



Audience Section

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

IAMCR

**Madrid, Spain
7-11 July 2019**

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Version: 16/04/19

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Id: 19433

Title: When Hong Kong People watch Mainland Chinese Television Dramas: Localism, Nationalism and the Identities Issue of 'Market Mentality'

Session Type: Individual submission

Authors:

Name: Egret Lulu Zhou

Email: luluzhou@eduhk.hk

Country: HK (Hong Kong)

Affiliation: The Education University of Hong Kong

Abstract: This paper tries to research a special phenomenon in transnational audience studies: a “reverse flow”. Often, media contents produced in developed countries are warmly received by developing countries’ audiences, whereas a “reverse flow” is unusual. However, this paper aims to study a “reverse flow”. Used to be a British colony, Hong Kong is much more developed than China, serving as a “media capital” which exports a large number of popular media productions to the Greater China (Curtin, 2003). But in recent years many people born in Hong Kong, especially the youngsters, have taken an interest or developed a preference for television dramas produced in China, such as *Scarlet Heart* (2011), *The Journey of Flowers* (2015), *Eternal Love* (2017) and *Story of Yanxi Palace* (2018). Meanwhile, although after 1997 Hong Kong becomes a part of China, it is still a special administrative region. Instead of being homogenized by China, all Hong Kong people’s national identifications drop sharply after 2008, and this tendency is most evident in the youngsters (Chiu, 2016). In perspectives of many radical Hong Kong young people, almost everything related to mainland China is lowbrow, disgusting and even a kind of “invasion”. Consequently, Hong Kong youngsters’ embracing of mainland Chinese television dramas is far from self-evident. In this connection, why do youngsters in Hong Kong watch mainland dramas under an anti-Mainland social atmosphere? How can they negotiate local and national identities in their consuming processes?

About the methodology, “Internet Ethnography” is used to collect media reports and audience’s discussions in online forums; production studies and textual analysis of major mainland dramas provide background information; the main part is audience interviews which use purposive sampling to conduct 34 semi-structured, face-to-face interviews with young audiences in Hong Kong.

This is the first study of watching mainland dramas in Hong Kong. It is found that Hong Kong youngsters generally demonstrate a relaxed attitude in watching mainland dramas: they would not be loyal to local dramas, while they would also not reject mainland dramas blindly; it is not easy for them to develop trans-border identifications in the processes of consumption, while it is also difficult for them to accept nationalism’ brainwashing. This relaxed attitude is rooted in one of Hong Kong identities’ characteristics: the “market mentality”. Market mentality emphasizes flexibility, smartness, personal calculation, thereby showing double suspects on nationalism and localism because both of which requires that people should be loyal to some values and beliefs of a certain place (either China or Hong Kong). This market mentality serves as a buffer for Hong Kong audiences to be relatively immune from media messages imported from mainland China, which

could be understood as an innovative method for local audiences to resist nonlocal media imperialism without necessarily turning into localism.

This project contributes mainly to transnational audience studies, television drama, and youth studies. Meanwhile, it is also illuminating in soft power studies because this case study tells how developed countries reposition their media policies in an era of “Rise of China”.

Id: 19464

Title: Lecturas generacionales de la ficción televisiva sobre el pasado reciente de Chile: Audiencias, memoria y educación.

Session Type: Individual submission

Authors:

Name: Lorena Antezana

Email: lorena.antezana@gmail.com

Country: CL (Chile)

Affiliation: Instituto de la Comunicación e Imagen, Universidad de Chile

Name: Cristian Cabalin

Email: ccabalin@gmail.com

Country: CL (Chile)

Affiliation: Instituto de la Comunicación e Imagen, Universidad de Chile

Abstract: La conmemoración de los 40 años del Golpe de estado en Chile (2013) trajo como novedad la emisión por televisión abierta de series ficcionales sobre el tema, construidas desde el punto de vista de quienes se opusieron a la dictadura de Pinochet y condenando la violación a los derechos humanos cometidos en ese periodo.

Distintas generaciones de telespectadores –quienes vivieron el Golpe de Estado, los que crecieron en dictadura y los que crecieron en democracia-, miraron estas propuestas, las que activaron distintos procesos de construcción de memorias sobre ese pasado traumático.

Realizamos entrevistas en profundidad y grupos focales con cada una de las generaciones de telespectadores buscando responder las siguientes preguntas: ¿Cuáles son las oportunidades y barreras de este tipo de formato ficcional para la construcción de memorias sobre el pasado reciente? ¿qué tipo de memorias sobre este pasado construye cada una de las generaciones consideradas? ¿cuál es la importancia la emoción en la construcción de memorias generacionales? y ¿cuál es el aprendizaje posible a través de estas series?

Los resultados obtenidos nos indican que:

1. La experiencia vivida en relación con la dictadura impacta diferenciadamente en las lecturas de las series ficcionales que realizan las distintas generaciones de telespectadores. Así, mientras la primera generación contrasta sus propios recuerdos con las propuestas narrativas de las series; la segunda utiliza estos marcos de interpretación para organizar sus propios fragmentos de recuerdos y la tercera “aprende” de estas series otorgándoles un estatus de realidad.
2. La construcción de las memorias individuales y colectivas se organiza en base a las imágenes propuestas por las series ficcionales sobre el pasado reciente del país. Estas están fundamentalmente vinculadas con la vida cotidiana y con la violación de derechos humanos.
3. Los repertorios iconográficos de los distintos grupos generacionales de telespectadores están constituidos por distintas imágenes provenientes no sólo de las series ficcionales mencionadas sino que también de los medios de comunicación en general y, en el caso de la primera generación, de sus propios recuerdos.
4. La emoción que generan estos relatos ficcionales moviliza la empatía en todos los casos.

5. Son mayores las oportunidades de construcción de memorias que generan estas propuestas ficcionales, -sobre todo para las generaciones que no están vinculadas experiencialmente con este pasado reciente-, que las barreras detectadas.

Id: 19521

Title: Constructing the Racist Past in a Post-Racial Age: Colorblind Audiences and Cinemax's The Knick

Session Type: Individual submission

Authors:

Name: Michael Wayne

Email: michael.louis.wayne@gmail.com

Country: NL (Netherlands)

Affiliation: Erasmus University Rotterdam

Abstract: This paper examines viewer responses to representations of overt racism and racial violence in the first season of Cinemax's The Knick to argue that audience reception of historical drama reflects a central paradox of post-racial culture: it is necessary to remember racism in order to forget about race. Post-racial media texts are often constructed in ways that encourage audiences not to notice racism. More specifically, audiences are encouraged to see representations of racial difference in descriptive terms, not in terms of power or hierarchy. Yet, the popularity of historical dramas like *Mad Men* (Nilsen, 2014) and *Deadwood* (Harris, 2012) is closely connected to their ability to present viewers with authentic images of race and racism. As such, this analysis explores what happens when post-racial popular culture encourages audiences to notice racism and to see representations of racial difference in terms of power and hierarchy.

Using data from The Knick's official Facebook page, this research illustrates some of the ways in which post-racial ideology shapes audience reception and highlights how historicized representations of racism often work to support post-racial worldviews. The data demonstrates that many white viewers are willing to acknowledge the centrality of racism in American history. But in doing so, they employ white racial framing (Wingfield & Feagin, 2012) and rely on colorblind ideology (Bonilla-Silva, 2009) to distance themselves from contemporary racial inequality. This analysis identifies four common colorblind tropes that emerge in response to historical television drama: the past is the past, victim blaming, minimization, and white victim-hood. Although discussions of the show are primarily shaped by white racial framing, some viewers, largely people of color, offer a counter-framing that asserts the continuing significance of race in American society.

Ultimately, this analysis calls into question notions of post-racial culture centered on white people's desire to forget racism. Much of the scholarship addressing post-racial television is based on this notion that on-screen diversity and the absence of racism allows white viewers see themselves as colorblind individuals living in a post-racial world. By asking what happens when post-racial popular culture confronts audiences with depictions of racism and racial violence, this research demonstrates that the act of remembering the racist past is a crucial part of post-racial efforts to forget about race itself.

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Id: 19583

Title: Success and Failure of Social Media in South Korea: Recollections and Reflections from Industry Professionals and Social Media Users

Session Type: Individual submission

Authors:

Name: Kyung Hee Kim

Email: khkim@hallym.ac.kr

Country: KR (Korea, Republic Of)

Affiliation: Hallym University

Name: Sun Ho Jeong

Email: jeong.sunho@gmail.com

Country: KR (Korea, Republic Of)

Affiliation: Hallym University

Abstract: At a time when we realize that numerous social media short-lived and disappeared, this study attempts to further our understanding about success and failure of social media using the case of South Korea. While Myspace, Facebook, Twitter, and Instagram have dominated the Western world, Koreans had their equivalents such as Freechal, Iloveschool, Cyworld, and KakaoTalk. Among those, KakaoTalk is the only platform surviving to this day, along with its global competitors Facebook, Twitter, and Instagram. During the last 20 years, social media users in Korea have migrated from Cyworld, which started in 1999 by a university student organization, to Facebook, and then to KakaoTalk, which recorded 50 million global users as of 2018. Based on this observation, we ask: What are the reasons that explain audience shift from one platform to another? What are the implications for the industry and the academia? And what are the implications of this in relation to information exchange and user interaction?

To find answers to these questions, this study first examined paths to audience success of generic media products (Sommer, von Rimscha, Verhoeven, Kregs, & Siegert, 2018) identified as “process building blocks (i.e., organizational facets, internal processes, environmental orientation, leadership, human resources, external evaluation)”, and “product building blocks (i.e., content, form/design, marketing, and distribution)”. Next, determinants of continuance (or discontinuance) of using social media were identified (Basak & Calisir, 2015; Chaouali, 2016; Lin, Fan, & Chau, 2013; Lin, Featherman, & Sarker, 2017; Zhang, Zao, Lu, Yang, 2016). Based on the review, this study attempted to fill the gap of a fragmented field in three ways: (a) Building on existing research that focused on traditional medium, we expand the scope to social media; (b) Extending discussions of the current research on user motivation and gratification, we employ perspectives from industry professionals as well as factors of discontinuance; and (c) Based on research that reflects cultural differences in online settings (Correa & Jeong, 2011; Kim & Yoon, 2007), we explore cultural factors playing into the process. Research questions include: What are the success factors of social media in the perspective of industry professionals?; What are the factors of success and failure according to general social media users?; and What are the unique characteristics of Korea that explain such success and failure?

Based on semi-structured interviews with twenty South Korean industry professionals and social media users, the study finds: First, in contrast to “process building blocks” and “product building blocks”, industry professionals suggested “constant evolution of process building” centered around user-orientation and new device-orientation, and “constant evolution of product building” connected to service expansion and openness to various types of content and platforms. Secondly, factors that determine continuance in social media use were self-exhibition, daily records, enjoyable time, celebrity identification, and sense of belonging, while factors of discontinuance included useless content and function, fatigue, concerns about privacy, and invasion of space. Lastly, unique features of the Korean context included a culture of community with a desire not to be isolated, as well as loyalty to media platforms.

Id: 19608

Title: Sharenting by football celebrities: audiences negotiate visibility of children on social media

Session Type: Individual submission

Authors:

Name: Ana Jorge

Email: anajorge@fch.lisboa.ucp.pt

Country: PT (Portugal)

Affiliation: Universidade Católica Portuguesa

Name: Florencia García-Rapp

Email: f.garciarapp@googlemail.com

Country: GB (United Kingdom)

Affiliation: University of Sheffield

Name: Lidia Marôpo

Email: lidia.maropo@ese.ips.pt

Country: PT (Portugal)

Affiliation: Instituto Politécnico de Setúbal

Abstract: This paper explores themes of audience identification, support and criticism established around the visibility of celebrities' children on social media. The cultural relevance and fascination around celebrities' children extends from celebrity news media into social media discourses (Jorge & Marôpo, 2017), sometimes in intertextual forms. It also meets the practice of sharenting, whereby (ordinary) parents share their experiences through social media (Mascheroni et al., 2018; Livingstone & Blum-Ross, 2017), which has raised debates about the tension between the right of parents to share online their parenting experience and their children's right to privacy. This practice has been mostly studied in relation to motherhood. Here, we seek to examine current framings of fatherhood and children's visibility together with audiences' reactions in the case of celebrity fathers.

We consider followers' acceptance, negotiation and contestation of the participation and exposure of children on their fathers' profiles to assess current discourses about children, family, privacy and celebrity culture in the context of the celebrity-fan relationship. We analyse official Instagram posts and user comments to two globally popular football players, involved for years in a clash clan - Cristiano Ronaldo (@cristiano, 147 million followers; father of four children: Cristiano Jr., born 2010, probably via surrogacy and the twins Eva and Mateo, born 2017, also via surrogacy, and Alana Martina, born 2017 from his relationship with the Spanish model Georgina Rodriguez) and Lionel Messi (@leomessi, 102 million followers; father of three boys - Thiago, born 2012, Mateo, born 2015 and Ciro, born 2018, from his relationship since 2008 with Antonella Rocuzzo, a fellow native of Rosario).

Instagram is a visually centered platform that has allowed for the growth of selfies or amateur photography, side by side with staged, professionally produced pictures. The growing popularity of this platform speaks of the wider cultural valorization of image and also of celebrities' private life.

In this context, the visibility of celebrities with their children illustrates the ordinariness of these exceptional personalities, and ascribes them a 'moral authenticity', reflecting 'current societal norms and values' (Mortensen & Jerslev, 2014: 628).

By following a case study approach and combining visual and textual analysis of pictures, captions and comments, we look at the overall children's online visibility on their father's Instagram profile: weight of posts and comments with or on children in the overall content; identification of names and faces; implicit or explicit mention of norms around children's exposure, context of pictures and captions of the children and family life. We analyse how these male celebrities and their followers negotiate the children's presentation and the fathers' role, taking into consideration the two different family context of Ronaldo and Messi. To further interpret the celebrity-fan relationship in view of this particular dimension, we pay close attention to how audiences balance the tensions between visibility and privacy by accepting or condoning children exposure.

Id: 19784

Title: Genres as Social Affect: Cultivating Moods and Emotions through Playlists on Spotify

Session Type: Individual submission

Authors:

Name: Ignacio Siles

Email: ignacio.siles@ucr.ac.cr

Country: CR (Costa Rica)

Affiliation: Universidad de Costa Rica

Name: Andres Segura-Castillo

Email: asegurac@uned.ac.cr

Country: CR (Costa Rica)

Affiliation: Universidad Estatal a Distancia

Name: Monica Sancho

Email: monicpicnic@gmail.com

Country: CR (Costa Rica)

Affiliation: Universidad de Costa Rica

Name: Ricardo Solís

Email: risolisq80@gmail.com

Country: CR (Costa Rica)

Affiliation: Universidad de Costa Rica

Abstract: This paper contributes to scholarly dialogues between audience research and affect theories (Cavalcante, 2018; Hillis, Paasonen & Petit, 2015). We argue that playlists on music streaming services (such as Spotify) can be theorized as contemporary instances of “genres”—defined as fusions of musical substance, sociotechnical assemblages, and sociomaterial practices—that respond to the exigencies of affect. Affect refers here to that which “contains a particular energy, mood, or movement that may lead to a particular feeling, and possibly the subsequent expression of emotion, it both precedes and sustains or possibly annuls feeling and emotion. We might think of affect as the force that drives the unconscious tap of the foot to music, the bob of the head as we listen along to conversation, the rhythm of our pace as we walk” (Papacharissi, 2015, p. 21). We depart from standard views of genres that center on the properties of (musical) texts and build instead on work in rhetoric studies that define genre as typified social action and cultural categories (Miller, 1984; Mittel, 2004).

Our study draws on interviews with users of music streaming services in Costa Rica and an analysis of their accounts and profiles on these platforms. Between August and December 2018, we interviewed 30 users (15 men and 15 women), aged 19-52, for an average of 40 minutes. We used an adapted version of the “think aloud protocol”. During the interviews, we asked informants to open their accounts on a computer, which was projected on a screen so that the research team could see contents available and users’ behaviours. We asked interviewees to describe typical appropriation practices, discussed specific instances of content on their accounts, and requested

explanations of their accounts' configurations. We captured screenshots for analytical purposes. We transcribed interviews entirely and coded the data (both transcriptions and screenshots) inductively in a grounded theory manner.

We discuss how users create playlists on platforms such as Spotify as a means to cultivate moods. The notion of cultivation stresses the dynamic work involved in producing, capturing, and exploring moods. We examine the specific fusions of content, technologies, and practices that characterize the creation of playlists. These playlists also form the basis of collective experiences. Thus, after examining how playlists work as genres, we analyze how they reach wider audiences on music streaming services. To this end, we draw on Berlant's (2008) notion of "intimate public", which "foregrounds affective and emotional attachment located in fantasies of the common, the everyday, and a sense of ordinariness" (p. 10). As material embodiments of cultivated affect, playlists offer a promise of identification and belonging to "intimate publics" formed by strangers, through the specific bonds between music, technology, and emotion they enact (as genres). Our analysis concludes with a discussion of the implications of our study for rethinking the relationship between technology, affect, and genre.

Id: 19807

Title: my favorite female politician, my governor, my idol: citizens, fans and political celebritization in Argentina

Session Type: Individual submission

Authors:

Name: Florencia Garcia Rapp

Email: fgarciarapp@gmail.com

Country: GB (United Kingdom)

Affiliation: University of Sheffield

Abstract: A brave woman against the ingrained machismo and structural corruption of Argentina's most populated province. A powerful female ally against inequality. Finally, someone who listens. The country's most popular politician meets the desire for change and the thirst for new ways of doing politics. Pairing an easy charm with a tireless work ethic, the 45-year old mother of three became Buenos Aires province's first female governor in 2015. This paper considers user comments to the official Facebook profile of Buenos Aires' governor María Eugenia Vidal to assess a diversity of citizenship performances from an interpretive epistemology (Charmaz, 2006; Merriam, 2009; Saldaña, 2012). With the aim of contributing to the fields of digital and popular culture at the intersections with audience and fandom research, the study examines through visual and textual analysis 500 comments and an array of official posts from the governor. Commenters demonstrate not only identification, but hope and respect for the work of the politician. They demand 'changing the rules of the game' and congratulate her for having started to do so. Fans, followers, sympathizers, citizens? How is political representation and participation reflected and contested by online audiences? Between the performance of fannish affect and a certain hopeful citizenship, user comments are interpreted in light of intimacies of identification and the framework of political celebritization (Richards, 2004; Street, 2004; Driessens, 2013; Sandvoss, 2012).

Id: 19899

Title: Web communities as fields of resistance: the case of online practices of Turkish soap-operas' Greek fandom

Session Type: Individual submission

Authors:

Name: Dimitra Larochelle

Email: larochelle.laurence@gmail.com

Country: FR (France)

Affiliation: New Sorbonne University

Abstract: Since 2000, the production of Turkish television soap-operas is in constant development. These products that have a great success at a local level are also exported abroad. More precisely, they were first diffused in countries that were in the sphere of cultural influence of the ancient Ottoman Empire (which means the Balkans and the Middle East). Later they were also exported even far, in Latin America, in China, in Pakistan, in India, in Bangladesh etc. Among these countries, Greece has become a great consumer of Turkish television serials.

However, the viewing of Turkish soaps in Greece is considered to be a highly controversial activity. This, not only because Turkish soap-operas are products of the mass culture – and thus considered as products of a “lower” culture which are not worthy of consideration – but also because they are products coming from a country that is considered to be “hostile” to Greece. Consequently, people who declare enjoying watching Turkish serials are often criticized (or simply ridiculed) as being “uncultivated”, “stupid” or even as “traitors” of their own country. As a result, they are often marginalized even by their families, colleagues and friends.

Our research concerns the reception of Turkish soap-operas by the public in Greece and especially by women as there is a gendered perspective in it. In order to study this phenomenon, we have realized an empirical research based on 50 interviews with individuals of all ages with different socioeconomical backgrounds. In this context, we have also accomplished an ethnography of Turkish soap-operas' Greek fandom online communities.

The online practices of the fans of these products turned out to be of a great importance for several reasons. By watching these products, their fans develop common references. As a result, and through these web communities, women from across Greece can create links (that very often result even to solid friendships) and share activities with other women sharing the same interests. In addition, it is usual for women to develop artistic activities gaining this way a certain “reputation” inside the community. In addition, through these communities, women can develop alternative identities as they have the chance to redefine who they are on a new basis.

Through this paper, we aim to present the functioning of these communities. Web communities constitute alternative micro-societies through which Greek women who may be marginalized or play secondary roles in their “real” lives (roles that are peripheric to other persons – husband, children etc.) can enjoy their favorite products without risking to affront social exclusion. As a result, we could argue that Internet offers to the fans of these products a new field for emancipation.

Id: 19940

Title: How Can City Image be Measured' Developing the Scale of People's Perceptions of City Image

Session Type: Individual submission

Authors:

Name: Deya Xu

Email: deyaxu@gmail.com

Country: CN (China)

Affiliation: Shanghai Jiao Tong University

Abstract: City image perception is defined as how a city appears in an individual's mind. Many scholars have merely surveyed individuals who have visited a particular city to determine whether their perceived city images affect their intention to return or to recommend the city to others. As it is affected by learning, experience, and media, an individual's perceived image of a city can be constructed. Since people have grown up with mass media and, nowadays, new media sources appear frequently, people have become increasingly dependent on the media as a source of knowledge. Audiences are exposed to both the reality of a particular city and a combination of representations, stereotypes, biased depictions, and comments regarding it; they treat the impression they subsequently form as the authentic reality. Without personal experience, an individual's image of a place is formed with reference to other vicarious sources of information. Prior experiences are not necessary when acquiring knowledge of or specific evaluations toward a city.

The purpose of this study is to develop the scale of people's city image perception to understanding how general publics who may or may not have chances to visit a city perceive a city. City image perception is associated with behavioral intentions toward a city, including travelling, studying, working, and even retiring in a city. The scale was developed through four steps: literature review of research on city image perception, focus groups, content analysis, and finally a survey including several rounds of pilot tests. Employing a random sampling method, a total of 504 participants were recruited. Exploratory factor analysis (EFA) was first used and the scale was then tested using confirmatory factor analysis (CFA). Results ascertain the existence of a five-factor structure and 21-item scale of city image perception. This scale displays good fit to the data and high reliability.

Using focus groups, content analysis, and survey as methods, this study attempted to achieve two goals: First, the results of content analysis formed the basis for the scale used in the surveys. Only those dimensions that have truly been frequently presented by the media are included. Second, this study introduced the concept of city image perception into a communication-oriented rather than tourism-oriented context through conducting a survey among members of the general public, regardless of whether they had been to a city in question. The results can even be served as the basis of cultivation analysis: to understand how media communication influence people's perceived city image. City image perception is in the middle of city image communication process, which can be formed by various city image formation sources and influences people's evaluation of a city and behavioral intentions toward a city. Understanding people's perceived city image is an important step before scholars and practitioners try to develop city branding strategies. This study

incorporated a well-established construct, city image perception, into the model of city image communication process.

Id: 19990

Title: Identidad étnico-cultural y consumo mediático de la población gitana española

Session Type: Individual submission

Authors:

Name: Gabriela Marques Gonçalves

Email: gabimarques@pm.me

Country: BR (Brazil)

Affiliation: Universitat Autònoma de Barcelona

Abstract: En esta propuesta se reflexiona sobre el consumo mediático de las minorías, comprendiendo la diversidad que el concepto “minorías” abarca y consecuentemente la importancia de pensar este consumo desde las especificidades de cada grupo analizado. Siguiendo a Appadurai (2009), podemos comprender cómo las élites de los estados trazan estrategias que invisibilizan a determinados grupos transformándoles en minorías. Ello da como resultado que estos grupos estén en una situación de desventaja o de dependencia en relación a esas élites (CHAVES, 1971).

Aunque en el proceso de fortalecimiento de las democracias se ha dado un debate sobre la insuficiente presencia de las minorías en los espacios de poder y decisión, estos grupos siguen en la actualidad luchando por derechos básicos. Por esa razón y centrándonos en la población gitana, la ponencia se inicia con una discusión teórica acerca de los procesos históricos socio-económicos de los que surgieron argumentos que han justificado la exclusión de este colectivo, especialmente en el contexto español. Conocer esa evolución nos aporta herramientas imprescindibles para abordar nuestro objeto de estudio, la influencia de la condición de ser gitano en su consumo mediático.

Proponemos debatir sobre el consumo mediático de la población gitana española, teniendo en cuenta los medios tradicionales - televisión, radio, prensa y revista - y también internet, tanto en lo referente a la búsqueda de información como en lo relacionado con el entretenimiento. La metodología utilizada ha sido la etnografía y, además, se han realizado entrevistas semi-estructuradas a 20 gitanos y gitanas mayores de 18 años residentes en la provincia de Barcelona (España). El trabajo de campo se desarrolló entre los años de 2017 y 2019.

Como destacan Ross y Plaidon (2001), los productos mediáticos se elaboran desde las premisas y prejuicios de las experiencias culturales compartidas por sus productores, que normalmente no incluyen a los grupos minoritarios. Pero veremos que, a pesar de que la pluralidad ciudadana no es una dominante en los contenidos mediáticos, ello no provoca un rechazo de su consumo por parte de la audiencia gitana. Además, este grupo hace una reflexión sobre la necesidad de que la sociedad mayoritaria le conozca mejor. Este último aspecto concuerda con la reflexión de Ross (2001) cuando apunta el hecho de que los contenidos de los medios de comunicación impactan negativamente en la audiencia blanca en lo que se refiere a su opinión sobre las minorías étnicas, aspecto que acaba incidiendo en el modo de relacionarse con ellas en su día a día. La representación mediática de los gitanos, y también su ausencia, acaban conformando un imaginario público que responde a un orden social jerárquico determinado.

Esta propuesta parte de la tesis doctoral “Medios de comunicación y cohesión social. Estudio de caso de la comunidad gitana en la provincia de Barcelona”, que estamos desarrollando en el departamento de Comunicación Audiovisual y Publicidad, bajo la dirección de Amparo Huertas Bailén, directora del Instituto de la Comunicación de la Universitat Autònoma de Barcelona (InCom-UAB), y con beca de CAPES, del Ministerio de Educación de Brasil.

Id: 19993

Title: YouTube: A Teenage Social Space

Session Type: Individual submission

Authors:

Name: Nina Duque

Email: duque.nina@uqam.ca

Country: CA (Canada)

Affiliation: Université du Québec à Montréal

Abstract: YouTube is the preferred website for young Canadians (Common Sense Media, 2018) and watching YouTube videos has become a significant online practice for today's teens (Thoër et al., 2017). Not surprisingly, the appeal of YouTube is inspiring new and exciting research both in Youth and Audience Studies. Researchers observe that while viewing content (be it digitally or traditionally broadcast) is foremost an entertainment practice, it is also very much a social one (Combes, 2011; Astigarraga Agirre et al., 2016). Beyond being an "essential" teenage practice, viewing content on digital platforms such as YouTube also functions as a social space where teenagers can network, create and maintain relationships with peers (Baym, 2010; Balleys, 2017). Today's teens, connected through an array of devices, are socializing as much in online spaces as offline ones (boyd, 2014). Such that "youth social spaces" can no longer be solely considered by way of their physical attachment but should also be understood as spaces that co-exist and are co-experienced online and offline (Hodkinson, 2017). It within this context that our proposal objectives lay. We hope to better understand adolescent socialization practices by exploring the role of these new entertainment digital spaces. To do so, we will present the results of our ongoing doctoral research that centres on Québec teenagers aged between 13 and 16 years old. Our project is based on a qualitative ethnographic approach combining traditional and online methods as well as incorporating the results of a broader Québécois study on youth online spectatorial practices. Our analysis draws on various scholarship (Sociologie des usages, Audience Research, and Youth Studies) and considers both online and offline spectatorial practices as fluid notions and dynamic processes whereby the user constructs meaning through his or her practices (Proulx, 2002). Our initial results show that socializing both online and offline is an integral part of the teenage spectatorial experience and digital platforms such as YouTube have enhanced the active socializing role of content watching. The youths we spent time with, are very active both online and offline participating in conversations around content and meaning, discussing and sharing thoughts, and suggesting contents to watch and appreciate. Teenage socialization on YouTubers is linked, though not exclusively, to two significant dimensions: a sense of "connection with" and of "belonging to." Teenagers identify with the contents they view, especially with YouTubers. At the same time, watching YouTube videos, subscribing to channels, engaging in exchanges online with the broader community of followers, registers teenagers in a networked community that is experienced both online and offline. Finally, it would seem that YouTube acts as a connection hub, allowing teenagers to forge and maintain friendships.

Id: 20004

Title: Changing Track: A Longitudinal Survey on CCTV-4's Overseas Audiences'2013-2017'

Session Type: Individual submission

Authors:

Name: Yannan Liu

Email: lyn2013@qq.com

Country: CN (China)

Affiliation: Audience Research Center, Communication University of China

Name: Yaning Wang

Email: apkindle@outlook.com

Country: CN (China)

Affiliation: Audience Research Center, Communication University of China

Name: Yang Dong

Email: 81509608@qq.com

Country: CN (China)

Affiliation: Audience Research Center, Communication University of China

Abstract: CCTV-4, also known as China Central Television Chinese International Channel, is the flagship Chinese channel that appeals to a global audience. For many years, CCTV-4 has been conducting trends surveys on its overseas audiences (audiences who know Chinese language) in collaboration with the Audience Research Center (ARC) of the Communication University of China. Against this background, this paper describes and analyzes the long-term changes of those overall Chinese overseas audiences' TV watching behaviors and the corresponding psychological features by utilizing the data collected by the ARC from 2013 to 2017. Since the beginning of the CCTV-4 trends survey, the relatively stable principles with moderate adjustments have been employed by the ARC to construct a longitudinally continuous and comparable-results generating analysis system. In other words, the general researching framework, questionnaire structure and option setting remain unchanged to maintain the stability while the key-points and sampling methods slightly shift and evolve over time to meet different needs in the radical changing media environment. Both qualitative and quantitative researching methods are adopted. In other words, questionnaires with good internal reliability are issued and distributed both online and offline to reach a wider range of audiences, including fieldwork and handing out via the CNTV website and SNS platforms, the QR code embedded screen of OTT set-top box is utilized as well. Additionally, the survey data is processed with the software of SPSS and a database is also established for further insight on the basis of other first-hand materials obtained from face-to-face interviews and focus groups. The statistical analysis shows that CCTV-4's overseas Chinese audiences' individual feature is high social status, male and widely middle-aged (mainly middle-aged people while extending toward both directions of the young and the aged). They tend to watch TV programs via web-based platforms other than the cable or satellite TV. Moreover, they retain a high-level satisfaction with CCTV-4 and regard it as a primary information source, even as a necessity in their daily life. In a narrow sense, overseas audiences incline to watch CCTV-4 programs concerning international affairs, China-Taiwan relations and China's homeland security issues with neighboring countries, as

well as their individual health. Meanwhile, audiences' needs and demands for cultural and entertainment programs, TV shows, films and emotional programs grows gradually in the five-year interval. This paper concludes with a discussion on improving the effectiveness of CCTV-4's overseas communication. To be more specific, four relevant proposals are put forward, namely, reporting the multi-faceted news story about China in accordance with China's current conditions; establishing the NCE cluster (news, culture and entertainment) for the program content while prioritizing news content; establishing an overseas trans-platform content distributing system in the media converging environment, especially under the guidance of multi-screen linkage and mobile-first strategy; building an interconnecting and interacting platform, both online and offline, for audiences all over the world to stay (or get) in touch with CCTV-4.

Id: 20083

Title: Audiences' experience with Netflix: A case of emancipation and control'

Session Type: Individual submission

Authors:

Name: Vivi Theodoropoulou

Email: vivitheodoropoulou@gmail.com

Country: CY (Cyprus)

Affiliation: Cyprus University of Technology, Department of Communication and Internet Studies

Name: Stelios Stylianou

Email: stelios.stylianou@cut.ac.cy

Country: CY (Cyprus)

Affiliation: Cyprus University of Technology, Department of Communication and Internet Studies

Abstract: The paper examines the migration of audio-visual content online and the shift to the post-broadcast era from an audience perspective, focusing on Netflix and its uses. It draws on fifteen qualitative interviews with Netflix early adopters in the UK to discuss how they consume this streaming medium and what use patterns and audience habits emerge around it. Netflix allows for new forms of audience engagement such as bingeing, targeted uninterrupted viewing, an enhanced control over the schedule, time and space shifting. This flexibility in consumption enhances audiences' sense of freedom, power and control over their viewing to a significant degree, compared to the past. At the same time, Netflix employs big data and audience tracking in its content production. Users' behaviour, preferences, viewing history, location, device data etc. are being stored and analysed so as to feed in the creation of programmes users 'will' like. The popularity of Netflix Originals, also amongst interviewees, seems to verify the success of the model of 'giving viewers what they want' through this seamless continuous automated surveillance (Van Dijck 2013, Couldry 2016). Overall, the findings suggest that users simultaneously appear more empowered, selective, planned, engaged, flexible and in command of their TV consumption, but also unrestrained and excessive -through bingeing-, ambivalent about the control they now possess, sometimes reminiscent of their old unstructured viewing, surrendered to algorithmic measurement and largely uncritical about it. The paper considers the divergent forces and challenges working on how this digital streaming technology is enhancing users' engagement and control over viewing on the one hand, while deploying audience agency and producing popular content based on computable data and audience metrics on the other. Conceptually, the paper starts from audiences in their role as users of networked platforms and the 'coping strategies' they develop in order to appropriate such digital media in their daily routines and lives, to conclude by discussing the role of audiences as people whose work or role is 'co-opted' (Das, 2017) or used by large players like Netflix for their purposes. It deliberates on how the concept of 'audience agency' is changing in the era of big data in digital entertainment; and at what cost and with what implications for audiences. In line with Vesnic-Alujevic & Murru (2016), it also stresses the call for building bridges between audience studies and political economy perspectives in order to better understand the role of participatory audiences in the digital algorithmic era.

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Id: 20175

Title: Cruzando culturas: el consumo mediático de la población migrante

Session Type: Individual submission

Authors:

Name: Amparo Bailén

Email: amparo.huertas@uab.cat

Country: ES (Spain)

Affiliation: Instituto de la Comunicación de la Universidad Autónoma de Barcelona (InCom-UAB)

Abstract: El título es intencionadamente ambiguo, pues queremos reflexionar acerca de la experiencia de la población migrante en calidad de audiencia y lo hacemos pensando tanto en la necesaria etapa de adaptación al nuevo entorno de convivencia (tras “cruzar de una cultura a otra”) como en los procesos de hibridación cultural que ello genera (identidades formadas a partir del “cruce de diversas culturas”).

David Morley (2005) fue uno de los primeros en señalar los nuevos entornos de recepción y consumo que se darían como fruto del paralelo aumento de la comunicación global y los desplazamientos poblacionales. El trabajo empírico de Miller y Slater (2000) sobre la comunicación en el seno de familias con miembros emigrados, desarrollado en la isla de Trinidad, fue uno de los primeros que abordó esos cambios.

A nivel teórico, tres autores nos han marcado fuertemente. En primer lugar, Pierre Lévy (2007: 7): “La distinción entre cultura (la dinámica de las representaciones), sociedad (la gente, sus lazos, sus intercambios, sus relaciones de fuerza) y tecnología (los artefactos eficaces) no puede ser más que conceptual”. En segundo lugar, Saskia Sassen (2003), especialmente su lectura feminista de la globalización. Sassen plantea, por ejemplo, que los espacios urbanos asociados con la mundialización económica tienen repercusiones diferentes según el género, tanto en lo referente a los aspectos laborales como a las relaciones de poder. Y, por último, actualmente estamos trabajando la perspectiva de la transculturalidad, un concepto recuperado por Wolfgang Welsch (2009) que apunta hacia la idea de una cultura permeable construida por múltiples entrelazamientos y penetraciones.

Después de algo más de quince años investigando el consumo mediático de la población migrante, siguiendo la literatura publicada y realizando trabajos empíricos propios en Cataluña y España, recogemos aquí los principales ejes de estudio detectados alrededor del binomio migración y Tecnologías de la Comunicación (TC).

En primer lugar, trataremos acerca de la comunicación interpersonal en el marco de las familias transnacionales, uno de los ámbitos más prolíficos y en el que incluiremos también la cuestión de las “segundas generaciones”. Desarrollaremos conceptos como la “presencia conectada” (Licoppe, 2004).

A continuación, nos centraremos en la comunicación comunitaria, en la que la población migrante puede ser observada (a) como destinataria de medios especializados (medios étnicos) y (b) como agente participante, creando y difundiendo contenidos. Reflexionaremos sobre el riesgo de caer en la “desconexión pública” (Couldry, Livingstone y Markham, 2010) y de que los contenidos mediáticos acaben centrándose demasiado en la visibilidad abandonando el componente de lucha social como grupo minoritario (Touraine, 2005).

Y, en tercer lugar, dedicaremos un apartado específico a un ámbito de estudio emergente -y de imprescindible desarrollo- como es el uso de las TC en los desplazamientos forzados. Las TC son herramientas muy útiles en estas circunstancias, pero también pueden ser usadas para ejercer el control. Por ejemplo, Alemania y Dinamarca han conseguido que sea legal extraer los datos de los teléfonos móviles de los solicitantes de asilo. (Meaker, 2018)

Id: 20328

Title: Is political ideology connected to views on fake news, hate speech and freedom of expression' Population-level study from Finland

Session Type: Individual submission

Authors:

Name: Sanna Malinen

Email: sanna.m.malinen@jyu.fi

Country: FI (Finland)

Affiliation: University of Jyväskylä

Name: Aki Koivula

Email: akjeko@utu.fi

Country: FI (Finland)

Affiliation: University of Turku

Name: Teo Keipi

Email: teo.a.keipi@utu.fi

Country: FI (Finland)

Affiliation: University of Turku

Abstract: Recently, we have witnessed information disruptions stimulated by the success of social media and people's declining trust in institutions. Bennett and Livingston (2018) argue that there has been a global breakdown of trust in institutional information, and at the same time, the amount of alternative information channels has multiplied, which explains the emergence of misinformation. Misinformation has become so massive in online context that the World Economic Forum (2014) has listed it as one of the main threats to society. Term 'fake news' refers to false information which is created and spread deliberately and disguised as a credible news source for political or financial gain (Silverman, 2017). It has also become a useful concept for people in expression of their discontent with media (Nielsen & Graves, 2017).

In this study we examine how people perceive three, partly intertwined, contemporary social media concerns: spread of fake news, control of hate speech, and freedom of expression. We analyse how these concerns are connected to people's political ideologies, and drawing from the Media System Framework by Hallin and Mancini (2004), we discuss the implications for prevailing media system. Our findings are based on a population wide survey study for Finnish people (N=3762), which was carried out in January 2018 via questionnaire and online panel. The data is analysed statistically. Since previous research is mostly set in the context of strongly polarized two-party system in the US, Finland represents a very different research case: The Finnish multiparty-system, people's high trust in institutional media and the rather recent emergence of counter media constitute an interesting combination for research. Attacking 'media elite' is an integral part of populist strategies worldwide (Essenger et al. 2017) and has occurred recently in Finland as well. Finnish counter media sites support the views of anti-immigration movement, and became very popular during the immigration wave to Europe in autumn 2015. Counter media has thus played a significant role in mobilization of anti-immigration movement and provided political fuel for populists (Ylä-Anttila,

2017). In this respect, we expect that supporters of the populist right wing party ‘the Finns’ are the least worried about spreading of fake news.

Our findings show a strong connection between political ideology and social media concerns. Our findings also demonstrate that ‘fake news’, ‘hate speech’ and ‘freedom of expression’ are politically charged and interpreted very differently by populists.

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Id: 20347

Title: Audiences, Interpretive Strategies, and Political Categorization

Session Type: Individual submission

Authors:

Name: Joshua Atkinson

Email: jatkins@bgsu.edu

Country: US (United States)

Affiliation: Bowling Green State University

Name: Rafsanul Hoque

Email: rhoque@bgsu.edu

Country: US (United States)

Affiliation: Bowling Green State University

Name: Blessy McWan

Email: bmcwan@bgsu.edu

Country: US (United States)

Affiliation: Bowling Green State University

Name: Jewel White

Email: jcwhite@bgsu.edu

Country: US (United States)

Affiliation: Bowling Green State University

Abstract: In the paper we plan on presenting at the IAMCR conference, we examine audience interpretations of different political advertisements. Our interest emerged from heightened political tensions in the United States that have led to increases in political advertisements targeting people in general, but young people and students in particular. In our research, we engaged in seven focus groups with students at a mid-sized university. Prior to the focus groups, we asked the students to fill out a survey to collect information pertaining to their political preferences and activity. In each focus group, we asked students to watch a series of advertisements; nine in total. Three of the ads were campaign ads by politicians seeking elected office; three were ads produced by activist organizations like Green Peace; three were public service announcements about topics like smoking or bullying.

After viewing all of the ads, students were asked a series of questions to generate discussion. Students were asked about their reactions to the ads (e.g., What did you like/dislike about these ads?), as well as their opinions of things like politics or activism. We also asked the students to build a category system, and place each of the ads that they watched within these categories; students were then asked to compare and contrast the categories that they had developed. Overall, these questions provided insight concerning the interpretive strategies that were used to make sense of the ads. The concept of interpretive strategy was developed by Fish (1980) to explain the ways in which people come to different interpretations of one text. Later, Lindlof (1988) expanded the

notion of interpretive strategy to explain how audiences of mass media make sense of genres or broadcast content.

In the case of this research, most of the students would only interpret the campaign ads as “political”, while the others—including ads produced by activists—were interpreted as “issue ads” or “topic ads.” What is more, most of the students (but particularly those who identified as conservative) found the candidate ads to be untrustworthy, or viewed them as negative. Many of these students explained their interpretations of the candidate ads as a response to the growing negativity and partisanship that they saw in contemporary elections. In many ways, our findings demonstrate rationales of many students to embrace activists or non-politician figures, like Donald Trump. Indeed, our research demonstrates that audiences are increasingly open to political messages that do not fit traditional campaign ads described by Trent and Friedenber (2015). Such findings hold important implications for strategic approaches to audiences—for both traditional politicians, as well as activist organizations. These implications will be outlined in greater detail in our final paper.

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Id: 20408

Title: The Temporal Dimensions of New Viewing Practices in The Multiscreen Home

Session Type: Individual submission

Authors:

Name: Deborah Chambers

Email: deborah.chambers@ncl.ac.uk

Country: GB (United Kingdom)

Affiliation: Newcastle University

Abstract: Today's multiscreen home reverberates with traces of past domestic screen technologies and viewing practises. However, dramatic changes in screen-based timescapes within and beyond the home confirm that opportunities for active audience/user engagements with speeded-up media have hitherto been understated. Before the advent of the multiscreen household, it was assumed that a proliferation of domestic screens would lead to a scattering of family members into separate rooms. It was predicted that the communal attributes of television viewing, for example 'family time', would succumb to a fragmentation and individualization of viewing practices. By presenting research on new digital screen practices in the multiscreen home, this paper offers a new analysis of the changing temporal organisation of the household. The study is supported by data on patterns of use of screen devices and streaming services from the UK communications regulator, Ofcom. This is combined with the findings of qualitative studies on media time and domestic screen uses.

Leading perspectives on temporal routines associate the accent on clock time, speed and immediacy with adverse features of urbanisation, industrialization and globalisation (for example, Clough et al., Rosa, Tomlinson). To assess the temporal micro-dynamics of today's digital media home, this paper probes these claims by engaging with key research and theorisations of media time (such as Morley, Silverstone, Scannel, Keightley). I use the concept of 'polymediated timescapes' to understand a new temporal agency associated with second screens in the home, drawing on Madiannou and Miller's concept of 'polymedia'. This concept of polymediated timescapes challenges conventional arguments about audiences in today's media ecology, as individualising and fragmenting temporal experiences. It does so by explaining new configurations for shared family and public time. The paper will argue that rather than creating a temporal dislocation, the multiscreen home opens up new forms of temporal agency. Second screens and streaming services generate a new kind of temporal synchronicity that can transform the living room into a flexible temporal zone. While these striking changes indicate a reorganisation of 'audience', domestic time and space, today's screen-based temporal dynamics suggest that time is not so much 'consumed' but constituted through practice. Elaborate synchronisations of distinctive times involve 'alone time', 'family time', and public network or 'communal time'. Via social media, the multiscreen living room facilitates common talking points and also remote interactions between homes through synchronised viewing and communication. Supported by a series of examples, I explain these emergent forms of polymediated screen time as 'intra-' and 'trans-domestic temporality'.

Id: 20494

Title: "Changed Beyond Recognition": A comparative examination of shifting audience measurement models

Session Type: Individual submission

Authors:

Name: Jen Mclevey

Email: jm981@exeter.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Exeter

Abstract: Audience viewing habits have dramatically shifted in the past decade, and this has had an undeniable impact on the broadcast business model where audiences are the primary currency. This paper offers a comparative review of the changes that have occurred in audience measurement since 2017 in several broadcast markets (the UK, the Netherlands, Switzerland and the US). Each change, including controversial measurement of SVoD viewing, has aimed to do the same thing: get a full picture of exactly what audiences are watching, where they're watching, and how they're watching.

Existing academic interrogations of audience measurement methods have provided a valuable historical overview. However, recent industry developments in measurement have been largely absent from academic discussion, with audience studies being primarily reception-based or focused on the implications of the datafication and commodification of audiences rather than the ways in which audiences are being quantified (and therefore commodified) by broadcasters. In a media environment where catalogue is more important than schedule broadcasters and JICs have had to develop new ways to quantify audiences to maximise their values.

In the UK, BARB's Project Dovetail has offered broadcasters an audience metric for viewing on computers, tablets, and mobile phones. While this does offer useful insight into viewing habits, it still does not account for SVoD viewing. At the same time, JICs in the Netherlands are in the process of a complete redevelopment of audience measurements and in 2018 put out a request for proposals for five contracts that would create a new Total Media Audience Measurement. The aim of this is to create a unified currency that includes audiences for VoD and digital platforms. In Switzerland, a similar approach is underway through the Swiss Media Data Hub, which aims to create a single moving picture currency across media platforms.

These European discussions are occurring in the shadow of developments in the US, where Nielsen began to offer a Total Audience metric that included VoD viewing in 2017. In 2018, they began providing a controversial measurement of SVoD audiences at a programme level, a move which has caused controversy and open debate across the global audience measurement industry, with the legality of such practices being called into question.

Reviewing the different models for total audience measurement, the precedents for this metric in existing practice, the inclusion or exclusion of SVoD services, and the commercial and research reasons why each model has been chosen, this paper aims to interrogate both motivations and

outcomes. While these changes are likely to have short-term effects on reported audience sizes, they are certain to have larger long-term implications for how the audience is understood, as a currency and as consumers of content, for both broadcasters and scholars alike.

Id: 20537

Title: Managing 2.0 newsrooms: insight stories of spontaneous innovation and improvisation routines

Session Type: Individual submission

Authors:

Name: Agustin Rivera

Email: agustinrivera@uma.es

Country: ES (Spain)

Affiliation: University of Malaga

Name: Antonio Méndez

Email: antmendez@uma.es

Country: ES (Spain)

Affiliation: University of Malaga

Name: Bella Palomo

Email: bellapalomo@uma.es

Country: ES (Spain)

Affiliation: University of Malaga

Abstract: Media have developed in the last decade a great dependence on social networks (Singer et al, 2011). Source of new audiences, social media are also a space for the verification and localization of new contents. Sometimes these functions has forced to alter editorial models to host viral topics, necessary to try to overcome the crisis of attention particularly concerning in the context of the young people (Boczkowski and Mitchelstein, 2016). Digital media estimate that one third of their visits come from Facebook (Somaya, 2014), a figure that forces them to create specific strategies that ensure the reputation and growth of the company in the 2.0 sphere. Recently, Emily Bell (2018) confirmed that Facebook is reshaping newsrooms.

A wide range of studies analyze the different forms of media participation from the perspective of the user, studying the degree of interactivity or through content analysis techniques, while the internal opinion of the newsroom is more inaccessible. The aim of this research is to know the motivations of Spanish digital newspapers to act on social networks; describe how they manage their relationship with audiences, and focus on their internal vision of Facebook. The methodology applied to achieve these objectives have been the in-depth interview with ten social media managers representative of three national media (El País, El Mundo, Abc), two regional media (La Vanguardia, El Periódico de Catalunya), four digital natives (El Confidential, eldiario.es, The Huffington Post, El Español) and a local media group (Joly). All interviews were conducted in person in the newsrooms, during 2017.

The qualitative and current approach of the study yields novel results. In the recent practice of journalism there is a new choreography of information, where breaking news are released first on Twitter, then published on the web and finally on Facebook. This atomization of content has caused fragmented and descontextualized audiences (Masip, Suau and Ruiz Caballero, 2017) consume

individual news. What kind of relationship does the medium maintain with these new consumers? According to the interviews carried out, in the Spanish media scene very diverse and even antagonistic participation management models coexist: while some media value the elimination of comments, others defend the externalization of moderation, or the programming of messages. Decisions in general that reduce the responsibility of the journalist, and allow him/her to focus on the production of content. We observed that there has been a progress in the internal organization of newsrooms, creating specific positions to coordinate participation, but the lack of resources prevents continuous dialogue with users. Nowadays newsrooms continue to be guided by intuition and voluntarism in their activity on social networks.

Research is supported by the national research project CSO2015-64955-C4-3-R MINECO / FEDER.

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Id: 20583

Title: [Panel] Audience Research in Children, Youth and Media. Are the right questions being asked' [Presentation] Panel description

Session Type: Panel Submission

Authors:

Name: Antonio García Jiménez

Email: antonio.garcia@urjc.es

Country: ES (Spain)

Affiliation: University Rey Juan Carlos (Spain)

Abstract: Children, adolescents and young people are fully immersed in the digital life. They turn continuously to smart and mobile screens. They do it to keep in touch with family and friends, to carry out school activities and to access a variety of digital media content and services. With more and more accented use patterns. These habits of use and consumption include social networks, music, videos, books and games. The everytime-and-everywhere-access to mobile media has changed children's and adolescents' everyday life with potential implications on their -from a broad perspective- socialization, consumer patterns, schooling orientated behaviour, teaching and learning... among others. This panel wants to address these issues from both a theoretical and methodological perspective. And it focuses on reflecting on a possible research agenda for the future. The topics discussed are:

1. Role of mobile media in children and adolescents at school, and in everyday life.
2. Methodological challenges of research on smart-screens.
3. New models of audiovisual life: YouTube, etc.
4. Teacher and parental mediation and monitoring of mobile media use.
5. Impact of Internet on children's and adolescents' social development and consumer behaviour.
6. Cyberspace and children's and adolescents' risks, threats and opportunities.
7. Mobile media contents and activities, cultural and educational consumption: games, video, music consumption, education, democracy, social interaction, marketing-publicity..., new phenomena or old habits in new screens.
8. Regulation and protection of children in apps, social networks, and gaming activities, marketing, ... and others.
9. Children's approaches to opportunities, risks, safety, literacy, entertainment in smart-screens and other devices.

10. New audiences and media literacy in educational centres (or schools).
11. Big data, robotics, children and adolescents.
12. Children, Youth and Media, safety, privacy and “security”.
13. Consequences of the digital divide and inequality in minors.
14. Potential Research Agenda, Methods and Questions for Audience Research in Children, Youth and Media.

The main objective of this panel is to contextualize and review the situation and prospectively discuss the future of research in Audience Children Youth and Media Research and collectively discuss the opportunity and focus for research in the “key” questions arising in the area.

Coordinators:

Antonio García Jiménez (King Juan Carlos University), antonio.garcia@urjc.es

Patricia Núñez Gómez (Complutense University of Madrid), pnunezgo@ccinf.ucm.es

Félix Ortega Mohedano (University of Salamanca), fortega@usal.es

Chairperson: Patricia Núñez Gómez (Complutense University of Madrid), pnunezgo@ccinf.ucm.es

Discussant:

- Sonia Livingstone (London School of Economics and Political Science), s.livingstone@lse.ac.uk

- Félix Ortega Mohedano (University of Salamanca), fortega@usal.es

Participants:

- Antonio García Jiménez (King Juan Carlos University), antonio.garcia@urjc.es

- Maialen Garmendia Larrañaga (University of the Basque Country), maialen.garmendia@ehu.es

- Giovanna Mascheroni (Catholic University of Sacro Cuore), giovanna.mascheroni@unicatt.it

- Cristina Ponte (NOVA University Lisbon), cristina.ponte@fcsh.unl.pt

Id: 20702

Title: The death of memorial media: a eulogy

Session Type: Individual submission

Authors:

Name: Bjorn Nansen

Email: nansenb@unimelb.edu.au

Country: AU (Australia)

Affiliation: University of Melbourne

Name: Hannah Gould

Email: hannahhg@unimelb.edu.au

Country: AU (Australia)

Affiliation: University of Melbourne

Name: Michael Arnold

Email: mvarnold@unimelb.edu.au

Country: AU (Australia)

Affiliation: University of Melbourne

Name: Tamara Kohn

Email: tkohn@unimelb.edu.au

Country: AU (Australia)

Affiliation: University of Melbourne

Name: Martin Gibbs

Email: martin.gibbs@unimelb.edu.au

Country: AU (Australia)

Affiliation: University of Melbourne

Abstract: “Zombie media addresses the living deads of media culture. As such, it is clearly related to the earlier calls to investigate “dead media” by Bruce Sterling and others: to map the forgotten, out-of-use, obsolete and declared dysfunctional technologies in order to understand better the nature of media cultural development.” (Parikka 2012)

A range of studies from media and communications researchers have now highlighted the significance of digital technologies for meditating contemporary practices of death, grief, and memorialisation (Arnold et al. 2018). Unsurprisingly, social media platforms have attracted much of the research attention as important spaces for audience engagement, bereavement, and remembrance, which in turn have both reflected and reshaped cultural norms of commemoration. This focus on media for the deceased has, however, largely overlooked the lives and deaths of media technologies themselves. In the context of digitally-mediated memorialisation this has particular significance, with many platforms, applications, and services failing their promise to store the data of the deceased in perpetuity. Despite the growing research focus in media studies on the digital afterlives of humans, and despite the significant implications of the health and longevity of

memorial media for our digital afterlives, the premature deaths of memorial media have been largely neglected. Yet their ‘cadavers’ continue to pile up.

This paper describes and analyses a number of now dead technologies that had promised to revolutionise how people mourn and memorialise the [human] dead. The research draws from fieldwork conducted by an interdisciplinary team at funeral industry conventions held in Australia, Japan, the US, and the UK between 2014-2019; key informant interviews with representatives of the funeral industry and funeral technology start-ups; as well as analysis of trade publications and products. Amidst the promises of innovation from tech start-ups and celebrations of disruption from digital entrepreneurs within the death industries, we have noted an increasingly long trail of dysfunctional services and decaying products for digitally-mediated memorialisation strewn across the internet and the convention centre floor.

Informed by this research, this paper offers a series of eulogies to narrate the biographies and commemorate the lives of now dead memorial media. This includes eulogies to: a remote attendance funeral robot called ‘Carl’; an in-coffin sound system; a social media goodbye messaging application; and, a digitally interactive posthumous avatar. These eulogies are situated in relation to histories of much older dead media, e.g. Victorian post-mortem photography and ‘talking tombstones’ (Hallam and Hockey, 2001; Gumpert, 1988), and in reference to theories of ‘zombie’ media (Parikka and Hertz 2012), which highlight how the undead of obsolescent media remain visible through their material impacts and discursive imaginaries. We draw on these historical and theoretical resources to conduct a preliminary autopsy of contemporary digital deaths. We ask, what are the discursive and material causes that lead to the premature death of these memorial media, and how do their deaths affect the quality of human afterlives?

Id: 20716

Title: Food for thought: Family mobile phone use in eateries

Session Type: Individual submission

Authors:

Name: Nelly Elias

Email: enelly@bgu.ac.il

Country: IL (Israel)

Affiliation: Ben-Gurion University of the Negev

Name: Dafna Lemish

Email: dafna.lemish@rutgers.edu

Country: US (United States)

Affiliation: Rutgers the State University of New Jersey

Name: Galit Rovner-Lev

Email: galitrovner@gmail.com

Country: IL (Israel)

Affiliation: Ben-Gurion University of the Negev

Name: Diana Floegel

Email: djf185@scarletmail.rutgers.edu

Country: US (United States)

Affiliation: Rutgers the State University of New Jersey

Name: Dan Delmonaco

Email: dd817@scarletmail.rutgers.edu

Country: US (United States)

Affiliation: Rutgers the State University of New Jersey

Abstract: Children in many societies experience many opportunities of eating outside of home. These occasions play an important role in children's socialization and development: They may enhance general knowledge about food and culture, foster encounters with new people, develop eating and conversation habits, and challenge them with experiences in which they may acquire significant social skills, such as patience, restraint and courtesy. Spending time together at the local family restaurant, food court in the mall, or a coffee shop thus provides parents and children with a wealth of opportunities for enriching interaction.

Over the past few years, however, communication between parents and children spending time together away from home has been affected by the massive penetration of mobile digital devices, such as smartphones and tablets. It is becoming increasingly common to see parents and children engaged in individual digital activities while being disconnected from each other, which might have significant impact on the quality of parent-child interaction and children's overall development. At the same time, shared digital practices are emerging too, as parents and children might play together gaming applications, read a digital book or formulate a message to distant grandparents while spending time away from home.

With this in mind we set to investigate media use patterns among parents and children while they are visiting public places on the continuum between “a digital bubble” and shared media use. The present study aims to achieve this goal by tackling the question if and how parents and children use digital media while having a family meal in public establishments and whether this use affects the communication between them and their emotional availability towards each other.

The study was conducted in parallel in the US and Israel, using qualitative observations in food courts, self-service coffee shops and family restaurants. In each country 30 observations were conducted which included 120 families with children aged 2-8 years. Observations followed families from the minute they entered the eatery to the minute they left and focused on providing a thick description of the following categories: (a) parent use of mobile media (when, for how long, and how are they used and under what circumstances); (b) child use of mobile media (which activities; under what circumstances; who initiates; for how long); (c) parent-child interaction (type of interaction; who initiates and in what ways; shared attention and eye contact; parent’s emotional availability; parent’s mediation of child’s media activities); (d) parent-environment interaction (interaction with others; engagement in non-media activities); (e) child-environment interaction (interaction with others; engagement in non-media activities).

Our findings suggest that use of mobile media dominates a significant part of time spent in eateries, particularly by the parents themselves, with implications to the quality of child-parent interaction, responsiveness to the child’s needs, and safety concerns. Parents often use mobile devices to regulate their child’s behavior and keep the child busy. Joint interactions around mobile media are more rare, and most fruitful interactions seem to happen when mobile devices are out of sight.

Id: 20723

Title: Clicks and comments as expressions of the dilemma of users' news interests: the case of the Spanish-language social news aggregator Menéame

Session Type: Individual submission

Authors:

Name: SANTIAGO URRUTIA

Email: santi.urrutia@ehu.es

Country: ES (Spain)

Affiliation: University of the Basque Country

Name: Begoña Zalbidea

Email: bego.zalbidea@ehu.eus

Country: ES (Spain)

Affiliation: University of the Basque Country UPV/EHU

Name: Idoia Camacho

Email: idoia.camacho@ehu.eus

Country: ES (Spain)

Affiliation: University of the Basque Country UPV/EHU

Name: Jose Mari Pastor

Email: josemari.pastor@ehu.eus

Country: ES (Spain)

Affiliation: University of the Basque Country

Abstract: A notable amount of investigations conducted over the last decade found a disparity between the interests of journalists and audiences regarding news. It is frequently noted that the former show a preference for hard news, while readers seek news that is softer. Researchers reached this conclusion based on the number of visits or clicks received by information as an indicator of audience interest. However, in recent years, another factor has also been used to measure interest, namely, the number of readers' comments. Based on this indicator, audiences attach more importance to hard news than the previous measurements had indicated.

Our study aims to analyse this difference of interests in greater depth by identifying what kinds of information audiences visit and what kind of news they comment on. To this end, we examine the activity of the users of the most successful Spanish-language news aggregator, the Menéame social network, by examining audience behaviour with respect to the content published on this network. The research was carried out using a sample of 8,000 news items randomly selected from a total of 156,800 items published on the front page of Menéame throughout the first ten years of its existence (2006-2015). The number of visits and comments that each item received was analysed, and the two indicators were related to the type of content and its thematic category. For this purpose, we produced a classification of 14 categories which were in turn assigned to a basic typology, divided into hard, soft and general news.

The data indicate that the distribution among these three types of news over these 10 years was as follows: hard news, understood as having greater informative relevance according to the traditional

information canons, shows a proportion of 50.3%; soft news 30.8%; and general news items 18.9%. Preliminary results show that there is a clear opposition between clicks and comments in terms of content types, with two main trends with respect to hard and soft news items. On the one hand, on average the latter receive almost 4,000 visits more than hard items, which on average receive around 5,500 clicks. However, hard news tends to provoke a greater amount of comments than soft news. The average for the former is 66 comments, while soft news receives 10 less (55.7). If the findings for this social network are applied in the field of news media, the data suggest that the alleged difference in interests between journalists and their audiences is not insurmountable.

Id: 20736

Title: Intergenerational solidarity or intergenerational gap' How elderly people experience the ICT challenge within their family context

Session Type: Individual submission

Authors:

Name: Celiana Azevedo

Email: celianaazevedo@hotmail.com

Country: PT (Portugal)

Affiliation: Universidade Nova de Lisboa (FCSH-UNL)

Abstract: The aging of the population and diffusion of information and communication technologies (ICT) have created alterations in social relations by placing new challenges at the individual, family and social life. Drawn on the concept of intergenerational solidarity (Brubaker, 1990, European Commission, 2012) this paper focused on the elderly discusses the influence of younger family members of their ICT practices in two countries, Brazil and Portugal.

The paradigm of intergenerational solidarity is positioned at the forefront of exchanges of support as a permanent feature of the families, thus becoming a standard in measuring social cohesion between people belonging to different generations. The composition of the household is described as "one of the most fundamental and essential determinants of well-being of older adults" (Zimmer, 2003, p. 248) influencing the life course (Elder and Shanahan, 2006; Elder, 1975; Mortimer and Shanahan, 2003; Loos and Mante-Meijer, 2011; Sánchez, Kaplan and Bradley, 2015), driving or inhibiting the ability of older people to use and benefit from the use of ICT.

The prerogative of the intergenerational relationships as beneficial to the well-being of older people has prevented the exploitation of possible negative aspects that may arise in this context (Lowenstein, 2005; Umberson, 1992; Ingersoll-Dayton, Morgan and Antonucci, 1997; Lee, Netzer and Coward, 1995). Normative interpretations can easily be idealized and the benefits arising from the use of ICT may not occur between the elderly and younger generations, necessarily.

Taking into account these perspectives, this paper discusses empirical results collected in both countries on the ways in which relations of the elderly with younger generations in family contexts may influence these appropriations and uses, both as facilitator as embarrassing. For data collection, we used a qualitative methodological approach through the non-participant observation, focus groups and semi-structured interviews. The sample was composed of 36 persons, Brazilian and Portuguese, with ages between 60 and 84 years old, who attended computer classes in senior universities and who had access to at least one of the following digital technologies: computer, cellphone and tablet with internet connection.

The analysis reveals that families influence how older people deal with ICT in distinctive ways, both building up social interactions and increasing the communication inside and outside the family or contributing to social and emotional isolation even when family generations are physically close. We concluded, that there is not an intergenerational relationship solely based on technology, but a relationship that encompasses various spheres of life of an elderly as a primary source of instrumental, emotional and social support, that extends to the use of ICT. This conclusion has implications for public policies that assuring ICT access and support to the elderly in general and working with different generations, challenging stereotypes related to ageism and the use of digital technology.

KEY-WORDS: Information and communication technology; elderly; intergenerational relation; Brazil; Portugal.

Id: 20748

Title: Listening to radio in the age of the digital assistant and the concept of intimacy

Session Type: Individual submission

Authors:

Name: Paul Rixon

Email: p.rixon@roehampton.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Roehampton

Abstract: Since the early 1920s, when radio services first began regular broadcasting, radio listening has gone through many changes: from families listening together at home, transistor radios listened to outside, radios in cars allowing listening on the move, to the smart phone allowing a more personalised audio experience. With the appearance of smart speakers in the home, the way we listen to audio is changing yet again. Smart speakers, like Amazon echo, using a form of AI linked to the internet act as a form of digital assistant. One of their popular ‘skills’ is to link up to sites from which radio services and podcasts can be streamed or downloaded at the vocal command of the listener. Such sites include TuneIn which gives access to over 120,000 plus radio service (<https://tunein.com/>). Indeed, such technology has helped digital consumption of radio overtake analogue listening to FM in the UK (RAJAR, 2018). Another popular ‘skill’ allows the user to choose music to listen to, either downloaded or streamed, allowing the creation of a kind of personalised radio music channel (Lacey, 2013). For some the coming of digital technologies have signalled the start of a new era for audio, where people can easily explore a vast range of streamed radio channels, podcasts, music or even to create and share audio as part of social media (Bea, 2013).

In this paper, I will explore, using the concept of intimacy, utilised by those including Crisell (1994), Shingler and Wieringa (1998) and Hendy (2010), how we listen to audio output through AI smart speakers and whether this is changing the way we listened to radio, in all its forms. The research has been carried out by first analysing existing radio audience data collected by RAJAR and other data from Ofcom to help contextualise our understanding of the wider changes occurring, combined with autoethnographic research, where I reflect on my own experiences of using Amazon’s echo, a smart speaker with AI, in a family setting over a two-week period. For this I kept a listening diary reflecting on what was listened to and when, where it was listened to (there are five Amazon echos in the house), who was listening, and how such listening was undertaken. To collect this information, I used data from the Amazon app which records what was played and on which echo, I kept my own diary to reflect on my own experiences combined with discussions with other family members about what they were listening to and why. Throughout the two weeks I also took a record of what was happening in the rooms where the Amazon echos were being used. And while I was particularly interested in radio streaming, I also included how the echo was used to listen to all forms of audio, including music, audio books and podcasts, all of which, in various ways, are part of a traditional radio service output (Lacey, 2013).

Id: 20819

Title: Towards a theory of a "strategic fandom": new trends in fan-producers tensions within transmedia storytelling systems

Session Type: Individual submission

Authors:

Name: María-José Establés

Email: mariajose.estables@upf.edu

Country: ES (Spain)

Affiliation: Universitat Pompeu Fabra

Name: Mar Guerrero-Pico

Email: mariadelmar.guerrero@upf.edu

Country: ES (Spain)

Affiliation: Universitat Pompeu Fabra

Abstract: Relations between fans and media producers are often complex and controversial (Zubernis & Larsen, 2012). The "free" and official ancillary contents of the transmedia storytelling systems (Jenkins, 2006, Scott, 2009, 2010) offer fans an assortment of canonical media texts that encourage their engagement while, at the same time, work as a control tool for producers to weigh up the commercial performance of said content.

Specifically, there are two ways of addressing the transmedia expansion of a narrative world according to its design: whether it is planned from the beginning (strategic transmedia expansion), or if it unfolds as a reaction to diverse industry inputs (tactic transmedia expansion) (Scolari, Jiménez & Guerrero, 2012; Scolari, Guerrero-Pico & Establés, 2018). In this sense, there is an increasing amount of narrative worlds being developed with a strategic vision in which the management of hypothetical fans arises as one of the key questions to be addressed by producers. As part of this growing trend of strategic transmedia expansions, we present a theory of "strategic fandom", as an emerging phenomenon of pre-emptive organisation and control of fan activity around transmedial narrative worlds.

Thus, drawing on the Gramscian theory of cultural hegemony (Martín-Barbero, 1987), media producers are seen as elite groups that build alliances to keep the upper-hand of production processes within cultural industries. In this way, fans receive what they want, that is, their objects of fandom in exchange of a certain interactions with that elite. Particularly, if the interaction is driven by the producers it will be top-down through different "brandom strategies" (Guchwan, 2012) or if, conversely, it comes from fan content that promotes the narrative world, it will be bottom-up through "fanadvertising" strategies (Lozano-Delmar, Ramos-Serrano & Hernández-Santaolalla, 2013).

Anchored in this commercial framework, we suggest that "strategic fandom" pre-emptively enables producers' fanagement (Hills, 2012) beyond co-optation up to the point of "fan-personating" fan activity. We name this "fan-personation" the fact of pretending to be a fan account with no visible links to producers' ownership. Therefore, fandom is appropriated by producers, who

effectively create a fandom before fans do, in order to monitor future fan response and production and so “not losing control of the narrative world” (El Cañonazo Transmedia, n.d.).

Based on an ethnographic approach and applying content analysis techniques, in this paper we explore the cases of two Spanish high quality TV dramas “La Zona” (“The Zone”) and “La Peste” (“The Plague”). By observing the fan communities of both shows, we have detected that the transmedia producers have “fan-personated” themselves through different safe spaces for fans such as wikis or social media groups.

To conclude, we propose an analysis of the control strategies and mechanisms developed by some production companies featuring both "strategic fandom" and "fan-personation" practices.

Id: 20856

Title: The sensationalist press and its relationship with young people in Cartagena de Indias

Session Type: Individual submission

Authors:

Name: Luis Carlos Zúñiga Liñán

Email: luis.zuniga@utadeo.edu.co

Country: CO (Colombia)

Affiliation: Universidad Jorge Tadeo Lozano, Seccional del Caribe

Abstract: PRESENTATION IN SPANISH

This paper is the result of a reception study that investigates the influence of the social experience of young people between 20 and 24 years old in Cartagena de Indias (Col.), based on the significance of the messages broadcast by television news with a sensationalist approach. To achieve this, he articulates the categories of Symbolic Interactionism theory from the perspective of George Mead and Herbert Blumer, through a qualitative approach that identified the discursive and image associations.

This analysis is constituted in the third phase of a global study that seeks to know the existing connections between the journalism of sensation (of common consumption in Cartagena de Indias) and the new generations of news recipients, who in many cases disdain their forms.

In order to achieve this, we started with the concept of social experience, which looks at the production and reception of these contents from a negotiation of meanings that takes place between the participating subjects. Under the protection of the theory of Symbolic Interactionism, this work fundamentally analyzes languages and images, and within them, the linguistic codes, through the reading of the meanings that the recipients give to them and the re-organization and social transformation of these. Likewise, and although it was an element barely referent, consulted the intention of the sender of the sensationalist story to seek consensus or disagreement.

The methodological design started from the qualitative paradigm, as more than a basic approach to the phenomenon what the study sought was to identify discursive forms. To this end, he appealed to the technique of focal groups, with the care to outline distinctions of age, sex, socioeconomic level and occupation that guaranteed the variety of perspectives, under the protection of the saturation that allowed extending the exercise until the answers were distinctive. In the fourth focus group the interpretations and meanings among the participants were repetitive.

The work, likewise, resorted to semi-structured interviews with the actors that generated the messages, which were then analyzed with the results of the groups.

For the process, a sample of television news - with varied themes - drawn from two television news programs was selected; one regional and one national

The results of the study groups were achieved as the analysis of each of the news items evolved, taking into account, in addition, the interaction of the young people with the stories and characteristic images of each news item and the relationship or not of these results with the intentionality of the issuer.

The result after this process gives a look at the way in which the young people of Cartagena relate and build meaning with the tabloid press, highlighting that the characteristic style of these formats does not always generate a process of mutual influence.

Id: 20893

Title: Media Generations, online-privacy and the use of social network sites (SNS)

Session Type: Individual submission

Authors:

Name: Sascha Trültzsch-Wijnen

Email: sascha.trueltzsch-wijnen@sbg.ac.at

Country: AT (Austria)

Affiliation: University of Salzburg

Abstract: Management of identity, relationships and information have been identified as central motivations for the use of SNS (e.g. boyd 2008; Ito et al. 2008; Livingstone 2008). In order to (re-)present identity and maintain relationships, users present personal information like preferences, personal data and photographs (see e.g. Taraszow et al. 2010; Thaddicken/Jers 2011, Joinson et al. 2011). In order to benefit from SNS providing personal information is central. At the same time users are aware of the value of privacy protection. Earlier discussed as privacy paradox (Barnes 2006, Joinson et al. 2011, Utz/Krämer 2009), this is questioned in latest research (Park 2015, Suh/Hargittai 2015, Young/Quan-Haase 2013). It is more likely that concepts of privacy and related attitudes changed within the younger generation grown up in a mediated world (e.g. Livingstone/Lunt 2014). Privacy management – as management of personal information – can be theorized in different ways. With regard to generational differences it is fruitful to emphasize the role of socialisation processes, which can be integrated in a perspective of communication privacy management (Petronio/Durham 2015, Trepte/Dienlin 2014) as well as similar approaches of privacy calculus (Suh/Hargittai 2015, Einspänner-Pflock 2017). Individual attitudes towards privacy rooted in internalised cultural traditions are modified in social interaction resulting in specific generational habits of media generations (Vittadini 2013).

The presented research focuses on such specific attitudes towards privacy differentiating between children, adolescences and young adults. Based on a quantitative online survey (N=2069, age 10-30) giving an overview on usage habits, interviewees were recruited for deeper insights into attitudes, strategies etc. towards privacy (20 guided interviews).

With regard to SNS different usage strategies can be identified: For children (age 10-15) privacy is situated in the context of family and school. Socialised in a mediated world they permanently use SNS to present themselves to school mates and communicate with them. In order to be recognised by all students they make rare uses of software's privacy management tools. For adolescents (age 16-22) the control of SNS profile and communication is much more complex and accordingly they make extensive use of the software's privacy settings to present specific information to different groups of contacts. According to their lifeworld, contacts are related to different contexts such as sports clubs, fellow students and colleagues etc. It is important for the interviewees to address these realms with specific presentations – with a strict border between them – in order to both, protect privacy and fulfil the norm of presence in SNS. Young adults (age 23-30) prior the need for privacy over benefits of communication and self-presentation on SNS. Users limit access to their profile content to close friends and family only: A relevant number of non-users for privacy reasons can be identified. SNS are no longer used to be present and searchable, but to communicate with family and close friends sharing respective photographs.

Usage patterns, underlying concepts and attitudes towards privacy differ between the agegroups with regard to their specific lifeworld contexts and socialisation. The contexts of socialisation will be discussed towards the waves of mediatisation (e.g. Hepp et al. 2015, Livingstone/Lunt 2014).

Id: 20897

Title: The chaotic marketing of the FYRE Festival: Audiences and influencers.

Session Type: Individual submission

Authors:

Name: Ilhem Allagui

Email: ilhemallagui@yahoo.com

Country: QA (Qatar)

Affiliation: Northwestern University in Qatar

Abstract: This research starts from the FYRE Festival, a case of deceiving marketing operation, to point to two topical issues in online advertising: First, communication technologies (including AI, big data, etc.) have evolved fast to the pace of marketers who turn to these technologies while not being fully prepared to embrace them. This extends to the ongoing restructure of the marketing industry that now counts techies and other illiterate marketing professionals, which could be a nuisance to consumers, if not harmful. Second: There is an overwhelming acceptance of and enthusiasm towards social media influencers and bloggers by the audiences, i.e. followers, who tend to forget that what appear as close friends are in fact a new marketing communication channel. Social media influencers get driven by sponsored packages and marketing results, they are little educated in marketing and have little tools to protect their own audiences, their real ‘capital’. The industry and regulators need to take seriously the role that influencers play as a new media channel and establish new regulations to protect both the consumers, but also their marketers.

Aside from the fraudulent behavior of the festival organizers who failed to deliver the show and the Bahamian luxurious experience promised to festival attendees, the debacle of the FYRE Festival is largely linked to the nascent business of social media influencers who were able to persuade of and sell the promises of this event. The influentials or influencers are “a new type of independent third part endorser who shape audience attitudes through blogs, tweets, and the use of other social media” (Freberg & al. 2011, 90). They can seed information in their network, and because of their high reach, they can ‘trigger a cascade of influence’ thanks to their connectivity and influence in the network (Bakshy & al. 2011). In addition to ‘diffusion of information’ from brands, influencers promote referrals to products or services and engage their followers who become interested and attracted in viewing the influencers while using, commenting on or wearing the products and services endorsed. Marketers found in influencers a cost effective and persuasive way to promote their products and services through online word-of-mouth and opinion shaping within niche groups, as the influencers spread and multiply the message of the brand through their followers. With large base of audience followers, the influencers turned into media channels themselves; they spread messages nearly from one to many, but they still escape the regulation reserved to media channels. Repeated examples of deceived audiences and consumers speak to the imperative of revising the influencers’ function as a new social communication channel.

Using visual evidence (images and videos) of deceptive communication from the FYRE Festival and other marketing occurrences that left consumers with little dignity, this paper investigates This paper investigates the impact influencers have on the audiences , who jubilate by interacting and being around fandom and influencers. The study warns of possible pitfalls leading to a bigger question about ethics and regulation of online advertising (i.e. influencers) to protect media audiences.

Id: 20907

Title: [Panel] Conceptualizing Mobile Audiences [Presentation] Panel Description

Session Type: Panel Submission

Authors:

Name: Erika Polson

Email: epolson@du.edu

Country: US (United States)

Affiliation: University of Denver

Abstract: The main challenges facing audience research (the very existence of the audience, the relevance of its social location, its increasing segmentation, and its involvement as interactive producers of meaning) have been compounded by the introduction of mobile communication devices, content, users, and networks. The papers in this panel provide case studies that endeavor to consider how various types of audience are newly constituted in divergent mobile contexts. Taking a holistic approach that spans production, multiplatform distribution, and participatory reception across multiple platforms and communication forms, these papers look at how emerging and evolving audiences for news, reality television, art, and music.

In “Entertainment mobilisation in reality talent shows,” Hill and Kondo consider how the hidden labor behind reality dance competitions, where family, friends, supporters, and followers are mobilized to help constitute the dance performance for a televised reality event. Arguing that this labor spectacle reveals the material infrastructures and symbolic meaning making, they put forth entertainment mobilization as a theorization of the many audiences, and their labor, that make up a program, and call attention to the audience resources that must be brought to bear for the industry to succeed. In “Mobile extensions,” Picone and Vandenplas examine a romance reality show, *Temptation Island*, as a crossmedia text that through mobile devices extends beyond the television screen into additional mobile-first content, online conversations, and discussions across the country. The study will discuss the results of the interviews in light of the methodological benefits posed by the highly contextually sensitive intersection between go-along interviewing and situational analysis for future qualitative research on media repertoires and conversely, crossmedia audiences. In “Children as Mobile News Audience,” Kleemans considers whether online news applications can help children to cope with their emotions after exposure to news about negative events indications that the online news environment can help children to better regulate their emotions, which may consequently contribute to their news engagement. Schofield Clark and Jimenez study the use of the music-making app, Tik Tok, to ask how young People of Color work as co-creators to negotiate the demands of an always-on mobile experience and the growing awareness of the business interests that drive the apps they use most frequently. And Polson, in “Street Art on Instagram”, follows street art images as they circulate on Instagram through stories that re-center the art to spotlight the audience-as-subject rather than the artist or artwork.

While representing a diverse collection of case studies, all of the papers on the panel seek to critically explore how users are constituted as audiences for user-generated as well as for commercially available content.

Id: 20999

Title: Youth and Media. Distinction as approach to new Agencies.

Session Type: Individual submission

Authors:

Name: Alexander Rihl

Email: a.rihl@filmuniversitaet.de

Country: DE (Germany)

Affiliation: Filmuniversität Babelsberg Konrad Wolf

Abstract: This paper addresses the theoretical framework for the approach, that describes adolescent's media use as possibly driven by the need of distinction. As societal processes like differentiation, pluralisation, globalisation (or glocalisation) and particularisation (see Vogelgesang, 2008) lead to changes in social actions, the processes of identity development alter as well and so do adolescent conditions. Society and its structures underlie constant changes, especially when it comes to media and society. Since a few years it is being argued, that both are inextricably connected and can't be analysed separately (Cohen, 2014; Hepp, 2013; Keupp, 2003; Wimmer & Hartmann, 2014). In this media society (Keupp, 2003) youths are facing new challenges.

Besides the development of personal identities developmental tasks (Havighurst, 1982) include building a peer group and the detachment from the parental home. For years this tasks were accomplished in youth (sub-)cultures (Clarke et al., 1979). Above-mentioned societal processes lead from youth cultures to lose social networks with characteristics of micro-cultures. Those can be used to describe specific phenomena, but are not significant for structures of adolescents. This drives to the question if peer groups resumed the stability and orientation of subcultures in a more individual way by specialized symbols and social codes. These delimitations on micro level can be described on a macro or meso level, via Bourdieus theory of distinction (Bourdieu, 1983, 1987a, 1987b). Distinction as an interactional process, that produces the social significance of habitus and leads social order to a practical experience (Bourdieu, 1976; Scherer, 2013) can thus be seen as part of a habitus inside of peer groups (Schulze, 1992; Vogelgesang, 2008). As distinction (social macro/meso level) or delimitations (social micro level/developmental psychology) are essential in the stage between child- and parenthood it raises the question how adolescents delimitate themselves in postmodern societies? Given the above-mentioned processes, media in its very range seem to be an important key. Media contribute its part to development in the processes of growing up, as widely proven (Chen, 2016; Feierabend, Plankenhorn, & Rathgeb, 2016; Klingler, Feierabend, & Turecek, 2015; Simões & Campos, 2016). Also proven is that adult's media usage is driven by distinction motives (Bengtsson, 2015; Lindell & Hovden, 2018; Schlütz, Emde-Lachmund, Scherer, & Wedemeyer, 2018; Varriale, 2016), while adolescents media use as act of distinction is a desideratum.

As media repertoires or menus (Hasebrink & Hepp, 2017; Hasebrink & Popp, 2006; Lindell, 2018) are insufficient when it comes to distinction and taste (Lewis, 1977; North, Snyder, & Bulfin, 2008; Robinson, 2009), the approach of media habitus (Biermann, 2009, 2013; Kommer, 2013) is going to be used within this approach. The paper will derive from a theoretical basis, that the adolescents media habitus is a concept of collective dispositions, that is carried within the taste of peer groups

(Weber, 2015) and used for delimitation purposes. Thus the development of a media habitus is an essential part of growing up and can possibly be seen as a developmental task itself.

Id: 21008

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] PANEL DESCRIPTION

Session Type: Panel Submission

Authors:

Name: Natalia Quintas

Email: n.quintas.froufe@udc.es

Country: ES (Spain)

Affiliation: Universidade da Coruña

Name: Andrés Mazaira

Email: amazaira@uvigo.es

Country: ES (Spain)

Affiliation: Universidade de Vigo

Abstract: La retransmisión de los programas de debate político y electoral a través de las televisiones públicas y privadas europeas aglutina, tradicionalmente, grandes audiencias, convirtiéndose en verdaderos acontecimientos mediáticos desde el punto de vista de la emisión televisiva. Sin embargo, el debate electoral, fruto del ecosistema mediático actual, de la introducción de nuevos formatos televisivos y de las segundas pantallas, se desarrolla también en un entorno digital dominado por las aplicaciones de mensajerías, las redes sociales y las herramientas de automatización.

Internet ha ampliado espacial y temporalmente el espacio televisivo de los debates, además de posibilitar una interacción mayor con los principales actores políticos que intervienen en los mismos. Asimismo, el espacio de conversación que ofrecen permite al ciudadano ejercer el derecho a participar en la esfera pública a través de diversas plataformas.

Es una nueva forma de entender los debates y la influencia de la opinión, en la que la audiencia ejerce un rol activo y participativo en dicho proceso comunicativo que merece ser estudiado para tratar de determinar cuál es su verdadero significado e influencia.

El objetivo de este panel es tratar de dar respuesta a los siguientes interrogantes, tomando como referencia la convocatoria de elecciones europeas y los recientes procesos y debates electorales celebrados en los distintos estados miembros:

- ¿Qué estrategias discursivas se desarrollan en la red por todos los actores implicados en los debates?
- ¿Cuál es el papel de esta audiencia en la estrategia de las cadenas públicas y privadas y las formaciones políticas?
- ¿En qué grado la conversación en la red determina el establecimiento de la agenda, el debate y la discusión política y pública?
- ¿Cuáles son las dinámicas propias de esta audiencia, de su comportamiento en la red y de la influencia en terceros a través de esta?
- ¿Hay semejanzas entre las audiencias de los distintos sistemas mediáticos, formatos de debates y países?
- ¿Cómo se puede evaluar la repercusión mediática desde el punto de vista del electorado?

El marco teórico en el que se ubica este panel parte de teorías de la recepción (Morley, 1996; Lull, 1997), de la participación de la audiencia (Livingstone, 2013; Carpentier, 2011) y de la audiencia social (Selva, 2015; D’Heer & Verdegeer, 2014; Claes y Deltell, 2015); así como de las teorías sobre modelos y sistemas de relación entre los medios de comunicación y la política (Hallin y Mancini, 2008), convergencia (Jenkins, 2008), hibridación mediática (Chadwick, 2013) y de la función social de la televisión como servicio de interés general y público (Horowitz, 2015; Tremblay, 2016; Trappel, 2016; Marzal y Zallo, 2016).

Este panel se desarrolla en el marco del proyecto “DEBATv, Debates Electorales Televisados en España: Modelos, Proceso, Diagnóstico y Propuesta (CSO2017-83159-R), proyecto de I+D+I (Retos) financiado por el Ministerio de Economía, Industria y Competitividad (MINECO), la Agencia Estatal de Investigación (AEI) y el Fondo Europeo de Desarrollo Regional (FEDER) de la Unión Europea (UE).

Este panel se puede encuadrar dentro de varios de los temas de interés propuestos por la Sección de Audiencias “Rethinking audience research”, “Audience in Context” y “Transnational audiences”.

Id: 21009

Title: [Panel] Audience Research in Children, Youth and Media. Are the right questions being asked' [Presentation] The Internet of Toys for children- exploring robotic toys and children's robot literacies

Session Type: Panel Submission

Authors:

Name: Giovanna Mascheroni

Email: giovanna.mascheroni@unicatt.it

Country: IT (Italy)

Affiliation: Catholic University of Sacro Cuore

Abstract: As children have more opportunities to engage with AI and internet-connected toys in their everyday lives, empirical research has started to investigate the relationship between robotic internet-connected toys and developmentally typical children. One of the key questions under investigation concerns the ways in which the embodied, interactive and anthropomorphic nature of robotic toys shapes children's agency, and what skills are mobilised in such interactions. Drawing on qualitative research carried out with children aged 8-to-10-years-old in four countries (Australia, Belgium, Italy and the UK), this presentation aims to contribute to the study of children's interaction with robotic internet-connected toys both empirically and theoretically.

More precisely, it proposes the notion of "robotic literacies" to refer to the complex set of practices, competences and meanings that emerge as children and robotic toys interact. The concept of robotic literacies is the outcome of an approach to internet-connected robotic toys that understands affordances as "affordances-in-practice" (Costa, 2018) - that is, as the ongoing and always situated enactments of the properties of technological artefacts through practices of use-in-context, rather than intrinsic properties of technologies that bear homogenous and generalised effects. Relevant here is also the notion of digital materialities (Pink et al., 2016), and the acknowledgement that interaction with social robots is entails interaction with the materiality of the embodied, physical toy along with the interaction with the digital materiality of the app (Mascheroni & Holloway, 2019). The aim of the presentation is therefore three-fold: 1) it will present the conceptual framework that informed our research; 2) it will discuss how a focus on digital materialities and affordances -in-practices translates into methods; and 3) it will illustrate the notion of robotic literacies through the preliminary findings of our study.

Id: 21027

Title: [Panel] Audience Research in Children, Youth and Media. Are the right questions being asked' [Presentation] Children and youth's emotions in relation to online risky situations: a comparative Iberian perspective

Session Type: Panel Submission

Authors:

Name: Cristina Ponte

Email: cristina.ponte@fcsh.unl.pt

Country: PT (Portugal)

Affiliation: NOVA University Lisbon

Abstract: Research on online experiences, and around children's and youngsters' use of media, is often framed by adult concerns. Furthermore, the cultural figure of 'the Child' is often politically mobilized to fulfill adults' desires and goals, turning children and youths into political objects, rather than subjects (Cardoso, 2018). However, how children perceive their experiences and how they feel about what they lived through is important both from a psychosocial perspective (to understand how these experiences impact and are impacted by emotional development), and to understand how, following the affective turn in social and cultural studies research, emotionality is present in all aspects of social and helps shape and make meaning of experiences (Ahmed, 2014; Paasonen, 2011).

In the 2000s, four situations regarding children's online activities were framed by the Safer Internet Program as being risky and potentially damaging: Cyberbullying, Pornography, Sexting and Meeting new people. In 2010, The EU Kids Online network conducted a representative survey in 25 countries with a focus on these four risks, asking children and parents what they had done / thought their children had done. In 2014, the NCGM research continued asking these questions in the new digital environment of the mobile phones. The results showed these occurrences were similarly low or even lower than in 2010 (Mascheroni and Ólafsson, 2014). Yet, how these experiences were felt by those who lived them was still unknown.

In 2018, a new 2018 EU Kids Online questionnaire adds a question on feelings (I was happy/I was neither happy nor upset/I was a little bit upset/I was fairly upset...) when facing risky situations. This presentation focuses on the Portuguese and Spanish results collected in 2010, 2014 and 2018 regarding two risky situations: seeing sexual images and meeting new people they had known through the internet. How have these situations been reported by children in the three waves of national surveys? What emotions were reported regarding each one in 2018? Our work aims to identify differences introduced in the analysis by taking into account their emotional responses, and then contextualize those responses in regards to the impact that age and gender have on understanding or presenting those emotions in a survey context.

This analysis may offer a contrasting narrative to the one presented on media and to parental concerns reported in 2010 in Portugal and Spain. Then, Portuguese and Spanish parents led as the most concerned with their children seeing inappropriate material and being contacted by strangers: around 60 per cent, twice the European average (Livingstone et al., 2012).

Eduarda Ferreira and Daniel Cardoso have also participated in this research.

Id: 21033

Title: Audience Uses and Consumption Habits of the PSM in Spain, The Age Divide

Session Type: Individual submission

Authors:

Name: Félix Ortega

Email: fortega@usal.es

Country: ES (Spain)

Affiliation: Universidad de Salamanca

Name: Mercedes Muñoz-Saldaña

Email: mms@unav.es

Country: ES (Spain)

Affiliation: Prof. Dra.

Name: María Esther Pérez-Peláez

Email: mariaesther.perez@campusviu.es

Country: ES (Spain)

Affiliation: Valencia International University

Abstract: The research on the use and consumption patterns of the Public Service Media (PSM) has been a traditional focal point in European communication studies. The citizens' opinion on this issue has not been thoughtfully investigated albeit their constant revolution process in the last decade (Ortega, 2016). The European consumer tradition of PSM is frequently demanding for an improvement in quality, service, diversity, funding, interaction and more importantly effective independence from politics in the programming of products and management. Their professionals and citizens alike share this historical still not completely accomplished demand. European Institutions (European Parliament 2013, European Commission 2016) and academics (Humphreys 2016, Bustamante 2016, Fernández Alonso and Fernández Viso 2012, Iosifidis 2011) have repeatedly highlighted the essential role of this independence for their proper accomplishment of their public service remit. Some authors (Hortz 2016, Hasebrink 2012, Carpentier 2011) have pointed out the need of an increased effort in offering consumers with more possibilities of real participation in the decision making process and pro. There exists a need to analyse the present use and consumption of the Public Service Media in Europe and its regulation, we present the case of Spain.

Aims of the research:

1. To obtain evidence from citizens' demands and their consumption patterns in the different devices and platforms, in seven differentiated age groups 14 to 19, 20 to 24, 25 to 35, 35 to 44, 45 to 54, 55 to 64, and 65 and above.
2. To identify the evolution in the product-gender-type consumption, timeline and intensity consumption, platform-screen preferences, relative importance of "own values" for the PSM.
3. To propose a SWOT analysis for content and product evolution for the PSM in Spain and Europe.

Id: 21037

Title: [Panel] Audience Research in Children, Youth and Media. Are the right questions being asked' [Presentation] The challenging issue of school mediation among Spanish children and adolescents

Session Type: Panel Submission

Authors:

Name: Maialen Garmendia Larrañaga

Email: maialen.garmendia@ehu.es

Country: ES (Spain)

Affiliation: University of the Basque Country

Abstract: ICTs are strongly embedded in children and young people's everyday lives as they are growing up in a media convergence society (Ito et al., 2009) where opportunities for social interaction, learning, creativity and participation are increasingly provided by online mobile media (Goggin & Hjort, 2014). Nevertheless, children do also encounter risks online. In fact, the more often children use the internet, the more digital skills they generally gain, and the more online opportunities they enjoy, the more risks they encounter (Livingstone, 2018).

Digital literacy has become an essential factor for the welfare and the development of children and young people's rights. Therefore, digital literacy becomes a vital way of empowering all children online, and school can play an essential role in this.

In 2009 the Ministry of Education implemented the 'School 2.0' programme in all state schools, with the aim of setting up the digital classroom of the 21st century. This programme was introduced during the 5th and 6th years of Primary Education and in the 1st cycle of Secondary School. Nevertheless, after 2012, implementation of this programme was no longer compulsory for schools.

This paper will explore the role of school in mediating children's online experiences in Spain. We will analyse the findings from fieldwork carried out in the autumn of 2018, which surveyed over 3,000 schoolchildren from the 4th year of Primary School until the 4th year of Secondary School (aged between 9 and 16).

The data show that the level of teacher mediation greatly depends on the school cycle or the age of the pupil. The older the child, the more attention he or she receives from the teachers, so there is a great difference between the amount of attention children received in Primary and Secondary Education. For instance, among the youngest children (aged 9-10) only one out of four said his/her teachers suggested ways to use the Internet safely sometimes or often/very often. However, among 15-16 year olds the percentage who said they receive advice was 55%. Figures related to encouraging the students to explore and learn things online or to set rules are also very similar.

Digital literacy for all children and young people would require the provision of resources and a clear commitment from government, in order to minimise inequality and the knowledge divide and to foster greater social justice (Stoilova, Livingstone, & Kardefelt-Winther, 2016).

Goggin, G. & Hjort, L. (2014) *The Routledge Companion to Mobile Media*. New York: Routledge.

Ito, M. et al. (2009) *Hanging out, messing around, and geeking out: Kids Living and learning with new media*. Cambridge, MA: MIT Press.

Livingstone, S. (2018). “La vida online de la infancia (Children and young people’s lives online)” in Jiménez, E. et al (edit.), *Entre selfies y whatsapps. Oportunidades y riesgos para la infancia y la adolescencia conectada*. Gedisa, Barcelona.

Stoilova, M. et al. (2016). Global Kids Online: Researching children’s rights globally in the digital age. *Global Studies of Childhood*, 6(4), 455–466.

Id: 21040

Title: [Panel] Audience Research in Children, Youth and Media. Are the right questions being asked' [Presentation] Adolescents on YouTube: contents and interests

Session Type: Panel Submission

Authors:

Name: Antonio García Jiménez

Email: antonio.garcia@urjc.es

Country: ES (Spain)

Affiliation: University Rey Juan Carlos

Abstract: This proposal includes two levels of analysis. Firstly, it focuses on audiovisual material published on YouTube aimed at teenagers. It also takes into consideration the material prepared both by individuals who are themselves teenagers and by other agents.

This study takes into account the line of research focusing on those situations of risk and vulnerability as regards production and consumption of videos by adolescents. We are in a context dominated by the digital spectrum, which is combined with the usual issues of adolescence through online communication, the expansion of peer networks and the huge growth of formats for self-presentation and construction of identity.

In an environment characterised by an increase in the conditions to enable use of Internet by young people (Bleakley, Ellithorpe & Romer, 2016), it is appropriate to analyse adolescent behaviour in a digital context (Blomfield & Barber, 2014), with videos representing a key element in understanding it (Álvarez-García, Barreiro-Collazo & Nuñez, 2017).

This study refers to videos linked to teens on the YouTube platform. Its aims are as follows: a) to identify the subject matter or purpose of the teenager-related videos with the highest number of views; b) to analyse the characteristics of these audiovisual creations; and c) to study the audiovisual treatment of videos whose content demonstrates their preventive/educational purpose. The methodology used is content analysis, applied to n = 400 videos. The study has worked with different variables, such as setting, structure, genre (or format), number of views and interactions.

After ascertaining the main themes (“sex”, “drugs”, “bullying” and “pregnancy”), the subthemes comprising them have been defined. It can also be observed that users have shown greater interest in seeking out constructive content in order to learn, educate themselves or avoid potentially risky situations (prevention) than in looking for violent or humorous content or content of other types.

Secondly, this presentation connects with another research work. The patterns of use and consumption of media information of adolescents undergo frequent changes due to the constant technological evolution. In this sense, our research also seeks to know the use and consumption of internet, social networks and online messaging services of adolescents in the Community of Madrid, as well as their perception of risks, parental control and access to news. Through four focus groups, with children between 13 and 17 years old, a multitasking use of the internet, social networks and messaging services has been observed, in short consultation periods spread over the day, with

parental control only at the beginning of adolescence. There is an incidental consumption of news, together with a low assessment of media credibility and a lack of self-regulation by young people in the use of the internet and mobile devices. Finally, the presentation discusses the relationships between these results and new lines of research such as: the impact of big data or the relevance of privacy.

Id: 21081

Title: PERFORMING CULTURAL IDENTITY ON SOCIAL MEDIA AMONG BOLIVIAN COLLEGE STUDENTS

Session Type: Individual submission

Authors:

Name: Paola Condemayta

Email: Paola.Norah.Condemayta.Soto@vub.be

Country: BE (Belgium)

Affiliation: Vrije Universiteit Brussel

Name: Joke Bauwens

Email: Joke.Bauwens@vub.be

Country: BE (Belgium)

Affiliation: Vrije Universiteit Brussel

Name: Kevin Smets

Email: Kevin.Smets@vub.be

Country: BE (Belgium)

Affiliation: Vrije Universiteit Brussel

Abstract: The presentation of identity has become key in creating and maintaining relationships online, especially on social media platforms. However, the study of cultural identities has not been deepened, particularly in non-Western contexts. To understand the motivations behind the online performance of cultural identities, this study inquires how Bolivian students are performing cultural identity on social network sites. A key theoretical framework provides the basis for this study: using Erving Goffman's concept of the self as a performance, this paper will argue that cultural identity work on social media consists of deliberately constructed performances that straddle the frontstage and the backstage, the public and the private. For this purpose, we conducted a qualitative study including focus groups and personal interviews with students of 18 to 25 years old of nine Bolivian universities distributed in three cities: La Paz, Cochabamba, and Santa Cruz, focusing on social media use and cultural identity. In the absence of empirical research on the interaction between social media and cultural identity in Bolivia, this paper explores how and when Bolivian university students change their cultural identity performance across different platforms, specifically looking at Facebook, Instagram and WhatsApp. Notable findings relate to the use of language according to the audience, the purpose of use of each social media platform, and the type of content college students post on each platform. The findings indicate that, depending on the social medium and their social background, Bolivian students oscillate between more controlled and more imaginative performances of cultural identity.

Key words: social media, cultural identity, identity performance, Bolivia, young people

Id: 21111

Title: Using a computational ontology and mixed-methods in conceptualising film audiences

Session Type: Individual submission

Authors:

Name: David Forrest

Email: d.forrest@sheffield.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Sheffield

Name: Matthew Hanchard

Email: Matthew.Hanchard@glasgow.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Glasgow

Name: Andrew Higson

Email: andrew.higson@york.ac.uk

Country: GB (United Kingdom)

Affiliation: University of York

Name: Peter Merrington

Email: peter.merrington@glasgow.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Glasgow

Name: Michael Pidd

Email: m.pidd@sheffield.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Sheffield

Name: Katherine Rogers

Email: k.m.rogers@sheffield.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Sheffield

Name: Roderik Smits

Email: roderik.smits@york.ac.uk

Country: GB (United Kingdom)

Affiliation: University of York

Name: Nathan Townsend

Email: nathan.townsend@york.ac.uk

Country: GB (United Kingdom)

Affiliation: University of York

Name: Bridgette Wessels
Email: Bridgette.Wessels@glasgow.ac.uk
Country: GB (United Kingdom)
Affiliation: University of Glasgow

Name: Simeon Yates
Email: Simeon.Yates@liverpool.ac.uk
Country: GB (United Kingdom)
Affiliation: University of Liverpool

Abstract: In this paper we discuss how the use of a computational ontology (hereafter ontology) and mixed-methods deepens knowledge about the nature of film audiences, their experiences, and the contexts in which those experiences take place. Our project, ‘Beyond the multiplex: audiences for specialised films in English Regions’ focuses on how audiences form around film, including mainstream, small-scale, foreign language, documentary, and other films with unconventional narratives or themes. Film audience experience is changing in range and type through online consumption and new modes of theatrical exhibition such as boutique cinemas (Christie, 2012), as well as changing audience profiles and demographics (Friedman et al., 2015). Reception studies established that audiences are plural in the ways they interpret and reflect on film and that their cultural context matters (Livingstone, 1998, 2013). Given these insights and new types of audience engagement, Livingstone suggests that audiences should be conceptualised ‘...as a relational or interactional construct, as a way of focusing on the diverse sets of relationships between people and media forms’ (Livingstone, 1998, p. 14). To analyse audiences in this way requires a methodology that captures the connections among audiences, the various media forms with which they engage, and the contexts in which they do so. Those contexts include the nature of film distribution and access to a range of films, the socio-cultural dimensions of people’s daily lives, and the different ways of making meaning and understanding films.

Our research is based in four English regions and involves film policy and industry analysis, secondary data analysis to construct a socio-cultural index of film audiences, 200 semi-structured interviews with film viewers, 16 film-elicitation focus groups, a longitudinal survey of audience film viewing practices and elite interviews with policy and industry experts. We use the insights from these mixed-methods to iteratively develop our ontology and formally describe the film audiences under investigation. The ontology uses taxonomies for controlling the vocabularies of the data (e.g. socio-cultural indicators, film type, venue information) and rules (axioms) for governing the definition of relationships. The ontology covers the attributes of, and relationships between, audience participants, films, venues, digital platforms and film services as well as the regions (i.e. their socio-economic population profiles and film provision). The value of an ontological approach to structuring our data is that it allows us to ask questions about these relationships. This is enabling us to further develop conceptualisation of audiences as relational and interactive, and to uncover how these relationships configure in particular audience types, places and experiences, as well as broader audience trends. The significance of our approach goes further in that it allows us to understand how the cultural value of diverse film experiences is negotiated by audiences within a complex and changing media ecology. It also demonstrates that audiences have the potential to critically engage with meaning making through the contested truths and human stories told through the moving image.

Id: 21128

Title: Workaway: researching new forms of mobilities

Session Type: Individual submission

Authors:

Name: Deniz Duru

Email: deniz.duru@kom.lu.se

Country: SE (Sweden)

Affiliation: Lund University

Abstract: This paper builds on an ongoing project on ‘Workaway.info’, a social networking site similar to Couchsurfing, where ‘guests’ stay, live and volunteer for short and long term (ranging from couple of weeks to several months or couple of years) in ‘hosts’ houses in exchange of free accommodation and food . While there has been a good amount of research on Couchsurfing and Airbnb which explores sustainable tourism and travel, trust, moral economy and emotional labour , this research on ‘workaway’ investigates new forms of mobility, which are in between travel and migration and are used by a plethora of transnational audiences –both hosts and guests- who have different motivations (learning new skills and experiences), needs, ambitions, dreams, as well as life-time crisis, and different types of problems (e.g. lack of finances, no opportunity or prospect in their countries).

The research raises several questions: What are the different typologies of transnational audiences who use the social networking site ‘workaway’? How do the host and the guest negotiate trust, expectations and reciprocity between each other without any economic transaction? What is the role of the digital in creating new modes and forms of mobility, migration and cultural exchange? This research builds on theories of mobility and conviviality and will investigate new types of mobility, how people on the move use digital media in order to facilitate their mobility to move across spaces, how those mobile people and those who cannot move interact with each other online and offline, socialise and manage conviviality. In terms of methods, this research builds on digital ethnography by using a combination of different methods ranging from Skype interviews, face-to-face interviews, text analysis of the social networking sites (.e.g guidelines for hosts and guests, blogs), message and photo exchanges on the site and on whatsapp and auto-ethnography (between 1 year- 15 months).

Id: 21179

Title: Tweeting about ghosts: death, mourning and postmortem bonds in 2000s Italian TV series

Session Type: Individual submission

Authors:

Name: Stefania Antonioni

Email: stefania.antonioni@uniurb.it

Country: IT (Italy)

Affiliation: University of Urbino Carlo Bo

Name: Roberta Bartoletti

Email: roberta.bartoletti@uniurb.it

Country: IT (Italy)

Affiliation: University of Urbino Carlo Bo

Name: Emiliano Chirchiano

Email: emiliano.chirchiano@unina.it

Country: IT (Italy)

Affiliation: University of Naples "Federico II"

Name: Francesca Pasquali

Email: francesca.pasquali@unibg.it

Country: IT (Italy)

Affiliation: University of Bergamo

Abstract: Although in contemporary TV series panorama corpses and morgues have become very popular (especially in the crime and medical genres), with a few exceptions such as the cutting edge but unique series *Six Feet Under* (2001-2005) (Akass, McCabe 2005) and some recent innovations in the scenario of “quality tv” – such as the British TV series *River* (2015) and *Broadchurch* (2013-2017) – death, bereavement and mourning are rarely treated (Weber 2014, Penfold-Mounce 2016). Media representations play a relevant cultural role, offering symbolic resources and showing people how to react to death and the strategies for mourning (Walter 1999), a role even more crucial today when the well established modern thesis of a denied, individualized and privatized death is challenged by national and regional glocalization dynamics, needing to be more deeply investigated (Walter 2012, 2018).

In this paper we present the first results of a qualitative research on media representation of death in Italian TV series in the frame of the wider national research project *Death, Dying and Disposal in Italy* (founded by the Italian Ministry of Education, University and Research), and based on a survey (2000 interviewees) and 480 in-depth interviews with Italian families’ members. This research represents the first systematic and multidimensional national research on attitudes, behaviours, beliefs and rituals concerning death in Italy.

For our qualitative focus we chose a sample period (2010-2019), and we selected 8 Italian TV series featuring dead characters playing an active role within the plot; of course from one side these characters can be connected with the classical figure of the ghost, but from the other side they shape new and particular views of postmortem bonds and afterlife (Benvenuto 2013, Scotti 2013,

Brancato 2014). All the series in our sample are produced by the Italian public broadcasting company (RAI) and co-produced by public institutions or private companies.

Our first research question regards the idea that we are witnessing a cautious attempt of the Italian prime time, mainstream TV series in copying with death and bereavement. In this perspective we investigate the relation between these unprecedented TV narratives and the symbolic needs and expectations of Italian audiences.

In particular in this paper we present a case study based on *La porta rossa* (The red door) a crime/mystery series aired in February 2017 (the second season will be aired in the mid of February 2019). We conducted a content analysis of the series' narrative, that we are triangulating with its author's interviews and with an analysis of the audience reception. For this purpose we analysed the audience social TV practices on Twitter during the airing of the show's episodes. We wondered what the main topics of interaction were, if the themes of death, grief, mourning and bereavement are relevant or marginal and how they are treated by the public in twitter conversations. So secondly, we guessed if *La porta rossa* allowed audiences to engage in a self reflective dynamics on death, grief, mourning, postmodern bonds and afterlife, or if their tweets show a deeper relationship with the plot and the characters of the TV series.

Id: 21192

Title: Public deliberation and engagement with news: the user's approach

Session Type: Individual submission

Authors:

Name: Jaume Suau

Email: jaumesm@blanquerna.url.edu

Country: ES (Spain)

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

Name: Carlos Ruiz

Email: carlesrc@blanquerna.url.edu

Country: ES (Spain)

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

Abstract: From a normative approach, online environments such as comment on news or social media have, potentially, the necessary affordances to become ideal spaces for public deliberation and debate (Prochazka, Weber and Schweiger, 2018). This potential does not just manifest by commenting, but also when reading others' comments or sharing news, as these act as a framework of reference for deliberation about public issues, both online and offline (Springerman, Engelmann and Patfinger, 2015; Swart, Peters and Broersma, 2018). In a comparative research, Ruiz et al. (2011) found that in British and American news media public online conversation was more civilized and respectful rather than in other countries such as South Europe, with a much more polarized media system.

Within this context, this paper presents results about how Spanish citizens engage with news. More specifically, about their perception on the formats for public debate offered by news sites, as well as their option to share this content on social media. Based on a survey (N=6.679) made among registered users of 18 news media websites, we found that to comment and share news is common among Spanish audience. Furthermore, we also found that such practices within the public sphere work as a way to avoid traditional patterns of selective exposure. Nevertheless, survey results also point out that the formats offered by news sites are not suitable for public deliberation. Citizens see economic motivations in the adoption and format of such options, with some of them preferring to debate about public issues in private or closed spaces rather than in public ones.

Id: 21196

Title: Viewing narco-novelas in the U.S. border with Mexico: Reception of Netflix's 'Narcos' by Latino audiences on the Texas border with Mexico

Session Type: Individual submission

Authors:

Name: Jose-Carlos Lozano

Email: carlos.lozano@tamiu.edu

Country: US (United States)

Affiliation: Texas A&M International University

Abstract: The paper presents and discusses findings from 160 surveys applied to frequent viewers of Netflix's popular television series *Narcos* living on Laredo, Texas, a small town on the U.S. border with Mexico.

While the series has been extremely popular all over Latin America and the United States, studying its reception and readings in a predominantly Mexican American border town like Laredo allowed us to focus on a liminal space where the ethnic characteristics of its viewers and the particular geographic location (just across Nuevo Laredo, one of the Mexican cities where cartel violence and the War on drugs have been most intense in the last 10 years), provided a unique setting to explore particular interpretations and appropriations of the series.

Results discuss the perceptions and valorizations of Pablo Escobar, of the US DEA and CIA agents, of Colombian law enforcement officials, and of Colombia as a whole by Laredo viewers of *Narcos*. In addition, the paper discusses the degree in which viewers consider this Netflix Original Series accurate and realistic and some of the different ways in which they seem to negotiate its contents. According to our findings, significantly more younger viewers than older viewers, and more males than females reported that after watching the series their personal impression of Pablo Escobar had improved, while their impression of Colombia as a country remained the same in all groups. Also, most viewers, regardless of their age, acknowledged that they identified somewhat or a lot with Pablo Escobar, although males were more likely than females to sympathize with him. Most Laredo viewers, however, rejected or were neutral on the assertions that the drug trafficker was justified in doing what he had done or that he deserved more positive recognition for his actions. On a different vein, the vast majority of respondents considered the series depicted Colombia and the conflict involving drug cartels convincingly or very convincingly.

In addition to the relevance of findings like the ones mentioned above, this paper provides an example of the extent in which quantitative survey methodology can be used to explore cultural studies concerns on preferred and negotiated readings of television series like *Narcos*. While clearly limited when looking into complex appropriations and negotiations of hegemonic meanings embedded in media messages, our findings suggest surveys can provide useful and relevant evidence on the exploration of differentiated decodings of the same television message according, for example, to social mediations like gender, ethnicity, and the geographical proximity of audience members to real-life situations like the ones depicted in a fictional show.

Approaching the decoding of *Narcos* through a quantitative technique like surveys respond to requests by cultural studies scholars like David Morley, Sujeong Kim and Justin Lewis, among others, to triangulate qualitative research with quantitative empirical work on audiovisual media.

While audience readings of television programs have been a recurrent topic in theoretical discussions of cultural studies scholars during the last four decades, empirical studies on particular titles or genres are still scarce. This study on the reception of *Narcos* looks to contribute in a modest and limited manner to broadening the number and type of empirical research on specific media contents.

Id: 21212

Title: The transnational audience in a political crisis. The Russian-speaking audience in the Baltics.

Session Type: Individual submission

Authors:

Name: Triin Vihalemm

Email: triin.vihalemm@ut.ee

Country: EE (Estonia)

Affiliation: University of Tartu

Name: Jānis Juzefovičs

Email: janis.juzefovics@ut.ee

Country: LV (Latvia)

Affiliation: University of Tartu

Abstract: The article contributes to discussions on the impact of the mediation of political conflict on the civic attitudes and identities of transnational audience members. In particular, this study explains the interconnections between transnational allegiances of audience members of migrant background and their media use strategies during political crisis between the countries of their historical homeland and current residence. The meaning-making strategies of transnational audiences have not received much attention in scholarly literature and this paper aims to provide new topical knowledge on this issue.

Transnationalism is conceptualised as the practice of a migrant population in maintaining parallel social relationships with their societies of origin and settlement (Basch et al 1994), incl participating in cross-border mediated social spaces and claiming multiple identities (Vertovec 2001).

Researchers have reported that migrants who are considered relatively well integrated into the receiving society are at the same time most transnational in their everyday practices (Guarnizo et al 2003, Cela et al 2013). Levitt (2011) argues that trans-local structures are actually liberating for the individual, as they increase agency. Researchers of the media use of transnational populations claim that they employ parallel frameworks and types of interpretation across different national and international (media) spaces and compare the situation in their historical homeland with that of their host society (Guarnizo 1997; Golbert 2001; Robins & Aksoy 2005). Thus, transnational ties provide a cultural basis for resistance, for refusing the obligation to follow the prescriptions of acceptable conduct inscribed in the norms and values of either the sending or receiving society and thereby increasing individual agency. Studies conducted in politically peaceful environments show that the media production of the former home country is interpreted in the context of present-day experiences and social needs (Robins and Aksoy 2005). Research done during the conflict between the neighbouring countries of Russia and Ukraine has revealed the latent hegemony of Russia's geopolitical narratives even among those Ukrainian transnational audience members who are suspicious of Russian propaganda and subscribe to alternative, oppositional media (Szostek 2018), which contradicts the thesis of the strong agency and emancipatory, "in-between" identity of transnational populations.

This paper examines different phenomena in which the sending country has strong hegemony among a migrant-background population who have settled in the host society for a long time, involving second and third generations. This study explains the interplay between media use

strategies, transnational allegiances and interpretations of mediated battles between Russia and Western states among the sizeable Russian-speaking minority living in the ex-Soviet Baltic countries of Estonia and Latvia. Their media repertoires are mainly a combination of the Russian and local Russian-language media, and occasionally Western media and they carry the normative ideal of smart media user by making comparisons and searching for the “truth in the middle”. In line with the survey data, large parts of these audiences subscribe to the Russian geopolitical agenda. The authors will provide typology of media use strategies formed at times of a geo-political crisis, and explain how these strategies interplay with the transnational allegiances of audiences.

Id: 21357

Title: Binge-watching and the rhythms of everyday life

Session Type: Individual submission

Authors:

Name: Deborah Castro Mariño

Email: castromarino@eshcc.eur.nl

Country: NL (Netherlands)

Affiliation: Erasmus University Rotterdam & Madeira Interactive Technologies Institute

Name: Lothar Mikos

Email: l.mikos@filmuniversitaet.de

Country: DE (Germany)

Affiliation: Filmuniversität Babelsberg

Abstract: Forty two percent of international TV viewers state that they binge-watched more TV series in 2017 than they did five years ago (Ericsson Consumer Lab, 2017). Loosely defined as the consumption of several episodes of the same program in a row, binge-watching (or marathon viewing; Perks, 2015) is nowadays a dominant mode of TV viewing and is tightly linked to the consumption of TV fiction. Some authors have also linked this practice to the domestic (Brunsdon, 2010) and affective relations (Bury, 2017) that emerge within the household. The aim of this presentation is thus to share and discuss the results of the first cross-cultural and transnational audience study on domestic binge-watching.

Methodologically, this conference presentation discusses the results of 30 semi-structured in-depth interviews carried out in Germany and in the Netherlands. To identify potential generational and gender differences, we interviewed both youngsters and adults as well as male and female TV viewers. Participants were asked about their consumption of TV series and their binge-watching (or marathon-viewing) behaviour, its context and its seamless integration in everyday life.

Results from the study suggest that binge-watching of TV series is a domestic, social and cultural practice that viewers integrate into their everyday lives and tailor to their personal circumstances. In some cases, it is planned as a social event with partners and friends. Therefore, the experience of binge-watching represents the festive and the spectacle in everyday life. Drawing from data collected in the two studies, the presentation will also discuss the integration of binge-watching into everyday routines and rituals of TV viewers as well as the effects of binge-watching on personal relations. Moreover, it will explore how gender, age and socio-cultural factors shape the binge-watching experience. Finally, the study aims to establish a basis for a more extensive transnational research project.

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Id: 21364

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] Impacto de los debates electorales televisados en las redes sociales: España, Portugal, Francia e Italia

Session Type: Panel Submission

Authors:

Name: José Rúas-Araújo

Email: joseruas@uvigo.es

Country: ES (Spain)

Affiliation: Universidad de Vigo

Name: Julia Fontenla-Pedreira

Email: juliafontenla@gmail.com

Country: ES (Spain)

Affiliation: Universidad de Vigo

Name: Erika Conde-Vázquez

Email: erikaconde@uvigo.es

Country: ES (Spain)

Affiliation: Universidad de Vigo

Abstract: Los debates electorales televisados se han posicionado como uno de los elementos más atractivos de las campañas políticas en las elecciones de cualquier país, considerados en ocasiones incluso como un acontecimiento histórico (Téllez, Muñiz y Rodríguez, 2010).

Distintos documentos internacionales (Unión Europea, Consejo de Europa, UNESCO), aluden a la necesaria adaptación del servicio público televisivo a la nueva era digital.

La irrupción de las denominadas segundas pantallas (Gil de Zúñiga, García-Perdomo y McGregor, 2015; Horning, 2017), que permiten el visionado y selección de información a través de distintos dispositivos, reabre un debate sobre el papel de las nuevas plataformas y redes sociales, acorde con los requerimientos básicos de gobernanza de los medios de servicio público en Europa, dentro de cuyos principios se encuentra el fortalecimiento del debate y pluralismo democrático, la libre expresión de opiniones y la participación de las audiencias.

Principios que están también presentes en la Ley de la Radio y la Televisión de Titularidad Estatal de 2006, que atribuye a RTVE esta gestión y que, asimismo, abren un debate sobre la revisión pendiente de la Ley 7/2010 General Audiovisual de España, ante la exigencia de hacer uso de las nuevas tecnologías para ofertar servicios interactivos audiovisuales, con la intención de llegar a los nuevos públicos.

En este contexto, la literatura científica nos ofrece información sobre el papel de las redes sociales en ámbitos como las campañas electorales (Graham et. al, 2013;

Ceron y d'Adda, 2015), el debate público sobre temas políticos especialmente relevantes (Hooker, 2016; Campbell, 2017) o, también, sobre el rol de las redes sociales antes, durante y después de los debates electorales televisados (López-García, 2016; Trilling, 2015; Vergeer y Franses, 2016;

D'heer y Verdegem, 2015; Elmer, 2013; Deller y Hallam, 2011).

Esta propuesta analiza el papel de las principales redes sociales (Facebook, Twitter, Youtube, Instagram), con motivo de los debates electorales entre candidatos al Parlamento Europeo en las elecciones previstas en mayo de 2019, antes y después de la celebración de los mismos, en las televisiones públicas y privadas de cuatro países (España, Portugal, Francia e Italia), que responden al sistema y modelo pluralista polarizado (o mediterráneo) de Hallin y Mancini (2008).

El objetivo es analizar si las redes sociales contribuyen a “ensanchar” el espacio público de la comunicación política dando más protagonismo a los ciudadanos (Wolton, 2007) o, por el contrario, actúan como caja de resonancia de los medios offline (López-Meri, 2016; 2017) y, en concreto, de las televisiones analizadas.

Esta comunicación se presenta en el marco del proyecto DEBATv, Debates Electorales Televisados en España: Modelos, Proceso, Diagnóstico y Propuesta (CSO2017-83159-R), proyecto de I+D+I (Retos) financiado por el Ministerio de Economía, Industria y Competitividad (MINECO), la Agencia Estatal de Investigación (AEI) y el Fondo Europeo de Desarrollo Regional (FEDER) de la Unión Europea (UE).

Id: 21365

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] La conversaciones generadas en Twitter como elemento determinante de la configuración de tribus políticas en las redes sociales, su relación con la audiencia televisiva y su incidencia en los Resultados Electorales. Un estudio Multinacional.

Session Type: Panel Submission

Authors:

Name: Esther Medina Ferreiro

Email: mmedina@uvigo.es

Country: ES (Spain)

Affiliation: Universidad de Vigo

Name: Andrés Mazaira

Email: amazaira@uvigo.es

Country: ES (Spain)

Affiliation: Universidad de Vigo

Abstract: Gran parte de los espectadores realizan actividades en su equipos móviles mientras ven la Televisión y son muchos los que comentan sobre el programa que están viendo bien en conversaciones mantenidas a través de sus aplicaciones de mensajería bien a través de las redes sociales, algo que resulta especialmente relevante en el caso de los debates políticos.

En la campaña presidencial de 2008, Obama marcó un punto de inflexión con el uso de la audiencia social (Harfoush, 2010; Hendricks & Denton 2010; Beas, 2011) constatando la “americanizaron” de las campañas electorales de todo el mundo (Mancini, 1995; Thurber & Nelson, 1995; Swanson & Mancini, 1996; Plasser, 2000; Bowler & Farrell, 2000).

El objetivo de esta comunicación es analizar las conversación que mantienen los espectadores en la red social twitter, durante los debates electorales, en que medida se relacionan con las audiencias de esos programas en TV, que relación existe entre aquellas y los resultados electorales y en que medida estas relaciones cambian en los distintos países durante una misma elección.

Para ello analizaremos, en una realidad multinacional, las audiencias televisivas de los debates televisados emitidos por las televisiones regionales europeas (CIRCOM), de las elecciones al Parlamento Europeo de mayo de 2019, las frecuencias y contenidos de las conversaciones generadas en Twitter durante las mismas (analizándose los diferentes parámetros: perfil de usuario, sentimiento del tuit, retuits y “me gustas” obtenidos, así como su relación con la creación de comunidades (tribus) establecidas en base a la afinidad política de las cuentas de los participantes en dichas conversaciones), para finalmente estudiar la existencia de relaciones entre estas y los distintos resultados obtenidos por los distintos partidos que se presentan.

La metodología empleada se basará en el análisis de los tuits generados en las conversaciones de los programas y debates emitidos por las televisiones regionales europeas (CIRCOM) de las elecciones al Parlamento Europeo de mayo de 2019. Para luego analizar las relaciones de los mismos con las distribuciones de las frecuencias del número de votos obtenidos por cada partido con representación en las diferentes cámaras y las distribuciones de las variables de estudio para cada partido mediante el cálculo de un Chi cuadrado (χ^2).

Para ello se tendrán en cuenta, entre otros, los trabajos previos publicados como los de Ausserhofer, J., & Maireder, A. (2013); Abejón, P., Sastre, A., & Linares, V. (2012); Bruns, A., & Burgess, J. (2011 y 2012); Congosto, M.L., Fernández, M., & Moro, E. (2011); Casero-Ripollés, A., D'Heer & Verdegeer, 2014; Feenstra, R. A., & Tormey, S. (2016); Diakopoulos, N. A., & Shamma, D. A. (2010); Hawthorne, J., Houston, J.B., & McKinney, M. S. (2013); Harrington, Highfield & Bruns (2013), Jungherr, A. (2014), Lafuente, P., & Verón, J. J. (2013); Larsson, A.O., & Moe, H. (2013); Moe (2012) López-García, G. (2016); López-Meri, A. (2015); Trilling, (2014).

Esta comunicación se presenta en el marco del proyecto DEBATv, Debates Electorales Televisados en España: Modelos, Proceso, Diagnóstico y Propuesta (CSO2017-83159-R), proyecto de I+D+I (Retos) financiado por el Ministerio de Economía, Industria y Competitividad (MINECO), la Agencia Estatal de Investigación (AEI) y el Fondo Europeo de Desarrollo Regional (FEDER) de la Unión Europea (UE).

Id: 21370

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] La agenda de la audiencia en campaña electoral: los casos de España y Ecuador

Session Type: Panel Submission

Authors:

Name: Raquel Rodríguez-Díaz

Email: raquel.rodriguez@urjc.es

Country: ES (Spain)

Affiliation: Universidad Rey Juan Carlos

Name: Palmira Chavero

Email: pchavero@flacso.edu.ec

Country: EC (Ecuador)

Affiliation: Flacso-Ecuador

Name: Antón R. Castromil

Email: arcastromil@ccinf.ucm.es

Country: ES (Spain)

Affiliation: Universidad Complutense de Madrid

Abstract: Tradicionalmente se ha entendido la interacción entre los medios de comunicación y la ciudadanía como un proceso en el que los primeros logran posicionar ciertos temas de su agenda entre las prioridades de la ciudadanía; así lo establece la teoría de agenda setting (McCombs, 2004), bajo la cual se han desarrollado numerosas investigaciones y que cuenta con abundante evidencia empírica en numerosos países. A partir de esta teoría, cabe preguntarse si, de la misma manera, las problemáticas de la ciudadanía pasan a ser temas de interés para los actores mediáticos y políticos. Este planteamiento es particularmente significativo en un contexto electoral, en el que los actores políticos tratan de acercarse a la audiencia para conseguir su apoyo (Paletz, 1997) y los temas de los diferentes actores podrían estar acercándose. En este sentido, en este trabajo identificamos los principales temas de preocupación ciudadana en la agenda pública y cuántos de ellos tienen un recorrido destacado en la organización del discurso de los partidos políticos mayoritarios a través de la difusión de sus comparecencias en los medios de comunicación (Llera, Montabes y Baras, 2018; López, Llorca, Valera y Peris, 2018). Desde diferentes perspectivas como pueda ser la relevancia de los análisis de framing en la cobertura de los temas de agenda, cobra un valor destacado la estrategia de framing vinculada a noticias de información política (Schmuck, Heiss, Matthes, Engesser y Esser, 2016).

La hipótesis de la que partimos es que algunos de los temas de preocupación de la audiencia logran insertarse en el discurso político en momentos electorales y, en segundo lugar, que esta transferencia responde a una estrategia implementada por los líderes políticos como mecanismo de activación de la audiencia para su movilización por el voto.

Para ello, realizamos un análisis de los barómetros preelectorales relativos a la campaña de las elecciones generales de 2016 en España y de la campaña presidencial de 2017 en Ecuador. Ambos países cuentan con características similares en lo referido a la configuración de sus sistemas

mediáticos (Hallin y Mancini, 2004; Albuquerque, 2012) y algunas semejanzas en las estrategias utilizadas por los medios frente a nuevos líderes políticos (Chavero, Rodríguez y Navarro, 2018). Este estudio nos permitirá identificar si, en el caso de las audiencias, también se cumplen patrones similares y cuáles son las particularidades como evidencian otras investigaciones (Rodríguez-Virgili, Jandura y Rebolledo de la Calle, 2014).

Uno de los hallazgos más interesantes que obtenemos es el surgimiento de nuevos temas de preocupación para la audiencia, tales como la clase política o la corrupción, que emergen con fuerza en período electoral. Más allá de insertarse en un contexto determinado, encontramos que esto responde a un proceso generalizado de percepción de la actividad política, por lo que hallamos semejanzas en los temas de preocupación de la audiencia en los diferentes países iberoamericanos analizados.

Id: 21377

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] Las audiencias de la cobertura electoral en las TV públicas españolas

Session Type: Panel Submission

Authors:

Name: Ana María López Cepeda

Email: ana.lopezcepeda@uclm.es

Country: ES (Spain)

Affiliation: Universidad de Castilla la Mancha

Name: Francisco Campos Freire

Email: francisco.campos@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Name: Marta Rodríguez Castro

Email: m.rodriguez.castro@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Name: Tania Fernández Lombao

Email: tania.fernandez.lombao@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Abstract: La rigidez en la programación y cobertura de las campañas electorales por parte de los medios públicos de comunicación ha suscitado en España diversas polémicas políticas, recursos judiciales, críticas profesionales y repercusiones en las audiencias específicas y medias de las cadenas de televisión. Esta comunicación estudia y analiza el marco legal e institucional en el que se realiza la planificación de las campañas de cobertura electoral en los medios de comunicación públicos y la evolución de sus resultados de audiencia tomando como referencia las elecciones municipales y autonómicas que se celebran en España en el mes de mayo de 2019. En el mismo contexto se observa también si los distintos partidos políticos que concurren a dichas elecciones incluyeron en sus programas electorales propuestas concretas de referencia o modificación del sistema de cobertura electoral por parte de los servicios audiovisuales públicos.

Las leyes de creación y funcionamiento de las radiotelevisiónes públicas españolas, sometidas al marco legal establecido por la ley 5/1985 de Régimen Electoral General (publicada en el Boletín Oficial del Estado número 147 del 20 de junio de 1985 y reformada hasta 2018 en 22 ocasiones), marcan los criterios para la cobertura de las campañas políticas en los medios de comunicación públicos de ámbito estatal, autonómico y local. El plan de cobertura de las campañas electorales en los medios de comunicación públicos españoles tiene que ser presentado, debatido y aprobado por el consejo de administración del respectivo medio; y posteriormente elevado a la Junta Electoral local, autonómica o central según el correspondiente ámbito de cobertura. La Ley 5/1985 de

Régimen Electoral General (LOREG) dedica siete artículos a la regulación de la cobertura electoral en los medios de comunicación públicos.

La cobertura electoral en las televisiones públicas ha sido estudiada desde distintas perspectivas académicas y científicas (Canel, 1999; Durán Muñoz, 2003; Berganza, 2008; Sampedro et al., 2009; Casero, 2009; García Mahamut y Rallo Lombarte, 2013) pero también ha recibido distintas críticas de ámbitos profesionales internos o externos a los medios estatales o autonómicos, sobre todo en lo que se refiere a su repercusión sobre los espacios informativos, condicionados por la rigidez de su planificación y el control político partidista de la representación que conforma los consejos de administración de las corporaciones audiovisuales públicas y la composición de las juntas electorales.

Id: 21392

Title: #Emotainment now trending! Exploring South African audience experiences of mass-mediated human confessions in pursuit for self-improvement

Session Type: Individual submission

Authors:

Name: Simphiwe Rens

Email: simphiwee.rens@gmail.com

Country: ZA (South Africa)

Affiliation: University of the Witwatersrand, Johannesburg

Abstract: Television and radio programmes in the current South African media landscape are increasingly incorporating practices of self-disclosure through the strategic mediation of confession as a central premise. These programmes offer their audiences an opportunity to vicariously bear witness to the self-disclosed ‘problems’ and imperfections (often of an intimate nature) of distant others who arguably do so with the aim of receiving professional ‘help’. Ubiquitous with these texts, is (in)advertent ‘selling’ of human emotions as entertainment – which this paper casually refers to as ‘emotainment’. With the increased proliferation of these media texts, this article finds value in investigating how active consumers of these texts ‘benefit’ from consumption thereof. What value is derived from the confessional overtones that these programmes thrive on? Furthermore, the paper engages self-disclosed accounts from the study’s participants with regards to their own willingness to engage in mediated confession-driven practices by participating in public self-help efforts as availed through mass mediated platforms. Findings offered in this paper are based on data drawn from ten in-depth interviews with black South African middle-class respondents aged between 20 to 30 years. With its increasing popularity in South African media, the ‘self-improvement’/problem-solving text and its confession-based overtones is lauded by the study participants who, in the same breath, also claim to have very little interest in subjecting themselves to the practice of public confession tied to these texts. This expressed lack of interest is driven by what these participants claim to be a fear of judgement and an unwillingness to be ‘used’ by the media through the commodification of their emotions, problems and imperfections. For them, the vicarious experience of other peoples’ confessions is enough to aid them in their own self-improvement efforts targeted at personal issues similar to those witnessed on television, radio and other mass-mediated texts.

Id: 21397

Title: Co-viewing of a live television event in a multi-platform environment: The 2018 Eurovision Contest case study

Session Type: Individual submission

Authors:

Name: Fernanda Pires de Sá

Email: fernanda.pires@upf.edu

Country: ES (Spain)

Affiliation: Pompeu Fabra University

Name: Antoni Roig

Email: aroigt@uoc.edu

Country: ES (Spain)

Affiliation: Open University of Catalonia

Abstract: This article aims to investigate collocated and connected co-viewing practices around a live television event, using the 2018 edition of the Eurovision Song Contest as a case study. Co-viewing practices are usually triggered by specific events and institutions, such as a series finale or a live broadcast event with a large follow-up. The Eurovision fits in these kinds of live events that can activate co-viewing practices in multiple manners and with the use of online backchannels (Doughty, Rowland & Lawson, 2011). Due to its long-running tradition, the Eurovision viewing activities have been extended to connected platforms, such as Twitter (Highfield, Harrington & Bruns, 2013), the official Eurovision second screen app and other connected spaces.

In this study, we took Eurovision in the Spanish context to study co-viewing because it is one of the European Broadcasting Union territories with more conversation about the Eurovision Song Contest, and the main non-English language cluster community (Highfield et al., 2013).

We employed the following methods: participant observation on co-viewers that were collocated into the same physical space using the official second screen app of Eurovision. Also, an observation in real time (rather than just data retrieving) of the studied unofficial Facebook group dedicated to the contest, a follow-up of Twitter hashtags, and data mining.

The following issues were addressed: (1) how collocated co-viewers collectively engaged with (and without) the use of the official second screen app? (2) how co-viewers materialize their co-viewing practices within social media platforms? (3) how platforms' differences can bring together like-minded people when performing connected co-viewing?

The case of Eurovision offers insights into the co-viewers social circle selection and normativity. Our findings show differences and similarities between three ways of co-viewing that are usually supported by the affordances and features of the used platforms. Participating in a traditional co-viewing setting with collocated co-viewers that also used the official Eurovision second screen app reaffirmed that peers' conversations are essential for engaging with the broadcasted content and official products as an app. Also, it indicates that sharing the experience of usage of the same app or connected platform is a way of enhancing co-viewing activities. Furthermore, the analysis shows the centrality of user-generated content (UGC) to the performance of co-viewing, which happened by engaging with UGC via consuming, producing and participating (Shao, 2009). Nonetheless, this UGC engagement can be altered depending on the designed architecture and features of the

platform chosen to carry out this practice. Moreover, as co-viewing is a group activity we identified the need for this kind of connected spaces to implement elements that spark viewing interactions rather than individual use.

In summary, the study points out to the following findings: (a) collocated co-viewing is a shared experience that could be expanded by second screen apps when designed for collective use; (b) user-generated content and data production is part of co-viewing while engaging with connected platforms; (c) the affordances of the platforms can create digital spaces, which co-viewers might perceive as enhancing their experience or rather feel bewildered.

Id: 21461

Title: PERCEPCIÓN COMO AUDIENCIA DE LOS FUTUROS PROFESIONALES DE LA COMUNICACIÓN ANTE LAS FAKE NEWS

Session Type: Individual submission

Authors:

Name: Beatriz CATALINA-GARCÍA

Email: beatriz.catalina@urjc.es

Country: ES (Spain)

Affiliation: UNIVERSIDAD REY JUAN CARLOS (SPAIN)

Name: Antonio GARCÍA-JIMÉNEZ

Email: antonio.garcia@urjc.es

Country: ES (Spain)

Affiliation: UNIVERSIDAD REY JUAN CARLOS

Name: Victoria TUR-VIÑES

Email: victoria.tur@ua.es

Country: ES (Spain)

Affiliation: UNIVERSIDAD DE ALICANTE

Abstract: Desde hace ya casi una década, las redes sociales son las favoritas para la consulta de información entre los jóvenes (Casero-Ripollés, 2012), aunque Newman et al. (2017) destacan el actual avance de servicios privados como WhatsApp en detrimento de las redes sociales, y en el caso particular de España la competencia entre ambos se torna de forma más intensa. Una de las principales consecuencias de estos cambios se traduce en una preocupante difusión de fake news que son transmitidas a discreción sin filtro, sin verificación y desconociendo la autoría y procedencia (Alcott & Gentzkow, 2017).

Este trabajo se interesa por la percepción de los futuros profesionales de la Comunicación ante la divulgación de informaciones carentes de veracidad, así como la capacidad que ellos mismos consideran tener para detectar las noticias falsas de las que no lo son. Aplicada la técnica del cuestionario entre alumnos de ciencias de la Comunicación de la Universidad Rey Juan Carlos (España), se observa que su principal fuente de información procede de redes sociales, aunque es significativo que casi la mitad reconoce que gran parte de la información les llega desde WhatsApp. Un escaso número manifiesta contrastar siempre las informaciones, y entre quienes lo hacen a veces, el principal motivo que les impulsa es si su contenido genera una alarma social. Aunque es muy baja la confianza que los jóvenes muestran sobre la veracidad de noticias que les llega desde las redes sociales y de WhatsApp, apenas un 50% contrasta estas informaciones y, lo que es más preocupante, las difunden frecuentemente si proceden de las redes y ocasionalmente si su origen es el servicio de mensajería.

A pesar de estas prácticas, se sienten notablemente capacitados para reconocer los contenidos no ajustados a la realidad y, según sus observaciones, la mayoría de ellos corresponde al ámbito político y a la prensa rosa. Finalmente consideran que la educación digital y estar correctamente informados son claves para detectar las fake news, factores que coinciden con las recomendaciones planteadas por Fernández-García (2017).

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Este trabajo se enmarca en el proyecto “Redes sociales, adolescentes y jóvenes: convergencia de medios y cultura digital” (CSO2016-74980-C2-2-R) financiado por el Ministerio de Economía, Industria y Competitividad de España (2017-2020).

Id: 21468

Title: Youth media consumption in the rural contexts of "Brasil Profundo: Quantitative aspects

Session Type: Individual submission

Authors:

Name: Jane Marques

Email: janemarq@usp.br

Country: BR (Brazil)

Affiliation: Universidade de São Paulo

Name: Mariângela Toaldo

Email: mariangela.toaldo@ufrgs.br

Country: BR (Brazil)

Affiliation: Universidade Federal do Rio Grande do Sul - UFRGS

Abstract: This article presents data from our study “Youth and Media Consumption in Times of Convergence: Brasil Profundo (Deep Brazil),” which investigates the media consumption practices of young people who live in rural areas. The notion of “rurbanity” (Cimadevilla& Carniglia, 2009; Cimadevilla, 2010) refers to contexts with characteristics common to rural areas that are present in urban areas and vice versa. The proximity between rural and urban produces something that is different yet at the same time, common to both contexts, providing knowledge and experiences youth that can be considered intersections. Technological mediation (Martín-Barbero, 2010), in turn, enables young people to develop connections that promote cultural capital formation, new insights, languages, and cultural sensitivities as well as opportunities for socialization, new practices, and consumption that are important in the (re)definition of their cultural identities.

The data reported here are the result of the quantitative part of the research. The other part of the research worked with qualitative data from an ethnographic perspective. The quantitative research aimed to learn the media practices of certain youth segments; in particular, it looks at the use of technological devices and how the young people establish their relationships in digital social networks. We investigated the living contexts of young people in each municipality and their personal and collective activities, including activities related to media consumption, which allowed us to analyze these young people by location and in comparison to each other.

The observations and data collection were carried out in the municipalities of Itati, Pedras Altas, Porto Vera Cruz, and Turuçu, all of which are in the interior of the State of Rio Grande do Sul in Southern Brazil. Questionnaires were administered to 92 young people of both sexes belonging to rural, urban, fishing, and quilombola social groups; the participants were between 18 and 24 years old, and they have not been previously selected by social strata and education level.

Partial results from the data show the features of rural young people, including variables such as religion, education level, cohabitation, age, employment, gender, and cultural practices. It is through this last variable that we went deeper in the investigation into practices related to ownership of technological devices and media use, including the Internet, social networks, and technological devices and gadgets. We also gained insights into the participants' relationships and how they socialize through social networking. These data were analyzed in an attempt to relate the information among the different variables, and find patterns in the data in order to find coherence

between them, in order to find meaning and explain the media consumption practices of these young people.

Keywords: Youth, media consumption, youth culture, rurbanity.

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Id: 21482

Title: Donner la parole aux téléspectateurs au 21e siècle. Une analyse des dispositifs télévisuels participatifs à la télévision française

Session Type: Individual submission

Authors:

Name: Céline Ségur

Email: celine.segur@univ-lorraine.fr

Country: FR (France)

Affiliation: Centre de recherche sur les médiations (CREM), Université de Lorraine

Abstract: À ses origines, la télévision française avait pour projet d'unifier et de cultiver le public (Bourdon, 2011). Au fil des années, les téléspectateurs ont adhéré à cette ambition de manière ambivalente : la télévision est aujourd'hui un objet familier du quotidien, vecteur de sociabilité tant au sein des familles, des foyers que des espaces socio-professionnels (Le Grignou, 2003). Cependant, les téléspectateurs privilégient aujourd'hui massivement les programmes de divertissement et les chaînes généralistes au détriment des programmes dits culturels (Médiamétrie, 2018). En parallèle, un autre objectif du média a été de donner la parole à ses téléspectateurs ; pour cela, des dispositifs variés sont utilisés dans les programmes de télévision (Thornborrow, 2015) : micro-trottoir, appel téléphonique, courrier des téléspectateurs, participation aux jeux télévisés en plateau et à distance, talk-show, vote par sms, etc. À l'heure actuelle, le développement des pratiques multi-écran et l'engouement pour les réseaux socionumériques semblent constituer une opportunité pour les producteurs de télévision pour « tendre le micro » encore davantage au public : « Réagissez », « Intervenez », « Posez vos questions ». Ces injonctions à la participation sont un des éléments qui caractérisent la culture de la convergence (Jenkins, 2006) et font évoluer la place et le rôle symbolique de la télévision dans la vie des gens (Châteauvert, Delavaud, 2016 ; Hill, 2011).

Quelle(s) place(s) et quelle(s) fonction(s) sont attribuées à la parole des téléspectateurs dans les dispositifs télévisuels français contemporains ? Comment cela nous renseigne-t-il sur la relation de communication que le média met en place avec son public ? Ces questions seront traitées à partir d'une analyse de contenu de plusieurs dispositifs télévisuels participatifs contemporains (2014-2018) et des réactions qu'ils ont suscité dans la presse. Il s'agira d'établir précisément les évolutions récentes des modalités de représentations et de configurations des publics.

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Id: 21486

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] El debate electoral analógico y digital en las presidenciales del año 2018 en Brasil: audiencias, temas y encuadres

Session Type: Panel Submission

Authors:

Name: Paulo Carlos López-López

Email: pclopez@pucesi.edu.ec

Country: EC (Ecuador)

Affiliation: Pontificia Universidad Católica del Ecuador Sede Ibarra

Name: Javier Vásquez-González

Email: jvasquezg23@gmail.com

Country: CL (Chile)

Affiliation: Pontificia Universidad Católica de Chile

Name: Iván Puentes-Rivera

Email: ivanpuentes@gmail.com

Country: ES (Spain)

Affiliation: Universidade da Coruña

Abstract: Los debates electorales televisados constituyen la expresión más clara de competición y negociación entre los agentes legitimados para intervenir en el espacio público: candidatos, medios de comunicación y ciudadanos (Wolton, 1997). Su investigación y estudio sistemático se ha realizado en torno a varios bloques con sus consiguientes subdivisiones: las que se centran en el estudio de su estructura (Blasco et al., 2008) o negociación (Gallego-Reguera, 2009); las que miden los posibles efectos sobre la audiencia y su consiguiente comportamiento electoral y la expresión del voto; las que analizan, mediante el ejercicio de la mediación, el papel de los medios de comunicación y el encuadre de la información (Goofman, 1986; Shoemaker, 1991); así como aquellas otras realizadas desde la técnica del análisis de contenido, aplicando el primer y segundo nivel de la teoría de la agenda setting (McCombs y Shaw, 1974; Matsaganis y Weingarten, 2001). El presente estudio tomará como base este último enfoque para poner en discusión la agenda analógica del primer debate electoral de las elecciones presidenciales brasileñas del año 2018, celebrado entre ocho candidatos en la TV Band el jueves 9 de agosto, con la agenda digital en Facebook a través del estudio de las cuentas de los principales candidatos treinta días antes del mismo. En este sentido, los parámetros que se estudiarán serán la temática, el encuadre y la audiencia, entre otros.

La investigación de las últimas elecciones presidenciales en Brasil es de relevancia y de interés no solo por su fenomenología política (polarización, crisis institucional e ideológica) y económica (subida de la tasa de paro y desaceleración del crecimiento del Producto Interior Bruto), sino también por el uso intensivo de las Redes Sociales por parte del ganador y por el papel desarrollado por los medios de comunicación en la contienda. De esta forma, el objetivo principal es el de comparar las temáticas discutidas previas al debate televisivo en la red social Facebook, exponiéndolas en tablas y aplicándole coeficientes para determinar su grado de relación. El

objetivo secundario es el de conocer el comportamiento de la audiencia a respecto de la posición de cada uno de los contendientes. Así, desde el punto de vista epistemológico, se trabajará dentro del espacio interdisciplinario de la Comunicación Política, utilizando la técnica de análisis de contenido, el programa cualitativo Nvivo y el estadístico SPSS, además de otros instrumentos para la extracción de información de la red social. Como conclusión general, la agenda digital genera marcos en el llamado debate analógico, a la vez que moviliza a la audiencia a través de la preponderancia de temas morales e ideológicos, quedando en un segundo plano los económicos. Esta comunicación se presenta en el marco del proyecto DEBATv, Debates Electorales Televisados en España: Modelos, Proceso, Diagnóstico y Propuesta (CSO2017-83159-R), proyecto de I+D+I (Retos) financiado por el Ministerio de Economía, Industria y Competitividad (MINECO), la Agencia Estatal de Investigación (AEI) y el Fondo Europeo de Desarrollo Regional (FEDER) de la Unión Europea (UE).

Id: 21488

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] ¿Tuitea la audiencia los debates televisados' Un análisis del live-tweeting durante las elecciones al Parlamento Europeo

Session Type: Panel Submission

Authors:

Name: Berta García-Orosa

Email: berta.garcia@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Name: Sabela Direito-Rebollal

Email: sabela.direito@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Name: Alba Silva-Rodríguez

Email: alba.silva@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Name: Ana-Isabel Rodríguez-Vázquez

Email: anaisabel.rodriguez.vazquez@usc.es

Country: ES (Spain)

Affiliation: Universidad de Santiago de Compostela

Abstract: Los debates políticos en televisión mantienen su fortaleza como referentes informativos, al tiempo que se posicionan como uno de los eventos que mayor engagement generan con la audiencia. Livingstone y Lunt (1994) ya analizaban a mediados de los años 90 los efectos de la participación activa del público en televisión, y se preguntaban cómo se gestionaba esa relación en los programas de discusión abiertos a la participación ciudadana. Más de veinte años después, el valor y la importancia de la discusión pública y el debate en televisión se redefinen en un escenario dominado por las redes sociales. La facilidad de uso de plataformas como Twitter y su creciente popularidad la han convertido en un foro para el debate y la participación pública (Burnett & Bloice, 2016). La red de micro-blogging se consolida como un importante backchannel para los mass media (Harrington, Highfield & Bruns, 2013), a través del cual interactúan con una audiencia que se muestra especialmente activa a la hora de participar en los debates políticos (Bruns and Burgess 2011; Elmer 2013; Shamma, Kennedy & Churchill, 2009).

La presente investigación analiza la conversación social generada en Twitter durante los debates electorales emitidos por las televisiones españolas durante la campaña de las elecciones al Parlamento Europeo del 26 de mayo de 2019. La muestra se centra en la cobertura realizada por La 1 (RTVE) y La Sexta (Atresmedia). Se ha seleccionado La 1 como cadena que ostenta el récord del debate electoral más visto de la última década, correspondiente al que mantuvieron Mariano Rajoy y José Luis Rodríguez Zapatero el 25 de febrero de 2008, y que obtuvo una audiencia media de

8.017.000 espectadores y un 36.4% de share. Mientras, La Sexta se consolida como un canal privado que acaparó mayores cuotas de pantalla en los especiales informativos electorales de los últimos años. El “cara a cara” político entre Albert Rivera y Pablo Iglesias en el programa Salvados del 18 de octubre de 2015, con 5.214.000 espectadores y un 25.2% de share, conseguía situarse en el top de emisiones más vistas del canal en el último lustro. Además, La Sexta lideró el ranking de audiencia social de los especiales informativos en 2018, según la medición de KTTR-Kantar Media, con la cobertura Objetivo Andalucía: Especial elecciones autonómicas. Con 129.3 k tuits, este programa se coloca inmediatamente por detrás de GH Vip, Operación Triunfo, Los Goya o Eurovisión como formatos más comentados del año.

Sobre esta muestra se estudia la conversación en tiempo real de la audiencia que comenta en directo los debates electorales a través de la red social Twitter (live-tweeting). Para ello, se toma como base el hashtag oficial que cada una de las cadenas lanza al inicio de los debates entre candidatos. A través de la extracción de los comentarios, retuits y respuestas realizadas bajo el hashtag de los programas, se observa el volumen de conversación generada, así como la interacción entre los live-tweeters.

Id: 21490

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] Impacto de los debates electorales en la prensa digital

Session Type: Panel Submission

Authors:

Name: María Gallego Reguera

Email: mariagalle@gmail.com

Country: ES (Spain)

Affiliation: Universitat de Lleida

Abstract: Cuando el programa televisivo del debate electoral finaliza, comienza el debate sobre el debate en la prensa, que realiza su propia interpretación de lo ocurrido en el plató. En general, los medios de comunicación llevan a cabo un tratamiento de las elecciones que los expertos han coincidido en denominar "carrera de caballos", ya que los medios narran la campaña en términos de carrera electoral. Respecto al tratamiento que realizan los medios de comunicación en general sobre el debate electoral, se da otro fenómeno que ha sido denominado media convection, lo que se podría traducir como la "cobertura de la cobertura". Los medios realizan resúmenes del debate para realizar sus informaciones. Estos resúmenes interpretan el debate a través de la propia selección de cortes, imágenes y frases de lo sucedido. Además, también aportan su opinión sobre quién ganó o perdió el debate a través de expertos o periodistas políticos. La propia cobertura se convierte así un veredicto del debate, un juicio sobre la actuación de los candidatos. Diamond y Friery (1987) explican que quizá la cobertura mediática es más importante que los debates en sí. Por su parte, los estudios de sobre las organizaciones de campaña y el entorno de los medios concluyen que, aunque la cobertura periodística es relevante, las decisiones importantes de campaña rara vez se basan únicamente en la esperada cobertura periodística; la estrategia de los medios y la estrategia política están entrelazadas como parte del mismo proceso.

El objetivo de esta comunicación es analizar la información publicada en los principales periódicos digitales españoles sobre las elecciones al Parlamento Europeo de mayo de 2019 para analizar el tratamiento y el enfoque que se realiza de la información sobre los resultados del debate electoral. En esta comunicación se propone abordar el objeto de estudio desde una metodología mixta de corte cuantitativo para analizar las informaciones publicadas, y cualitativa para estudiar el contenido, tratamiento y enfoque de las mismas. Para ellos se tendrán en cuenta los trabajos previos de Arterton (1978/1986), Dader (1998), Gerstlé (2005), Canel (2006), Diamond y Friery (1987), Bourdieu, P. (1999/2000), Castells (2009), Lakoff (2004); Legnante (2002); Noelle-Neuman (1984/1995) y Alan Schroeder (2014), entre otros.

Esta comunicación se presenta en el marco del proyecto DEBATv, Debates Electorales Televisados en España: Modelos, Proceso, Diagnóstico y Propuesta (CSO2017-83159-R), proyecto de I+D+I (Retos) financiado por el Ministerio de Economía, Industria y Competitividad (MINECO), la Agencia Estatal de Investigación (AEI) y el Fondo Europeo de Desarrollo Regional (FEDER) de la Unión Europea (UE).

Id: 21492

Title: [Panel] Las audiencias de los debates políticos y electorales: de la televisión a las otras pantallas [Presentation] La integración de la audiencia social en los debates televisivos electorales

Session Type: Panel Submission

Authors:

Name: Natalia Quintas-Froufe

Email: n.quintas.froufe@udc.es

Country: ES (Spain)

Affiliation: Universidade da Coruña

Abstract: Los debates electorales televisivos constituyen uno de los ejes principales de las campañas políticas por, entre otros motivos, la posibilidad de llegar a un amplio sector del electorado. Las audiencias generadas por estos espacios televisivos superan ampliamente los índices de audiencia media de los canales de televisión logrando cifras solo superadas por retransmisiones deportivas. Además, la televisión es el canal de mayor difusión e impacto para transmitir unas ideas a la audiencia-votante (Pérez-Curiel y Lancharo-Montiel, 2017), sin embargo, el ecosistema en el que está inmersa se ha transformado poderosamente en la última década.

La introducción de otras pantallas en la experiencia televisiva ha dado lugar a nuevas formas de participación de la audiencia, como la audiencia social, que deben tenerse en cuenta por parte de las cadenas de televisión y de los actores políticos implicados en el debate. Sin embargo, gran parte de la literatura académica previa sobre televisión social centra su análisis en formatos televisivos ligados principalmente al entretenimiento (Selva, 2015), de ahí que sea relevante y necesario aproximarse al estudio de esta audiencia desde otra perspectiva.

El objetivo de esta comunicación es analizar la actividad de las cuentas oficiales que los candidatos de las formaciones políticas españolas generan en las redes sociales ante la celebración de las elecciones al Parlamento Europeo de mayo de 2019 para tratar de conceptualizar la estrategia comunicativa que siguen para dirigirse a su audiencia y el grado y modo de interacción con esta. El universo de análisis se ha limitado a Twitter por dos motivos: estar considerado como “el canal imprescindible en las estrategias comunicativas de los actores políticos” (López-Meri, Marcos-García y Casero-Ripollés, 2017); y ser la única red que a día de hoy sirve como referencia para la medición de la audiencia social en España auditada por Kantar Media.

En esta comunicación se propone abordar el objeto de estudio desde una metodología mixta de corte cuantitativo para analizar la actividad de los candidatos, y cualitativa para estudiar el contenido de los mensajes emitidos. Para ello se tendrán en cuenta los trabajos previos publicados en el ámbito nacional (Rodríguez-Fernández y Saavedra Llamas, 2017; Alonso-Muñoz, Marcos-García y Casero-Ripollés, 2016; López-García, 2016; López-García, Gámir-Ríos, García-Ull, Llorca-Abad, Cano-Orón y González-Esteban, 2015; Pérez-Ruiz y Melgosa, 2015); e internacional (Livingstone, 2019; Babos y Milágy, 2018; Moe, Poell y van Dijck, 2016; Anstead, 2016; Bentivegna y Marchetti, 2015; Wilson, 2015; Pond, 2016; Larrosa-Puentes, 2016; Selva, 2015; Coleman, 2013;).

Esta comunicación se presenta en el marco del proyecto DEBATv, Debates Electorales Televisados en España: Modelos, Proceso, Diagnóstico y Propuesta (CSO2017-83159-R), proyecto de I+D+I (Retos) financiado por el Ministerio de Economía, Industria y Competitividad (MINECO), la

Agencia Estatal de Investigación (AEI) y el Fondo Europeo de Desarrollo Regional (FEDER) de la Unión Europea (UE).

Id: 21550

Title: Experiences of liveness: theorising audiences' engagements with connective media as sensorially perceived and discursively shaped

Session Type: Individual submission

Authors:

Name: Ludmila Lupinacci Amaral

Email: L.Lupinacci-Amaral@lse.ac.uk

Country: GB (United Kingdom)

Affiliation: The London School of Economics and Political Science

Abstract: Liveness has been a persisting manifestation of media's self-proclaimed capacity to fulfil the aspiration of connection with others and with the world beyond the limits of time and space (Scannell 2014, Frosh 2018). Although it is well documented how different institutions and technologies have been claiming to offer 'live experiences' as a strategy to reach their own commercial interests and ideological purposes (van Es 2017), we still know very little about if and how these claims are actually perceived by the ordinary people who make use of these technologies in their everyday lives.

Bearing this in mind, this theoretical paper has two central aims: (1) to make a case for why an audience-centred perspective is urgent for the understanding of liveness, particularly in the context of pervasive connectivity and 'datafication', and (2) to use a paradigmatic topic (i.e. liveness) to call into question the frequently reproduced separation between sensory perception and discursive construction in the examination of audiences' experiences.

Notably, 'the live' seems to have reacquired visibility alongside the pervasive adoption of connective (so-called 'social') media. Thus, a study of liveness in the current context cannot ignore the existence and increasing relevance of such platforms in people's everyday experiences of others and of the world. If these technologies are indeed able to shift perceptions of temporal, spatial, and social distances, then they must be accounted for, especially if we consider their constant effort in effacing their very operation through an appearance of neutrality and transparency (van Dijck 2013). Social media conceal their presence under claims of real-time, continuous, and immediate connectedness – that is, through promises of liveness. In this regard, this paper endorses the position that the experiences of the people involved in and affected by these processes, regardless of how automated or 'datafied' they might be, still matter, and should be critically examined (Livingstone 2019).

Furthermore, I take this as an opportunity to contribute to the refinement of a term that is often left unpacked. Despite continuous academic efforts in rethinking, renaming, and reframing the 'audience', what we mean by experience is usually taken for granted. Experience is frequently employed in an elusive manner, or used interchangeably with perception to refer to embodied, self-evidential, and purely sensorial processes. By arguing that experience is always already permeated by discourses, representations, and imaginaries (Scott 1991, Orgad 2012), I offer a critique on how common unquestioned conceptions have not only stopped us from exploring the full potential of more critically informed phenomenological approaches to audience studies but also, in the case of

liveness, limited the empirical findings we are able to obtain and discuss. A one-sided conception of experience, I argue, overlooks the embeddedness of audiences' expectations, beliefs, and previous contact with technologies in the experiences they have of, with, and through media. Therefore, this paper argues that experience depends both on affective, corporeal senses and on discursive structures that shape and inform how each of us gains access to, and ultimately lives in, the social world through practices of audiencehood.

Id: 21557

Title: 'Family generated content' and the mediated construction of family relationships: an ethnographic case study on an extended Chinese family

Session Type: Individual submission

Authors:

Name: Hao Wu

Email: h.wu21@lse.ac.uk

Country: CN (China)

Affiliation: London School of Economics and Political Science

Abstract: Audiences in domestic contexts has been a crucial topic of audience study and it has gone through a journey from 'passive' to 'active' audience or 'user' in recent years. However, even with many fruitful attempts, the gap between 'media as content' and 'media as technology' still seems difficult to overcome theoretically and methodologically, especially in the 'new' digital media environment. Moreover, the audience experience and behaviors are still haunted by the linear framework of the 'media effect' to a large extent. With these in mind, this study seeks to explore the mediated construction of the extended family relationships in urban China by looking at a) the active media practice of the family members, b) the meaning dimension of their media practice and c) the everyday family practice in a concrete historical and cultural context. By doing so, this study attempts to go beyond the one-way discussion of the consequences of the media, but focuses on the co-construction of media practice and the family practice through a comprehensive examination of the active media usage as well as the media content's meaning.

Based on ethnographic methods as well as a close semiotic analysis of various types of the media content in the family WeChat groups, this study examines an urban extended family which contains 36 people in total at Wuhan city, China. It finds that the extended family members, especially the older generation, tend to actively post all kinds of media content (e.g., articles, videos, pictures and hyperlinks) in their family WeChat groups. These various forms of 'family generated content' are specially selected and created by the family members and for the family members. These posts are mainly family oriented and focused on themes including a) the happiness of the family, b) the life meaning of the individual, and c) all kinds of social risks that might happen on their family members. Meanwhile, by a close look at their everyday family life, the author finds that, because of the radical and compressed development of the Chinese society, the family is facing intense social risks and dramatic social changes in contemporary China. The extended family members, not just the nuclear family members, separately seek to stick together and rebuilt intimate family relationships. Therefore, the media practice of these extended family members can be considered as an active move to re-embed into the family in the 'compressed modernity' which is full of great risks and uncertainty shaped by domestic and global forces.

Id: 21594

Title: Living on Instagram: A case study of Adolescents' Media Life in Italy

Session Type: Individual submission

Authors:

Name: Maddalena Fedele

Email: maddalena.fedele@gmail.com

Country: ES (Spain)

Affiliation: Blanquerna School of Communication and Public Relations Universitat Ramon Llull

Name: Simona Castellano

Email: sicastellano@unisa.it

Country: IT (Italy)

Affiliation: Università degli Studi di Salerno Dipartimento di Studi Politici e Sociali

Abstract: Multi-screen media practices are clearly rooted in our society, especially amongst young generations, who have been described as active audiences, used to multitasking and transmedia consumption, participation, engagement and prosumption. This scenario has been described as a (new) media ecology (Scolari, 2012; Scolari and Fraticelli, 2017), a new media environment (Castells, 2013; Jenkins et al., 2013; Press and Williams, 2010), hybrid media ecology or hybrid media system (Chadwick, 2017) or the media life of audiences (Deuze, 2011; Manovich, 2009), who live “across” different media (Lomborg and Mortensen, 2017).

The core role of social media in children and adolescents' life has been pointed out both by quantitative data on their access to internet - as more than 90% of young people in Western societies have access to it and have social media accounts, at an increasingly young age (Eurostat, 2015; IAB, 2015; INE, 2015; Lenhart et al., 2015) - and by media scholars, since teens can attribute to social media at least five kinds of functions. Those are: entertainment, information and learning, narrative or storytelling, socialisation (including identity building process, identifying with the age group and sharing with peers) and prosumption (Fedele et al., 2018; Tur-Viñes et al., 2018).

This study was carried out in Italy in May 2018, applying a holistic perspective and a mixed theoretical framework, which combines the constructivist perspective, the field of cultural studies, the uses and gratifications perspective, and the gender studies perspective. Its main aim was to analyse how and for what purposes/functions middle and late adolescents use different social media and technologies.

A mixed method approach was employed, divided into two phases: (1) Quantitative analysis of the audience via survey administered to students of 2^o (14-16 years of age) and 5^o year (17-19 years of age) of liceo in four public high schools (n=774, x=16.6 years old); (2) Qualitative analysis of the audience with focus groups (with six participants each, three girls and three boys). Quantitative descriptive and bivariate analysis were carried out through SPSS (significance set at <0.05), while qualitative analysis with the help of Atlas.ti.

Data triangulation shows that Instagram, Whatsapp, and YouTube are the three social media teens in our sample use and like the most. Among the main results, the preference for, and presence of, Instagram in teens' life must be emphasised. In particular, teens use Instagram for the identity building and socialising functions, to express and “tell” themselves to their friends. They recognise

Whatsapp as the “base of everything” to stay in touch, use YouTube as a broadcasting system more than an interactive platform, while considering Facebook out-of-date.

In conclusion, adolescents in our sample consider social media as an extensions of their offline lives and relationships, and include them in their complex media life. They are not really prosumers, but they do use social media, especially Instagram, to “tell” themselves and their lives (auto-narrative function).

Further studies based on more ethnographic approach need to be carried out to delve into teens’ practices on social media.

Id: 21647

Title: TRANSMEDIA AUDIENCES: ADOLESCENT FAN PRACTICES AROUND TV SERIES 'SKAM'

Session Type: Individual submission

Authors:

Name: Julia Sabina Gutiérrez Sánchez

Email: juliasabina.gutierrez@uah.es

Country: ES (Spain)

Affiliation: University of Alcalá

Name: Julián De la Fuente Prieto

Email: julian.fuente@uah.es

Country: ES (Spain)

Affiliation: University of Alcalá

Name: Alba García Vega

Email: alba.garciavega96@gmail.com

Country: ES (Spain)

Affiliation: University of Alcalá

Name: Iris Barrajon Lara

Email: iris.barrajon.lara@gmail.com

Country: ES (Spain)

Affiliation: University of Alcalá

Abstract: Adolescent fans are configured as a new paradigm of audiences on new media (Stein, 2015). Their active reception of contents and their organization through user communities represent a new culture (Barton & Lampley, 2013), oriented to audience participation in the development of a transmedia universe. In particular, the audience experience in TV shows for young people is leading a profound change in both programming and viewing models.

The case of the remake of Norwegian show Skam (Julie Arden, 2015) in Spain is especially paradigmatic. The series develops through clips on social networks such as Youtube, Instagram and WhatsApp, and its success is directly linked to new consumption habits among young people, centered around the use of mobile devices and social networks. According to this, our goals are to explore the practices used by young people when participating in social media and to identify mimetic discourses in social networks such as Instagram (Ibrahim, 2015).

Moreover, we will analyse big data from social networks and the audience experience as a media ecosystem in which adolescent fans come together and converge. Following a sociocultural approach, we combine some qualitative methods such as visual ethnography (Delgado, 2015), NVivo is the tool used to process multimodal material and the analysis of data combines a narrative and a conceptual approach (Lacasa, Martínez-Borda, & Méndez, 2013).

The results about this adolescent fandom, which represents youth values and forms of identification with the characters, gives us the chance to delve into the audience's practices as revealed through their online conversations. Eager for content, they usually end up creating it when they need more,

creating their own fictions about the topics that concern them the most: sexuality, friendship, identity. These creations help to guide the creators of TV series, generating feedback between followers and producers.

Barton, K. M., & Lampley, J. M. (2013). *Fan culture: Essays on participatory fandom in the 21st century*: McFarland.

Delgado, M. (2015). *Urban Youth and Photovoice: Visual Ethnography in Action*: Oxford University Press.

Ibrahim, Y. (2015). Instagramming life: banal imaging and the poetics of the everyday. *Journal of Media Practice*, 16(1), 42-54. doi:10.1080/14682753.2015.1015800

Lacasa, P., Martínez-Borda, R., & Méndez, L. (2013). *Media as Practice: Narrative and Conceptual Approach for Qualitative Data Analysis (Vol. 1)*.

Stein, L. E. (2015). *Millennial fandom: television audiences in the transmedia age*. Iowa City: University of Iowa Press.

Id: 21670

Title: Los medios digitales en la estrategia comunicativa de la Plataforma de Afectados por la Hipoteca y su influencia en el discurso mediático

Session Type: Individual submission

Authors:

Name: Irene Peiró Compains

Email: irene.peiro@e-campus.uab.cat

Country: ES (Spain)

Affiliation: Autonomous University of Barcelona (UAB)

Abstract: Analizamos cómo han contribuido los medios digitales y las redes sociales en la estrategia comunicativa y organizativa de la Plataforma de Afectados por la Hipoteca (PAH), el principal movimiento social en defensa del derecho a la vivienda en España durante la última década. La principal novedad del análisis es que estudia la influencia de la PAH en el discurso mediático sobre vivienda, una relación escasamente estudiada en España, pese a la relevancia de la vivienda en el debate público. Con este objetivo, se analizan contenidos de medios impresos y digitales de distintas líneas editoriales desde el inicio de la crisis económica en 2008 hasta 2017, tomando en consideración la irrupción de medios independientes, que se ha producido en España durante este periodo, con modelos de financiación basados principalmente en las aportaciones de los lectores.

El análisis se centra en Cataluña, la comunidad autónoma con mayor número de desahucios (un 18% de los 570.708 de toda España entre 2008 y 2017 según el Consejo General del Poder Judicial) y donde la PAH, que nació en 2009 en Barcelona, tiene mayor implantación. El análisis se centra en la PAH de Barcelona y la muestra de medios de comunicación también está conformada por publicaciones editadas desde Cataluña: La Vanguardia, el Periódico de Catalunya y el Crític, uno de los principales medios digitales independientes en catalán nacido en 2014.

El marco teórico se basa en el modelo social y comunicativo androcéntrico/no androcéntrico descrito por Amparo Moreno Sardà. Según la autora, el modelo androcéntrico responde a los intereses de los colectivos ubicados en los centros de poder y, frente al mismo, propone un paradigma no androcéntrico y horizontal, que tenga en cuenta las relaciones entre los colectivos ubicados en los centros de poder y aquellos situados en posiciones periféricas (Moreno Sardà, 2007). Desde el punto de vista comunicativo, este paradigma coincide con el modelo descentralizado y reticular que promueven las TIC (Scolari, 2008; Massey, 2004; Castells, 1997; Keane, 2009; Fernández-Armendáriz, 2013; Suau y Masip, 2014).

Se han analizado 244 informaciones de La Vanguardia; 216 del Periódico de Catalunya"; 29 del Crític y 307 mensajes de la PAH de Barcelona en Twitter, la red informativa por excelencia de los movimientos sociales en España desde el nacimiento del 15-M (Bernal Triviño, 2015), seleccionando fechas consecutivas en las que se han producido hechos relevantes sobre vivienda. El análisis se ha basado en la metodología del análisis de contenidos de la obra "La mirada informativa" (Moreno Sardà, 1998).

Podemos concluir que la PAH ha aprovechado la pérdida de legitimidad de los centros de poder, que ha comportado el impacto social de la crisis, para extender su relato contrahegemónico, a partir de una estrategia que combina el uso de medios digitales con las movilizaciones y las acciones de presión política, a lo cual han contribuido especialmente los medios independientes. Su incidencia sobre los medios de comunicación de masas alcanzó su máximo nivel entre 2011 y 2013, coincidiendo con el periodo de mayor movilización social en las calles.

Id: 21673

Title: 'You cannot serve two masters at a time!' Examining the ambivalence, agency and complex relationship in children's digital practices and negotiation of digital technology with parents and adults in rural and urban spaces

Session Type: Individual submission

Authors:

Name: Chikezie Uzuegbunam

Email: chikezieuzuegbunam@gmail.com

Country: ZA (South Africa)

Affiliation: University of Cape Town, South Africa

Abstract: Children are an important segment of all populations. In the digital age, they have become even more critical audiences. Because of their being born into an increasingly ubiquitous digital media environment, children have become, for most scholars, the most media literate of any generation; most connected and plugged in, most technology savvy and most receptive digital media users in contradistinction to a “technologically clumsy or uncomfortable older generation”. Some studies – but not enough, and particularly from the global North contexts – have focused on the contested and complex relationship between children and adults including parents and teachers. These studies highlight the often direct and nuanced power relations between children and adults who aim to control their digital practices as well as show the agency with which children approach their digital lives. From a specifically Nigerian, and broadly African perspective, this paper interrogates adolescents’ digital practices as it relates to their negotiations of technology use and the role of ‘digital gatekeepers’ in the constitution of their digital lifeworld. The study draws from the child-centred research tradition which privileges the hearing and acknowledgement of children’s voices directly, and therefore focuses on mainly qualitative analysis of 16 focus group interviews conducted with 175 school children in rural and urban areas in Nigeria. Theoretically, the domestication and technology appropriation framework enabled the study to unpack the ways in which Nigerian children aged between 13 and 18 constitute their digital lives and negotiate their identities as well as strict mediations by parents and other adults. Nigerian children’s digital practices are substantially shaped and at the same time undermined by digital gatekeepers such as parents, teachers, guardians and older adults who play mostly prohibitors and moral panic mongers. Nigerian parents, schools and adults who mediate and control children’s digital practices do so from a socio-cultural and contextually appropriated positionality, meaning that they prioritise traditional notions of familial authority and socialisation. Other issues such as the absence of digital literacy and skill on the part of the children, their parents and teachers also limit the children’s agency and digital opportunities and result in unchecked risks such as pornography, meeting with online strangers/online grooming, distractions, identity issues/negative role modelling. Based on this, the distinctions between negative and positive dimensions remain fuzzy and complicated, and the impact of technology on children’s lives has been both cursed and praised. The study recommends that rather than techno-shaming children into silence, fear, scepticism, guilt or moral panic, families and schools must first rethink the precarious subjective-subordinate and marginalised position of children and commit to expanding Nigerian children’s opportunities and rights in the digital age, alongside government ICT intervention. There is a need to have a system that supports parents’,

families' and adults' access to critical resources that empower them with knowledge of the opportunities and risks of the digital age and how to support their dependants.

Id: 21675

Title: El empoderamiento de las redes sociales como fuente informativa primaria entre el segmento poblacional universitario: el descrédito de los informativos televisivos y su mutación.

Session Type: Individual submission

Authors:

Name: Javier Pérez Sánchez

Email: javier.perez@universidadeuropea.es

Country: ES (Spain)

Affiliation: Universidad Europea de Madrid

Name: Victoria Mora de la Torre

Email: victoria.mora@urjc.es

Country: ES (Spain)

Affiliation: Universidad Rey Juan Carlos

Abstract: La innovación tecnológica, el cambio en el paradigma de los hábitos de consumo, así como la permutación en el acceso a los distintos medios de comunicación son algunos de los factores que han modificado el acceso, por parte de determinados segmentos poblacionales, a las fuentes primarias de información. El presente estudio pretende establecer las bases que permitan demostrar cómo ha afectado a los jóvenes universitarios españoles la implementación de las redes sociales como motor principal de búsqueda, y a su vez, dirimir las consecuencias dentro del sector tradicional que ha ofrecido hasta ahora este tipo de funciones. Lo que plantea la siguiente pregunta: ¿el consumo de información en las redes sociales está produciendo la obsolescencia de los informativos televisivos?

Los procesos de migración están implementando nuevas rutinas las que favorecen el surgimiento de las fake news, las cuales no generan un efecto negativo en las plataformas digitales, mientras que suponen un detrimento en la credibilidad en los mass media. Una pauta que puede propiciar el fomento de la obsolescencia informativa como práctica convencional y poner en cuestionamiento la versatilidad y pluralidad que son capaces de mantener el sistema democrático como una clave a futuro de grupos comerciales clásicos venideros.

El espectro de estudio es especialmente interesante y relevante para las compañías mediáticas dado su peso en el ámbito comercial, como en la predominancia de corrientes futuras y el mantenimiento del ecosistema audiovisual español y publicitario. Aspectos relevantes que pueden conllevar el empoderamiento de los datos como un activo potencialmente rentable en el ámbito on line frente al descrédito de los mismo en las vías de acceso convencionales, procurando una serie de efectos que habrá que disgregar y que pueden provocar un crecimiento exponencial de aparición de noticias falsas y sin contrastar que motivarán el surgimiento de un caldo de cultivo válido para la búsqueda de nuevos filtros, nuevos mensajes y nuevas estructuras de creación de contenidos validables y accesibles a todas las generaciones.

Las fuentes tradicionales de información, véase prensa, radio y televisión, han cedido importancia a las nuevas prácticas comunicacionales esgrimidas por los nuevos prosumidores, los cuales han logrado marcar una serie de hitos que han generado nuevas rutinas profesionales, que cuanto menos, hacen cuestionar si su implementación en el sostenimiento de los derechos universales debe primar

sobre los medios como artífices de los intereses y conciencia común, siendo legitimadores del sistema democrático.

Este estudio se centra en el análisis del comportamiento sobre el consumo y activismo informativo de los jóvenes universitarios españoles, analizados en diversos estudios existentes, complementado por un estudio de campo realizando diversos focus group; así como un estudio de caso en relación con la obsolescencia de los informativos en televisión a consecuencia de la migración del consumo informativo.

Las prácticas periodísticas del espectro poblacional analizado en el estudio, que como generador y distribuidor de noticias se convierte por sí mismo en un activista mediático, supone un reto para los medios convencionales sobre el control periodístico y editorial de la información.

Id: 21740

Title: "News should find me!" Online News consumption habits of university students studying in the UK, Greece and Turkey

Session Type: Individual submission

Authors:

Name: Eylem Yanardagoglu

Email: eyanardagoglu@gmail.com

Country: TR (Turkey)

Affiliation: Kadir Has University

Abstract: According to the recent Digital News reports of the Reuters Institute for the Study of Journalism the media scene is very mixed and trends are difficult to identify on a global scale. The challenges of digitalization on news organizations, future of newspapers and other traditional media present an ongoing struggle. This struggle is also altering the audiences' media use habits as technology companies such as Facebook, Twitter and Google try to shape the production as well as consumption of news. In its sample of 26 countries, the biggest change in the Digital News Report 2016 report was observed in the ways in which news accessed via social media sites. Whilst the weighted EU average stood at 46% using social media for news [the UK (35%) and Germany (31%)] Greece and Turkey are the high adoption in countries with 74% and 73% usage rates respectively. Trust in news is found to be highest in Finland (65%) and lowest in Greece (20%). This research aims to explore the factors that influence youth's news consumption behaviour in the UK, Greece and in Turkey. The data collection took place in 2017 and 2018 in London, Athens during the time the author was based as a visiting scholar and in Istanbul. About 80 students who study in some of the top universities in these cities took part in this qualitative research via answering questions in an online survey followed by an in-depth interview that lasted 30-40 minutes. This presentation aims to focus on the youth's reflections of their own habits of news consumption, the challenges, risks and opportunities they face in navigating the current media environment.

Id: 21777

Title: Ventanas de distribución de los canales tradicionales de televisión en la búsqueda de nuevos públicos televisivos

Session Type: Individual submission

Authors:

Name: Ana González-Neira

Email: ana.gneira@udc.es

Country: ES (Spain)

Affiliation: Universidade da Coruña

Name: Natalia Quintas-Froufe

Email: n.quintas.froufe@udc.es

Country: ES (Spain)

Affiliation: Universidade da Coruña

Abstract: PRESENTATION IN SPANISH

La televisión está afrontando en la actualidad profundos cambios motivados por distintos factores. La digitalización de los contenidos, la enorme penetración de los dispositivos móviles que funcionan como nuevas pantallas de visionado y la expansión de las redes sociales han alterado la forma de producir y consumir televisión al tiempo que han propiciado el nacimiento de la televisión líquida basada en el concepto de Bauman (2006), explicado por Area-Moreira y Ribeiro- Pessoa (2012). Todo este proceso se enmarca en un desarrollo de la cultura participativa (Orozco, 2010) que se ha manifestado en el empoderamiento de las audiencias.

En este contexto, los canales tradicionales de televisiritos tras la digir lsnto? o vos por parte de los emisores tradicioanles ante el avance de nuevos actores como Amazon TV?, HBO oón asisten a la huida de espectadores hacia nuevos emisores de naturaleza muy diversa entre los que se sitúan telcos (Vodafone, Movistar), nuevas plataformas de SVOD como Netflix (Lobato, 2018) o gigantes del comercio online como Amazon Prime Video. Estos agentes emergentes optaron por modelos de negocio muy diferentes a los emisores tradicionales de televisión y están sujetos al cumplimiento de normativas diferentes.

La pérdida de público es todavía más significativa entre los más jóvenes, acostumbrados a un tipo de consumo no ligado al habitual aparato de televisión. Por ello, los canales de televisión han comenzado a salir de la pantalla tradicional en busca de esos públicos.

El objetivo de esta comunicación es conocer las emergentes formas de distribución de los contenidos televisivos por parte de los emisores tradicionales ante el avance de nuevos actores como Amazon Prime Video, HBO o Netflix. Estas ventanas de emisión permiten a su vez construir audiencias transnacionales que superan fronteras.

En este trabajo se estudiarán las nuevas formas de distribución de los principales canales de televisión de España e Italia. A través de una plantilla de análisis se evaluará su presencia como emitenes en redes sociales (Twitter, Facebook e Instagram), así como en Youtube, la emisión en web y la existencia de plataformas específicas con contenidos exclusivos o no (Loves tv). En una segunda parte, a raíz del éxito recabado en Youtube con experiencias como Operación Triunfo o La Resistencia se pretende investigar qué otros formatos han alcanzado cotas de éxito en las nuevas ventanas de distribución y qué niveles de audiencia han obtenido.

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

Id: 21845

Title: [Panel] Contexts of Audience Influence Online [Presentation] Panel description

Session Type: Panel Submission

Authors:

Name: Asta Zelenkauskaitė

Email: az358@drexel.edu

Country: US (United States)

Affiliation: Drexel University

Abstract: The current information landscape is marked by new contexts in which audiences can experience influence. These changing conditions include online social practices where human and non-human actors co-exist thus reconfigure the notion of (active) audience. With the rise of a user-generated content and artificial intelligence, conditions for new actors of influence emerge for public sphere. This panel argues for the need to reconceptualize audience influence through the context-based conditions that mediate user-generated content. When everyone and anything can engage influence, how can we reconceptualize influence forces? What online infrastructures have been highlighted or overlooked, and what theoretical frameworks might be considered for contextualizing these concepts?

From a theory-building perspective, the media effects paradigm has largely treated influence as linear. ‘Magic bullet’ theory predicts input-output expectations, yet influence is not so simple. This panel expands the notion of influence as a non-linear process. Specifically, we argue for non-linearity through drawing on micro-and-macro aspects of analysis. Moreover, influence takes place as masspersonal communication (O’Sullivan & Carr, 2018) and it is mediated by forces of information (infra)structure (Plantin, et al., 2018). We argue that the contexts of influence become the focal forces that inevitably re-shape the concept of audience influence. This panel is designed to bridge micro and macro conceptual frameworks of influence and connect it to theories relevant to political communication, information science, and discourse analysis.

In the first of our four papers, to discuss the concept of influence, we show how news portals users, audiences, and readers make sense of the construct of Russian trolling. Discussion on the sociotechnical premises of online news portals and social networking sites such as GAB are use the Russian troll denial frame and how priming as a structural-temporal element can perpetuate these frames. In the second paper, network polarization dynamics cover how networked interactions between ideologically close and distant audiences/users shape the evolution of topical foci of discussion and contribute to the reconfiguration of communicative interactions. In the third paper, we discuss the impact of AI-driven systems of news distribution on highly polarizing topics, such as military conflicts, and examine how algorithmic designs can facilitate constructive journalistic coverage. In the last paper, metadata macrostructures are conceptualized as baking influence into the content ecosystems of platforms.

Id: 21847

Title: [Panel] Contexts of Audience Influence Online [Presentation] Sociotechnical influence online: Frames of denial of Russian trolling

Session Type: Panel Submission

Authors:

Name: Asta Zelenkauskaite
Email: az358@drexel.edu
Country: US (United States)
Affiliation: Drexel University

Name: Asta Zelenkauskaite
Email: az358@drexel.edu
Country: US (United States)
Affiliation: Drexel University

Abstract: Comments on online news portals create new contexts for democratic deliberation. Yet, they also are subject to influence by various actors. This study builds on early conceptualizations of social influence to theoretically situate the concept of online Russian trolling (Chen, 2015). In the 1950s, influence literature aimed at interpreting interpersonal communication (Katz & Lazarsfeld, 1955), followed by the role of influence within mass media (McQuail, 1977) leading to the current media landscape treated as mass-personal environment (O'Sullivan & Carr, 2018), mediatized by online infrastructure (Klobas & Clyde, 2001). Given that influence in online spaces is bound to the ever-changing information architecture, how does this influence reconfigure the notion of audience? By analyzing threaded conversation in online news comments, I trace new conditions of influence as a vehicle to dominate public debate by actors who are less interested in democratic deliberation. I focus on emergent democracies, i.e. Lithuanian news portals notoriously attacked by Russian trolls. In comparison, I have analyzed the GAB readership negotiation of the term Russian troll and making sense of it. To situate these audiences' practices, I refer to sociotechnical premises of online spaces in which interaction takes place. I ask, how do audiences negotiate the construct of Russian trolling? And how do news portals' (infras)structure, i.e. affordances and temporality are and can be used to exert influence in online commenting?

While Lithuanian news portal comments and GAB are very distinct, they shared a commonality of Russian trolls' denial. This denial frame was used as a shift the blame. In Lithuania, it was about conservatives and the President Grybauskaite (both vocal Russian critics); in the USA GAB presented anti-Democrat arguments and had anti-Semitic attacks blaming them for perpetuating the Russian troll frames.

From the structural perspective, analysis of the news portals comments shows how the first posts attract more attention (in terms of likes), thus having a potential to set the tone of the conversation. And each news story provides audiences new opportunities to enter the race for the prominence of their own comment. Yet, temporal prominence is less pronounced in GAB where audiences' messages are irrespective of the news content and are listed in the individual audience member's page.

Temporal commenting practices re-imprint principles of priming theory, found in legacy media settings (Berkowitz, & Rogers, 1986). I argue that users can strategically employ structural and

temporal components presented by the sociotechnical systems and use them to gain individual influence. Two-way online spaces require a re-conceptualizing of social influence as a hybrid phenomenon that is mediated, mediatized, decentralized, and spread through individual networks or elaborated through an interpersonal threaded interaction, where influence lies not only in content but also in the context in which content is enmeshed. What are the potential of priming theory for artificial intelligence to automate these targeted practices, especially for emergent democracies or in alt-right rhetoric e.g. on GAB? And what constitutes authentic audiences in these spaces?

Id: 21848

Title: [Panel] Contexts of Audience Influence Online [Presentation] Metadata as Influencer: Baking Contextual Expressivity into Semantic Platforms for Users

Session Type: Panel Submission

Authors:

Name: Andrew Iliadis

Email: andrew.iliadis@temple.edu

Country: US (United States)

Affiliation: Temple University

Abstract: Large amounts of disparate data proliferate on apps and platforms. The ability to automatically search and reason with those data meaningfully through machine-readable metadata – without having to manually search through user-facing text – adds a layer of granularity that enhances data accessibility (Pomerantz, 2015; Gartner, 2016; Zeng & Qin, 2016). Rather than navigating through traditional web searchers for human-readable text located on frontend interfaces, semantic web technologies directly link content through vocabularies and axioms expressed in richly curated metadata. Such background enhancement increases data’s contextual expressivity on the web (Stefanov & Huang, 2009; Hervás, et al., 2011) influencing users’ perceptions regarding the aboutness of content.

Semantically loaded metadata schemas can arguably be described as influencing mechanisms by endowing meaning to our machines, returning results that are manipulated through backend informational infrastructures which affect user decisions about content. Such infrastructures provide context for understanding what data are supposed to be about. Context awareness in computational media has been analyzed from the perspectives of ubiquitous computing and recommender systems (Dourish, 2004; Seaver, 2015). While metadata naturally provide context there is a lack of literature about how contextualizing metadata may serve as influencing mechanisms for users.

In this paper, I draw from interviews with key practitioners involved in the creation and maintenance of semantic web metadata, focusing on their experiences in the formalization and application of metadata schemas, to show how the project of building semantic web platforms is embodied in multiple scaled projects, each with their own claims, stakes, and idiosyncrasies for users. In the first half, I formulate the concept of metadata as influencer while referencing several cases studies to show how contextual expressivity is built into and contested on semantic web platforms. I explain how search and retrieval are affected by such metadata manipulation. In the second half, I explain how metadata as influencer ecologies are shaping the future design of platforms and enterprise architectures by baking semantics into products like Siri, Airbnb, and Uber, thus affecting user interaction and engagement.

Id: 21849

Title: [Panel] Contexts of Audience Influence Online [Presentation] Networked polarization dynamics in interactive social media conversations

Session Type: Panel Submission

Authors:

Name: Moran Yarchi

Email: myarchi@idc.ac.il

Country: IL (Israel)

Affiliation: Interdisciplinary Center (IDC) Herzliya

Name: Christian Baden

Email: c.baden@mail.huji.ac.il

Country: IL (Israel)

Affiliation: The Hebrew University

Name: Neta Kligler-Vilenchik

Email: neta.kv@mail.huji.ac.il

Country: IL (Israel)

Affiliation: The Hebrew University of Jerusalem

Abstract: For social media audiences, both political confirmation and contestation are rarely more than a click away. As individuals discuss political issues on social media, expectations raised in the academic debate range from enhanced liberty, diversity and civic engagement to possible isolation, polarization and rising cynicism (Citron & Norton, 2011; Nahon, 2016; Sunstein, 2001). One influential argument suggests that social media's tendency to sustain exchanges among like-minded users may contribute to the emergence of homophilious 'echo chambers' (e.g. Ben-David & Matamoros-Fernandez, 2016; Pariser, 2012), wherein dissent and contravening information becomes increasingly silenced (Noelle-Neumann, 1974). In consequence, different social media publics may construct increasingly selective, biased interpretations of social reality and arrive at ever more polarized, if not radicalized political viewpoints. However, most available research and theoretical work focuses on those social influences exercised by audiences' digital environments as a whole, while the role of specific user interactions is subsumed.

In the present study, we aim to examine how influence is exercised through interactive social media conversations, which unfold between individual social media users in the form of interactive dialogues, threaded discussions among multiple participants, and the direct expression of support or opposition. Identifying characteristic patterns of interaction and social influence, we investigate how the different affordances and uses of different social media platform give rise to different dynamics of contestation and consensus formation. In a large-scale study of social media discourse on Facebook, Twitter, and Whatsapp over a duration of 16 months, we trace how Israeli social media users discussed the highly controversial shooting of an incapacitated Palestinian assailant by Israeli soldier Eleor Azaria in March 2016. Specifically, we trace how the networked interactions between ideologically close and distant participants shape the evolution of topical foci of the discussion and contribute to the reconfiguration of communicative interactions. Through a computer-assisted content analysis and socio-semantic network modeling of almost a quarter of a

million discursive contributions, we distinguish between both positional and interpretative processes of intra-group consensus formation and inter-group polarization. Initial findings suggest a link between the more constrained and homophilic range of user interactions on Facebook and the greater extremism and faster polarization of posted contributions, both with regard to the adoption of conflicting interpretations and positions, and with regard to the expression of negative sentiment toward dissenting voices. By contrast, the ongoing exposure to contestation on Twitter appears to exert some mitigating influence upon at least a part of the users, limiting the proliferation of extremist positions and hostile sentiment. The study's findings contribute to developing a more nuanced understanding of social influence that can take different forms depending on salient platform characteristics.

Id: 21850

Title: [Panel] Contexts of Audience Influence Online [Presentation] News personalization for peace: How algorithmic content distribution can impact conflict coverage

Session Type: Panel Submission

Authors:

Name: Mariella Bastian

Email: m.b.bastian@uva.nl

Country: NL (Netherlands)

Affiliation: University of Amsterdam

Name: Mykola Makhortykh

Email: M.Makhortykh@uva.nl

Country: NL (Netherlands)

Affiliation: University of Amsterdam

Name: Tom Dobber

Email: T.Dobber@uva.nl

Country: NL (Netherlands)

Affiliation: University of Amsterdam

Abstract: In our paper we discuss how the increasing use of AI-driven systems of content distribution impacts the ways in which people are exposed to news about wars and conflicts. Specifically, we discuss the place of algorithmic personalization – i.e. the tailoring of individualized news feeds based on users' information preferences – in the framework of peace journalism (PJ), a journalistic paradigm calling for more diversified and creative war reporting. Using a conceptual approach, we discuss how the deployment of news personalization can address existing pitfalls of PJ paradigm, and develop a theoretical framework for analyzing how algorithmic system designs can facilitate constructive conflict coverage.

To achieve these purposes, we provide a thorough review of existing research on peace journalism and algorithmic personalization, and analyze the intersections between the two concepts.

Specifically, we identify recurring pitfalls of peace journalism based on empirical research on constructive conflict coverage, and then introduce a conceptual framework for identifying to what degree these pitfalls can be mediated – or worsened – through algorithmic system design. By doing so, we address the following research questions: In which ways can AI-driven distribution technologies influence the realization of central objectives of peace journalism? Which ethical concerns arise from the use of algorithmic personalization for constructive conflict coverage? And what are possible technical solutions through which algorithmic personalization can contribute to strengthening peace?

Through our analysis we identified five major aspects of conflict coverage which can be affected by algorithmic content personalization: relativity, objectivity, diversity, transparency, and engagement. For each of these aspects we examined potential opportunities and pitfalls related to the introduction of news personalization systems and connected them to concrete algorithmic designs (e.g. context-aware recommender algorithms in the case of relativity or point of interest cross-referencing for

objectivity). Based on our examination, we propose a conceptual framework for assessing interactions between AI-driven distribution techniques and peace journalism.

Our findings suggest that AI-driven distribution technologies can facilitate constructive war reporting, in particular by countering the effects of journalists' self-censorship and by diversifying conflict coverage. The implementation of these goals, however, depends on multiple system design solutions, thus resonating with current calls for more responsible and value-sensitive algorithmic design in the domain of news media. Additionally, our observations emphasize the importance of developing new algorithmic literacies among journalists both to realize the positive potential of AI for promoting peace and to increase the awareness of possible negative impacts of new systems of content distribution.

Id: 21997

Title: Empowered Audience and Creativity: Ingredients for Viral Advertising

Session Type: Individual submission

Authors:

Name: Yasmin Gopal

Email: yasmin.gopal@gmail.com

Country: US (United States)

Affiliation: Grand Valley State University

Name: Arpan Yagnik

Email: arpanyagnik@gmail.com

Country: US (United States)

Affiliation: Penn State University

Abstract: This study aims for a deeper understanding of the role of audiences within the changing media ecology, specifically in relation to the phenomenon of viral advertising. Taking a comprehensive perspective, the study will focus on both the enabled audience (the “virus” conductor) and the product (the advertisement). In the age of convergence, audiences are more than mere consumers of advertising or other media content; they also take on the role of voluntary distributors—we will not focus on their role as media producers in this paper—playing a crucial role in making an ad go viral. Viral sharing of ads not only offers the benefit of earned media on an exponential level but adds to this the bonanza of third-party endorsement: advertisers get to toot their own horn and have their contentions about their brands/products “legitimized” through audience acceptance and approval. This heightened engagement and agency on the part of the audience has transformed and enriched the audience experience while also making an invaluable contribution to the creation of viral marketing. This is a major shift compared to the pre-convergence era in which the audience played a more limited role in propagating content or generating buzz. Since viral advertising has become the holy grail of advertisers, the role of the proactive audience as indispensable mediators has come into the limelight.

The study will identify the motivational triggers in audiences viewing such ads to understand the significance of the distribution context, and will also offer a critical examination of the ingredients essential to the creation of a viral ad in terms of creativity and design. The data for the writing of this account will be gathered through a comprehensive review of extant literature on this topic. The research questions posed in the paper are the following: a) What is it about an ad that inspires audience engagement? and b) What are the salient characteristics and triggers in audiences that lead to the sharing of such ads? Based on the findings of the review, the study will advance a conceptual model that will highlight the key elements of viral ads that compel audiences to engage with and share such content with others.

Id: 22118

Title: From audiences to networked publics: participative cultures and new involvement experiences in the (social) network society

Session Type: Individual submission

Authors:

Name: Alfonso Amendola

Email: alfamendola@unisa.it

Country: IT (Italy)

Affiliation: Dipartimento di Studi Politici e Sociali - Università degli Studi di Salerno

Name: Simona Castellano

Email: sicastellano@unisa.it

Country: IT (Italy)

Affiliation: Dipartimento di Studi Politici e Sociali - Università degli Studi di Salerno

Abstract: On the basis of the tecno-socio-cultural factors which have determined the transition from the concept of audience to the concept of networked publics (boyd 2010), in a context in which people pursue the ideal of an always on (Boccia Artieri 2012) state of existence in a (social) network society (Castells 1996), the main purpose of the paper is to establish how it is possible to think about new ways of engaging and defining new experiences for Internet users, for example by subjects such as brands and companies.

The concept of networked publics underlines how people are today involved with the media and through them. The birth and the advent of Web 2.0 and in particular of social network sites, in fact, changed the concept of fruition: people today are not simply users and consumers of a media product, but they also are producers, becoming then prosumers. They take on an active role in spreading contents, rather than being passive viral media carriers (Jenkins, Ford, Green 2013). Precisely for this reason, it becomes essential for brands and companies to rethink their relationship with their audiences, who actively focus their attention on the message with a real value for them (Dayan 2005). With this research, we will try to shed light on the new ways of engaging networked publics, through the analysis of the successful case history of the brand Starbucks. This company has always been attentive to innovations, experimentations and personalization and above all to user generated contents (Amendola, Castellano, Troianiello 2018), also on social network sites and in particular on a platform like Instagram, used not only by young audiences, but also by Millennials (ibidem). With the support of sentiment analysis - to understand and study the opinion of the users about the brand (Arvidsson, Delfanti 2016), and also their expectations and appreciation - this research wants to define the guidelines for a communication that aims to achieve more and more engagement with users. They, in fact, can provide their contribution in a way that is certainly different from mainstream productions, but that anchor themselves to people's daily life (Boccia Artieri 2012).

Id: 22166

Title: Does New media Substitute Old Media' A Cohort Analysis of Media Use in China

Session Type: Individual submission

Authors:

Name: Weijia Li

Email: liweijia2011@163.com

Country: CN (China)

Affiliation: Tsinghua University

Abstract: This study examines generational differences in media use based on pooled-data analysis of CGSS (Chinese General Social Survey) 2010-2015. In order to show a full picture of the substitutability between new and old media, the study brings age heterogeneity of respondents and time effect into consideration.

This study distinguishes four generations based on the year of birth, with the 'newspaper generation' (people who born before 1969), 'broadcast generation' (1970-1979), 'TV generation' (1980-1989) and 'internet generation' (born after 1990) and aims to explore whether generations differ in their frequency of media use.

The research analyses five-year pooled data CGSS2010-2015 (CGSS2014 data is missing) to examine the influence of internet on old media among different birth cohorts and how this effect changes over time. New media refers to the internet, old media include newspaper, broadcast and television.

The results are summarized as follows: First, for the 'newspaper generation', 'broadcast generation' and 'TV generation', Internet heavy users are usually more willing to use newspaper and broadcast as well. Internet heavy users are information seekers. They have a strong need of information and usually involved in multi-tasking media activities. Nevertheless, only the internet heavy users in 'TV generation' will regard TV as another channel to get more information, which indicates that generations may adopt specific patterns of media use when they are young and remain faithful to those throughout their lifespans. 'TV generation' have a stronger attachment to television than their previous and later generation.

Second, in terms of the time effect, the empirical data proved that the broadcast shows a stronger vitality in digital age compared with newspaper and television. The frequency of broadcast use does not drop significantly until 2015. However, the frequency of newspaper and television use has shown a significant downward trend since 2011.

Third, for the 'internet generation', the use of the Internet has no effect on the use of other media. Even internet heavy user, the one who has strong need of information, would not choose other media to search more information. This suggests that these digital natives would rather confine themselves to the internet cocoon than collect new information through old channels.

This study provides new insight to understand the current media ecology. The relationship between new and old media is 'more-more' instead of 'more-less', which cannot be explained by functional displacement, but should be understood from the perspective of audience's information need and media consumption habits.

Id: 22191

Title: What's in Store' The Platformization of Everyday Life and Audiences In Perspective

Session Type: Individual submission

Authors:

Name: Shenja van der Graaf

Email: shenja.vandergraaf@imec.be

Country: BE (Belgium)

Affiliation: imec-SMIT, VUB

Abstract: The rise of digital platform organizations such as Google and Facebook (sitting at the very core of a complex media ecology, squeezed between more traditional media companies, audiences, and advertisers), has marked, arguably, a paradigmatic shift in the way that media outlets conceptualize and classify their audience. Whereas during the era of mass media, 'seeing the audience' was based on or associated with a scientific episteme, with the current digital platform-based media marketplace, 'seeing the audience' has come to be dominated by a new episteme, based on big data and algorithms. This paradigm shift highlights changes in knowledge production, modes of power, and human subjectivity. In order to understand this distinctive new media industrial form better, this submission attempts to connect the structure of today's conceptualization of 'the algorithmic turn' underpinning the platform-based media marketplace discourse to the role of audience analytics in its current commodity form.

Knowledge production is a constantly accelerating and evolving process. Today, the vast amounts of raw data available make it difficult, if not impossible, to understand fully. More and more of our knowledge production is being controlled, or at least accessed through, machines and search engines. This flow of 'signs without signals', attempting to represent reality, falls short and creates an atmosphere of 'significance without symbolism.' The idea that knowledge is not constructed anymore, and merely found by Google and similar engines, has real consequences for humanity. In this new world quality is determined by the relational infrastructures such as hyperlinks and keywords. When ranking pages, these relations are weighted much more heavily than the content itself, or what it may represent. While this system may seem extremely democratic, the implications of having ephemeral and algorithmic programs determine what we view as knowledge, in particular, seem to point to the dwindling importance of the (seeing/being seen) subject, of meaning-making, and so on destabilizing old certainties developed during the Modern and provoking a reordering of (human) agency in order to be included in this knowledge system.

What seems to be missing in the current debate is the voice of the audience, or user as you will, thus a critical and systematic account of how people experience, use and make sense of 'the work of platformization' and their own role in it. This submission therefore discusses the investigation the social navigation application Waze (bought in 2013 by Google), allowing for the categorical examination of interpretation, measurement and prediction practices via participatory wayfinding which also deploys (cross-device-as-a-platform) digital advertising. This investigation is operationalized by three processes that are at play, that is, platformization, mediatization and algorithmic curation. In doing so, it warrants and weds insights from audience research vis-à-vis analytical affordances of Google, Facebook and Nielsen, raising questions such as about the 'algorithmic episteme' whether perhaps it does not see the audience more accurately, but rather differently; and the way the dynamic organization of (unequal) power of algorithmic curation vis-à-

vis 'audienceship' yields an urge to critically (re)assess the interpretative and meaning production promise of audience research.

Id: 22274

Title: Percepción del sesgo político y de la calidad en los medios informativos catalanes: el valor de las marcas periodísticas para la audiencia en un contexto mediático polarizado

Session Type: Individual submission

Authors:

Name: Maria Victoria-Mas

Email: mvictoria@uic.es

Country: ES (Spain)

Affiliation: Universitat Internacional de Catalunya

Name: Ivan Lacasa-Mas

Email: lacasa@uic.es

Country: ES (Spain)

Affiliation: Universitat Internacional de Catalunya

Name: Santiago Justel

Email: sjustel@uic.es

Country: ES (Spain)

Affiliation: Universitat Internacional de Catalunya

Name: Ariadna Fernández-Planells

Email: arferpla@upv.es

Country: ES (Spain)

Affiliation: Universitat Politècnica de València

Abstract: La fragmentación y la personalización en el consumo de noticias parecen amenazar la posición de las marcas periodísticas en el mercado. Al mismo tiempo, son muchos los que alertan sobre la polarización política de los usuarios que ambas tendencias promueven. Sin embargo, en aquellos contextos mediáticos polarizados en los que fenómenos como las fake news logran influir en los procesos democráticos, la necesidad que los usuarios tienen de acceder a una información veraz, equilibrada, rigurosa y creíble es aún más crítica. Eso ofrece a las empresas informativas la oportunidad de seguir creando valor para sus audiencias a través de la elaboración de unos contenidos de calidad. Según la teoría del branding de las marcas periodísticas, en esa calidad se fundamentan la credibilidad y el valor que dichas marcas aún tienen para buena parte de la audiencia. No obstante, algunos estudios han afirmado que la congruencia ideológica entre audiencia y empresas periodísticas es también uno de los principales predictores del valor de marca. Este trabajo tiene el objetivo de medir el valor de marca basado en el consumidor (Consumer-Based Brand Equity o CBBE, en adelante) que tienen 5 de las principales marcas informativas en Cataluña. En un contexto mediático especialmente polarizado, esta investigación analiza cuáles son las dimensiones que tienen mayor impacto en el CBBE. La metodología utilizada es el análisis factorial exploratorio (AFE) y confirmatorio (AFC) de más de 15.000 respuestas a una encuesta realizada a los lectores de 5 cabeceras catalanas. Los resultados muestran, por un lado, que el CBBE está principalmente definido por la calidad periodística percibida por los usuarios –la cual está relacionada con aspectos como la ecuanimidad, la objetividad o la independencia política- y por su

satisfacción. Por otro lado, los resultados indican que los consumidores prefieren las marcas periodísticas caracterizadas por dicha calidad que aquellas en las que perciben un sesgo político. Esa tendencia es diferente en los usuarios de las marcas identificadas como de izquierdas e independentistas, los cuales otorgan valor a las marcas que asocian con ese tipo de sesgo. Este trabajo discute la validez de estos resultados y sus implicaciones para la teoría sobre la gestión del valor de las marcas periodísticas en un contexto de polarización política.

Id: 22327

Title: Audiences discourses of the 'refugee crisis' in Greece: moving beyond the media text

Session Type: Individual submission

Authors:

Name: Maria Kyriakidou

Email: kyriakidoum@cardiff.ac.uk

Country: GB (United Kingdom)

Affiliation: Cardiff University

Abstract: What has prevailed both in public and academic discourse as the 'European refugee crisis' has gained serious academic attention over the last couple of years, illustrated in a number of studies that focused on the coverage of the refugee crisis during the time of its peak in terms of media visibility in 2015. Research across different European contexts has highlighted how mainstream media and, in particular, press reporting has stereotyped, marginalised and overall distorted the refugee experiences in a way that has reinforced the primacy of the national borders. Little focus, however, has been placed on the ways media audiences and users across Europe have engaged with this reporting and appropriated it in their understandings of the 'refugee crisis'. This paper aims at addressing this lacuna by exploring how audiences in Greece discuss about the 'refugee crisis' drawing upon relevant media narratives. Theoretically, the paper draws upon the concept of mediation, which invites an analytical focus beyond media representations and on the construction of meanings in the context of everyday life. Empirically, the discussion draws upon focus groups with Greek audiences in Athens debating stories about the refugee crisis witnessed through and beyond the media. It highlights the contextual character of defining the crisis and the plight of the refugees, as well as the significance of culturally embedded hierarchies in the ways the public engages with different groups of migrants. The analysis also illustrates the importance of unmediated encounters with refugees and their visibility within the city, as well as how audience responses were further mediated by their evaluations of media coverage. The paper, therefore, calls for more audience research within the context of the mediation of refugee stories in order to throw into relief not only the role of media representations in public attitudes towards refugees and migrants but also the ways to build bridges of cultural and social understandings within national contexts with people that media have traditionally constructed as 'other'.

Id: 22507

Title: Is Heavy Binge-Watching a Socially-Driven Behavior? Evidence from a Survey of College Students

Session Type: Individual submission

Authors:

Name: George Anghelcev
Email: george.anghelcev@northwestern.edu
Country: QA (Qatar)
Affiliation: Northwestern University in Qatar

Name: Sela Sar
Email: selasar@Illinois.edu
Country: US (United States)
Affiliation: University of Illinois

Name: Justin Martin
Email: justin.martin@northwestern.edu
Country: QA (Qatar)
Affiliation: Northwestern University in Qatar

Name: Jasmine Moultrie
Email: jaslmoultrie@gmail.com
Country: US (United States)
Affiliation: University of Illinois

Abstract: Typically, the word “binge” is associated with some form of excess, such as overindulgence of food or excessive consumption of alcohol. That is no longer the case for media binge-watching. As early as 2013, Netflix declared that binge-watching was the new normal, noting that 61% of US adult television streamers binged regularly (Netflix, 2013). In just a few years, binge-watching (hereby defined as the consumption of three or more episodes of a show in one sitting) has evolved from its original roots as an extreme form of watching mostly associated with fans and fandoms (Jenner, 2017) into a common behavior adopted by audiences worldwide. Millennials, and in particular college students, who have more free time and more flexible schedules than their fully employed generational counterparts, are particularly prone to binge-watching (MorningConsult, 2018).

In spite of the considerable impact of binge-watching on audiences, the narrative structure of shows, the structure and revenue models of the media industry, etc. (Bernadin, 2018; Schweidel and Moe, 2016; Poniewozik, 2015; Graser, 2013) very little research has been done on the topic by communication and media scholars. Thus, many basic questions remain unanswered, such as what makes young people engage in binge-watching and what are the consequences of adopting this practice.

The present study relies on data from a survey of college students (N=378) from two large universities to explore part of the answer. Specifically, we focus on socially-related predictors and consequences of TV binge-watching (as opposed to psychological variables). We do so while recognizing that not everyone who binge-watches does it in equal measure (Trouleau et al, 2016). Thus, we explore social determinants of binge-watching with a particular focus on highlighting differences between heavy binge-watchers (HBWs) and other TV viewers, such as regular binge-watchers (RBWs) and non-binge-watchers (NBWs).

The data support most of the study's hypotheses. First, they challenge the view of HBWs as less socially-active than other individuals. Supporting H1, we found no significant differences in sociability and social engagement between HBWs and RBVs or NBVs. In fact, HBWs could binge-watch more often precisely because that would allow them to take on social media or engage in face-to-face interactions and gain social capital by sharing their knowledge with others. Thus we proposed that one benefit for HBWs in particular is that they may start to be viewed by others as a source of advice on what shows to watch. Supporting H2, data showed that HBWs are more likely to be opinion leaders in this domain than RBWs and NBWs. It was also expected that the Fear of Missing Out (FOMO) on a particular show should be higher among HBWs, who have the most to lose socially if they appear to not be "in the know" (H3, also supported by data). Finally, we found that HBWs may experience more negative consequences in terms of work performance and sleep deprivation than RBWs and NBWs (H4 and H5, supported).

Contributions to literature and implications for countering the negative effects of heavy binge-watching are discussed.

Id: 22562

Title: Comparison of Game Use Factors Affecting Depression and Psychological Well-being: Focusing on Young-Generation Users

Session Type: Individual submission

Authors:

Name: HUN KIM

Email: kimhun6301@naver.com

Country: KR (Korea, Republic Of)

Affiliation: Sungkyunkwan University

Abstract: Previous studies that examined the relationship between media and mental outcome mainly focused on social media and television as media affecting users. Most previous studies have checked effects of media on mental problems, but only a few studies have found that using game has effects on positive outcome such as individual well-being. This study aims to investigate the game - related factors affecting depression and happiness as an exploratory study. In order to present an integrated model between using game and user's mental outcomes, categories of independent variables are composed of usage patterns, game motivations, individual and social level of game factors, and factors regarding young generation's life. The independent variables are composed of categories related to usage pattern (game usage, platform and solo & multiple usage), game motivations (social, achieve and flow) game use's behavior in part of individual (game efficiency, over-immersion and game leadership) and social level (game subjective norm and participation in online community), and individual and environmental in the game user's daily life (study & friendship stress, level of communication with parents, relationship with friends and teachers).

This data was collected from 968 respondents who are 10s and early 20s in South Korea during 2017 considering gender and school grade. 10s and early 20s were conducted for students in middle, high school and college students who are main users of game. In school grade, 344 students in middle school (35.5%), 333 students in high school (34.4%), 252 were college students (26%) and 39 were retakers for university (4%).

The results of the regression analysis of model for depression showed that over-immersion in game ($B = .032, p = .072$), study stress ($B = .117, p = .000$), friendship stress ($B = .409, p = .000$) significantly affected dependent variable positively. The level of communication with parents was negatively related to depression ($B = -.036, p = .063$). In the model of psychological well-being, game leadership ($B = .119, p = .022$), subjective norm of game ($B = .129, p = .000$), level of communication with parents ($B = .601, p = .000$), relationship with friends ($B = .384, p = .000$) and relationship with teachers ($B = .121, p = .012$) significantly affected dependent variable positively. Social motivation ($B = -.136, p = .055$) and study stress ($B = -.165, p = .046$) negatively affected psychological well-being.

Regarding implications of the study, social factors related to game mainly affect well-being. It is confirmed that the game world is similar with the characteristics of the real world, which must interact with others and adhere to certain norms. The over-flow in game effect on depression is consistent with previous studies. We predicted that independent variables affecting well-being and depression are the same but direction might be different only. The results of this study, however,

found that the number and characteristics of independent variables on two dependent variables were different.

Id: 22587

Title: [Panel] Redes sociales y participación de la audiencia: prácticas mediáticas en España
[Presentation] Panel description

Session Type: Panel Submission

Authors:

Name: Iolanda Tortajada
Email: iolanda.tortajada@urv.cat
Country: ES (Spain)
Affiliation: Universitat Rovira i Virgili

Name: Mónica Figueras-Maz
Email: monica.figueras@upf.edu
Country: ES (Spain)
Affiliation: Universitat Pompeu Fabra

Abstract: Este panel nace del trabajo de la sección de Estudios de audiencia y recepción de la Asociación Española de Investigación de la Comunicación (AE-IC) y tiene como objetivo presentar un panorama de las investigaciones sobre audiencias que se están llevando a cabo en España. Una de las propuestas trata sobre las audiencias sociales y las estrategias publicitarias y analiza el papel que estas dinámicas de consumo y participación en las redes sociales tienen para las campañas de comunicación. Para completar este escenario, otra de las propuestas que conforman el panel aborda los retos de la actividad periodística en Youtube. Partiendo de la escasa participación periodística en este entorno, la investigación presenta cuál es el conocimiento que tienen los profesionales sobre sus audiencias y qué papel les otorgan, cuando el discurso que mantienen es que dichas audiencias deben cuidarse. La tercera de las comunicaciones aborda el produsage en las redes sociales y analiza la configuración de contrapúblicos a través de la producción trans* en Youtube. Quienes producen y consumen vídeos trans* son grupos que verían conflictiva su equiparación con el público dominante y, a través de los vídeos promueven un espacio reflexivo de construcción de identidades no-binarias. La cuarta propuesta trata sobre la incorporación de los usos en medios sociales que realizan los estudiantes fuera de clase en las prácticas de aprendizaje de las aulas universitarias y expone la percepción que tienen los universitarios españoles sobre el uso de las redes sociales con fines didácticos en el aula. Los y las alumnas valoran la utilidad de estas herramientas, aunque también se muestran cautos con aspectos como la dispersión y la privacidad. Recoger sus voces permite generar pautas para el manejo de las redes sociales en el aula más acordes con sus inquietudes.

Id: 22599

Title: [Panel] Redes sociales y participación de la audiencia: prácticas mediáticas en España
[Presentation] Audiencias sociales y estrategia publicitaria: estudio de los casos eficacia

Session Type: Panel Submission

Authors:

Name: Marta Perlado

Email: mperlado@nebrija.es

Country: ES (Spain)

Affiliation: Universidad Antonio de Nebrija

Name: Natalia Papí

Email: natalia.p@ua.es

Country: ES (Spain)

Affiliation: Universidad de Alicante

Abstract: La conversación social que se genera entre usuarios de redes sociales en los diferentes consumos multipantalla, antes, mientras, o después de la exposición de un programa televisivo aumenta cada vez más. La audiencia social se contempla en la estrategia de comunicación tanto de los medios como de las marcas. Ambos no solo la consideran como cifra de seguimiento de televisión y, por tanto, de impacto televisivo, sino como índice de valoración del programa, posibilitando la posible mejora de la eficacia de campañas de comunicación.

Este trabajo tiene como propósito profundizar en los premios a la eficacia publicitaria, impulsados por la Asociación Española de Anunciantes, únicos galardones que premian los resultados de las campañas realizadas en España. El libro de los casos ganadores en el que se recoge, con brevedad, la estrategia de comunicación desarrollada, la idea y ejecución y los resultados o efectos, se publica cada año. Esta investigación analiza los últimos cinco años (2014-2018) con el propósito de detectar las estrategias orientadas a los diferentes tipos de audiencias, con especial atención a las sociales y al consumo multipantalla.

Se concibe, así, un estudio exploratorio y descriptivo basado en la investigación documental que profundiza en el contenido de los casos eficacia teniendo en cuenta cuatro tipos de información: categoría, tipo de premio, tipo de producto y agencia. Se hace una lectura exhaustiva de cada caso por si las audiencias sociales fueran mencionadas. En particular, se profundiza en las decisiones estratégicas, en la ejecución y en los efectos. Los resultados permitirán confirmar la presencia y el impacto que tienen este tipo de audiencias y consumos como contribución a la eficacia de las campañas.

Este estudio se sitúa en una de las líneas de trabajo del grupo E-COM de la Universidad de Alicante y del grupo INNECOM de la Universidad Nebrija de Madrid.

Id: 22600

Title: Between participatory culture and the exploitation of users: the spanish-language booktubers and the publishing industry

Session Type: Individual submission

Authors:

Name: José-Miguel Tomasena

Email: josemiguel.tomasena01@estudiant.upf.edu

Country: MX (Mexico)

Affiliation: Universitat Pompeu Fabra

Abstract: Literary vloggers (commonly known as booktubers, for the acronym of Book + Tube) have gained a strong social recognition as an influential group to promote reading, specially among children and young adults. (Lluch, 2017; Tomasena, 2016).

This paper is part of a PhD project about the communicative practices of spanish-language booktubers. It pretends to describe and understand how booktubers relate to the main actors of the literary field (authors, publishing houses, literary agents, book fairs, etc). It uses a digital ethnographic approach, that integrates an auto-ethnographic point of view (through my own YouTube channel), semi-structured interviews, visual and discourse analysis and descriptive statistics.

Booktubers have built powerful and joyful communities around the interest in books and reading.

This dynamism has collided with the dual logic of the literary field, that, according to Pierre Bourdieu, functions around the dichotomy of “pure” and “commercial” art (Bourdieu, 1996):

In the eyes of the purists, booktubers are just a marketing trend; they are associated to “low” and delegitimized genres, like fantasy, horror, sci-fi, young adult. On the other hand, many institutional forces have established alliances with them because of their popularity: book fairs and libraries invite them indie and self-published authors look desperately for their support and publishing houses have included them in their marketing campaigns. Recently, some of the most popular booktubers have become young-adult book authors.

By analyzing how affinity groups in YouTube negotiate their practices with the publishing industry, this article contributes to the existing debate between the notion of participatory culture (Jenkins, Henry, Clinton K., 2009; Jenkins, Ito, & Boyd, 2015) and the interest on labour and the exploitation of users (Fuchs, 2014; Terranova, 2000) and the cooption of creativity (Das, Ytre-Arne, & (eds.), 2017).

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Id: 22608

Title: [Panel] Redes sociales y participación de la audiencia: prácticas mediáticas en España
[Presentation] Periodistas en Youtube y sus audiencias: una relación de simbiosis

Session Type: Panel Submission

Authors:

Name: Sonia Blanco

Email: sblanco@uma.es

Country: ES (Spain)

Affiliation: Universidad de Málaga

Name: Bella Palomo

Email: bellapalomo@uma.es

Country: ES (Spain)

Affiliation: Universidad de Málaga

Abstract: La televisión sigue siendo el medio tradicional de mayor penetración, y dos terceras partes de los jóvenes españoles entre 18 y 29 años aseguran ver las noticias emitidas por esa vía diariamente (Matsa, Silver, Shearer, y Walker, 2018). No obstante, Youtube es la segunda red social para el consumo de noticias, sólo por detrás de Facebook (Reuters Institute, 2018), y en 2018 la plataforma ha incrementado su compromiso con el periodismo de calidad promocionando fuentes informativas con autoridad y recomendando el consumo de dichos vídeos para combatir la desinformación (Lapowsky, 2018). Los medios, conscientes de esta realidad, han reaccionado aumentando su oferta de contenidos audiovisuales (Kalogeropoulos, 2018), a pesar de que ello suponga descentralizar su producción y distribuir sus contenidos en plataformas de terceros (Peer & Ksiazek, 2011).

Este contexto se ha rodeado de múltiples incertidumbres: ¿por qué la actividad periodística en Youtube es tan reducida?, ¿qué aporta esta herramienta a los periodistas?, ¿qué saben de su audiencia y cómo se relacionan?, ¿influye el usuario en la planificación y producción del contenido?.

En un estudio preliminar se ha elaborado un directorio analizando la presencia de periodistas españoles en Youtube y creando categorías en función de la participación detectada. Los datos muestran que la presencia de profesionales en la Red es muy limitada: de más de siete mil periodistas inscritos en España, son 207 quienes tienen un perfil público en la plataforma, y de ellos tan solo 36 obtienen resultados satisfactorios.

En esta segunda fase se ha aplicado metodología cualitativa con entrevistas en profundidad a diez de estos periodistas con los mejores resultados en su canal, teniendo en cuenta que tienen diferentes perfiles y edades, así como distintos modos de usar la herramienta.

Los primeros resultados indican la importancia de cuidar a la audiencia, y la retroalimentación que supone en muchos casos en los que sugieren temas a tratar o debatir. En cuanto a las métricas de desempeño del canal, hay un elevado consenso en que la métrica más adecuada es el ratio de retención de audiencia por encima de otros datos más conocidos como los “me gusta”, los comentarios en texto, o el número de reproducciones del vídeo. Con respecto a la duración de vídeos, contradicen la tendencia reconocida en otros tipos de contenidos de que cuanto más corto mejor.

Los entrevistados coinciden mayoritariamente en señalar la necesidad de estar en una plataforma como ésta, por las posibilidades que brinda de tener un medio propio, pero también explorar modos distintos de contar historias, nuevos formatos, que atraigan a las audiencias más jóvenes.

Id: 22612

Title: Giving Voice to the Past. Methodological Challenges to Comparative Histories of Cinema Audiences.

Session Type: Individual submission

Authors:

Name: Daniela Treveri Gennari
Email: dtreveri-gennari@brookes.ac.uk
Country: GB (United Kingdom)
Affiliation: Oxford Brookes University

Name: Lies Van de Vijver
Email: liesbeth.vandevijver@ugent.be
Country: BE (Belgium)
Affiliation: Ghent University

Name: Pierluigi Ercole
Email: pier.ercole@dmu.ac.uk
Country: GB (United Kingdom)
Affiliation: De Montfort University

Abstract: For the study of cinema as a cultural practice, historical research into the experiences of audiences is a quintessential area of investigation. Giving voice and visibility to film spectators is a bottom up approach, which contributes to an in-depth analysis of the spatial and social conditions of the cinematic experience (Kuhn 2002).

Our research aims to move beyond the particularism of local and national cinema histories. We intend to explore - through a more systematic comparative approach - the cross-national voices of film audiences in seven European countries (Biltreyest & Meers, 2016). Drawing from the AHRC-funded research 'European Cinema Audiences' this paper examines the linguistic, cultural, political and ideological challenges of a comparative oral history approach. Using several different theoretical perspectives (Bornat 2013; Koleva, Coleman and Bornat 2013; Keightley and Pickering 2013; Steen Mangel 2013) on the complexity of working with memory across national and linguistic barriers, we propose new methodological recommendations while outlining the importance of transnational and transcultural perspectives for memory studies today. The issues of language and translation of oral history; the danger of losing the cultural specificity and the intention of finding shared grounds across different countries will be some of the concerns raised and explored within the context of our paper.

Our audience is the last surviving generation for which going to the cinema was the only way to experience movies. Therefore, capturing their voice and their memories, giving visibility to their personal experiences, and comparing their narratives will provide a vital contribution to the understanding of the transnational history of European film culture. A total of 140 video-interviews on their memories of going to the movies in the 1950s have been conducted in seven languages in the cities of Ghent (Belgium), Bari (Italy), Leicester (Great Britain), Rotterdam (The Netherlands),

Brno (Czech Republic), Magdeburg (Germany), and Gothenburg (Sweden) with respondents born between 1925 and 1945. This unprecedented project - which combines oral history, an online repository created with local and national archives across the seven cities, and programming data for 3 full years - will attempt to make use of innovative digital tools and methodologies to become a model for comparative work of this kind.

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Id: 22627

Title: [Panel] Redes sociales y participación de la audiencia: prácticas mediáticas en España
[Presentation] Produsage, counterpublics y redes sociales: las comunidades de creatividad trans* online

Session Type: Panel Submission

Authors:

Name: Iolanda Tortajada
Email: iolanda.tortajada@urv.cat
Country: ES (Spain)
Affiliation: Universitat Rovira i Virgili

Name: Cilia Willem
Email: cilia.willem@urv.cat
Country: ES (Spain)
Affiliation: Universitat Rovira i Virgili

Name: Núria Araüna
Email: nuria.arauna@urv.cat
Country: ES (Spain)
Affiliation: Universitat Rovira i Virgili

Abstract: La producción trans* en Youtube es parte de un proceso de construcción simultánea de identidades y comunidades. La apropiación de estos vídeos y la práctica del produsage (Bruns, 2016) cristalizan en un conjunto de contrapúblicos (Warner, 2002; Barnett, 2015) que, gracias a estas creaciones que cuestionan las representaciones hegemónicas del cuerpo y la sexualidad, se desplazan desde las fronteras o márgenes de lo normativo hacia el centro de una comunidad. Lejos de elaborar un único discurso, lo que aparece en estas conversaciones en red es un proceso reflexivo de construcción identitaria que constituye un espacio de subpolítica (Beck, 1998) basado en la resistencia. Quienes producen y consumen vídeos trans* son grupos que no pueden equipararse o que incluso verían conflictiva su equiparación con el público dominante (Trey Barnett, 2015). La exposición trans* online configura prácticas de recuperación identitaria desde las que proyectar y renarrar el yo (Jenzen & Karl, 2014; Wargo, 2015), así como un espacio de pertenencia (Cavalcante, 2016). Con todo, existen diferencias en la forma en la que cada persona o grupo imagina la comunidad trans* online, así como sesgos de género y diferencias de capital social en cuanto al nivel y difusión de la actividad (Jenzen & Karl, 2014).

Para explorar qué tipo de inercias sistémicas y culturales, y qué clase de resignificaciones promueven estos vídeos y sus apropiaciones, hemos revisado toda la producción del canal de Elsa Ruiz Cómica, hemos realizado un close reading de un conjunto de 11 vídeos, escogidos por su temática, y hemos llevado a cabo un análisis textual cualitativo de los comentarios que los acompañan.

Tanto los vídeos como los comentarios vertidos con posterioridad acerca de los mismos promueven un espacio reflexivo de construcción de identidades no-binarias (Halberstam, 2018) y ofrecen un conjunto de prácticas subpolíticas (Beck, 1998) que amplía el repertorio identitario dominante. Así, el análisis que se ha llevado a cabo recoge la creación de significado (Silverstone, 1999) que se

produce en las performances del género y la sexualidad (Butler, 2007), sean éstas reproductoras o contrahegemónicas (Kellner & Kim, 2010). El espacio creado por Elsa, como el de otros pequeños contrapúblicos, permite que las voces de quienes participan en estos audiovisuales sean oídas y adquieran protagonismo, contribuyendo al diálogo democrático (Wright, 2012) y, quizá, impulsando el cambio social en los espacios dominantes. Desde el análisis del produsage trans* en youtube, las identidades transgénero dejan de ser sólo observables y pasan a ver (y mostrar) el mundo con sus ojos (Halberstam, 2018).

Id: 22642

Title: [Panel] Redes sociales y participación de la audiencia: prácticas mediáticas en España
[Presentation] Jóvenes, medios sociales y aprendizaje: uso ambivalente de las redes sociales en las aulas universitarias españolas

Session Type: Panel Submission

Authors:

Name: Monica Figueras-Maz

Email: monica.figueras@upf.edu

Country: ES (Spain)

Affiliation: Universitat Pompeu Fabra

Name: Mar Grandío

Email: mgrandio@um.es

Country: ES (Spain)

Affiliation: Universidad de Murcia

Abstract: El uso que los jóvenes hacen de las redes sociales en su día a día es enorme, siendo sin lugar a duda la práctica mediática que más realizan (Noguera, 2018). En este contexto, cada vez son mayores los esfuerzos por incluir los usos en medios sociales que realizan los estudiantes fuera del aula dentro de las prácticas de aprendizaje de las aulas universitarias (Brazuelo, F., y Gallego, 2014; Mateus, Aran-Ramspott, Masanet, Figueras-Maz, 2017; Masanet y Ferrés, 2017; Marta-Lazo, Marfil-Carmona, y Hergueta-Covacho, 2017). Sin embargo, la aplicación innovadora de la tecnología móvil y de sus redes sociales en las universidades españolas es todavía escasa, y su aplicación didáctica presenta al mismo tiempo aprobación y crítica entre los estudiantes. En esta comunicación exploramos la percepción que tienen los universitarios españoles sobre el uso de las redes sociales con fines didácticos en el aula, una percepción contradictoria. Para ello, presentamos datos del proyecto I+D+i “Competencias mediáticas de la ciudadanía en medios digitales emergentes en entornos universitarios” financiado por el Ministerio de Economía y Competitividad de España provenientes de 897 encuestas realizadas a estudiantes universitarios españoles de titulaciones vinculadas a la Comunicación y la Educación, así como de 6 grupos de discusión realizados en Sevilla, Madrid, Huelva, Barcelona y Oviedo durante el curso 2017-2018. Los datos muestran cómo la aplicación de las redes sociales en el desarrollo docente es la práctica más extendida entre las universidades españolas, pudiendo diferenciarse entre prácticas formales (organizadas por el profesor) e informales (organizadas de manera espontánea por los alumnos). Esta última es la más común entre los universitarios siendo Whatsapp la herramienta interna más utilizada, seguido de lejos por Facebook e Instagram. Al aprecio por la comunicación directa e instantánea de estas redes, se suman temores por parte del alumnado sobre aspectos vinculados a la distracción en el aula o invasión de su privacidad por parte de los docentes. Esta comunicación concluirá con pautas concretas para un manejo de las redes sociales en el aula más acorde con la sensibilidad de los alumnos.

Id: 22670

Title: Analysis of media use rhythms: A methodological framework and a sample analysis

Session Type: Individual submission

Authors:

Name: So-Eun Lee

Email: petitsilver@gmail.com

Country: KR (Korea, Republic Of)

Affiliation: Korea University

Abstract: This research aims to elaborate the famous concept of rhythm by Henry Lefebvre (1992/2004) into a quantitative and systematic research methodology that is applicable to the analysis of multiple media use. Today, media use involves complex patterns that encompass content, platform, and simultaneous media and the spatiotemporal context became important. Research has faced the challenge of clarifying this multiplicity of media use, which raises the necessity of a new methodology as well as a new perspective.

Lefebvre's rhythm can be an alternative for the issues, which helps us to grasp the multi-layered patterns of media use and to interpret their meaning in the relation of social time. According to Lefebvre, rhythm analysis is a powerful tool for the "critique of everyday life" (Lefebvre & Régulier, 1986/2004, p.90). Succeeding his theory but adding the musical metaphor in order to redefine rhythm as a measurable concept, this study will specify a methodological framework for the analysis of media use rhythms.

In detail, this study will consider one temporal unit of media use as a generation of one musical note. As a musical note has attributes such as timbre, pitch, length, and accent, each media use can be illustrated with multiple characteristics. For example, the type of media is compared to the timbre of a musical instrument. The type of content the media delivers is compared to the pitch of a note. The amount of time of media use corresponds to the duration of a note, that is, the quarter or the eighth. If the moment of media use is highly immersive, which is closely related to the interest of the content or the number of the media used simultaneously, we can metaphorically say that the musical note has a strong accent.

On this frame, the use of media can be expressed as 'musical score' of a concerto that shows what kinds of note, and how many of them are drawn in a specific period of time. Using a sample data set, this study will 'compose' a musical score and 'play' the score through sonification of the data processing results. By listening to the 'tempo' and 'texture' of the sound, we can intuitively understand the characteristics of multiple media use. Is the sound of a 'media day' harmonious? Is the music texture monophonic or polyphonic? What instruments (= media) lead the whole rhythm? The 'long-short', 'strong-weak', and 'quick-slow' rhythms constituted from data will clarify various media use rhythms in the metaphoric form of 'legato-staccato', 'forte-piano', and 'allegro-adagio'. As an alternative methodology for audience research, analysis of media use rhythms will give us a way to interpret media use patterns that have not been grasped with conventional indexes. Also, it can be a starting point to understand the 'media day' in the overall context of life time. The applicability of rhythm analysis is promising, suggestions for the future research will also be discussed in this research.

Id: 22672

Title: Between anxiety and apathy: romantic audiences' 'new' pleasures

Session Type: Individual submission

Authors:

Name: Benjamin De La Pava Velez

Email: bdelapava@gmail.com

Country: CO (Colombia)

Affiliation: Universidad Jorge Tadeo Lozano

Abstract: Based on a research project with group screenings and interviews (group and individual) of film romantic audiences in East London, this paper proposal seeks to reflect on some of the challenges and results that studying audiences of films no longer in a cinema or festival provided (Blue Valentine, Her, Once, 500 Days of Summer and Don Jon). This as a way to further nuance the understanding of audiences' experiences in an era of diffused, or ever-present, media experiences. Why study film audiences through films that no longer provided a 'natural occurrence' of people? On the one hand, because I posit that the idea of privileging audiences that occur at specific, ritualistic spaces is helpful only insofar as one assumes there's a special, unique type of information and insight to be accessed and obtained that cannot be otherwise be known. This via events separated from the ordinariness of daily life. The problem with these seemingly self-evident claims for many researchers is that it drives an unhelpful wedge, methodologically and theoretically, between types of audiences as if some were better because, like the anthropologists of the 19th and early 20th century, one has "simply found them." Such has been the case with plenty of scholarship regarding film audiences, where the ethnographic turn has been strongly felt, particularly in an era where some claim the death of cinema-going (Cherchi Usai, 2001). Thus, the focus shifts from the act of reception to its locus (See Ateşman, 2015; Dickson, 2015; Martinez, Frances, Agirre, & Manias-Muñoz, 2015; Smets et. al, 2016). However, this is to forget that there has never been anything "natural" about audiences. Also, this understanding of film audiences fails to take into account that people constantly intertwine their experience of a given phenomenon -its values, intentions, practices and discourses- with its processes of mediation (See Livingstone, 2005; Banaji, 2006; Iglesias-Prieto, 2004). Such is the case, unsurprisingly, with romantic love. Such is my contention, that, to understand the experiences of audiences, both as such and as romantic selves, inviting people to congregate and watch a film, as I did, by no means provides lesser or "manipulated" evidence in regards to their experiences as audiences and as subjects of wider socio-cultural phenomena. Further, the choice of romantic audiences obeys two main criteria: First, while some of the seminal works of the field dealt with romantic audiences (Ang, 1986; Livingstone, 1991; Radway, 1984), little attention has been given to how these audiences and their experiences might have changed in the time since. Plenty has (Bauman, 2000; Dröge & Voirol, 2011; Hardt, 2011,2014; Illouz, 2012; Jónasdóttir & Fergusson, 2014). Second, because some of these changes have had to do with the mediatization (Alberti, 2013, Deleyto, 2000, 2004; Peberdy, 2011), and technologisation of romantic love itself (Kaufmann, 2012; Ong, 2016; Smith & Duggan, 2013), to which, undoubtedly, both audiences and films have been paying attention to.

Id: 22677

Title: Rethinking the audience of humanitarian communication

Session Type: Individual submission

Authors:

Name: Maria Kyriakidou

Email: kyriakidoum@cardiff.ac.uk

Country: GB (United Kingdom)

Affiliation: Cardiff University

Abstract: Talking about the importance of ‘giving people a voice’ in social research, Sonia Livingstone describes audiences as ‘the most spoken for and presumed about constituency in today’s mediated ecologies of power’ (Livingstone, 2010, p. 569). It is this observation that most accurately describes the place of audience research within studies of humanitarian communication, whereby the question of the audience and its responses to media images of human suffering and humanitarian campaigns has been the most persistent concern and, at the same time, the most elusive one. The ethical questions of what audiences are supposed to feel and do in the face of suffering witnessed through the media are the ultimate concern both for humanitarian communication practitioners and media scholars in the field. Despite the rich relevant theoretical arguments, however, and the increasing research interest in textual modalities of communicating distant suffering, research on how audiences engage with media texts of humanitarian crises has been rather underdeveloped. Existing relevant research, consisting mostly of variations of reception studies, has provided the field with useful insights into how different audiences variously engage with mediated stories of human vulnerability.

This paper provides a review of these studies as well as some a commentary about the state of the field of audience research within humanitarian communication. I start by briefly discussing the theoretical arguments that have influenced – and to some extent limited – studies of the audience of distant suffering. I then provide a review of the significant, albeit limited in scale, relevant empirical research. The third section of the paper brings together the main findings of this research and discusses how their richness challenges and dissects a number of established theoretical arguments and their implicit pessimism about viewers’ compassion fatigue and inability to engage with the suffering of others. Despite the importance of such findings, the way audiences and their engagement with the suffering of others are understood is still rather limited, a point that will be explored in the fourth section. These limitations are to be taken into account in future research, some directions of which are discussed in the fifth and last section. Overall, this paper is to be read as a call for more audience research as well as broader diversity in the type of questions we ask about the audiences and our assumptions about measuring their engagement with distant suffering.

Id: 22739

Title: Association between Internet embeddedness and depression among adolescents in China

Session Type: Individual submission

Authors:

Name: Yang Hu

Email: huyang@link.cuhk.edu.hk

Country: HK (Hong Kong)

Affiliation: The Chinese University of Hong Kong

Name: Tianbo Zhang

Email: iamztb@163.com

Country: HK (Hong Kong)

Affiliation: The Chinese University of Hong Kong

Abstract: The rise of the Internet has dramatically enriched people's everyday life, while it also raises worries about users' mental health. An enormous literature has focused on the so-called "Internet paradox" – whether the use of the Internet is improving people's life well-being or not. Some hold that Internet exposure was negatively associated with the mental health condition, an important indicator of life well-being, while others disagree. Along with the debate are criticisms on research limitations including small sample size and endogeneity caused by omitted variables and the interaction between Internet use and depression, which limit the research's ability to provide conclusive evidence.

Taking proper advantage of the nationally representative panel data - China Family Panel Studies (CFPS), this study aims to move towards a more satisfactory answer to the question: how is the Internet embeddedness linked with life well-being, especially the development of depressive symptoms?

Limitations in previous studies could be overcome to some extent by the use of the aforementioned dataset. Launched in 2010 by the Institute of Social Science Survey (ISSS) of Peking University, CFPS interviewed 14,960 families with 42,590 people as the baseline and conducted follow-up survey every two years. Until now, it has finished five waves of survey including 2010, and released 4 waves of data for public use, namely, 2010, 2012, 2014, and 2016, which are the years witnessing the rapid development of the Internet in China. Each of the four waves covered over 8,000 adolescent respondents. The large sample size of CFPS data addresses the problem of the small sample size in previous studies. As for the endogeneity problem, scholars usually try to include control variables such as gender, age, education, and income, but other omitted variables could still exist. The use of panel data is able to eliminate the influence of all the time-irrelevant omitted variables, reducing bias in analysis effectively.

The basic hypothesis for our study is that the greater embeddedness in the Internet is associated with the increased likelihood of developing depression. Additionally, we will consider sociodemographic factors to explore the nuances of the above association. Through these analyses, we aim to achieve more robust results and draw a few practical implications from our findings.

Id: 22762

Title: Not sharing news on social networking sites: Why young adults abstain from participating in news diffusion on Facebook (but still expect to find shared news in their feeds)

Session Type: Individual submission

Authors:

Name: Maria Elliot

Email: maria.elliott@lnu.se

Country: SE (Sweden)

Affiliation: Linnaeus University

Abstract: Today, social networking sites have become a major news source in many countries - especially among young news consumers. Studies have indicated that social media users who also are interested in keeping up with current events employ different media strategies for news purposes: Some users regularly visit online news sites as well as using social media, other users rely mainly (or only) on social media as a provider of news.

In Sweden Facebook is the most prominent social media news source among young adults. Since only a minority of these Facebook users follows news organisations or journalists on Facebook, they trust their social network to forward the necessary news through sharing. This turns one of the signature affordances of social networking sites – user activity – into a crucial condition for news dissemination: Without news sharing on Facebook, or other social media, users that rely on social media alone for their news would be left in the dark.

Considering this, it is remarkable that many Facebook users shun participation in news activities, not only when it comes to taking part in digital news discussions but also when it comes to sharing news. Far more read shared news on Facebook than share news with the network. The object of this paper is to shed some light on the reasons behind this paradoxical attitude. Why do Facebook users, who are interested in keeping up with news and current events and who expect to find news on Facebook, deliberately abstain from contributing to circulating news on the networking site?

In order to explore this, a purposive sample of young adult Swedish Facebook users was investigated. Qualitative interviews were conducted in which the interviewees elaborated on their reasons to share or not to share news. Results from the analyses of the interviews indicate that one salient reason behind not sharing is grounded in one particular social quality of the sharing act itself: the offering of a gift. If the intended receiver does not confirm receiving this gift, the forwarder does not feel appreciated. Another important reason for not sharing news on Facebook is the lack of control, both regarding the validity of the content of the shared news item and regarding the network's perception of the person sharing that particular news story.

Id: 22772

Title: Social television and popular culture in the images published by the audiences on Twitter

Session Type: Individual submission

Authors:

Name: Nuria Garcia-Muñoz

Email: nuria.garcia@uab.cat

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Name: Matilde Delgado

Email: matilde.delgado@uab.cat

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Name: Pau Lluís

Email: pau.lluis@uab.cat

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Name: Elisa Paz

Email: elisa.epz@gmail.com

Country: ES (Spain)

Affiliation: Universitat Autònoma de Barcelona

Abstract: The use of social media as a second screen platform to discuss television programs is already an established reality in Western audiovisual markets. Social television is a way of socialising the viewing experience in a context where audiovisual consumption is individualized and audiences are fragmented. Several studies have analysed the responses of viewers on different social networks, mainly Twitter. Most studies have focused on the textual content posted by users and the network relationship created by the conversations of ad hoc publics created around a hashtag (Bruns & Burgess, 2015).

However, images are becoming increasingly important on social networks, not only on the image-oriented platforms such as Instagram or Snapchat, but also on Facebook and Twitter that were originally more text-focused. In this paper we analyse the visual content shared on Twitter by the viewers to explore what is expressed by this type of data and the relationship with the television content. The sample includes visual data shared about two popular music talent shows from the United Kingdom and Spain.

This study has been carried out by GRISS (Research Group on Image, Sound and Synthesis) at the Universitat Autònoma de Barcelona (Spain). It has been developed within the framework project “Social Networks and European General-Interest Television (EU-5): Screen Uses and Network Activity of Audiences” (RSTV), of the National R&D Plan, funded by the Spanish Ministry of Economy and Competitiveness (MINECO-FEDER) (ref.: CSO2015-65350-R). The focus of this

project is to explore and explain the synergies that allow broadcasters to innovate in their social networks' strategies through the most popular European television content, and to identify correlations between the broadcaster's actions and the social audience's response.

The main results show that in both countries an average of 15% of the original tweets includes visual data, mostly including digital popular culture memes and images from the television program that is being aired at that time. In the latter case, the audiences reuse the images to not only talk about the television content but to talk about their daily life. Furthermore, it is important to highlight the trend by British viewers of posting images of where they are watching television, a type of image that is not found in Spain. Finally, it is also relevant to highlight that more than a quarter of the images have a mutual dependency to the text of the tweet, putting the visual data at the centre of the message. To conclude, the results highlight that viewers take a role as digital editors that create a parallel visual conversation on Twitter with visual data.

Id: 22847

Title: Breakneck Brexit: engaging with political storytelling in live professional wrestling

Session Type: Individual submission

Authors:

Name: Annette Hill

Email: annette.hill@kom.lu.se

Country: SE (Sweden)

Affiliation: Lund University

Abstract: The performance of politics in professional wrestling is an unusual example of political and cultural engagement taking place at the same time in the live theatre of sports entertainment. This paper explores the work of professional wrestlers in political storytelling for live audiences. It takes as its focus Swedish wrestling, with a storyline that mines the rise of populism and anti-immigration discourses in Europe. Through qualitative interviews with wrestlers and audiences, and observations at live matches, the research analyses the way wrestlers build an engagement profile, inviting audiences to politically and emotionally engage with the performance of wrestling as part of a broader narrative of populism in Europe, in particular Brexit. By crafting characters as elite politicians, or migrant workers, with a back story of right wing parties and political power, wrestlers shape ways of engaging their audiences and fans with a visual representation of real world politics. At a time when politics feels intractable, for example the coalition government in Sweden, or Brexit negotiations in Europe, the local space of Swedish wrestling enacts an alternative story of swift action, where good triumphs over evil. The engagement profile of these wrestlers and their various live matches offers a clear invitation to their audience to negatively engage with populism and right wing extremism, and positively engage with liberal democracy and social justice. Political storytelling in wrestling shapes a raw form of emotional and physical engagement with an imagined reality where Brexit is beaten, and power hungry politicians forced into submission.

Id: 22878

Title: "Netflix is the love of my life": consumption practices of on-demand audiovisual products on streaming platform

Session Type: Individual submission

Authors:

Name: Vanessa Valiati

Email: vanessa.valiati@gmail.com

Country: BR (Brazil)

Affiliation: Feevale University

Abstract: In this paper, we discuss the audience dynamics and consumption of on-demand audiovisual products on digital platforms by investigating Netflix-related practices in the routine of its users. The theoretical framework is based on practice theory. Thus, the inspiration for the systematization of the data of this research is based on the work of Shove, Pantzar and Watson (2012), who, following Schatzki's (2001, 1996) and Reckwitz (2002) perspective, recognize that practice is defined by relations interdependent between materials (objects, technologies, physically tangible entities, and things from which objects are made), competencies (skills, know-how, and techniques) and meanings (which includes symbolic meanings, ideas, and aspirations).

This study is based on empirical observation and theoretical foundation relating to elements that make up the practice. In order to further develop this analysis, we interviewed 12 individuals between the ages of 18 and 40 who live in the south of Brazil (Porto Alegre and the metropolitan area). They described their use of Netflix as either intense or average (more than 4 hours a week). They were selected from questionnaires they had previously answered on social networks. Using observation and interview techniques, we observed these users' relationships with the platform and the environment in which they watch it. They described their routine use and relationship with Netflix. Despite being interrelated for the purposes of organizing and guiding the discussion, these practices can be separated into five categories: material aspects, competences, meanings, relational dynamics, and temporal space dynamics

Overall, it is concluded that content consumption in Netflix and related practices acquired a social and recursive character over time, assuming an affective dimension. In this respect, users and companies are constantly relating to one another in a flowing exchange of interconnected consumption. On one hand, there is constant access to content; on the other, there is routine access which can be fragmented and determined by one's insatiableness and how much time is spent on it, a key to maintaining its structure.

Id: 22928

Title: Estudios de audiencias y medios comunitarios: qué significa escuchar radio en el proceso de convergencia tecnológica

Session Type: Individual submission

Authors:

Name: Susana Morales

Email: susanamoralesar@gmail.com

Country: AR (Argentina)

Affiliation: Centro de Estudios Avanzados - Facultad de Ciencias Sociales - Universidad Nacional de Córdoba

Abstract: Esta ponencia se propone trabajar sobre algunos resultados producidos en el marco del proyecto Radios cooperativas y públicos: estudios de audiencia del Gran Córdoba I y II que permiten abordar algunos tópicos del debate sobre las transformaciones en el consumo de medios ligados al proceso de convergencia tecnológica. En particular, nos proponemos trabajar en torno a la escucha de radio en contextos metropolitanos, en ciudades del Gran Córdoba.

En ese proyecto se desarrollaron ocho estudios de audiencia, uno cuanti y uno cualitativos, para cuatro radios comunitarias de gestión cooperativa en cuatro ciudades de nuestra provincia . De esos estudios se desprenden un conjunto de datos sobre la relación entre medios tradicionales y digitales en el consumo mediático que aportan al debate respecto de algunos supuestos sobre el proceso de convergencia que tienden a ser naturalizados, como el de la fuga hacia dispositivos y medios digitales, o como la pérdida de centralidad de los medios tradicionales, o la caída en el consumo de radio.

En particular, la ponencia se propone profundizar en esa relación vinculada al consumo de radio, incorporando los distintos tipos de vínculo que se mantienen con ese medio, las modalidades de escucha, la escucha de radios locales y la centralidad que adquieren en la estructura de las audiencias de radio en las localidades estudiadas y el sentido que adquieren respecto del modo de experimentar la ciudad. Todo esto, en el marco de una percepción de las audiencias respecto de transformaciones en el panorama informativo nacional.

Id: 22959

Title: Watching Turkish Television Drama in Latin America: The Case of Argentina

Session Type: Individual submission

Authors:

Name: Celeste Wagner

Email: celeste.wagner@asc.upenn.edu

Country: AR (Argentina)

Affiliation: University of Pennsylvania

Name: Marwan M. Kraidy

Email: marwan.kraidy@asc.upenn.edu

Country: US (United States)

Affiliation: University of Pennsylvania

Abstract: In the last decade, Turkish television drama has found success around the globe (Kraidy & Al-Ghazzi, 2013), and most recently in Latin America, where they compete with local telenovelas (Julio et al., 2015). This popularity has been studied through the lens of hegemony, resistance, and soft-power construction (see Yörük & Vatikiotis, 2013).

Telenovelas, a heavily studied genre, has been argued to be central to everyday life in Latin America (La Pastina, et al., 2003). Nevertheless, the popularity of Turkish drama has received little scholarly attention. In order to help fill this void, we conducted 22 interviews with Argentinian television viewers to explore how audiences are constructing meaning around Turkish dramas in Argentina, country that has traditionally had a profuse fictional local production and consumption (Mazziotti, 1994) and where Turkish dramas now dominate national open-air television (Stiletano, 2016). We aim to shed light on new transnational dynamics of non-Western fiction in Latin America.

We found that all interviewees were aware of the popularity and themes of Turkish dramas, even when they had never watched them. The main reasons why people like watching them are related to: (a) enjoying learning about another culture, which is associated with wanting to escape from local reality; (b) the beauty and quality of the productions, centered on “exotic” landscapes; (c) feeling a return of the traditional soap opera themes; and (d) an appreciation for watching the representation of a more traditional society with clear family roles. Among those who do not relish Turkish dramas, it was expressed that: (a) traditional representations of gender and family roles was at points troubling and impeded their enjoyment; and that (b) the dubbing hampered their engagement. Interestingly, interviewees assumed all dubbed dramas, whatever their actual geographic origin, to be Turkish, in a way in which foreign comes to signify Turkish. Finally, among those who do not appreciate them, arguments about cultural proximity and identification were salient. This group might dislike soap operas in general, but enjoy the new Argentinean social drama, as it crudely depicts real life, one that they themselves do not experience because of class privilege.

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Id: 23017

Title: Los memes vistos desde la audiencia: identificación de los elementos de noticia, sus componentes visuales y gatillantes de interacción.

Session Type: Individual submission

Authors:

Name: Francisco J. Fernández Medina

Email: ffernandez@uc.cl

Country: CL (Chile)

Affiliation: P. Universidad Católica de ChileFacultad de Comunicaciones

Name: Valentina Proust

Email: vsproust@uc.cl

Country: CL (Chile)

Affiliation: P. Universidad Católica de ChileFacultad de Comunicaciones

Abstract: El acceso permanente y ubicuo a las redes sociales ha cambiado las dinámicas de consumo de noticias. Ya no es necesario acceder a los sitios web de los medios para mantenerse informado, sino que al revisar sus RRSS los usuarios se encuentran con las llamadas incidental news (v. Tewksbury et al, 2001; Boczkowski et al, 2017; Serrano-Purche, Fernández y Rodríguez, 2018). Este consumo pasivo e involuntario pero constante de noticias ha transformado a los memes en un soporte digital de transmisión de información.

Entendidos como la combinación imagen-texto, los memes transmiten ideas concisa, eficaz y masivamente a una comunidad que se identifica con el mensaje (Spitzberg, 2014; Wiggins, Bowers, 2015; Seiffert-Brockmann, Dieh y Dobush, 2017). Si bien se les suele asociar con el humor, también pueden hacer referencia a noticias, convirtiéndose en una vía alternativa para acceder a la información. Esto plantea un nuevo desafío al periodismo desde la Teoría de Usos y Gratificaciones, ya que su consumo implica la preferencia del usuario por un contenido que satisface sus necesidades y que genera una identificación socio cultural (v. Katz, Hass y Gurevitch, 1974; Ruggiero, 2000).

Desde el punto de vista de las audiencias, estos revelan comportamientos como el engagement, que hace referencia al estado cognitivo que marca altos niveles de involucramiento y absorción del contenido visualizado, la atención y la interacción en un contexto de múltiples pantallas. La prevalencia del teléfono celular como instrumento de participación en las RRSS, hace que el consumo de memes ocurra dentro del Complementary simultaneous media use (Coater y Doizer, 2017), al utilizarse mientras se consumen otros medios. En términos de la estructura del mensaje, una de las claves de la efectividad de los memes está en sus recursos visuales, -aunque no es el primer producto que los utiliza- transformándose en un objeto de estudio necesario para entender cómo funciona esta nueva dinámica de consumo informativo.

La propuesta de esta investigación contempló la atención tanto a las características propias del meme como al consumo de éste en contextos definidos. Para ello, se diseñó un test con una selección de memes de actualidad, preguntas basadas en los valores noticiosos (Galtung y Ruge, 1970) y los niveles visuales del meme (Djamasbi, Siegel y Tullis, 2011). Respecto al compromiso cognitivo con la información, se realizó un análisis exploratorio por medio de grupos focales. Ambos instrumentos mostraron que los memes contienen más de un aspecto considerado como

elemento de noticia, aunque los gatillantes de la acción de compartir corresponde a criterios más blandos de lo que es noticia, principalmente la proximidad con el hecho y la identificación con este. Asimismo, se identificaron los puntos fuertes en la gráfica del meme y los principales elementos visuales, a partir de lo cual se propone una categorización de éstos. Dado que las audiencias latinoamericanas se han mostrado más escépticas respecto de las noticias (Newman et al, 2017), se espera que conocer más sobre este tipo de consumo informativo permita dar luces en un tema tan relevante como el derecho a estar informado.

Id: 23050

Title: The adoption of citizen journalism in Arab news coverage: A case study of Al-Arabiya channel project 'I see'

Session Type: Individual submission

Authors:

Name: Aiman Alsaeedi

Email: aalsaeedi1@sheffield.ac.uk

Country: GB (United Kingdom)

Affiliation: The University of Sheffield

Abstract: Abstract:

The paper examines the work of “I see” project in Al-Arabiya news channel from 2011 to 2018. Al-Arabiya offered the audience the chance to capture and upload user generated contents using an interactive app as and displaying these contents on a website, twitter account and special TV news segment. The initiative has faced ups and downs and closed twice from the start in 2011 until now. It witnessed important events such as Arab Spring as well as Syrian and Yemen wars. The research on the project would demonstrate different topic such as: citizen journalist risk, verification, fake news and editorial decisions.

Background and significance:

The combination of new communication technology innovations and Web 2.0 features has created a chance for ordinary citizens to become involved in the news-gathering process. In many cases around the world, inventions such as smart phones and digital cameras are used by citizens to report live news by easily capturing videos and photos of events and sharing them through social media platforms to reach a wide audience. The audience engagement in new gathering has received a considerable attention, reaching traditional media where it has become widely used, especially in TV news channels. Many major network news added citizen journalism as a valuable source of news and information, whether through social media or by creating specific apps and websites for this purpose in case such as iReport app from CNN or the social media hub in the BBC. Although the use of citizen journalism and user-generated content in the mainstream media is considered to be a form of audience empowerment, it raises many concerns within the news organisations regarding the journalism standards of accuracy and objectivity (Harrison, 2010).

It is important to highlight that citizen journalism played a vital role during the Arab spring uprisings 2011 and Syrian war which helped promote this new form of journalism and encouraged citizens to become more involved in news gathering. Several Arabic news networks have followed CNN and the BBC by adopting user-generated content in their converge whether in the form of TV programme, website , phone app or by using social media.

Methodology:

Qualitative approach was chosen in this research to gain a deep understanding of the case study using semi-structured interviews along with direct and participant observation. The interviews include the project founder, journalists , editors and head management in Al-Arabiya who worked closely with the project. The paper addresses motivations, verification techniques and ethical implications of the adoption with some practical examples of errors and challenges faced the project.

Id: 23075

Title: Watching Trauma: audiences dealing with sexual violence in film at a horror film festival.

Session Type: Individual submission

Authors:

Name: Rosana Vivar

Email: rosana.vivar@slu.edu

Country: ES (Spain)

Affiliation: Saint Louis University

Abstract: Upon its Spanish release in 2018, the Chilean exploitation film *Trauma* (Lucio A. Rojas, 2017), generated considerable controversy on social media and in specialized online zines over its crude depiction of sexual violence towards women. The film features recurrent rape scenes, pornographic depictions of lesbian sex, slasher scenes and incestuous relationships while commenting on the scars and traumas of a post-Pinochet Chilean society. This paper presents the early findings of research aimed at exploring audience reception of *Trauma* during the 2018 edition of the San Sebastian Horror and Fantasy Film Festival (SSHFFF). SSHFFF is renowned among Spanish fans of the Horror genre for the audience's participatory and intentionally annoying behaviour during the theatrical screenings. Additionally, in recent years, the event has become more controversial among casual visitors and locals due to the abusive heckling of women that appear on stage, and the male-chauvinistic comments that drive the heckling (Vivar 2019). Drawing upon earlier research on cinematic audiences and exposure to violence on screen (Barker, 2005), this paper brings together academic concerns about rape on screen (Brownmiller, McKinnon, Dworkin) and ethnographical audience research (participant observation and questionnaires) in order to gain insight into the audience's responses to the film. The main focus of this piece of audience research was to interrogate the impressions of a hard-boiled group of festival regulars (mixed-gender), who attend the festival every year for diversion and pleasure. Ultimately, given the irreverent verbal interaction that takes place between audience members during the screenings, I was interested to uncover the different 'viewing strategies' that men and women in the audience employed in order to watch such a film collectively within a context driven by fervent expressions of hyper-masculinity.

Key words: audience research, San Sebastian Horror and Fantasy Film Festival, shout-a-long, violence on screen.

Id: 23092

Title: Comunidades indígenas emberá chamí, medios y tecnologías de comunicación: resguardos Navera Drua (Calima Darién) y Kipara (Trujillo), ubicados en el Valle del Cauca-Colombia

Session Type: Individual submission

Authors:

Name: Adriana Rodríguez Sanchez

Email: adrianarodriguez@javerianacali.edu.co

Country: CO (Colombia)

Affiliation: Pontificia Universidad Javeriana Cali (Colombia)

Name: Carlos Andrés Tobar Tovar

Email: catobar@javerianacali.edu

Country: CO (Colombia)

Affiliation: Pontificia Universidad Javeriana Cali (Colombia)

Abstract: La ponencia presenta algunos de los resultados de investigación del proyecto titulado: Cuidado, educación inicial y consumo cultural de medios y tecnologías de comunicación en la primera infancia de las comunidades embera chamí del Valle del Cauca: aproximación a los resguardos Navera Drua (municipio de Calima Darién) y Kipara (municipio de Trujillo). Este estudio se constituye en la segunda fase de una serie de proyectos que han indagado la relación de comunidades emberá chamí en el Valle del Cauca con medios y tecnologías de comunicación. Estos trabajos se han realizado bajo solicitud y participación de dichas comunidades. Se realiza una caracterización sociodemográfica de ambos resguardos y se examina la historia de los vínculos de estos grupos con los medios y tecnologías de comunicación, los tiempos, espacios y preferencias de consumo mediático, así como los significados que le otorgan a las imágenes y relatos que circulan a través de dichos medios. Teóricamente, el proyecto se sustenta en el entrecruce entre la teoría del reconocimiento de Axel Honneth (1997) y los estudios sobre las experiencias mediatizadas y la categoría de mediatización, propuestos por diferentes autores, como Muniz Sodré (2001). Según Honneth (1997), la valoración social refiere a la instancia de reconocimiento en la cual se desarrolla la conflictividad social, dado que es ahí donde los individuos confrontan sus percepciones sobre sí mismos con los lenguajes morales sobre la convivencia para establecer una adscripción identitaria, un ideal de “nosotros”. Por su parte, para Sodré (2001), la mediatización se erige como un dispositivo cultural constituido por las tecnologías de comunicación e información y el mercado, por prótesis tecnológicas y mercadológicas que no se encuentran separadas del sujeto sino que actúan como extensiones especulares o espectrales. Metodológicamente, el trabajo utilizó una perspectiva mixta, se aplicó una encuesta a los hogares de los resguardos y entrevistas cualitativas a informantes claves. El trabajo permite evidenciar articulaciones y rupturas entre los tiempos, espacios y relatos de la comunidad y los de los medios y tecnologías de comunicación y así como la complejidad de los procesos identitarios y de los conflictos interculturales.

Id: 23093

Title: ENVIRONMENTS OF PROTAGONISM AND IDENTITY FORMATION LITERARY BLOGS AND LITERATURE CONSUMPTION

Session Type: Individual submission

Authors:

Name: Dorama Carvalho

Email: doramacarvalho@gmail.com

Country: BR (Brazil)

Affiliation: Escola Superior de Propaganda e Marketing

Abstract: The purpose of this study is to present the formation of a reader-protagonist in the current brazilian literary scene, based on the analysis of the discourses generated in blogs about literature and the intersection with other social networks, especially YouTube. The intention is to show new ways of accessing reading and that bloggers and youtubers are representatives of various literary consumption practices. The analysis of 12 blogs indicated the emergence of subjects that are transforming the dynamics of the book sector, with reviews and commentaries in social networks, both on book launches and on classical works. The printed book is highlighted even in a scenario of sales retraction and allows the emergence of new actors in literary criticism. The work resulted in some points that deserve to be highlighted: the current reading scenario in Brazil; the reader in a universe of media consumption of literature; convergence of media platforms as a generator of new identity formations; the discourses aimed at specific audiences and, as a consequence, the rise of authors, genres and literary styles.

Id: 23130

Title: The subject in times of media and social change. The analytic potential of the mediatization approach using the case of retro-gaming.

Session Type: Individual submission

Authors:

Name: Jeffrey Wimmer

Email: jeffrey.wimmer@phil.uni-augsburg.de

Country: DE (Germany)

Affiliation: University of Augsburg

Abstract: The question of the medial constitution of subject and subjectivity is in the centre of proposed lecture. The analytical reference to the mediatization approach and the concept of the molding force of communicative action (Hepp 2011) enables a holistic understanding of subject, communication and media. Drawing on a case study about the media culture of retro-gamer, the article examines empirical, to what extent computer gamers are being shaped by their media culture not only in the moment of the gaming, but also in the long term through their media hobby in terms of their personal development and social communitization. The categories developed from the interviews (N=14) depict important connections with regard to the individual reflection of medial socialization processes, which in turn can be understood as a specific process of subjectivation. Although the computer game socialization of retro gamers takes its starting point in the game experiences from childhood and youth. In the further course, however, from the point of view of the gamer, different shaping forces in different contexts have different influence on them and their subjectification as retro-gamers. A strong impact is the subcultural atmosphere of the early computer game culture in which most retro gamers were socialized. This feeling of having had something special makes them like to return to their roots today. feel the urge to relive classic game contexts, but it also promotes a current demarcation need, especially in relation to younger computer gamers. The socialization process is accompanied by current media practices at the acquisition level, such as the collection of game artifacts as well as on production level such as making digital copies of old games and distributing them online. On the one hand, many of these actions keep alive the computer games that are perceived as a cultural asset, on the other hand they are not controversial among the respondents, but they are socially controversial because they raise copyright issues. Here are some overlaps with other Internet subcultures such as the cracker scene. The findings illustrate two dimensions of subjectivization processes: On the one hand the reflexive handling of computer games and thus the subjectivation through games and game contexts, on the other hand the nostalgic remembering. The findings show surprisingly large correspondences between the individual points of view. The memory performance expressed in the interviews thus goes beyond the pure ‚individual‘ and may be a reference to the group-related construction of communicative action within the framework of the media culture investigated here exemplarily - a finding which speaks for a relative homogeneous media (sub) culture of retro-gaming and their perception of shaping elements of the computer games then as well as today. On the one hand, the players are very satisfied with their past and current media practices, on the other hand, they seem to be steadfast in the formation of a player subject. This form of recursiveness is also a central feature of the current media change and its subject-related meaning.

Id: 23167

Title: Dividing the Fandom: Memes as Tools of Visual Argumentation in r/SequelMemes

Session Type: Individual submission

Authors:

Name: Abigail Reed

Email: a.reed@fsu.edu

Country: US (United States)

Affiliation: Florida State University

Abstract: This article seeks to analyze how members of the subreddit r/SequelMemes position themselves in relation to the debate within the Star Wars fan community regarding the quality of the film *Star Wars: The Last Jedi* (2017). Members of this online space utilize memes to align themselves both with other members of the community who agree with them and to rhetorically argue against their opponents. Building off the theoretical basis of Obst et. al. (2002) who position sci-fi fandoms as groups with a strong sense of community and Nissenbaum and Shifman (2017) who assert that memes can be used as discursive weapons, it will be argued that the memes analyzed as part of this study act as pieces of visual rhetoric that function as rhetorical iconography and discursive weaponry, which work to segregate the fandom according to their affinity or disaffinity for the film.

r/SequelMemes is a subreddit that functions as one of the primary online spaces where memes relating to *The Last Jedi* are created and disseminated. This space is dedicated to sharing memes regarding the Star Wars sequel films. This article examines three memes selected from the five all-time most up-voted posts on the subreddit when searching "The Last Jedi" (as of November, 2018) to study the ways in which fans express their feelings about the film using memes. As the conflict within the Star Wars fandom over the film continues more than a year after its release, the ways in which community members discursively handle ongoing conflict and disagreement in their virtual spaces is worth examining. While the culture of fandoms certainly is not feel-good all the time, it is remarkable that they create such salient identities. The ways in which people contribute their own knowledge to the community (Kim, Zheng, & Gupta, 2011) and the digital avenues available to them to navigate the space have a significant impact on the salience of group identity for any virtual community (Ren, Kraut, & Kiesler, 2007).

This article engages with the Audience section's call for papers regarding the various ways that audiences experience and associate with media texts in new ways through social media as well as examining audiences in an "alternative" context to the movie theater or the living room in front of the television. By studying both the digital context of r/SequelMemes wherein fans engage with *The Last Jedi* as well as with fellow fans of the film and the mediated experience of sharing "knowledge" or sentiments about *The Last Jedi* in a dedicated subreddit for those interested in the Star Wars sequels, this article adds to a critical understanding of the contemporary ways that fans engage with popular film properties and how they express their feelings about those popular films to other fans in a digital community space.

Id: 23262

Title: Audiencias transnacionales: los personajes como enlace entre la ficción y la realidad

Session Type: Individual submission

Authors:

Name: Lizbeth Kanyat

Email: lizbethkanyat@gmail.com

Country: BR (Brazil)

Affiliation: Universidade de São Paulo

Abstract: Este trabajo parte del interés por analizar el éxito que programas televisivos tienen en países culturalmente distintos. Reconociendo la multiplicidad de factores que influyen en este hecho y de las diversas disciplinas que pueden estudiar el fenómeno de la afinidad de audiencias por productos culturales, elegimos concentrar nuestro estudio en el análisis de los aspectos narrativos que despiertan identificación y, consecuentemente, crean vínculos en sujetos de diferentes nacionalidades hacia un mismo producto televisivo.

La reflexión se apoya en los Estudios de Lenguaje y en los Estudios Culturales y su problema de investigación es: ¿Cuál o cuales aspectos narrativos son clave para despertar y mantener el interés y compromiso de jóvenes receptores de Brasil y Estados Unidos con la serie Game of Thrones? Como recorte de esta investigación para la conferencia IAMCR 2019, proponemos discutir la hipótesis que señala a los personajes como elementos clave para comprender los vínculos que la audiencia tiene con la ficción seriada de éxito transnacional.

Se cree que los personajes típicos (LUKÁCS, 1965) posibilitan la creación de lazos profundos y afectivos entre el receptor y el producto ficcional una vez que estos presentan y/o traducen las fuerzas sociales que atraviesan la vida de las personas en determinado tiempo histórico, a veces específicas para una comunidad, a veces comunes a múltiples naciones.

Lukács parte del entendimiento de que la realidad como una totalidad compleja, caótica y dinámica. Por lo tanto, el trabajo del artista comprende seleccionar los trazos que rebelan su esencia y presentarlo a través de tipos. “La tipicidad implica la presentación de individuos que, en sus actividades y en su desarrollo, dan concreción a los ‘momentos determinantes, humana y socialmente esenciales, de un periodo histórico’” (OTSUKA, 2010, p. 38).

Lukács desarrolla su análisis teniendo por objeto de estudio el realismo y la literatura. En esta investigación, tomamos la libertad de extender la reflexión para elucidar las narrativas audiovisuales. Por lo tanto, inferimos que para despertar identificación del espectador con los personajes, la narrativa debe descubrir rasgos significativos de la praxis social. Los tipos pueden ser vistos como colecciones de figuras y figuraciones con las que se organiza nuestra experiencia con el mundo de modo que parezca ser comprendido, explicado y decantado (Ianni, 2002). Por ello, la ficción ejerce el papel de organizador mental del mundo real que es caótico, mutante e inaprensible.

Concluimos que los personajes son la expresión más concreta de la relación dialéctica entre lo real y lo ficcional. En esa relación la ficción le posibilita al sujeto reflexionar sobre su vida cotidiana,

sobre alternativas a su realidad y sobre cuestiones existenciales de la ontología del ser. En contrapartida, el sujeto retribuye con asiduidad, fidelidad y compromiso con el producto televisivo.

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Id: 23294

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

Session Type: Individual submission

Authors:

Name: Anouk Batard

Email: anouk.ba@gmail.com

Country: FR (France)

Affiliation: LaSSP, Sciences Po Toulouse, University of Toulouse

Abstract: The emergence of the Nigerian popular movie industry (“Nollywood”) in the 1990s is emblematic of Africans’ autonomous access to screen media. Nigerian movies circulate transnationally, mainly throughout sub-Saharan Africa and African diasporas worldwide. This paper is part of the difficult task of grasping invisible, disseminated, shared, fragmented, “uses” (Hoggart), “reappropriations” (de Certeau) and meaning constructions out of Nollywood’s “encoded” content (Hall). I explore Nollywood’s heterogeneous contexts and conditions of reception not only to show that the films are used in ways more complex than just entertainment, but above all to examine how social dispositions (gender, age, class, race, ethnicity, nationality, religion) may “speak” and highlight, reinforce or perhaps even create identifications (Brubaker & Cooper). In other words, I investigate how the social conditions of reception (Champagne) account for differentiated uses of Nollywood.

As I attended screenings in multiplex cinemas and at film festivals in Nigeria, I noticed that audiences reactions - switching from "oblique" attention to intense, loud reactions and arguments - inform us on, for instance, how historical movies - such as *Across the Niger*, on Biafra war, and *Invasion 1897*, on colonization and the looting of Benin kingdom - result in plural readings and uses shaped by and reshaping individual dispositions and collective memory sometimes related not only to past events but also to topical ones. As a matter of fact, I discovered a heavily degraded version of *Black November* including pirated (unofficial) French subtitles was posted online and some viewers have even commended it. It tells a lot about the eagerness to circulate and watch movies dealing with postcolonial injustices and exploitation of Africa. Furthermore, comments made during Q&As by Nigeria-based-Nigerians or individuals from African diasporas of different generations and locations (Afro-Americans, British-Caribbeans, African immigrants) help us complicate race and ethnicity. This study contributes to enlighten distinct “imagined communities” (Anderson). It reveals Nollywood fuels alternative public spheres (Fraser): Not only spaces made of rather “fragmented and competitive groups” (Livingstone & Lunt), but also spaces where subaltern and otherwise marginalized populations argue the social order (Gamson). Indeed, my observations of the politics of a lagosian living room, where diverse people have supper around a TV set on, show that different social trajectories account for disagreements among women on gender issues. Falling within Ien Ang’s “ethnographic critique of media consumption in the transnational media system”, this paper explores Nigerian popular cinema bringing “political questions and processes into the domestic sphere” (Livingstone & Lunt) and beyond. From Lagos to Jos, Bordeaux, London and New York City, it follows Nollywood audiences engaging in everyday politics into social spaces such as pubs, restaurants, buses, homes, waiting rooms, hotels, video shops, cinemas, film premieres, film festivals, a university arts theatre and the British Museum. This study combines

semi-structured interviews and participant observations run essentially in urban Southern Nigeria during a two-year fieldwork (2010 – 2012 and 2014), and some research done abroad till 2018.

Id: 23312

Title: Influencers y sus efectos en las autorepresentaciones de las jóvenes mexicanas

Session Type: Individual submission

Authors:

Name: Jessica Garcia Romo

Email: jgr3535@gmail.com

Country: MX (Mexico)

Affiliation: Universidad Iberoamericana Ciudad de México

Abstract: Jessica García Romo

Maestría en Comunicación

Universidad Iberoamericana Ciudad de México

jgr3535@gmail.com

Influencers y sus efectos en las autorepresentaciones de las jóvenes mexicanas

Con el crecimiento de la popularidad de los influencers, las investigaciones sobre el tema han ido en incremento en los últimos años. A pesar de que se encuentran un buen número de investigaciones que hacen referencia a los influencers, las redes sociales, las diferentes plataformas, sus seguidores y sus efectos. No se encuentran estudios que analicen a profundidad en términos de fotografía y género. En cuanto a la parte de género, son faltantes investigaciones que ahonden en las particularidades de las mujeres influencers, como se distinguen a los varones en cuanto a contenidos, audiencias, plataformas y ganancias. Por la parte fotográfica, no se encontraron investigaciones que analicen las imágenes que comparten los influencers en sus redes sociales y los efectos que estas puedan tener sobre su audiencia.

Los estudios ya existentes sobre influencers se han realizado en diferentes países, como Corea del Sur, Turquía, España, Eslovaquia e Indonesia. Cada uno tiene objetivos distintos, así como metodologías múltiples, como cuantitativas, cualitativas y combinadas. Las temáticas son variadas, ya que tratan temas desde el turismo hasta la política. Sin embargo, no se encuentran estudios que hablen sobre el tema de influencers, fotografías y sus efectos en las audiencias, aún menos localizándolo específicamente en México.

Con el propósito de cubrir esa área poco explorada el objetivo principal de esta investigación es determinar si la forma en que las influencers se representan en sus redes sociales tiene efectos sobre la manera en que las jóvenes mexicanas se muestran a sí mismas en las fotografías que comparten en Instagram. Dicha pregunta forma parte de la metapregunta ¿A qué tipo de dinámicas de la representación obedecen las mujeres jóvenes como subjetividades arrojadas por la modernidad globalizada?

Por lo tanto, el presente trabajo busca responder: ¿qué efectos tiene la representación de las influencers sobre la forma en que las jóvenes mexicanas se muestran a sí mismas en las fotografías que comparten en Instagram? Así como tres preguntas de investigación secundarias: ¿cómo se muestran las influencers y las jóvenes mexicanas en las fotografías que comparten en Instagram?

¿qué reacciones tienen las jóvenes mexicanas ante las publicaciones de las influencers? ¿cuales similitudes y diferencias hay entre la representación de las influencers y la de las jóvenes mexicanas?

Para responder estas preguntas se llevarán a cabo tres métodos: el primero consiste en un análisis crítico del discurso visual de las fotografías de Instagram de las influencers mexicanas con más seguidores, así como de algunas de sus seguidoras para posteriormente buscar similitudes entre las fotografías. Después se realizará un análisis de audiencia de sus seguidoras tomando como material empírico los comentarios, las reacciones y sus perfiles. El tercer método consiste en realizar entrevistas a profundidad con las seguidoras, para entender su relación consigo misma a partir de las ideas transmitidas por las influencers a las que sigue.

Id: 23388

Title: National interest vs. online freedom of expression: The discussions of the Internet users on the blocking of Wikipedia in Turkey

Session Type: Individual submission

Authors:

Name: Ruhdan Uzun

Email: ruhdanuzun@yahoo.com

Country: TR (Turkey)

Affiliation: Ankara Hac' Bayram Veli University, Faculty of Communication

Abstract: International organizations and national governments across the world have endorsed freedom of expression as a basic human right in the United Nations' Universal Declaration of Human Rights since 1948. Also in 2012 the United Nations Human Rights Council adopted a landmark resolution affirming that 'the same rights that people have offline must also be protected online'.

On the other hand, the governments make greater efforts to restrict and control the use of the Internet for information and communication on political, moral, cultural, security, and other grounds.

Along the same line, in 2017, Turkish Internet Regulator (ICTA) blocked online access to all language editions of the online encyclopedia Wikipedia throughout Turkey on the grounds that its articles and comments describe Turkey's alleged involvement with terror groups. Since then, the blocking has been criticized by Turkish people as a violation of the right of access to knowledge and a crackdown on online freedom of expression. However, freedom of expression becomes controversial when expression appears to threaten some important national interests.

This paper aims at providing a framework for resolving questions about the recognition of online information rights, by finding out the rational behind online users' arguments on freedom of expression. To this end, the online users' comments on the blocking of Wikipedia in Turkey are analysed. Such comments are a rich source of qualitative and quantitative data have the potential to increase our understanding of public opinions and they provide insight into how attitudes and beliefs toward boundaries between censorship and information rights are formed as well as the nature of attitudes. Therefore, the findings of this study are based on a quantitative and qualitative content analyses of 257 online users' comments on "Wikimedia Foundation urges Turkish authorities to restore access to Wikipedia" on the website of <https://blog.wikimedia.org>. The study examines whether the users support the blocking, and which concepts they use while discussing the the relationship between freedom of expression and national interests. Therefore this paper contributes to the deliberation on disputed rights in order to improve online freedom of expression and access to knowledge.

Preliminary findings reveal that the most of the users disapprove the blocking. Besides, both opponents and approvers discussed the issue by putting a broad framework including exact information, alternative access methods, digital divide, national interests, international relationships, etc., and they put forward very different arguments within themselves to justify their attitude.

Key words: online freedom of expression, disputed rights, users' comments, censorship

Id: 23395

Title: El uso de Twitter en Master Chef Junior en Estados Unidos, España y Portugal

Session Type: Individual submission

Authors:

Name: Belen Monclus

Email: belen.monclus@uab.cat

Country: ES (Spain)

Affiliation: Autonomous University of Barcelona

Abstract: La emergencia de la Televisión Social (Gross, Fetter & Paul-Steuve, 2008) como resultado de las nuevas posibilidades tecnológicas en la era digital ha propiciado nuevos hábitos en las audiencias (i.e. Livingstone, 2002; Jenkins, 2006; Webster & Ksiazek, 2012) como el uso de las ventanas secundarias, especialmente entre los más jóvenes para compartir y comentar lo que sucede en el flujo programático de la emisión (i.e. Kätsyri et al., 2016; Lochrie & Coulton, 2012; Sørensen, 2016). Twitter se ha erigido como un backchannel para los programas televisivos (Bruns & Burgess, 2011; D’heer & Verdegen, 2014), al convertirse en el vehículo principal para comentar simultáneamente mientras se mira el programa de televisión (Saavedra Llamas, Rodríguez Fernández y Barón Dulce, 2015). Los operadores televisivos se han adaptado a este nuevo entorno, implementando el uso de Twitter en sus contenidos. Los talent shows son un espacio idóneo en el que desarrollar esta práctica (Franquet et al., 2018). Un uso especialmente sensible cuando se trata de programas que involucran la audiencia infantil.

Esta comunicación analiza el uso que los broadcasters hacen de Twitter en las versiones infantiles del talent show ‘MasterChef’ en Estados Unidos, España y Portugal y cómo emplean esta red social para interactuar con sus respectivas audiencias. Se trata de las versiones júnior emitidas más recientemente a nivel internacional, concretamente en las temporadas 2017-2018 y 2018-2019. Se ha llevado a cabo un análisis de contenido de la actividad de los perfiles de twitter de estos programas durante el período de emisión de los mismos y, en el caso español, se han realizado además entrevistas en profundidad semi-estructuradas con los responsables del programa y de la gestión de las redes sociales. Para el análisis de contenido, el protocolo de análisis elaborado aborda cuestiones como la frecuencia de publicación, tipología de los tuits, tipología de los contenidos, sinergia con la emisión, plataforma de publicación, uso de recursos audiovisuales, hashtags y emoticones, interacción con la audiencia, uso de retuits y menciones y engagement. En total se han analizado 3.251 tuits (el 53,3% corresponden a la versión española, 38,5% a la versión estadounidense y 8,2% a la versión portuguesa).

El estudio realizado evidencia la existencia de diferencias notables tanto en función del territorio como de la titularidad de los operadores en relación a las estrategias empleadas en el uso de Twitter y en su interacción con las audiencias en los casos analizados. La versión española presenta un uso más intensivo de Twitter durante la emisión del programa y su actividad principal es retuitear, además su estrategia la convierte en un caso de estudio particular. La actividad mayoritaria de la versión estadounidense es la de responder a tuits de otras personas y, en el caso portugués, todos sus tuits son originales. Como tendencias compartidas destacar la predominante sinergia con el broadcasting, no únicamente con la frecuencia de publicación de los tuits sino también con su contenido, y la autopromoción y la creación de memes como actividades distintivas en detrimento de la interacción activa con sus audiencias.

Id: 23417

Title: The role of media in creating the image of older consumers - preliminary results of empirical research of students of economic studies

Session Type: Individual submission

Authors:

Name: Katarzyna Bałandynowicz-Panfil

Email: ekokbp@ug.edu.pl

Country: PL (Poland)

Affiliation: University of Gda'nsk

Abstract: Background: The study will be focused on an older person both as a member of a society and as consumers. The image of this age cohort created by the media is strongly conditioned by the roles that are assigned to them in a society. This picture changes over time, in a manner obvious. The ageing of the population does not transform directly to increased representation of older people in the media, or on a more realistic image of them as consumers.

Highly rooted stereotypes persist in the general consciousness, what limits opportunities arising from the aging process in both social and economic dimensions. An example of this is the belief that the older consumers are less attractive to the market of goods and services. Underrepresentation of older people in the public sphere results from defining old age in the context of obsolete solutions and information and a kind of "physical and psychological degradation". Old age and aging are difficult, unacceptable subjects, and thus constitute a neglected motive, including in the media. This, in turn, translates into a significant avoidance of presenting older people, as well as building negative attitudes and ways to describe the image of this age group, including as consumers.

To verify this thesis, the results of the research on the image of older consumers among economic students in Poland were analysed. As future managers and people responsible for shaping a market policy, students should have a properly shaped image of older consumers.

Aims: Evaluation of the role of the media on the degree of preparation of future decision makers of market strategies of enterprises (students of economic studies) in the scope of their preparation for the full use of the potential arising from the development of the silver economy.

Methods: The base are literature studies, comparative analysis of methodology of previous empirical studies, as well as market practices. The DAOCT (Draw-an-Older-Consumer Test) research tool used is an original adaptation of the DAST (Draw-a-Scientist Test) test repeatedly used in the scientific analysis.

Conclusions: (1) the stereotypical image of the older consumer among students is maintained, (2) still a high degree of discrepancy between the consciousness of the border age of older consumers and those depicted by their image and purchasing behaviour, (3) media are one of the strongest factor of older consumers' image, (4) media are an underestimated educational tool aimed at eliminating stereotypes and social inclusion of older consumers.

Keywords: ageing of societies, older consumer, stereotypes, empirical research, media, education

Id: 23456

Title: Audience's experience of Plus Belle La Vie : dealing with societal issue within transmedia strategy

Session Type: Individual submission

Authors:

Name: Frédéric Marty

Email: frederic.marty@univ-montp3.fr

Country: FR (France)

Affiliation: Université Paul Valéry Montpellier 3

Abstract: Compared with UK and its soap Coronation Street, French television was quite late regarding his own production and diffusion of daytime soaps since 1960. The public broadcast company France Télévisions solved it out in 2004 when it released Plus Belle La Vie. This daytime soap takes place in the fictional neighborhood “Le Mistral” – supposedly located in Marseille – and features dozens of characters typical of the audience the channel targets. Actually, more than three millions viewers are following the program and thousands users are interacting actively with its Facebook page. In this presentation I would like to develop how the audience of Plus Belle La Vie experience societal issues the soap addresses, through a multiplatform storytelling.

This ongoing study mobilizes ethnographic methodology in order to understand audiences practices and experience. Indeed, creative conceptual and practical approaches are required to study audiences in a changing media ecology. The observation can't be focus on one single media or platform, nor limited to a compilation of data. Within this study I aim to understand this “roaming audience” (Hill, 2019) experience of soap in their everyday life and their discussions around societal issues covered by the soap. This work is therefore in line with the perspective of Cultural Studies by questioning the place occupied by spectators in the public space configured by this series. All in all, it is a question of examining this characteristic soap as "media culture", as defined by Eric Macé and Éric Maigret (2005).

It seems particularly relevant to study Plus Belle La Vie from this point of view because it comes under the responsibility of a public operator for whom "the group's strategic project is based on strong values: independence, universality, innovation and reliability of information; not to mention the promotion of diversity, in order to reflect today's society". I will study more specifically the question of individual liberties, gender equality and social classes representation. In addition, the show highlights these issues through an original digital editorial strategy that articulates a transmedia narrative in order to debate social issues. Several Alternated Reality Games (ARGs) have been developed on these topics. Finally, beyond the "ordinariness" of the program's characters the programming strategy of Plus Belle La Vie and the production team "strive for reality" (Mille 2011) allows us to observe a tension among the spectators with this fictionalization of reality. As Marlène Coulomb-Gully and Jean-Pierre Esquenazi (2013) pointed out : “Prospering on the unspoken aspects of information discourse, fiction ends up appearing truer and more credible than information discourse, this paradoxical inversion of polarities being reinforced by the operations of storytelling and scriptwriting of political life which have contributed to masking what citizens continue to perceive as the reality of power, at the same time blurring the boundaries between the

genres”. A series of interviews and observations with spectators will allow us to assess the reality of the practices and representations of the audience of Plus Belle La Vie in a digital context.

Id: 23482

Title: Affective Audiences: Mood Tracking and Sentiment Analysis in Media

Session Type: Individual submission

Authors:

Name: Holly Avella

Email: Holly.Avella@Rutgers.edu

Country: US (United States)

Affiliation: Rutgers University

Abstract: Widespread sentiment analysis and tracking of mood data in social and entertainment media are signs pointing to the growing significance of affective engagement in contemporary capitalism, often leaning on scientific research that demonstrates emotion's essential role in cognition and its primacy in terms of behavior and decision-making.

This paper aims to extend and complicate surveillance and datafication analyses of mood tracking and sentiment analysis in management and marketing research, nuancing the role of mobile apps and bio-sensing technologies in modulating the capacities of individuals and populations to be affected by, through, and as media.

By leveraging affective attachments to personal mobile devices and augmenting them with biometric software that analyzes facial, vocal, and textual expression, audiences are integrated into participatory sensing networks at the levels of market production, circulation, and consumption.

Ethical dimensions of audience mood tracking will be explored using recent cases in social media, television, and popular music concerts. Theoretically situating affective audience tracking in biocapitalism and as biomediation will help explain how mood tracking fits into current political, social, and economic systems, as well as how mood tracking works to draw audiences into affective economies of engagement.

Id: 23516

Title: Chinese Youths' Online Bantering: Face and Social Relation

Session Type: Individual submission

Authors:

Name: shuhan chen

Email: sc463@le.ac.uk

Country: GB (United Kingdom)

Affiliation: (0044)7741939962

Abstract: Accompany with the rapid modernisation and urbanisation in China is the rocket social media development and Chinese youths' intensive participation in online activities. People from rural areas and small cities frequent migrant to large urban cities for better education and work opportunities. Social media become an essential tool for them to connect, and WeChat is one of the most popular social media platforms among Chinese youths. In this context, the researcher aims to explore the interaction tactics that Chinese youths adopt in sustaining their mediated social relations.

By conducting a qualitative study among 37 Chinese young WeChat users, the results indicate that online 'likes', and kind online comments still sever as two main tactics that Chinese youths use in sustaining social relationships with others. However, the research findings also indicate that Chinese young male participants are taking advantage of the semi-open commenting affordance of WeChat platform, and make 'online bantering' a trendy way to express their closeness with each other on WeChat. Male participants frequently describe online 'likes' and polite 'comment' as ordinary and sometimes could be faked, which fail in expressing their true feelings toward their peers. In contrast, bantering with best friends with harsh comments enable them to express their strong feelings and create a feeling of 'speciality' for their close friends. Meanwhile, participants also note that 'online bantering' is not appropriate in interacting with females online. Reflecting on the cultural notion of face concept which suggests individuals act according to social and moral norms, this paper provides an in-depth analysis to understand the rationale of the popularity of 'online bantering' in sustaining social relations among Chinese young WeChat users.

Id: 23538

Title: The metafiction of music: Challenges of capturing audience experiences as data

Session Type: Individual submission

Authors:

Name: Rafal Zaborowski

Email: rafal.zaborowski@kcl.ac.uk

Country: GB (United Kingdom)

Affiliation: King's College London

Abstract: Drawing on empirical data on music listeners, in this paper I engage with changing cultural practices surrounding music, and with that, the methodological challenges in approaching music experiences as audience data. Specifically, I look at unintended consequences accompanying the move from the analogue to the digital, which play a salient role in contemporary audiences' experiences of music.

While the materiality of music was never fully denied (Magaudda 2011, Duffett 2012), everyday listening is increasingly experienced through streaming and online storage. This, combined with the portability of phones and music devices, has opened up a new range of music use in everyday life (Bull 2007, Denora 2007), but also moved the musical collection from the home sanctuary to the outside world. The constant availability of one's musical possessions has thus resulted in an unprecedented conflation of private and public spheres, the personal and the social. Since music can be ubiquitously accessed, it can also be examined and judged by others – leading to anxiety and stress (Zaborowski 2015), but also to the emergence of audience strategies of resistance.

As music is increasingly consumed digitally and ubiquitously, listeners' attention strays away from textual cues and the social aspect of music seems less pronounced than ever – arguably becoming almost odourless (cf. Iwabuchi 2002) and challenging to capture. At the same time, my findings show that despite the organised infrastructure of digital music platforms, listening and storing practices surrounding music remain often accidental and chaotic. The quantity of available digital music has made some individual genre distinctions obsolete (cf Avdeef 2012), while the blurring of lines separating creators and fans reinforced the liminality of musical experience. For the listeners, then, processes of datafication and digitalisation transform music as the object of cultural practice from text to a meta-system of platforms, streams and formats, where, in the words of a participant, “music is not just music anymore – it's a whole thing”. With the increasing technological capabilities of online platforms, this metafiction of music becomes crucial to understanding methodological and epistemological challenges surrounding listening as a social practice.

Id: 23555

Title: Personifying Corporation: How Japanese Consumers Engage With Corporate Twitter account'

Session Type: Individual submission

Authors:

Name: Jinah Lee

Email: jina@enelab.com

Country: JP (Japan)

Affiliation: Keio University

Name: Kwangho Lee

Email: e-office@keio.jp

Country: JP (Japan)

Affiliation: Keio University

Abstract: Social media has changed the way we communicate and interact with companies, and brought about significant changes in the advertising process. It has become common Japanese corporate to build brand personality and foster consumer engagement in a fun and conversational way using so-called “soft” accounts, which are very personalized, full of funny, witty, and “loose” tweets. Corporates are eager to show off their personality by using soft accounts as well as fully launched campaigns. For instance, Twitter account of Sharp, a major Japanese electronics company, received the new face award of Osaka Copywriter’s Club in 2014, which shows corporate social media function in the same way that traditional mass media campaign does.

The current study aims to explore in what ways consumers engage with brands through the experience and consumption of tweets by corporate Twitter accounts. Specifically, the study examines what type of personality consumers perceive from corporate Twitter accounts and how the personality is related to the feelings of parasocial interaction with the accounts. We also examined several effects of the perceived personality of corporate Twitter accounts on consumers’ brand evaluation and experience.

The data was collected from an online survey conducted in February 2018. Respondents were asked to choose the most favorite and important corporate account from all the accounts they are following on Twitter. Respondents were also asked about the reasons for following the corporate Twitter account, the perceived personality of and parasocial interaction with the account. Two major motivations of following corporate Twitter accounts were “entertainment” and “information”. Entertainment dimension refers to the seeking of exciting and enjoyable entertainment. Information dimension depicts an instrumental seeking of information and campaigns related to brands, and information that they cannot get from usual advertising.

The study also revealed a set of the perceived personality of corporate Twitter accounts including “excitement”, “competence”, “sophistication”, “peacefulness”, and “meekness”. Parasocial interaction with corporate Twitter accounts was associated with its perceived personality. Several personality dimensions were related to positive brand evaluation. The results also showed that the way consumers respond to corporate Twitter accounts varies according to brand and corporate type. It is also worth noting that “meekness”, a dimension of perceived personality that has been often

revealed as Japanese brand personality was confirmed in this study. The implication for the study of consumer media engagement and corporate communication will be also presented.

Id: 23569

Title: [Panel] Conceptualizing Mobile Audiences [Presentation] Street art on Instagram: The audience as star of the urban 'story'

Session Type: Panel Submission

Authors:

Name: Erika Polson

Email: epolson@du.edu

Country: US (United States)

Affiliation: University of Denver

Abstract: Just as other media forms have been altered through the dynamics of mobile platforms that enable increasing crossmedia use and multivalent participation, so has art. For this presentation, I consider the production of Instagram stories with street murals and other outdoor art-as-backdrop, and explore how street art 'audiences' produce online media with themselves as star. Using a specific "art district" in Denver, Colorado as a case study, this paper follows a variety of images as they circulate on Instagram through stories that re-center the art to spotlight the audience-as-subject rather than the artist or artwork. Yoga posers, millennial women, young couples, families, and even dogs are positioned in front of striking backgrounds (characterized by vibrant colors, complex geometric textures, revolutionary symbols, anthropomorphic nature, dazzling women, fantasy worlds), framing themselves as protagonists for Instagram. While these posts are often geo-tagged for the neighborhood, very seldom do they tag the artist (even as artists now frequently sign their work with their Instagram username).

Having emerged out of the more underground graffiti cultures, street art has in recent years gone from a subversive cultural expression to being an accepted, welcomed, and often compensated artform. Increasingly, city neighborhoods invite these visually impactful artists to decorate the walls of former industrial areas as a way of attracting visitors into neighborhoods in 'transition.' Although for artists such pre-'transformed' neighborhoods have often been those where they can afford to live and work, the success of their work and its circulation among a variety of new audiences (in person and on social media) has been implicated in the gentrification of neighborhoods (and the displacement of artists), in part by making unknown territories more familiar and attractive. Thus, while some may celebrate how people can use the art to interact in new ways with an urban environment, it is worthwhile to examine such participation in a broader social and economic context, one that perhaps suggests a more ethical role for the active audience.

Id: 23570

Title: [Panel] Conceptualizing Mobile Audiences [Presentation] Entertainment mobilisation in reality talent shows

Session Type: Panel Submission

Authors:

Name: Annette Hill

Email: annette.hill@kom.lu.se

Country: SE (Sweden)

Affiliation: Lund University

Name: Koko Kondo

Email: k.kondo@westminster.ac.uk

Country: GB (United Kingdom)

Affiliation: University of Westminster

Abstract: This research draws on qualitative production and audience research of *Got to Dance* (Princess, Sky One 2010-2014, UK), with a focus on reality talent show participants and their supporters at auditions and live events. Our case study highlights affective and material practices related to labour and mobility in reality television participation. The analysis is based on two interconnecting arguments about the labour of participants and their supporters, and how this labour connects to mobility within the creative industries. The first part of our argument builds on the performance of selfhood in reality television. The visible performance of participants is a spectacle of labour (Roland Barthes 1979), one that suggests hidden labour that lies behind the televised dance performance. Thus, there is the visible performance of participants filmed for the show, and there is the invisible labour of family and friends, supporters and followers, who are mobilised to engender this dance performance for a televised reality event. The second part of our argument is that this spectacle of labour reveals the material infrastructures and symbolic meaning making for what we call entertainment mobilisation. This kind of mobilisation includes the material conditions of being a reality TV participant, and there is the mobilisation of fans and supporters through voting, social media, and as vocal crowds at the live events.

Entertainment mobilisation is a key part of the television production of a talent show. Kaufman (2002) uses the term motility to refer to the unequal distribution of skills and resources for mobility, a category that can be expanded to include reality television participants. They come from a range of class, ethnicity, gender and regional backgrounds from the UK, and they have different skills and resources for competing in the dance industry. The reality talent show is constructed as a resource to overcome obstacles and achieve success in a precarious labour market, to increase motility capital through this televised event. Overall, our research suggests that participation in a reality dance competition involves entertainment mobilisation and that there are resources and barriers for mobility and success in the dance and reality TV industry.

Id: 23573

Title: [Panel] Conceptualizing Mobile Audiences [Presentation] Mobile extensions: Temptation Island as a crossmedia text within Flemish media repertoires

Session Type: Panel Submission

Authors:

Name: Ike Picone

Email: Ike.Picone@vub.be

Country: BE (Belgium)

Affiliation: Vrije Universiteit Brussel

Name: Ruben Vandenplas

Email: Ruben.Vandenplas@vub.be

Country: BE (Belgium)

Affiliation: Vrije Universiteit Brussel

Abstract: In light of the convergence and deconvergence that shattered the media landscape, several audience researchers have rallied around the concept of media repertoires in order to follow increasingly mobile audiences as they cross the boundaries of media texts, devices, and platforms (Bjur et al., 2013). While repertoires offer a way to aggregate users at the intersection of their crossmedia use, critical attention is called to repertoires as “not just a concept for describing the sum of the media a person uses, like pearls on a string”, but instead focusing on “the meaningful relation between them in everyday practice” (Couldry & Hepp, 2016, p. 55). Just as the boundaries between media have become permeable, the locus of consumption expands. It has become multi-modal, multi-medial, and unrestricted by time or place.

The study proposes a weave of go-along interviews and situational analysis to effectively follow and trace users as they traverse their repertoires, and focuses on the Flemish reality show ‘Temptation Island’ as a crossmedia text that through mobile devices extends beyond the television screen into additional mobile-first content, online conversations, and discussions across the country. Three main research questions are explored:

- (1) Where can we situate reality-tv as a form of crossmedia content within the repertoire of media users?
- (2) How do media users activate mobile components in their media repertoire to extend their viewership of Temptation Island across media boundaries?
- (3) How do these possibilities affect the way media users experience popular culture?

The study will discuss the results of the interviews in light of the methodological benefits posed by the highly contextually sensitive intersection between go-along interviewing and situational analysis for future qualitative research on media repertoires and conversely, crossmedia audiences.

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Id: 23577

Title: [Panel] Conceptualizing Mobile Audiences [Presentation] Children as Mobile News Audience: How Mobile Devices May Contribute to Children's News Engagement

Session Type: Panel Submission

Authors:

Name: Mariska Kleemans

Email: m.kleemans@maw.ru.nl

Country: NL (Netherlands)

Affiliation: Radboud University

Abstract: Children are increasingly understood to be ‘citizens’ in society, and the importance of being well-informed in childhood is, therefore, more recognized than ever (McGonagle, 2017; Vis, 2017). Although children most often get their daily news from television, there are indications that online news is gaining ground (Ofcom, 2017). Producers have increased efforts to get children more involved in news by targeting them online, for instance via mobile news applications, YouTube channels, or social media. An advantage of these online media platforms – in comparison to television – is the increasing possibility for interaction with and between young news consumers. Whether this contributes to their news involvement is rather unexplored and is therefore central to our line of research.

In this paper, we focus on the question whether online news applications can help children to cope with their emotions after exposure to news about negative events. This issue is of growing importance, as research shows exposure to news may lead to enduring negative emotional responses in children, which may hinder their willingness to follow the news (cf. Buijzen, Walma van der Molen, & Sondij, 2007; Smith & Moyer-Gusé, 2006). We could thus expect that the online environment offers promising opportunities for children to cope with their negative emotions, for instance, because they can seek social support from peers online. Moreover, children can place a comment to a news story to write off emotional thoughts. We conducted several experiments among children (8-13 years old) in which we tested the effects of interactive online tools on children’s emotion regulation. Preliminary findings provide promising results. There are indeed indications that the online news environment can help children to better regulate their emotions, which may consequently contribute to their news engagement. These insights add to the discussion of mobile news audiences and how these developments should guide future research.

Id: 23582

Title: [Panel] Conceptualizing Mobile Audiences [Presentation] Growing Up Tracked: Partnering with young people to explore Tik Tok and the mobile repertoires of U.S. young people of color

Session Type: Panel Submission

Authors:

Name: Lynn Schofield Clark

Email: Lynn.Clark@du.edu

Country: US (United States)

Affiliation: University of Denver

Name: Carlos Jimenez

Email: Carlos.Jimenez@du.edu

Country: US (United States)

Affiliation: University of Denver

Abstract: Young people have become increasingly aware of the ways that social media platforms collect data about them in the environment of the “quantified self” (Lupton 2016). Whereas research has affirmed that nearly half of U.S. teens say that they are online almost constantly (Anderson & Jiang 2018), and some research has suggested that young people of color engage in self-censorship in light of fears related to surveillance (Shresthova 2016), there is little research on how issues of tracking play out among young people of color who live in economically distressed neighborhoods. The project reviewed in this paper aims to fill this gap, asking: How do young people in economically distressed locations utilize mobile media in their everyday lives, and how do they engage in strategies to avoid or temper tracking, if they do?

Of particular interest to us is the use of Tik Tok, which has joined Instagram, Snapchat, and YouTube as mobile-based locations where young people are constituted as audiences for user-generated as well as for commercially available content. In early 2019, Tik Tok rose to the #3 spot on Apple’s list of top free applications. Through the app, young people capture video and make a music selection from a list of licensed songs, setting original video to music as a means of creating short, meme-like shareable content that is usually humorous, absurd, or nonsensical.

Following work with youth co-researchers that has been piloted in the disciplines of education, social work, and public health (Anyon et al., 2018; Cammarota & Fine 2010; Kelly, 2006; Stewart, Riecken, Scott, Tanaka, & Riecken, 2008; Watson & Marciano 2016), the project reviewed in this presentation works with young people, inviting them to explore how they and their peers negotiate the demands of an always-on mobile experience and the growing awareness of the business interests that drive the apps they use most frequently. In so doing, it contributes to the rethinking of the audience, and of audience research, in a context of user-generated entertainment and identity-construction.

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Id: 23604

Title: Étudier les pratiques de visionnement connecté des séries transnationales des jeunes adultes au Québec : quels enjeux méthodologiques ?

Session Type: Individual submission

Authors:

Name: Christine Thoer

Email: thoer.christine@uqam.ca

Country: CA (Canada)

Affiliation: Université du Québec à Montréal

Name: Christian Agbobli

Email: agbobli.christian@uqam.ca

Country: CA (Canada)

Affiliation: Université du Québec à Montréal

Abstract: Au Québec, malgré l'attachement de la population aux séries et téléromans québécois, la présence des acteurs du numérique suscite de nombreux questionnements, entre autres, parce qu'elle menace le financement des productions locales et leur «découvrabilité» dans l'écosystème numérique. Les pratiques de visionnement des jeunes adultes (18-25 ans) ont tout particulièrement retenu l'attention car ceux-ci sont de plus en plus nombreux à se tourner vers les plateformes en ligne, notamment le service Netflix, pour visionner des séries. Si les logiques d'expansion des services de vidéo à la demande (VSOD) contribuent à la circulation des fictions sérielles produites aux États-Unis, elles favorisent aussi la consommation de séries télévisées produites dans d'autres régions du monde. Ces productions suscitent de plus en plus l'intérêt des jeunes adultes, témoignant d'un «cosmopolitisme esthétique-culturel» (Cicchelli et Octobre 2017).

S'inscrivant dans le courant des Cultural Studies, cette recherche mobilise les travaux de Hall (1991) qui insiste sur le rôle joué par les flux culturels dans la construction d'identités hybrides, considérant ainsi les séries comme des espaces de «fertilisations transculturelles» (Maigret et Soulez, 2007). Nous nous appuyons aussi sur les travaux invitant à articuler les contextes de production, de circulation et de réception des séries, ceux-ci étant aujourd'hui de plus en plus imbriqués (Esser, 2007 ; Hill, 2018). Nos objectifs sont de 1) documenter les pratiques de visionnement des productions sérielles transnationales des jeunes adultes au Québec (modalités de découverte et de sélection des séries produites hors de la zone Nord-Amérique sur les plateformes en ligne, recherche d'information sur les contenus, échanges autour de ces pratiques avec les pairs); 2) d'identifier les attraits qu'exercent ces productions auprès des jeunes (éléments favorisant l'intérêt et l'engagement : langue, thématiques, personnages, univers représentés, éléments de localisation, esthétique, etc.) et 3) de cerner le rôle de la pratique de visionnement de ces productions culturelles dans la construction des imaginaires transnationaux, et plus largement, des identités culturelles.

Toutefois, ces questionnements soulèvent de nombreux enjeux sur le plan méthodologique, dont la discussion sera l'objet de la présentation. Ceux-ci renvoient, entre autres, à la nécessité de comprendre comment les jeunes découvrent et s'engagent à l'égard des fictions transnationales.

Comment identifier ce qui relève du dispositif, et notamment des algorithmes, des discussions avec les pairs ou d'autres communautés interprétatives ? Quelles plateformes de VSOD faut-il prendre en considération ? Quels modes de collecte faut-il combiner pour cerner les réflexions qu'occasionne le visionnement de fictions transnationales sur le rapport à l'autre, les espaces transnationaux et saisir en quoi ces pratiques participent de la construction des identités culturelles ? Faut-il envisager des recherches privilégiant une temporalité longue ? Enfin, comment cerner le rôle que joue la diversité des configurations des industries culturelles selon les pays sans multiplier les terrains et engager une analyse comparative. Nos réflexions s'appuieront sur une revue de la littérature et l'analyse de groupes focus pilotes réalisés auprès de jeunes adultes vivant à Montréal et ayant une pratique de visionnement régulière des séries transnationales via les plateformes de VSOD.

Id: 23690

Title: Fragmentation, Polarisation or Dualisation: A Diary Research and Attitude Analysis of News Consumption

Session Type: Individual submission

Authors:

Name: Pascal Verhoest

Email: pascal.verhoest@vub.ac.be

Country: BE (Belgium)

Affiliation: Free University of Brussels (VUB)

Name: Arno Slaets

Email: arno.slaets@vub.be

Country: BE (Belgium)

Affiliation: Free University of Brussels (VUB)

Name: Leen d'Haenens

Email: leen.dhaenens@kuleuven.be

Country: BE (Belgium)

Affiliation: University of Leuven (KU Leuven)

Abstract: Over the past decades, scholarly research on news consumption has produced contradicting theses. Some studies claim that news users are increasingly being locked up in ideological echo chambers and that this leads either to the fragmentation or to the polarisation of audiences. Others maintain that users continue to be exposed to a relatively great diversity of news and information. This controversy has given rise to a renewed interest in theories and research on “selective exposure.” The quality of these theories and research, however, is being questioned by other scholars. A major aspect of this critique is that the current methods scholars are employing are not sufficiently sophisticated to assess actual news consumption or to adequately capture the psychological and/or social mechanisms that explain selectivity.

The research proposed in this paper responds to this critique by using a detailed time diary in order to assess news consumption, as well as a variety of attitudes scales to explain patterns of news consumption. A weeklong diary study (N=460) and a survey questionnaire (N=1,006) into the exposure of Flemish media users has been developed for this purpose. The results show that news consumption in Flanders is currently relatively well balanced in terms of content diversity. In addition, news consumption patterns span across all media platforms.

These findings debunk the thesis that news audiences are becoming increasingly fragmented due to customized news provision via the Internet. However, indications were found of a possible polarisation of news use on the basis of ideological attitudes and of dualisation of news consumption between so-called better off, highbrow news users and less well off, lowbrow news users. The relation between these two tendencies is examined.

Keywords: selective exposure, news diversity, social attitudes, echo chambers, polarisation, dualisation