesses how postcolonial theory can be used to attain a better understating unique representations of an ethnic groups and to develop a better understanding of the perceptions of an ethnic groups, both in Israel and worldwide.

Submission ID

240

Chinese Game Couple: A New Intimate Relationship in Virtual Space

Authors

Mr. Nansong Zhou - University of International Relations

Abstract

There is a tendency towards European–North American ethnocentrism and overgeneralisation in existing intimate relationship studies. Giddens argues that intimacy requires self-disclosure, but in East

Asia and the digital gaming space, intimacy is often implicit, and the companionship are generally considered more important than the disclosure of feelings and thoughts. Although current research pays attention to the effects of new media, especially social media, on interpersonal relationships, little is known about the construction and progress of intimate relationships in digital games. The digital game narrative constructs a new virtual space and society, extending existing social relationships and providing possibilities for new interpersonal and intimate relationships. In many Chinese online games, a new marriage and love system is constructed without the bondage of the traditional concepts of love and marriage, legal rules and cultural scripting. Intimate relationships are then more independent, free and equal, resulting in a new form of such relationships—the game couple. Like the intimacy in gay bathhouses and bars, this relationship has a high degree of anonymity and exists in a particular space. However, the difference is that the game couple has a pure relationship disengaged from sexuality in most cases, where interaction and cooperation are centred on the digital game. We aim to explore the construction of game couple relationships in the Chinese context and the factors that lead up to them to understand the current transformation of intimacy in China, and how digital games shape new intimate relationships while enriching the connotation and meaning of intimate relationships beyond European–North American ethnocentrism.

We conducted in-depth interviews with 20 players in China, and the findings are mainly based on a thematic analysis of the data. We found that the game couple relationship is an intimate relationship

without obligation, which can end unilaterally at any time and only exists in games and cannot be extended into real life. The construction of game couple relationships is deeply rooted in the understanding of the relation between reality and the digital gaming space. For game couples, the digital gaming space is an independent place separate from reality, where people are out of touch with the real world and can be entertained. Through game couple relationships, they wish to acquire a) a sense of pleasure by having company to increase enjoyment while progressing through the game or by increasing the probability of winning, which increases the pleasure derived from the game result; and b) a feeling of estrangement—this unaccountable, disposable relationship with a stranger as a unit in virtual space is the opposite of the love and marriage relationship with a family as a unit in the Chinese context, which is symbolic of obligation, especially for procreation and nurturing. It meets the player's expectation of detachment from reality. The game couple relationship deconstructs the traditional love and marriage relationship in the Chinese context and shows young people's exploration of a new intimate relationship in modern China. It also inspires us to reflect on the scope of intimate relationships in modern society.

Submission ID

256

A Transnational Audience Analysis of Turkish TV Drama Series

Authors

Dr. deniz özalpman - University of Vienna

Abstract

Since the last decade, a growing body of the literature have focused on the penetration of "Turkish TV drama series" into different regions of the world among national and/or ethnic audience (Berg, 2020; Özalpman & Sarikakis, 2018; Pothou, 2020; Iqbal, 2018; Hameed et al., 2020), in global media markets (Yeşil, 2015; Alankuş & Yanardağoğlu 2016; Algan & Shimpach, 2020) with considerable socio-political effects (Yörük & Vatikiotis, 2013; Ertz et al., 2020).

This on-going empirical investigation conducted in the Austrian capital Vienna among Iranian female audience as an interpretative community questions why people should have any interest in drama content originating outside of their own ethnic address and the host country where they are residents. Existing literature suggests geo-cultural approaches to audiences to explain their media preferences meaning the commonalities of language and culture defined as "geolinguistic regions" which are 'common markets' for media content (Sinclair 2009), "geocultural region" (Chalaby, 2005) focusing on "the process of regionalization and its complex relationship with globalization", "cultural proximity" (Straubhaar 1991) later revised as "multiple proximities" (La Pastina & Straubhaar, 2005; Straubhaar, 2012). Moreover "genre proximity, emotional proximity" (Morley, 2003) and "cultural versus critical proximity" (Georgiou, 2012) are also suggested in transnational audience studies. However, "the proximity theses still fail to address the multi-directional flow in its full complexity" (Yeşil, 2015: 45).

By combining different methods of data collection, namely media diaries, qualitative interviews and small group interviews (paired or triad interviews), the present study wishes to make 'methodological triangulation' (Flick, 2014) to assess the more behavioural and habitual aspects of media use and appropriation as well as aspects related to the meanings of media use. Inspired by the work of

Hasebrink and Help (2017), participants were asked to keep a semi-structured diary for 1 week, recording all their media activities and to answer the following questions for each episode of media use as: (1) time and duration, (2) type of media used, (3) where and with whom, (4) description of media consumption, (5) additional notes to evaluate the media product(s). The completed diary was then used to guide a semi-structured and paired/triad interviews which touched upon all aspects of media repertoires as the individuals' selection of the media as they use and appropriate them as part of their everyday practices (Hasebrink & Popp 2006). By applying this cross-media access and its situative contexts (Hepp et al., 2016), the study looks for answers about consumption, discussion, appropriation and relational context of participants' favorite TV drama series in the areas of daily life (Lohmeier & Böhling 2018). The findings co-constructed within the uses and gratifications tradition of media studies suggest the motives for watching Turkish TV drama series are mainly related to the - genre pleasure that reach the standards of global drama format appealing to all cultures as the same participants also consume K-drama, US drama, French drama in Netflix, Youtube or elsewhere when the thematic narrative is related to social struggles.

Submission ID

275

YouTube Self-Directed Learning in the U.S. and Taiwan: An Application of the Personal Responsibility Orientation Model

Authors

Dr. Claire Youngnyo Joa - Louisiana State University Shreveport

Dr. Mohammad Abuljadail - King Abdulaziz University

Dr. Louisa Ha - Bowling Green State University

Abstract

YouTube Self-Directed Learning in the U.S. and Taiwan: An Application of the Personal Responsibility Orientation Model

During recent years, social media researchers have focused on exploring the use of various social media platforms in supporting informal and self-directed learning experiences. YouTube, as one of the most popular social media at the time of this study, has a special appeal for its users who want convenient and inexpensive learning of any subject, at any time, given its wide variety of video demonstration capabilities and social interaction features. But there's not yet much research about the form or nature of informal learning with YouTube's social media characteristics.

This study examines factors influencing YouTube Self-Directed Learning (SDL) based on the Personal Responsibility Orientation (PRO) Model. The PRO model includes four factors that may affect individual learners' SDL experiences: control, initiative, motivation, and confidence. In addition, the two markets, U.S. and Taiwan, were chosen to explore if national cultural differences affect YouTube users' SDL frequency and goals along with PRO variables that were used to measure each PRO factor.

A self-administered online survey of 372 college aged-YouTube users in the U.S. and Taiwan was conducted to obtain the self-reported SDL behavior on YouTube and other demographic and video usage variable information. Independent variables included two types of YouTube social affordance (video sharing and engagement in the video), two types of YouTube search initiative (active keywords search and passive use of recommendation), two types of YouTube users' motives to watch online

videos (online video use for entertainment and for information seeking), and YouTube proficiency. Two dependent variables, YouTube SDL frequency and YouTube SDL learning goals (problem solving vs. skill-improvement), were studied.

This study confirmed the importance of personal responsibility orientation (PRO) in predicting the frequency of SDL use and learning goals on YouTube. Frequent video sharing and information seeking motives likely facilitate general YouTube SDL, while initiating online video search leads to specific goal-oriented SDL such as problem-solving and skill-improvement. Although American students use YouTube more frequently for SDL than Taiwanese students, Taiwanese students use YouTube more for specific problem-solving and skill-improvement. Both American and Taiwanese students who are proficient in using YouTube don't necessarily use YouTube to "learn" even though they are likely to do more activities that may lead to learning experiences, such as using video recommendations, sharing and engaging with video, and using online videos for information seeking. As such, YouTube learning is informal and self-directed, and rather "intentional" use.

Social media characteristics enable social media users' informal and self-directed learning across different national cultures and thus the role such social media play in encouraging lifelong learning needs further attention. This study contributes to understanding how YouTube fosters the informal learning process through functions enabling YouTube users' self-directed online video use. This study is also expected to offer insights to promote the use of YouTube for self-directed learning as a first cross-national study applying the PRO model in the context of YouTube SDL.

Submission ID

276

The Consumption and Construction of Han Identity Through Hanfu Videos

Authors

Mrs. Yuxi Cecilia Zhou - Umass Amherst

Abstract

Hanfu movement is a movement that aims to revitalize Chinese traditional culture, such as values, traditions, rituals, art and philosophy through the medium of Hanfu. According to Hanfu movement enthusiasts, Hanfu is a style of clothing for Han ethnic Chinese that's coherent and consistent throughout history, from the beginning of Chinese civilization (2717 B.C) until the end of Ming Dynasty (1644 A.D. Over the last two decades, Hanfu movement has become a visible subculture among youth. It has attracted many media attention, even from international news media. The movement also attracted some scholarly attention from both China and other parts of the world such as America. A common criticism of the movement is about Han chauvinism, or extreme nationalism, and is often associated with the Communist party's minority ethnicity policies towards Tibetans and Uygur people. However, this criticism incited a lot of anger among Hanfu enthusiasts, who claimed that the motivation to revitalize Hanfu is only based on the love and respect for Han culture and is unrelated to political and nationalistic reasons. Due to limited research, the question of what nationalistic message Hanfu carries at the current stage remains an open question.

The current research examined nationalism and Han identity expressed by Hanfu enthusiasts by analyzing comments they posted on Hanfu vloggers' videos on Bilibili. Bilibili is a Chinese video-sharing website themed around animation, comic and game in China. Hanfu videos are chosen based on their popularity. Nine videos were chosen to draw comments and danmu from. Overall, 392 comments, 70 danmu, and dialogues of four interview videos are analyzed using textual analysis.

The results showed that audiences of Hanfu videos express their Han racial identity in consistent with the state narrative: Han minzu was imagined as a coherent group that has evolved through five millennia of Chinese history. Hanfu videos evoked different aspects of Chinese nationalism in different settings. When the discussion of wearing Hanfu situated in foreign countries and intercultural exchange in the videos, Hanfu became a cultural symbol of China and Chineseness. The comments are usually positive and emphasize a cosmopolitan view of Chinese/Han traditional culture. When discussions are about China and the foreign countries in the past, Hanfu is embraced as a union of Han people to defend themselves against colonialization. Cultural aspect of Chinese nationalism is evoked when audiences discuss visions of Hanfu by using words: cultural confidence and cultural export. They refer back to history, art, literature etc instead of taking a more political or racial tone. When Han and other minzu are being discussed, all three aspects of Chinese identity: racial, civic, and cultural can be activated interchangeably. Each minzu is considered distinct compared to each other in terms of

costume, customs, and culture. And Han and other minzu should co-exist and prosper together while enjoying equal rights. Thus certain civic and racial aspects of Chinese identity are activated to claim that Han minzu needs a minzu costume since all 56 minzu should be treated as distinct but equally.

Submission ID

279

Implicar audiencias para cocrear

Authors

Dr. José Sixto-García - Universidad de Santiago de Compostela

Dr. Ana Isabel Rodríguez-Vázquez - Universidad de Santiago de Compostela

Abstract

Cada vez son más los sectores productivos que delegan parte de la ideación, del desarrollo, la producción e, incluso, del marketing de contenidos en los usuarios, hasta el punto de que la distinción entre consumidores y productores resulta cada vez más difusa. Las tecnologías abiertas, las redes digitales y las aplicaciones móviles, así como la consolidación de la economía de plataformas contribuyen a la organización de los usuarios en las comunidades. La consolidación de este tipo de comunidades conformadas por audiencias cada vez más especializadas y homogéneas constituyen un elemento de valor añadido para todo tipo de organizaciones, también para los medios de comunicación, que poco a poco están incorporando opciones de cocreación de contenidos que permiten a los usuarios experimentar coconstrucciones propias y exclusivas para cada uno de ellos.

En este paper analizamos la evolución de este fenómeno desde la coproducción a la cocreación integral y señalamos los condicionantes tecnológicos y sociales que lo permiten. Se explican las diferentes alternativas para la inclusión de los públicos en el relato informativo, los niveles de acceso a los espacios de cocreación derivados del empoderamiento ciudadano y las características de la arquitectura web que posibilitan este tipo de prácticas. Se realiza un rastreo exploratorio de los principales diarios

nativos digitales en el ámbito mundial para examinar qué oportunidades ofrecen para la cocreación en los tres escenarios en que es posible cocrear: en la web, en las redes sociales y en los espacios offline. Los resultados evidencian que este tipo de diarios cumplen los requisitos necesarios para materializar la cocreación, pero que aun así prevalece la implicación de las audiencias con supervisión editorial posterior frente a la libertad total en la creación, lo que, por otra parte, supone que los medios puedan seguir cumpliendo su función de ofrecer información de calidad y con garantías para los ciudadanos.

Submission ID

287

Verification of Fake News under Extreme Political Polarization: A Case of the 2019 Thai General Election

Authors

Mr. Wisarut Wongnom - Department of Journalism, Faculty of Communication Arts, Chulalongkorn University

Prof. Pirongrong Ramasoota, Ph.D - Department of Journalism, Faculty of Communication Arts, Chulalongkorn University

Abstract

Extreme polarization has dominated Thai politics since the late 2000s as evidenced in rampant uprises and standoffs between conflicting parties. This has given rise to filter bubbles and political echo chambers phenomena whereby individuals only socialize with like-minded persons and avoid information that runs counter to their view and beliefs. In this light, a great number of studies on disinformation show that motivated reasoning and ideologies that are clouted by cognitive dissonance have undermined the effectiveness of verification of disinformation and thereby correction of misperception. This research hence has the following objectives: (1) to examine the process of

verifying political information under extreme political polarization; and 2) to explore factors that may influence the partisan direction of political information verification. This study relies on key informant interview with 27 Facebook users who regularly follow two groups of opposing political Facebook pages: 1) Pro-junta group and 2) Pro-democracy group. The findings show that political polarization in Thai society and the emergence of the availability of partisan media outlets are highly influential in shaping polarization in these individuals' nature of information verification. In other words, individuals tend to use like-minded sources (e.g., public figures, law and political science experts or new agencies) as references when encountering information that is likely to be fake news. The result also shows that polarized motivated reasoning is the principal psychological factor shaping the nature of an individual's information verification. For instance, the studied Facebook users made extra effort to seek information to support their established attitudes and beliefs about politicians and political parties rather than to correct their polarized perception.

Keyword: motivated reasoning, confirmation bias, disinformation, fake news

Submission ID

303

Once upon a time in Mexico: Audiences and algorithmic culture on Netflix

Authors

Dr. Gabriela Sued - UNAM

Abstract

In the context of increasing media platformization, audience's decisions are mediated by automated recommendation systems that orient their preferences. Netflix is a typical case of media platforms where algorithms mediate permanently between platform, content, and audiences. With a presence in 190 countries, Netflix is a transnational company as much as a local company. The platform had to

adapt to the media regulations, local tastes, and audience preferences in each country where it has a presence. Followed by the transnationalization strategy that guarantees its worldwide presence, it is presented the personalization strategy, which ensures the preference and permanence of its audience over its competitors in the VOD market. According to one of the company's websites: "Personalization is one of the pillars of Netflix because it allows each member to have a different vision of our content that adapts to their interests and can help expand them".

With eight million subscribers, Mexico ranks sixth in the world in earnings. This position led Netflix managers to promote Mexican productions within their original titles. The arrival of Netflix contributed to the growth of production companies based in Mexico City. Also, along with the arrival of Internet television, content that thematized drug trafficking, a subject that finds a profitable market in the new medium, began to be produced and exhibited. These elements produce a Mexican geography in Netflix. This concept refers to the set of strategies of production space through media practices selection and prioritization of content aimed at creating a particular and resignified vision and of a geographical space.

The purposes of this work are: first, to reveal the Mexican geography produced on Netflix through the algorithmic recommendations that the platform offers. Second, to determine if the offered

recommendations contribute to the diverse logic that the platform proclaims as policy. Third, to unravel the relationships between algorithms, content, and users.

To accomplish these objectives, a combined method was designed. It is based on algorithmic audit techniques, detailed digital surveys provided to 79 platform users, exploration of the movies and shows Netflix list and visualization techniques.

Among the main findings, the following should be mentioned. First, recommendations materialize the transnational strategy and the historical asymmetric relationship between Mexico and the United States in the exchange of cultural goods, giving priorities to productions with Mexican narratives, but manufactured in the United States. Second, within the grammar of transnationalization, the presence of narratives on drug trafficking prevails, especially in the search for "Mexico". This is a point of resistance of one part of the consulted audience, although another part consumes and enjoys this type of content. It is verified that the sources that are prioritized are of North American origin, that the contents are not very diverse and are oriented according to the female or male gender of the users, that the personalization is low, and that the audience presents a high acceptance of the recommendations, except in cases that narratives include drug trafficking or female gender stereotypes.

Submission ID

326

A multidimensional approach to the imagined affordances of film experience. The case of Estonia

Authors

Mr. Sten Kauber - Tallinn University

Abstract

Despite the turmoil that the year 2020 brought to the film exhibition business, we shouldn't ignore the industrial and cultural developments of cinemagoing that were interrupted by the exceptional period. Over the last decade, Estonia saw the second fastest growth in cinema admissions in Europe resulting in per capita figures nearly twice the number in comparison to its neighboring countries. In order to delve into the trend that has been boosted by the remarkable investments of cinema chains and upward

trends of domestic (state and privately funded) film production, I approach cinemagoing in a multidimensional manner.

This means that the following research questions will be addressed both from the perspective of film professionals across the value chain as well as film audiences: what are the imagined affordances of contemporary cinemagoing; how are these formed, mediated, negotiated and put in practice by the different actors in film production, distribution, exhibition and consumption?

To approach these different but firmly interlinked fields of practice with a unified theoretical framework, I introduce affordance theory to the diverse context. In particular, by building on Nagy & Neff's (2015) notion of imagined affordance and putting it into dialogue with the notions of imagined audience (Litt, 2012), institutionalized audience (Napoli, 2011), audience information systems (Napoli, 2011) and paratexts (Gray, 2010), the dynamics of contemporary cinemagoing will be dismantled. Thus, the project provides insights into how film industry professionals and film audiences make sense of each other and the cinema experience in its cultural, social, material and experiential diversity amidst the global platformization of film consumption and under the influence of the intensified industry discourse around owning, knowing and making your audience.

The research project tackles these questions by using semi-structured interviews (around 45), focus group interviews (around 21 participants in total) and questionnaires (around 570 respondents) as data collection methods. Additionally, publicly available industry data and documents will be used as secondary data, while thematic analysis is the main analysis method of the study.

While one of the project's main goals is to present an illuminating profile of a small but vibrant film market, it also attempts to build theoretical bridges between audience studies and production studies and thus facilitate dialogue that could help to delve deeper into the dynamics of contemporary film experience at large.

References

Gray J (2010) Show Sold Separately: Promos, Spoilers, and Other Media Paratexts. New York: NYU Press.

Litt E (2012) Knock, Knock. Who's There? The Imagined Audience. Journal of Broadcasting & Electronic Media 56(3): 330–345.

Nagy P and Neff G (2015) Imagined Affordance: Reconstructing a Keyword for Communication Theory. Social Media + Society 1(2): 1–9.

Napoli PM (2011) Audience Evolution. New Technologies and the Transformation of Media Audiences. New York: Columbia University Press.

Submission ID

489

Power, Trust, and Crisis: Multidimensionality of Finnish Youth's Experiences of News

Authors

Dr. MINNA HOROWITZ - University of Helsinki

Dr. Janne Matikainen - University of Helsinki

Abstract

Finland provides an interesting case study on young people's news consumption. In the Finnish "digital welfare state" (Ala-Fossi et al. 2019) the news is an inseparable part of the mechanism producing a high level of social trust within the welfare state system and they feature the highest level of media freedom and literacy in Europe (Lessenski 2019).

This proposal features results of a multi-method, interdisciplinary study *Emotions at Stake: Authority of the Media and Trust of the Audience* of the University of Helsinki (2019-2020) that examines how Finnish audiences view the power of traditional news media and social media. The project understands trust as a three-dimensional concept: generalized trust in the media, trust in specific sources, and trust determined by one's individual disposition.

Based on two general surveys in Spring 2019 and Spring 2020, a survey focused on young people (18-29-year-olds) in Fall 2020, and on three focus group discussions plus a three-day online qualitative discussion of 30 participants of the same age group, this paper examines the multidimensionality of the way young people experience news, consumed via legacy and social media.

While the most defining characteristic of Finnish audiences is a combination of both basic trust and critical approaches toward news, this is markedly true for young people. They acknowledge the power of the media and are just as likely as older groups to express concern about the spread of fake news and misinformation online. Additionally, they question the media literacy of older generations. They are also highly critical of market-driven, click-bite-fuelled journalism. Similarly, while they may not consume legacy news, young people respect public service broadcasting in particular and note the importance of journalistic codes. At the same time, they are relatively satisfied with how the news

covers most topics, even news addressing young people's issues – with the notable exception of news related to ethnicity.

The experiences during COVID-19 highlight that Finnish young people rely on legacy news sites and the respective mobile applications over any other source of news. Surprisingly, only less than 40% said that the crisis had increased their news consumption. While they are content with the kind of COVID-19 coverage by the legacy news media, many feel that the media has exaggerated the pandemic.

The sense of living in a social media bubble and excessive social media influence in terms of exposure to information is significantly more widely shared by younger respondents than by those over 30 years old. And while Finnish young people do not consider social networks as important information sources during the pandemic, a large majority reports having nevertheless encountered disinformation about the situation on those platforms.

Multidimensionality of trust in the news has received attention recently (Horowitz et al. 2021, Strömbäck et al. 2020) and our study suggests that the approach is especially relevant regarding young people. There exists a difference between the experience of one's own critical understanding of the role of the media, vis-a-vis one's media consumption and experiences, even during a crisis such as the pandemic.

Submission ID

545

Supportive functions and burdensome effects of media technology in the daily lives of young people living in Poland in the first weeks of the COVID-19 pandemic

Authors

Dr. KATARZYNA KOPECKA-PIECH - Maria Curie-Skłodowska University in Lublin

Abstract

The aim of the study was to determine the significance of media technology in the first weeks of the COVID-19 pandemic for young people living in Polish large urban agglomerations and being active, i.e. studying, working or simultaneously learning and taking up paid employment. Due to social, economic and psychological circumstances, the study population was particularly vulnerable to the effects of lockdown, including consequences of excessive use of media technologies. Ways of using the technologies and their evaluation by users were studied. The study was in line with the tradition of research on media influence as well as functional approach. In addition, the validity of typologies of media technologies' functions in lockdown conditions was tested.

The research was exploratory and qualitative. It was conducted remotely in the first weeks of the lockdown. Internet questionnaires with open questions were used. The survey was attended by 38 people, living in the largest Polish cities. The sample studied varied in terms of gender, age (albeit in the designated range of 21-40 years) and activity (studying, working, working and studying simultaneously). Differentiation also included daily time spent using technology (from half an hour to 15 hours), relation to technological needs (both those wishing to use less, more or still as much technology) and current physical and mental condition (from weak, through medium, to good and very good).

The basic functions of the media have remained constant. The spectrum of their subfunctions and some aspects of their practical implementation have changed.

As a result of the analysis, the supportive functions and burdensome effects of media technologies in this period were determined. The burdensome effects dominated in such areas as remote work, education, household duties. Information seeking and sharing, as well as interpersonal communication and relations were assessed highly ambivalent. In the area of self-care, however, technologies definitely burden users.

The respondents were not implementing any media technology management strategies (including limitation) regardless the situation, although at the same time they assessed that due to the time spent in front of the screens of devices and forms of their usage they suffered from medical (e.g. failing eyesight and back pains), psychological (e.g. anxiety and depression) and social problems (e.g. alienation). Conclusions from the conducted research also led to practical recommendations concerning necessary interventions and support in similar emergency and disruptive situations.

Submission ID

561

On TikTok and the popular pleasures of digital culture

Authors

Mr. ANDREAS SCHELLEWALD - Goldsmiths, University of London

Abstract

The popular short-video app TikTok has taken the world by storm. Despite only being available internationally since 2017, it has already been downloaded more than 2 billion times and 800 million active monthly users. Due to this rapid growth, there is little evidence available on what makes the app appealing to so many people. A condition in which assumptions and accounts of technologically determinist reasoning on TikTok and its 'addictive' algorithm have come to flourish in popular debates. The paper therefore seeks to contribute to closing this lack of foundational and user perspectives on TikTok and its appeal by reporting from a year-long ethnographic study of young adult TikTok users located in the United Kingdom. In particular, it is going to discuss their use and appropriation of the app as a means of boundary work within the contexts of pandemic life and a digital media landscape appearing increasingly dissatisfactory and boring to them.

The context of the Covid-19 pandemic has created a situation in which many people found themselves overcome by affective states of sustained boredom, stress, and anxiety. Conditions which people often felt were amplified through social media. Platforms like Twitter, for instance, could frequently be observed as exposing people to an endless array of negative and grim news coverage. Looking at such contextual circumstances, the paper explains how TikTok appealed to users as offering a momentary escape from the 'here and now' and its representation on social media platforms. More specifically, the paper will do so by linking practices of 'just scrolling' through TikTok's bottomless content feed with previous scholarship on readers of women's magazines or viewers of soap operas. Doing so, it will discuss how TikTok generates a similar kind of experience of 'popular pleasure' and 'ontological security' setting forth a feeling that life is still worth the effort. The paper will herein be closed with a historical reflection on the (de)valuation of such 'popular pleasures' stemming from seemingly shallow, simple, and inconsequential media forms.

Submission ID

565

Young Tiktokers in Argentina and Spain as members of the audience and creators

Authors

Prof. Rebeca Suarez-Alvarez - Rey Juan Carlos University

Dr. FLorencia Garcia Rapp - Rey Juan Carlos University

Prof. Antonio Garcia-Jimenez - Rey Juan Carlos University

Abstract

The Chinese social media platform TikTok, active since 2018, achieved global popularity in 2019, reaching more than 800 million users (Hootsuite, 2020). The long string of challenges born within YouTube culture, the pervasiveness of hashtags and emojis that add color and texture to communication as well as vernacular expressions borrowed from Instagram culture, together with Twitter's self-deprecating, memetic humor and teen culture tropes (global trends and local customs/appropriation) daily fill TikTok with raw data of relevance for us social researchers (Van Dijck, 2013; Hubermann, 2020).

This study follows a mixed-methods approach and examines from a comparative perspective the content shared by 16 popular TikTok profiles of young adults (18-23) from Argentina and Spain, as well as user comments, to better understand the platform's dynamics and affordances. There are two

objectives: 1) we look quantitatively at the type of content Spanish and Argentinian young creators share and analyze if there are relevant differences in terms of their gender or nationality. From a qualitative approach 2) we immerse ourselves into the app to try and understand its processes and practices. What does TikTok culture say about contemporary (teen/youth) notions and understandings of fun, love, friendship, music, sex? What about digital practices of socializing, connecting with others and sharing? (Wang, 2020).

In terms of the quantitative exploratory phase through content analysis (Krippendorff, 2018), the preliminary finding was that video selfies and choreographies were the most uploaded categories of videos. To guarantee the validity of the content analysis, we will apply ANOVA unifactorial to evaluate the relevance of variables and include Brown-Forsythe Test and Pearson's correlation coefficient (chi-square statistic) to contrast the observed and expected relationships. After the collection of metrics like number of followers, likes, and comments, it follows the qualitative account, framed by interpretive epistemologies and an ethnographic understanding of visual and textual analysis (Pink, 2020).

Here we examine how the blending of visual trends together with textual composition tendencies configure a mode of presence, of presentation, and representation of the everyday. Besides, the study sheds light into how young people represent their main contexts of action, experience, and socialization (such as last year of school, first years of university, parents/family, friends, parties).

From the legitimacy of owning a verified account through the pervasiveness of anglicisms like 'goals', 'toxic', 'hate', or 'shipping' as loanwords from English into Spanish, to the rushed but repetitive temporality of endless gags, quick jokes, short challenges, TikTok, as all other platforms, lives in and from what we put onto it (Klug, 2020). What is this 'we'? We members of the audience, 'we' users who happen to be, sometimes, also creators. Creators are audience members/users who perform this subjectivity daily by publicly recognizing themselves as fans of other TikTok profiles, of peer creators, of mainstream celebrities, and media texts. They situate themselves as users through relatability, self-deprecation and by referencing pop culture (Harry Potter books, Netflix series as "13 reasons why", "La casa de papel"/"Money heist" or "Elite", music like K-pop or reggaeton).

Submission ID

623

From Managing News to Avoid News: The Change of News Consumption Patterns due to Fatigue among Young News Audiences in Social Media

Authors

Ms. Xue Zhang - School of Journalism and Communication, Renmin University of China

Ms. Gao Linxuan - School of Journalism and Communication, Renmin University of China

Abstract

News overload is becoming obvious with both more and more young audiences consuming news and more and more news organizations producing news on social media. **This study focuses on the ironic situation where news is more available but people are overwhelmed and avoid it.**

With the method of survey and structural equation modeling (SEM), this research builds a theoretical model of perceived news overload, news fatigue, social media fatigue, and three news consumption patterns of young Chinese news audience based on 416 samples with the Stressor- Strain- Outcomes (SSO) theory. This study analyzes the relationships among perceived news overload, perceived news homogenization, news fatigue, and social media fatigue, and then discusses practical meanings for news organizations.

News fatigue, caused by perceived news overload, was a crucial variable to make young news audience change from managing news to avoid the news. When young audiences felt overloaded about news without fatigue, they preferred to being exposed to news incidentally and seeking news actively, which can be regarded as strategies to manage their news feeds and handle news overload. Incidental news exposure had a stronger relationship with perceived news overload than active news seeking. That is to say, incidental news exposure is gaining popularity. Friends in social media are gatekeepers and they help filter news. It was much more noticeable for young audiences who preferred soft news. **However,** when young news audiences fatigued to a certain extent, they changed to only avoid news. Subsequently, young audiences have the agency to get rid of being controlled by

overloaded news. The abundance of news and the convenience of getting news does not always result in positive effects.

Social media fatigue, positively related to news fatigue significantly, was caused by perceived news overload and perceived news homogenization. Social media fatigue had a positive mediating effect on the influence of perceived news overload on news fatigue. It means that even though when young news audiences have social media fatigue because of other reasons like interpersonal relationships, social media fatigue still contributes to news fatigue. Negatively thinking, whether distributing news, which is produced by news organizations, can enhance the number of thumbs-ups, likes, and reposts in social media will be doubted in the future because of individuals' fatigue. Positively thinking, it may be a chance for news organizations to compete with social media companies for news distribution.

Young news audiences, especially those who preferred hard news, were sensitive to news homogenization. Perceived news homogenization was positively related to perceived news overload, news fatigue and social media fatigue respectively. The preference for hard news rather than soft news was positively related to perceived news homogenization, news overload, and social media fatigue. **Accordingly,** news homogenization is the main reason for a series of negative effects. News organizations have better produce news of different topics and in different ways instead of only reposting and copying. Particularly, when they report hard news, choosing different topics and perspectives is more important.

Submission ID

660

Research on the Influence of E-commerce Platform Opinion Environment on Audience's Use Intention ——Based on the investigation of XiaoMi smart speaker of Jingdong online mall

Authors

Mr. Xuan Zheng - Tsinghua University

Ms. Yilin Gong - Nankai University

Abstract

The development of Internet technology and e-commerce technology has had an important impact on the attitudes and behaviors of audiences, and online shopping has become an important way for the public to purchase. Scholars who study audiences need to keep up with the fast-changing media environment. Therefore, it is of great practical significance to explore the influence of the opinion environment constructed by online e-commerce platforms on the audience's willingness to purchase and use.

Based on the Internet and mobile communication technology, China's e-commerce platform has developed rapidly. Unlike traditional trading platforms, it has become a pan-media platform integrating commodity trading, online entertainment, and social interactive sharing. The process of mediation has gone through the mechanization and electronic stages, and has developed to the current digital stage (Livingstone, 2009). The boundary between "medium" and "non-medium" has gradually faded and blurred, which is the era of pan-media (Peng Lan, 2016). The phenomenon of "pan-media" reflects a media environment of co-creation, sharing and diversified channels. People's daily life has undergone many changes due to the infiltration of information dissemination technology (Xu Guiquan, Lei Lizhu, 2019) . "Pan-media" products represented by platforms such as smart wearable devices, e-commerce communities, and smart homes have risen strongly. They have penetrated into all aspects of people's daily life and have a profound impact on people's cognition and decision-making.

The purpose of this article is to explore the influence of the opinion environment of the e-commerce platform on the audience's willingness to use. The research methods of this article are mainly experimental and interview methods. The innovation of this research lies in improving the existing theoretical model under the background of new technology environment, and extending traditional empirical research to qualitative research, which can better explain the mechanism of audience's willingness to use in the new media environment. This research is based on China's e-commerce platform-Jingdong Mall. It recruited 135 experimental subjects from the Internet, and used Xiaomi's intelligent voice assistant as an experimental product to conduct control experiments. In order to simulate the opinion environment of a real e-commerce platform, the researchers took screenshots of the product introduction and evaluation of the "XiaoMi" intelligent voice assistant product, integrated them into scenario materials, and designed group experiments. At the same time, based on grounded theory, an open semi-structured interview is adopted, and three-level coding is carried out.

The following conclusions are drawn: positive product after-sales evaluation does not have a significant impact on the audience's willingness to use, and negative product after-sale evaluation has a significant negative correlation with the audience's intention to use. Based on the technology acceptance model, rational behavior theory, and consumer purchase decision model, this research establishes a model for network evaluation. The opinion environment of an e-commerce platform will influence the audience's attitude and behavior through two dimensions: "comment validity" (comment valence, comment quality) and "comment perception" (purchaser characteristics, buyer perception).

Submission ID

747

New media users' perceptions and positions on conspiracy theory -- A case study based on online messages of "The Origin and Conspiracy Theory of Covid-19"

Authors

Ms. Yangmei Jiang - School of Journalism and Communication, Chongqing University

Ms. Jiahe Deng - School of Journalism and Communication, Chongqing University

Prof. Tiance Dong - School of Journalism and Communication, Chongqing University

Abstract

Abstract

In 2020, the epidemic of Covid-19 was raging around the world and speculations about the origin of the virus differed. Conspiracy theories often fueled in Chinese and foreign opinions and confused the public. How influential are conspiracy theories? Why do people believe in them? Conspiracy theories are a real problem that is worthy of attention. The article "*The Origin and Conspiracy Theory of Covid-19*", published on a Wechat Public Account *(Public Account," tuzhuxi ".Author," Chairman Rabbit".Link, https://mp.weixin.qq.com/s/cqNbIuRPQI_OcAoK1cZC3Q）*, criticizes the conspiracy theories about the virus's origin. Since its publication on March 14, 2020, the article received more

than 100,000 views, 97 comments, and totalized 21818 thumb-ups in the comments section. These interactions reflect the perception and the attitude of new media users towards "criticizing conspiracy theory", and serve as an academic window to observe how people approach conspiracy theories in society.

This paper, therefore, analyzes the article "*The Origin and Conspiracy Theory of Covid-19*", taking its comments and thumb-ups as analysis data. Firstly, the article's comments can be classified into three types, according to the three decoding positions of Hall's Encoding Decoding Model, i.e the dominant position, the oppositional position, and the negotiated position. Because the negotiated type shows a certain tendency, it can be redivided into three categories: negotiated position with dominant tendency, with oppositional tendency, and without tendency. Through statistical and quantitative analysis, the paper explores the distribution of decoding positions among the comments and thumb-ups. The data shows that more than half of the comments have an oppositional meaning, and the amount of thumb-ups on those comments reach 90%. Secondly, the textual analysis of the comments has been further conducted to understand the reasons of the emergence of different decoding positions. It was found that the comments with oppositional meaning mainly use different strategies such as "struggle strategy", "empathy strategy" and "spectator strategy" to justify conspiracy theories. Thus, it appears that conspiracy theories have a quite wide public opinion foundation. Although this analysis sample is randomly chosen and it is difficult to extrapolate the global situation, it still has empirical value to gain a deeper understanding of the social reality of conspiracy theory. In the end, this paper explained the conspiracy theory enlightenment methodology and path, which will have a certain practical

significance to contain the willfully spread of conspiracy theories and to build a more rational cyberspace.

Submission ID

817

Transnational Fandom: A study of K-Pop Audience in Bangladesh

Authors

Mrs. Raiyana Rahman - Independent University, Bangladesh

Abstract

The Korean Wave also widely referred to as 'Hallyu' has gained significant popularity in the last decade initially because of the spread of K-Dramas (Korean Dramas) in East Asia. However, after the introduction of K-pop (Korean Popular Music), the popularity of 'Hallyu' has moved far beyond East Asia and transformed into a global phenomenon (BBC, 2020). Gangnam Style' by Psy released in 2012 was the first K-pop song to break into the global stage and reach the top charts of more than 30 countries around the world, along with becoming the most watched video in YouTube in 2012 (BBC, 2020). The increasing popularity of K-pop has also reached Bangladesh mainly impacting the youths as they rave over the captivating K-pop songs and admires the glamorous appearance of the K-pop Idols. K-pop fans regularly organize K-pop cultural events in Bangladesh (The Daily Star, 2017). Focus group discussions and interview findings of the relevant stakeholders suggest that there is a significant demand among K-pop fans to own K-pop merchandizes as a result , several local businesses are now importing and producing K-pop merchandizes particularly catering to the needs of the fans. Moreover, research findings denote a strong presence of fan based online communities where K-pop fans interact on a regular basis.

Though scholars have examined the transnational popularity of K-pop in East Asia and South East Asia for quite some time now but similar studies on Bangladeshi K-pop audience have recently garnered scholarly attention. This research paper will examine how 'Hallyu' is integrated with the transnational global cultural setting, particularly focusing on the reception of K-pop (Korean Popular Music) among Bangladeshi audience. Through qualitative analysis of the findings from focus group discussions and interviews, this paper will study the audience reception and consumption of K-pop music in Bangladesh. It will further delve into a critical analysis of audience activism and explore the transnational dynamics of K-pop fandom. Appadurai's (1996) disjunctive "mediascape" of globalization is used in this paper to establish the theoretical framework because it plays the most important role in the globalization of K-pop in Bangladesh.

Keywords: Transnational, Fandom, K-pop, Bangladesh, Audience, Globalization

Submission ID

856

A film audience sans filmgoing: Women in an Indian village as Hindi film consumers

Authors

Dr. charusmita charusmita - University of Westminster

Abstract

This paper examines the film practices of women living in Narwal, a small north Indian village near Kanpur city. Based on ethnographic fieldwork carried out over four months, interacting with more than 80 women aged 18-80 years, this paper highlights the ways in which Hindi cinema is embedded within everyday culture of these women whose film viewership is negligible. It argues that despite women's negligible viewership of films in cinema theatres, limited viewership within their homes, and moral issues around women's film consumption, films fulfil these women's desires in real and/or imaginative spaces, with the term "*filmi*" connoting anything that is 'other' to village life in these women's

imaginations. Findings indicate that women's engagement with Hindi films in this village was not only through the internet (video clips, songs, trailers, full-length feature films), television (full-length features, soap operas having a high film content), smartphones, radio, and newspaper supplements (comprising entertainment sections and show-timings in the nearest city-theatre), but also through visual culture around Hindi cinema in the village, such as images in the beauty parlours, film-imprinted edibles on mobile confectionary carts, paintings on hoarding on juice shops, among others. Even Robert C. Allen's 'textually disintegrated' lens (2011) that comprehensively discusses multimodal media use lacks sufficiency to explain these women's existing film audiencehood which plays an advantageous role in their everyday lives. Audience members who sought to use films actively to further their interests (for example, to learn choreography or to stay updated with fashion trends), went beyond film-viewership and used their film engagement for everyday purposes. This paper establishes these women as Hindi film audiences in a rural setting and argues that the notion of aspiring to be urban or 'modern' is not on the agenda of these film consumers who engage with it for various reasons.

It also weighs in on previous audience studies carried out in a South Asian context and addresses glaring gaps such as (i) lack of primary audience research (Stadtler, 2005), (ii) inability to reproduce the context and nuances of the social context of audience (Pfleiderer, 1985), (iii) 'white-washing'

audience interpretations of media texts (Pfleiderer, 1985), (iv) heavy dependence on 'viewership' and filmgoing for examining audiencehood (see Pfleiderer, 1985; Mankekar, 1993; Derné, 2000; Scrase, 2002; Rao, 2007; Srinivas, 2010), and so on. This paper relies on the line of questioning put forth by Sonia Livingstone, "Why do qualitative researchers even wish to make claims, when supposedly the focus is on the identification of certain practices, within certain contexts, rather than on trends, differences or generalities?" (Livingstone, 1998:15). It argues for an 'inclusive narrative of audiencehood' (Livingstone, 1998) for audience such as these whose film practices and interpretations are inflected by not only age and gender, but also class, family, community, and caste.

Submission ID

1015

Theorizing the mediated post-publics and their implications to the participatory audience research

Authors

Dr. Asta Zelenkauskaite - Drexel University

Abstract

Livingstone (2005) has problematized a dichotomous distinction between audiences and publics, by making an argument that "mediation of publics and the participation of audiences" and private/public and "mass" coexist. Livingstone (2005) further evoked mediation, participation, and influence as the defining elements that further blur such distinction and go beyond the political sphere (Lunt & Livingstone, 2013).

To further argue about the blurring distinction between publics and audiences, I introduce the notion of post-publics and illustrate the opaque nature of publics/audiences distinction through the values and the mediated online sociotechnicality. I further theorize post-publics by considering the conditions of mediation and participation evoked by Livingstone (2005), currently being complicated by the expectations of online authenticity, platformization, and what Woolley & Howard (2016) call automation and anonymity (or lack of it). In addition, the notion of post-publics is contextualized within the emergent theoretical considerations of anti-publics (Davis, 2018), dark participation

(Quandt, 2018) and counter publics (Asen, 2000; Warner, 2002), and affect (Papacharissi, 2015) that goes beyond political contexts.

Post-publics are conceptualized here as a plurality of fragments of audiences that coexist and that constantly negotiate their positioning online. I elaborate on two key elements of the repositioning of the post-publics: a) in terms of attention; b) through the notion of a perception of reality. The first dimension--that one of the attention--distinguishes post-publics from the previous conceptualizations of audiences (to the ones leaning towards "active audiences") by reintroducing of the "attention" from the conceptualization of publics, for which attention considered as a critical uniquely distinguishing element of the publics (Warner, 2002). Attention in post-publics proposes a projection that there is a constant shift that is taking place between "seeing" to "being seen" and a continuous dialectics between "listening" and "influencing." Furthermore, in the context of post-publics, such a repositioning is not always fair since this repositioning is forced on the post-publics through a changing online-mediation

imposed by the sociotechnical affordances (defined by and through algorithms); and changing (or changed) norms ranging from a play to deceit, and even breech of the group's norms and falsification. and the perception of the observed (information).

The second dimension, the one of reality, starts with the argument that, even if media experiences are perceived as real (Reeves and Nass, 1996), post-publics are faced with a constant contradiction between types of reality presented "online" that they are faced with--from truth to post-truth, from authentic to inauthentic, from genuine to automated. Therefore, the fragmentation in the post-publics is first taking place within a specific audience member—the one who is constantly in an unrest of what is true. Then, this fragmentation can further create and lead into information bubbles, movements, and fandom groupings.

These considerations of the deconstructed publics and audience members of post-publics have implications on the way we think about audience research, audience measurement, and the role of post-publics in the authentic fan studies.

Submission ID

1034

The impact of societal heterogeneity on media trust judgments

Authors

Mr. Roland Holzinger - Fachbereich Kommunikationswissenschaft Universität Salzburg

Abstract

With the rise of online media, the concept of a high choice media environment is considered key for the understanding of media effects in general and media trust judgements in particular as a result of the interplay between media supply and demand or media differentiation and audience differentiation processes. Thus the analysis of media trust judgements requires an (a) increased ability to differentiate

between specific user groups and (b) include the temporary dimension of public discourse dynamics. This leads to the following research question:

To what extent can audience -specific heterogeneity be identified in the references for assessing general media trust? Is there a difference, and what are the differences between milieu-specific and homogeneous population references for assessing general media trust? Theoretically this research is grounded in a functional approach to media trust (Kohring 2004, Kohring/ Matthes 2007) extended by the inclusion of stratification and segmentation processes (Imhof 2008, 2011). This means media trust judgments do not represent individual evaluations of a mere functional media perfomance, instead this functional evaluations are conditioned by ones position in society and public discourse. It follows that (a) societal heterogeneity and (b) varying levels of involvement in public discourse are becoming additional explanatory factors for media trust judgments. The notion of (a) is grasped by the concept of political-communicative milieus. (b) is captured by the idea of certain levels of activation and mobilization of these milieus, depending on the extent to which milieus are affected by social change, especially when certain political actors take advantage of a situation and push forward their agenda in public communication.

To empirically test the assumption of milieu-specific heterogeneity, the media trust judgments are examined in the case of Austria in 2018 and in context of a public discourse about the "migration crisis" dominated by two populist parties (FPÖ, ÖVP).

Using survey data of the Digital News Report for Austria 2018, first, political-communicative milieus are determined using latent class analysis (LCA). Second, a media content analysis of the news coverage on migration and attacks on news media (by the above mentioned populist parties), is carried out for news media outlets used by certain milieus. Third, within the framework of linkage studies (DeVreese et al. 2017), the data of the first and second step are combined, and the results of OLS regression models, explaining general media trust judgements by functional evaluations of the news media performance and the media representation of migration related attitudes, are compared between the assumption of a homogenous population and the OLS models for each latent class.

Initial analyses suggest significant differences regarding the migration related media representation for four milieus. This means that the general media trusts judgements of about 14% of the austrian population are based on the media representation of migration related attitudes. These milieus can be characterized as middle class, with medium to low income and education, medium to low interest in

news and politics, and a rather mainstream media repertoire, mainly based on tabloids and commercial tv brands

Submission ID

1084

Role theory and situating the social media user

Authors

Dr. JESSICA ROBERTS - Catholic University of Portugal

Abstract

As information and communication technologies have developed, first to enable mass communication, and ultimately to allow for mass self-communication (Castells, 2007) via social media, the individuals who make up the audience have been positioned differently. While the professionalization of the news media in the 1900s situated the audience as consumers (Carey, 1995), citizen journalism and participatory journalism had the potential to situate audience members as citizens. Social media sites are the latest phase in the evolution of the audience's role. This paper applies role theory to consider

how the three most popular social media sites in the U.S.--Facebook, Instagram, and Twitter--have positioned their users regarding the role they are expected to play on the site.

Role theory is a perspective in social psychology and sociology "concerned with the study of behaviors that are characteristic of persons within contexts and with various processes that presumably produce, explain, or are affected by those behaviors" (Biddle, 2013). Generally, roles are associated with a common identity, and determined by context. People are made aware of roles and expectations associated with those roles, which persist due to consequences and the social systems within which they are embedded. On social media sites, users may be made aware of their roles implicitly and explicitly. Implicit messages about users' role are conveyed through the functionalities of the sites or apps and the ease with which users may begin creating and sharing content. Explicit messages about users' roles are conveyed through the Terms of Use and Privacy Policies, as well as how policies are enforced.

When users interact with content on social media sites, they determine directly and indirectly which content will be seen by other users. However, the average user, who is responsible for the creation, organization, and dissemination of content on social media sites, is given almost no sense of that when they join and begin participating in those sites. What is communicated to users is that participation is easy and asks little of them. The most popular social media platforms position users as un-responsible actors in a laissez-faire system, where they have no responsibilities or obligations to other users.

Submission ID

1090

Rural Idyll, Hedonic Consumption and Cultural Differences under the Framework of Uses and Gratifications: Why Do Foreign Viewers Enjoy China's Li Ziqi's Short Videos on YouTube?

Authors

Ms. Jiayi JING - Tsinghua University

Abstract

Li Ziqi, an individual country-life blogger and Internet celebrity, is known for making authentic food and handicrafts videos using traditional Chinese ingredients and tools in her hometown of rural China, possessing the number of over 40 million followers on social media platforms internationally, which ranks the first of Chinese subscribers on YouTube according to Guinness World Records in 2021. For a long time, China has been blamed for its political propaganda style when doing international communication practice. Unlike official media discourses, Li Ziqi gets success with showing the beauty of ordinary people in the help of media affordance of social network sites. Thus, this paper tries to address questions in detail how and why foreigner audience, especially whom from western

countries, like to watch Li Ziqi under the framework of uses and gratifications theory, aiming to find a way to promote transnational communication beyond borders and boundaries, especially in the dangerous trend of world splittism and isolationism.

Uses and gratifications theory is an audience-centered approach in helping understand why and how users actively seek for specific media to satisfy clusters of their needs. Replacing graphic and text formats, short videos now have been rapidly becoming the main stream of entertainment for young audience with the mass adoption of smartphones. Given this context, many have noted the prominence of YouTube due to its abundant media usage patterns, but little researches have really been done toward it. Following this classical theory, this article introduces new interdisciplinary concepts of rural idyll and hedonic consumption, putting emphasis on cultural differences, which distinguishes such process from traditional cultural proximity explanation pattern in audience study. Rural idyll is a product of the bourgeois imaginary constructed as a counterpoint to the progress of urbanization, industrialization and

modernization. Hedonic consumption perspective is defined that consumer behavior is determined by the facets of multisensory, fantasy and emotive aspects of product usage experience.

This research will adopt a combination of focus group interview and content analysis as main methods of data collection. The pilot test is organized with a snowball-sampling method. International volunteers in six main universities in Beijing will respond to the postings with the URL or QR code released by author in WeChat Groups and be interviewed in groups. The target quantity is 30, aiming to modify existing models proposed by literature review, mainly on Rubin's and then form the new scale of this article. Then, content analysis is applied in those who are 300 top comments below each Li Ziqi's video sorting by YouTube automatically. Key words in each comment will be divided into the scale to indicate their levels of emotional attitudes and intensity of initial reasons for watching Li Ziqi. More analysis will be done after that.

Submission ID

1129

Digital Media Accountability: Audience Participation on Social Media, Online Violence against Media and a Critical Incident from Nepal

Authors

Mr. Harsha Man Maharjan - Martin Chautari

Abstract

The transitions and transformations of news media organizations on digital platforms has allowed audiences to have direct and easy ways to voice their concerns and also to work as a part of media accountability, a system to improve the quality of media services (Bertrand, 2003) . Scholars have called audiences' online practices as "mob censorship" (Waisbord, 2020) or "digital press criticism" (Carlson et al, 2020) in terms of the quantity of comments a news story can draw from transnational audiences and the impact of such comments on the lives of journalists or the criticism being done by powerful politicians to demonize journalists and media organizations.

Engaging with the studies that use concepts such as media accountability systems, "mob censorship", and "digital press criticism", this paper propose that the audiences' behavior on social media can be conceptualized as digital media accountability. I have examined a critical media incident in Nepal: a case of news coverage of a national daily newspaper, *kantipur* on the proposed LED bulb procurement by Nepal Electricity Authority in 2017, and the ensuing online practices of audiences on the Facebook page of this newspaper. This is a critical media incident as it brought forth the division among news media, the power of audiences to challenge the narrative of the news media, and the impact media criticism can have on the life of the concerned journalists and the media organizations.

This paper argues that digital media accountability is a system assisted by technological innovation when audiences have "uncensored" participation on digital platforms, and encouraged by changing digital economy of news media where every attention of audience counts. The analysis of discourse of online media criticism clearly shows that audiences have different nature of engagements from civil discussion to violent threats. The use of the concept, digital media accountability, helps us to account for social construction of news, media repair by competitor outlets, audiences' access to other sides of

news ignored or given less priority by media, and both violent and nonviolent online behavior of audiences. This conceptualization allows us to stress audiences' online practice as a part of media accountability in media ecology where both the cultures of online hate and populism are growing.

Submission ID

1151

Covid-19 on Instagram: How media addresses misinformation about the health crisis on the image social network

Authors

Ms. Valentina Laferrara - Blanquerna School of Communication and International Relations. Ramon Llull University

Prof. Santiago Justel-Vázquez - International University of Catalonia

Prof. Josep-Lluís Micó-Sanz - Blanquerna School of Communication and International Relations. Ramon Llull University

Abstract

The Covid-19 pandemic, an infectious disease detected for the first time on December 31, 2019, in the Chinese city of Wuhan, occupied a central place in the media agendas around the world, in part, because a pandemic coincides with almost all the criteria of value of news content (Vasterman & Ruigrok, 2013; O'Neil and Harcup, 2009). Recent research shows that, due to the exceptional nature and severity of the Covid-19 outbreak, access to information increased (Singh et al., 2020) and news became a precious and valuable asset to deal with the situation (Casero-Ripollés, 2020). During the health crisis, the main sources of news in Europe were the Internet and social networks (Growth from Knowledge, 2020). Studies indicate that these platforms are a vehicle for the transmission of unobjective or false news that can endanger people's health (Aleixandre-Benavent et al., 2020; Larson, 2020; Rosenberg et al., 2020), something that the WHO described as an infodemic based on the

abundance of information (WHO, 2020). In this context, the role of the media becomes important: they are expected to provide simple, truthful and timely information based on scientific evidence (Villena-Alarcón & Caballero-Galeote, 2020) without causing panic (Cowper, 2020), but also they are expected to correct misinformation by filtering content and making resources of proven quality available to the public (Aleixandre-Benavent et al., 2020). This scenario promotes the present investigation, which studies the informational production of the main four Spanish newspapers on Instagram -an emerging social network for news consumption (Newman et al., 2019)- with the purpose of identifying their role in fighting misinformation. This research is based on a content analysis of the publications that the Spanish newspapers *El País, La Vanguardia*, *El Mund*o and *ABC* made between March 11 and April 11, 2020, the period in which the virus hit Spain for the first time.

Submission ID

1221

Lessons from Using Facebook Ads in Recruiting Online Samples

Authors

Ms. Khanh Hoang - Bournemouth University

Dr. Rashid Bakirov - Bournemouth University

Dr. An Nguyen - Bournemouth University

Abstract

Abstract

In order to fully understand the news audience, reliable studies are essential. Surveys, often conducted by market research companies, remain a heavily used method of data collection among these studies. However, they have been negatively affected by the drastic and continuous changes in the habits and preferences of population (Schneiderand Harknett 2019). Moreover, Covid-19 disruption has introduced many challenges to the current research activities, especially when it comes alongside with

the travel restrictions and time pressure put on the data collection process. These difficulties call for adaptation of traditional research techniques and the use of more flexible methods.

As an alternative to the traditional survey techniques, Facebook Ads is becoming popular in academic research activities, and so far has been proven to be beneficial owing to the representative data sample, the accessibility to participants and low costs (Kosinski et al. 2015; Subasinghe et al. 2016; Whitake et al. 2017; Akers and Gordon 2018). However, despite its advantages, the use of Facebook Ads for a news audience research remains limited, perhaps partly because of the general concerns associated with online survey.

We have applied this tool in recruiting samples for our recent research on social news users. Firstly, this choice freed us from relying on the travel restrictions to be lifted to conduct an offline survey, consequently, avoiding delays caused by the Covid-19 pandemic. It also has helped us get a significant number of completed questionnaires in a short time and at a remarkably lower cost compared to purchasing data from a market research company. In this report, we will present our methodology for

this approach and the achieved results. Based on our experiences and analysis, we will also discuss the advantages and limitations of this new sample recruiting method, especially with a focus on the achieved sample's representativeness, thus, provide suggestions for a better use of this tool.

References

Akers, L., & Gordon, J. S. (2018). Using Facebook for Large-Scale Online Randomized Clinical Trial Recruitment: Effective Advertising Strategies.*Journal of Medical Internet Research, 20*(11), e290. doi:10.2196/jmir.9372

Kosinski, M., Matz, S. C., Gosling, S. D., Popov, V., & Stillwell, D. (2015). Facebook as a research tool for the social sciences: Opportunities, challenges, ethical considerations, and practical guidelines. *American Psychologist, 70*(6), 543-556.

Schneider, D., & Harknett, K. (2019). What's to Like? Facebook as a Tool for Survey Data Collection. *Sociological Methods & Research*. https://doi.org/10.1177/0049124119882477

Subasinghe, A. K., Nguyen, M., Wark, J. D., Tabrizi, S. N., & Garland, S. M. (2016). Targeted Facebook Advertising is a Novel and Effective Method of Recruiting Participants into a Human Papillomavirus Vaccine Effectiveness Study. *JMIR Research Protocols, 5*(3), e154. doi:10.2196/resprot.5679

Whitaker, C., Stevelink, S., & Fear, N. (2017). The Use of Facebook in Recruiting Participants for Health Research Purposes: A Systematic Review. *Journal of Medical Internet Research, 19*(8), e290. doi: 10.2196/ jmir.7071.

Submission ID

1308

Awareness of fact-checkers and debunking disinformation initiatives: audience experiences and (mis)understandings

Authors

Prof. Ester Almenar - Blanquerna School of Communication and International Relations. Ramon Llull University

Mr. David Puertas Graell - llull

Dr. Pere Masip - Blanquerna School of Communication and International Relations. Ramon Llull University

Abstract

Disinformation is an evolving challenge, with high potential to negatively influence democratic processes and societal debates. Disinformation circulating includes dangerous hoaxes and misleading information, with false claims, conspiracy theories and illegal hate speech, among other kinds of misleading content, can create confusion as well as distrust and undermine an effective democratic functioning of Western societies (HLG, 2018; Bennett & Livingston, 2018). To fight the growing flow of misleading content, governments, public institutions and private corporations have launched several initiatives to reduce the effects of disinformation. The EU suggests keeping informed through reliable sources and sharing only reliable and true information. On their part, major online companies also have

launched offensives to combat disinformation and reduce the spread of false news in news feeds (i.e. suspension Trumps' social media accounts after Capitol assault). These offensives have been mostly based on implementing features and designing solutions based on machine learning to alert people when they see misleading content. However, recent research has evidenced that most strategies implemented for debunking misleading content have overall limited effects (i.e. Clayton at al. 2019; Nyhan et al, 2019). A second line of action is based on the strengthening of fact-checkers. Within this scenario fact-checking is presented as a potential antidote (Walter et al. 2020), and major internet companies have launched offensives to combat disinformation based on fact-checkers alliances. In order to regain citizens' trust and establish their authority in the media field, fact-checkers normally appeal to their non-partisan or non-profit nature, apart from their strictly data-based methodology (FactCheck.org, 2020). Despite its growing prominence of fact-checkers there is still considerable

ambiguity regarding how much knowledge about fact-checkers citizens have and how fact-checking affects beliefs.

This study presents results about citizens' perceptions on fact-checking authority and the role and their general knowledge about fact-checkers organizations. Based on focus groups (10) and a national survey (n=1001) made in Spain, our findings suggest that fact-checking initiatives are generally unknown. But when they are, they are perceived as partisans or as having strong ideological identification. Hence, fact-checkers seem then not to contribute to regain journalistic authority, being still perceived as yet another actor in a highly polarized media system. Furthermore, research participants often see journalists, news media and fact-checkers as agents of propaganda, although distrust is greater regarding those media identified with participants' non-affine ideological positions. As a consequence, it seems that in spite of data-based methodology used, fact-checkers authority is built through legitimacy based on ideological proximity. Our data point towards a relevant finding: in a highly polarized media system such as the Spanish one, fact-checkers can hardly fight the spread of disinformation. Even if they strictly function following a neutral approach and data-based methodology, citizens' perceptions will always allocate them in one side of the ideological-political struggle always present in the convulsive Spanish public sphere. Hence, efforts to counter disinformation in highly polarized countries where populists discourses proliferate, should focus on audiences and rely on a higher range of initiatives in addition to global online platforms and fact-checking organisations.

Submission ID

1490

The Ecology of Online Platforms: Comparing Habitates and Sociotopes in a News Media Context

Authors

Ms. Marie-Luise von Berg - University of Greifswald

Dr. Jakob Jünger - University of Greifswald

Abstract

In and through online environments, the boundaries between media and audiences have long since dissolved. News websites themselves provide comment sections or share their articles in social media, which provide a range of functions for dealing with these posts. By a variety of means such as commenting, liking and sharing, relationships between users are enacted. Since the connection between generating behavior and visible traces is mediated through the online environments, platforms can be conceived of as habitats that shape communication behavior. Their affordances – functions and interfaces – play a decisive role how semantic, spatiotemporal, and social networks emerge and in consequence they foster specific sociotopes. Conversely, the traces condense into trails that shape the environment for other users, thus, there is an interaction between users' behavior on a platform and its ecology. Understanding those ecologies is essential to properly frame the implications of platform studies about discourses and communities.

To investigate the impact of online ecologies on the emerging relationships, we conduct a platform comparison based on 520,209 postings, 3,292,294 comments and the attached metrics (likes, dislikes, shares…) of 343 German news providers on the most prominent platforms Disqus, Facebook, Twitter, Instagram and YouTube. Using an interpretive speech-act analysis of user comments, we explore the question of what relationships are created by user's communication behavior in the different online ecologies. This includes social relationships: Who communicates with whom, in which tone and with which social goals? Moreover, semantic relationships provide information about the different communication ecologies: Which platforms are characterized by factual reports, discussion and argumentation, where do we find more emotional communication? We further focus spatiotemporal

relationships, that can provide information about whether communication takes place isolated or to what extent there is reciprocal behavior. By investigating which of these speech acts are accompanied by which communication traces, we aim to shed light on the diverse meanings of standardized metrics and on the fingerprints of the platforms.

Our findings show how different sociotopes emerge on the platforms, some such as Facebook being more social-oriented, others such as Twitter being more content-oriented. Surprisingly, despite the character limitation of Twitter, it is not the platform with the shortest comments. Moreover, the specific behaviors mix in diverse ways. Particularly, on Disqus commenting on content and interacting with users both are prevalent processes. On Instagram, we find more emotional support and more identification with social movements than on the other platforms. For example, in stark contrast to the

other platforms, nearly every Instagram post catches likes regardless of content. Structures such as like networks, hashtag networks or mention networks occur in diverse contexts. For example, beyond semantic relationships, social functions are indicated by hashtags and likes. Overall, on the platforms, users negotiate communication norms and reflect on journalistic practices. Our study, for one, highlights and conceptionalizes the diversity on different online platforms. For another, we provide benchmarks such as the distribution of likes and word counts in comments for platform researchers.

Submission ID

1502

Common Interests Served as Social Capital for Building Trust: An Online Ethnographic Observations on Fan Groups

Authors

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

Abstract

Trust is expectations of reliability in interpersonal communication and social interaction, a well as subjective confidence in interpersonal relationship, which plays a vital role in individual life and social functioning. The interpersonal relationship in traditional Chinese society is based on consanguinity, causing the construction of interpersonal trust usually comes from face-to-face communication, such as

consanguinity and geographical relationship. Besides, some researchers think that the generation of trust strongly relates the physical presence. However, in modern society, social relations have been separated from regional associations. With the frequent and short online interpersonal communication brought by the Internet, the types of interpersonal relations and the ways of information transmission in digital communities have become more complex and changeable. Thus the original trust construction mechanism has undergone some new changes. Moreover, constraints like the moral regulations and laws in the real society are not fully applicable in the network environment. Therefore, it is necessary for the research of trust construction to break away from the limitation of time and space and move to the cyberspace.

Network trust is a new type of trust occurred in network communities and public platforms, whose subject is the role presented by the individual in the cyberspace. Fan group is a typical interest-related

group, which maintains contact and gains recognition through joint participation. The Internet shifts the group activity from offline to cyberspace, and creates a virtual situation which breaks the limitation of time and space and allows the presence of all members at the same time.Based on the reflection of existing research, this study attempts to discuss the following questions: How is the online trust generated, constructed, maintained and broken in interest-related virtual group? Meanwhile, the study also tries to discuss whether there is any connection between the online trust and the personal relationship in the real world.

During nearly a year of study, the author joined dozens of fan groups, extensively interact with other fans, and observed kinds of events, such as the crowdfunding of fans products, fans supports and the internal conflict of group. Except the participatory observation, the author also selected 10 fans for in-depth observation and interview, majorly focusing on the types and forms of communication, feelings at different communication stages, interruption and the general evaluation of communication in cyberspace.

Through content analysis, this study came to the conclusion that in the interest-related virtual group, the emotional preference of interests is an important and influential factor throughout the trust construction. The preset trust is established by fans identity and common interests, and then the system trust within the group is preliminarily constructed under the constraint of discipline, rules and the joint participation in the ritual performance. Besides, in online communication, individual information and his/her social capital in the real world can become the basis for others to make trust judgements and emotional investments. To sum up, this study suggests the possibility that mutual preference is a kind of virtual social capital involved in trust construction of the interest-related virtual group.

Twitch como ventana complementaria a la televisión para los públicos jóvenes: un estudio empírico

Authors

Ms. Natalia Quintas Froufe - University of Coruña

Ms. Ana González-Neira - University of Coruña

Abstract

En el actual ecosistema mediático dominado por el creciente impacto y desarrollo de nuevas plataformas y redes sociales, la alta penetración de los dispositivos móviles y la multiplicación de la oferta audiovisual surgió Twitch como canal de retransmisiones en vivo, fragmentando más si cabe el consumo audiovisual. La plataforma, creada en 2011 y comprado por Amazon en 2014, estaba originalmente destinada para los *gamers* que retransmitían sus partidas de videojuegos. Sin embargo, en el último año ha incrementado visiblemente su actividad sobre todo debido al confinamiento derivado de la COVID-19. Prueba de ello es el crecimiento del 56% en el total de horas consumidas, llegando a superar entre abril y junio de 2020 los cinco mil millones de horas (Streamelements, 2020). Las audiencias más jóvenes, las más alejadas de la televisión tradicional, son las que se han sentido más atraídas por esta plataforma al proponerles una experiencia comunitaria en directo y con carácter realmente bidireccional en la que el creador de contenido es el eje central.

A pesar de que es un fenómeno reciente y escasamente teorizado (Gandolfi, 2016), muchos investigadores se han centrado en analizar el sentido original de la plataforma como canal de *streaming* de videojuegos (Sjöblom & Hamari, 2017; Hilvert-Bruce at al., 2018). Sin embargo, el interés de esta investigación va más allá, pretende estudiar un nuevo uso de la plataforma como una ventana complementaria a la televisión tradicional. Teniendo como marco teórico principal la teoría de los usos y gratificaciones (Katz, Blumer y Gurevitch, 1974) nos interesa determinar cuáles son los intereses,

motivaciones y gratificaciones que encuentra el público joven a la hora de visionar contenido audiovisual en esta plataforma.

Para lograr dicho objetivo se estructuró una investigación exploratoria de carácter cualitativo en la que se llevarán a cabo varios focus group con usuarios jóvenes españoles de la plataforma. La selección de España como país viene determinada porque ser un mercado de gran expansión y desarrollo para la plataforma al contar con algunos de los creadores de contenidos más seguidos (Streamelements, 2020).

Esta investigación se enmarcaría dentro de varios de los temas sugeridos en el call for paper de la Sección de Audiencias "Rethinking audience reserarch", "Measuring audiences" y "Transnational audiences".

Submission ID

1551

Unpacking the relationship between financial news coverage and newly-issued mutual fund investment

Authors

Prof. Min Hang - Tsinghua University,School of Journalism and Communication

Mr. Qiren Xiang - Tsinghua University,School of Journalism and Communication

Abstract

This article examines the impact of financial news coverage on the mutual funds market in China. In 2020, when the global financial markets were confronted with an earthquake triggered by an unprecedented public health crisis, the mutual funds market in China, however, has experienced an incredible growth that the scale of newly-issued mutual funds surpassed the total funds issued from 2017 to 2019. As of the end of 2020, China's mutual fund managing assets reached 19.89 trillion yuan, an increase of 34.70% from the end of 2019, with the total number of newly-issued funds reached 1,435. Mutual fund has become an important investment option for personal wealth management in China.

According to economics theories including bounded rationality, people may overreact to significant events, and investment decisions may be driven by information and people's attention. More specifically, based on agenda setting theory and herd behavior theory, financial news coverage may attract public attention and set media agenda, hence prompt investors to make investment decisions.

In view of the above, this research will retrieve financial news from the fund column of three major financial news agencies in China: China Securities Journal, Shanghai Securities News and China Fund News. Through statistical analysis, the article seeks to find out the impact of financial news coverage on people's investment decision-making on newly-increased mutual fund assets. The predicted variable is monthly newly-increased mutual fund assets and the explaining variables are the number of articles and tone of coverage. The data covers a range of 2015-2020, because during this period, China's capital market experienced rises and falls.

Submission ID

1553

Cross-class Televisual Carnival: Receptions of Drama Serial Rural Love Story by the Farmers and the Urban White Collar Workers in North China

Authors

Dr. RAN YAN - University of Birmingham

Abstract

Rural Love Story is China's longest running comedic drama serial. It follows the tiny household stories inside a small village in the North-eastern province of Liaoning. Since its debut in 2006, this drama serial has broadcast 12 seasons. Although the story depicts the life of a group of farmers, it has attracted attention from a wide range of social groups across China's urban and rural areas. According to

statistics released by Tencent, the drama serial's main online broadcasting platform, 84% of the *Rural Love Story'*s online viewers live in first-tier cities like Beijing (Sun, 2017).

This article focuses on the receptions of this drama serial by two different social groups in China: the farmers and the urban white collar workers. It examines the cross-class appeal of this drama serial with the concept of televisual style as well as the theories of carnival and cultural identity. There are three research questions in this study: first, what stylistic features are integrated into this drama series; second, how the farmers and the urban white collar workers in China subjectively interpret and appropriate *Rural Love Story* to their own experience of cultural identities; last, how the carnivalisation of the drama serials' televisual language helps it to generate a cross-class appeal.

This research combines textual analysis and interviews to answer the above questions. Considering that the aesthetic style of a seasonal drama matures in its later seasons, the televisual style of *Rural Love Story* is interpreted by a textual analysis of its 10th season. In terms of interviews, taken into consideration of the cultural differences between North and South China, this research only focuses on the receptions of this drama by people living in the Northern part of this country. The focus on North

China has taken into account that Northern people have more in common with the lifestyle that *Rural Love Story* depicts. Informants are invited in Beijing and the Northern province of Shandong. The choice of Shandong is because, as one of the biggest traditional agricultural provinces, it has a representative rural population. Beijing is chosen because, as the most developed modern city in North China, it has a large population with decent socioeconomic status that is representative of the urban white collar professionals. Referral is a useful way to identify *Rural Love Story* lovers. Therefore, interviewees are invited mainly by referrals. There are 10-15 informants in each social group. By analysing the drama's televisual style and the reception of it, this research seeks to explore the features of a successful TV drama which appeals to different social groups.

Submission ID

1563

MÁS PLATAFORMAS MENOS TELEVISIÓN

Authors

Dr. Asier Amezaga - University of The Basque Country (UPV/EHU)

Dr. Edorta Arana - University of The Basque Country (UPV/EHU)

Dr. Maialen Goirizelaia - University of The Basque Country (UPV/EHU)

Mrs. Naia Laka - University of The Basque Country (UPV/EHU)

Dr. Blanca Miguelez - University of The Basque Country (UPV/EHU)

Dr. Beatriz Narbaiza - University of The Basque Country (UPV/EHU)

Dr. itziar zorita aguirre - University of The Basque Country (UPV/EHU)

Abstract

Las suscripciones a las plataformas OTT han subido de una forma notable en el último año. Por ejemplo, *Netflix*, ha tenido un incremento de un 23%, llegando a tener más de 200 millones de suscriptores a nivel mundial (Netflix, 2020). Esto ha supuesto un antes y un después en nuestros hábitos de consumo audiovisual y, aunque sea algo que ha afectado a la sociedad en general, los mayores protagonistas de este cambio son las personas jóvenes. Partiendo de esa base, el objetivo de

esta investigación ha sido conocer el consumo que los adolescentes y jóvenes de la Comunidad Autónoma Vasca y Comunidad Foral Navarra hacen de los contenidos audiovisuales. Además, también hemos querido conocer el idioma de consumo y las plataformas y/o aparatos utilizados.

Durante el mes de diciembre del año 2020, hemos realizado una encuesta a jóvenes de entre 11 y 18 años. En total, se han realizado 2.147 encuestas completándose 1.992. Para ello, hemos identificado escuelas, tanto públicas como privadas, de las provincias del País Vasco y Navarra. En total, nos hemos trasladado hasta 5 centros educativos para llevar a cabo la investigación. La encuesta se ha dividido en dos partes: preguntas relacionadas con el consumo en internet y las redes sociales, y preguntas relacionadas con el consumo de televisión tradicional.

Como era de esperar, hay una gran diferencia en el consumo que los adolescentes y jóvenes hacen en internet y en la televisión tradicional. Las encuestas corroboran que son muchas las personas jóvenes que no tienen consumo alguno de televisión tradicional. Tampoco ha sido una sorpresa comprobar que la mayoría de ese colectivo tiene un teléfono móvil a su disposición (95%), y que el último contenido audiovisual que han consumido ha sido en *youtube* (32,28%), precisamente utilizando dicho dispositivo (54,9%). En cuanto al idioma, el español se posiciona en primer lugar seguido por el inglés. También cabe destacar que, a diferencia de las redes sociales e internet, el consumo de los productos en la televisión tradicional es bastante bajo, siendo muchas veces canales no convencionales. En este caso, el

idioma principal sigue siendo el castellano, pero en el segundo puesto se sitúa el euskara. Podemos concluir que, la presencia del euskara es muy baja, pero lo es aún más en el caso de los contenidos que se consumen en internet y en las redes sociales. Consecuentemente podemos afirmar que no existe contenido en euskara interesante y atractivo para el colectivo de personas jóvenes de la Comunidad Autónoma Vasca y la Comunidad Foral Navarra.

Submission ID

1571

Understanding rural and urban teens' ambivalent media tastes and complex perceptions of digital technology

Authors

Dr. Dr Chikezie E. Uzuegbunam - University of Cape Town

Abstract

This paper focuses on a qualitative exploration of rural and urban adolescents' lived practices with digital technology in Nigeria by analysing their media preferences as well as their perceptions of the digital technologies they make use of. Unlike several existing studies on children's engagement with digital technologies, this study accounts for both owners (and non-owners) and users (and non-users) of digital technologies. Using data from 16 focus group discussions with participants, analysis is approached with the theoretical lens of domestication and technology appropriation. The framework recognises the agency of users and the ways in which they integrate and accommodate technology in everyday life. Findings reveal the ambivalence, contradiction, and complexity observed in the children's reflections on their media tastes, and in turn, their perceptions of digital technologies. As much as the children preferred device-based and portable digital technologies like mobile phones and computers, a good number of them still thought that old media such as television and books have not lost their place in their lives. Among other things, they enjoy the freedom the new media affords them to explore their curiosities and personal agendas. This notwithstanding, their use of the new media is

fraught with challenging and often deep-seated notions woven around the panics and anxieties from the digital gatekeepers around them. Significant also is the ways in which they consciously negotiate moral panics and personal problems, through strategies such as conscious technology avoidance, individual user's appropriation to suit their moral and socio-cultural values, and allowing their parents to supervise, control and monitor their technology use. The teens gave quite revealing, yet complex views of their digital media use and practices in ways that make Livingstone and Sefton-Green's description of children's lives as an "intensely felt, bounded world of childhood" and one in which "much of children's lives are relatively inaccessible to the adults around them", quite relevant (2016, p.4). Nigerian teens' digital lifeworlds seems to be heavily invested with complexities and not-so-straightforward narratives. The young people appear to be caught in a vortex of conflicting perceptions and views regarding digital technologies based on both the perceived usefulness and skepticism about digital technology and its place in their lives. Likewise, their parents, guardians, and teachers seem enmeshed in a dilemma as the overall perception of digital media's impact on children continues to be characterised by anxiety, suspicion, moral panics, techno-shame, and lack of critical reflection. The findings confirm boyd's (2014) worries about the fact that "we often spend so much time worrying about young people that we fail to account for how our paternalism and protectionism hinders teens' ability to become informed, thoughtful, and engaged adults" (p. 28). In light of this, there is a need for Nigerian children to be supported and equipped with critical literacies necessary for developing digital

resilience and tackling their particular needs, expanding their opportunities for participation in their community, and equipping them with the tools to critique, explore and change the digital world around them.

Submission ID

1593

Escape from the Echo-Chamber

Authors

Prof. Paul Lee - The Hang Seng University of Hong Kong

Prof. Sammy Hu - The Hang Seng University of Hong Kong

Prof. Keith Cheung - The Hang Seng University of Hong Kong

Prof. James Chang - The Hang Seng University of Hong Kong

Abstract

The objective of this study is to understand how people can "escape" from the echo-chamber and which type of social media users are not susceptible to the echo-chamber effect.

Social media users are to control the content to which they are exposed, confining their contacts to like-minded individuals and avoid those whom they would like to ignore. This so-called "echo chamber effect" (Garrett, 2009; Iyengar & Hahn, 2009; Sunstein, 2001) can reinforce existing views embraced by specific issue publics. Without exposure to opposing views, the ideal of having rational discussion in public sphere (Habermas, 1987, 1989) will be thwarted.

The majority of studies on the topic have been confined to establishing the existence and extent of the echo chamber effect or whether certain ideological groups are more likely to be stuck in an echo chamber. In recent years, some studies have found that not everyone is susceptible to the echo-chamber effect. For instance, a 2016 Pew Center study has shown that only 23% of U.S. users on Facebook and 17% on Twitter now say with confidence that most of their contacts' views are similar to their own. Twenty per cent have changed their minds about a political or social issue because of interactions on social media (Duggan and Smith 2016). A study in France (Boulianne, Koc-Michalska, and Bimber, 2020) also found that opinion seekers were less likely to amplify echo chambers. Another study in

Spain (Masip, Suau, and Ruiz-Caballero, 2020) showed that although most of the respondents get news online from like-minded media, a significant number of people also get news from media with a different ideology.

We conducted a study in the summer of 2020, examining the use of social media and the willingness to communicate with people who have views different from the respondents. A representative sample survey using random digit dialing method successfully interviewed 1,969 respondents in Hong Kong, with a response rate of 44% and sampling error of ± 2.2%.

The result shows that, contrary to the common expectation, those who spent more time (1 hour or above) on social media daily were more receptive to views and ideas different from their own than those who spent less time. Further analysis shows that the willingness to refer to different opinions varied significantly with media trust, demographic factors, social values, support for the government, and political orientation. However, through multiple regression, it was found that the "left-wing vs. right-wing orientation", i.e., liberal-democratic vs. pro-establishment-patriotic orientation, was found to

be insignificant in predicting the willingness to refer to different views. The result for "partisanship", i.e., from no party affiliation to strong party affiliation, nevertheless, was significant. In addition, social media use, media trust, education, and sex were significant. A discussion on the implications of the findings in light of an escape from the echo-chamber effect in social media is given.

Submission ID

1601

Young Audiences, Public Service Media, and the Principle of the Common Good

Authors

Dr. Christine Horz - TH Koln

Dr. Charles Davis - Ryerson University

Prof. Lizzie Jackson - South Bank U

Abstract

Young teen audiences (aged 12-15 years) represent a group with unique requirements, interests, and capabilities (Valkenburg & Piotrowski, 2017). Loss of this audience is "arguably the biggest challenge of all facing PSM organizations around the world, namely a generation of young audiences increasingly using social media platforms as their 'daily media' and turning away from PSM services" (InnoPSM, 2020). This 'turning away' is one of multiple reasons this group are among the most difficult audiences to attract to Public Service Media (PSM), which are reporting challenges engaging with adolescent and young adult demographics (Wilson & Fowler, 2020; Jigsaw/Ofcom, 2020). In this paper, we consider how young audiences may be newly attracted to organizations that provide media content for the common good. The literature suggests several possible pathways to greater engagement, including media product and process co-design with early adolescents. This paper will examine the

existing literature and discuss potentially novel forms of co-creation with 12-15 year olds and their potential to foster participation and cultural citizenship.

The affordances of digital media theoretically invite an active involvement in media production and opportunities for young people to voice their concerns. Young people are highly interested in the public good and in making a difference on a local, national and international scale. Social media has empowered and enabled both community mobilization and the viral transmission of personality-driven advocacy, as personified by activists such as Greta Thunberg and Malala Yousafzai. We therefore argue for the provision of 'good media' by quality outlets to keep young adults engaged; specifically media that informs, educates, is inclusive, and which emancipates (Hendy, 2013). This firmly places the media as a central resource for cultural citizenship (Klaus and Lünenborg, 2004), and citizenship in strong democracies is based on such practical participation (Barber 1984:163f).

Research literature on media habits of early adolescents offers little in the way of guidance for developing engaging media products and services, because this literature focuses almost exclusively on negative media effects (Kirsch, 2010). In comparison, the principle of the common good is institutionalized in European and Western media systems in the form of PSM, based on the participation of citizens in a democracy (Habermas, 1992; Papacharissi, 2002). However, the few PSM organizations who have established channels to reach young audiences have had limited success. Nonetheless, this kind of engagement by established PSM channels (e.g. ZDF's funk network, and BBC's online-only BBCiii) is of interest to researchers as they are core drivers of the ongoing digitization and mediatization of lifeworlds (Krotz, 2007). As young people are typically interviewed

but not involved in the design of new formats and content, such offers only tentatively allow them to take a more active role in co-creation or co-determination. This paper will suggest novel, participatory forms of media production with this age group that will attempt to redress this issue.

Submission ID

1657

Disrupting Dogmas about Digital Communication: Audiences, Digital Communication and Social Change in Kenya, 2010-2020

Authors

Prof. Thomas Tufte - Loughborough University

Dr. Teke Ngomba - Århus University

Dr. Norbert Wildermuth - Roskilde University

Abstract

COVID-19 has unravelled all sectors of societies, revealing in its wake underlying inequalities and tensions across a range of socio-economic dimensions and led many, both academics and policy makers, activists and journalists to reflect upon if and how the coronavirus crisis is a chance to reset the world. Varying visions of the role of digital media have been put forward. It is the enormity of this moment that offers an opportunity for more critical, empirically informed reflection, situating emphatically the evidential bases of hope or reservations regarding the potentials of digital media and communication in social change processes. So, as the world gets set to start rebuilding political-economic, educational and socio-cultural sphere disrupted by COVID-19, this paper proposes to outline, based on a reflective analysis of more than a decade of audience research experiences and empirical findings from East Africa, potential avenues of more promising empirical research and theoretical developments concerning digital media/communication and social change processes in a post-COVID-19 Global South.

Firstly, we will unpack the dominant debates that most audience research in the Global South have been situated within. While oscillating between a democracy-development nexus, the overall focus has

been on the potentials and roles of digital media and communication in processes of social change. Within the democracy debate, focus has tended to be on the possibilities and extent to which digital media/communication can open up autocratic spaces, while on the development side of the debates, a large focus has been on mobile phones and now the Internet and their role in processes of empowerment amongst specific, often marginalized, groups in society. More recently, in what can be seen to amount to a backlash against these 'dogmas', several scholars have shown the limits of trying to

understand how digital technologies are used in the Global South by focusing on these pertinent but limited lenses.

In alignment with this critique, this paper will draw on two concluded research projects (Media, Empowerment and Democracy in East Africa, 2009-2015 & Critical Perspectives on New Media and Social Change in the Global South, 2013-2017) to demonstrate the importance of looking atdigital media and social change processes in a bottoms-up, practice-communicative ecology perspective that moves beyond the conventional development-democracy lenses.. In outlining these key points, our aim is to encourage similar approaches and demonstrate the enormous heuristic potentials in approaching these phenomena as such. To sustain our arguments, we have taken a critical (re)look at the empirical findings and publications from these projects teasing out common, pertinent findings that move beyond the democracy-development nexus and that can serve as 'teachable pointers' for examinations of the role of digital media in a post-COVID-19 world. We will present findings that speak to issues of entrepreneurship; security and monitoring; and betting in the context of increasing corporatization of digital media possibilities in the Global South..

Submission ID

1794

Why do you stay up? Media consumption's construction on people's time rhythms

Authors

Mr. Jichen FAN - PhD student in The Chinese University of Hong Kong

Ms. Qiyue ZHANG - PhD student in The Chinese University of Hong Kong

Abstract

Time is an important factor that can shape humans' life. People arrange their daily activities according to their perceptions of time. The ways of perceiving time can influence the potential form, scope and

rhythm of humans' activities. In the agricultural society, people got the sense of time based on natural phenomena. Such imprecise perceptions of time hindered humans from organizing large-scale synchronic activities at that time. Entering the industrial age, people can use clocks and watches to measure time more accurately. The conversion of time around the world also becomes possible. These

new possibilities brought by mechanical timing devices enable people to be more accurate when arranging their activity schedules. For example, workers in the assembly lines of factories are required to obey strict schedules, which are totally different from people's rhythms of life in the agricultural society.

Both natural time and clock time are "objective time" (Gray, 2017), which objectively exist in the universe. However, time can also be socially constructed (Sorokin & Merton, 1937). Social time is a product of the mutual influence of the social, political, economic and cultural structures in the society, which can reflect the overall rhythm of the society. It expresses the change of social phenomena in terms of other social phenomena taken as points of reference (Sorokin & Merton, 1937). Media consumption, as a kind of social phenomena, can also function as points of reference for human activities (Bian & Zhang, 2006). Thus, "Media time" might be another important way of time perceptions except for natural time and clock time in the contemporary society where media technologies have developed rapidly and permeated into people's everyday life.

In other words, media consumption can function as timing devices and play critical roles in influencing human's time perceptions and ways of arranging daily activities. For example, some people may be accustomed to start to eat breakfast when *Morning News* starts on television. Others may see the time when they receive a new notification on their mobile phones as a point to escape from their work and engage in transient entertainment activities. In this way, people's media consumption behaviors construct and break their time rhythms.

In today's society, people are connected by multiple media. Their media consumption behaviors make differences among lifestyles become blurred. Individuals' life rhythms are unprecedentedly challenged. It seems that people live in places where the time is "timeless" (Castells, 2009). In this context, the

current study wants to understand how media time brought by media consumption (e.g., social media use, watching TV programs, etc.) breaks or constructs people's time rhythms. We will conduct analyses based on the idea of "social time" and "timeless time", and take people's staying up late as an example to illustrate how media consumption changes people's normal rhythms by hindering people from going

to bed early as planned. The study will employ focus groups to find the patterns and features of people's time structures constructed by media consumption.

Submission ID

1800

Research on the Relationship Between Collective MMOG (Massively Multiplayer Online Games) Play and Social Capital of Chinese Yong Gamers

Authors

Mr. kaimin Yin - Minzu University of China

Abstract

INTRODUCTION：With the popularization of mobile intelligent devices，the number of online gamers is increasing rapidly and collective MMOG play has become an important part of people's daily life. Compared with the traditional online games, modern online games attach more attention to social functions. Through a variety of technologies to support the interaction, cooperation and communication between gamers, online games have become an important public space for the development of social capital. Chinese online gamers have formed a unique way of communication and game culture in the process of participating in the online game, which has important research value. This paper aims to study the interactive relationship between collective MMOG play and social capital of Chinese young gamers in both the virtual world and real world. Through empirical research, this paper discusses the impact mechanism of collective MMOG play on social capital and how social capital will further affect the online game participation behavior of Chinese young gamers, which provides an important reference value for exploring the social capital research of Chinese gamers.

METHOD：Questionnaire. Data for the study was collected using online questionnaire created on wjx.cn. Researcher published the project in several online game communities and forums, then briefly

stated the research requirements to all gamers and recruited qualified respondents under investigation to fill in the questionnaire. Finally, 385 valid questionnaires were collected.

RESULTS: The results of regression analysis and ANOVA of sample(N=385) show that there is a significant positive correlation between collective MMOG play and gamers' online and offline social capital. The higher collective MMOG play intensify is, the more two types of social capital subjects hold. This study also finds that online social capital is an important factor in mediating the collective MMOG play and the acquisition of offline social capital, which means online social capital can contribute to offline social capital. In addition, this study finds that online social capital and offline social capital are positively related to gamers' continuance intention. The main reason for the result is that social capital will increase gamers' relational switching costs and then retain gamers in the game community, which provides important enlightenment for game managers on how to improve the user stickiness of the game.

CONCLUSION: This research confirms the positive impact of collective MMOG play on the social capital of Chinese young gamers. Oline gamers with higher degree of game participation are more able to extablish a sense trust, belonging and participation in games, which also have a positive impact on the offline social capital. In addition, Both Chinese young gamers' online social capital and offline social capital are positively related to relational switching costs, which further contribute to gamers' continuance intention.

Submission ID

1802

Innovation in Media Research and Its Impact on Understanding Media Audiences

Authors

Ms. Natalie Jonckheere - University of Southern California

Abstract

This abstract is a work-in-progress that examines changing views of media audiences from the perspective of those in media audience measurement, research, analytics, or data science. In classical advertising-driven media ecosystems, the audience itself is the commodity (Smythe, 1977), which paints the audience as passive. However, with the rise of participatory culture, audiences interact with media content in new ways (Jenkins, Ford, & Green, 2013), meaning that audiences are more active. As a result, the media industries have become more reliant on data, algorithms, and automation (Napoli, 2016), and understanding the human factor behind these research practices is key.

Understanding the innovative research methods and metrics that illuminate active audiences, which often involve data science, can reveal how industry conceptualizations of the audience are changing. This study therefore considers the following research questions. How have research and measurement innovations impacted how audience researchers view audiences and fans? And what do these changes mean for the epistemology of media audiences? This line is questioning is inspired by Turow and Draper's (2014) suggestion to understand how industry practitioners understand audiences and will illuminate how changes in audience data collection and usage impact understandings of media audiences.

To answer these questions, this study uses qualitative methodologies, mixing virtual fieldwork with semi-structured interviews. Data collection is ongoing. Virtual fieldwork took place at a conference hosted by the Advertising Research Foundation in September 2020.[1] I attended panels, workshops, and presentations both live and asynchronously and interacted with participants using the conference's networking platform. Furthermore, six standalone semi-structured interviews have been conducted with individuals who work in the audience research field thus far. Future plans for this project involve conducting more interviews with industry research practitioners, which will be transcribed and qualitatively coded.

Although data collection is ongoing, a few large themes have begun to emerge. First is a conflation of the terms "consumers" and "audiences" among advertising researchers, which implies that media audiences will by default become consumers of advertised products. Second are issues of data collection and privacy; many conference attendees discussed giving consumers more knowledge about how their data are used, pointing towards an audience that is active and engaged in managing their own

privacy. These emergent findings hint at a developing understanding of passivity and activity among audiences and consumers.

[1] I thank the Advertising Research Foundation for granting me the opportunity to conduct research at their event.

Submission ID

1835

Exploring the making of audiences : the contribution of an interdisciplinary approach. The case of the configuration of European institutional communication audiences

Authors

Prof. Sandrine Roginsky - UCLouvain

Abstract

The presentation will discuss theories and methodologies that can be useful to explore the representation of audiences in the European institutional communication (i.e. communication of institutions such as the European Commission, the European Parliament and the European Council), notably on social media platforms. In doing so, it will propose a conceptual and practical approach to studying audiences making different disciplines interact, such as linguistics, rhetoric and argumentative studies, communication and media research but also political science. The concept of audience is indeed a "boundary concept" (Esquenazi, 2009) and as such may benefit from a fruitful dialogue between these different disciplinary approaches. A common tie that binds them is their ability to show how audience is constructed from scratch by the discourses about it (Dayan, 1992) but also by the marketing/management/communication tools that are used to design and represent them. Therefore medium and medium devices play a part. Analyzing the construction of audiences reminds us that knowing audiences cannot be taken for granted. Building up audiences is a professional skill which, in the context of the European institutions, seem to fall into the competency of communication professionals. Configuring audiences is a way to demonstrate the importance of communication: it is because there are audiences that there is a need for communication professionals to approach them,

who mobilize increasingly marketing and advertising methods. However, as audiences are constructed through management tools, they isolate individuals from their social and cultural context. Consequently communication professionals do not seem to call on other types of skills in order to take social complexity into account when figuring audiences. Further, as highlighted by Grossetête (2011), the objective to talk to a wider audience leads up to neglect populations that are supposed too difficult to reach. In the case of the European Union institutional communication, the process of audience representation is driven by indicators. Quantifying is indeed the dominating process to frame (and therefore grasp) audiences. "Quantification, in this regard, is a way to manage unruly publics" (Demortain, 2019). It is also a tool in the "process of neutralization of audiences" (Gorbeil, 2019). Thus, audiences that are portrayed in EU institutional communication are young, educated, privileged audiences, convinced by the EU or will be so shortly, who show no sign or partisan belonging or activism (the only affiliation is to the EU).

With regards to the Audience Section call for proposals 2021, and building on a theoretical interdisciplinary framework, this reflection aims at discussing the way audiences are conceptualized, measured and addressed by institutions, and by doing so exploring the issues facing the professionals who have these responsibilities.

Submission ID

1860

From inspiration to enforcement: Mapping different forms of media appropriation processes

Authors

Dr. CAROLINA MARTINEZ - Malmö University

Prof. Tobias Olsson - Malmö University

Abstract

In domestication research, the concepts of *agency* and *social relations* are fundamental (Haddon, 2016). Studies over three decades have unraveled the complexity of how users integrate media into everyday life in both domestic and non-domestic settings, and how the social context in different ways

shape domestication (Martínez & Olsson, 2020). However, the analysis of agency and social relations in domestication processes can be further developed and systematized.

This paper uses the concept of *transaction* - central within relational sociology (Dépelteau, 2015) - to understand how agents influence each other in multifold ways during the first phase of the domestication process, namely the phase of appropriation. Drawing on interviews with 22 elderly Swedes (70 to 94 years) the paper develops a typology of appropriation processes, which is based on the various ways in which the *appropriator* (the one who acquires a digital device or application) and agents in his/her social context transact during appropriation.

The paper identifies a continuum from *self-conducted inspired appropriation* over to *other-conducted enforced appropriation*. In the first case, the appropriator is influenced by media use in his/her social context and conducts the consumption and installation process. In the last case, actors in the social context have identified perceived needs and force the appropriator to adopt digital media by managing the consumption process, the installation and the initial learning process. Between these extremes, there are other forms of appropriation processes which are explored in the paper.

The paper, hence, contributes to our understanding of how agency is played out in different ways in domestication of digital media, with a specific focus on how appropriation is driven by social transactions. The paper discusses how these social transactions can be understood as power relations, and how they also can be seen as vehicles for digitalization and digital inclusion.

References

Dépelteau F (2015) Relational sociology, pragmatism, transactions and social fields. *International Review of Sociology*, 25(1) 45–64.

Haddon L (2016) The domestication of complex media repertoires. In: Sandvik K, Thorhauge AM and Valtysson B (eds) *The Media and the Mundane: Communication across Media in Everyday Life*. Göteborg: Nordicom, 17–30.

Martínez C & Olsson T (2020) Domestication outside of the domestic: shaping technology and child in an educational moral economy. *Media, Culture & Society*, Online first. https://doi.org/10.1177/0163443720948011

Submission ID

1910

Herramientas para la interacción y participación de la audiencia en el periodismo móvil: un análisis comparado de los medios nativos digitales de España

Authors

Prof. Alba Silva Rodríguez - Universidade de Santiago de Compostela

Ms. Sabela Direito Rebollal - Universidade de Santiago de Compostela

Abstract

Los cambios tecnológicos, institucionales y organizativos acaecidos durante las últimas décadas han alterado la relación que el periodismo había establecido con sus audiencias (Loosen and Schmidt, 2012). Las rutinas y valores periodísticos se redefinen en un contexto en el que emergen nuevos modelos abiertos a la participación de los usuarios. Términos como los de periodismo público, interactivo, participativo o ciudadano (Deuze, 2017; Lewis et al. 2010; Massey and Haas, 2002; Nip, 2006; Singer et al., 2011) surgen desde la academia para designar una nueva forma de hacer periodismo, en el que los lectores dejan de ser simples receptores de noticias para contribuir activamente en su producción y difusión (Bowman and Willis, 2003; Domingo et al., 2008; Kammer, 2013). Las implicaciones que este empoderamiento ciudadano tiene en la práctica periodística han sembrado el debate entre quienes defienden que una mayor participación del público garante la pluralidad y representatividad mediática (Gillmor, 2004; Nip, 2006; Pavlik, 2001; Spyridou and Milioni, 2019), y aquéllos que alertan sobre la posibilidad de que la objetividad y diversidad – principios vinculados con la calidad periodística profesional– puedan verse cuestionadas (Borger, van Hoof and Sanders, 2019).

El presente estudio analiza las oportunidades de interacción y participación que los diarios nativos digitales de España les ofrecen a sus usuarios. Para ello, se selecciona una muestra compuesta por 10 de los medios que registran un mayor consumo, según datos de Comscore, entre los que se incluyen los

generalistas *El Confidencial, Ok Diario, Eldiario.es, Huffpost Spain, El Español, Periodista Digital, Libertad Digital, Elnacional.cat* y *Vozpópuli*, y el diario especializado *Economía Digital*. En base a un análisis cuantitativo centrado en las aplicaciones móviles de cada uno de los medios objeto de análisis, se busca dar respuesta a las siguientes preguntas de investigación: ¿Qué tipo de interacción –conforme, conversacional o personalizada– priorizan los medios nativos digitales con sus usuarios? ¿Proporcionan alguna herramienta de participación? ¿Integran los contenidos generados por los usuarios? Y en ese caso, ¿existe algún método de control de dichos contenidos? El estudio se completa con entrevistas estructuradas a los responsables de los medios de comunicación para determinar cuáles son los criterios y líneas estratégicas que se aplican a la hora de gestionar la participación de la audiencia. El diseño de las preguntas parte de los trabajos de Westlund y Lewis (2014) alrededor de los conceptos de actores, actantes y audiencias, con el fin de dilucidar cómo se interconectan sus dinámicas en las actividades y rutinas productivas de los medios seleccionados como muestra. Los resultados sugieren que los medios nativos digitales españoles se encuentran, todavía, en una fase embrionaria en lo que respecta a la gestión de la participación de los usuarios a través de los dispositivos y aplicaciones móviles.

Submission ID

1927

Analysis of College Students' Attitudes to Zhihu Information Flow Advertising and Influencing Factors

Authors

Ms. Xiaohan Zhang - Department of Journalism, School of Communication, Hong Kong Baptist University

Dr. Gege Fang - School of Journalism&Communication, Tsinghua University, Beijing

Abstract

Technological innovation drives the rapid innovation of the advertising industry. Information flow advertisements that rely on big data technology and are used for accurate delivery and high-efficiency transformation win the favour of advertisers and delivery platforms and increasingly become the main carrier model of Internet advertising. The Chinese knowledge-sharing platform Zhihu has established a complete information flow advertising mechanism, and advertisement and knowledge payment

constitute its primary profit model. As a gathering place for educated youths, college students occupy an important proportion of Zhihu and represent the future trend of China's Internet. This article uses empirical research to examine the attitudes and influencing factors of college students' users on Zhihu information flow advertisements to provide references for advertisers to formulate delivery plans and Zhihu platform to adjust advertising strategies, then achieve a win-win situation for users, advertisers, and Zhihu platform.

This study is based on communication theori and advertising models, using Zhihu, a question-and-answer platform for young people in China. This study uses snowball sampling for 18-26 years old college students who use Zhihu, and 303 copies of valid questionnaires have been collected. Then, according to the three-component attitude model of advertising, using SPSS2.5.0 and AMOS2.6.0 software to complete the data analysis, test the hypothesis and modify it. The main problems are:

(1) Combine Zhihu information flow advertising and learning from previous research on information flow advertising, then summarise the characteristics of advertising that may affect user attitudes.

(2) By constructing a model of the influence model of college students' users on Zhihu advertising attitudes, conduct surveys and interviews, understand the real attitudes to advertisements of college students, and explore the influence of Zhihu advertising on user attitudes.

(3) Based on empirical research results, provide reference suggestions for social platforms represented by Zhihu, promoting the development of the Chinese information flow advertising industry.

This study uses SPSS2.5.0 and AMOS2.6.0 to conduct a rigorous data analysis on the effective samples. The conclusion is as follows: No matter whether the users who use Zhihu are recreational browsing or demand-driven, the entertainment of advertisements has a positive impact on user attitudes; Big data technology is not harmless, blindly pursuing accurate delivery may cause harm to user privacy; as an information carrier, advertising provides richer information reference can promote

users to take further actions; information flow advertising is embedded in users without user permission The effective information browsed has caused a certain degree of interference to users.

Based on the research results, this article puts forward the following suggestions. The first is to focus on improving the entertainment of advertising and to strengthen its attractiveness to users; The second is to balance accurate delivery and user privacy maintenance; The third is to provide adequate

information for reference; the fourth is to appropriately restrict the frequency and form of advertisements to avoid causing user disgust.

Keywords: information flow advertising, advertising attitude, Zhihu, big data, college students

Submission ID

1960

Digital nomads and the Covid-19 pandemic: social conversations about relocation in a time of lockdowns and reduced mobility

Authors

Mrs. Karine Ehn - CICANT - Lusófona University

Ms. Ana Jorge - CICANT - Lusófona University

Mr. Manuel Marques-Pita - CICANT - Lusófona University

Abstract

Before COVID-19 imposed remote working as a norm for public health, the importance of a location-independent style of work and life was increasingly growing. Digital nomads, who were perceived as constant travelers, were on the rise (Jacobs & Gussekloo, 2016; Richards, 2017), practicing mobility and organizational independence in countries with cheaper living costs and through the affordances of digital media (Bozzi, 2020). On the one hand, restrictions on mobility provoked reflections on those

already practicing digital nomadism; on the other, remote working and physical distancing led more people to ponder on remote lifestyle as a form of facing both economic regression induced by the pandemic and a desire to secure welfare in situations of new global crises.

The contribution of this paper is the study of the development of neo-nomadic discourse in social media, looking at narratives emerging in social conversation around the digital-nomadic lifestyle in the context of a global pandemic, particularly focusing on potential causal factors that influence decision-making and collective dynamics.

The study deployed qualitative content analysis (Neuendorf, 2017) on a purposely constituted corpus of YouTube videos by creators identifying themselves as digital nomads, shared during the spring of 2020, and devoted to the issues of staying or going to another place during the beginning of the COVID-19 pandemic. The corpus consists of 16 videos, by 11 different creators. After scraping auto-generated text transcripts of each video, we examined them using an inductive, interpretative analysis method, defining macro (such as popular hubs and cost of living, culture, community, and lifestyle acceptance issues) and micro topics (e.g. freelancing possibilities, building your own online business, finding remote employment or ability to work with locals). Almost half of the creators (5) advised their audiences to go back to home bases, where they would have social protection policies established or access to (more) trustable health systems. Others (6) were arguing for staying or relocating to places that treat them "right", for example keeping open borders, having fewer restrictions, or providing better tax programs adapted to them. Through the narratives initiated on YouTube by digital nomads, on the one hand, this neoliberal figure is challenged to reevaluate individual independence and mobility in favor of state welfare and social protection (Deleuze, 2010). On the other hand, the acceptance of location independent lifestyle in mainstream discourses, as an effect of changes in the labor market due to the pandemic, can also be seen as a way of promoting individualization and greater self-esteem in having successfully managed uncertainties (Beck-Gernsheim, 2002).

Further research of comments related to chosen video content, and on other social media, is planned to address the potential causal factors that influence decision making and collective dynamics.

Submission ID

2138

Inequality in Social Media. Analysis of the Conversation on Twitter.

Authors

Dr. Laura Pérez-Altable - Universitat Pompeu Fabra

Dr. Ana Serrano Tellería - University of Castilla la Mancha

Dr. Ariadna Fernández-Planells - Technical University of Valencia

Abstract

Economic inequality is one of the most worrying public issues for societies (Song, Price, Guvenen, Bloom and Von Wachter, 2019), most especially during the last decade, with the burst of one of the greatest financial and economic crises in history (2008-2018). Nowadays, the term has gained relevance due to the global health crisis and the social and economic impact of COVID-19 pandemic.

Thus, our main goal is to analyse the social conversation on the digital public sphere about social long-standing topics. Furthermore, this goal seeks to answer the question of whether this digital public sphere has been effective in addressing these issues using social media communications. This report includes the main contributions from our previous works (Pérez-Altable, Fernández-Planells & Serrano-Tellería, 2019; Pérez-Altable, Serrano-Tellería & Fernández-Planells, 2020).

Income inequality refers to the existing disparity in the distribution of individual income, generally highly concentrated in a small percentage of the population.

Income inequality can occur both within a specific community and between different communities and it is closely linked to other factors of inequality (such as gender, ethnicity or origin, among others).

Duca and Saving (2017) raise the question about what extent inequality can lead to the polarization of the debate around this concept. We certainly believe that analyzing the conversation that citizens have about the concept of income inequality can provide detailed and specific ideas about its impact on society and on the individuals that comprise it. The place where we analyse this debate is in social

media as these media have allow citizens to change their role within the information dissemination process: from a passive viewer of traditional media to an active user (active audience) that not only consumes content, but also interacts, produces, disseminates content and participates in online debates (Soler-Adillón, 2017; Suau, 2015). This study tries to understand the implications of the social media use for establishing a topic or a different approach to the topic within the digital public agenda even if this topic or approach is not being covered by the traditional mass media.

The general objective of this study is to analyse the patterns of communication and interaction on social media platforms, specifically Twitter, around the concept of income inequality. We employed Social Network Analysis (SNA) and qualitative content analysis approaches to reach these objectives. As neither the literature nor empirical studies may offer specifications about how hashtags are employed when developing a conversation around the concept of income inequality on social media, the sample consists of tweets that contain the keywords 'income inequality' in the

text. Using Twitter Advanced Search, we gathered 102,082 tweets for the year 2018.

We are aware that the type of dataset that comes directly from Twitter does not

represent the entirety of tweets sent during a concrete period on a specific topic,

although we consider that the dataset resulting is sufficiently robust to allow us to

deploy an in-depth analysis.

Submission ID

2171

It's been a long way… Three decades of Television Audience Ratings' in Spain (1990-2019)

Authors

Dr. Miguel Vicente - Universidad de Valladolid

Dr. Belén Monclús Blanco - Universitat Autònoma de Barcelona

Abstract

Television has been a privileged witness of contemporary history after more than eight decades enjoying a central position in most of people's daily lives. Consequently, TV audience research is one of the most attractive and concurred domains within audience and reception studies. This medium has successfully attracted the attention of both viewers and scholars during the second half of the 20th century, relaying the torch to Internet by the end of the second millennium.

Despite it does not hold a central position within the critical approach which is dominant within scholarly inquiry, audience measurement systems turned into the pivotal factor to rule and comprehend how the TV industry works. Ratings are necessary to understand why and how contents are aired and cancelled, according to the audiences' judgement and the networks' internal and secret evaluation. The black box of TV ratings appeals to the prevalence of a quantitative logic applied to punctual moments

in time. However, a longitudinal approach to audience figures can help us to create a solid rationale of the historical evolution of a given territory and media system.

This presentation aims to reflect on the TV audiences' evolution in Spain between a 30-years period of time, spanning from the launching of commercial open-air TV stations operating at a national scale in 1990 until the convergent multimedia scenario experience nowadays. Taking the main audience measurement reports in the country, several longitudinal analyses were conducted to identify keys that can explain how the TV system has evolved during the last three decades. Datasets were curated to illustrate trends across time and to detect those events acting as turning points.

On one hand, legislation reforms are signaled as important factors behind the biggest shifts in the selected period, tending towards and aperture of the system to allow more competitors at both the local, regional and national level. On the other hand, the impulse coming from the technological development

of ICT opened new avenues for TV industry in terms of their size and content production. This increase in the offer was connected with a fragmentation of the demand, with audiences moving from massive consumption of certain TV products to a landscape as the existing one in 2021, where audience measurement companies struggle to capture who is and what does an audience that is able to simultaneously consume audiovisual contents in several concurrent devices.

This paper explores the connections between legal and technological changes and their impact on audiences' behavior by means of a macro-analytical approach to the main audiences' datasets available in Spain during the thirty years covered. Historical and longitudinal approaches to audience research are expected to provide the readership with a solid background for meaningful in-depth approaches to TV consumption in the current times.

Submission ID

2192

"The algorithm is like a connection": How algorithmic imaginaries and imagined audiences produce one another

Authors

Dr. JOAO MAGALHAES - Alexander von Humboldt Institute for Internet and Society

Abstract

Research on how platforms influence the construction of users' understandings of their social world seems to be in transition. Beginning in the 2000s, scholars started to argue that "networked" spaces like Twitter cause the collapse of communication contexts, leading users to construct "imagined audiences" to whom they perform their identities (Litt, 2016). As interest moved into platforms' inner workings, a different line of inquiry has gained traction – it regards how users imagine platforms' computational mechanisms. As with "imagined audiences", though, concepts like "algorithmic imaginary" (Bucher, 2018) ultimately aim to understand a new symbolic structure that shapes users' actions. Yet, the relationship between "algorithmic imaginaries" and "imagined audiences" remains largely under-theorised. This article tackles this problem.

Based on the thematic analysis of in-depth interviews with 47 Facebook Brazilian users, the paper argues that their imaginations of who can see their posts do not appear to exist separately from their imaginations of Facebook's computational mechanisms. In fact, in their non-technical language, interviewees can be said to describe these two sets of assumptions as fully entangled and co-producing each other. This amalgamation of understandings of human and non-human actors in the context of social media usage forms what the paper conceptualises as *sociomaterial imaginaries*.

The paper is organised as follows. After summarising the literature on how audiences and social media platforms' computational mechanisms are imagined by users, the paper discusses two concepts. First, the very notion of *social imaginary*. It makes the case that most of the reviewed works do not fully engage with Charles Taylor's original proposition of imaginaries as taken-granted assumptions (and not mere ideas, theories or opinions) about social life. Second, it proposes that platforms' *algorithmic power* is better understood as a visibility regime, composed of two visibility vectors – datafied surveillance and algorithmic gatekeeping. The paper then explains the methodological choices employed to assess how ordinary users' imagine Facebook's visibility regime. The next section

presents the paper's empirical findings. It describes three imaginaries of that regime that all respondents appear to share, according to which Facebook enacts *controllable, predictive* and *uncontrollable* forms of visibility government.

Finally, the paper details its theoretical insights, explaining how, in those three imaginaries, imaginations of certain human actors and of computational mechanisms are co-produced. On the one hand, assumptions of datafied surveillance and algorithmic gatekeeping seem to stem from interviewees' observation of how other users act on the platform, or from imaginations of whom the controllers of the platform are and what they want. On the other, assumptions of Facebook's datafied surveillance and algorithmic gatekeeping create novel rules of exposure / concealment, re-contextualising previously "collapsed" channels of communication and, thus, allowing users to produce new kinds of "imagined audiences". As one interviewee said, "the algorithm is like a connection" between his "friends" and Facebook's mysterious automated decisions. The paper's conclusion considers the ramifications of the concept of sociomaterial imaginaries for discussions on platform transparency and accountability.

Submission ID

2247